

Charles Edward McGuire

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EDUCATION

1992-1998 **HARVARD UNIVERSITY**, Ph.D., 1998

1987-1992 **BERLIN COLLEGE AND CONSERVATORY**

Bachelor of Arts, 1992; Major: History (high honors)

Bachelor of Music, 1992; Major: Musicology

TEACHING EXPERIENCE

Oberlin College Conservatory of Music; Professor, 2012-present; Associate Professor, 2005-2012; Assistant Professor, 2001-2005

COURSES: include interdisciplinary courses on the interpretation of music and art; an introductory course on music history and literature; detailed survey courses on 18th-, 19th-, and 20th-century music; undergraduate seminars on Mozart, Beethoven, music and narrative, film music history, and the history of music in London.

James Madison University, School of Music; Assistant Professor, 2000-2001

COURSES: included general education ethnomusicology courses; undergraduate major course on music since 1945, jazz, and world music; surveys on 19th- and 20th-century music for graduate and undergraduate majors.

University of Maryland at College Park, School of Music; Visiting Lecturer, 1999-2000

COURSES: included a graduate seminar on music research, bibliography and writing and a Baroque survey for graduate and undergraduate majors.

Ball State University, School of Music; Visiting Assistant Professor of Music, Spring 1999

COURSES: included a graduate seminar on Renaissance music; a major's survey of Western music history from the 18th through the 20th centuries; and a music appreciation course.

Harvard University, Department of Music and Core Curriculum

Visiting Lecturer on Music, Fall 1998

COURSE: a general survey of Western European music history for non-majors, from the 9th to the 18th centuries.

Head Teaching Fellow, 1996; 1994-95

COURSES: included a class for non-majors on the symphony and a year-long survey of music from the middle ages to the present for non-majors. Additional Duties: wrote and edited coursebook used for background reading, analysis, and general assignments.

Teaching Fellow, 1995-1996; 1998

COURSES: included a year-long music history and analysis survey for departmental concentrators (majors) and a general arts course for non-majors focusing on contexts of music premieres.

Harvard University, Derek Bok Center for Teaching and Learning; Writing Fellow, 1995

DUTIES: One-semester seminar focusing on teaching students to write papers effectively.

RESEARCH POSITIONS

Prof. John Ward (emeritus), Cambridge, Massachusetts, 1993-1997

DUTIES: Assisted with general research in dance music of the sixteenth through twentieth centuries and court music; catalogued dance and ethnomusicological collections; supervised installation of dance materials at Harvard Theatre Collection (helped organize move, checked in collection, wrote and proofed initial (internal) catalogue).

Prof. Carol Babiracki, Harvard University, Summer 1996

DUTIES: Planned, organized and wrote coursebook for Sophomore Tutorial; acted as liaison between professor and publisher.

RESEARCH

Books and Monographs:

The British Musical Festival, 1695-1940: A Social History of Taste (in preparation for Boydell & Brewer Press)

Historical Dictionary of English Music (co-authored with Steven Plank; Scarecrow Press, 2011)

Music and Victorian Philanthropy: The Tonic Sol-fa Movement (Cambridge University Press, 2009)

Elgar's Oratorios: The Creation of an Epic Narrative (Ashgate Press, 2002)

Articles and Essays:

“Wagner, the British Press, and Taste Education at the British Musical Festival, 1869-1914” (essay to be published in *Opera and Print Culture*, edited by Christina Fuhrmann and Alison Mero; forthcoming)

“Nostalgic Melancholy: Metanarratives of Elgar’s Cello Concerto” (essay to be published in *A ‘Great Divide’ or a Longer Nineteenth Century? Music, Britain, and the First World War*, edited by Michele Meinhart; forthcoming)

“‘A Carnival or a Sacrament, a Fair or a Funeral:’ The Prima Donna at the British Musical Festival, 1810-1834” (essay to be published in *Opera Outside the Box: Notions of Opera in Early Nineteenth-Century Britain*, edited by Roberta Marvin and Roger Parker, Abingdon-on-Thames: Taylor & Francis, forthcoming)

“Amateurs and Auditors: Listening to the British Musical Festival 1810-1835” (*Oxford Handbook of Music Listening in the 19th and 20th Centuries*, edited by Christian Thoreau and Hansjakob Zimmer; Oxford: Oxford University Press, 2018, pp. 255-275)

“Of Programs and Prima Donnas: Investigating British Music with the Musical Festival Database” (*NOTES*, vol. 72, no. 3 (March, 2017), pp. 432-472)

“Three Journeys, Two Paths: Locating the Lyric and Dramatic in Elgar’s *Sea Pictures*” (essay published in *The Sea in the British Musical Imagination*, edited by Eric Saylor and Christopher M. Scheer; Martlesham, Suffolk and Rochester, NY: The Boydell Press, 2015, pp. 179-203)

“John Bull, Angelica Catalani and Middle-Class Taste at the 1820s British Musical Festival” (*Nineteenth-Century Music Review*, vol. 11, no. 1 (June, 2014), pp. 3-31)

“‘An Englishman and a Democrat:’ The Large-Scale Choral Works of Ralph Vaughan Williams” (essay published in *The Cambridge Companion to Vaughan Williams*, edited by Aidan Thomson and Alain Frogley; Cambridge University Press (2013), pp. 121-135)

“American Hymns, English Evangelism, and the Pastoral Temperance Cantata” (essay published in *Music and Performance in the Nineteenth Century: Essays in Honor of Nicholas Temperley*; edited by Bennett Zon; Ashgate Press, 2012), pp. 173-194.

“Christianity, Civilization, and Music: Nineteenth-Century British Missionaries and the Control of Malagasy Hymnology” (essay published in *Music and Theology*, edited by Martin V. Clarke; Ashgate Press, 2012), pp. 79-96.

“Edward Elgar: ‘Modern’ or ‘Modernist’? Construction of an Aesthetic Identity in the British Music Press, 1895-1934” (*Musical Quarterly*, vol. 91, no. 1-2 (Spring-Summer 2008), pp. 8-38)

“Elgar and Acworth’s *Caractacus*: The Druids, Race, and the Individual Hero” (in *Elgar Studies*, edited by Julian Rushton and Paul Harper-Scott; Cambridge University Press, 2007; pp. 50-77)

“Measure of a Man: Catechizing Elgar’s Catholic Avatars” (in *Elgar and His World*, edited by Byron Adams; Princeton University Press, 2007, pp. 3-37)

“Music and Morality: John Curwen’s Tonic Sol-fa, the Temperance Movement, and the Oratorios of Edward Elgar” (paper published in *Chorus and Community*, edited by Karen Ahlquist; University of Illinois Press, 2006, pp. 111-138)

“Functional Music: Imperialism, the Great War, and Elgar as Popular Composer” (essay published in *The Cambridge Companion to Elgar*, edited by Julian Rushton and Daniel Grimley; Cambridge University Press, 2005, pp. 214-224; 240-242)

“From *The Apostles* to *Sancta Civitas*: Oratorios and Portraits by Elgar and Vaughan Williams” (essay published in *A Special Flame: Proceedings of the International Conference on Edward Elgar and Ralph Vaughan Williams* (Albion Press, 2004, pp. 99-115; 168-175))

“Vaughan Williams and the English Music Festival, 1910” (paper published in *Vaughan Williams Essays*, edited by Byron Adams and Robin Wells; Ashgate Press, 2003, pp. 235-268)

“Elgar, Judas, and the Theology of Betrayal” (*Nineteenth-Century Music*, Vol. XXIII, no. 3 (Spring 2000, pp. 236-272)

“One Story, Two Visions: Textual Differences Between Elgar’s and Newman’s *The Dream of Gerontius*” (*Elgar Society Journal*, vol. 11, no. 2 (July, 1999), pp. 75-88; reprinted in *The Best of Me: a Gerontius Centenary Companion*, edited by Geoffrey Hodgkins; Rickmansworth: Elgar Editions, 1999, pp. 84-101)

Reference Sources:

Principal Investigator, *The Musical Festivals Database (British Music Festival Repertoire, 1695-1940*; relational database of musical festival repertoire and personnel, currently usable but under construction): www.musicalfestivals.org

Website bibliography: “Sir Edward Elgar.” In *Oxford Bibliographies Online: Music* (edited by Bruce Gustafson; Oxford University Press: July, 2011):
<http://www.oxfordbibliographiesonline.com/view/document/obo-9780199757824/obo-9780199757824-0070.xml>.

Encyclopedia Articles: “Festival,” “Tonic Sol-fa” (sole author/reviser); “Curwen, John” (sole author/reviser; forthcoming); “Elgar, Edward” (co-author/reviser with Diana McVeagh) in *Oxford Music Online* (forthcoming); “Johnson, John.” In *The New Grove Dictionary of*

Music and Musicians (revised edition; 2001); “Elgar, Sir Edward” in *The New Catholic Encyclopedia* (2011 Supplement; Detroit: Cengage, 2011).

DVD, CD and Online Streaming Course: *The Great Works of Sacred Music* (The Teaching Company: November 2015): <http://www.thegreatcourses.com/courses/the-great-works-of-sacred-music.html>

Book Reviews:

“John Carnelly, *George Smart and Nineteenth-Century London Concert Life*. Woodbridge: Boydell Press, 2015 (*NABMSA Reviews*, vol. 3, no. 2 (Fall, 2016): 3-5)

“Jeremy Dibble, *Hamilton Harty: Musical Polymath*. Woodbridge: Boydell Press, 2013” (*NABMSA Reviews*, vol. 2, no. 2 (Fall, 2015): 3-4)

“*Far from the Fashionable Crowd: The People’s Concert Society and Music in London’s Suburbs*, by Alan Bartley; *A Provincial Organ Builder in Victorian England: William Sweetland of Bath*, by Gordon D. W. Curtis; *The Provincial Music Festival in England, 1784-1914*, by Pippa Drummond” (*Victorian Studies*, vol. 54, no. 4 (Summer, 2012), pp. 750-753)

“Pippa Drummond, *The Provincial Musical Festival in England, 1784-1914*” (*North American British Music Studies Association Newsletter*, vol. 7, no. 1 (Spring 2012), pp. 14-16)

“*Dissenting Praise: Religious Dissent and the Hymn in England and Wales*, ed. By Isabel Rivers and David L. Wykes” (*Music & Letters*, vol. 93, no. 2 (2012), pp. 243-245)

“*The Late Victorian Folksong Revival: The Persistence of English Melody, 1878-1903*, by E. David Gregory (*Victorian Studies*, vol. 54, no. 3 (Spring 2012), pp. 543-545)

“*Mendelssohn and Victorian England*, by Colin Timothy Eatock (*Victorian Studies*, vol. 52, no. 3 (August 15, 2010), pp. 510-11)

“*Edward Elgar and the Nostalgic Imagination* by Matthew Riley (*Elgar Society Journal*, vol. 15, no. 6 (November 2008), pp. 47-50)

“*Fashionable Acts: Opera and Elite Culture in London, 1780-1880*” by Jennifer Hall-Witt (*Victorian Studies*, vol. 50, no. 4 (Summer, 2008), pp. 732-734)

“*Vincent Novello (1781-1861): Music for the Masses*” by Fiona M. Palmer (*Music and Letters*, volume 89, no. 4 (November, 2008), pp. 634-635)

“*Lectures on Musical Life: William Sterndale Bennett*” ed. by Nicholas Temperley and Yunchuang Yang (*Journal of British Studies*, vol. 46, no. 4 (October 2007) pp. 977-979)

“*Edward Elgar: Modernist* by Paul Harper-Scott” (*Journal of British Studies*, Vol. 46, no. 3 (July 2007), pp. 720-722)

“*Music Analysis in Britain in the Nineteenth and Early Twentieth Centuries* by Catherine Dale and *Parry’s Creative Process* by Michael Allis” in *Victorian Studies*, vol. 48, no. 4 (Summer, 2006; pp. 737-739)

“Paul R. Jackson, *The Life and Music of Sir Malcolm Arnold: The Brilliant and the Dark*” in *Albion*, vol. 36, no. 2 (Summer 2004), pp. 371-372.

“*Music and British Culture, 1785-1914: Essays in Honour of Cyril Ehrlich* (edited by Christina Bashford and Leanne Langley)” in *Notes: Quarterly Journal of the Music Library Association*, vol. 59, no. 1 (September 2002), pp. 82-83

“*Gerard on Music*, ed. by Merion Bowen” in *Notes: Quarterly Journal of the Music Library Association*, Vol. 58, no. 3 (March, 2002), pp. 598-599

“Kevin Allen, *August Jaeger: Portrait of Nimrod*” in *Albion*, vol. 33, issue 4 (Winter, 2001), pp. 689-690

Papers Delivered at the National Meeting of the American Musicological Society:

“‘A Carnival or a Sacrament, a Fair or a Funeral’: The Prima Donna at the 1820s British Musical Festival” (2016)

“‘Christianity and Civilization’: Nineteenth-Century British Missionaries and the Control of Malagasy Hymnology” (2009)

“‘Withering Religion into Dead Bones’: Composers, Critics, and the Class-Based Construction of the British Oratorio at the End of the Nineteenth Century” (2003)

“American Hymns, Evangelism, and the English ‘Temperance Narrative’” (2000)

“Temperance, Tonic Sol-fa and Elgar’s *Dream of Gerontius*” (1998)

Conference Papers:

“Angelica Catalani and the Speculative British Musical Festival in 1824” (paper given at the Seventh North American British Music Studies Association (NABMSA) Conference, August, 2016)

“Enriching the Music Experience: Making Locally-Developed Digital Resources Available” (paper given with Deborah Campana at the International Musicological Society/International Association of Music Librarians Joint Conference, June, 2015)

“Minding the Middle Classes: John Crosse’s *Account of the Grand Festival* and British Historiographical Triumphalism” (paper given at the Sixth NABMSA Conference, July, 2014)

“Sea Pictures in America: The Reception of Elgar’s Works, 1900-1914” (paper given at the Fifth NABMSA Conference, July, 2012)

“An Unusual *Messiah*: Angelica Catalani, the York Musical Festival, and Nineteenth-Century Handel Traditions” (Eighth Biennial Music in Nineteenth-Century Britain (MNCB) Conference, Belfast, Northern Ireland, July 2011)

“Gaslight in the ‘Glorious Old Cathedrals’: The *Church Times* and Theological Objections to Nineteenth-Century Musical Festivals” (paper given at the Fourth NABMSA Conference, July, 2010; also given as an invited paper at Queen’s University, Belfast (February 2011), the Institute for Historical Research Music Seminar (London, February, 2011), and Cardiff University (March, 2011))

“From Slave Choir to Congregational Psalmody: British Missionary Musical Control in Late Victorian Madagascar” (paper given at the Midwest Victorian Studies Association Conference, April, 2010)

“A History of the Festival: Victorian Progress, the People, and Charity versus Competition” (paper given at the Third NABMSA Conference, July, 2008)

“Edward Elgar: ‘Modern’ or ‘Modernist’? Memory, Nostalgia, and Ambivalence in the Views of the British Press, 1900-1920 (paper given at the Third International Elgar Conference, Gresham College, London, December 2007)

“Geographies of Control: Building a Better Christian Through Tonic Sol-fa” (paper given at the North American Victorian Studies Association Conference, 2006)

“More Acceptable Views: The Evolving Catholicism of Edward Elgar” (paper given at the Second NABMSA Conference, 2006)

“‘The Awakening’: Teresa del Reigo and the Music of British Women’s Suffrage” (paper given at the Fifth Biennial MNCB Conference Nottingham, 2005)

“The Long Decline: Elgar, the *Musical Herald*, and Modernism” (paper given at the University of Birmingham International Elgar Conference, 2005)

“‘Mr. Richardson should find his hand strengthened by us’: Tonic Sol-fa, Missionaries, and Funding Protestant Music in Madagascar, 1862-1895” (paper given at the Yale-Edinburgh Group Conference for Missionary Studies, 2004)

“‘Tunes Appropriate and Devotional’: Tonic Sol-fa and British Missionary Control in Madagascar” (First NABMSA Conference, 2004)

“‘Singing for the Million’: Constructing the Popular Oratorio at the End of the Nineteenth Century” (Fourth Biennial MNCB Conference, Leeds, 2003)

“Maintaining Utopia: The Pastoral Ideal in the Late Nineteenth-Century Temperance Cantata” (Third Biennial MNCB Conference, London, 2001)

“Elgar, Judas, and the Theology of Betrayal” (Second Biennial MCNB Conference, Durham, United Kingdom, 1999)

Invited Papers:

“Nostalgic Melancholy: Metanarratives of Elgar’s Cello Concerto in the Age of Brexit” (British Music and Europe in the Age of Brexit Conference, Duke University, Durham, NC, November 3-4, 2017)

“Wagner, the Press, and Taste Education at the British Musical Festival, 1883-1914” (Opera and Print Culture in Nineteenth Century Britain Conference, King’s College London, June 23-24, 2017)

“The Musical Festivals Database” (Humanities Writ Large Conference, Duke University, Durham, NC, March 23-24, 2017)

“Disruption or Continuity? Elgar’s Cello Concerto and the Modern Romantic Ideal” (Kenote address; A Great Divide or a Longer Nineteenth Century? Music, Britain, and the First World War Conference, Durham University, UK, January 20-22, 2017)

“Displaced Savior: Sigismund Neukomm and the British Oratorio Canon, 1829-1855” (German Enthusiasms, Anglo-Saxon Attitudes: Conflict, Transfer, and Assimilation in London’s Musical Life, c.1800-1850, King’s College London, July 8-9, 2016)

“London Driven: Celebrity and Spectacle at the British Musical Festival, 1784-1838” (Trinity Laban Conservatoire Research Seminar, June 2, 2016)

“‘A Carnival or a Sacrament, a Fair or a Funeral’: The Diva at the British Festival, 1800-1851” (Operatic Reflections and Reverberations, Britain 1800-1850, King’s College London, January 15-16, 2016)

“The *Prima Donna*, Success, and Handelian Excess at the British Musical Festival, 1784-1834” (Duke University Department of Music Seminar Series, Duke University, October 29, 2015)

“Spectacle and Empire: The Crystal Palace Handel Festivals” (Sonic Spaces: Music and Visual Culture in 19th-Century London, Yale University, March 28, 2015)

“Spectacle, The Middle Class, and Infrastructure at the Yorkshire Grand Musical Festivals, 1823-35” (Cambridge Faculty of Music Colloquia, February 13, 2013)

“Local/National: Yorkshire Musical Festivals as British Music History” (paper given at the University of York Department of Music Research Seminar, October 17, 2012)

“How to Study Musical Festivals: Creating a Research Methodology for an Evolving Institution” (paper given at the Hull University Postgraduate Research Colloquium, November 21, 2011)

“English Missionaries and Hymnody in Madagascar: Tonic Sol-fa and Aesthetic Conquest” (paper given at the Case Western Reserve University Musicology Colloquium, September 24, 2010)

“Tonic Sol-fa: The Strange Journey of English Victorian Singing Aesthetics to Madagascar” (paper given at the Richard Murphy Musicology Colloquium, Oberlin Conservatory of Music, October 2009)

“Soldiers of Tonic Sol-fa: Sight-Singing and Moral Philanthropic Fieldwork in the Nineteenth Century” (paper given at the Institute of Historical Research Musicology Seminar, London, UK, 2007 and the Guest Lecture Series at the Music School of Durham University, Durham, UK, 2007)

“Sight-Singing and Serendipity: Tonic Sol-fa in British Regional and National Archives” (Music Archive Research Seminar, University of Huddersfield, Huddersfield, UK, 2007)

“From *The Apostles* to *Pretty Bess*: Oratorios and Portraits in the Music of Elgar and Vaughan Williams” (A Special Flame: The Music of Elgar and Vaughan Williams, the conference at the British Library, 2003)

“How Does Your Druid Dance? Race, Religion and the Pastoral in Elgar and Acworth’s *Caractacus*” (Surrey International Elgar Conference, Surrey, UK April 2002)

“1910, Vaughan Williams, and the English Music Festival” (Vaughan Williams Conference at Charterhouse, Godalming, UK, 2000)

“A Victorian Tale: Edward Elgar’s *The Dream of Gerontius*” (keynote panel presentation at the 24th Annual Meeting of the Midwest Victorian Studies Association, 2000)

“Elgar, the Cantata and the Construction of British Musical Identity” (Trinity University, 2002)

“John Curwen, Victorian Sight-Singing and ‘Christian Charity’” (Richard Murphy Musicology Colloquium at Oberlin Conservatory, 1999)

“Musical Representations of Judas Iscariot in Nineteenth-Century England” (Montana State University-Billings, April 1998)

Panel Discussions, Pre-Concert Lectures, Program Notes, Etc.:

“Elgar and Musical Modernism” (panel participant; Third International Elgar Conference, Gresham College, London, December 2007)

Guest Lecturer, *Elgar Festival: A Celebration of the life and Works of Sir Edward Elgar* (Stetson University, October 2007)

“The Culture of Religion: *The Dream of Gerontius*” (pre-concert lecture, Bard Music Festival, Annandale-on-Hudson, August, 2007)

“The Long Nineteenth Century: Valid Conception or Easy Option?” (co-moderator, with Jenny Doctor, for panel session at the North American British Music Studies Association biannual meeting in 2006)

“(Mis)Appropriations of History: Constructions of the English Musical Renaissance” (co-moderator, with Deborah Heckert, evening panel session at the American Musicological Society annual meeting in Washington, D.C., October 2005)

“What Next?” (A Special Flame: The Music of Elgar and Vaughan Williams, conference at the British Museum, 2003)

“Elgar’s *The Dream of Gerontius* and the Universality of the Oratorio” (panel discussion participant, Indianapolis Symphony Orchestra, 2000)

“Vaughan Williams, Culture and Society” (Vaughan Williams Symposium, Charterhouse, Surrey, United Kingdom, 2000)

“British Invasions” (essay and timeline for the New World Symphony’s Festival of British Music, 2002)

COMMITTEE/SERVICE EXPERIENCE

School Service:

Oberlin College:

Elected Committees: member, Strategic Planning Steering Committee (2014-2016); General Faculty Council (2011-2012; 2017-2019); Oberlin Conservatory Faculty Council (2007-2008); Oberlin Board of Trustees Academic Affairs Subcommittee (2009-2011) and Alumni and Developmental Affairs (2017-2019)

Appointed Committees: Chair of the College Musical Studies Committee (2017-2018; 2003-2004); Chair of the Richard Murphy Colloquium Committee (2002-2012; 2013-present); member, Research and Development Committee (2006-2007; fall 2008); member of the College Musical Studies Committee (2002-2003; 2004-2009; 2013-2015; 2016-present); XARTS Committee (ad-hoc; 2006-2009); member of the Library Committee (2002-2003; fall, 2009 and fall, 2010); Finney Lecture Committee (2003-2004; 2011-2012); Double Degree Committee (2003-2004); Danenberg Oberlin-in-London Committee (fall, 2009; 2011-2012; 2013-present); Undergraduate Research Committee (2008-present); Oberlin Alumni Fellowships Committee (2008-2010; 2011-2012; 2013-present); Fellowships Committee (Fulbright; 2013-present)

James Madison University: Coordinator of the School of Music Graduate Student Program (2000-2001)

Extra-School Service:

Cleveland Chamber Choir: Grants Officer (2018-present); Board Member (2018-present)

North American British Music Studies Association: President (2012-2013); Vice President (2003-2006); chair, Development Committee (2003-2008; 2013-2015); chair, Nominations Committee (2006, 2007, 2008, 2009); chair, 2010 Conference Program Committee (2009-2010); member, Diana McVeagh Prize Committee (*ex officio*; 2013); Review Committee (2018-2019); Editorial Board, *Studies in British Musical Cultures* (2019-present)

Music in Nineteenth-Century Britain Biennial Conference: Program Committee (2011, 2013, 2015)

Midwest Victorian Studies Association: Vice President (2017-2018); Executive Board Member (2013-2017; 2018-present); Program Committee (2013-2016); Local Arrangements Coordinator, 2017 Conference (2016-2017)

Fulbright Regional Peer Review Committee: Peer Reviewer (2013-2015)

Center for Research in Learning and Teaching, University of Michigan: Graduate Student Mentor (2006-2007; 2008-2009; 2011-2012; 2013-2014)

HONORS, GRANTS, AWARDS, AND FELLOWSHIPS

Humanities Writ Large Visiting Fellow, Music Department, Duke University, 2015-2016

Fulbright Scholar, University of York Department of Music, 2012-2013

Ohio 5/Andrew W. Mellon Grant for Digital Collections, 2014-2016

Teaching Excellence Award, Oberlin College, 2008

H. H. Powers Travel Grant, Oberlin College, 2003, 2009, 2011, 2014, 2016, 2017 (research and travel grant)

McGregor Grant for Research, Oberlin College, 2002-2003; 2011, 2014, 2016-2017 (grant to hire student research assistants)

Grant-in-Aid, Oberlin College, 2004, 2014, 2016-2017 (research and travel grant)
James Madison University College of Arts and Letters Summer Research Grant, Summer 2001
Ralph Vaughan Williams Fellowship, Summer 1999
Harvard University Graduate Society Dissertation Completion Fellowship, 1997-1998
Harvard University Pirotta Research Fellowship, Summer 1997
Harvard University Certificate of Distinction in Teaching, Fall 1994, Spring 1995 and Fall 1996
Harvard University Oscar Schafer Fellowship, 1996-1997 (year-long research support grant)
Center for European Studies Travel Grant, Summer 1996
Harvard University John Knowles Paine Traveling Fellowship, 1995
High Honors in History, Oberlin College, 1992
Charles Martin Hall Prize for Excellence in Music History, Oberlin Conservatory, 1992

REFERENCES

Byron Adams, Professor of Music, Music Department, University of California Riverside, Riverside, CA 92521. Telephone number: (310) 449-6930. Email addresses: byronadams@earthlink.net

Steven Plank, Chair and Andrew E. Meldrum Professor of Musicology, Oberlin College Conservatory, 77 W. College Street, Oberlin, OH, 44074. Telephone number: (440) 775-8237. Email address: steven.plank@oberlin.edu

Philip Rupprecht, Professor and Chair, Department of Music, Duke University, Campus Box 90665, 105 Mary Duke Biddle Music Building, Duke University, Durham, NC 27708. Telephone number: (919) 660-3300. Email address: philip.rupprecht@duke.edu

Rachel Cowgill, Head of School, School of Music, Cardiff University, 33 Corbett Road, Cardiff, CF10, Wales, United Kingdom. Telephone number: (011 44) 29-208-70926. Email address: CowgillRE@cardiff.ac.uk

Karen Painter, Associate Professor of Musicology, School of Music, University of Minnesota, Ferguson Hall 132, 2106 Fourth St. S., Minneapolis, MN 55455. Telephone number: (612) 624-5740. Email address: paint016@umn.edu

Nicholas Temperley, Professor Emeritus of Musicology, University of Illinois School of Music, 1114 W. Nevada Street, Urbana, IL 61801. Email address: ntemp@illinois.edu