

## Danielle Fosler-Lussier

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### EDUCATION

Ph.D., Music, University of California, Berkeley, 1999  
M.A., Music, University of California, Berkeley, 1994  
B.A., Music, University of Pennsylvania, 1991

### EMPLOYMENT

Ohio State University, School of Music  
Professor, 2016- ; Associate Professor, 2011-2016; Assistant Professor, 2007-2011;  
Lecturer, autumn 2006; Visiting Assistant Professor, 2003-2006  
Princeton University, Society of Fellows in the Liberal Arts and Department of Music  
Postdoctoral Fellow and Lecturer, 2000-2003  
University of California, Berkeley, Department of Music  
Lecturer, spring 2000; Graduate Student Instructor, 1993-1998

### PUBLICATIONS

#### Books

*Music on the Move* (forthcoming, University of Michigan press)  
*Music in America's Cold War Diplomacy* (University of California Press, 2015).  
Named an Outstanding Academic Title, American Library Association *Choice* magazine.  
*Music Divided: Bartók's Legacy in Cold War Culture* (University of California Press, 2007).

#### Articles

“Music Pushed, Music Pulled: Cultural Diplomacy, Globalization, and Imperialism.”  
Contribution to the special forum “Musical Diplomacy: Strategies, Agendas,  
Relationships,” *Diplomatic History* 36, no. 1 (2012): 53-64.  
“Cultural Diplomacy as Cultural Globalization: The University of Michigan Jazz Band in Latin  
America.” *Journal of the Society for American Music* 4, no. 1 (2010): 59-93.  
“Bartók’s Concerto for Orchestra in Postwar Hungary: A Road Not Taken.” *International  
Journal of Musicology* 9 (2006): 363-383.  
“‘Multiplication by Minus One’: Musical Values in East-West Engagement.” *Slavonica* 10, no.  
2 (2004): 125-139. Republished in *Nylon Curtain: Transnational and Transsystemic  
Tendencies in the Cultural Life of State Socialist Russia and East-Central Europe*, edited by  
György Péteri. Trondheim Studies on East European Cultures and Societies, no. 18 (2006),  
14-32.

“‘Nemzeti tapintatlanság’: Bartók-recepció és új magyar zene az 1950-es évek elején”  
(‘National tactlessness’: Bartók reception and new Hungarian music in the early 1950s). In *Zenetudományi dolgozatok* (Musicological essays), 1997-1998, pp. 103-112.

## Book Chapters

“Instruments of Diplomacy: Writing Music into the History of Cold War International Relations.” In *Music and International History*, edited by Jessica Gienow-Hecht (Berghahn Books, 2015), 119-138.

“Afterword: Music’s Powers.” In *Music and Diplomacy from the Early Modern Era to the Present*, edited by Rebekah Ahrendt, Mark Ferraguto, and Damien Mahiet (Palgrave Macmillan, 2014), 267-276.

“Beyond the Folksong; or, What Was Hungarian Socialist Realist Music?” In *Music and Ideology*, edited by Mark Carroll (Ashgate, 2012), 303-328. (Reprint of a chapter from *Music Divided: Bartók’s Legacy in Cold War Culture*.)

“American Cultural Diplomacy and the Mediation of Avant-garde Music.” In *Sound Commitments: Avant-garde Music and the Sixties*, edited by Robert Adlington (Oxford University Press, 2009), 232-253.

“Bartók Reception in Cold War Europe.” In *The Cambridge Companion to Bartók*, edited by Amanda Bayley (Cambridge University Press, 2001), 202-214.

## Multimedia

<http://musicdiplomacy.org/>. With Eric Fosler-Lussier. Website to accompany the book *Music in America’s Cold War Diplomacy*, including an extensive database of cultural presentations tours and selected primary sources. April 2015.

Tim Scholl, Ben Jones, and Zach Christy, “Tour of Tours: The 1964 Oberlin College Choir in the Soviet Union” (DVD). March 2015. Served as off-camera interviewer for film.

“Interview with Richard Crawford.” Oral history interview recording and transcript, April 2006. On deposit at the Bentley Historical Library, University of Michigan.

## Book Reviews

Review of Lisa Jakelski, *Making New Music in Cold War Poland: The Warsaw Autumn Festival, 1956-1968*. *H-Diplo* (April 2017).

<https://www.h-net.org/reviews/showpdf.php?id=48728>

Review of Annegret Fauser, *Sounds of War: Music in the United States during World War II*. *Music and Letters* 35, no. 3 (2014): 481-484.

Review of Lisa Davenport, *Jazz Diplomacy: Promoting America in the Cold War Era*. *American Music* 31, no. 1 (2013): 117-118.

Review of Judit Frigyesi, *Béla Bartók and Turn-of-the-Century Budapest*. *Notes* 55, no. 3 (1999): 676-677.

## Other Publications

With Eric Fosler-Lussier. “Rethinking Historical Data: A Foray into Digital Humanities.” *Musicology Now* (blog of the American Musicological Society), 2 June 2015.  
<http://musicologynow.ams-net.org/2015/06/rethinking-historical-data-foray-into.html>

“The Minnesota Orchestra goes to Cuba: What can musicians hope to achieve?” The Conversation, 15 May 2015. <https://theconversation.com/the-minnesota-orchestra-goes-to-cuba-what-can-musicians-hope-to-achieve-41879>

“Research Report: American Music in Cold War Cultural Diplomacy.” *Music at Ohio State*, 2010.

“András Mihály and the Legacy of Béla Bartók: The Persistence of Tradition.” In *The Past in the Present: Papers Read at the IMS Intercongressional Symposium and the 10<sup>th</sup> Meeting of the Cantus Planus, Budapest and Visegrád, 2000*, vol. 1, edited by László Dobszay (Liszt Ferenc Academy of Music, Budapest, 2003), 515-530.

“Bartók’s Concerto for Orchestra and the Demise of Hungary’s ‘Third Way’.” *Newsletter of the Center for Slavic and East European Studies*, U.C. Berkeley, spring 2000.

## AWARDS AND HONORS

Ohio State University School of Music, Distinguished Scholar Award, 2017

Ohio State University College of Arts and Sciences, Division of Arts and Humanities, Virginia Hull Research Award, 2014

Ohio State University School of Music, Distinguished Teaching Award, 2011

Ohio State University School of Music, Distinguished Scholar Award, 2009

## GRANTS AND FELLOWSHIPS

Ohio State University, Arts and Humanities International Travel Grant, 2018

Ohio State University, College of Arts and Sciences Larger Grant, 2016-2017

Ohio State University, Arts and Humanities International Travel Grant, 2016

Mershon Center for International Security Studies, Faculty Research Grants, 2015, 2013, 2012, 2010, 2008

Society for American Music, H. Earle Johnson Publication Subvention, 2015

American Musicological Society, Gustave Reese Publication Subvention, 2014

National Endowment for the Humanities, Fellowship, 2011-2012

National Endowment for the Humanities, Summer Seminar on Ethnomusicology and Global Culture, June 2011

Society for Historians of American Foreign Relations, Diversity/International Outreach Fellowship, 2009

Ohio State University, Library Course Enhancement Grant, 2008

Ohio State University College of the Arts, Level I Research Grant, 2007

American Musicological Society, Individual Publication Subvention, 2006

Eisenhower Foundation, Presidential Library Travel Grant, 2005

Princeton University, Committee on Research in the Humanities Research Grants, 2000-2002

Princeton University, Society of Fellows in the Liberal Arts, Cotsen-Behrman Postdoctoral Fellowship, 2000-2003

American Musicological Society, AMS-50 Dissertation Fellowship (honorary), 1998-1999

American Council of Learned Societies, Dissertation Fellowship, 1998-1999

University of California, Berkeley, Doreen B. Townsend Center for the Humanities,  
Dissertation Fellowship, 1997-1998

International Research and Exchanges Board (IREX), Individual Advanced Research  
Fellowship, Budapest, Hungary, fall 1996

Deutscher Akademischer Austauschdienst (DAAD) grant, University of Hamburg, Germany,  
1991-1992

## PRESENTATIONS

### Invited Lectures

“How Van Cliburn Got to Moscow.” Presented at the Center for Presidential History, Southern Methodist University, Dallas; and the Cliburn Festival, Modern Art Museum of Fort Worth, February 20 and 22, 2018

“Transnationalism Comes Home: UNESCO, USIA, and Women’s Advocacy for Music.” Distinguished Lecture Series, Herb Alpert School of Music, University of California, Los Angeles, April 2017; and at the conference “A Musical League of Nations,” University of London, June 2018. Presented in revised and expanded form as the keynote address at the South Central Graduate Music Consortium, September 2017; the Eastman School of Music, October 2017; and Case Western Reserve University, April 2018

“The State’s Canon: The United States Information Agency and American Music Abroad.” Presented at “Sounds and Voices on the International Stage, Understanding Musical Diplomacies,” Sciences po Paris, France, April 2016; at the University of Iowa School of Music, April 2016; and at the Department of Music, University of California, Davis, October 2015

“Music, Mediated Diplomacy, and Globalization in the Cold War Era.” Keynote for the conference “Music and Diplomacy,” Harvard and Tufts Humanities Centers, March 2013

“Postwar Aspirations and Government Support for Jazz: Writing the History of the State Department’s ‘Jazz Tours.’” Sawyer Seminar at the Franke Institute for the Humanities, “Around 1948: Interdisciplinary Approaches to Global Transformation,” University of Chicago, April 2012

“‘The right and the best ambassador’: Television, Race Relations, and the U.S. Reception of Marian Anderson’s Asian Tour.” Inaugural Hollander Lecture in Musicology, Michigan State University, April 2011

“American Cultural Diplomacy and the Mediation of Avant-garde Music.” European Studies Colloquium, Cornell University, March 2008

“Bartók’s Legacy in Cold War Culture.” Institute for the Study of Europe, Columbia University, September 2005

“Of Series and Tyrannies: Some Political Meanings of Music in Cold War Culture.” Department of Music, University at Buffalo, December 2004

“Crosstalk: East-West Dialogue about Hungarian Music, 1948-1956.” Presented at the symposium “Soviet Cultural Globalization,” Center for Russian, East European, and Central Asian Studies, Oberlin College, March 2004

“‘Bartók is Ours’: The Voice of America and Hungarian Control over Bartók’s Legacy.” International Center for Advanced Studies, Project on the Cold War as Global Conflict, New York University, December 2002

## Conference Papers

“The International Agenda of America’s Music Clubs.” To be presented at the annual meeting of the Society for American Music, New Orleans, March 2019

“The USIA’s Music Program and the State-Private Network.” Annual meeting of the Society for Historians of American Foreign Relations, June 2017

“Public-Private Cooperation in the Curation of America’s Musical Diversity.” Annual meeting of the American Musicological Society, Vancouver, November 2016

“America’s Record Collection: The United States Information Agency and American Music Abroad.” Annual conference of the Association for Recorded Sound Collections, Bloomington, May 2016

“The State’s Canon: The United States Information Agency and American Music Abroad.” Annual meeting of the Society for American Music, Boston, March 2016

“Strategies of Engagement in America’s Cold War Musical Diplomacy.” Annual meeting of the Society for Ethnomusicology, Austin, December 2015

“Music and Media in U.S.-Soviet Cultural Diplomacy.” European Social Science History Conference, Vienna, Austria, April 2014 (Presented on my behalf due to illness)

“Dixieland in Bombay: U.S. Cultural Diplomacy and the Importance of Playing Together.” Contribution to the session “Agents of Influence: Alternative Diplomacies and Political Travelers in the Cold War Era.” Annual meeting of the Society for Historians of American Foreign Relations, Arlington, VA, June 2013

“Classical Music as Cold War Development Aid: William Strickland’s Asian and European Pilgrimages.” Annual meeting of the American Musicological Society, New Orleans, November 2012

“The Diplomatic Record: William Strickland’s Recordings of American Music in Japan and Poland.” Presented at the conference “East-West Cultural Exchanges and the Cold War,” Jyväskylä, Finland, June 2012

“‘The right and the best ambassador’: Marian Anderson, Louis Armstrong, and the U.S. Reception of Cultural Diplomacy.” Annual meeting of the American Musicological Society, Indianapolis, November 2010

“‘The right and the best ambassador’: Television, Race Relations, and the U.S. Reception of Marian Anderson’s Asian Tour.” Annual meeting of the Society for American Music, Ottawa, Canada, March 2010

“Music Pushed, Music Pulled: Cold War Politics and the Globalization of Music.” Presented at the conference “Migrating Music: Media, Politics, and Style,” London, England, July 2009; and (substantially revised) at “Culture and International History IV,” Cologne, Germany, December 2009

“U.S. Musical Presentations and the Nature of Soft Power.” Annual meeting of the Society for Historians of American Foreign Relations, Falls Church, June 2009

“The University of Michigan Jazz Band in Latin America: The Experience of Cultural Diplomacy.” Annual meeting of the Society for American Music, San Antonio, March 2008; and annual meeting of the Midwest Chapter of the Society for Ethnomusicology, Ypsilanti, March 2008

“Bartók’s Music and the 1956 Revolution: The Evolution of a Symbol.” Annual meeting of the American Hungarian Educators’ Association, Bloomington, April 2006

“Cold War Politics and the Rise of Postmodern Pastiche.” Semiannual meeting of the Midwest Chapter of the American Musicological Society, Iowa City, April 2005

“Bartók’s Legacy and the Politics of Dissent in Communist Hungary: The Case of András Mihály.” Midwest Slavic Conference, Columbus, February 2004

“Multiplication by Negative One: East-West Engagement in European Music.” Presented at the conference “Across and Beyond the East-West Divide: Transsystemic and Transnational Tendencies in State Socialist Russia and East Central Europe,” Budapest, Hungary, January 2003

“Writing a Communist Life: András Mihály and the Possibility of Musical Dissent.” Annual meeting of the American Musicological Society, Atlanta, November 2001

“Bartók and the State in Postwar Hungary: The Making of a Socialist Icon.” Presented at the conference “Music and Musical Life in Twentieth-Century East Central Europe,” Trondheim, Norway, September 2001

“Sounds of Freedom: Hungarian Music in Competitive Engagement, 1945-1956.” Presented at the conference “Music and Musical Life in Twentieth-Century East Central Europe,” Trondheim, Norway, September 2001

“András Mihály and the Legacy of Béla Bartók: The Persistence of Tradition.” Presented at the Intercongressional Symposium of the International Musicological Society, Budapest, Hungary, August 2000

“Bartók’s Concerto for Orchestra in Postwar Hungary: A Path Not Taken.” Presented at the conference “Bartók 2000,” University of Texas at Austin, March 2000

“Bartók’s Concerto for Orchestra and the Demise of Hungary’s ‘Third Way’.” Annual meeting of the American Musicological Society, Kansas City, November 1999; and joint meeting of the Northern California and Pacific Southwest Chapters of the American Musicological Society, Los Angeles, April 1999

“A National Tactlessness: New Sources regarding the ‘Bartók Trial’.” Presented at the conference “Hungarian Music in the Twentieth Century: One Hundred Years,” Budapest, Hungary, December 1996

### Panel Presentations

“Classical Music and the Mediation of Prestige: America’s Cultural Diplomacy and the Developing World.” Contribution to the panel “Cross-Border Encounters in the Global South: A New Look at Cold War Cultural Diplomacy,” Cold War and Music Study Group, annual meeting of the American Musicological Society, Pittsburgh, November 2013

“Opportunities and Necessities for Interdisciplinary Research.” Contribution to the roundtable discussion “The Humanities: Present and Future,” Society of Fellows in the Liberal Arts, Princeton University, May 2009

“Cultural Diplomacy as Cultural Globalization.” Panel presentation for the Cold War and Music Study Group, annual meeting of the American Musicological Society, Nashville, November 2008

“Cold War Dualisms.” Response to the session “Music and Politics in the Early Cold War: Recent Approaches, Future Directions,” Cold War and Music Study Group, annual meeting of the American Musicological Society, Quebec City, Canada, November 2007

“Series, Tyrannies, and the Rise of Pastiche Composition.” Panel presentation at the annual meeting of the American Musicological Society, Washington D.C., October 2005

### On-campus Talks

“Music and the Cold War.” Presented at the Humanities and Cognitive Sciences Summer Institute, August 2017

“Whose East, Whose West? Borrowings Across the East-West Divide.” Invited lecture, Columbus Symphony Orchestra Subject Matter Series, Ohio State University Urban Arts Space, May 2017

“The United States Information Agency and American Music Abroad.” Arts and Humanities Inaugural Lecture, January 2017

“Music in America’s Cold War Diplomacy.” Presentation at the Mershon Center for International Security Studies, Ohio State University, April 2015

“‘Bug, Are You Listening?’ Musical Relations between the U.S. and the U.S.S.R.” Presentation for the Seminar in Russian, Eastern European, and Eurasian History, Ohio State University, September 2013

“‘The Highest Peaceful Arts’: Classical Music and the Mediation of Prestige in U.S. Cultural Diplomacy, 1954-1970.” Lecture for the Performance/Politics Working Group of the Humanities Institute and Lectures in Musicology, Ohio State University, February 2013

Panelist, “21<sup>st</sup> Century Art Music: Is Anyone Listening?” Society of Composers, Inc. National Conference, Columbus, February 2013

“‘The right and the best ambassador’: Television, Race Relations, and the U.S. Reception of Marian Anderson’s Asian Tour.” Lectures in Musicology, The Ohio State University, April 2010

“American Cultural Diplomacy and the Mediation of Avant-garde Music.” Lectures in Musicology, The Ohio State University, February 2008

“Cultural Invasion and Return to Tradition.” Ohio State University International Studies Club, May 2006

“The Music of Béla Bartók.” Ohio State University Composers’ Workshop, February 2004

“Bartók’s Legacy and the Politics of Dissent in Communist Hungary: The Case of András Mihály.” Lectures in Musicology, The Ohio State University, October 2003

“Toward a Politics of Pastiche.” Society of Fellows in the Liberal Arts, Princeton University, May 2003

“Bartók’s Legacy in Cold War Europe: Three Defining Moments.” Society of Fellows in the Liberal Arts, Princeton University, December 2001

“Writing a Communist Life; or, András Mihály Antihero.” Department of Music, Princeton University, March 2001

“Biography and Art in Twentieth-Century Hungary: The Case of András Mihály.” Society of Fellows in the Liberal Arts, Princeton University, October 2000

## Pre-concert and Public Talks

- “Music in America’s Cold War Diplomacy.” Presented at the Bexley Public Library, July 2018
- “Whose East, Whose West? Borrowings Across the East-West Divide.” Columbus Symphony Orchestra/Urban Arts Space, Columbus, May 2017
- “Vivaldi’s Four Seasons—and Kudelka’s.” Ballet Met, Columbus, November 2013
- “Mozart’s Requiem.” Ballet Met, Columbus, October 2010
- “Bartók’s String Quartets” (two lectures). Cal Performances, September 1999
- “Stravinsky and Bartók: Parallel Paths.” Cal Performances, October 1998

## TEACHING

### Courses, Ohio State University

- Music History 2 [Vivaldi to Mahler, semester-length survey] (Music 2241)
- Music History 3 [Haydn to Mahler, quarter-length survey] (Music 242)
- Music on the Move in a Globalized World (Music 348 / 3348)
- Music’s Meanings (Music 645 / 6645, online)
- Music in Cold War International Relations, graduate seminar (Music 8950)
- Music in the Cold War Era, graduate seminar (Music 950.01)
- The Global Mediation of Music, graduate seminar (Music 950.01)
- Twentieth-Century Music: The Rest of the Story, graduate seminar (Music 8950)
- Women, Music, and Community: Toward a More Complete History of American Music, graduate seminar (Music 8950)

### Courses, Princeton University

- Musical Modernism, undergraduate survey
- Music in the Cold War Era, graduate seminar
- Introduction to Opera, undergraduate survey, as preceptor for Carolyn Abbate

### Dissertations and Theses Advised, Ohio State University

- Elena Cruz-Lopez (current)
- Sophia Enriquez (current)
- Phoebe Hughes (current)
- Katelin Webster (current)
- Hye-jung Park, Ph.D., “Music in US-Korea Relations, 1941-1960” (current)
- Elizabeth Kirkendoll, Ph.D. (co-advised with Arved Ashby), “‘Slightly Overlooked Professionally’: Popular Music in Postmillennial Romantic Comedies,” 2018
- Austin McCabe Juhnke, Ph.D., “Music in the Mennonite Ethnic Imagination,” 2018
- Peter Moeller, M.A., “Variety within Unity: *Sanctus sanctorum exultatio*,” 2018
- Olivia Wikle, M.A., “Mortal Sounds and Sacred Strains: Ann Radcliffe’s Incorporation of Music in *The Mysteries of Udolpho*,” 2016
- Ashley Sherman, B.M., “Maria Barbara and her Musical Court,” 2015

Emily Erken, Ph.D., “Constructing the Russian Moral Project through the Classics: Reflections of Pushkin’s *Eugene Onegin*, 1833-2014,” 2015

Alison Furlong, Ph.D. (co-advised with Ryan Skinner), “Resistance Rooms: Sound and Sociability in the East German Church,” 2015

Laura Moses, B.A. honors thesis (co-advised with Steven Conn, History), “The Role of the Women’s Association in the Success of the Columbus Symphony Orchestra,” 2012

Jarod Ogier, M.A., “Foundations of Folk: The Federal Music Project, the Joint Committee on Folk Arts, and the Archive of American Folk-Song,” 2012

Jane Harrison, Ph.D., “Fashionable Innovation: *Debussysme* in Early Twentieth-Century France,” 2011

Billie Eaves, M.A., “The Reception of Erik Satie’s *Gymnopédies*: Audience, Identity, and Commercialization,” 2011

Mary Margaret Smith, D.M.A. (co-advised with Jim Pyne), “The Swing-Era Clarinetists and their Contribution to the Twentieth-Century Clarinet Repertoire,” 2010

Lindsay Bernhagen, M.A., “The Creation and Mediation of Political Texts in Virtual Spaces: Cybercommunities, Postmodern Aesthetics, and Political Musicking of Multimedia Mashups,” 2008

Douglas Monroe, D.M.A. (co-advised with Jim Pyne), “Conflict and Meaning in Carl Nielsen’s Concerto for Clarinet and Orchestra, op. 57 (1928),” 2008

### **Presentations and Professional Development in Online Teaching and Learning**

Participant, “Applying the Quality Matters Rubric,” May 2015, funded by a Quality Matters grant from Ohio State University

Sean Ferguson and Danielle Fosler-Lussier, “Streaming Audio for Teaching and Learning—Legally! The Variations Digital Music Library at OSU.” Poster presentation at the “Innovate! eLearning in Action” conference, Ohio State University, May 2010

“Variations: Sharing Audio Recordings.” Guest blog post on the Ohio State University Digital Union blog, <http://blog.it.ohio-state.edu/digitalunion/2010/05/13/variations-sharing-audio-recordings/>, May 2010

Participant, Sloan-C Workshops, Online Learning Consortium: “Copyright Compliance for Online Educators,” 2007; “Visual Pedagogy, Collaborative Learning, and Meaning-Making in Online Environments,” 2007; “Using the Quality Matters Rubric to Improve Your Online Course,” 2008

Participant, Educause Learning Initiative Conference, San Diego, 2006, invited by Ohio State University’s office of Technology-Enhanced Learning and Research

Technology-Enhanced Learning and Research (TEL) Professional Development Grants, Ohio State University, 2004, 2005

Student, University of Wisconsin Online: “Introduction to Online Learning,” 2004; “Group Processes for Online Learning,” 2004

### **SERVICE TO THE PROFESSION**

#### **Peer Review**

American Academy in Berlin

*American Music*

*American Quarterly*

*Black Music Research Journal*

*Cambridge Opera Journal*

Indiana University Press

*Journal of American Studies*

*Journal of Musicological Research*

*Journal of the American Musicological Society*

*Journal of International Political Theory*

*Journal of Popular Music Studies*

*Journal of the Royal Musical Association*

*Journal of the Society for American Music*

Library of Congress

*Music and Politics*

*Musical Quarterly*

National Endowment for the Humanities

Oxford University Press

Social Sciences and Humanities Research Council of Canada

University of Chicago Press

University of Utrecht

### **Service to Professional Organizations**

Board of Trustees, Society for American Music, elected Member-at-Large, 2016-19

Board of Trustees, American Musicological Society, elected Member-at-Large, 2016-18

Search Committee for Editor of the *Journal of the Society for American Music*, Member, 2018

Ad hoc Board Committee on Ethics, American Musicological Society, 2017-18

Committee on Membership and Professional Development, American Musicological Society, 2016-18

Irving Lowens Article Award Committee, Society for American Music. Member, 2014-16; Chair, 2016

*Journal of the Society for American Music*, Editorial Board member, 2014-17

H. Colin Slim Article Award Committee, American Musicological Society. Member, 2013-15; Chair, 2015

AMS Council Committee on Corresponding and Honorary Members, American Musicological Society, 2010-11

Irving Lowens Book Award Committee, Society for American Music, 2010

AMS Council, American Musicological Society, elected Member-at-Large, 2008-10

JaFran Jones Award Committee, Midwest Chapter, Society for Ethnomusicology, spring 2008

Cold War and Music Study Group, American Musicological Society, founding member and elected Member-at-Large, 2006-2009

AMS Council, American Musicological Society, Northern California Chapter Student Representative, 1997-1999

### **Service at Conferences**

Member, scientific committee, "Music and Nation III—Music and Postwar Transitions in the 19th to 21st Centuries," University of Montréal, October 2018

Session chair, "Mapping the Musical City: Geospatial Analysis and Musicology," Annual meeting of the American Musicological Society, November 2017

Discussant, "Lost Repertoires of the Cold War Era," Annual Meeting of the American Musicological Society, Vancouver, November 2016

Session chair, "The Cold War," Annual Meeting of the Society for American Music, Sacramento, March 2015

Session chair, "Music, Diplomacy, and Social Networks in the Long Eighteenth Century," Annual Meeting of the American Musicological Society, Pittsburgh, November 2013

Session chair, "World War II and its Aftermath," Annual Meeting of the American Musicological Society, Philadelphia, November 2009

Conference buddy (mentor), American Musicological Society, November 2008

Session chair, "Technology and Mediation," Annual Meeting of the Midwest Chapter of the Society for Ethnomusicology, Ypsilanti, March 2008

Session chair, "Twentieth-Century Politics," Annual Meeting of the American Musicological Society, Quebec City, Canada, November 2007

### **UNIVERSITY AND DEPARTMENTAL SERVICE**

#### **College of Arts and Sciences, Ohio State University**

Migration, Mobility, and Immobility Discovery Theme Leadership Team, autumn 2018

Next Generation Ph.D. Planning Committee, 2016-17

#### **Mershon Center for International Security Studies, Ohio State University**

Session Chair, "State Socialism on the Global Stage," Iron Curtain Crossings Workshop, March 2016

Faculty and Student Grants Selection Committee, February 2015

#### **Office of the Chief Information Officer, Ohio State University**

"Innovate: eLearning in Action" conference, Presentation Selection Committee, 2011

#### **School of Music, Ohio State University**

Undergraduate Studies Committee, Member, 2018-

Musicology Lecture Series, Organizer, 2013-16; co-organizer, autumn 2018

Faculty Committee, Member, 2016-17

Strategic Planning Task Force, Member, 2015-16

Musicology Area, Head, 2014-16

Curriculum Task Force, Member, 2014  
Musicology Area, Acting Head, January-March 2014  
Voice Search Committee, Member, 2010-11  
Faculty Committee, Member 2008-11; Chair, spring 2011  
Music Theory Search Committee, Member, 2007-8  
Curriculum Committee, Member, 2007-8

#### **PROFESSIONAL MEMBERSHIPS**

American Musicological Society  
College Music Society  
Society for American Music  
Society for Ethnomusicology  
Society for Historians of American Foreign Relations