

CURRICULUM VITAE

RICHARD FREEDMAN

Professor of Music

**John C. Whitehead Professor of Humanities
Associate Provost for Curricular Development
Haverford College
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EDUCATION:

Ph.D., History and Theory of Music, University of Pennsylvania, 1987.

Dissertation: "Music, Musicians, and the House of Lorraine during the First Half of the Sixteenth Century." Advisors: Lawrence F. Bernstein, Gary A. Tomlinson, Norman E. Smith

M.A., History and Theory of Music, University of Pennsylvania, 1983.

B. Music, Honors Music History, University of Western Ontario, London, Canada, 1979.

ACADEMIC APPOINTMENTS:

- 2015--Present Associate Provost for Curricular Development, Haverford College
- 2009--Present John C. Whitehead Professor of Humanities, Haverford College
- May 2010: Visiting Scholar, Centre des études supérieures de la Renaissance, Université de François-Rabelais, Tours, France.
- Fall 2009 Visiting Professor, Department of Music, University of Pennsylvania
- 2001-Present Professor, Department of Music, Haverford College.
- Fall 2001: Visiting Scholar, Folger Shakespeare Library, Washington, D.C. on the theme: "Listening to the Renaissance."
- 1995-2001 Associate Professor, Department of Music, Haverford College.
- 1992-1993: Visiting Scholar, Wolfson College, Oxford.
- 1986-1995 Assistant Professor, Department of Music, Haverford College.
- 1984-1986 Lecturer, College of General Studies, University of Pennsylvania.

ACADEMIC SERVICE:**HAVERFORD COLLEGE SERVICE (LEADERSHIP ASSIGNMENTS):**

- 2015–Present Associate Provost for Curricular Development
- 2015–Present Chair, Institutional Effectiveness Committee
- 2016–2017 Chair, Administrative Advisory Committee
- 2013–2015 Director, Haverford, Bryn Mawr, and Swarthmore Colleges Digital Humanities Initiative
- 2013–2014 Chair, Faculty Affairs and Policies Committee
- 2013–2014 Chair, Working Group for Music Academic Spaces Renovation Project
- 2012–2014 Faculty Representative to the Board of Managers
- 2012–2013 Presidential Task Force on the Upcoming Campaign Priorities
- 2009–2011 Chair, Educational Policy Committee
- 2008–2011 Chair, Department of Music
- 2007–2008 Chair, Arts Planning Ad Hoc Committee
- 2008–2009 Humanities Representative, Middle States Review (Faculty and Curriculum Working Group)
- 2004–2007 Director, John B. Hurford '60 Humanities Center
- 2003–2004 Chair, Department of Music
- 2002–2003 Chair, English Ad Hoc Search Committee
- 1999–2001 Humanities Division Representative, Academic Council
- 1997–2000: Chair, Department of Music
- 1997–1999: Chair, General Programs
- 1994–1996: Chair, Gest Program in the Comparative Study of Religion

HAVERFORD COLLEGE SERVICE (OTHER ASSIGNMENTS):

- 2014: Presenter for Personnel Case of Jill Stauffer
- 2012–2013 Tri-Co Digital Humanities Steering Committee
- 2012–2013 Academic Space Planning Committee
- 2002–2004 Humanities Center Steering Committee
- 1999: Music Ad Hoc Search Committee
- 1999: Physical Plant Maintenance Manager Ad Hoc Search Committee
- 1997–1999: Humanities Division Alternate Representative, Academic Council
- 1995–1996: Presenter for Personnel Case of Koffi Anyinefa
- 1994–1996: Cantor Fitzgerald Gallery Committee

- 1993-1994: Fine Arts Ad Hoc Search Committee
 1991-1992: Administrative Advisory Committee
 1989-Present: Freshman Advisor.
 1987: Music Librarian Ad Hoc Search Committee

RESEARCH GRANTS:

- 2014-2017: Programme transatlantique de collaboration en humanités numériques (Mellon Foundation-Fondation maison des science de l'homme) Grant to support *Citations: The Renaissance Imitation Mass (CRIM)*, with Co-Principal Investigator David Fiala (CESR, Université François-Rabelais de Tours). The project will develop a digital analytic collaborative workspace for the investigation of Renaissance Masses based on polyphonic models. (Award: approximately \$90,000 over three years, plus \$60,000 cost sharing from CESR).
- 2014: Digital Humanities Start-Up Grant, National Endowment for the Humanities, for *Enhancing Music Notation Addressability (EMA)*, project directed by Raffaele Vigliante (Maryland Institute for Technology in the Humanities). This work will develop new systems for citation of open-source music encoding, use the Du Chemin Lost Voices Project as its model [Freedman will participate as principal consulting member]. (Award: approximately \$60,000). <http://mith.umd.edu/two-new-start-up-grants/>
- 2011-2014: Scholarly Editions Grant, National Endowment for the Humanities, for *The Lost Voices Project*, a collaborative digital forum for the study of Renaissance vocal music. (Award: \$150,000).
- 2011-2012: Digital Innovations Fellowship, American Council of Learned Societies, for *The Lost Voices Project*, a collaborative digital forum for the study of Renaissance vocal music. (Award: approximately \$80,000).
- 2008-2010: Digital Humanities Start-Up Grant, National Endowment for the Humanities for creation of a collaborative digital forum for the study and performance of Renaissance vocal music. (Award: approximately \$25,000).
- 2002-2003: Travel Fellowship, University of Pennsylvania Humanities Center Seminar: "The History of the Book."
- Spring 2002: New Directions Fellowship, Mellon Foundation, for research and teaching on the theme of music and film.

- 2000: Publication Grant, American Musicological Society (Manfred Bukofzer Publication Endowment Fund) to cover costs of musical examples and facsimiles for my book, *The Chansons of Orlando di Lasso and Their Protestant Listeners*.
- 1998: Innovative Teaching Award, Haverford College, for use of computer tools in the musical classroom.
- 1995-1996: Multimedia Computing Grant, Haverford College, for the development of computer tools for the music classroom.
- 1990-1991: Ford Grant Award, Haverford College, for the development of a new course, *Jazz and the Politics of Culture*.
- Summer 1990: Visiting Scholar, NEH Summer Institute, *From Ariosto to Tasso: Genre and History in the 16th Century*, Northwestern University.

BOOKS AND OTHER MAJOR PROJECTS:

Music in the Fifteenth and Sixteenth Centuries, Music in Western Culture, 2 (New York: W. W. Norton, 2012). (With companion *Anthology of Renaissance Music*).

Digital Resources and links at:

<https://sites.google.com/haverford.edu/freedman-music-renaissance/home>
<http://www.norton.com/college/music/history/renaissance/welcome.aspx>

reviewed by

Tess Knighton, in *Early Music* 41 (2013), 665-67.

Erika Supira Honisch, in *College Music Symposium* 54 (2014)
http://symposium.music.org/index.php?option=com_k2&view=item&id=10671:imusic-in-the-renaissance-i-by-richard-freedman&Itemid=125

Jennifer S. Thomas, in *Journal of Music History Pedagogy* 5 (2014)
<http://www.ams-net.org/ojs/index.php/jmhp/article/view/167>

Editor and Project Co-Director (with David Fiala, CESR), *Citations: The Renaissance Imitation Mass (CRIM)*, a digital portal for the study of Renaissance musical borrowing, Programme Ricercar, Centre des études supérieures de la Renaissance, Université de François-Rabelais, Tours, France, 2015-2018 [digital editions, analysis, citation engines, commentaries]
<https://sites.google.com/haverford.edu/crim-project/home>

Editor and Project Director, *Les livres des chansons nouvelles de Nicolas Du Chemin*, Programme Ricercar, Centre des études supérieures de la Renaissance, Université de François-Rabelais, Tours, France, 2008-10 [digital facsimiles, editions, commentaries] <http://ricercar.cesr.univ-tours.fr/3programmes/EMN/duchemin/index.htm>

Editor and Project Director, *The Lost Voices Project*, Haverford College 2011-2014. [Analytic Tools, Dynamic Editions, Reconstructions] <http://digitalduchemin.org> and <http://duchemin.haverford.edu/editorsforum>

The Chansons of Orlando di Lasso and their Protestant Listeners: Music, Piety, and Print in Sixteenth-Century France, Eastman Studies in Music (Rochester, N.Y.: Rochester University Press, 2001).

reviewed by:

Cynthia Cyrus, in *Journal of the American Musicological Society*, 57 (Fall 2004), 561-56.

Peter Bergquist, in *Notes. The Journal of the Music Library Association*, 58 (2002), 583-85.

Anne Coeurdevey, in *Revue de musicologie*, 87 (2001), 491-93.

Robin A. Leaver, in *Early Music*, 30 (2002), 128-29.

Rebecca Wagner Oettinger, in *Early Music History*, 21 (2002), 259-83.

Katherine Powers, in *Renaissance Quarterly*, 55 (2002), 1089-90.

Susan G. Lewis, in *Sixteenth Century Journal*, 34 (2003), 921-23.

More than Mozart: Listening to and Appreciating Classical Music, Portable Professor Series (Barnes and Noble/Recorded Books, 2004) [14 audio lectures, with examples; also available as electronic download]

ESSAYS:

“The Renaissance, Music, and the Critical Classroom,” in *The Norton Guide to Teaching Music History*, ed. Matthew Balensuella (in press).

“In Search of Lost Voices” *Journal of the Alamire Foundation* (in press) [co-authored with Jamie Apgar (University of California, Berkeley), and Micah Walter (Harvard University)].

“Listening to Melancholia: The Chansons of Orlando di Lasso,” *Revue belge de musicologie* (in press)

“The Collaborative Musical Text” (principal author, with co-authors Raffaele Viglianti and Adam Crandell) *Music Reference Services Quarterly* 20 (2017), 1-17.

- "The Renaissance Chanson Goes Digital: digitalduchemin.org," *Early Music* 42 (2014), 567-78.
- "Les imprimeurs et leurs publics: le cas de Du Chemin et d'Estrée," *Trois premiers livres de danseries* (1559), *imprimerie de Nicolas du Chemin, mis en musique à quatre parties par Jean d'Estrée*, ed. Robin Joly, *Les cahiers de bal de la Compagnie Outre Mesure*, 3 (Tours, Compagnie Outre Mesure, 2012), pp. 25-29.
- "Josquin, The Multi-Voice Chanson, and the Sublime," *Josquin and the Sublime. Proceedings of the International Josquin Symposium at Roosevelt Academy. Middelburg, 12-15 July 2009*, ed. Albert Clement and Eric Jas, Collection "Epitome Musicale" (Turnhout: Brepols, 2011), pp. 169-88.
- "The Chansonniers of Nicolas Du Chemin: A Digital Forum for Renaissance Music Books," [co-authored with Philippe Vendrix], *Die Tonkunst Jhrg* 5 (2011), 284-88.
- "Filling the Gaps," [co-authored with Theodor Dumitrescu], report on Restituer la polyphonie lacunaire : enjeux, méthodologie et perspectives, 25-29 October 2010, Centre d'Études Supérieures de la Renaissance (CESR), Tours, in *Early Music* 39 (2011), 140-42.
- "Listening to the Psalms among the Huguenots: Simon Goulart as Music Editor," *Psalms in the Early Modern World*, ed. Kari McBride, John Ulreich, and Linda Austern (Farnham, Surrey: Ashgate, 2011), pp. 37-60.
- "Ainsi meurs vif. The Paradox of Choice in Renaissance Song," *Uno gentile et subtile ingenio Studies in Renaissance Music in Honour of Bonnie J. Blackburn*, ed. Edited by M. Jennifer Bloxam, Gioia Filocamo, and Leofranc Holford-Strevens. Centre d'Études Supérieures de la Renaissance. Collection "Épitome musical" (Turnhout: Brepols, 2009), pp. 491-500.
- "Who Owned Lasso's Chansons?," *Yearbook of the Alamire Foundation*, 6 (Leuven: Alamire Music Publishers, 2008), pp. 159-76. Also in electronic edition url: <http://alamirefoundation.org/en/publications/6th-yearbook-alamire-foundation>
- "How a Printer Shaped Musical Tastes: Orlando di Lasso, Adrian Le Roy, and Listeners at the Royal Court of France," *Die Münchner Hofkapelle des 16. Jahrhunderts in europäischen Kontext*, (Munich: Bayerische Akademie der Wissenschaften, 2007), pp. 143-59.
- "France, i, 1520-60," *European Music, 1520-1640*, ed. James Haar (Woodbridge, UK: Boydell, 2006), pp. 157-70.
- "Clément Janequin, Pierre Attaingnant, and the Changing Image of French Music, ca. 1540," *Charting Change in France around 1540*, ed. Marian Rothstein (Selinsgrove, PA: Sesquihanna University Press, 2006), pp. 63-96.
- "Music Books as Sites of Spiritual Meaning: Claude Le Jeune's *Dodecacorde*," *Revue de musicologie*, 89 (2003), 297-309.

- "Thomas Crecquillon and The Musical Dialogue in the Chansonniers of Nicholas Du Chemin," *Neufiesme livre de chansons à quatre. Nicolas Du Chemin, 1551* (Paris, 1551; facsimile edition Tours: Centre de musique ancienne, 2001), pp. v-xxvi.
- "The Chansons of Claude Goudimel in the Publications of Nicholas Du Chemin," *Huictième livre de chansons à quatre. Nicolas Du Chemin, 1550* (Paris, 1550; facsimile edition Tours: Centre de musique ancienne, 2000), pp. v-xxvi.
- "The Music of Clément Janequin in the Chansonniers of Nicholas Du Chemin," *Septième livre de chansons à quatre. Nicolas Du Chemin, 1550* (Paris, 1550; facsimile edition Tours: Centre de musique ancienne, 1999), pp. v-xix.
- "The Lassus Chansons and their Protestant Listeners of the Late Sixteenth Century," *The Musical Quarterly* 82 (1998), 564-85.
- "Words and Tones in Du Chemin's *Sixiesme livre*," *Sixiesme livre de chansons à quatre. Nicolas Du Chemin, 1550* (Paris, 1550; facsimile edition Tours: Centre de musique ancienne, 1998), pp. v-xx.
- "Practical and Theoretical Aspects of the Du Chemin Chansonniers of ca. 1550," *Cinquierme livre de chansons à quatre. Nicolas Du Chemin, 1550* (Paris, 1550; facsimile edition Tours: Centre de musique ancienne, 1997), pp. v-xxii.
- "Nicolas Du Chemin's *Quart livre* of 1550 and its Musical Contents," *Quart livre de chansons à quatre. Nicolas Du Chemin, 1550* (Paris, 1550; facsimile edition Tours: Centre de musique ancienne, 1997), v-xxii.
- "Wagner's "Hour of Need": Telling and Re-Telling in *Lohengrin* and *Die Walküre*," *Musik als Text. Internationaler Kongress der Gesellschaft für Musikforschung, Freiburg im Breisgau 1993*, 2 vols. (Kassel: Bärenreiter, 1998), II, 362-64.
- "Le Cardinal Jean de Lorraine: un prélat de la Renaissance mécène de la musique," *Le Mécénat et l'influence des Guise. Actes du Colloque organisé par Centre de recherche sur la littérature de la renaissance de l'Université de Reims, Joinville, May 31-June 4, 1994*, ed. Yvonne Bellenger (Paris, 1997), pp. 161-73.
- "Nicolas Du Chemin's *Tiers livre* of 1550 and its Musical Contents," *Tiers livre de chansons à quatre. Nicolas Du Chemin, 1550* (Paris, 1550; facsimile edition Tours: Centre de musique ancienne, 1996), pp. v-xiv.
- "'Divins accords': The Lassus Chansons and their Protestant Readers of the Late Sixteenth Century," *Orlandus Lassus and his Time. Colloquium Proceedings, Antwerp, August 26-28, 1994*, ed. I. Bossuyt, et al., Yearbook of the Alamire Foundation, 1 (Peer, Belgium: Alamire Foundation, 1995), pp. 273-94.
- "Luca Marenzio's *Madrigali a quattro, cinque et sei voci* of 1588: A Newly-Revealed Madrigal Cycle and its Intellectual Context," *The Journal of Musicology* 13 (1995), 318-54.

"Claude Le Jeune, Adrian Willaert, and The Art of Musical Translation," *Early Music History*, 13 (1994), 123-48.

"Nicolas Du Chemin's *Premier livre* of 1550 and its Musical Contents," *Premier livre de chansons à quatre. Nicolas Du Chemin*, 1549 (Paris, 1549; facsimile edition Tours: Centre de musique ancienne, 1994), pp. v-xiv.

"Du Chemin's *Second livre* of 1549 and the Commerce of the French Chanson," *Second livre de chansons à quatre. Nicolas Du Chemin*, 1549 (Paris, 1549; facsimile edition Tours: Centre de musique ancienne, 1993), pp. v-xv.

"*Pastourelle jolie*: The Chanson at the Court of Lorraine, ca. 1500," *Journal of the Royal Musical Association*, 118 (1991), 161-200.

"The Chansons of Mathieu Lasson: Music at the Courts of Lorraine and France, ca. 1530," *The Journal of Musicology* 8 (Summer 1990), 316-56.

"Paris and the French Court under François I" *The Renaissance: From the 1470s to the End of the 16th century*, ed. Iain Fenlon (London: MacMillan Press, 1989), pp. 174-96.

REVIEWS:

Kate van Orden, *Materialities: Books, Readers, and the Chanson in Sixteenth-Century Europe* (Oxford and New York: Oxford University Press, 2015), in *Journal of the American Musicological Society* 70 (2017), 532-36.

Olivier Halévy, Isabelle His, and Jean Vignes, eds. *Clément Janequin: Un musicien au milieu des poètes* (Paris: Société française de musicologie, 2013), in *Early Music*, 42 (2014), 461-62.

Claude de Jeune, *Livre de melanges* 1585, ed. Isabelle His (Turnhout: Brepols, 2003), Pacschal de L'Estocart, *Sacrae Cantiones* 1582, ed. Annie Coeurdevey and Vincent Besson (Turnhout: Brepols, 2004), Jacotin, *Chansons*, ed. Frank Dobbins (Turnhout: Brepols, 2004), and Eustache Du Caurroy, *Missa pro defunctis*, ed. Marie-Alexis Colin (Turnhout: Brepols, 2003), in *Music and Letters* 89 (2008), 299-302.

Kate van Orden, *Music, Discipline, and Arms in Early Modern France* (Chicago: University of Chicago Press, 2005), in *Early Music* 34 (2006), 677-78.

Jean Guyot de Chatelet. *Chansons*, ed. Annie Coeurdevey and Philippe Vendrix. Collection Épitome Musicale. (Minerve, Paris, 2001) and *Le Rossignol musical des chansons* (Antwerp, 1597), ed. Gerald R. Hoekstra. Recent Researches in the Music of the Renaissance, 138. (A-R Editions, Middleton, WI, 2004), in *Music and Letters*, 87 (2006), 176-79.

Robert Weeda, "L'Eglise des français" de Strasbourg (1538-1563): *rayonnement européen de sa liturgie et de ses psautiers* (Baden-Baden: Koerner, 2004), in *Music and Letters*, 86 (2005), 625-26.

- Honey Meconi, *Pierre de la Rue and Musical Life at the Habsburg-Burgundian Court* (Oxford: Oxford University Press, 2003), in *Music and Letters*, 86 (2005), 104-06.
- Robert Weeda, *Le Psautier de Calvin. L'histoire d'un livre populaire au XVI^e siècle* (1551-1598) (Turnhout: Brepols, 2002), in *Music and Letters*, 85 (2004), 99-100.
- Christelle Cazaux, *La Musique à la cour de François I^r*, Mémoires et documents de l'École des chartes, 65 (Paris: École nationale des chartes/Programme "Ricercare", 2002), in *Renaissance Quarterly*, 57 (2004), 1094-96
- Christelle Cazaux, *La Musique à la cour de François I^r*, Mémoires et documents de l'École des chartes, 65 (Paris: École nationale des chartes/Programme "Ricercare", 2002), in *Early Music*, 31 (2003), 615-16.
- Rudolph di Lasso, *Virginalia Eucharistica* (1615), ed. Alexander J. Fisher, Recent Researches in the Music of the Baroque Era, 114 (Appleton: A-R Editions, 2002), in *Notes: Journal of the Music Library Association*, 59 (2002), 753-55.
- Orlando di Lasso, *Seine Werke in zeitgenössischen Drucken*, 1555-1687, 3 vols., ed. Horst Leuchtmann and Bernhold Schmid, *Orlando di Lasso. Sämtliche Werke*, Supplement (Kassel: Bärenreiter, 2001), in *Notes: Journal of the Music Library Association*, 59 (2002), 330-31.
- Hubert, Waelrant, *Liber Sextus Sacrarum Cantionum*, ed. Robert Lee Weaver, Recent Researches in the Music of the Renaissance, 125 (Appleton: A-R Editions, 1998-1999), in *Notes: Journal of the Music Library Association*, 59 (2002), 162-64.
- Fiona Kisby, ed. *Music and Musicians in Renaissance Cities and Towns* (Cambridge: Cambridge University Press, 2001), in *Notes: Journal of the Music Library Association*, 58 (2002), 885-56.
- Orlando di Lasso, *The Complete Motets*, ed. Peter Bergquist, Vols. 1, 7, 8, 9, 15, and 17, Recent Researches in the Music of The Renaissance, 112, 114, 115, 117, 118, and 120 (Appleton: A-R Editions, 1998-1999), in *Notes: Journal of the Music Library Association*, 58 (2002), 670-75.
- Richard Sherr, ed., *Four-Voice Motets from the Motetti del fiore Series: Part II*, The Sixteenth-Century Motet, Volume 10 (New York: Garland, 1997-1999), in *Music and Letters*, 83 (2002), 324-26.
- Richard Sherr, ed., *The Sixteenth-Century Motet*, Volumes 9, 10, 11, 12, 24, 26, and 29 (New York: Garland, 1997-1999), in *Notes: Journal of the Music Library Association*, 57 (2001), 724-28.
- Isabelle His, *Claude Le Jeune (v. 1530-1600). Un compositeur entre Renaissance et baroque* (Arles: Actes Sud, 2000), in *Notes: Journal of the Music Library Association*, 58 (2001), 345-47.
- Jeanice Brooks, *Courtly Song in Late Sixteenth-Century France* (Chicago: University of Chicago Press, 2000), in *Early Music* 29 (2001), 455-56.
- Pierre de Villiers, *Chansons*, ed. Frank Dobbins and Jean Duchamp, Collection Ricercar, 4 (Paris: Honoré Champion, 1997) in *Music and Letters*, 81 (2000), 164-65.

- Eloy d'Emerval, *Missa Dixerunt discipuli*, ed. Agostino Magro and Philippe Vendrix, Collection Ricercar, 3 (Paris: Honoré Champion, 1997) and Pierre de Villiers, *Chansons*, ed. Frank Dobbins and Jean Duchamp, Collection Ricercar, 4 (Paris: Honoré Champion, 1997) in *Notes: Journal of the Music Library Association*, 55 (1999), 225-28.
- Jean de Castro, *Chansons, odes, et sonetz de Pierre Ronsard* (1576), ed. Jeanice Brooks, *Recent Researches in the Music of the Renaissance*, 97 (Madison: A-R Editions, 1994), and Castro, *Opera omnia*, 1-3 (Leuven: Leuven University Press, 1993-95), in *Notes: Journal of the Music Library Association*, 54 (1998), 761-64.
- Claude Le Jeune, *Dodecacorde, Comprising Twelve Psalms of David Set to Music According to the Twelve Modes*, 3 vols., ed. Anne Harrington Heider, *Recent Researches in the Music of the Renaissance*, 74-76 (Madison: A-R Editions, 1988), in *Notes: Journal of the Music Library Association*, 52, (1995), 292-294.
- Jean Maillard, *Modulorum Ioannis Mailliardi: The Four-Part Motets*, ed. Raymond H. Rosenstock, *Recent Researches in the Music of the Renaissance*, 73 (Madison: A-R Editions, 1987) and Maillard, *Modulorum Ioannis Mailliardi: The Five-, Six-, and Seven-Part Motets*, 2 vols., ed. Raymond H. Rosenstock, *Recent Researches in the Music of the Renaissance*, 95-96 (Madison: A-R Editions, 1993), in *Renaissance Quarterly*, 49 (1996), 448-50.
- Máire Egan-Buffet, *Les Chansons de Claude Goudimel: Analyses Modales et Stylistiques* (Ottawa: Institute of Mediaeval Music, 1992), in *Notes: Journal of the Music Library Association*, 51 (1994), 108-09.
- Anonymous *Chansons Published by Pierre Attaingnant*, 5 vols., ed. Albert Seay, *Corpus mensurabilis musicae*, 93 (Neuhausen-Stuttgart, 1985-87), in *Notes: Journal of Music Library Association*, 50 (1994), 1165-67.
- Frank Dobbins, *Music in Renaissance Lyons* (Oxford, 1992), in *Notes: Journal of Music Library Association*, 50 (1993), 113-16.

DICTIONARY ARTICLES:

The Oxford Dictionary of the Middle Ages, 4 vols., ed. Robert Bjork (New York and Oxford: Oxford University Press, 2010):

“Adam of Fulda,” “Alexander Agricola,” “Benedictus,” “Gilles Binchois,” “Antoine Busnoys,” “Caput Masses,” “Loiset Compère,” “Minor Composers,” “Conradus de Zabernia,” “Contenance angloise,” “Guillaume Dufay,” “John Dunstable,” “Homme armé,” “Heinricus Isaac,” “Pierre de La Rue,” “Motet and Mass, 1400-1500,” “Polyphonic Chanson, 1400-1500,” “Leonel Power,” and “Johannes Tinctoris.”

Written or revised for *The New Grove Dictionary of Music and Musicians*, 2nd ed., 29 vols., ed. Stanley Sadie (London and New York: Macmillan, 2001):

“Paris, 1450-1600,” “Chanson, 1520-1600,” “Nancy,” “Clément Janequin,” “Pierre Certon,” “Vers Mesurée,” “Mathieu Lasson,” “Jean Mureau,” “Pierre Moulu,” “Pierrequin de Thérache,” “Eustache du Caurroy,” “Garnier,” “Michel Ferrier,” “Théodore de Bèze,” “Pierre Vallete,” “Denis Caignet,” “Jean Servin,” “François Gindron,” “Theodor Evertz,” “Richard Crassot,” “Claude Goudimel,” “Eustache Du Caurroy.”

Die Musik in Geschichte und Gegenwart, 2nd edn, 29 vols., ed. Ludwig Finscher (Kassel: Barenreiter Verlag, 1994-2007):

“Claude Le Jeune,” and “Mathieu Lasson.”

SCHOLARLY PRESENTATIONS:

“CRIM Research Project: Aims, Tools, and Methods.” Paper delivered at Medieval and Renaissance Music Conference, Prague, Czech Republic, July 4-8, 2017.

“Gaspar’s Lost Voice.” Workshop led at Gaspar van Weerbeke: Life and Works, University of Salzburg, Salzburg, Austria, June 29-July 1, 2017.

“MEI as Quotable Text: Citing MEI with the Music Addressability API and Nanopublications,” Poster Presented at Music Encoding Conference 2017, Tours, France, May 16-19, 2017. [co-authored with Raffaele Viglianti]

“Early Music in the Digital Domain: Texts and Roles.” Paper delivered at the Eighty-second Annual Meeting of the American Musicological Society, Vancouver, Canada, 3-6 November, 2016.

“Music, MEI, and the Arts of Quotation.” Keynote address delivered at Music Encoding Conference, Montreal, Canada, May 18-20, 2016.

“Cycles and Citations: The Chanson-Response Tradition in the Music Books of Nicolas du Chemin.” Paper Presented at the Sixty Second Conference of the Renaissance Society of America, Boston, March 31-April 2, 2016.

“Music, Technology and Digital Scholarship.” Digital Dialogue Series Talk at Maryland Institute for Technology in the Humanities (MITH), University of Maryland, November 3, 2015. Video Recording online at URL: <http://mith.umd.edu/dialogues/dd-fall-2015-richard-freedman/>

“Listening to Melancholia: The Chansons of Orlando di Lasso.” Paper presented at Le plus que divin Orlande, Mons, Belgium, July 10, 2015.

“Analyzing Renaissance Polyphony: Taxonomy and Terminology,” Panel Discussion (with Julie E. Cumming, Denis Collins, John Milsom, Jesse Rodin, and Peter Schubert), at Medieval and Renaissance Music Conference, Université libre de Bruxelles, Brussels, 6-9 July 2015.

- “Close and Distant Reading: Data Analysis meets the Renaissance Chanson.” Paper presented at Music Research in the Digital Age, international congress of the International Musicological Society and International Association of Music Libraries, New York, June 21-26, 2015.
- “Texts and Roles in the Digital Domain.” Response delivered at Presidential Plenary of Music Research in the Digital Age, international congress of the International Musicological Society and International Association of Music Libraries, New York, June 21-26, 2015.
- “The Lost Voices Project,” Department of Music, Columbia University, October 24, 2014.
- “Reconstructing Renaissance Polyphony,” Workshop conducted (in collaboration with the Binchois Consort, Andrew Kirkman, Director) at the Conference on Medieval and Renaissance Music, The University of Birmingham, July 3-6, 2014.
- “The Lost Voices Project: A Digital Domain for Renaissance Music,” Paper presented at the Annual Conference of the Renaissance Society of America, New York City, March 27-29, 2014.
- “Du Chemin Lost Voices: Analyses, Restitutions, Methodes,” Workshop conducted (in French) at Ecole Thematique 2013, Centre d'Etudes Supérieures de la Renaissance, Tours, October 23, 2013.
- “Du Chemin's *Chansons nouvelles* and MEI: Workflows and Tools,” Poster session presented at Music Encoding Conference 2013: Concepts, Methods, Editions, Mainz Academy for Literature and Science, Mainz, Germany, 22-24 May, 2013 (in collaboration with Andrew Hankinson, Raffaele Viglianti, and Vincent Besson).
- “Lost Voices/Du Chemin Project,” Paper presented at the Seventy-eighth Annual Meeting of the American Musicological Society, New Orleans, 29 October-4 November, 2012.
- “The Lost Voices Project: A Progress Report,” Paper presented at Scholarly Editions and the Digital Age: Text and Music, Center for History of Music Theory and Literature, Indiana University, August 31, 2012.
- “Early Music in the Digital Domain: Music, Musicology, and Technologies of Reproduction,” Keynote Lecture delivered at the Conference on Medieval and Renaissance Music, The University of Nottingham, July 8-11, 2012.
- “Pierre de Manchicourt's *Pater peccavi*: Listening to the Prodigal Son,” Paper presented at Talking About the Lost Generation, McGill University, May 19-20, 2012.
- “Music across the Boundaries of Early Modern Religion.” Paper presented at *Devotion, Discipline, Reform: Sources for the Study of Religion, 1450-1650*, The Newberry Library, 15-17 September, 2011.

- "The Lost Voices Project: A Progress Report," Poster session presented at Medieval and Renaissance Music Conference, Barcelona, Spain, 5-8 July 2011.
- "The Chansonniers of Nicolas Du Chemin: A Digital Forum for Renaissance Music," Paper presented at the Annual Meeting of the Renaissance Society of America, Montreal, March 13-16, 2011.
- "Josquin, The Multi-Voice Chanson, and the Sublime." Paper presented at *Josquin and the Sublime*, Middelburg, Netherlands, 12-16 July, 2009.
- "Music, Print, and Sound Recording: Composers, Performers, and Listeners in Times of Technological Change," Paper presented at the Consortium of Humanities Centers and Institutes Annual Meeting, March 14-15, 2008, Washington University, St. Louis.
- "Listening to Melancholy: Lasso's *Une triste coeur* and the French Medical Tradition." Paper presented at the Annual Meeting of the American Musicological Society, Seattle, WA, November 11-14, 2004.
- "How a Printer Shaped Musical Tastes: Orlando di Lasso, Adrian Le Roy, and Listeners at the Royal Court of France," Paper presented at *Die Münchner Hofkapelle des 16. Jahrhunderts in europäischen Kontext*, Munich Bayerische Akademie der Wissenschaften, August 2-4, 2004.
- "Listening to Melancholy: Lasso's *Une triste coeur* and the French Medical Tradition." Paper presented at *Melancholy and Music*, Princeton University, November 2-3, 2002.
- "Who Owned Lasso's Chansons?" Paper Presented at the 17th Congress of the International Musicological Society, August 1-7, 2002, Leuven, Belgium.
- "Dimitri Tiomkin's Score for *High Noon*." Paper presented at Department of Music, University of California at Santa Barbara, May 7, 2002.
- "Who Owned Lasso's Chansons?" Paper Presented at the National Conference of the Renaissance Society of America, Phoenix, April 11-13, 2002.
- "Music Books as Sites of Spiritual Meaning: Claude Le Jeune's *Dodecacorde*." Paper presented at Journées Claude Le Jeune, Château de Chambord, 19-22 October, 2000.
- "Printing, Piety, and Music: The Lassus Chansonnier in Paris and Geneva," Paper presented at the Twenty-Fourth Annual Conference on Medieval and Renaissance Music, York University, 15-18 July, 1998.
- "'Divins accords': The Lassus Chansons and their Protestant Listeners of the Late Sixteenth Century." Paper presented Music as Heard: Listeners and Listening in Late-Medieval and Early Modern Europe (1300-1600), Princeton University, September 27-28 1997.

- “‘Divins accords’: The Lassus Chansons and their Protestant Readers of the Late Sixteenth Century.” Paper presented at Orlandus Lassus: Fifth Symposium of the International Musicological Society, Antwerp, August 26-28, 1994.
- “Le Cardinal Jean de Lorraine: un prélat de la Renaissance mécène de la musique.” Paper presented at Le Mécénat et l'influence des Guise. Colloque du Centre de recherche sur la littérature de la renaissance de l'Université de Reims, Joinville, May 31-June 4, 1994.
- “From Ritual to Representation in the Music of the Italian Renaissance.” Paper presented for The Renaissance in Italy, Lecture Series in Cultural Traditions, Community College of Philadelphia, December 7, 1993.
- “Wagner's “Hour of Need”: Telling and Re-Telling in *Lohengrin* and *Die Walküre*.” Paper presented at Musik als Text. Internationaler Kongress der Gesellschaft für Musikforschung, Freiburg, September 27-October 1, 1993.
- “Claude Le Jeune and Adrian Willaert: The Art of Musical Translation.” Paper presented at Symposium on Music and Culture in Late Renaissance France, King's College, Cambridge, March 25-27, 1993.
- “Marenzio, Sannazaro, and Cultural Politics in the *Cinquecento* Madrigal.” Paper presented at the Nineteenth Annual British Conference on Medieval and Renaissance Music, St. Catherine's College, Oxford University, 19-22 July, 1991.
- “The *Pastourelle* Revisited: Music and Poetry at the Court of Lorraine, *ca.* 1500.” Paper presented at *Acta 17: Words and Music*, conference sponsored by the Center for Medieval and Early Renaissance Studies, State University of New York at Binghamton, March 30-31, 1990.
- “*Pastourelle jolie*: The Chanson at the Court of Lorraine, *ca.* 1500.” Paper presented at the Sixteenth Annual British Conference on Medieval and Renaissance Music, Edinburgh University, August 12-15, 1988.
- “Patronage and Musical Influence at the Court of Lorraine during the Early Sixteenth Century.” Paper presented at the Fifty-Second Annual Meeting of the American Musicological Society, Cleveland, November 6-9, 1986.
- “The Patronage of Music at the Court of Lorraine: Social History and Artistic Influence.” Paper presented at the National Conference of the Renaissance Society of America, University of Pennsylvania, March 20-22, 1986.
- “New Light on Music at the Courts of Lorraine and France, *ca.* 1530.” Paper presented at the Thirteenth Annual British Conference on Medieval and Renaissance Music, Nottingham University, July 23-26, 1985.

PUBLIC LECTURES:

For the Philadelphia Orchestra:

- “Alexander Nevsky: Prokofiev’s Score and Eisenstein’s Film,” November 15-17, 2012.
- “Bartok’s Piano Concerto #2 and Stravinsky’s *Petroushka Suite*,” April 12, 13, 14, 2012.
- “Bartok’s Concerto for Orchestra and Chaikovsky’s Violin Concerto,” November 18-20, 2010.
- “Discovering Barber’s *Night Flight*,” February 12-16, 2010.
- “Rehearing Tchaikovsky’s Fourth,” November 12-14, 2009.
- “Rattle Conducts Bruckner and Mozart,” May 7-9, 2009.
- “Stravinsky’s *Firebird* and Prokofiev’s Second Violin Concerto,” March 19, 20, 21, 22 and 24, 2009.
- “Bruckner’s Fourth—Versions and Problems,” November 20, 21, 22, 2008.
- “Thierry Escaich’s Concerto for Organ and Orchestra,” May 8, 9, 10, 13, 2008.
- “Re-hearing Edgar Varèse’s *Amériques*,” December 6-8, 2007.
- “Olivier Messaien’s *Offrandes oubliées*,” February 15-17, 2007.
- “Shostakovich’s *Lady Macbeth*, Then and Now,” January 11-13, 2007.
- “Listening to Schubert’s Fifth,” May 5, 6, and 9, 2006.
- “Joachim’s Concerto for Violin,” March 30, 31, April 1, and 4, 2006.
- “Thoughts on Tchaikovsky’s Fourth,” March 16-18, 2006.
- “Mozart at 250,” January 25, 26, and 26, 2006.
- “Martinu’s *Memorial to Lidice*—Listening to History,” May 5-7, 2005.
- “Listening to Mozart’s ‘Jeunehomme’ Concerto,” March 3, 4, 5, and 8, 2005.
- “Schoenberg’s *A Survivor from Warsaw* and Brahms’s *German Requiem*: Connections and Contrasts,” December 3, 4, and 7, 2004.
- “Shostakovich’s Piano Concerto No. 1—An Interview with Yefim Bronfman,” February 12, 13, and, 17, 2004.
- “The Music of Ned Rorem,” December 4, 5, 6, 2003.
- “Listening to Beethoven’s 9th,” May 8, 9, 10, 2003.
- “Vaughan-Williams and Stravinsky: Rehearing the Past,” March 20, 21, and 22, 2003.
- “Prokofiev’s Sixth Symphony: Art and Life in the Soviet Union,” November 1 and 2, 2002.

- “Liszt's Piano Concerto in E-flat,” October 3, 4, 5, and 8, 2002.
- “A Piano Concerto for Salzburg,” June 29, 2002.
- “Mozart and the Violin,” June 27, 2002.
- “Franz Schmidt's Second Symphony: Continuing the Viennese Tradition,” May 16, 17, and 18, 2002.
- “Reinhold Glière's Russian *Eroica: Ilya Muromets*,” February 13, 15, and 16, 2002.
- “Paul Hindemith's Hidden Program for *Der Schwanendreher*,” January 24, 25, and 29, 2002.
- “Brahms and Dvorak: Musical Dialogues,” March 24, 2001.
- “Listening to the Music of Einojuhani Rautavaara,” May 2, 2000.

For the Philadelphia Chamber Music Society:

- “Poulenc's Sextuor and Ligeti's Six Bagatelles,” Musicians from Marlboro, November 15, 2017.
- “Beethoven Quartets: Op. 18 and Op. 127,” Ebene Quartet, April 6, 2017.
- “Haydn, Beethoven, and Prokofiev,” Jerusalem Quartet, October 31, 2016.
- “Janáček, Schubert, and Haydn,” Doric Quartet, April 5, 2016.
- “Beethoven's Kakadu Trio and Dvorak's Piano Quartet,” Montrose Trio (with Kazuhide Isomura), October 27, 2015.
- “Schubert's Rondo Brilliant and Beethoven's Sonata Op. 96,” Lisa Batishvili and Paul Lewis, March 25, 2015.
- “Mendellsohn and Bartok: The Final Quartets,” Johannes Quartet, November 20, 2014.
- “Ades Arcadia, Fauré Trio, Beethoven and Mendelssohn,” Musicians from Marlboro, November 26, 2013.
- “Britten's Last Quartet, Stravinsky's Concertino, and Brahms Piano Quartet, Op. 26,” Musicians from Marlboro, May 8, 2013.
- “Mendelssohn's Piano Trio, Bach's Sonata for Cello in G, and other works,” Pinchas Zuckerman, with Amanda Forsyth and Angela Cheng, December 12, 2012.
- “Three Quartets by Shostakovich,” The Jerusalem Quartet, March 14, 2012.
- “Mendelssohn's String Quintet, Brahms's String Quartet, Op. 51, #1, and Mozart's Quartet K. 465,” The Orion Quartet, with Ida Kavafian, January 15, 2012.

- “Quintets by Mozart and Dvorak, Quartet by Haydn,” Musicians from Marlboro III, May 4, 2011.
- “Solo, Duet, and Trio: Ravel’s *Le Tombeau de Couperin*, Schulhoff’s Duo for Violin and Cello, and Beethoven’s Opus 1, Ida Levin, Peter Stumpf, and Cynthia Raim, December 15, 2010.
- “Two Sextets: Schoenberg’s *Verklärte Nacht* and Strauss’s *Capriccio*,” The Jupiter Quartet, with Michael Tree and Peter Wiley, April 11, 2010.
- “Musical Visions of Hungary: Kodaly’s Duo and Brahms’ Clarinet Quintet,” Tetzlaff Quartet, February 25, 2009.
- “From Mozart’s Last Quintet to Mendelssohn’s Octet,” Musicians from Marlboro, Philadelphia Chamber Music Society, December 11, 2008.
- “Dvorak’s “American” Quartet and Bartok’s String Quartet No. 3,” The Guarneri Quartet, October 28, 2008.
- “From Haydn to Bartok,” The Belcea Quartet, April 3, 2008.
- “Elliot Carter’s Oboe Quartet,” The Musicians from Marlboro, March 19, 2008.
- “Mozart’s Last Quartet,” The Tokyo Quartet, January 25, 2007.
- “Janacek’s First Quartet,” The Vermeer Quartet, December 3, 2006.
- “Trios by Hindemith and Jean Françaix,” The Diaz Trio with Christoph Eschenbach, November 20, 2006.
- “Mozart and the Clarinet,” The Tokyo Quartet, with Anthony McGill, November 22, 2005.
- “Discovering Schubert’s Quartet in C,” The Muir Quartet November 14, 2005.
- “Mozart and Schumann Trios: A Conversation with Lydia Artymew,” January 30, 2005.
- “The Brahms Clarinet Quintet,” The Guarneri Quartet with Anthony Magill, Clarinet, November 16, 2004.
- “Quartets by Beethoven, Dvorak, and Hindemith,” The Pacifica Quartet, February 11, 2004.

PROFESSIONAL ACTIVITIES:

- American Musicological Society Service
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| 2016–2018 | Chair, Technology Committee |
| 2013–2016 | Digital Scholarship and Multimedia Editor, <i>Journal of the American Musicological Society</i> |
| 2012–2014 | Committee on Internet Technology |
| 2010–2012 | Editorial Board, <i>Journal of the American Musicological Society</i> |

2010-2011	Chair, Board Nominating Committee
2006-2008	Chair, Committee on Professional Development
2002-2005	Chair, Chapter Fund Committee
1990-1992	Mid-Atlantic Chapter Representative to National Council
1987-1989	Secretary-Treasurer, Mid-Atlantic Chapter

Renaissance Society of America

2017-2020	Chair, Digital and Electronic Media Committee and Member, Board of Directors
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Grant and Publication Reviews

2012, 2014	External Panelist, National Endowment for the Humanities, Scholarly Editions and Translations Grants
2012	External Evaluator, L'Agence nationale de la recherche, France, Collaborative Research Grants in the Arts
2011	External Evaluator, Mellon Fellowship Competition, Council on Library and Information Resources
2008	External Evaluator, National Endowment for the Humanities, Office of Digital Humanities Grant Program
2004-2005	External Evaluator, ACLS Fellowship Competition
2001	External Evaluator, Music Department, Ursinus College
2001	External Evaluator, Music Department, Grinnell College
2000-2004	External Evaluator, Pennsylvania Humanities Council
2001-Present	Reviewer for Oxford University Press, Journal of the American Musicological Society, Journal of Musicology, Ashgate Press

INTRODUCTORY COURSES:

Introduction to the History of Western Music
Beethoven (a Freshman Writing Seminar)

COURSES FOR INTERMEDIATE/ADVANCED MUSIC STUDENTS

Saints and Sinners. Musical Europe before 1400
Music, Ritual, and Representation, 1400-1600
Composers, Players, and Listeners in the 17th and 18th centuries
Between Galant and Learned: Musical Life and the Enlightenment
Music, Myth, and Meaning in the 19th Century
Novelty and Renewal in 20th-Century Music

SPECIAL TOPICS COURSES:

Thinking about Music (six key concepts in the history and aesthetics of music, from genius to ownership)
Orlando's Books: Music, Text, and Print in the Sixteenth Century (graduate seminar offered at the University of Pennsylvania).
The Renaissance Text and its Musical Readers (chansons and madrigals of the fifteenth-through early seventeenth centuries in light of Renaissance reading and writing).
Wagner's Ring and the Modern World (a study of Wagner's life, music, and thought in the context of European culture of the last century).
Musical Voices of Asia (a comparative survey of music and culture in India, Indonesia, and Japan).
Jazz and the Politics of Culture (a course designed to consider jazz and the music of the African diaspora in the context of current thought about difference and acculturation).
Music, Film, and Narrative (an exploration of music and cinematic representation in Europe and America during the first three decades of the sound film).