

Curriculum Vitae March 2025

**LOUISE K. STEIN**

Emerita Professor, University of Michigan

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Education

The University of Chicago, Ph.D. in Music History and Theory, March 1987

(Advisor: Howard Mayer Brown August 1986 dissertation defense; 1979-1983 research in Spain)

The University of Chicago, Master of Arts in Music History and Theory, December 1984

Oberlin College Conservatory of Music, Bachelor of Music, June 1975

(Organ and harpsichord study with David Boe and William Porter)

Haarlem Summer Academy for Organists 1973, Haarlem, Holland (Luigi Ferdinando Tagliavini and Anton Heiller)

Academic Positions

<b>2000-2024</b>	<b>Professor, University of Michigan, Musicology (School of Music, Theatre and Dance)</b>
2010-2014	Senior Fellow, Michigan Society of Fellows
1999-2023	Affiliated Faculty in Romance Languages and Cultures, Latin American Studies, Medieval and Early Modern Studies, and the Institute for Research on Women and Gender
2006 (spring)	Visiting Professor, The University of Chicago, Department of Music
2005-6	Steelcase Research Professor, Institute for the Humanities, University of Michigan
2003-2004	Acting Chair, Musicology and Ethnomusicology, University of Michigan, School of Music
1998	Invited Professor, Universidad Complutense, Madrid, Musicología, Facultad de Geografía e Historia
1995-1996	Acting Chair, Musicology and Ethnomusicology, University of Michigan, School of Music
1994-	Associate Professor in Musicology, with tenure, University of Michigan, School of Music
1987-1994	Assistant Professor in Musicology, University of Michigan, School of Music
1986-1987	Visiting Assistant Professor, The University of Chicago, Department of Music
1986-1987	Director of the Collegium Musicum Early Music Ensemble, The University of Chicago, Department of Music
1984-1985	Visiting Lecturer, University of North Carolina, Chapel Hill, Department of Music

National and International Awards

2023	Weiss-Brown Publication Subvention Award, The Newberry Library, Chicago
2017	Invited Collaborator in Residence, Centre Norbert Elias, L'École des hautes études en sciences sociales, Marseilles (France)

- 2012 American Council of Learned Societies, Senior Fellowship (for 2012-13)
- 2011 National Endowment for the Humanities, Senior Fellowship for University Teachers (deferred to 2013-14)
- 2011 Franklin Research Grant, American Philosophical Society
- 2009 Research Subvention from the Program for Cultural Cooperation between Spain's Ministry of Education and Culture and United States' Universities
- 2007 Grant for Research in Venice from The Gladys Krieble Delmas Foundation
- 2006 Research Subvention from the Program for Cultural Cooperation between Spain's Ministry of Education and Culture and United States' Universities
- 2004 Research Subvention from the Program for Cultural Cooperation between Spain's Ministry of Education and Culture and United States' Universities
- 2002 Research Subvention from the Program for Cultural Cooperation between Spain's Ministry of Education and Culture and United States' Universities
- 2000 Research Subvention from the Program for Cultural Cooperation between Spain's Ministry of Education and Culture and United States' Universities
- 1997 Research Subvention from the Program for Cultural Cooperation between Spain's Ministry of Education and Culture and United States' Universities
- 1996 National Endowment for the Humanities Fellowship for University Teachers (award used in 1998-99)
- 1996 Noah Greenberg Award, American Musicological Society, for "distinguished contributions to the study and performance of early music"
- 1995 First Book Prize (1993-1995) from the Society for Spanish and Portuguese Historical Studies for *Songs of Mortals, Dialogues of the Gods: Music and Theatre in Seventeenth-Century Spain*
- 1993 The American Musicological Society, Subvention of \$5000. awarded to Oxford University Press toward the publication of *Songs of Mortals, Dialogues of the Gods: Music and Theatre in Seventeenth-Century Spain*
- 1988 American Council of Learned Societies, Fellowship for Recent Recipients of the Ph.D.

Other Fellowships, Grants, Awards, Honors

- 2023 TOME Open Access Book Publication Subvention, LSA Research Office and University of Michigan Library
- 2022 Publication Subvention, School of Music, Theatre and Dance, University of Michigan
- 2022 Faculty Research Grant, School of Music, Theatre and Dance, University of Michigan
- 2021 Faculty Research Grant, School of Music, Theatre and Dance, University of Michigan

2020	Faculty Research Grant, School of Music, Theatre and Dance, University of Michigan
2018	Faculty Grant, Center for Research on Learning and Teaching, University of Michigan
2016	Faculty Research Grant, Institute for Research on Women and Gender, University of Michigan
2016	Faculty Research Grant, School of Music, Theatre and Dance, University of Michigan
2014	Distinguished Research Partnership Award, Horace H. Rackham School of Graduate Studies University of Michigan (summer support for 2 graduate student assistants)
2013	John H. D'Arms Award for Distinguished Graduate Mentoring in the Humanities, Horace H. Rackham School of Graduate Studies, University of Michigan
2012	Faculty Research Grant, University of Michigan, School of Music, Theatre and Dance
2011	Faculty Research Grant, University of Michigan, School of Music, Theatre and Dance
2010	Distinguished Research Partnership Award, Horace H. Rackham School of Graduate Studies University of Michigan (with Alison DeSimone)
2010-2014	Senior Fellow, Michigan Society of Fellows (non-stipendiary)
2009	Faculty Research Grant from the Office of the Vice President for Research, University of Michigan
2005-6	Senior Fellow, Institute for the Humanities, University of Michigan
Summer 2005	Distinguished Research Partnership Award, Horace H. Rackham School of Graduate Studies University of Michigan (support for Nicholas Field)
Summer 2003	Distinguished Research Partnership Award, Horace H. Rackham School of Graduate Studies University of Michigan (support for Colin Roust)
Summer 2002	Faculty Research Grant, University of Michigan, School of Music
Fall 2001	Faculty Research Grant from the Office of the Vice President for Research, University of Michigan
Summer 2001	Distinguished Research Partnership Award, Horace H. Rackham School of Graduate Studies University of Michigan, (support for Timothy Freeze and Stephanie Heriger)
2000	Faculty Research Grant, Institute for Research on Women and Gender, University of Michigan,
Summer 2000	Faculty Research Grant, University of Michigan, School of Music
Summer 1998	Faculty Research Grant, University of Michigan, School of Music
1997	Faculty Recognition Award, The University of Michigan
1997	Faculty Research Grant from the Office of the Vice President for Research, University of Michigan

Summer 1997 Faculty Research Grant, University of Michigan, School of Music

1996-1997 University of Michigan, Distinguished Research Partnership (with graduate student Rose Pruiksmá)

Summer 1996 Faculty Fellowship and Faculty Research Grant from the Horace H. Rackham School of Graduate Studies, University of Michigan

Summer 1996 Faculty Research Grant, University of Michigan, School of Music

1995 Faculty Women's Development Fund Award, Office of the President and Provost, University of Michigan

Summer 1995 Faculty Research Grant from the Office of the Vice President for Research, University of Michigan

Summer 1994 American Council of Learned Societies Grant for Travel to International Meetings Abroad, subsidy for paper given at the Sixth Biennial Conference on Baroque Music, Edinburgh

Summer 1993 Faculty Research Grant from the Rackham Graduate School, University of Michigan

1991-1992 University of Michigan, Distinguished Research Partnership (with graduate student Charlene Black, History of Art)

Summer 1990 Faculty Research Grant from the Office of the Vice President for Research, University of Michigan

1989-1990 Senior Fellow, The Institute for the Humanities, University of Michigan

1988 University of Michigan, Faculty Recognition Fund Grant

1988 University of Michigan, Research Partnership (with graduate student David Martínez)

1987-1989 William Rainey Harper Instructorship in the College Humanities program, The University of Chicago (award declined)

1987 Nominated by The Department of Music, The University of Chicago, Galler Dissertation Prize

1983 Nominated by The Department of Music, The University of Chicago, Whiting Dissertation Fellowship

1979-1980 Fulbright-Hays Scholarship for Doctoral Research in Spain

1978 Cathy Heifetz Memorial Award, The University of Chicago, The Department of Music

1975-1977 Swift Fund Stipend for applied music study (harpsichord), The University of Chicago, The Department of Music

1975-1976 Swift Fellowship for Graduate Study, The University of Chicago, The Department of Music

PUBLICATIONS

## BOOKS

*Songs of Mortals, Dialogues of the Gods: Music and Theatre in Seventeenth-Century Spain.* Oxford: The Clarendon Press of Oxford University Press, 1993. 566 pages (in its third impression; first and second impressions sold out)

*Music in the Renaissance.* Second edition. Howard Mayer Brown† and Louise K. Stein. Upper Saddle River, NJ: Prentice Hall, Inc., 1999. 396 pages [also published in Croatian translation as *Glazba u renesansi* (Zagreb, 2005) and in a Slovak translation as *Hudba v renesancii* (Bratislava, 2012)].

*La púrpura de la rosa.* Tomás de Torrejón y Velasco / Juan Hidalgo and Pedro Calderón de la Barca. Madrid: Fundación Autor, 1999. 285 pages (sold out; second edition forthcoming)  
A critical performing edition of the first New-World opera (Lima, 1701) with an edition of the libretto and an extensive introductory study and critical commentary.

*Celos aun del aire matan.* Juan Hidalgo / Pedro Calderón de la Barca. Middleton, WI: A-R Editions, 2014. Recent Research in the Music of the Baroque Era, 187.  
A critical performing edition of the earliest extant Spanish opera (opera in three acts, Madrid, 1661), containing the musical edition with critical commentary, notes on performance, and a complete edition and English translation of the Spanish text.

*The Marqués, the Divas, and the Castrati. Gaspar de Haro y Guzmán and Opera in the Early Modern Spanish Orbit.* New York: Oxford University Press, 2024.  
Chapter 1: Madrid, Opera as Epithalamium; Chapter 2: Negotiating Operatic Culture in Rome; Chapter 3: Naples, Opera Under the Viceroyalty to 1683; Chapter 4: The Integration of Opera into Public Life in Naples; Chapter 5: A Dual Legacy, the First Operas of the Americas (Lima and Mexico 1700-1730).

This book concerns opera as composed, heard, produced, perceived, and politically engaged in the late seventeenth and early eighteenth centuries. It investigates and describes the productions of the first opera producer who presented operas in both Spain and Italy, and follows his legacy to the Americas. The book is the product of painstaking research with many kinds of primary sources, offering a necessary revision of the historical record and correction of longstanding misapprehensions about opera, singers, productions, reception, and politics. This is the first full-length study to unravel strategies of opera production and musical identity in two worlds—Europe (Spain and Italy) and the Americas (Peru and Mexico)—with insight into sponsorship, performers, audience, gender, and the politics of musical eroticism, together with the intersection of private and public financing. The final chapter explains how and why two operatic paradigms reached the Americas.

## WORK IN PROGRESS

*A Castrato Voice Paradigmatic of a New Masculinity in Seventeenth-century Italian Opera: Giovanni Francesco Grossi "Siface" (1653-97)*

This monograph concerns the voice, career, and influence of a famous seventeenth-century castrato, focusing on his intervention in the history of singing and significance as a paradigmatic male innovator in the operatic marketplace during a formative period.

*Hispanic Songs 1550-1700, their Musical Sources and Performance Traditions.* An index to sixteenth- and seventeenth-century Hispanic secular songs, their musical settings, poetic sources, and citation in works from other literary genres. To date, some 9000 entries. A reference work that will be of value both to musicologists and to scholars of Hispanic literature.

## EDITED COLLABORATIVE COLLECTION

*Opera in the Americas---American Opera*, edited by Daniel Herwitz and Louise K. Stein. *Opera Quarterly* 22, number 3-4 (2006) [Oxford University Press with the University of Chicago, 2008].

## MATERIAL IN REPUBLICATION

- Stein, *Songs of Mortals* (1993) used and credited explicitly as the basis for a chapter in John Walter Hill, *Baroque Music. Music in Western Europe 1580-1750* (New York and London: W. W. Norton and Co., 2005).
- Stein, "Opera and the Spanish political agenda," *Acta Musicologica. Journal of the International Musicological Society* 63 (1991): 125-67; reprinted in *Studies in Seventeenth-Century Opera*, ed. Beth L. Glixon, for *The Ashgate Library of Opera Studies* (Farnham: Ashgate, 2010).
- Stein, Appendix to 1980 article "El 'manuscrito novena': sus textos, su contexto histórico-musical y el músico Joseph Peyró," *Revista de musicología* 3 (1980): 197-234, reprinted in Antonio Álvarez Cañibano, ed., *El manuscrito musical de la Congregación de Nuestra Señora de la Novena* (Madrid: Instituto Nacional de las Artes Escénicas y la Música, 2011), 71-99.
- Excerpts from Stein edition of *La púrpura de la rosa* (1999) reprinted in 5th, 6th, 7th, and 8th editions of *The Norton Anthology of Western Music*, vol. 1, ed. J. Peter Burkholder (New York: W. W. Norton and Co., 2005, 2009, 2014, 2019).
- Excerpt from Stein edition of *La púrpura de la rosa* (1999) reprinted in 7th, 8th, 9th, and 10th editions of *A History of Western Music* (New York: W. W. Norton and Co., 2005, 2009, 2014, 2018).
- Excerpt from Stein edition of text and translation for *La púrpura de la rosa* (1999) reprinted in *Musics of Latin America*, ed. Robin Moore (New York: W. W. Norton and Co., 2012).
- Excerpt from Stein edition of *La púrpura de la rosa* (1999) reprinted online in the listening guide to Carol A. Hess, *Experiencing Latin American Music* (Berkeley and Los Angeles: University of California Press, 2018).

## ARTICLES, BOOK CHAPTERS, ESSAYS, REVIEWS

- "The 'Spanish Idiom' and Spanish Virtuosity in America," essay for the exhibition catalogue, *History of Hispanism, Spain and Beyond*, ed. Richard L. Kagan, Embassy of Spain in the United States (forthcoming)
- Retrospective Review Essay: "Hidalgo's golden age in sound: Hispanic songs on recordings since 1966," *Early Music*, May 2023 [invited for the journal's 50th anniversary issue].
- "Alessandro Scarlatti, Giulia Zuffi, and the *donnesca voce* in *La Psiche*," in *I quaderni della Scarlatti*, nuova serie, II/2 (2020), ed. Daniela Tortora (Lucca: LIM, 2021), 39-60.
- "The Work of Opera in the Spanish Dominions," *The Beginnings of Opera in Europe*, edited by Michael Klaper, a collective international volume (Turnhout: Brepols Publishers [invited essay; typescript 30 pages; at press, forthcoming 2023])
- "Scarlatti *riscoperto*. Alessandro Scarlatti and Opera 1677–1687," *Analecta musicologica* 56, *Alessandro Scarlatti. Das kompositorische Schaffen*, edited by Sabine Ehrmann-Herfort (Kassel: Bärenreiter, 2024) [invited chapter]
- "Festivity and Spectacle at the Spanish Royal and Viceregal Courts," *A Companion to Music at the Habsburg Courts in the Sixteenth and Seventeenth Centuries*, ed. Andrew H. Weaver (Leiden and Boston: Brill, 2021), 273-307. [invited chapter]
- "Opera in Spain and the Spanish Dominions in Italy and the Americas," *Cambridge Companion to Seventeenth-Century Opera*, ed. Jacqueline Waeber (Cambridge: Cambridge University Press, 2023), 312-342. [invited chapter]
- "¿Escuchando a Calderón? Arias y Cantantes en *L'Aldimiro* y *La Psiche* de Alessandro Scarlatti," *La Comedia Nueva Spagnola e le scene italiane nel seicento: trame, drammaturgie, contesti a confronto*, ed. Fausta Antonucci and Anna Tedesco (Florence: Olschki, 2016), 199-219. [invited essay with musical examples]

- “Three Spaniards Meet Italian Opera in the Age of Spanish Imperialism,” *Passaggio in Italia: Music on the Grand Tour in the Seventeenth Century*, ed. Margaret Murata and Dinko Fabris (Turnhout: Brepols, 2015), 231-247. [invited essay]
- Review Essay: *Music in Seventeenth-Century Naples, Francesco Provenzale (1624-1704)*, by Dinko Fabris (Aldershot, Hampshire: Ashgate, 2007) in *Journal of Seventeenth-Century Music* 17/1 (2011 but issued in 2015) <http://sscm-jscm.org/jscm-issues/volume-17-no-1/music-in-seventeenth-century-naples-francesco-provenzale-1624-1704/#articleTop>
- “How Opera Traveled,” *The Oxford Handbook of Opera*, ed. Helen M. Greenwald (Oxford and New York: Oxford University Press, 2014), 843-861. [invited chapter]
- “Opera,” *Lexikon of the Hispanic Baroque: Technologies of a Transatlantic Culture*, ed. Kenneth Mills and Evonne Levy (Toronto: University of Toronto Press, 2013). [invited essays]
- “‘Para restaurar el nombre que han perdido estas Comedias,’ The Marquis del Carpio, Alessandro Scarlatti, and Opera Revision in Naples,” *Fiesta y ceremonia en la corte virreinal de Nápoles (siglos XVI y XVII)*, ed. José-Luis Colomer, Giuseppe Galasso, and José Vicente Quirante (Madrid: Centro de Estudios Europa Hispánica, 2013), 415-446. [invited essay]
- “A Viceroy Behind the Scenes: Opera, Production, Politics, and Financing in 1680s Naples,” *Culture, State, and Colonies in the interdisciplinary volume Structures of Feeling in Seventeenth-Century Cultural Expression*, ed. Susan McClary (Toronto: University of Toronto Press, 2013), 209-249. [invited chapter]
- Review essay: *Handel’s Operas 1726-1741*, by Winton Dean (London, 2006) *Journal of Musicological Research* 30/1 (2011), 77-84. [invited review essay]
- “El manuscrito de música teatral de la Congregación de Nuestra Señora de la Novena. Su música, su carácter y su entorno cultural,” *El manuscrito musical de la Congregación de Nuestra Señora de la Novena*, ed. Antonio Álvarez Cañibano (Madrid: Instituto Nacional de las Artes Escénicas y la Música, 2011), 53-101. [in Spanish] [invited introductory essay for the new facsimile edition of this major source]
- “Opera, Genre, and Context in Spain and its American Colonies,” co-authored with José Máximo Leza, *Cambridge Companion to Eighteenth-Century Opera*, ed. Anthony Del Donna and Pierpaolo Polzonetti (Cambridge: Cambridge University Press, 2009), 244-269, 288-291. [invited chapter]
- “Opera and the Spanish Family: Private and Public Opera in Naples in the 1680s.” *España y Nápoles. Coleccionismo y mecenazgo artístico de los virreyes en el siglo XVII*, ed. José Luis Colomer (Madrid: Centro de Estudios Europa Hispánica, 2009), 223-243. [invited essay]
- Review: *A Critical Study and Translation of António José da Silva’s ‘Cretan Labyrinth,’* translated and with a critical study by Juliet Perkins (The Edwin Mellen Press, 2004), *Mellen Studies in Puppetry*, vol. 5, invited for the *Bulletin of Spanish Studies* (University of Glasgow) 86 (2009), 119-121.
- “‘Una música de noche, que llaman aquí serenata:’ Spanish patrons and the serenata in Rome and Naples,” *La Serenata tra Seicento e Settecento*, 2 vols., ed. Gaetano Pitarresi and Nicolò Maccavino (Reggio di Calabria: Laruffa Editore / Conservatorio di Musica Francesco Cilea, Istituto Superiore di Studi Musicali, 2007), 333-372. [invited essay]
- “La música en la comedia cortesana caballeresca, y el poder del canto,” *La comedia de caballerías. Actas de las XXVIII Jornadas de Teatro Clásico, Almagro*, ed. Felipe Pedraza Jiménez (Ciudad Real: Universidad Castilla-La Mancha / Festival de Almagro, 2006), 99-120. [invited]
- “El Misterio de Elche y las convenciones de la música teatral barroca” in *La Festa i Elx, Actas del VII Seminari Internacional de Teatre i Música medieval* (Elx: Institute Municipal de Cultura [at press; typescript 21 pages]).
- “The First Opera of the Americas and its Contexts,” *Opera Quarterly* 22 (2006): 433-458.

- “Spain 1600-1640,” invited chapter, in *European Music, 1520-1640*, ed. James Haar (London: Boydell and Brewer, Ltd., 2006), 455-471.
- “Spain 1530-1600,” with Todd Borgerding, in *European Music, 1520-1640*, ed. James Haar (London: Boydell and Brewer, Ltd., 2006), 422-454.
- “The Musicians of the Spanish Royal Chapel and Court Entertainments, 1590-1648,” invited for *The Royal Chapel in the Time of the Habsburgs: Music and Court Ceremony in Early Modern Europe*, ed. Tess Knighton and Bernardo García García (London: Boydell and Brewer, Ltd., 2005), 173-194.
- “Henry Desmarest and the Spanish Context: Musical Harmony for a World at War,” invited for *Henry Desmarest (1661-1741). Exils d’un musicien dans l’Europe du Grand Siècle*, ed. Jean Duron and Yves Ferraton (Versailles: Éditions du Centre de Musique Baroque de Versailles, and Liège: Pierre Mardaga, 2005), 75-106.
- “The Origins and Character of *recitado*,” in proceedings of the International Conference on Early Opera and Monody, *In Armonia Favellare*, University of Illinois, Urbana-Champaign, in *Journal of Seventeenth-Century Music* 9.1 (2003) at <http://www.sscm-jscm.org/jscm/> [published online with score excerpts and audio examples].
- “De chacona, zarabanda, y *La púrpura de la rosa* en la cultura del Perú colonial,” in *Perú en su cultura*, ed. Daniel Castillo Durante and Borka Sattler (Ottawa and Lima: PromPeru / University of Ottawa, 2002), 227-239.
- “Before the Latin Tinge: Spanish Music and the ‘Spanish Idiom’ in America 1730-1940,” in *Spain in America. The Origins of Hispanism in the United States*, ed. Richard L. Kagan (Champaign: University of Illinois Press, 2002), 193-245.
- “De la contera del mundo: las navegaciones de la ópera entre dos mundos y varias culturas,” *La ópera en España e Hispanoamérica*, ed. Emilio Casares and Alvaro Torrente (Madrid: Fundación Autor, 2001), 79-94.
- “Three paintings, a double lyre, opera, and Eliche’s Venus: Velázquez and music at the Royal Court in Madrid,” in *The Cambridge Companion to Velázquez*, ed. Suzanne Stratton-Pruitt (Cambridge: Cambridge University Press, 2002), 170-293, 226-235.
- “Los músicos de la Capilla Real y la música de los festejos palaciegos, 1590-1648,” in *La Capilla Real de los Austrias. Música y ritual de corte en la Europa moderna*, ed. Juan José Carreras and Bernardo J. García García (Madrid: Fundación Carlos de Amberes, 2001), 251-275.
- “‘En esas músicas bellas...’: Calderón y el afecto musical,” in *Calderón de la Barca y la España del Barroco*, ed. José Alcalá-Zamora y Ernesto Belenguer, 2 vols. (Madrid: Centro de Estudios Políticos y Constitucionales, 2001) vol. 2: 871-908.
- “Calderón y el poder de la música,” *Scherzo* 142 (2000), 144-148.
- Liner notes, edition of Spanish libretto, and translations for *La púrpura de la rosa*, Tomás de Torrejón y Velasco and Pedro Calderón de la Barca, performed by The Harp Consort directed by Andrew Lawrence-King; 2 Compact discs, BMG Classics / deutsche harmonia mundi (Sept. 1997), released as dhm 05472 77355 2, May 1999 and January 2000.
- “Eros, Erato, Terpsíchore and the Hearing of Music in Early Modern Spain.” *Musical Quarterly* 82 (1998), 654-677; special double issue ed. Rob Wegman, devoted to Music as Heard: Listeners and Listening in Late-Medieval and Renaissance Europe 1300-1600.
- “Al seducir el oído ...,” *delicias y convenciones del teatro musical cortesano.* For special issue *El teatro cortesano en la España de los austrias*, ed. José María Díez Borque, *Cuadernos de Teatro Clásico* 10 (Madrid, 1998), 169-189.
- Liner notes to *José Marín: Tonos Humanos*, performed by Montserrat Figueras and Rolf Lislevand, compact disc Alia Vox 9802, 1998.



- “‘Este nada dichoso género’: la zarzuela y sus convenciones,” *Música y Literatura en la Península Ibérica: 1600-1750*. (Valladolid, 1997), 185-217.
- “De erotische harmonie van *La púrpura de la rosa*. De eerste opera uit de Nieuwe Wereld herleeft.” *Tijdschrift voor Oude Muziek* 12 (1997): 13-16.
- “Tomás de Torrejón y Velasco’s *La púrpura de la rosa* in the Early History of Opera.” *Inter-American Music Review* 14 (1995): 79-82.
- “Las convenciones del teatro musical y la herencia de Juan Hidalgo,” *Bances Candamo y el teatro musical de su tiempo (1662-1704)*, ed. José Antonio Gómez (Oviedo: Fundación Escuela Asturiana de Estudios Hispánicos and Universidad de Oviedo, 1995), 177-217.
- “Tradition, Inheritance, and Musical Patronage at the Royal Court of Spain 1500-1700.” *Report of the 15th Congress of the International Musicological Society, Madrid 1992*, vol. 1, Round Tables (Madrid, 1994), 615-619.
- “Spain.” Chapter 15 of *The Early Baroque Era: from the Late 16th Century to the 1660s*, edited by Curtis Price, pp. 327-348. Volume 3 of *Music and Society*, ed. Stanley Sadie. London: The Macmillan Press, Ltd., 1993; and Englewood Cliffs, N.J.: Prentice Hall, 1993.
- “The Iberian Peninsula.” Chapter 14 of *The Late Baroque Era: From the 1680s to 1740*, edited by George J. Buelow, Vol. 4 of *Music and Society*, ed. Stanley Sadie (London: The Macmillan Press, Ltd., 1993; Englewood Cliffs, N.J.: Prentice Hall, 1993, 411-434.
- “Introductory remarks concerning Cross-Cultural Musical Processes and Results: Iberia and America,” in *Report of the 15th Congress of the International Musicological Society, Madrid 1992*, vol. 2, Study Sessions.
- Review: Manuel Carlos de Brito, *Opera in Portugal in the Eighteenth Century* (Cambridge: Cambridge University Press, 1989), in *Journal of the American Musicological Society* 44 (1991): 332-343.
- “Opera and the Spanish Political Agenda.” *Acta Musicologica. Journal of the International Musicological Society* 63 (1991): 125-167.
- “The Spanish and Portuguese Heritage: Music in Spain, Portugal, and the Spanish New World in the Baroque,” *Companion to Baroque Music*, Ed. Julie Anne Sadie (London: J. M. Dent and Sons, Ltd., 1990; New York: Schirmer Books, 1991), 327-337.
- Liner notes, edition of Spanish texts, and English translations for *¡Ay Amor! Spanish Seventeenth-Century Songs and Theater Music*, performed by the Newberry Consort, Harmonia Mundi compact disc HMU 907022 (released February 1991).
- “Accompaniment and Continuo in Spanish Baroque Music.” *Actas del Congreso Internacional sobre España en la Música de Occidente* (Madrid: Instituto Nacional de las Artes Escénicas y de la Música, Ministerio de Cultura, 1987), vol. 1, 357-370.
- “*La plática de los dioses*. Music and the Calderonian Court Play,” Chapter 2 of *Pedro Calderón de la Barca: La estatueta de Prometeo*, a critical edition by Margaret Rich Greer with a study of the music by Louise K. Stein, Teatro del Siglo de Oro, Ediciones Críticas, no. 7 (Kassel: Edition Reichenberger, 1986), 13-92.
- “Música existente para comedias de Calderón de la Barca.” *Actas del Congreso Internacional sobre Calderón y el Teatro Español del Siglo de Oro* (Madrid: Consejo Superior de Investigaciones Científicas, 1983), vol. 2, 1161-1172.
- “Un manuscrito de música teatral reaparecido: *Veneno es de amor la envidia*,” *Revista de musicología* 5 (1982): 225-233.

“Fuentes para la música vocal profana del siglo XVII,” *Actas del Primer Congreso de Bibliografía Musical* (Madrid: Instituto de Bibliografía Musical, 1982).

“El ‘manuscrito novena’: sus textos, su contexto histórico-musical y el músico Joseph Peyró,” *Revista de musicología* 3 (1980): 197-234.

#### OTHER ESSAYS IN PROGRESS

“On the staging of *Celos aun del aire matan* and *La púrpura de la rosa*.” A study of the visual aspects of production for the first extant Spanish opera and the first New World opera, with special emphasis on how the mythological iconography of the staging reinforced the political allegory and social conventions in music and libretto. Intended for *Early Music*.

“‘No se enmendará jamás:’ text and music in Handel’s Spanish cantata”

#### SELECTED PROGRAM NOTES AND ESSAYS FOR MAJOR CONCERT SERIES OR INTERNATIONAL PRODUCTIONS BEYOND ANN ARBOR

June 2025: Program Essay, “Leonardo Vinci, *Artaserse*,” Haymarket Opera, Chicago.

March 2025: Program Essay, “Alessandro Stradella and *Ester*,” Haymarket Opera, Chicago.

September 2024: Program Essay, “Handel and *Tamerlano*,” Haymarket Opera, Chicago.

March 2023: Program Essay, “Alessandro Scarlatti and *La Giuditta*,” Haymarket Opera, Chicago.

July 2016: Tanglewood Music Festival, and Rockport, MA, “FOLIAS ANTIGUAS & CRIOLLAS: From the Ancient World to the New World,” program notes co-authored with Jordi Savall and republished in the program booklets

June 2015: Boston Early Music Festival, “FOLIAS ANTIGUAS & CRIOLLAS: From the Ancient World to the New World,” program notes, co-authored with Jordi Savall, for concerts of Hesperion XXI and La Capella Reial de Catalunya

May 2003: Program essay “Antonio Literes, la zarzuela y la cultura musical en el Madrid de comienzos del siglo XVIII,” in *Festival Mozart 2003* (La Coruña, 2003), 41-47, for performances of Literes, *Júpiter* y *Semele* directed by Eduardo López Banzo.

January 2001: Program essay [in Catalan] “*Celos aun del ayre matan*, en el seu moment històric,” in the program book produced by España Nuevo Milenio to accompany performances of *Celos aun del aire matan* (ed. Louise K. Stein) by La Capella Reial de Catalunya, directed by Jordi Savall; L’Auditori – Sala Sinfónica, Barcelona; and Wiener Konzerthaus, Vienna.

January 2000: Program essay [in Spanish] for “Música en el teatro del siglo de oro,” performed by Maite Arubarrena, Sergi Casademunt, and others (members of Hesperion XXI), Real Academia de la Historia, Madrid.

November 1999: “Opera Hispana de Dos Mundos,” program essay [in Spanish] for the Teatro de la Zarzuela (Madrid) production of *La púrpura de la rosa*, performed by Gabriel Garrido and Ensemble Elyma.

June 1999: Program essay [in English] for the Boston Early Music Festival, “Tonos Humanos y Diferencias,” performed by Jordi Savall and Hesperion XXI

June 1999: Program essay [in Spanish] for the series “Fiestas Reales,” Spanish vocal and instrumental music from the sixteenth through eighteenth centuries, performed by Jordi Savall and Hesperion XXI; Madrid, Palacio Real de El Pardo.

April 1999: Program essay [in Spanish] for series “Música en tiempos de Velázquez,,” instrumental music from the time of Diego Velázquez, performed by Orphenica Lyra directed by José Miguel Moreno; Madrid, Real Academia de Bellas Artes de San Fernando.

April 1999: Program essay [in Spanish] for series “Música en tiempos de Velázquez,,” concert of “Tonos Humanos” secular songs, performed by Marta Almajano and Il Giardino Armonico; Madrid, Palacio Real de El Pardo.

#### DICTIONARY OR ENCYCLOPEDIA ARTICLES

“Música,” *Diccionario de la comedia del Siglo de Oro*, ed. Frank P. Casa, Luciano García Lorenzo, and Germán Vega García-Luengos (Madrid: Editorial Castalia, 2002), 218-223.

“Auto,” *The New Grove Dictionary of Music*, 2nd edition, ed. Stanley Sadie (London and New York: Macmillan, 2001).

“Calderón de la Barca, Pedro,” *The New Grove Dictionary of Music*, 2nd edition, ed. Stanley Sadie (London and New York: Macmillan, 2001).

“Cañizares, José de,” *The New Grove Dictionary of Music*, 2nd edition, ed. Stanley Sadie (London and New York: Macmillan, 2001).

“De la Cruz, Ramón,” *The New Grove Dictionary of Music* 2nd edition, ed. Stanley Sadie (London and New York: Macmillan, 2001).

“Durón, Sabastián,” *The New Grove Dictionary of Music* 2nd edition, ed. Stanley Sadie (London and New York: Macmillan, 2001).

“Hidalgo, Juan,” *The New Grove Dictionary of Music* 2nd edition, ed. Stanley Sadie (London and New York: Macmillan, 2001).

“Literes, Antonio,” *The New Grove Dictionary of Music* 2nd edition, ed. Stanley Sadie (London and New York: Macmillan, 2001).

“Navas, Juan Francisco de,” *The New Grove Dictionary of Music* 2nd edition, ed. Stanley Sadie (London and New York: Macmillan, 2001).

“Peyró, José,” *The New Grove Dictionary of Music* 2nd edition, ed. Stanley Sadie (London and New York: Macmillan, 2001).

“Serqueira de Lima, Juan” *The New Grove Dictionary of Music* 2nd edition, ed. Stanley Sadie (London and New York: Macmillan, 2001).

“Spain,” *The New Grove Dictionary of Music* 2nd edition, ed. Stanley Sadie (London and New York: Macmillan, 2001).

“Villafior, Manuel de,” *The New Grove Dictionary of Music* 2nd edition, ed. Stanley Sadie (London and New York: Macmillan, 2001).

“Zarzuela [to 1800],” *The New Grove Dictionary of Music* 2nd edition, ed. Stanley Sadie (London and New York: Macmillan, 2001).

“La Zarzuela,” *Musica in scena. Storia dello spettacolo musicale*, vol. 4 *Altri generi di teatro musicale*, ed. Alberto Basso (Torino: Unione Tipografico-Editrice Torinese, 1995), 4: I, 3-11.

“Serqueira, Juan de,” *Diccionario de la Música Española e Hispanoamericana*, ed. Emilio Casares, Ismael Fernández de la Cuesta, José López-Calo (Madrid: Sociedad General de Autores de España).

“Zarzuela” [in the 17th and 18th centuries], *Diccionario de la Música Española e Hispanoamericana*, ed. Emilio Casares, Ismael Fernández de la Cuesta, José López-Calo (Madrid: Sociedad General de Autores de España) [approx. 4000 words].

“Opera” [in the 17th and 18th centuries], *Diccionario de la Música Española e Hispanoamericana*, ed. Emilio Casares, Ismael Fernández de la Cuesta, José López-Calo (Madrid: Sociedad General de Autores de España) [approx. 3500 words].

“*Acis y Galatea*,” *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London and New York: Macmillan, 1992), 1: 11.

“*Celos aun del aire matan*,” *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London and New York: Macmillan, 1992), 1: 796.

- “*Celos hacen estrellas, Los*,” *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London and New York: Macmillan, 1992), 1: 796-797.
- “Durón, Sebastián,” *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London and New York: Macmillan, 1992), 1: 1286-1287.
- “Hidalgo, Juan,” *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London and New York: Macmillan, 1992), 2: 712-714.
- “Literes, Antonio,” *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London and New York: Macmillan, 1992), 2: 1290-1291.
- “*Púrpura de la rosa, La*,” *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London and New York: Macmillan, 1992), 3: 1185.
- “*Selva sin amor, La*,” *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London and New York: Macmillan, 1992), 4: 304.
- “Semi-Opera,” [in Spain], *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London and New York: Macmillan, 1992), 4: 308.
- “Torrejón y Velasco, Tomás de,” *The New Grove Dictionary of Opera*, ed. Stanley Sadie (London and New York: Macmillan, 1992), 4: 763.

“Tonadilla,” *The New Harvard Dictionary of Music*, ed. Don M. Randel (Cambridge: Harvard University Press, 1986), 861-862.

“Zarzuela,” *The New Harvard Dictionary of Music*, ed. Don M. Randel (Cambridge: Harvard University Press, 1986), 938-940.

#### PAPERS AND PUBLIC PRESENTATIONS

- July 2025                      Panelist, Inter-congressional IMS Symposium “Global Mediterranean: Postcolonial Music Histories,” Valencia, Spain
- July 2025                      “Another Possible Scarlatti – Handel Connection?,” for the 21<sup>st</sup> Biennial International Conference on Baroque Music, Birmingham, UK
- June 2025                      Opera Seria Workshop, Haymarket Opera, Chicago
- April 2025                      “Hispanic Dances and the Violation of Womanly Precincts,” Annual Meeting of the Society for Seventeenth-Century Music, Yale School of Music, New Haven, CT
- March 2025                      “Stradella in the Afterlife and *Ester*,” pre-performance talk, Haymarket Opera, Chicago.
- March 2023                      “Alessandro Scarlatti’s *La Giuditta*,” pre-performance talk, Haymarket Opera, Chicago.
- March 2023                      “Handel, Caffarelli, and *Xerxes* in 1738,” pre-performance talk, Detroit Opera.
- February 2023                      “‘An Old Idea Came into Handel’s Head:’ Two Possible Scarlatti-Handel Connections,” for the 2023 American Handel Society Conference, Bloomington Indiana.
- November 2021                      Session chair, “Francisco Franco’s Specters and Shadows,” for the 87th Annual Meeting of the American Musicological Society, Chicago, IL (virtual).
- August 2021                      “A Tribute to Glenn E. Watkins” [invited] for the Summerschool Gesualdo 2021 (Naples and Avellino, Italy, virtually), Fondazione Carlo Gesualdo, the Istituto Italiano Studi Gesualdiani, and the Dipartimento di Studi Umanistici dell’Università di Salerno
- August 2021                      “An Opera Producer’s Eighteenth-Century Legacy in the Americas” for the Ninth Biennial Conference of the Society for Eighteenth-Century Music, Stockholm, Sweden (virtual)

- July 2021 “Female Singers and Female Voices in the Early Hispanic Theater,” for the Nineteenth Biennial International Conference on Baroque Music, Birmingham, UK [2020 conference was cancelled; virtual conference in July 2021]
- July 2021 Session chair, “Naples” for the Nineteenth Biennial International Conference on Baroque Music, Birmingham, UK (virtual).
- September 2019 Presentation of keynote speaker Prof. Naomi André and “New Conversations in Black Opera,” for the conference “Reflecting on the Past, Reaching Toward the Future, II; 2019 conference on African American music” organized by Prof. Louise Toppin, University of Michigan
- November 2018 “Beyond Lascivious: Early Modern Hispanic Dance-Songs and the Invasion of Feminine Privacy,” Annual Meeting of the American Musicological Society, Austin TX [unfortunately cancelled due to medical issues restricting travel]
- October 2018 “Early modern Hispanic Sacred Music: Dance-Songs, Violence, and the Invasion of Feminine Privacy,” invited presentation, Rackham Interdisciplinary Workshop “Religion in the Early Modern Atlantic World,” University of Michigan
- March 2018 “Harps and Harpists in the Hispanic World,” short public lecture for the Early Harps master class by visiting musician-scholar, Dr. Christa Patton, University of Michigan
- July 2018 “Operatic Staging in Naples and the Spanish Viceroy” Eighteenth Biennial International Conference on Baroque Music, Cremona, Italy
- June 2018 “*Siface* and the French: an Italian Castrato’s Encounters with French Listeners in the 1680s” for Rethinking Music in France during the Baroque Era, Sorbonne, Paris, France
- January 2018 “Hispanic Sacred Music in the Early Modern Context,” invited presentation for the Yale Institute of Sacred Music, Yale University, New Haven, CT
- February 2017 “Cervantes, *música divina*, *música de la jacarandina*, and *la música de dos orbes*,” invited Faculty Lecture with live musical performances for *En Español: Sounds of the Hispanosphere*, festival organized by students in the School of Music, Theatre and Dance, University of Michigan
- November 2016 Remarks as session chair, “Colonial Music in the New World,” Annual Meeting of the American Musicological Society, Vancouver
- October 2016 “Cervantes, *Música divina*, and *de la Jacarandina*: Musical Convention in the Siglo de Oro,” invited paper for the symposium *Music, Word, and Art in the Age of Cervantes*, University of Pennsylvania, Piffaro the Renaissance Band and Kislak Center for Special Collections, Philadelphia
- July 2016 “Alessandro Scarlatti’s *Clearco in Negroponte* (Naples, 1686), the 1686-7 Season in Naples, and the Politics of Opera Production,” for the Seventeenth Biennial International Conference on Baroque Music, Canterbury, UK.
- July 2016 Remarks as session chair, “Italian Cantata,” Seventeenth Biennial International Conference on Baroque Music, Canterbury, UK.
- December 2015: “Spanish Politics, the Politics of Production, and Opera in Naples, 1677-1680,” invited paper for *Nápoles y la cultura teatral hispánica Convegno Internazionale di Studi* promosso da Seconda Università degli Studi di Napoli, Dipartimento di Lettere e Beni Culturali; Universidad de Navarra – G.R.I.S.O. Grupo de Investigación sobre el Siglo de Oro; Fondazione “Pietà de’ Turchini,” Centro di

Musica Antica di Napoli; Biblioteca Nazionale Vittorio Emanuele III di Napoli; Embajada de España en Italia; Instituto Cervantes de Nápoles, Naples, Italy

- January 2015: “Listening to Calderón? Singers and Arias in Scarlatti’s *L’Aldimiro* and *La Psiche*” invited presentation [given in Spanish] for the conference *La Comedia Nueva Spagnola e le scene italiane nel seicento: trame, drammaturgie, contesti a confronto*, organized by Fausta Antonucci and Anna Tedesco, Dipartimento di Lingue Letterature e Culture Straniere, Università degli Studi Roma Tre, in collaborazione con il Dipartimento di Scienze Umanistiche dell’Università di Palermo, Rome, Italy
- November 2014 “The Collaborative Voice: Giovanni Francesco Grossi, the Marketplace, and Early Modern Masculinity,” invited presentation for the Faculty of Music, Oxford University, Oxford, UK
- September 2013 “A Patron’s Mediations: the marquis del Carpio, Alessandro Scarlatti, and Opera in Naples in the 1680s,” invited paper for the Symposium “Negotiating Music” honoring the 1713 Peace of Utrecht, International Festival of Early Music Utrecht 2013, Utrecht, Holland
- July 2013 Guest Faculty Seminar, “Music and Travel in Europe and the Americas” invited for the NEH Summer Institute for College and University Teachers, Newberry Library Center for Renaissance Studies, Chicago
- April 2013 “The Virile Voice of Early Modern Virtuosity: *Siface* (Giovanni Francesco Grossi),” invited paper for the Department of Music, University of North Carolina, Chapel Hill
- April 2013 “Psyche’s Lament and the Gendered Singing Voice 1565-1685,” for the 59th Annual Meeting of the Renaissance Society of America, San Diego
- July 2012 “Alessandro Scarlatti’s First Opera for Naples, *La Psiche*: Arias and Production in 1683-4,” for the Fifteenth Biennial International Conference on Baroque Music, Southampton, UK
- July 2012 “Opera Production as Personal and Cultural Identity---a Patron’s Legacy in Madrid, Naples, and Lima,” for the 19th International Congress of the International Musicological Society, Rome
- November 2011 “Siface (Giovanni Francesco Grossi), A Castrato Voice of Virility,” Annual Meeting of the American Musicological Society 2011, San Francisco
- April 2011 “Alessandro Scarlatti, the Marchese del Carpio, and Singers in Naples,” paper for the annual International Meeting of the Society for Seventeenth-Century Music, University of Minnesota, Minneapolis.
- February 2011 “Opera, Affect, and Erotic Empowerment: Power and Performance in the Calderón - Hidalgo Operas,” invited plenary lecture for *Power and Performance in Imperial Spain: Theater Production in the Hispanic World of the Declining Hapsburg Monarchy*, UCLA Center for Seventeenth- and Eighteenth-Century Studies, Willam Andrews Clark Memorial Library, Los Angeles
- October 2010 “Alessandro Scarlatti nella collaborazione: gli effetti della sua composizione per cantanti particolari a Napoli al tempo del marchese del Carpio (1683-7)” invited presentation in Italian for *La settimana della lingua italiana* (Italian Week), Department of Romance Languages, University of Michigan
- April 2010 “Venetian Opera South of the Lagoon: the marquis del Carpio, Alessandro Scarlatti, and Opera Revision for Naples in the 1680s,” paper for the annual meeting of the Renaissance Society of America, Venice, Italy.
- November 2009 “The Marchese del Carpio and Opera in Naples: a Viceroy and his Voices,” invited paper for the conference “Ceremonial y Fiesta en la Corte Virreinal de Nápoles (siglo XVI y XVII)” sponsored by

the Instituto Cervantes in Naples, the Centro de Estudios Europa Hispánica, the Embassy of Spain in Italy, the Spanish Ministry of Culture, and the Società Napoletana di Storia Patria, Naples, Italy. [presented in Spanish]

- October 2009 Invited seminar for music students and faculty at the University of Palermo, Italy; “Musical Patronage of the marchese del Carpio, from Madrid to Rome and Naples.” [presented in Italian]
- October 2009 “Alessandro Scarlatti and the effects of his writing for particular singers in Naples in the time of the marchese del Carpio,” invited paper for the international conference “Responsibilità d’Autore e Collaborazione nell’Opera dell’Età Barocca,” sponsored by the Società Italiana di Musicologia, Reggio di Calabria, Italy. [presented in Italian]
- July 2009 “Vocal Diversity and How They Sang: Hispanic theatrical singers in the early modern period,” paper for the international conference on “Singing Music from 1500 to 1900 – style, technique, knowledge, assertion, experiment.” University of York, National Early Music Association (NEMA) International Conference, in cooperation with University of York Music Department and the York Early Music Festival.
- May 2009 “Working in the archives of the Spanish Empire,” invited workshop/seminar on Spanish and Latin American archival research and paleography, for Program in Latin American Studies, University of Michigan.
- December 2008 Moderator for the panel discussion “Judaism & Music” with Leon Botstein, Kay Kaufman Shelemay, and Michael Steinberg; University of Michigan, Frankel Institute for Advanced Judaic Studies, the Institute for the Humanities, and the University Musical Society.
- September 2008 “Zarzuela and the Erotic Politics of Monarchy,” paper presented as the 2008 “Distinguished Musicology Lecture” University of Michigan.
- April 2008 “Venereal Music and the Erotic Politics of Monarchy,” invited plenary lecture for “Venus and the Venereal: Interpretations and Representations from Late Antiquity through the Eighteenth Century,” conference sponsored by the Center for Medieval and Renaissance Studies, Binghamton University, State University of New York, Binghamton, NY.
- April 2008 “Venus amid the thorns: Zarzuela and the Erotic Politics of Monarchy,” paper for the annual meeting of the Society for Seventeenth-Century Music, The Huntington Library, Pasadena, CA.
- March 2008 “The Marquis and his Singers: Thoughts on the Production and Performance of the Calderón - Hidalgo Operas,” invited plenary lecture for the Association of Hispanists of Britain and Ireland, University of Sheffield, Sheffield, UK.
- March 2008 “The Spanish Humour,” a workshop on basso continuo performance, sources, and practice, for Hispanic baroque music; University of Sheffield, Sheffield, UK.
- March 2008 Introductory remarks for the conference “Harmony of Two Worlds? Song, Image, and Space in the Early Modern Atlantic World,” University of Michigan, Clements Library, by invitation; the Atlantic Studies Initiative.
- January 2008 “What Happened to Music History?”  
Invited public presentation for the University of Michigan Institute for the Humanities in its 20th-anniversary year.
- May 2007 “Teatro musical barroco en tierras hispanas---óperas, géneros, y patronos,” invited lecture, Escuela Superior de Música de Catalunya, Departamento de Musicología / Departamento de Música Antigua. Barcelona

- May 2007 "Marin Marais: La Voix de la Viole," Pre-concert Lecture, for Concert by Jordi Savall with Xavier Díaz-Latorre and Pierre Hantai, The Chamber Music Society of Detroit.
- December 2006 "Private and Public Musical Spaces in the Early Modern Spanish Orbit: Madrid and Rome." Paper for the workshop "The Music Room: Music and the Domestic Interior," The Victoria and Albert Museum, London, UK.
- November 2006 "La ópera hispana del siglo XVII: sus espacios y sus patrones," invited lecture, Facultad de Geografía e Historia, Universidad Complutense, Madrid
- November 2006 "La función de la música y el poder del canto en el teatro español del siglo de oro," invited lecture, Universidad Autónoma, Madrid
- August 2006 "España y la ópera italiana del siglo XVII: Cavalli's *L'Ipermestra* y el nacimiento de Felipe Próspero." The Cervantes Lecture 2006, by invitation, Instituto Cervantes and the Holland Festival of Early Music, Utrecht
- August 2006 "Spanish Travelers at the Opera, from Venice to Naples." Invited paper for the STIMU International Symposium "*Passaggio in Italia: Music of the Grand Tour in Seventeenth-Century Italy.*" Holland Festival of Early Music, Utrecht
- March 2006 "The First Opera of the Americas: *La púrpura de la rosa.*" Introductory lecture, University of Michigan, School of Music and Institute for the Humanities, as part of the "Opera in the Americas---American Opera" theme semester.
- October 2005 "Opera for a Doomed Princess and a Bewitched King: Private and Public, Operas, and Patrons, in 1680s Naples." Annual Meeting of the American Musicological Society, Washington, DC
- September 2005 Invited lectures on Spanish musical theater, "Música y literature durante el siglo de oro," for the Cursos Internacionales Manuel de Falla, Universidad de Granada, Granada, Spain
- July 2005 "La música y la comedia caballeresca---el poder del canto." Invited paper for the Jornadas de Teatro Clásico, Festival de Teatro Clásico, Almagro, Spain
- April 2005 ""Venus amid the thorns: Zarzuela and the Erotic Politics of Monarchy." Invited paper for the Literary Studies Colloquium, Fordham University, New York, NY
- February 2005 "Private and Public in the Production, Politics, and Financing of Opera in Madrid and Naples. Early Modern Institutions and Conventions." Invited paper for the session on "Music and the Law," symposium on Structures of Feeling in Seventeenth-Century Cultural Expression, the Clark Library at UCLA, Los Angeles, CA
- April 2004 ""Una música de noche que llaman aquí serenata;" Spanish Patrons and the *Serenata* in Rome and Naples," for the annual meeting of the Society for Seventeenth-Century Music, La Jolla, CA
- May 2003 "La Serenata in Italia e suoi mecenati spagnoli." Invited paper for the conference La Serenata tra Seicento e Settecento, Convegno Internazionale di Studi, Reggio di Calabria, Italy
- January 2003 "Powerful Patrons, Seductive Songs: The Political Work of Opera in Two Worlds." Invited lecture for departments of History, Music, and Spanish, University of Kentucky, Lexington, KY
- October 2002 "El Misterio de Elche y las convenciones de la música teatral barroca" VII Seminari Internacional de Teatre i Música medievals, La Festa i Elx. Elche, Spain



- August 2002      Filmed interview for the “The Private Life of a Masterpiece: Rokeby Venus,” produced by Mick Gold, Fulmar Television & Film Limited for the BBC, London, UK
- August 2002      “Spaniards at the Opera around 1700: Opera and Hispanic Patrons, Listeners, and Reporters of Two Worlds,” paper for the 17th International Congress of the International Musicological Society, Leuven, Belgium
- May 2002          “Women Who Ruled: Female Singers of the Stage and Chamber in Early Modern Culture,” lecture in conjunction with the exhibit “Women Who Ruled: Queens, Goddesses, Amazons 1500-1650,” for the Museum of Art, University of Michigan, Ann Arbor, MI
- April 2002        Seminar on music and theater in colonial Peru, focused on “Music, Musical Histories, Classical Mythology, the Inca Inheritance, and Political Catechism in Early Eighteenth-Century Lima,” by invitation for the Workshop in the Anthropology of Latin American, The University of Chicago, Chicago, IL
- April 2002        Seminar on “Music, Theater, and Opera in Seventeenth-Century Madrid,” by invitation, Department of Music, The University of Chicago, Chicago, IL
- April 2002        “Musicians and Musical Instruments in Dutch Paintings in the Time of Vermeer,” and “Renaissance Composers of the Low Countries,” two lectures by invitation for the University of Michigan Alumni Association, during the Alumni Association tour of “Village Waterways of Holland and Belgium.”
- April 2002        Opera in the “*atascadero*,” Seventeenth-Century Spanish views on Opera, Politics, and the Pleasures of Venice,” for the annual meeting of the Society for Seventeenth-Century Music, Princeton University, Princeton, NJ
- February 2002    Seminars (in Spanish) on “Words and Music,” for the Department of Modern Languages and the Program in Music, at the Universidad Nacional Autónoma de México, Mexico City
- February 2002    “Music, Musical Histories, Classical Mythology, the Inca Inheritance, and Political Catechism in Early Eighteenth-Century Lima,” paper for the conference on “Music, Myth, and Magic in the Early Modern World,” Northwestern University and The Newberry Library Center for Renaissance Studies, Chicago, IL
- November 2001    “*La púrpura de la rosa* y su identidad musical en el Perú colonial,” invited opening paper for the conference “Los rostros del barroco: sociedad y cultura en el Perú virreinal 1600-1720,” V Jornadas de Estudio sobre Pensamiento, Cultura y Sociedad Colonial, Pontificia Universidad Católica del Perú, Lima, Peru
- April 2001        “‘De la contera del mundo’: Opera navigating between Two Worlds and Four Cultures,” paper for the session on Culture and Knowledge in the Iberian Empires, Annual Meeting of the Society of Spanish and Portuguese Historical Studies, Santa Fe, NM
- January 2001      “El teatro cortesano, los músicos de la Capilla Real, y la Capilla Real como institución,” doctoral seminar for the Seminario Internacional de Historia y Música sobre la Real Capilla de Palacio en la época de los Austrias. Corte, ceremonia y música. Fundación Carlos de Amberes and Universidad Complutense, Madrid, Spain
- November 2000    “En esas músicas bellas... “, Calderón y el afecto musical,” invited conferencia de clausura for the international conference Calderón y la España del Barroco, organized by España Nuevo Milenio, the Universidad Complutense, and the CSIC, Madrid, Spain

- October 2000 "The Origins and Character of *recitado*," invited paper for the International Conference on Early Opera and Monody, *In Armonia Favellare*, University of Illinois, Urbana-Champaign, IL
- August 2000 "Música y prácticas musicales en el teatro de Calderón," seminars for the Curso Internacional de Música Antigua organized by Jordi Savall, Centro Internacional de Música Antigua, Barcelona, San Feliu de Guixols, Spain
- July 2000 "'De la contera del mundo'; navegación y política de las primeras óperas Hispanas," invited paper for Nuevas Direcciones en el Estudio de la Comedia, symposium organized by the Association for Hispanic Classical Theater and the Festival de Teatro de Almagro, Almagro, Spain
- April 2000 "Terpsichore's Harp and the Temptation of St. Jerome: Harps, Gender, Hispanic Music and Society," paper for The Society for Seventeenth-Century Music, Annual Meeting, Shrine to Music Museum, Vermillion, SD
- March 2000 Calderón y los viajes de las primeras óperas Hispanas," invited paper for the Simposio sobre Pedro Calderón de la Barca y el Teatro Español del Siglo de Oro, Universidad Autónoma de Ciudad Juárez, Cuidad Juárez, Mexico
- February 2000 "Erato's Song, Terpsichore's Harp, Cupid's Dance, and the Temptation of St. Jerome," invited paper for the Humanities Colloquium, Colgate University, Hamilton, NY
- January 2000 "Terpsichore's Harp and the Temptation of St. Jerome," invited paper for the conference "On Religious Grounds: From Discipline to Disciplinarity in Medieval and Renaissance Studies," University of Michigan
- November 1999 "Las primeras óperas hispanas y la política castellana," invited paper for the conference "La ópera en España e Hispanoamérica. Una creación propia / Opera y fin de siglo: un debate necesario," Madrid, Ministerio de Educación y Cultura and Instituto Complutense de Ciencias Musicales, Spain
- October 1999 Introductory and concluding remarks as invited Chair of Session on "Contemporary Perceptions of Josquin's Canon and Style," for the International Conference New Directions in Josquin Scholarship, Princeton University, Princeton, NJ
- October 1999 "Henri Desmarest and the Spanish Context: Musical Harmony for a World at War," invited paper for the Colloque International "Le parcours européen du compositeur Henry Desmarest" Centre de Musique Baroque de Versailles / Abbaye des Prémontrés, Pont-a-Mousson and Versailles, France
- August 1999 "Terpsichore's Harp and the Temptation of St. Jerome: Harps, Gender and Society from Binchois to Hidalgo," invited paper for the Historical Harp Society Conference, held at the University of Wisconsin, Madison, WI
- June 1999 "El poder de la música: convenciones del teatro musical barroco", invited public lecture to celebrate the close of the academic year (Teresa Berganza had given the previous lecture!), Conservatorio Superior de Música, Vigo, Spain
- March 1999 "*La púrpura de la rosa*, joya del barroco Hispano," invited paper, Conservatorio Nacional Superior de Música, Lima, Peru
- March 1999 "*La púrpura de la rosa* y Lima, 1701," invited public lecture, Pontificia Universidad Católica del Perú, Lima, Peru
- December 1998 "El Triunfo de *Poppea* en la historia de una disciplina" invited paper for the *curso magisterial* "Monteverdi Hoy," directed by maestro Alberto Zedda, Teatro de la Zarzuela, Madrid, Spain

- November 1998 “‘De la contera del mundo’: *La púrpura de la rosa* y la política de la nobleza española,” invited seminar for the Seminario en Historia Cultural, directed by Prof. James Amelang, Departamento de Historia Moderna, Universidad Autónoma, Madrid, Spain
- July 1998 “Música en el teatro en tiempos de Felipe II (1527-1598), invited lecture for “El mundo musical de Felipe II. Corte, Capilla y Ciudad,” Cursos de Verano, Fundación General de la Universidad Complutense de Madrid, San Lorenzo de El Escorial, Spain
- May 1998 “El poder de la música: convenciones del teatro musical barroco,” invited lecture for the humanities division, Universidad de Burgos, Burgos, Spain
- March 1998 “‘De la contera del mundo’: opera navigating between two worlds and four cultures c1700,” Royal Musical Association, Conference on Music and Theatre, New College, Oxford University, Oxford, UK
- February 1998 “Handel’s *Semele* and ornament as erotic delight,” for the cast and production team of the University of Michigan opera project performing *Semele*, Ann Arbor, MI
- November 1997 Seminar on “The Mad Body On-stage in 17th-century France,” with Professor Domna Stanton, for the Distinguished Interdisciplinary Faculty/Graduate Student Seminar, “Genders, Bodies, Borders,” University of Michigan, Ann Arbor, MI
- October 1997 “*Venezia favorita*: Josquin, Rore, and ritual at San Marco,” Philips Educational Presentation, for concert by the Gabrieli Consort, “High Mass for Christmas from San Marco,” invited lecture, University Musical Society, Ann Arbor, MI
- October 1997 “Hearing Venus: the Rhetoric of (Un)Veiling and Seduction in 17th-century Hispanic Songs,” pre-concert lecture for concert by The Harp Consort, for the Conference on “The Rhetorics and Rituals of (Un)veiling in Early Modern Europe,” University of Michigan, Ann Arbor, MI
- September 1997 “Eros, Erato, Terpsíchore and the Hearing of Music in Early Modern Spain,” paper for the symposium Music as Heard: Listeners and Listening in Late-Medieval Europe (1300-1600), Princeton University, Princeton, NJ
- September 1997 Panelist for Radio Netherlands broadcast concerning research into Latin American music, Utrecht, The Netherlands
- September 1997 “Staging *La púrpura de la rosa*,” pre-concert lectures on the first New World opera, *La púrpura de la rosa*, for the Holland International Festival of Early Music, Vredenburg Concert Hall, Utrecht, The Netherlands
- September 1997 Leader and panelist in the Study Day Symposium on Latin American music, for the Holland International Festival of Early Music, Utrecht, The Netherlands
- August 1997 “Seducing the Ear: Harmonious Eros, Hispanic Music, and the Politics of Eroticism,” paper for the 16th International Congress of the International Musicological Society, London, UK
- August 1997 Chair of Study Session on “Music, Politics, and Patronage in Spanish and Portuguese Dominions in the Early Modern Period,” 16th International Congress of the International Musicological Society, London, UK

- April 1997 "Erato, Terpsí chore, the Politics of Eros, and Musical Patronage," invited paper for the conference on Poder, Mecenazgo e Instituciones en la Música Mediterránea 1400-1700, Avila, Spain
- January 1997 "Escuela de destemplanza e incentivo de lascivia: Sixteenth-Century Spanish Theater and its Music," invited paper for the Conference on Spanish Renaissance Music, University of Illinois, Urbana, IL
- January 1997 "Women in Musicology," presentation for the panel discussion on Women in the Arts in the Academy, sponsored by the Institute for Research on Women and Gender, and the University Musical Society, University of Michigan, Ann Arbor, MI
- October 1996 "'Had she been born in another era . . .': Barbara Strozzi and Her Music in Seicento Venice," for the conference "Venice Reflected: The Making of Culture 1500-1800;" pre-concert lecture sponsored by the Institute for Research on Women and Gender, for concert by The Harp Consort, Museum of Art, University of Michigan, Ann Arbor, MI
- July 1996 "Eros armonioso: Convenciones en la representación de *La púrpura de la rosa*, primera ópera del Nuevo Mundo," invited paper for the Association for Hispanic Classical Theater, "Simposio sobre el teatro del Siglo de Oro: el texto puesto en escena," Almagro, Spain
- July 1996 "Escuela de destemplanza e incentivo de lascivia: Sixteenth-Century Spanish Theater and its Music," paper for The 23rd International Conference on Medieval and Renaissance Music, University of Southampton, Southampton, UK
- July 1996 "Erotic Harmony: Venus, the 'Blood of the Rose,' Politics, and Music in the First New World Opera," paper for the Seventh Biennial International Conference on Baroque Music, University of Birmingham, Birmingham, UK
- June 1996 "Erotic Harmonies and Echoes: Hispanic Music and the Transformation of Italianate Genres in the 16th to early 18th Centuries," invited presentation for the conference "Musicisti del Mediterraneo, Storia e Antropologia," Convegno Internazionale di Studi, Bari and Molfetta, Italy
- May 1996 "Eroticism, Politics, and the First New World Opera," invited presentation for the Department of Music, King's College, University of London, London, UK
- May 1996 "*La púrpura de la rosa*: the First New World Opera, Politics, and Erotic Harmony," invited paper for the conference on "Il Teatro dei due Mondi, migrazioni e circolazione del dramma per musica fra l'Italia, la Spagna, il Portogallo e le Americhe Latine," Università degli Studi, Padova, Italy
- April 1996 Chair and organizer, session on "Spanish Continuo Playing," Annual Meeting, Society for Seventeenth-Century Music, Wellesley College, Wellesley, MA
- April 1996 "'To draw the hearer by chains of gold by the ears . . .': English Sacred Music of the Renaissance," Philips Educational Presentation, for concert by The Tallis Scholars, invited lecture, University Musical Society, Ann Arbor, MI
- March 1996 "Seducing the Ear: Hispanic Music and the Concept of Baroque," invited lecture for "Spain and its New World Empire," Marquette University and the Historical Keyboard Society, Milwaukee, WI

- March 1996 "Al seducir el oído ... delicias y convenciones del teatro musical en el siglo XVII," invited plenary lecture for the annual meeting of the Asociación Internacional de Teatro Español y Novohispano de los Siglos de Oro, Universidad Autónoma, Ciudad Juárez, Mexico
- June 1995 "Opera in the Cross Currents: The First New World Opera and its Heritage," invited faculty lecture for The Aston Magna Academy for Music and the Humanities (funded by the NEH), held at Rutgers University, NJ
- May 1995 "Sor Juana Inés de la Cruz and Conventions of Musical Expression and Theatricality in the Hispanic Baroque," invited lecture for the international conference "Sor Juana Inés de la Cruz and Baroque Theatricality," Center for Medieval and Renaissance Studies, The University of California, Los Angeles, CA
- April 1995 Chair, Session on "Seventeenth-Century Women in Music," Annual Meeting, Society for Seventeenth-Century Music, Danville, KY
- March 1995 "*Così fan tutte*: Sources and Choices," lecture for The Alumni Association, The University of Michigan, Ann Arbor, MI
- February 1995 "'Este nada dichoso género': la zarzuela y sus convenciones," invited paper for the international conference "Música y Literatura en la Península Ibérica: 1600-1750," Universidad de Valladolid, Valladolid, Spain
- November 1994 Chair, Session on "Power and Creativity in the Early Seventeenth Century," Annual Meeting, American Musicological Society, Minneapolis, MN
- September 1994 "Maravall's Baroque and Spanish Music," opening lecture in the Music History Colloquium series, Peabody Conservatory of The Johns Hopkins University, Baltimore, MD
- July 1994 "Maravall's Baroque and Recitative as Cultural Transmission in the Seventeenth Century," Sixth Biennial International Conference on Baroque Music, Edinburgh, Scotland
- March 1994 "Moving the Affections, Claiming Audible Space: Baroque Music and the Spanish Theater." Invited plenary session speaker for the Annual Golden Age Drama Symposium, University of Texas, El Paso, TX
- November 1993 Respondent at Large for the Special Session devoted to "Hispanic Music and its Challenges to Accepted Historiography," Annual Meeting of the American Musicological Society, Montreal 1993
- April 1993 "Climbing into the Abyss: Interdisciplinarity and the Individual Scholar," for the Conference on Collaboration, Institute for the Humanities, The University of Michigan, Ann Arbor, MI
- August 1992 Seminar concerning "Las convenciones del teatro musical y la herencia de Juan Hidalgo," invited for the interdisciplinary summer course "Bances Candamo y el teatro musical de su tiempo (1662-1704)," Curso de Musicología de La Granda (Avilés), Fundación Escuela Asturiana de Estudios Hispánicos/Universidad de Oviedo, Spain
- May 1992 Seminar "Opera as Theater" for the Summer Humanities Camp. The Institute for the Humanities, The University of Michigan, Ann Arbor, MI
- April 1992 Paper concerning musical patronage in the Spanish royal court for the Round Table "Local Traditions of Musical Patronage 1500-1700" at the 15th Congress of the International Musicological Society, Madrid 1992, Madrid, Spain

- April 1992            Introductory remarks as Chair of Study Session devoted to “Cross-Cultural Musical Processes and Results: Iberia and America” 15th Congress of the International Musicological Society, Madrid 1992, Spain
- March 1992            Paper “Rossini’s *Barber* and Comic Timing,” for the Comedy Semester, Department of English and the School of Music, University of Michigan
- November 1991        Presentation “Recitative in Seventeenth-Century Europe” for the NEH-funded project Music as a Cultural Institution in the Middle Ages and the Renaissance; The Center for Renaissance Studies, The Newberry Library, Chicago, IL
- March 1991            Presentation on “Interpreting Mozart’s *Don Giovanni*” for The Alumni Association, University of Michigan.
- June 1990             Seminar “Moving the Affections, Making People Believe: Expression and Meaning in Baroque Music.” The Alumni University, University of Michigan.
- March 1990            Paper on “Humanism, Anti-Humanism, and Metaphysics Made Real in Spanish Musical Thought and Practice of the Sixteenth and Seventeenth Centuries” for Brown University, Renaissance Studies Conference, “Spain under Philip II: The Arts and the City,” Providence, RI
- November 1988        Paper on “Opera and the Spanish Political Agenda,” for the Annual Meeting of the American Musicological Society, Baltimore, MD
- July 1988             Seminar “Baroque Music Speaks: Meaning and Expression in Music of the Baroque.” The Alumni University, University of Michigan.
- June 1988             Invited, participant in panel discussion on “The Making of *Il Sant’Alessio*: a round-table on Roman Baroque opera,” for the E. Nakamichi Baroque Music Festival, The University of California, Los Angeles, CA
- February 1987        Invited paper, “Style and Genre in Seventeenth-Century Spanish Theatrical Music,” for the music history colloquium series, Peabody Conservatory of Johns Hopkins University, Baltimore, MD
- November 1986        Paper “Humanism and Anti-Humanism in Spanish Musical Theory and Practice,” for the Annual Meeting of the American Musicological Society, Cleveland, OH
- February 1986        Invited paper, “Text Type and Musical Genre in Seventeenth-Century Spanish Court Plays,” for graduate and faculty colloquia, The Department of Music at The University of Chicago, and The Department of Music at the University of California at Berkeley, Berkeley, CA
- December 1985        Invited paper, “Musical Genre and Dramatic Type in Spanish Baroque Court Plays,” Annual Meeting of the Modern Language Association, Chicago, IL (Section on Spanish Theater)
- October 1985         Invited paper, “Accompaniment and Continuo in Spanish Baroque Music,” by invitation of the Congreso Internacional sobre España y la Música de Occidente, Salamanca, Spain
- October 1984         Paper on “Text and Music in the Seventeenth-Century Spanish Theater: the Spanish Style at Court and in the Corrales,” Annual Meeting of the American Musicological Society, Philadelphia, PA
- November 1982        Paper on “Music in the Seventeenth-Century Spanish Theater: the Musical Sources,” Annual

Meeting of the American Musicological Society, Ann Arbor, MI

- May 1982            Invited lecture concerning “Study and Analysis of the Musical Sources of the Iberian Theater of the Seventeenth Century,” given in Spanish, by invitation, for the Quinto Encuentro de Música Antigua, Universidad de Salamanca, Salamanca, Spain
- December 1981      Seminar “Music in the Theater of Pedro Calderón de la Barca,” given in Spanish, by invitation of the seminar in music, Universidad Complutense, Madrid, Spain
- October 1981        Paper concerning “Sources and Problems in Seventeenth-Century Spanish Vocal Music,” in Spanish, for the Primer Simposio sobre Musicología Española, Sociedad Española de Musicología, Madrid, Spain
- August 1981         Seminar concerning “Extant Music Composed Especially for the Staged Works of Calderón,” given in Spanish, by invitation, for Tercer Curso de Música Barroca y Rococó, San Lorenzo de El Escorial, Spain
- July 1981            Paper on “Extant Music for the Comedias of Calderón,” given in Spanish, for the Congreso Internacional sobre Calderón y el Teatro Español del Siglo de Oro, Consejo Superior de Investigaciones Científicas, Madrid, Spain
- May-July 1981       Collaborator for radio broadcasts on Pedro Calderón de la Barca and Spanish culture, Radio Nacional de España, Madrid, Spain

#### Recordings and Concerts Based on my Research

Note: Not listed here are the many productions and YouTube recordings made from my editions of early Hispanic music and operas without my direct participation.

- February - April 2008    *Celos aun del aire matan*, performances conducted by Andrew Lawrence-King at the University of Sheffield, Sheffield, UK
- March 2006            *La púrpura de la rosa*, staged performance conducted by Eduardo López Banzo, directed by Joshua Major; Louise K. Stein dramaturg and co-producer; Opera Workshop, University of Michigan, School of Music, as part of the 125th Anniversary celebration and the “Opera in the Americas---American Opera” theme semester.
- May 2006              Excerpts from *La púrpura de la rosa* performed in two concerts of the Estonian Philharmonic Chamber Choir and Tallinn Chamber Orchestra on their regular season program in Estonia (guest conductor, Andrew Lawrence-King).
- August 2003            *La púrpura de la rosa*, staged performance directed by Andrew Lawrence-King, Amherst Early Music, Storrs, CT
- Feb.- March 2003        *La púrpura de la rosa*, staged student performances directed by Andrew Lawrence-King, Sheffield and Manchester, UK
- July 2002              *La púrpura de la rosa*, concert performance, The Harp Consort directed by Andrew Lawrence-King, the Kuhmo Chamber Music Festival, Kuhmo, Finland.
- May 2002              “The Triumph of Love and Fortune. Songs from the 17th-Century Zarzuelas,” The Newberry Consort, Mary Springfels, director, with Ellen Hargiss, soprano. Early Music from The Newberry Library, Chicago, IL

- January 2001 Concert performances of *Celos aun del aire matan* (ed. Louise K. Stein) by La Capella Reial de Catalunya, directed by Jordi Savall; L'Auditori – Sala Sinfónica, Barcelona; and Wiener Konzerthaus, Vienna.
- January 2000 (USA) Release of *La púrpura de la rosa: The First Opera in the New World*, The Harp Consort directed by Andrew Lawrence-King; Editor, Artistic Advisor and Dramaturg, Louise K. Stein [BMG / deutsche harmonia mundi, 05472-77355-2, 2 compact discs]
- 1999-2004 *La púrpura de la rosa*, excerpts performed on USA and European tours, The Harp Consort, directed by Andrew Lawrence-King.
- August 1998 *La púrpura de la rosa*, performed at the Lacock, UK, Summer Course for Early Music, directed by Andrew Lawrence-King
- Spring 1998 *La púrpura de la rosa*, excerpts performed on USA touring program “Luz y norte,” The Harp Consort, directed by Andrew Lawrence-King.
- October 1997 “Venus (Un) Veiled. Songs from 17th-Century Spain, Dances from Africa and Mexico, Opera from Peru,” The Harp Consort with Ellen Hargis and Judith Malafronte, directed by Andrew Lawrence-King, Ann Arbor, Michigan, for the Conference on the Rhetorics and Rituals of (Un) Veiling in Early Modern Europe.
- September 1997 *La púrpura de la rosa*, recording on BMG Classics/Deutsche Harmonia Mundi, by an international cast with The Harp Consort, directed by Andrew Lawrence-King, and concertante performances with dance at the Holland International Festival of Early Music, Utrecht; I served as artistic advisor to these performances and recording, as a member of the directorial team, and the performances and recording are based on my edition of the musical and literary materials.
- 1991, 1999 *¡Ay Amor! Spanish Seventeenth-Century Songs and Theater Music*, The Newberry Consort, Mary Springfels, director, with Judith Malafronte, soprano. Compact Disc, Harmonia Mundi [reissued 1999 as HMT 7907022]
- February 1991 “Imperial Entertainments: Music for the Habsburg Courts of Madrid and Naples.” The Newberry Consort, Mary Springfels, director, with Drew Minter, countertenor. Early Music from The Newberry Library, Chicago
- February 1987 “Seventeenth-Century Spanish Theater Music.” The Newberry Consort, Mary Springfels, director, with Julianne Baird, soprano. Early Music from The Newberry Library, Chicago
- November 1986 “Spanish Theatrical Music of the Golden Age.” The Collegium Musicum, Louise K. Stein, director, The University of Chicago.
- April 1985 “Music from the Spanish Golden-Age Theater: Songs from the Novena Manuscript.” Terry La Garde, soprano, with students in the Department of Music, The University of North Carolina, Chapel Hill
- November 1984 “Baroque Music from Spain.” The Collegium Musicum, Mary Springfels, director, and the Motet Choir, Bruce Tammen, director, The University of Chicago
- July 1981 “Música en el teatro de Pedro Calderón de la Barca.” Members of the SEMA, directed by Juan José Rey, Louise K. Stein organizer, advisor, and harpsichord, Biblioteca Nacional, Madrid



REVIEWS OF MY WORK (partial list; many more citations are registered online)

Named and quoted in translation, with a laudatory citation to my 1993 *Songs of Mortals* book, in “Un inédito de Calderón, a la conquista de Viena,” review essay by Pablo L. Rodríguez in *El País* [national edition, Madrid], January 24, 2020.

Methodology in 2016 essay (“¿Escuchando a Calderón? Arias y Cantantes en *L’Aldimiro* y *La Psiche* de Alessandro Scarlatti”) for analysis of the arias and singing of two late seventeenth-century castrati was cited as paradigmatic in a highly respected journal: Eduardo Molero Illán, “Proceso creativo y práctica interpretativa en la ópera del siglo XVII: arias de Alessandro Scarlatti y Giovanni Bononcini para Domenico Cecchi en la temporada napolitana 1696/97,” *Il Saggiatore Musicale* [ed. Giuseppina La Face Bianconi] 26 (2019), 217-249.

“¿Escuchando a Calderón? Arias y Cantantes en *L’Aldimiro* y *La Psiche* de Alessandro Scarlatti,” in *La Comedia Nueva Spagnola e le scene italiane nel seicento: trame, drammaturgie, contesti a confronto*, ed. Fausta Antonucci and Anna Tedesco (Florence: Olschki, 2016), 199-219, cited with praise in 12 published reviews in 2017-2018,

Critical performing edition of Juan Hidalgo and Pedro Calderón de la Barca, *Celos aun del aire matan* reviewed with praise by Tess Knighton in *Early Music* 45 (2017), 151-153.

“Three Spaniards Meet Italian Opera in the Age of Spanish Imperialism” in *Passaggio in Italia: Music on the Grand Tour in the Seventeenth Century*, ed. Margaret Murata and Dinko Fabris (Turnhout: Brepols, 2015), given an enthusiastic review by Kimberly Beck Hieb in *Journal of the Society for Seventeenth-century Music* 24 (2018).

“The Travels of Opera,” in *The Oxford Handbook of Opera*, ed. Helen M. Greenwald, was noted in the lengthy review published in the prestigious *Times Literary Supplement* (London) of March 16, 2016

*La púrpura de la rosa* (BMG / dhm 05472 77355-2): recording based on my edition and for which I served as dramaturg was widely reviewed. Selected citations:

Reviewed with praise for my work by Jeremy Barlow in *Early Music Quarterly* 1 (Summer 1999): 96-97.

Reviewed with praise for my work by Lionel Salter in *Gramophone* 77 (July 1999): 98.

Reviewed with praise for my work by Jorge Fernández Guerra in *ABC Cultural* (Madrid), 26 June 1999.

Reviewed with citation of my work by Stephen Pettitt in *BBC Music Magazine*

Reviewed by John von Rhein, *Chicago Tribune*, May 14, 2000, with the conclusion “Altogether a fine first recording of a work that is more than a historical curio.”

Reviewed with praise for my work by Iker Garscía, *Opera Today*, August 2015

[http://www.operatoday.com/content/2015/08/la\\_purpura\\_de\\_l.php](http://www.operatoday.com/content/2015/08/la_purpura_de_l.php)

*La púrpura de la rosa*, Tomás de Torrejón y Velasco, y Juan Hidalgo, ed. Louise K. Stein (Madrid, 1999), reviewed with praise in *Doce Notas* 18 (Oct.-Nov. 1999): 40; favorable review of the recording as well.

*Songs of Mortals, Dialogues of the Gods: Music and Theatre in Seventeenth-Century Spain*. Oxford: The Clarendon Press of Oxford University Press, 1993.

Highly favorable reviews:

--Andrew Thomsom, *Musical Times* (December, 1993): 704-705

--Israel J. Katz, *The Early Music Newsletter* 33 (May, 1994): 6-7

--Jack Sage, *Journal of the Royal Musical Association* 119 (1994): 302-308

--Tess Knighton, *Early Music History* 13 (1994): 283-291

--Greta J. Olson, *Music and Letters* 76 (1995): 416-420

--Bryan N. S. Gooch, *Seventeenth-Century News* (1995): 55-56

--Maria Grazia Profeti, *Il Saggiatore* 2 (1996)

--Kenneth Kreitner, *Early Music* 26 (1998): 335-336

*Pedro Calderón de la Barca, La estatua de Prometeo*. Ed. Margaret Rich Greer, with a study of the music by Louise K. Stein. Kassel: Edition Reichenberger, 1986.

Entire book reviewed by:

--Ricardo Arias, *Boletín de la Biblioteca Meléndez y Pelayo* 68 (1992): 332-333.

--J. E. Varey, *Bulletin of Hispanic Studies* 66 (1989): 281-282.

--Henry Sullivan, *Hispanic Review* 57 (1989): 101-103.

--Marta Campomar, *Incipit* 7 (1987): 204-208.

--A. Rodríguez López-Vázquez, *Castilla* 11 (1986) 153-154.

--Albert Gier, *Zeitschrift für Romanische Philologie* 102 (1986); 690-691.

My chapter, "La plática de los dioses," (pp. 13-92) reviewed separately as well:

--Tess Knighton, *Early Music* (February, 1988): 115-116.

--Luis Robledo, *Revista de musicología* 10 (1987): 300-305.

"The Spanish and Portuguese Heritage: Music in Spain, Portugal, and the Spanish New World in the Baroque." *Companion to Baroque Music*, 327-337.

--Review by Carolyn Gianturco [Università degli Studi di Pisa], *Notes*, Journal of the Music Library Association, (June 1993), 1431-1433; my chapter given special and favorable mention for its "less familiar insights."

*¡Ay Amor! Spanish Seventeenth-Century Songs and Theater Music.* Performed by The Newberry Consort, Mary Springfels, director, with Judith Malafrente, Mezzo Soprano. Compact Disc, Harmonia Mundi France. My work on this project included providing the repertory and transcriptions, advising on performance practice, vocal phrasing, and diction, editing the Spanish poetic texts for the booklet, translating the song-texts into English, and writing the essay for the CD booklet.—"The Newberry Consort and Friends seem to have perfectly captured the style and spirit of this repertoire," *La Monde de la Musique*—Reviewed internationally including *Stereophile* August 1992: 190; *Gramophone* 70 no. 7 (July 1992): 101; *Fanfare* 14 no. 6 (July /August 1991): 355; *CD Review*, June 1991.

--Given special mention in: Jon Turka, "Harmonia Mundi USA Celebrates a Decade of Achievement," *Fanfare* 15 no. 4 (March/April 1992): 104-109;

Allan Ullrich, "'Tis the period for early music revival," *San Francisco Examiner* February 8, 1991: C-15.

#### CONSULTING (see also under "service")

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|-----------|---|
| 2024-2025 | Curator, "The 'Spanish Idiom' and Spanish Virtuosity in America," section about music and musical performance in the Spain Arts and Culture Exhibit "History of Hispanism, Spain and Beyond," Spanish Cultural Center, Embassy of Spain in the United States, Washington, DC        |
| 2024-26   | Artistic Advisor, Haymarket Opera, Chicago  |
| 2014      | Consultant, review of Musicology programs at University of Vienna (Vienna, Austria)   |
| 2010      | Consultant to the Royal Shakespeare Company and playwright Helen Edmundson during their U.S. residency; Edmundson's play on the life of Sor Juana Inés de la Cruz was rehearsed and work-shopped at University of Michigan  |
| 2002      | Consultant to Fulmar Television & Film Limited (UK) for the BBC television program "The Private Life of a Masterpiece: Rokeby Venus." The film has been made widely available:<br><a href="https://www.dailymotion.com/video/x2wysws">https://www.dailymotion.com/video/x2wysws</a> |
| 2002      | Consultant to The Newberry Consort, directed by Mary Springfels, Chicago, IL  |
| 1997-     | Consultant to Compagnia Vocale (Utrecht), directed by Mary H. Sayre   |
| 1997-     | Founding Member of Board (Patrona Vocal) of the Fundació Centre Internacional de Música Antiga (Barcelona), founded and directed by Jordi Savall  |

- 1997- Editorial Board, Publications of the Early Music Institute, Indiana University, General Editor Paul Hillier
- 1996- Consultant to Jordi Savall and the Capella Reial; musicological collaborator on recording and performance projects, including productions of *Celos aun del aire matan*
- 1995- Consultant to and collaborator with Andrew Lawrence-King and The Harp Consort, on concerts of Hispanic music, staged productions and recording of *La púrpura de la rosa* (BMG/deutsche harmonia mundi)
- 1994-96 Advisory Board for the XXI Festival de Teatro del Siglo de Oro, Chamizal National Memorial, El Paso, Texas, and University of Texas, El Paso
- 1994 Consultant to the Ex Machina production of Tomás de Torrejón y Velasco / Pedro Calderón de la Barca, *La púrpura de la rosa* (Lima, 1701), Minneapolis
- 1994 Advisory consultant to the Department of Music and the Dean, College of Arts and Sciences, Saginaw Valley State University
- 1993- Area Editor for coverage of Spanish, Portuguese, and Latin American composers and genres of the 16th, 17th, and early 18th centuries for the revision of *The New Grove Dictionary of Music and Musicians*, edited by Stanley Sadie
- May 1993 Consultant to the Estate of Professor Howard Mayer Brown, Chicago, and the Newberry Library, Chicago
- 1991-1992 Participant in the NEH sponsored Newberry Library / Renaissance Consortium project “Music as a Cultural Institution in the Middle Ages and the Renaissance”
- 1989 Consultant, preparation of *Storia dell’Opera Italiana*, vol. 2, edited by Lorenzo Bianconi, Società Italiana di Musicologia
- 1986-1992 Consultant to the Newberry Library’s Early Music Program (Chicago)
- 1984-2021 Reviewer of grant proposals for the National Endowment for the Humanities, the American Association of University Women, and reader of manuscripts and proposals for: The American Philosophical Society, Cambridge University Press, Harvard University Press, Oxford University Press, Pennsylvania State University Press, Princeton University Press, University of California Press, University of Michigan Press, University of Rochester Press, Gordon and Breach Publishers, Routledge Publishers (Taylor and Francis Group), *Acta Musicologica*, *Bulletin of Spanish Studies*, *Cambridge Opera Journal*, *Early Music*, *Eighteenth-Century Music*, *Journal of the American Musicological Society*, *Journal of Musicological Research*, *Journal of Music Research Online*, *Music and Letters*, *Latin American Music Review*, *Revista de Musicología*.
- Tenure or promotion letters solicited by Case Western Reserve University, Miami University of Ohio, Michigan State University, Oakland University, Princeton University, Rutgers University, Syracuse University, Swarthmore College, University of Kentucky, University of Michigan, University of Minnesota, University of North Carolina, University of Notre Dame, University of North Texas, University of Rochester, University of Texas at Austin, Yale University.

## SERVICE AND TEACHING

### Service to the Profession:

- 2022 Reader of Paper Proposals for the 2022 Annual Meeting, American Musicological Society

- 2022 H. Colin Slim Award Committee, the American Musicological Society
- 2021- Editorial Committee, *Quaderni della Scarlatti, Nuova Serie*, Libreria Musicale Italiana (Lucca, Italy) and Associazione Alessandro Scarlatti di Napoli (Naples, Italy).
- 2020 Chair, Claude V. Palisca Award Committee, the American Musicological Society
- 2017-19 Claude V. Palisca Award Committee, the American Musicological Society
- 2018 Scientific Committee for conference “Rethinking Music in France during the Baroque Era”
- 2015-17 Chair, Alvin H. Johnson AMS 50 Dissertation Fellowship Committee, the American Musicological Society
- 2015 National Endowment for the Humanities, panelist and adjudicator of fellowship applications
- 2014-2017 Alvin H. Johnson AMS 50 Dissertation Fellowship Committee, the American Musicological Society
- 2014 Peer Reviewer (invited) Department of Musicology, University of Vienna (Austria)
- 2012-13 Organizer, two sessions about the scholarly legacy of Howard Mayer Brown, Renaissance Society of America, 59th Annual Meeting, San Diego
- 2012-13 American Association of University Women, adjudicator of fellowship applications
- 2011-2014 Committee on Cultural Diversity, the American Musicological Society
- 2011 Speaker on panel “How to Succeed in The Job Search,” American Musicological Society, Annual Meeting, San Francisco
- 2004-2007 Otto Kinkeldey Award Committee, the American Musicological Society
- 2002-3 Chair, Robert M. Stevenson Award Committee, the American Musicological Society
- 2001-3 Nominating Committee, the American Musicological Society
- 2001-2 Nominating Committee, the Society for Seventeenth-Century Music
- 2000 Chair, Noah Greenberg Award Committee, the American Musicological Society
- 1999-2000 Invited member, ‘Comité Científico’ for the many scholarly meetings and performance forums organized for *Calderón 2000*, 400th anniversary of Pedro Calderón de la Barca’s birth, times and works, Spain
- 1998-2000 Noah Greenberg Award Committee, the American Musicological Society
- 1998- Nominated and ran for office of Director at Large, the American Musicological Society
- 1996-7 Editorial Board, *Journal of Seventeenth-Century Music*, online journal of the Society for Seventeenth-Century Music
- 1995-6 Program Committee for 1996 Annual Meeting of the American Musicological Society, Baltimore
- 1995-6 Program Committee for 1996 Annual Meeting of the Society for Seventeenth-Century Music, Wellesley College

- 1993-4 Chair, Council Committee on Honorary and Corresponding Members, the American Musicological Society
- 1992-95 Elected member of the Council of the American Musicological Society
- 1992 Nominated and ran for Vice-President of the Society for Seventeenth-Century Music
- 1993 Speaker at Memorial Service for Professor Howard Mayer Brown, The University of Chicago

Classroom Teaching 1984-2022 (this list does not include tutorials and individual reading courses)

- Fall 2022 Topics in the History of Opera to 1800 (graduate music students, undergraduate music majors, and non-music students in LSA and Engineering)
- Winter 2022 Handel and His Singers: Collaboration and Celebrity Culture (graduate seminar)  
OPERA! (introduction for non-music students)
- Fall 2021 Going for Baroque: Early Modern Music and Global Encounters (graduate seminar)  
Topics in the History of Opera to 1800 (graduate music students, undergraduate music majors, and non-music students)
- Winter 2021 (fully remote) OPERA! (introduction for non-music students)  
Virtuosity in Early Modern Music (graduate seminar)
- Fall 2020 (fully remote) Seminar in Early Hispanic Music (cross-listed course for graduate students in Musicology, Spanish, and Latin American studies)  
Topics in the History of Opera to 1800 (graduate music students, undergraduate music majors, and non-music students)
- Winter 2020 (remote) The Castrato Singer (graduate seminar)  
OPERA! (introduction for non-music students)
- Fall 2019 Handel and His Singers: Collaboration and Celebrity Culture (graduate seminar)  
Topics in the History of Opera to 1800 (graduate music students, undergraduate music majors, and non-music students)
- [Winter 2019 medical leave]
- Fall 2018 The Scarlet Thread: Alessandro and Domenico Scarlatti, Music, Sources, Contexts (graduate seminar invited collaboration with SMTD early music performance program)  
Topics in the History of Opera to 1800 (graduate music students, undergraduate music majors, and non-music students)
- Winter 2018 Early Modern Voice, Voices, Singers, and Singing (graduate seminar)  
Topics in Baroque Music (graduate students and undergraduate music majors)
- Fall 2017 Topics in the History of Opera to 1800 (graduate students and undergraduate music majors)
- Winter 2017 Sabbatical (March 2017 in Marseilles invited by EHESS)
- Fall 2016 OPERA! (introduction for non-music students)  
Teaching an Introduction to Music (graduate pedagogy course)

Winter 2016	Topics in Baroque Music (graduate students and undergraduate music majors) The Castrato Singer in Early Modern Musical Culture (graduate seminar)
Fall 2015	Topics in the History of Opera to 1800 (graduate students and undergraduate music majors) Teaching an Introduction to Music (graduate pedagogy course)
Winter 2015	Studies in Baroque Music: Operas, Singers, Patrons, Institutions. Production, Collaboration, and the Marketplace around 1700 (doctoral seminar) OPERA! (introduction for non-music students)
Fall 2014	Topics in the History of Opera to 1800 (graduate students and undergraduate music majors) Teaching an Introduction to Music (graduate pedagogy course)
2013-14 2012-13	Scholarly Leave (NEH Senior Fellowship) Scholarly Leave (ACLS Senior Fellowship)
Winter 2012	Musicological Writing and Research Methods (seminar for Musicology graduate students) Early Modern Singers, Arias, Productions: Collaboration c. 1700 (doctoral seminar)
Fall 2011	Topics in the History of Opera to 1800 (graduate students and undergraduate music majors) Teaching an Introduction to Music (graduate pedagogy course)
Winter 2011	Music and Theater in the 17th-Century Hispanic World (cross-listed, Span 488 / Musicol 405) OPERA! (introduction for non-music students)
Fall 2010	Topics in the History of Opera to 1800 (undergrad majors and graduate students) Teaching an Introduction to Music (graduate pedagogy course)
Winter 2010	Early Modern Singers and Their Roles: The Collaborative Process (doctoral seminar) Topics in Baroque Music (graduate students and advanced undergrads)
Fall 2009	Sabbatical (research in Italy)
Winter 2009	OPERA! (introduction for non-music students) Singers, Singing, Patrons, Productions in Early Modern Contexts (doctoral seminar)
Fall 2008	Topics in the History of Opera to 1800 (music and theater majors and graduate students) Teaching an Introduction to Music (graduate pedagogy course)
Winter 2008	Arts, Patrons, Courts in Early Modern Culture [MEMS interdisciplinary pro-seminar, cross-listed as MUSICOL 505.002, MUSICOL 605, HISTART 689.003, and ROMLANG 500] Topics in Baroque Music (music majors and graduate students)
Fall 2007	Topics in the History of Opera to 1800 (music and theater majors and graduate students) Teaching an Introduction to Music (graduate pedagogy course)
Winter 2007	OPERA! (introduction for non-music students) Seminar for Dissertation Writers in Medieval and Early Modern Studies (MEMS 898)
Fall 2006	Topics in the History of Opera to 1800 (music and theater majors and graduate students) Teaching an Introduction to Music (graduate pedagogy course)

Spring 2006	Pro-seminar in Seventeenth-Century Music (graduate students) (taught for Department of Music, the University of Chicago)
2005-2006	Scholarly leave, Steelcase Research Professor, Institute for the Humanities
Winter 2005	Topics in Baroque Music (music majors and graduate students) Opera, Politics, Patronage, Production, Rome, Naples, and London 1680-1715 (doctoral seminar)
Fall 2004	Topics in the History of Opera to 1800 (music and theater majors and graduate students) Teaching an Introduction to Music (graduate pedagogy course)
Winter 2004	Patrons, Singers, Cantatas, Operas: A. Scarlatti and G. F. Handel (doctoral seminar) Musicological Research and Writing (methods course for musicology graduate students)
Fall 2003	Topics in the History of Opera to 1800 (music and theater majors and graduate students) Teaching an Introduction to Music (graduate pedagogy course)
Winter 2003	Sabbatical
Fall 2002	Topics in the History of Opera to 1800 (music and theater majors and graduate students) Teaching an Introduction to Music (graduate pedagogy course)
Winter 2002	Topics in Baroque Music (music majors and graduate students) "Singing Early Music" (doctoral seminar)
Fall 2001	Topics in the History of Opera to 1800 (music majors and graduate students) Teaching an Introduction to Music (graduate pedagogy course)
Winter 2001	Topics in Baroque Music (majors and graduate students) Musicological Research and Writing (methods course for musicology graduate students)
Fall 2000	Topics in the History of Opera to 1800 (majors and graduate students) Teaching an Introduction to Music (graduate pedagogy course)
Winter 2000	Music and Culture: Handel's London Operas (graduate seminar) "La música de dos orbes," Hispanic Music 1500-1700 (graduate seminar)
Fall 1999	Topics in Baroque Music (majors and graduate students) Topics in the History of Opera to 1800 (majors and graduate students)
1998-99	Scholarly leave supported by NEH Fellowship; research in Spain and Perú
Winter 1998: Universidad Com- plutense, Madrid	Historia de la música, época barroca Análisis de la música barroca Pensamiento musical, siglos XVII-XVIII Notación, paleografía, y técnicas editoriales, música barroca Historia de la música barroca española
Fall 1997	Topics in Baroque Music (majors and graduate students) Topics in the History of Opera to 1800 (majors and graduate students)
Winter 1997	Eroticism in Music and Musical Theater 1550-1750 (graduate seminar) Musicological Research and Writing (methods course for musicology graduate students)
Fall 1996	Topics in the History of Opera to 1800 (majors and graduate students)

	Teaching an Introduction to Music (graduate pedagogy course)
Winter 1996	History of Opera (majors and graduate students) Music, Theater, and Society 1570-1750 (seminar)
Fall 1995	Topics in Baroque Music (majors and graduate students) Teaching an Introduction to Music (graduate pedagogy course)
Winter 1995	Sabbatical
Fall 1994	Baroque Music and Politics (doctoral seminar) Handel: Opera and Oratorio (majors and graduate students)
1993-1994	Music History 1750-1925 (two sections, core course for majors) Music History: Medieval, Renaissance, Baroque (non-majors and LSA) Topics in Baroque Music (majors and graduate students)
1992-1993	Music History 1750-1925 (two sections, core course for majors) Music History, Mozart to the present (non-majors and LSA) Music History: Medieval, Renaissance, Baroque (non-majors) Music, Theater, and Society 1570-1750
Winter 1992	Topics in Baroque Music (majors and graduate students) Music History, Mozart to the present (non-majors)
Fall 1991	Maternity leave with modified duties
1990-1991	Music History 1800 to the present (two sections, majors) [MHM 240] Music, Theater, and Society 1570-1750 Music History 1600-1800 (two sections, majors) Introduction to Graduate Study (musicology graduate course)
Winter 1990	Music, Theater, and Society 1570-1750 Partial scholarly leave, Institute for the Humanities
Fall 1989	Scholarly leave, Institute for the Humanities
Summer 1989	Music Bibliography and Research Methods (graduate course) Topics in Baroque Music (majors and graduate students)
1988-1989	Music, Theater, and Society 1570-1750 Music History, Mozart to the present (non-majors) Mozart's Piano Concerti (team taught)
Fall 1988	Scholarly leave (ACLS Fellowship)
1987-1988	Music, Theater, and Society 1570-1800 (graduate course) Music History, Mozart to the present (for non-majors) Baroque and Classic era Music (2 sections, for music majors) Topics in Baroque Music (majors and graduate students)
1986-1987 (University of Chicago)	Mozart (undergraduate course) Music History 1600-1800 (music majors) Music History 1750 to the present (for non-majors)



1984-1985  
(UNC Chapel Hill)

Music in the Seventeenth Century (graduate course)  
Seminar in Spanish Theatrical Music (graduate course)  
The Operas of Handel (graduate course)  
Spanish Secular and Theatrical Music (graduate course)  
Introduction to Music for non-majors (both semesters)

Ph. D. Dissertations Advised

Roark T. Miller, "The Composers of San Marco and Santo Stefano and the Development of Venetian Monody (to 1630)." Awarded a Gladys Kriebel Delmas Award. Ph.D. granted 1993

Catherine Gordon-Seifert, "The Language of Music in France: Expression and Rhetoric in French Airs, 1650-1700." Later awarded the AMS Noah Greenberg Award. Ph.D. granted 1994

Todd M. Borgerding, "Music, Religion, and Society in 16th-century Spain: the Marian Motet in Andalusia." Awarded an AMS 50 Dissertation Fellowship. Ph.D. granted 1997

Rose A. Pruiksma, "*Dansé par le Roi*: Constructions of French National Identity in Louis XIV's Court Ballets." Awarded a Rackham Predoctoral Fellowship and a Fulbright Fellowship, later a National Endowment for the Humanities Fellowship. Ph.D. granted 1999.

Amanda Eubanks Winkler, "Gender and Genre: Musical Conventions on the English Stage, 1660-1705." Numerous awards, including a National Endowment for the Humanities Fellowship and Folger Shakespeare Library Fellowships. Ph.D. granted 2000.

Paul Wiebe, "To Adorn the Groom with Chaste Delights": Music and Court Wedding Festivals in Early Modern Stuttgart 1575-1609." Awarded a Social Sciences and Humanities Fellowship from the government of Canada. Ph.D. granted 2004.

Todd Decker, dissertation on comic scenes in eighteenth-century opera and intermezzo, their singers, patrons, context, influence, and trans-cultural consumption.

This project focused on Scarlatti was awarded the Presser Music Award, School of Music, University of Michigan (2004) [Decker subsequently completed a dissertation in the field of American Music and Broadway Musicals.]

Margarita Restrepo, "A Genre Transplanted: The Madrigal in Spanish Collections of Printed Music." Ph.D. granted 2009, Brandeis University.

Nicholas Field, "Patronage in Exile: English Sponsorship of Italian Music at the Jacobite Court in France." (served to 9/2012)

Alison DeSimone, "The Myth of the Diva: Female Opera Singers and Collaborative Performance in Early Eighteenth-Century London." Ph.D. granted 2013.

Awarded the James Winn Graduate Student Fellowship at the Institute for the Humanities; an AAUW Fellowship (declined); a Rackham Predoctoral Fellowship (declined); a 2012 Sweetland Writing Institute Dissertation Workshop Award; the Sterling E. Murray Travel Award from the Society for Eighteenth-Century Music; Research Grant for Scholarship and Creative Activities Focusing on Women and Gender, Institute for Research on Women and Gender; an Overseas Doctoral Fellowship from Institute of Musical Research, School of Advanced Study, The University of London, as well as the 2011 J. Merrill Knapp Research Fellowship from The American Handel Society, and the 2011 prize from the Handel Institute of London. DeSimone has also won the Walter L. Arnstein Prize from the Midwest Conference on British Studies, and the Leland Fox Award from the National Opera Association. An article reworked from a chapter of DeSimone's dissertation has also won the 2018 Ruth Solie Prize for Outstanding Article on British Music

Daniel Zuluaga, "The Five-course Guitar, Alfabeto Song, and the *Villanella Spagnola* in Italy, ca. 1590-1630." Ph.D. granted 2014, the University of Southern California.

David Martinez, dissertation concerning the *villancico* in the early eighteenth century, co-chair with Professor David Crawford. Awarded a Fulbright-Hays Dissertation Fellowship to Spain (student subsequently withdrew from graduate program at the University of Michigan)

Ph.D. Dissertation committees served on

(This list does not include DMA dissertations and oral examinations)

Barbara Dobbs-MacKenzie (Musicology, Ph.D. 1993)

Timothy Taylor (Musicology, Ph.D. 1993)

Linda Schubert (Musicology, Ph.D. 1994)

Mark Knoll (Musicology)

James Manheim (Musicology)

Diane Schreiner (Ethnomusicology, in progress)

Susan Walton (Ethnomusicology, Ph.D. 1996)

Mauro Botelho (Music Theory)

Robert Snarrenberg (Music Theory)

James Boyd (Music Theory)

Timothy Sullivan (Music Theory and Musical Composition)

Elizabeth Young (Department of English, Ph.D. 1989)

Stephen Burton (Department of Philosophy, Ph.D. 1992)

Patricia Garrido (Department of Romance Languages, Ph.D. 1995)

Charlene Black (Department of History of Art, Ph.D. 1995)

Donald McManus (Department of Theater and Drama)

Noelia Ciriigliaro (Department of Romance Languages, Ph.D. 2009)

Silvia Tita (Department of History of Art, Ph.D. 2013)

Educational Events, Performances, Scholarly Conferences Organized at the University of Michigan

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|------------|--|
| March 2022 | Hands-On Musicology Series organizer   |
| 2018       | Organizer (and presented lecture concerning Hispanic Harps) a Historical Harps Workshop and Master Class with Christa Patton, School of Music, Theatre and Dance, University of Michigan   |
| 2016-2017  | Assisted and advised student organizers for the festival <i>En Español: Sounds of the Hispanosphere</i> , School of Music, Theatre and Dance, University of Michigan   |
| March 2011 | Sponsor and organizer for residency of Eloy Cruz (noted Mexican guitar player and scholar-performer of baroque music) as a King-Chavez-Parks Visiting Professor, University of Michigan  |
| April 2009 | Organizer for the interdisciplinary symposium "Music and Culture of Native Americans in Colonial and Contemporary North America" held at the William L. Clements Library. Funding for this event gathered from the Eisenberg Institute for Historical Studies, the Center for World Performance Studies, the Office of the Senior Vice-Provost for University Affairs, the Program in American Culture, the Program in Native American Culture, and the King/Chavez/Parks initiative.        |
| March 2008 | Organizer (invited by Professor David Hancock, History and Atlantic Studies) for the two-day interdisciplinary conference " <i>Harmony of Two Worlds? Song, Image, and Space in the Early Modern Atlantic World</i> ," focused on the circulation of music and visual art, and involving some 17 invited speakers from the fields of music, history of art, history, and history of architecture; supported by the Atlantic Studies Initiative and many other units, University of Michigan. |

- 2004-2006 Organizer of the interdisciplinary symposium “*Opera in the Americas---American Opera*” for the Institute for the Humanities and the School of Music; organized and co-produced performances of *La púrpura de la rosa* with Opera Workshop, and hosted visit of Eduardo López-Banzo and visiting continuo musicians with support from the Center for World Performance Studies and the Office of the Provost.
- 2001-2003, 2007 Organized Master Classes and Workshops on “*Singing Early Music*” by visiting artists
- 1999 Coached students for UMS / Opera Workshop master class on baroque music with William Christie of “Les Arts Florissants”
- 1997 Organizing Committee for the interdisciplinary conference “*The Rhetorics and Rituals of (Un)veiling in Early Modern Europe*”
- 1997 Organizer of concert “*Venus {un} Veiled. Songs from 17th-century Spain, Dances from Africa & Mexico, Opera from Peru,*” in conjunction with the conference “*The Rhetorics and Rituals of (Un)veiling in Early Modern Europe.*” Performed by The Harp Consort.
- 1995-1996 Organizing and Program Committee for the interdisciplinary conference “*Venice Reflected: The Making of Culture 1500-1800*”
- 1996 Organizer of concert “*Bizzarie Poetici: Barbara Strozzi and her Time,*” for the conference “*Venice Reflected: The Making of Culture 1500-1800.*” Performed by The Harp Consort.

Administrative and Advisory Service to the University of Michigan 1987-2023

- Summer 2020 SMTD Dean’s Post-Covid Working Group on “*Enhanced and Resilient Teaching and Learning in Hybrid/Remote Contexts*”
- 1989, 2008-2016 Senior Advisor for Music Majors/Minors in the College of Literature, Science, and the Arts
- 2004-2023 Director, Rackham Graduate Certificate Program in Musicology
- 2021-2023 SMTD Rackham DEI Faculty Ally
- 2010-2013 Michigan Society of Fellows, Reader and Adjudicator for post-doctoral applications
- March 2010 Consultant to the Royal Shakespeare Company and playwright Helen Edmundson during the residency sponsored by University Musical Society, Ann Arbor.
- 2003-2004 Acting Chair, Department of Musicology and Ethnomusicology  
1995-1996 Acting Chair, Department of Musicology and Ethnomusicology
- Fall 2016 Director of Graduate Studies, Department of Musicology and Ethnomusicology  
1999-2003 Director of Graduate Studies, Department of Musicology and Ethnomusicology  
Chair, Graduate Admissions Committee, Musicology and Ethnomusicology
- 2000-2003 Executive Board, Horace H. Rackham Graduate School (elected)  
2004-2009 Executive Committee, Program in Medieval and Early Modern Studies (appointed)  
1997, 2000-03 Executive Committee, Institute for the Humanities (appointed)
- 2014, 2010, 2005, 2001 Mentor in the Research Partnership Program, sponsored by the Rackham Graduate School  
1996-7, 1991-1992 and the Office of the Vice President for Research

2019-2020	Search Advisory Committee (Musicology, School of Music, Theatre and Dance)
2004-2005	Search Advisory Committee to the Provost (search for Dean, Rackham Graduate School)
1994-1997	Search Advisory Committee (search for Director of the Institute for the Humanities)
1996-1997	Search Advisory Committee (joint position for Musicology and European Culture)
2010-2012	Faculty Research Funding Committee, School of Music, Theatre and Dance
2004-2006	Faculty selection committee for Mellon Postdoctoral Fellowships, Rackham Graduate School
2008-2009	Faculty selection committee for Barbour Fellowships, Rackham Graduate School
2005-2006	Humanities Division Board, Horace H. Rackham Graduate School (appointed)
1996-1997, 2005	Humanities Division Review Panel for Faculty Fellowships, Rackham Graduate School
1995-1996, 2001-02	Selection Committee, Rackham Graduate School, Pre-Doctoral Fellowships
1999, 2003, 2008	University of Michigan International Institute faculty panel for Fulbright-Hays Scholarships
2022-2024	Faculty Senate Committee on the Economic and Social Well-being of the Faculty
1993-1994	Senate Advisory Committee on University Affairs (elected)
1993-1994	SACUA liaison to Student Relations Advisory Committee
1990-1993	Faculty Senate Assembly, School of Music representative (elected)
1987-2012	Consultant, University Musical Society (pre-concert lectures, revision of program notes and translation of song-texts for selected concerts, etc.)
1989-1991, 1997, 1999-2001, 2005 2019-2020	Chair or Member of Faculty Search Committees, Musicology, School of Music and SMTD
2020-21 2021	Organizer, Musicology and Music Theory Faculty Women's Equity Initiative, SMTD Chair, Musicology departmental subcommittee re affiliated faculty
1992-97, 1999-2016, 2019-2021	Graduate Committee, Department of Musicology
1992-2009, 2015-17, 2021-22	Chair, Musicology Lecture Committee and Coordinator, Musicology events and speakers
2021-22	Musicology Graduate Mentoring Team
1987-2022	Preparation and adjudication of Spanish language exam for doctoral programs, SMTD; committee member for adjudication of the Italian language exam (several years, intermittently)
1987-1991, 2017-2020 1988-1991 1987-1990	Council of Departmental Representatives, School of Music, SMTD Scholarship Committee (elected) and Core Curriculum Council, School of Music Committee for the Early Music Institute, School of Music
1987-1988 1997, 2002, 2004-12 2021	Member of Jury for Harpsichord Studio Doctoral Exam Committee member, Vocal Performance
2002-2005, 2007-09 2002-2003 1994, 1995, 2006-07 1997, 1999-2010	Doctoral Exam Committee member, Musical Composition Doctoral Exam Committee member, Collaborative Piano Doctoral Exam Committee member, Harpsichord Doctoral Exam Committee member, Organ

- 2019-2021 Mentor to Postdoctoral Scholar /Assistant Professor, SMTD and Michigan Society of Fellows  
2002-2003 Mentor to an undergraduate student in the Undergraduate Research Opportunity Program, College of Literature, Science and the Arts
- 1988, 1989 Mentor to an undergraduate student, Summer Research Opportunity Program, sponsored by the Rackham Graduate School and Office of the Vice President for Research
- 1988, 1990 Professor, Summer Alumni University  
1988-1995, 2002 Lecturer, Alumni Enrichment Programs  
1987-1988, 1997-2001 Associate, Institute for the Humanities  
1988 Reviewer of curricular proposals, Undergraduate Initiatives Fund  
1999-2002 Reviewer of faculty proposals (Humanities and Arts) for Office of the Vice President for Research
- 1987-2022 Responsibilities have included dissertation advising and reading of master's papers and doctoral exams in musicology and ethnomusicology; preparation of MA and doctoral qualifying exams; service as outside reader for dissertations in Composition, English, Music Theory, Philosophy, History of Art, Romance Languages, Theater and Drama; service on committees for DMA oral exams and recitals; evaluation of applicant files; evaluation of dossiers in faculty searches; supervision of undergraduate honors papers; making and grading of language exams (Spanish, Italian, French); advising of music history majors; advising of music concentrators and minors in LSA and SMTD; recruitment and advising of graduate students in musicology and ethnomusicology; fund raising; and organization of departmental lectures, events, colloquia.

Miscellaneous

- Languages: Fluent reading, writing, and speaking in Spanish; fluent reading and speaking in Italian; reading proficiency and very rusty conversational skills in German; reading ability in French, Portuguese, Dutch, Catalan, and Latin.
- Memberships: The American Musicological Society, The International Musicological Society, The College Music Society, Society for Seventeenth-Century Music, Society for Eighteenth-Century Music, The Renaissance Society of America, Sociedad Española de Musicología, Instituto de Bibliografía Musical, Asociación Internacional de Hispanistas, Association for Hispanic Classical Theater, AITENSO, Early Music America, Society for Spanish and Portuguese Historical Studies.