

M. JENNIFER BLOXAM

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Home

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Current and Previous Positions

Herbert H. Lehman Professor of Music, Williams College, 2014 to present
Professor of Music, Williams College, 1998–2014
Visiting Professor of Music, Yale University, Spring 2014
Chair, Department of Music, Williams College, 2010–2012
Director of the Williams-in-Oxford Programme 1999–2001
Associate Professor of Music, Williams College, 1992–1998
Assistant Professor of Music, Williams College, 1986–1992

Education

Ph.D. in Musicology, Yale University, December 1987
M.Phil. in Musicology, Yale University, May 1982
B.Mus., University of Illinois at Champaign-Urbana, August 1979

Fellowships, Grants, Prizes

Fellow in Sacred Music, Worship, and the Arts, Institute of Sacred Music, Yale University, 2013–2014
Diapason d'Or Découverte (Challenge Records International, February, 2010) (for the DVD+CD *Missa de Sancto Donatiano (Bruges 1487)* by Jacob Obrecht, with Cappella Pratensis)
NEH Fellowship for University and College Teachers, January–December 2002
NEH Fellowship for University and College Teachers, January–August 1990
NEH Summer Stipend, July–August 1990 (declined in favor of NEH Fellowship)
NEH Travel to Collections Grant, January 1989
Williams College Oakley Center Fellow, 1989–1990, Spring 1994, Spring 1998, Spring–Fall 2002, Fall 2005, Spring 2009
Yale University Prize Teaching Fellowship, 1984–1985
Martha Baird Rockefeller Grant for Doctoral Candidates in Musicology, 1983–1984
Fulbright Fellowship for Dissertation Research in Belgium, 1983–1984

Professional Memberships

The American Musicological Society
The International Musicological Society
The Renaissance Society of America
The Plainsong and Medieval Music Society
Royal Society for Music History of the Netherlands (Koninklijke Vereniging voor
Nederlandse Muziekgeschiedenis)
Society for Christian Scholarship in Music
American Bach Society

Publications

(♪ = public musicology contributions)

Books (edited)

Exploring Christian Song. Edited by M. Jennifer Bloxam and Andrew Shenton.
Lexington Books (2017).

“Uno gentile et subtile ingenio”: *Studies in Renaissance Music in Honour of Bonnie Blackburn*. Edited by M. Jennifer Bloxam, Gioia Filocamo, and Leofranc Holford-Strevens. Brepols (Turnhout) for the Centre d’Études Supérieures de la Renaissance, in the series “Épitome musical” edited by Philippe Vendrix (2009).

Multi-Media Projects

♪ *A Golden Mass: Celebrating the Annunciation with Guillaume du Fay*. Concert program developed in collaboration with collaboration with Stratton Bull, director of the Dutch vocal ensemble Cappella Pratensis (<https://www.cappellapratensis.nl/en/>), featuring Du Fay’s *Missa Ecce ancilla Domini*, for the *Laus Polyphoniae* Festival of Flanders, Antwerp, Belgium, August 2019.

- Project advisor from initial concept to repertoire selection and performance aspects.
- “The *Missa aurea* Triptych in Context.” *Laus Polyphoniae* programme book essay, August 2019.

♪ *Pierre de la Rue • Missa Cum jocunditate: Visions of Joy / The Chapel of Hieronymus Bosch*. CD with the Dutch vocal ensemble Cappella Pratensis, directed by Stratton Bull, with Wim Diepenhorst, organ. Challenge Classics CC72710 (The Netherlands, 2016).

- Project advisor from initial concept to repertoire selection and performance aspects.
- “In the Chapel with Hieronymus Bosch.” Essay for inclusion in CD booklet.

♪ *Royal Exequies: Music for the Funeral of Philip the Fair*

- Lecture-Concert Tour developed in collaboration with Stratton Bull, director of the Dutch vocal ensemble Cappella Pratensis (<https://www.cappellapratensis.nl/en/>), combining an illustrated lecture/demonstration with a concert presentation of Pierre de la Rue's *Requiem*.
 - February 2014 performances sponsored by the Institute of Sacred Music at Yale University, Williams College, Museum Concerts of Rhode Island, and First Church of Christ, Simsbury, Connecticut.

♪ *Josquin Desprez • Missa Ave maris stella: Celebrating the Annunciation in Renaissance Rome*. CD with the Dutch vocal ensemble Cappella Pratensis, directed by Stratton Bull. Challenge Classics CC72632 (The Netherlands, 2014).

- Project advisor from initial concept to repertoire selection and performance aspects.
- “Celebrating the Annunciation in Renaissance Rome.” CD booklet essay.

♪ *The Sounds of Salvation: A Re-creation of the Mass for St. Donatian by Jacob Obrecht*. A four-pronged project developed in collaboration with Stratton Bull, director of the Dutch vocal ensemble Cappella Pratensis (<https://www.cappellapratensis.nl/en/>), from 2005 to 2009:

- *Missa de Sancto Donatiano (Bruges 1487) by Jacob Obrecht*. CD +DVD with the Dutch vocal ensemble Cappella Pratensis (<http://www.cappellapratensis.nl/>), featuring a filmed re-creation of this Mass ceremony, including a documentary about its historical background, both filmed on location in Bruges. Fineline Classical FL 72414 (Austria, 2009), Challenge Records International.
- *Saint Donatian Mass—Jacob Obrecht*. A website developed in conjunction with the DVD product, featuring film clips, animated and annotated musical scores, and content pages devoted to the cultural context of this music. <https://sites.williams.edu/obrechtmass/>
- Lecture-Concert Tours with Cappella Pratensis, combining an illustrated lecture/demonstration about this music and its history with a concert presentation of Obrecht's polyphony and Bruges plainsong for St. Donatian.
 - October 2008 performances sponsored by the Early Music Institute at the Jacobs School of Music, Indiana University; the Department of Music at Princeton University; the Department of Music at Williams College; and the Institute for the Arts and Humanities and the Department of Music at Pennsylvania State University.
 - December 2011 performances sponsored by the Tufts University Department of Music, and The Cloisters Museum in New York City.
 - November 2012 performances sponsored by the University of Chicago Presents “Howard Mayer Brown International Early Music Series”; Ann Arbor Academy of Early Music; Music Before 1800 in New York City; and the Yale Institute of Sacred Music.
- Scholarly publications about the project (see below)

Articles

“Virgin and Child with Angels.” In *The Museum of Renaissance Music*, edited by Vincenzo Borghetti and Tim Shephard. Turnout, Belgium: Brepols, forthcoming.

“Dionysius Prioris – Requiem” and “Jean Richafort – Requiem.” In *The Book of Requiems*, vol. 1, edited by Pieter Bergé and David Burn. Leuven: Leuven University Press, forthcoming.

“Richafort’s *Requiem*: Beyond Josquin.” In the special issue on the theme of “Sight, Sound, and Self in Early Modern Commemoration,” *Early Music* 47 (2020).

“*Cum angelis et archangelis*: Singing a Sacramental Cosmology in the Medieval Christian West.” In *Full of Your Glory: Liturgy, Cosmos, Creation*, edited by Teresa Berger, 211-30. Collegeville, MN: Liturgical Press, 2019.

“Cantus and Cantus Firmi: Solving Puzzles in Three Fifteenth-Century Annunciation Masses.” In *Journal of the Alamire Foundation* 10 (2018), 159-72.

“Ockeghem’s Presence in Obrecht’s Masses.” In *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis* 67 (2017), 103-24.

“The Late Medieval Composer as Cleric: Browsing Chant Manuscripts with Obrecht.” In *Exploring Christian Song*, edited by M. Jennifer Bloxam and Andrew Shenton, 29-52. Lanham, MD: Lexington Books, 2017.

“Preaching to the Choir? Obrecht’s Motet for the Dedication of the Church.” In *Music and Culture in the Middle Ages and Beyond: Liturgy, Sources, Symbolism*, edited by David Rothenberg and Benjamin Brand, 263-92. Cambridge: Cambridge University Press, 2016.

“Music and Ritual.” In *The Cambridge History of Fifteenth-Century Music*, edited by Anna-Maria Busse Berger and Jesse Rodin, 511-27. Cambridge: Cambridge University Press, 2015.

“Text and Context: Obrecht’s *Missa de Sancto Donatiano* in Its Social and Ritual Landscape.” *Journal of the Alamire Foundation* 3 (2011): 11–36.

“Obrecht and the Mass for St. Donatian: A Multi-Media Triptych.” Co-authored with Stratton Bull, Artistic Director of Cappella Pratensis. *Journal of the Alamire Foundation* 2 (2010): 111–25.

“‘I have never seen your equal’: Agricola, the Virgin, and the Creed.” *Early Music* 34 (2006): 391–407.

“La messa polifonica da Machaut a Palestrina.” *Enciclopedia della musica*, directed by Jean-Jacques Nattiez with the collaboration of Margaret Bent, Rossana Dalmonte and Mario Baroni, *Volume quarto: Storia della musica europea*, 225–41. Turin: Giulio Einaudi, 2004.

“A Cultural Context for the Chanson Mass.” In *Early Musical Borrowing*, edited by Honey Meconi, 7–35. New York and London: Routledge, 2004.

“Masses Based on Polyphonic Songs and Canonic Masses.” Chapter 6 in *The Josquin Companion*, edited Richard Sherr, 151–209. Oxford: Oxford University Press, 2000.

“On the Origins, Contexts and Implications of Busnoys’s Plainsong Cantus Firmi: Some Preliminary Remarks.” In *Antoine Busnoys: Method, Meaning and Context in Late Medieval Music*, edited by Paula Higgins, 71–88. Oxford: Clarendon Press, 1999.

“Obrecht as Exegete: Reading *Factor orbis* as a Christmas Sermon.” In *Hearing the Motet: Essays on the Motet of the Middle Ages and Renaissance*, edited by Dolores Pesce, 169–92. Oxford: Oxford University Press, 1996.

“Cantus Firmus.” *Grove Music Online. Oxford Music Online*. Oxford University Press. Web. 3 Jan. 2014.

<<http://www.oxfordmusiconline.com/subscriber/article/grove/music/04795>>

“Cantus Firmus,” “In nomine,” and “Lauda.” Articles for new edition of *Die Musik in Geschichte und Gegenwart*. Kassel: Barenreiter Verlag, 1994–

“Plainsong and Polyphony for the Blessed Virgin: Notes on Two Masses by Jacob Obrecht.” *The Journal of Musicology* 12 (1994): 51–75.

“‘La contenance italienne’: The Motets on *Beata es Maria* by Compère, Obrecht and Brumel.” *Early Music History* 11 (1992): 39–89.

“Sacred Polyphony and Local Traditions of Liturgy and Plainsong: Reflections on Music by Jacob Obrecht.” In *Plainsong in the Age of Polyphony*, edited by Thomas Forrest Kelly, 140–77. Cambridge Studies in Performance Practice 2. Cambridge: Cambridge University Press, 1992.

“In Praise of Spurious Saints: The *Missae Floruit egregiis* by Pipelare and La Rue.” *Journal of the American Musicological Society* 44 (Summer 1991): 163–220.

“A Sketch for the Andante Grazioso of Haydn's String Quartet ‘Opus 103’.” *The Haydn Yearbook* 14 (1983): 129–43.

Conference Papers, Symposia, Seminars, Invited Lectures

Symposium Missa aurea. Organizer and moderator for this one-day symposium sponsored by the early music *Laus Polyphoniae* Festival of Flanders and the Alamire Foundation in Antwerp, Belgium, August 2019.

“*O Dulciz Maria: Listening to a Late Medieval Ivory Relief.*” Invited paper read on the session “Renaissance Materialities in the *Museum of Renaissance Music – Objects*” at the Medieval and Renaissance International Music Conference in Basel, Switzerland, July 2019.

Celebrating the Census-Catalogue at 40: Manuscript Studies Past, Present, and Future. Co-organizer (with Jessie Ann Owens and Honey Meconi) for this four-session event at the Medieval and Renaissance International Music Conference in Basel, Switzerland, July 2019.

“A Saint’s Translation: Reading Musical and Visual Relics of Mary Magdalene from the Renaissance.” Invited lecture for the Department of Music and The Bill and Carol Fox Center for Humanistic Inquiry at Emory University in Atlanta, March 2019.

“*Cum angelis et archangelis: Singing a Sacramental Cosmology in the Medieval Christian West.*” Invited paper read at the international conference *Full of Your Glory: Liturgy, Cosmos, Creation*, Yale University, Institute of Sacred Music, June 2018.

“Richafort’s Requiem: Weaving a Web of Remembrance.” Invited paper read on the panel sessions “Sight, Sound, and Self in Early Modern Commemorations,” at the national meeting of the Renaissance Society of America, New Orleans, March 2018.

“Reflections on Sacred/Secular Music in Secular/Sacred Contexts.” Invited Tangeman Lecture for Yale University, Institute of Sacred Music, October 2017.

Ritual Matters: Composition, Revision, and Transmission in Renaissance Music for the Mass. Co-organizer (with Jessie Ann Owens) for this double session at the Medieval and Renaissance International Music Conference in Prague, the Czech Republic, July 2017.

“‘. . . a number symphony, a cathedral in tone for Our Lady . . .’: Hearing Obrecht’s *Missa Sub tuum presidium* in Ritual Context.” Paper read at the Medieval and Renaissance International Music Conference in Prague, the Czech Republic, July 2017.

“Cantus and Cantus Firmi: Solving Puzzles in Three 15th-Century Masses for the Annunciation.” Invited paper read on the panel session “Virginity in Song: Digital Tools for the Liturgy,” at the national meeting of the Renaissance Society of America, Chicago, March 2017.

“From Sinner to Saint: Ritual and Narrative in a Mass for Margaret of Austria.” Invited paper for the University of Florida Musicology Colloquium, Gainesville, Florida, February 2017.

“Ritual Revelations: Liturgy as Compositional Agent in Renaissance Music for the Mass.” Invited paper for the University of California, Davis, Department of Music Valente Lecture Series, February 2017.

“Ritual Re-Creations: The Challenges and Rewards of Presenting Renaissance Mass Music in Liturgical Context.” Invited workshop for the University of California, Davis, Department of Music, February 2017.

Five Hundred Years of Exegetical Polytextuality: Motets, Masses, and Cantatas. Organizer for this session at the national meeting of the Society for Christian Scholarship in Music, Scripps College, February 2017.

“Soldier-Saints and the Sanctus: Exegetical Strategies in Two Late-Fifteenth-Century Polytextual Masses.” Paper read at the national meeting of the Society for Christian Scholarship in Music, Scripps College, February 2017.

Rethinking Tridentine Reform: Orlando di Lasso’s Cipriano de Rore. Invited session respondent for this panel at national meeting of the American Musicological Society in Vancouver, British Columbia, November 2016.

“The Late Medieval Composer as Cleric: Browsing Antiphoners with Obrecht.” Paper read at the national meeting of the Society for Christian Scholarship in Music, Boston University, February 2016.

“Obrecht Preaching: Strategies in Sermons and Motets circa 1500.” Invited paper for the Case Western Reserve University Musicology Colloquia Series, Cleveland, Ohio, April 2015.

“The *Missa supra Maria Magdalena* by Nicolas Champion: Ritual and Narrative in a Mass for Margaret of Austria.” Invited paper for the Wesleyan University Renaissance Seminar, Middletown, Connecticut, April 2014.

“The Translation of a Saint: Musical and Visual Relics of Mary Magdalene in the Renaissance.” Paper read at the Institute of Sacred Music Fellows Symposium *Lost/Found in Translation: Crossing Contexts in Music, Worship, and the Arts*, Yale University, New Haven, Connecticut, March 2014.

“Music in Praise of the Real Presence: *Pange, lingua, gloriosi corporis mysterium.*” Invited lecture for the series “Wounded by the Gift of Love: A Eucharistic Poetics,” sponsored by Sacred Music at Notre Dame and the Institute of Church Life, University of Notre Dame, South Bend, Indiana, March 2014.

“Preaching to the Choir: Obrecht’s Motet for the Dedication of the Church.” Invited paper for the symposium *Music and Preaching in the Early Modern Period*, Institute of Sacred Music, Yale University, October 2013.

“When Composers Were Clerics.” Institute of Sacred Music Fellows Lunch Lecture, Yale University, October 2013.

Invited presenter and participant for the conference “*Cinquecento*”: *Ästhetik des Hörens in der Renaissance*, co-sponsored by Universität Basel and Humboldt-Universität zu Berlin, Basel, Switzerland, August 2013.

Creation Stories: Obrecht’s Missa de Sancto Donatiano. Convenor and moderator for this Round Table Session at the Medieval and Renaissance International Music Conference in Certaldo, Italy, July 2013.

“Et incarnatus est”: Annunciation Narrative and Incarnation Theology in the *Missa Ecce ancilla Domini* by Regis.” Paper read at the national meeting of the Society for Christian Scholarship in Music, Yale University, February 2013.

“From Manuscript to Score and Beyond: The Valorization of Music Manuscripts.” Invited Keynote Address presented at the Study Day *Divine Sounds: Music Manuscripts Today*, Leuven, Belgium, October 2011.

“A Tale of Two (x Five) *Cantus Firmi*: An Anonymous Marian Mass in CasAC L(B).” Paper read at the Medieval and Renaissance International Music Conference in Barcelona, July 2011.

“From Sinner to Saint: Ritual and Narrative in a Mass for Margaret of Austria.” Paper read on the panel “Saints in the Pre-Tridentine Liturgy: Words, Music, and Images,” at the annual meeting of The Renaissance Society of American in Montreal, March 2011, and in an expanded version as invited lectures for the Katholieke Universiteit Leuven Lectures in Musicology series in Leuven, Belgium, October 2011, and for the University of Chicago Department of Music, November 2012.

“Recapturing the Sacred in Medieval “Art”: The *Sounds of Salvation* Project.” Invited lecture for the Katholieke Universiteit Leuven Lectures in Musicology series in Leuven, Belgium, December 2010.

Panelist, “Musicology and the Documentary Film: Three Test Cases.” Invited presentation for the national meeting of the American Musicological Society in Indianapolis, Indiana, November 2010.

“Browsing Antiphoners with Obrecht: The Office through a Late Medieval Composer’s Eyes and Ears.” Invited Keynote Address presented at the international conference *Music for the Office and Its Sources in the Low Countries (1050-1550)*, Antwerp, Belgium. August 2010.

“The Harlot Redeemed: Ritual and Narrative in a Mass for Margaret of Austria.” Invited symposium paper presented at the Eastman School of Music. March 2009.

“Understanding the Polyphonic Mass: Problems and Possibilities.” Invited presentation for the doctoral seminar “Old Music, New Approaches” at The Graduate Center, City University of New York, March 2009.

“Recapturing the Sacred in Medieval “Art”: Stories, Sights, and Sound.” Invited lecture presented on the University of Florida School of Music Musicology Colloquium series in Gainesville, Florida, February 2009.

“Annunciation Narrative and Incarnation Theology in a Mass by Johannes Regis.” Paper read at the 18th Congress of the International Musicological Society in Zurich, Switzerland, July 2007.

“Reflections on the *Missa Ecce ancilla Domini* by Regis: Function, Content, Meaning.” Invited paper read at the Regis Study Day, Cambridge University, July 2007.

“Nicholas Champion’s Mass for Mary Magdalene.” Paper read at the Medieval and Renaissance Music Conference, Cambridge University, July 2006.

“Du Fay as Musical Theologian: The Case of the *Missa Ecce ancilla Domini*.” Paper read at the national meeting of the American Musicological Society in Washington, D.C., November 2005.

“To convert with my rough millstone the worldly into the divine”: Courtly Love Lyric and Music for the Mass at the Court of Burgundy.” Paper read at the Eleventh Triennial Congress of the International Courtly Literature Society, University of Wisconsin-Madison, August 2004.

“The Mass for St. Donatian by Obrecht: Composition as Theological Exegesis.” Paper read at the Medieval and Renaissance Music Conference, University of Glasgow, July 2004.

“Some Thoughts on Obrecht’s *Missa de Sancto Martino*.” Invited contribution to the panel *Aesthetics, Context, and the Music of Obrecht* at the Medieval and Renaissance Music Conference, University of Glasgow, July 2004.

“Singing Stories of Saints in Flemish Churches.” Invited paper read at the symposium “A Sense of Place,” Yale University, December 2001.

“Understanding the Late Medieval Mass: Problems and Possibilities.” Invited paper read at All Souls College, Oxford, England, October 1999, and at Pennsylvania State University in February 2000.

“Who Borrowed What from Whom? The Masses on *Fortuna desperata* by Josquin and Obrecht.” Paper read at the International Symposium on the Music of Josquin Desprez at Duke University, February 1999.

“The Wedding of Pious and Profane: A Cultural Context for the Chanson Mass.” Paper read at the 29th International Congress on Medieval Studies at Kalamazoo, Michigan, May 1994; at the University of Wisconsin-Madison, February 1997, and at the 16th Congress of the International Musicological Society in London, August 1997.

“Baroque Architecture in Motion: Bach’s Variations on *Vom Himmel hoch*.” Paper read at the American Guild of Organists Region I Convention in Pittsfield, Massachusetts, June 1997.

“Josquin and Obrecht in Italy: The Case of ‘Desperate Fortune’.” Paper read at the 4th International Colloquium of the Alamire Foundation in Antwerp, Belgium, August 1996.

“The *Missa Mater patris* Reconsidered.” Paper read at the national meeting of the American Musicological Society in New York, November 1995.

“Obrecht as Exegete: Reading *Factor orbis* as a Christmas Sermon.” Paper read at the conference *Hearing the Motet: A Conference on the Motet of the Middle Ages and Renaissance* at Washington University, St. Louis, February 1994.

“Some Preliminary Remarks Concerning the Origins, Contexts and Implications of Busnoys’ Plainsong Cantus Firmi.” Paper read at the conference *Continuities and Transformations in Musical Culture, 1450-1500: Assessing the Legacy of Antoine Busnoys* at The University of Notre Dame, November 1992.

“Newly-Discovered Fragments of Renaissance Polyphony in Bruges: A Glimpse of Sixteenth-Century Composers at Work.” Paper read at the national meeting of the American Musicological Society in Pittsburgh, November 1992, and as an invited paper at the Symposium on Creative Process in Renaissance Music at Brandeis University, March 1992.

“*La contenance italienne*: Northern Composers and the *Lauda* in the Fifteenth Century.” Paper read at the 19th Annual Conference on Medieval and Renaissance Music in Oxford, England, July 1991.

“Storytelling in Late Medieval Sacred Music: The Multiple Cantus Firmus Masses.” Paper read at the 18th Annual Conference on Medieval and Renaissance Music in Egham, England, July 1990; at the national meeting of the American Musicological Society in Oakland, November 1990; and at the 28th International Congress on Medieval Studies at Kalamazoo, May 1993.

“The Motets *Beata es Maria* by Obrecht, Compère, and Brumel: An Italian Connection Discovered.” Paper read at the national meeting of the American Musicological Society in Baltimore, November 1988.

“The Influence of Local Liturgical Tradition on Polyphony: The *Missae Floruit egregiis* by Pipelare and La Rue.” Paper read at the national meeting of the American Musicological Society in Vancouver, November 1985.

♪ *Invited Pre-Performance Lectures*

“Josquin in Rome.” Invited virtual pre-concert lecture for the virtual concert by Cappella Pratensis at the *Laus Polyphoniae* Festival in Antwerp, Belgium, August 2020.
<https://www.youtube.com/watch?v=HzX0YcSpl8M>

“The *Missa aurea* Triptych: The *Missae Ecce ancilla Domini* by Ockeghem, Du Fay, and Regis.” Three invited pre-concert lectures for concerts by Cappella Mariana, Cappella Pratensis, and Stile Antico at the *Laus Polyphoniae* Festival in Antwerp, Belgium, August 2019.

“Triptych: The Musical World of Hieronymus Bosch.” Invited pre-concert lecture for the Cappella Pratensis program, *Triptych: The Musical World of Hieronymus Bosch*, Music Before 1800, New York, New York, October 2017.

“Obrecht St. Donatian Mass, 1487.” Invited lecture/concert presentation with the Boston Choral Ensemble, directed by Andrew Shenton, at First Church in Cambridge, 14 October 2016, and First Lutheran Church in Boston, October 2016.

“The Mass of St. Ursula and the 11,000 Virgins with Plainsong from the Time of Hildegard of Bingen (1098-1179).” Invited lecture for *The Mediaeval Mass* at The Church of the Resurrection in New York City, April 2016.

“Music for the Star of the Sea: Josquin in Renaissance Rome.” Invited pre-concert lecture for the Cappella Pratensis program *Josquin in Rome: Missa Ave maris stella*, Music Before 1800, New York, New York, November 2015.

“*With Joy!* A Dutch Confraternity Celebrates its Illustrious Lady.” Invited lecture/demonstration with Cappella Pratensis, International Conference Petrus Alamire - New Perspectives on Polyphony, Antwerp, Belgium, August 2015.

“Machaut’s *Missa de Nostre Dame*.” Invited lecture for *The Mediaeval Mass* at The Church of the Resurrection in New York City, April 2015.

“Josquin’s *Missa Ave maris stella*: Celebrating the Annunciation in Renaissance Rome.” Invited lecture for *The Mediaeval Mass* at The Church of the Resurrection in New York City, March 2014.

“Nicholas Champion’s Mass for the Blessed Virgin: A Musical Jewel Recovered.” Invited lecture for *The Mediaeval Mass* at The Church of the Resurrection in New York City, April 2013.

“Du Fay’s *Missa Ecce ancilla Domini/Beata es Maria* in Context.” Invited lecture for *The Mediaeval Mass* at The Church of the Resurrection in New York City, December 2011.

“Obrecht’s *Missa Sicut spina rosam* in Context.” Invited lecture for *The Mediaeval Mass* at The Church of the Resurrection in New York City, December 2010.

Service to the Profession

Society for Christian Scholarship in Music

2017-19 President

2015-17 Vice President

2014-15 Chair, Program Committee for 2015 annual meeting at Emory University

2013-14 Program Committee member for annual meeting at Trinity College

Dissertation Examination Jury Member, Department of Musicology, Leiden University (The Netherlands) (2015)

Véronique Roelvink, “Gheerkin de Hondt: A Singer-Composer in the Sixteenth-Century Low Countries”

Dissertation Outside Reader and Special Field External Examiner, Eastman School of Music, Rochester, New York (2012-2019)

Naomi Gregory, “Five and Six-Voice Motets at the French Court during the Reign of Louis XII (1498-1515)”

Dissertation External Advisor and Examination Jury Member, Department of Musicology, Katholieke Universiteit Leuven (Belgium) (2008–2010)

Nele Gabriëls, “Bourgeois Music Collecting in Mid Sixteenth-Century Bruges: The Creation of the Zeghere van Male Partbooks (Cambrai, Médiathèque Municipale, MSS 125-128)”

Editorial and Advisory Boards

Journal of the Alamire Foundation (2009–present)

Alamire Foundation Facsimile Editions Advisory Board (2014–present)

Journal of the American Musicological Society (2005–2009)

American Musicological Society

H. Colin Slim Award Committee (2008)

AMS Board of Directors Nominating Committee, Chair (2007)

Director at Large, Board of Directors (2000–2002)

AMS 50 Fellowship Committee (1995–1998)

Ad Hoc Committee on Ethics (1995–1997)

New England Chapter Representative to Council (1994–1996)

Referee for Cambridge University Press, Oxford University Press, *Journal of the American Musicological Society*, *Music and Letters*, *Journal of the Alamire Foundation*, *Plainsong and Mediaeval Music*, *Acta Musicologica*, and *Mosaic*.

External Reader for Promotion and Tenure Reviews at the University of Rochester, University of California Davis, Cincinnati School of Music, Rice University, Boston University, Eastman School of Music, Katholieke Universiteit Leuven (Belgium), and Emory University.

External Reviewer for Departments of Music at Middlebury College, Bates College, Hamilton College

Panelist/Reviewer for grant proposals to the NEH Fellowship for University and College Professors, and the Belgian Fonds voor Wetenschappelijk Onderzoek (Foundation for Scientific Research)

Teaching Experience

For Graduate Students (Yale University)

Polytextual Music, 1250-1550: Webs of Words in Song (Spring '14)

For Undergraduate Music Majors (Williams College)

Music in History I: 900–1650 (Fall '86)

Music in History II: 1650–1800 (Spring '87)

Music in History I: Bach and Before (Spring '88, '89, '91, '03, '07 and Fall '92 – '98, '01, '04, '06 – '12, '14 – '19)

Senior Seminar in Music:

Composers and the Musical Past (Spring '93, '96, '99 Tutorials)

Modern Composers and Early Music (Spring '03, '11)

The Legacies, Legends, and Liabilities of J.S. Bach and his Music (Spring '06, '10, '11, '16, '19)

For the General Undergraduate Student (Williams College)

Listening to Music: An Introduction ('86–'87, '87–'88, '88–'89; Fall '90; '91–'92; Fall '92, '93, '95)

Chamber Music (Fall '86)

Bach (Fall '86, '90, '94, '98; Spring '93, '97, '05, '08, '12, '15, '18)

Bach and Handel: Their Music in High Baroque Culture (Fall '03, '16; Spring '07, '10, '13, '19)

Isn't it Good, Norwegian Wood? Storytelling in Music (Fall '03)

Gender, Class and Race in Western Musical Society (Fall '87, '88, '90; Spring '92, '97, '04)

Men, Women, and Pianos (Spring '91, '99, '07; Fall '93, '04)

Upbeat, Downbeat: The Concert Experience (Spring '95)

Sybil of the Rhine: The Life and Times of Hildegard of Bingen (Spring '05, '08)

Carmen, 1845–Now (Fall '07, as Tutorial in '09, '12, '14, '15, '17)

The Saint and the Countess: Lost Voices of Medieval Women (Spring '13, '16, '19)

Music and Spirituality (Spring '15, '18)

Shakespeare Through Music (Fall '18 Tutorial)

Winter Study (Williams College)

Performance Workshop in Early Music (Winter '88)
Introduction to Early Music (Winter '97)
The Life and Music of Hildegard of Bingen (Winter '99)
Isn't it Good, Norwegian Wood? Storytelling in Music (Winter '03)
The Many Faces of Carmen (Winter '05)
Singing on the Tiber: Performance and History in Rome (Winter '07 Team-Taught
Travel Course)
"Wherefore Art Thou?": Musical Explorations of Shakespeare's Romeo and Juliet
(Winter '10, '16, '18)

Service to Williams College

Chair of the Music Department (2010-2012)
Director of the Williams-in-Oxford Programme (1999–2001)
Gaudino Scholar (1994–1997)
Elected Division I Faculty Representative to:
 Committee on Educational Policy (1991–1993)
 Panel of Six/Faculty Review Committee (for Tenure Appeals) (1996–1998)
 Compensation Committee
Appointed Committee Memberships:
 Library Committee (2017-2018)
 Chair, Library Committee (2006–2007, 2007-2008, 2015–2016)
 Chapin Library Committee (2006–2007, 2009–2010, 2017-2018)
 CoSCEP (2004–2005)
 Oxford Advisory Committee
 Committee on Diversity and Community (1994–1995, Chair 1997–1999)
 Committee on Undergraduate Life (1994–1995)
 Honor and Discipline Committee (1993–1994)
 Calendar and Schedule Committee (1987–1988)
 Division I Funding Committee
 Women's Studies Advisory Committee
 Experimental and Cross-Disciplinary Studies Committee