

Amanda Eubanks Winkler

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Education

- 2000 Ph.D. in Musicology, University of Michigan
Dissertation: "Gender and Genre: Musical Conventions on the English Stage, 1660–1705"
- 1996 M.A. in Musicology, University of Michigan
Master's thesis: "Between Tradition and Freedom: Benjamin Britten's *The Turn of the Screw* and *Owen Wingrave*"
- 1994 B.M./B.M. in Music History and Literature and Vocal Performance, *summa cum laude*, Illinois State University

Teaching Positions

- 2020–present Professor, Music History and Cultures, Department of Art and Music Histories, Syracuse University
- Undergraduate courses: The Beatles and British Culture, David Bowie, English Opera: Purcell to Lloyd Webber, European Music Before 1800, History of Musical Theater, Music and Gender, Music and Politics, Music and the Sacred Opera in Performance, Writing About Music.
- Graduate courses: Art and Music of the British Empire (co-taught with Romita Ray), Bach and Handel, Britten and His World, Music and Shakespeare, Operas of Mozart.
- 2018–present Goldring Arts Journalism Core Faculty, Newhouse School of Public Communications, Syracuse University
- 2001–present Affiliated Faculty, Women and Gender Studies Program; Medieval/Renaissance Studies, Syracuse University
- 2008–2020 Associate Professor, Music History and Cultures, Department of Art and Music Histories, Syracuse University
- 2001–2008 Assistant Professor, Music History and Cultures, Syracuse University
- 2000–2001 Lecturer of Music, Department of Music and Art, University of Michigan, Flint. Taught Introduction to Music and Music in World Cultures.
- 1999–2000 Instructor of Music, Department of Music, Concordia College, Ann Arbor. Taught Music History I and II.

Administrative Positions

- 2020–present, Department Chair, Department of Art and Music Histories, Syracuse University
2009–2012
- 2012–2020 Director of Undergraduate Studies, Music History and Cultures, Department of Art and Music Histories, Syracuse University
- 2019–2020 National Association of Schools of Music Accreditation Self-Study Team, Syracuse University
- 2019 Provost’s Review Panel for Cluster Hires, Syracuse University
- 2016–2018 Middle States Accreditation Self-Study Team, Co-Chair, The Student Experience, Syracuse University
- 2014–2020 Program Director, Medieval/Renaissance Studies Minor, College of Arts and Sciences, Syracuse University
- 2014–2016 Digital Humanities Working Group Chair, Syracuse University
Humanities Council Chair, College of Arts and Sciences, Syracuse University
- 2014–2015 Chancellor’s Academic Strategic Plan Steering Committee, Syracuse University
Internationalization Working Group, Academic Strategic Plan, Syracuse University

Dramaturg/Performance Consultant/Music Director

- 2018 Consultant for William Davenant, *Macbeth*, Folger Theatre, Washington, D.C.
Director: Robert Richmond; Music director: Robert Eisenstein, September.

Dramaturg, Henry Purcell, *Dido and Aeneas*, Utah State Opera Theatre.
Director: Nate Dryden; Music director: Nicholas Kraemer, April.
- 2017 Music director, Restoration *Tempest* workshop performances, Sam Wanamaker Theatre, Shakespeare’s Globe, London, July.
- 2015 Consultant for John Eccles, *Semele*, Festival Oude Muziek Utrecht.
Music director: Fabio Bonizzoni, La Risonanza, September.

Choreographer and staging assistant, Henry Purcell, *Dido and Aeneas*, Syracuse University.
Director: Eric Johnson, January.
- 2014 Consultant for Henry Purcell’s *Dido and Aeneas* and John Eccles and Gottfried Finger’s *Loves of Mars and Venus*, Concertgebouw, Brugge.
Music director: Fabio Bonizzoni, La Risonanza, November.

2007 Consultant for “Graveyard Music,” New York City. Musical director: Gwendolyn Toft, ARTEK, August.

Grants, Fellowships, and Awards

External

- 2021 Newberry Library, Selected Participant, Restoration Theatre: Re-Activating the R/18 Repertoire
- 2017–2020 Arts & Humanities Research Council (UK), “Performing Restoration Shakespeare,” International Co-Investigator on collaborative grant with Richard Schoch (PI, Queen’s University, Belfast), (£607,312)
- 2005 Folger Shakespeare Library, Selected Participant and Grant-in-Aid Recipient, Jessie Ann Owens’s Faculty Weekend Seminar, “Harmony’s Entrancing Power”: Music in Early Modern England
- 2001–2002 Folger Shakespeare Library, Long-Term NEH Fellow (\$35,000)

Syracuse University

- 2022 SOURCE grant (\$1125): “‘Bach was our Favourite Composer’: The Beatles, 60s pop, and the Early Music Movement.” Funds for a research assistant, Summer 2022.
- 2020–2021 Syracuse University Humanities Center (\$800) to fund book launch of *Music, Dance, and Drama in Early Modern English Schools*.
- 2015–2016 Syracuse University Humanities Center (\$5000) to fund “Networks and Digital Humanities.” Co-organizer with Patrick Williams. Included lectures and mini-seminars by Chris Warren (Carnegie Mellon) and Daniel Shore (Georgetown University), co-directors of the “Six Degrees of Francis Bacon” project and Lori Emerson (Director, Media Archeology Lab, University of Colorado Boulder).
- 2013–2014 Mellon Humanities Corridor grant (\$12,500) to fund working group “Mobilizing Music.” Co-organizer with Theo Cateforis.
- 2010–2011 College of Arts & Sciences, Ray Smith Symposium grant (\$10,000); Mellon Humanities Corridor Grant (\$5000); Syracuse Symposium (\$2000) to fund Music of Conflict and Reconciliation, a symposium series (organized with Carol Babiracki, Theo Cateforis, and Stephen Meyer).
- 2007–2009 Kauffman Initiative grant (\$5000) to develop *Arts Immersion in a Global Market*
- 2008 College of Arts & Sciences, Faculty development grant for *Eccles, Incidental Music (plays A–F)*
- 2005 College of Arts & Sciences, Faculty development grant for *Hearing Prospero’s Books: Musical Magic and Drama in Early Modern England* (now published as a series of articles and essays)

- 2003 William P. Tolley Distinguished Teaching Professor Summer Research Allocation
College of Arts & Sciences, Faculty development grant for the completion of *Disorderly Subjects* (later called *O Let Us Howle*)
- 2002 College of Arts & Sciences, Publication subvention for *Music for Macbeth*

University of Michigan, Ann Arbor

- 2000 Horace H. Rackham School of Graduate Studies, Dissertation Completion Grant
- 1999–2000 School of Music, Louise E. Cuyler Prize in Musicology
- 1999 School of Music, Dean’s Graduate Fund Fellowship
- 1996, 1997, 1999 Rackham School of Graduate Studies, Discretionary Funds for Travel Abroad
- 1998–1999 Rackham School of Graduate Studies, Dean’s Dissertation Award
Rackham School of Graduate Studies, Dissertation/Thesis Grant
- 1998 Women’s Studies Program, Robin I. Thevenet Summer Research Grant
Rackham School of Graduate Studies, Candidacy Incentive Stipend
- 1997 Rackham School of Graduate Studies, Dean’s Candidacy Award
- 1996 Center for the Education of Women Grant
International Institute Pre-Dissertation Research Award
Rackham School of Graduate Studies, Harold and Vivian Shapiro Award

Publications

Books

Performing Restoration Shakespeare, eds. Amanda Eubanks Winkler, Claude Fretz, and Richard Schoch (forthcoming, Cambridge University Press).

Shakespeare in the Theatre: Sir William Davenant and the Duke’s Company, co-authored with Richard Schoch (London: Arden Shakespeare/Bloomsbury Publishing, 2021).

Music, Dance, and Drama in Early Modern English Schools (Cambridge: Cambridge University Press, 2020).

- Honorable mention, Diana McVeagh Prize, North American British Music Studies Association

Beyond Boundaries: Rethinking Music Circulation in Early Modern England, ed. Linda Austern, Candace Bailey, and Amanda Eubanks Winkler (Bloomington: Indiana University Press, 2017).

O Let Us Howle Some Heavy Note: Music for Witches, the Melancholic, and the Mad on the Seventeenth-Century English Stage (Bloomington: Indiana University Press, 2006).

- Nominated and shortlisted for the American Musicological Society Lewis Lockwood award for best book by an early career scholar

Critical Editions

The Works of John Eccles, General Editor with Michael Burden, Rebecca Herissone, and Alan Howard (ongoing, A-R Editions).

- *Incidental Music, Part 3, Plays R–W, Songs, Catches*, ed. Alan Howard (in process)
- *The Rape of Europa by Jupiter/The Loves of Mars and Venus/The Mad Lover/Acis and Galatea/The British Enchanters*, ed. Tim Neufeldt (in process)
- *Incidental Music, Part 2 (plays H–P)*, ed. Estelle Murphy (2021)
- *Europe’s Revels for the Peace of Ryswick*, ed. Michael Burden (2019)
- *Judgment of Paris*, ed. Eric Harbeson (2018)
- *Incidental Music, Part 1 (plays A–F)*, ed. Amanda Eubanks Winkler (2015)
- *Rinaldo and Armida*, ed. Steven Plank (2011)

John Eccles, *Incidental Music, Part 1 (plays A–F)*, ed. Amanda Eubanks Winkler, *The Works of John Eccles*, Recent Researches in the Music of the Baroque, vol. 190 (Middleton, WI: A-R Editions, 2015).

- Nominated for the American Musicological Society’s Claude Palisca Prize for best scholarly edition.

Music for Macbeth, Recent Researches in the Music of the Baroque, vol. 133 (Middleton, WI: A-R Editions, 2004).

Journal Articles

“Thatcherism and the Musicals of Andrew Lloyd Webber” *Vierteljahrshefte für Zeitgeschichte* 70, 4 (2022).

“Performance Can Reveal Paths Forward?: Interview with Amanda Eubanks Winkler” *Theatralia* 24, 1 (2021): 255–261.

“The Intermedial Dramaturgy of Dramatick Opera: Understanding Genre through Performance,” *Restoration: Studies in English Literary Culture, 1660–1700* 42, 2 (2018): 13–38.

“A Tale of *Twelfth Night*: Music, Performance, and the Pursuit of Authenticity,” *Shakespeare Bulletin* 36, 2 (2018): 251–270.

“Performing the Gaps: *Dido and Aeneas* on Video,” *Journal of Seventeenth-Century Music* 23, 1 (2017), <https://sscm-jscm.org/jscm-issues/volume-23-no-1/winkler-performing-the-gaps/>

“Politics and the Reception of Andrew Lloyd Webber’s *The Phantom of the Opera*,” *Cambridge Opera Journal* 26, 3 (2014): 271–287.

“Sexless Spirits?: Gender Ideology and Dryden’s Musical Magic,” *The Musical Quarterly* 93, 2 (2010): 297–328.

“Enthusiasm and Its Discontents: Religion, Prophecy, and Madness in *Sophonisba* and *The Island Princess*,” *Journal of Musicology* 23, 2 (2006): 307–330.

“O Ravishing Delight?: The Politics of Pleasure in *The Judgment of Paris*,” *Cambridge Opera Journal*, 15, 1 (2003): 15–31.

Book Chapters

- “Syncopated Time: Staging the Restoration *Tempest*,” co-authored with Richard Schoch, in *Performing Restoration Shakespeare*, ed. Amanda Eubanks Winkler, Claude Fretz, and Richard Schoch (forthcoming, Cambridge University Press).
- “Multi-Vocality and Music in Shakespeare’s Theatre,” in *The Oxford Handbook of Shakespeare and Authorship*, ed. Rory Loughnane and Will Sharpe (forthcoming, Oxford University Press).
- “Let’s Have a Dance’: Staging Shakespeare in Restoration London,” in *The Oxford Handbook of Shakespeare and Music*, ed. Christopher Wilson and Mervyn Cooke (Oxford: Oxford University Press, 2022).
- “Opera in England,” *The Cambridge Companion to Seventeenth-Century Opera*, ed. Jacqueline Waeber (Cambridge: Cambridge University Press, 2022).
- “Schoolboy Performance in the Post-Reformation North-East,” in *Music in North-East England, 1500–1800*, ed. Stephanie Carter, Kirsten Gibson, and Roz Southey (Woodbridge, UK: Boydell and Brewer, 2020), 173–189.
- “English Music in Benefit Concerts: Henry Purcell and the Next Generation,” in *Music and the Benefit Performance in Eighteenth-Century Britain*, ed. Alison DeSimone and Matthew Gardner (Cambridge: Cambridge University Press, 2019), 145–161.
- “Opera at School: Mapping the Cultural Geography of Pedagogical Performance,” in *Operatic Geographies: The Place of Opera and the Opera House*, ed. Suzanne Aspden (Chicago: University of Chicago Press, 2019), 26–38.
- “‘Armida’s Picture We from Tasso Drew’?: Versions of the Rinaldo & Armida Story in Late Seventeenth- and Early Eighteenth-Century Operatic Entertainments,” in *Music, Myth, and Story in Medieval and Early Modern Culture*, ed. Katherine Butler and Samantha Bassler (Woodbridge, UK: Boydell and Brewer, 2019), 241–258.
- “Courtly Connections: Queen Anne, Music, and the Public Stage,” in *Beyond Boundaries: Rethinking Music Circulation in Early Modern England*, ed. Linda Austern, Candace Bailey, and Amanda Eubanks Winkler (Bloomington: Indiana University Press, 2017), 185–204.
- “A Thousand Voices: Performing Ariel,” in *A Feminist Companion to Shakespeare*, 2nd ed., ed. Dymphna Callaghan (Malden, MA: Blackwell Publishers Ltd., 2016), 520–539.
- “Come Away, Fellow Sailors’: Musical Characterization of the Nautical Profession in Seventeenth-Century English Theatre Music,” in *The Sea in the British Musical Imagination*, ed. Eric Saylor and Christopher Scheer (Woodbridge, UK: Boydell and Brewer, 2015), 83–103.
- “Music and Politics in George Granville’s *The British Enchanters*,” in *Queen Anne and the Arts*, ed. Cedric Reverand (Lewisburg: Bucknell University Press, 2015), 187–204.

“Dangerous Performance: Cupid in Early Modern Pedagogical Masques,” in *Gender and Song in Early Modern England*, ed. Katherine Larson and Leslie Dunn (Farnham: Ashgate Publishing, Ltd., 2014), 77–91.

- Honorable mention, best collaborative project, Society for the Study of Early Modern Women.

“Madness ‘Free from Vice’: Musical Eroticism in the Pastoral World of *The Fickle Shepherdess*,” in *The Lively Arts of the London Stage, 1675–1725*, ed. Kathryn Lowerre (Farnham: Ashgate Publishing Ltd., 2014), 149–169.

“‘Our Friend Venus Performed to a Miracle’: Anne Bracegirdle, John Eccles, and Creativity,” in *Concepts of Creativity in Seventeenth-Century England*, ed. Rebecca Herissone and Alan Howard (Woodbridge, UK: Boydell and Brewer, 2013), 255–280.

“‘Hither this Way’: Musical Dryden for Nonmusician Students (and Nonmusician Teachers) (co-authored with Kathryn Lowerre) in *Approaches to Teaching the Works of John Dryden*, ed. Jayne Lewis and Lisa Zunshine (New York: Modern Language Association of America, 2013), 124–131.

“Society and Disorder,” in *The Ashgate Research Companion to Henry Purcell*, ed. Rebecca Herissone (Farnham: Ashgate Publishing Ltd., 2012), 269–302.

“From Whore to Stuart Ally: Musical Venuses on the Early Modern English Stage,” in *Musical Voices of Early Modern Women: Many-Headed Melodies*, ed. Thomasin LaMay (Aldershot: Ashgate Publishing Ltd., 2005), 171–186.

Encyclopedia Entry

“Purcell, Henry.” *New Catholic Encyclopedia Supplement 2011*, ed. Robert L. Fastiggi, vol. 2 (Detroit: Gale, 2011): 668–70.

Reviews and Review Essays

Linda Phyllis Austern, *Both From the Ears & Mind: Thinking About Music in Early Modern England* (Chicago: Chicago University Press, 2020), *Journal of the Seventeenth-Century Music*, forthcoming.

Sarah F. Williams, *Damnable Practises: Witches, Dangerous Women, and Music in Seventeenth-Century English Broadside Ballads* (Ashgate: Farnham and Burlington, 2015), *Music & Letters* 97, 1 (2016): 155-157.

Eroticism in Early Modern Music, ed. Bonnie J. Blackburn and Laurie Stras (Ashgate: Farnham and Burlington, 2015), *Music & Letters* 97, 1 (2016): 153-155.

Mike Heaney, Director. *Bodleian Library Broadside Ballads* URL: <http://www.bodley.ox.ac.uk/ballads/>;
Patricia Fumerton, Director. *English Broadside Ballad Archive* URL: <http://ebba.english.ucsb.edu/>,
Journal of the American Musicological Society 67, 3 (2014): 848–866.

Henry Purcell, *Dido and Aeneas*, The Royal Opera/The Royal Ballet. Director and Choreographer Wayne McGregor; Orchestra of the Age of Enlightenment, Conductor Christopher Hogwood (Opus Arte: OA 1018D, 2009), *Journal of Seventeenth-Century Music*, 16, 1 (2010), http://sscm-jscm.org/v16/no1/rr_winkler.html.

Daniel Albright, *Musicking Shakespeare: A Conflict of Theatres* (Rochester: University of Rochester Press, 2007), *NABMSA Newsletter*, Spring 2009, <http://nabmsa.org/newsletters-past/Newsletterindex51.html>.

John Hilton, *Ayres or Fa La's for Three Voyces (1627)*, ed. John Morehen, Recent Researches in the Music of the Renaissance (Middleton, WI: A-R Editions, Inc., 2004), *Journal of Seventeenth-Century Music* 11, 1 (2005) [URL: <http://sscm-jscm.press.uiuc.edu/jscm/v11no1.html>]

Penelope Gouk, *Music, Science and Natural Magic in Seventeenth-Century England* (New Haven: Yale University Press, 1999), *Notes* 57, 1 (September 2000): 125–127.

Reports

“A Case of Moonlighting: Notes on the Richard Goodson Collection of Scores,” *Christ Church Library Newsletter*, 12, 2–3 (2020–21): 41–42.

“Idyllic Springtime in the City of Roses: Sixteenth Annual SSCM Conference,” *17th-Century Music* 18 (Fall 2008), 1, 8.

“From Courtly Dances to Mad Songs: British Music in Vermont” (co-authored with Christine Kyprianides), *17th-Century Music* 16 (Fall 2006): 6.

“Feature: *Music for Macbeth*,” *Embellishments: A Newsletter about Recent Researches*, no. 23 (Fall 2004): 1–2.

“Fascination with the ‘Fairest Isle’: The Ninth Annual Conference at Franklin & Marshall,” *17th-Century Music* 11 (Fall 2001): 1–2.

Practice-Based Research

Newberry Library, Selected Participant, Restoration Theatre: Re-Activating the R/18 Repertoire, April 2021

“Performing Restoration Shakespeare: Impact Event.” Sam Wanamaker Playhouse, Shakespeare’s Globe. Featuring Richard Schoch, Amanda Eubanks Winkler, Bob Eisenstein (Folger Theatre, *Macbeth*), Robert Richmond (Folger Theatre, *Macbeth*). Part of the AHRC-funded project, Performing Restoration Shakespeare, July 2019.

“Performing Restoration Shakespeare: *Macbeth*.” Workshop co-leader with Richard Schoch (Queen’s University, Belfast), Folger Shakespeare Library. Part of the AHRC-funded project, Performing Restoration Shakespeare, August 2018.

“Performing Restoration Shakespeare: *The Tempest*.” Workshop co-leader with Richard Schoch (Queen’s University, Belfast), Sam Wanamaker Playhouse, Shakespeare’s Globe. Staged scenes from the 1674 *Tempest*. Part of the AHRC-funded project, Performing Restoration Shakespeare, July 2017.

“Mediating Music in Thomas Middleton’s *The Witch*,” Colloquy participant with Linda Phyllis Austern, Katie Brokaw, Scott Trudell, and Sarah Williams, American Shakespeare Center Blackfriars Conference, Staunton, VA. Staged and performed in scenes from *The Witch*, October/November, 2015.

“Performing Restoration Shakespeare.” Workshop co-leader with Richard Schoch (Queen’s University, Belfast) at the Folger Shakespeare Library. Staged scenes from Davenant’s *Macbeth* and Gildon’s *Measure for Measure*, November 2014.

Public Musicology

Videos

“What is Restoration Shakespeare?” <https://www.youtube.com/watch?v=t36LuA2OTNE>

“What is Restoration *Macbeth*?” <https://www.youtube.com/watch?v=jLHMzPxPTQ>

“Directing Restoration *Macbeth*” <https://www.youtube.com/watch?v=4fx7MGLR6PI>

“Acting in Restoration *Macbeth*” <https://www.youtube.com/watch?v=Z48DSdSGKNs&t=16s>

“Music for Restoration *Macbeth*” https://www.youtube.com/watch?v=q-NI_Y7dkGg&t=57s

“Scholar-Artist Collaboration on Restoration *Macbeth*” https://www.youtube.com/watch?v=4Li_1DuoiZs

Podcast

Interview with Sarah Williams, *Behind the Peake Podcast*, forthcoming.

Interview with Michael Lueger, “Restoring an Alternate Version of Shakespeare’s Works,” *Theatre History Podcast* #70, November 8, 2018, <https://howround.com/restoring-alternate-version-shakespeares-works>

Program notes

With Richard Schoch and Claude Fretz, *Macbeth*, Folger Theatre, September 2018.

Dido and Aeneas, Utah State Opera Theater, April 2018.

Dido and Aeneas, Pegasus Early Music, Rochester, NY, August 2017.

Blog post

“Hit Tunes from Restoration London, Part 1,” *Underscore: The A-R Editions Blog*, January 17, 2017, <http://www.areditions.com/news/focusb190/>.

Journalism

Classical Music Reviewer, *Syracuse Post-Standard*, Syracuse, NY, 2003.

Public Lectures/Pre-Concert Talks

Stage Director Talk (interview with Robert Richmond about *Macbeth*), Folger Theatre, September 2018.

Early Music Seminar on *Macbeth*, Folger Theatre, September 2018.

Pre-Opera Talks, *Dido and Aeneas*, Utah State Opera Theater, April 2018.

Pre-Opera Talks, *Dido and Aeneas*, Pegasus Early Music, August 2017.

“Patronage in Elizabethan England,” Lecture given at Ithaca High School with musicians from NYS Baroque, 2012.

“Campaign Music,” Lecture given at Liverpool Public Library, October 2012.

“Music and Politics,” Lecture given at Liverpool Public Library, October 2011.

“Music for *Macbeth*,” Lecture given at Ithaca High School with musicians from NYS Baroque, 2011.

“Theater, Music, and Society,” Symposium for teachers as part of the educational outreach program of NYS Baroque, Nottingham High School, Syracuse, NY, May 2009.

“Painting with Sound: Musical Impressionism,” Lectures given at the Dewitt Public Library and Liverpool Public Library in conjunction with the Turner to Cezanne exhibition at the Everson Museum of Art, December 2009.

“Music for *Macbeth*,” Symposium for teachers as part of the educational outreach program of NYS Baroque, Nottingham High School, Syracuse, NY, April 2005.

“The Musical World of Jane Austen,” Jane Austen Society of North America, Syracuse Branch, February 2004.

Media Coverage (Selected)

Dan Bernardi, “A Vital Space: CNY Humanities Corridor Offers Unique Resource to Writers,” *Syracuse University College of Arts and Sciences*, 9 December 2020, <https://thecollege.syr.edu/news-all/news-2020/vital-space-cny-humanities-corridor-offers-unique-resource-writers/>

Martin Pengelly, “Trump Calls Ocasio-Cortez ‘Evita’ in New Book *American Carnage*,” *The Guardian* (7 July 2019). <https://www.theguardian.com/us-news/2019/jul/07/donald-trump-alexandria-ocasio-cortez-evita-american-carnage>

Rob Enslin, “Professor to Co-Present Restoration Shakespeare Showcase at London’s Globe Theatre 17 July,” *Syracuse University News*, 15 June 2019, <https://news.syr.edu/blog/2019/07/15/professor-to-co-present-restoration-shakespeare-showcase-at-londons-globe-theatre-july-17/>

Beatrice Peterson, “Why Trump loves ‘Evita,’ and what it says about his presidency,” *ABC News*, December 1, 2018, <https://abcnews.go.com/Politics/trump-loves-evita-presidency/story?id=59350378>

Renee Levy, “Musicologist Is Helping Bring Restoration-Era Theater Productions Back to Life,” *Syracuse University News*, November 6, 2018, <https://news.syr.edu/blog/2018/11/06/musicologist-is-helping-bring-restoration-era-theater-productions-back-to-life/>

Esther Ferington, “Rediscovering a Music-Filled *Macbeth*,” *Folger Shakespeare Library*, September 19, 2018, <https://www.folger.edu/folger-story/rediscovering-a-music-filled-macbeth>

Sophia Howes, “Review: ‘*Macbeth*’ at the Folger Shakespeare Theatre,” *DC Metro Theater Arts*, September

12, 2018, <https://dcmetrotheaterarts.com/2018/09/12/review-macbeth-at-the-folger-shakespeare-theatre/>

Nelson Pressley, “The Radical New ‘Macbeth’ at the Folger Theatre is Actually 350 years old,” *Washington Post*, September 6, 2018, https://www.washingtonpost.com/goingoutguide/theater-dance/the-radical-new-macbeth-at-the-folger-theatre-is-actually-350-years-old/2018/09/05/3c359c14-ad46-11e8-a8d7-0f63ab8b1370_story.html?utm_term=.1c1ff3e82dc0

Rob Enslin, “Musicologist Goes ‘Beyond Boundaries’ with New Book, Trans-Atlantic Research,” *Syracuse University College of Arts & Sciences*, May 30, 2017, http://thecollege.syr.edu/news/2017/amanda_eubanks_winkler.html

Kathleen Haley, “Music Historian’s Work Brings New Life to Restoration Shakespeare Plays,” *Syracuse University News*, November 23, 2016, <https://news.syr.edu/blog/2016/11/23/music-historians-work-brings-new-life-to-restoration-shakespeare-plays-75176/>

Georgia Popoff, “Syracuse University Scholar to Present Workshop at Folger Shakespeare Library,” *Syracuse University College of Arts & Sciences*, October 14, 2014, http://thecollege.syr.edu/news/2014/Amanda_Eubanks_Winkler_Folger.html

Rob Enslin, “Syracuse Professor Explores Critical Response to Lloyd Webber’s ‘Phantom of the Opera’,” *Syracuse University College of Arts & Sciences*, October 30, 2014, http://thecollege.syr.edu/news/2014/amanda_winkler_phantom.html

Roxanna Carpenter, “Winkler tells tale of ambivalence, discord through 17th-century theatrical music,” *Syracuse University News*, December 5, 2006, <https://news.syr.edu/blog/2006/12/05/winkler-tells-tale-of-ambivalence-discord-through-17th-century-theatrical-music/>

Invited Lectures and Workshops

- 2022 “Performing Girls at Early Modern English Schools,” Institute for Historical Research Women’s Seminar Series, School of Advanced Study, University of London, January
- 2021 “Performing Restoration Shakespeare” (with Richard Schoch), Yale Renaissance Colloquium, November.
- “Tudor Goes Pop: Teaching with *Horrible Histories* and *Six*,” Tudor Music Forum, October.
- 2020 “Syncopated Time: Staging the Restoration *Tempest*.” Keynote speaker, English Theatre Culture 1660–1737 online symposium, Masaryk University, Brno, Czech Republic, October.
- “Sexuality in Lloyd Webber’s Musicals.” Invited lecturer, Crane School of Music, SUNY Potsdam, April.
- “Staging Musical Shakespeare.” Invited lecturer, Trinity Laban Conservatoire, London, January.
- 2019 “Performing the Gaps in Restoration Shakespeare,” William P. Tolley University Faculty Dinner, Syracuse University, October.

- “Thinking Through Performance.” Invited speaker, Cincinnati Conservatory of Music, Thinking About Music Colloquium, October.
- “Let’s Have a Dance (But How?): Performing the Gaps in Restoration Shakespeare.” Keynote speaker, Performing Lyric Cultures: Visible and Invisible, University of Washington, May.
- “Minding the Gaps: Performance, Embodiment, and the Archive.” Keynote speaker, Early Modern Songscapes, University of Toronto, February.
- 2018 “Reflections on *Love in a Village*.” Invited talk, Northeast American Society for Eighteenth-Century Studies Conference, University of Rochester, October.
- “Singing Devils; or, the Trouble with Trapdoors: History, Performance, and Practicality in Staging the Restoration *Tempest*,” The Joy of Close Reading in Classical, Medieval, and Renaissance Studies: A Conference in Memory of Prof. Hope Glidden, Syracuse University, April.
- “‘So Publick a Show’: Female Performance at Early Modern English Boarding Schools.” Invited speaker, University of Utah, Musicology Colloquium; Utah State University, Center for Women and Gender Studies, April.
- “The Intermediality of Dramatick Opera.” Keynote speaker, The Intermedia Restoration, University of Maryland, College Park, February.
- 2017 “Andrew Lloyd Webber and Thatcherite Arts Policy.” Invited speaker, Cultures of Conservatism in the United States and Western Europe between the 1970s and 1990s, German Historical Institute, London, September.
- 2016 Seminar Co-Leader (with Gary Radke), High Museum of Art, “Sight and Sound in Renaissance and Baroque Europe,” a week-long professional development seminar for professors at small liberal arts colleges sponsored by the Samuel H. Kress Foundation and the Council of Independent Colleges, June
- “Performing Restoration Shakespeare.” Invited speaker, University of Buffalo, in conjunction with Buffalo Bard, a celebration of Shakespeare, April.
- “A Thousand Voices: Performing Ariel.” Invited speaker, University of South Carolina, in conjunction with the Folger Shakespeare Library First Folio tour and performance of *The Tempest*; keynote speaker, University of Washington, “Shakespeare, Music, and Memory,” April.
- 2015 “Sheet Music and Empire.” Invited workshop participant, Sonic Spaces: Music and Visual Culture in Nineteenth-Century London, Yale University, organized by Erin Johnson-Hill and Tim Barringer as part of an ongoing collaboration between Yale University and the European Research Council-funded Research Project, Music in London 1800–1851 (director Prof. Roger Parker), March.
- 2013 “The Reception of Andrew Lloyd Webber’s *Phantom of the Opera*.” Invited speaker, Musicology Colloquium, Brigham Young University, February.

- 2011 “No Kissing at All: The Famous Duet in *The Fairy Queen*.” Invited speaker, “Tell me Fairy: where’s our Queen?” Politics, Performance and Propaganda in Purcell’s London, Hunter College, June.
- “Armida’s Picture We from Tasso Drew?: Versions of the Rinaldo & Armida Story in Late Seventeenth- and Early Eighteenth-Century Operatic Entertainments,” Musicology Colloquium, Northwestern University, March.
- 2009 “Our Friend Venus Performed to a Miracle’: Anne Bracegirdle, John Eccles, and Creativity.” Invited speaker, Princeton Renaissance Colloquium, Princeton University, February.
- 2008 “Our Friend Venus Performed to a Miracle’: Anne Bracegirdle, John Eccles, and Creativity.” Invited speaker, Concepts of Creativity in Seventeenth-Century England, University of Manchester, September.
- “Sexless Spirits?: Gender Ideology and Dryden’s Musical Magic.” Invited speaker, Restoring Dryden: Music, Translation, Print, University of Rochester, November.
- “Armida’s Picture We from Tasso Drew?: Versions of the Rinaldo & Armida Story in Late Seventeenth- and Early Eighteenth-Century Operatic Entertainments,” Musicology Colloquium, Cornell University, February.
- 2003 “Music and Fantasy in England,” Invited Panelist, Fantasia: Fantasy and Imagination in Music from the Renaissance through the 18th Century, Northwestern University, February.
- 2002 “Let’s Have a Dance’: Musical Witches on the Seventeenth-Century English Stage,” Musicology Lecture Series, University of Maryland, College Park, April; Midday Colloquium Series, Folger Shakespeare Library, March.
- “Old and New Thinking on *Dido and Aeneas*: Issues of Text and Context.” Invited Panelist, “Music, Myth, and Magic in Medieval and Early Modern Europe,” Northwestern University, February.
- 2001 “Imperfect Speakers, Imperfect Singers: The Witches’ Music in *Macbeth*,” Fall Seminar Series, “Shakespeare, Texts, Contexts, and Performances,” Folger Shakespeare Library, October.
- “Speak, Sister, Speak’: Witches’ Music on the Restoration Stage,” Musicology Colloquium, Peabody Conservatory of Music, September.

Conference Papers, Seminars, Workshops, and Roundtables

- 2022 “Cut-C, Coloration, and Critical Notes: How We Edit the Music of the Long Seventeenth Century,” roundtable participant, Society for Seventeenth-Century Music, University of Delaware, April.
- 2021 “Then and Now: Alice Egerton in Milton’s *Comus*, 1634/2016,” World Shakespeare Congress Virtual Meeting, Singapore, July
- “Staging Davenant; or, *Macbeth*: The Musical,” 19th Biennial International Conference on Baroque Music Virtual Meeting, Royal Birmingham Conservatoire, UK, July

- “Thinking Through Performance: The Pleasures and Pitfalls of Practice-Based Research,” roundtable co-convenor (with Katie Larson) and participant, Renaissance Society of America Virtual Meeting, April
- 2020 “Singing about Sex(uality) in Lloyd Webber’s Musicals,” Annual Meeting of the American Musicological Society Virtual Conference, November; North American British Music Studies Association Virtual Conference, July.
- “Staging Davenant; or, *Macbeth*: The Musical,” Society for Seventeenth-Century Music Virtual Conference, June.
- 2019 “‘Let’s Have a Dance’: Musical Shakespeare in Restoration London,” European Shakespeare Research Association, Roma Tre University, Rome, July.
- “Singing Devils; or, the Trouble with Trapdoors: History, Performance, and Practicality in Staging the Restoration *Tempest*,” American Society for Eighteenth-Century Studies, Denver, March.
- “Re-Animating Texts in Renaissance Studies,” Renaissance Society of America, Toronto, March.
- 2018 “Singing Devils; or, the Trouble with Trapdoors: History, Performance, and Practicality in Staging the Restoration *Tempest*,” Annual Meeting of the American Musicological Society, San Antonio, November.
- “Staging Witches in the Restoration *Macbeth*,” Staging Witches Conference, San Antonio, October.
- “Making a Masque: Staging Neptune,” British Shakespeare Association, Queen’s University Belfast, June.
- “Singing Devils; or, the Trouble with Trapdoors: Intermedia and Performance in the Restoration *Tempest*,” Shakespeare Association of America, Los Angeles, March.
- 2017 “Navigating the Tenure Process,” Committee on Career-Related Issues Panel, Annual Meeting of the American Musicological Society, Rochester, November.
- “Performing Remains: Theatre-Music Sources in Restoration England,” Society for Seventeenth-Century Music, Providence, April.
- “Theatrical Historiography,” Seminar co-leader with Richard Schoch, Shakespeare Association of America, Atlanta, April.
- 2016 “A Tale of *Twelfth Night*: Music, Performance, and the Pursuit of Authenticity,” University of Hull, British Shakespeare Association, September.
- “Psalm Singing in Early Modern English Schools,” 17th Biennial International Conference on Baroque Music, Canterbury Christ Church University, July.
- “Performing Restoration Shakespeare,” Roundtable co-convenor with Richard Schoch, American

- Society of Eighteenth-Century Studies, Pittsburgh, March/April.
- 2015 “Shakespeare, Memory, and Musical Performance,” Seminar co-leader with Linda Phyllis Austern, Shakespeare Association of America, Vancouver, British Columbia, April.
- 2014 “What’s Missing? Thinking about Performance, Sources, and Pedagogy,” American Musicological Society Annual Meeting, Milwaukee, WI, November.
- “Beyond Chelsea: Music and Dance in Restoration Boarding Schools,” 16th Biennial International Conference on Baroque Music, University Mozarteum, Salzburg, Austria, July.
- “‘Oedipus with a Song’: The Residue of Performance in a Schoolboy Tragedy,” Renaissance Society of America Annual Conference, New York, NY, March.
- 2013 “A Thousand Voices: Performing Ariel,” Shakespeare Association of America,” Toronto, Ontario, April.
- 2012 “Mapping Music: The Gendered Soundscapes of Early Modern England” (workshop with Katie Larson, Leslie Dunn, and Kendra Leonard), Attending to Early Modern Women: Remapping Routes and Spaces, University of Wisconsin–Milwaukee, June.
- “Cupid in Early Modern Pedagogical Masques,” Society for Seventeenth-Century Music, Metropolitan Museum of Art, New York, NY, April.
- “Courtly Connections: Queen Anne, Music, and the Public Stage,” American Society for Eighteenth-Century Studies, San Antonio, TX, March.
- 2011 “High School Musicals: Understanding Seventeenth-Century English Pedagogical Masques, American Musicological Society Annual Meeting, San Francisco, November.
- “The Paradox of Performance in Early Modern Pedagogical Masques,” Shakespeare Association of America, Bellevue, WA, April.
- 2010 “Nationalism and the Reception of Andrew Lloyd Webber’s *The Phantom of the Opera*,” North American British Music Studies Association Biennial Conference, Drake University, July.
- “The French Connection: Post-Purcell Dramatick Opera and Lully’s *tragédies en musique*,” American Society for Eighteenth-Century Studies, Albuquerque, March.
- 2009 “*Dido* on Video,” Annual Meeting of the American Musicological Society, Philadelphia, November.
- “Depravity and the Place of Women” (workshop with Sara French), Attending to Early Modern Women: Conflict, Concord, University of Maryland, November.
- “‘In Harmony, Celestial Harmony, All Magick Charms are found’: Music and Politics in George Granville’s *The British Enchanters*,” Purcell, Handel, Haydn, Mendelssohn: Anniversary Reflections, New College, Oxford, March.
- 2008 “‘In Harmony, Celestial Harmony, All Magick Charms are found’: Music and Politics in George

- Granville's *The British Enchanters*," Northeast American Society for Eighteenth-Century Studies Conference, Hobart and William Smith Colleges, October.
- "When Beauty arm'd with smiling eyes': Didactic Musical Entertainments and the Judgment of Paris Story," North American British Music Studies Association Biennial Conference, University of York, July; Society for Seventeenth-Century Music Conference, Huntington Library, April; Center for Medieval and Renaissance Studies Conference, SUNY–Binghamton, April.
- 2007 "Armida's Picture We from Tasso Drew?': Versions of the Rinaldo & Armida Story in Late Seventeenth- and Early Eighteenth-Century Operatic Entertainments," American Society for Eighteenth-Century Studies, Atlanta, March.
- "Music and the Politics of Fantasy in William Strode's *Floating Island*," Group for Early Modern Cultural Studies Conference, Chicago, February.
- 2005 "Music and Fantasy in Early Modern England," Annual Meeting of the American Musicological Society, Washington, DC, October.
- "The Politics of Discord: Musical Melancholy and Madness on the English Stage," Renaissance Society of America, Cambridge University, UK, April.
- 2003 "Rustic Unruliness: The Musical Witch on the Early Modern English Stage," Society for Seventeenth-Century Music Conference, Wake Forest University, April.
- 2002 "Madness and the Prophetic Voice: Musical Prognostication on the Late Seventeenth-Century English Stage," Northeast American Society for Eighteenth-Century Studies Conference, CUNY Graduate Center, New York, October; Symposium, "Music and Melancholy, 1400-1800," Princeton University, October.
- 2000 "The Effeminacy of Erotic Melancholy on the Restoration Stage," Annual Meeting of the American Musicological Society, Toronto, November; Ninth Biennial Conference on Baroque Music, Trinity College, Dublin, July.
- "Sexless Spirits?: Gender Ideology in Scenes of Magic on the Restoration Stage," Society for Seventeenth-Century Music Conference, University of South Dakota, April.
- 1999 "'O Ravishing Delight?': Music of Entrapment and *The Judgment of Paris*," American Musicological Society Midwest Chapter Meeting, Chicago, September; British Musicological Societies' Conference, University of Surrey, July.
- 1998 "'Speak Sister, Speak': Music, Politics, and Gender in the Restoration Revivals of *Macbeth*," Society for Seventeenth-Century Music Conference, University of Illinois, April; Royal Musical Association Conference, New College, Oxford University, England, March.
- 1997 "'The Play's the Thing': Music, Theater, and Sexuality on the Early Modern Stage," Feminist Theory in Music Conference 4, University of Virginia, June; British Studies Conference, University of Michigan, March.

1996 “Edward Elgar and the Spirit of England,” Midwest Popular Culture and American Culture Association Conference, Bowling Green State University, October.

“*Oedipus*: Music, Drama, and Politics in the Restoration Theater,” McGill Graduate Music Symposium, McGill University, March.

Professional Activities

Board memberships

- 2022 President-Elect, Society for Seventeenth-Century Music
- 2019–2021 Secretary, North American British Music Studies Association
- 2016–present Advisory Board, Early Modern Songscapes (songscapes.org)
- 2011–2019 Central Executive Committee, Folger Shakespeare Library
- 2012–2015 Vice President, Society for Seventeenth-Century Music
- 2007–2010 Council Member, American Musicological Society
- Executive Committee, Northeast American Society for Eighteenth-Century Studies
- 2003–2006 Board Member, North American British Music Studies Association
- Board Member, *Ex officio*, Society for Seventeenth-Century Music

Editorial Positions

- 2012–present Editorial Board, *Journal of Seventeenth-Century Music*
- 2012–present *Grove Music Online* advisory board to assess articles on the seventeenth century
- 2009–present General Editor, Collected Works of John Eccles (A-R Editions)
- 2012–2016 Chair, *Grove Music Online* advisory board
- 2010–2013 Editorial Board, *Journal of Music Research Online*
- 2003–2006 Editor, *17th-Century Music*, the newsletter for the Society for Seventeenth-Century Music

Prize Committees

- 2021–2024 Alfred Einstein Award Committee, American Musicological Society
- 2010 Temperley Prize Committee, North American British Music Studies Association
- 2008–2010 Pisk Prize Committee, American Musicological Society

Development Committee

2011–2012 Chair, North American British Music Studies Association

Membership Committee

2018–2019; Chair, North American British Music Studies Association
2013–2015

Nominating Committees

2008–2009 North American British Music Studies Association

2006–2009 Society for Seventeenth-Century Music

Program/Planning Committees

2021 North American British Music Studies Association Symposium, “New Approaches to Music, Identity, and the British Empire from the Early Modern Era to Brexit,” Syracuse University (via Zoom), August.

2014 North American British Music Studies Association Biennial Conference, Las Vegas, July.

2011–2012 “Sex and Power from the Middle Ages to the Enlightenment,” Syracuse University.

2010–2011 “Music of Conflict and Reconciliation,” Syracuse University.

2008 “Musical Creativity in Restoration England,” University of Manchester, September.

2007 “Music, Justice, and Gender Symposium,” Syracuse University, September.

Society for Seventeenth-Century Music Annual Conference, University of Notre Dame, April.

2006 Society for Seventeenth-Century Music Annual Conference, Toronto, April.

2005 Chair, “John Eccles and His Contemporaries: Theatre & Music in London, circa 1700,” Florida State University, February.

Local Arrangements Committees

2016 North American British Music Studies Association Biennial Conference, Syracuse University, August.

2014 Northeast Association for Eighteenth-Century Studies, Syracuse University, September.

2006 Music & Nature Symposium, Syracuse University, September.

North American British Music Studies Association Second Biennial British Music Conference, St. Michael’s College, August.

Conference Mentor

2017 American Musicological Society, Rochester, November.

Peer reviewer

- *Cambridge Opera Journal*
- *Early Modern Literary Studies*
- *Early Music*
- *Eighteenth-Century Life*
- *Eighteenth-Century Music*
- *Eighteenth-Century Studies*
- *The Eighteenth Century: Theory and Interpretation*
- *Grove Music Online*
- *Journal for the History of Astronomy*
- *Journal of the American Musicological Society*
- *Journal of Music History Pedagogy*
- *Journal of Musicology*
- *Journal of Musicological Research*
- *Journal of the Royal Musical Association*
- *Journal of Seventeenth-Century Music*
- *Music & Letters*
- *Music and Politics*
- *Musical Quarterly*
- *Royal Musical Association Research Chronicle*
- *Shakespeare Quarterly*
- *Studies in Eighteenth-Century Culture*
- *WLSCM, The Web Library of Seventeenth-Century Music*
- *Women and Music: A Journal of Gender and Culture*
- Ashgate
- Cambridge University Press
- Clemson University Press
- Oxford University Press
- Routledge
- University of Chicago Press
- University of Rochester Press

Research Supervision

Postdoctoral Supervision, Queen's University Belfast, UK

- Claude Fretz, AHRC project, Performing Restoration Shakespeare. Co-supervisor with Richard Schoch

Ph.D./Thesis Committee Member or Defense Chair, Syracuse University

Religion

- Ph.D. dissertation committee for Paul Morris, "Collective Becoming: Participation, Affect, and Religion in Protestant Hymn Singing and Contra Dancing"

Humanities

- Ph.D. dissertation committee for R. Bruce Horner, “A History of the United States Naval Academy Band”

English

- Chair, Ph.D. dissertation defense for Ashley “Aley” O’Mara, “‘Man delights not me; no, nor woman neither’: Asexuality in Early Modern Literature”
- Chair, Ph.D. dissertation defense for Melissa Welshans, “Wifely Figures: Gender, Marriage, and Biblical Typology in Early Modern England”
- Chair, Ph.D. dissertation defense for Rinku Chatterjee, “Peripheral Knowledge: The Witch, the Magus and the Mountebank on the Early Modern Stage”

Music

- Co-supervisor, Meredith Laing’s Master’s project, “A History of the Syracuse Symphony Orchestra”
- Supervisor for Ben Wells’s Master’s project, “Handel’s Operas”
- Master’s degree examination committee member, Martin Nedbal, Clarinet Performance

Ph.D./Thesis Committee Member or Examiner, External

Musicology

- Ph.D. dissertation committee for Ashley Greathouse, Cincinnati Conservatory of Music

Music/English

- Ph.D. examiner, University of Western Australia

Musicology

- Honor’s thesis examiner, Angel Rugan, “See the Music, Hear the Dance”: Balanchine’s Stravinsky Choreographies,” Bates College

Goldring Arts Journalism Students

- Veronica Maldonado, “European Music Before 1800”; “Opera in the 20th and 21st Centuries”
- Patrick Henkels, “European Music Before 1800”; “Classical Influences in Progressive Rock”

Honor’s Program Capstone Projects, Syracuse University

- Carolyn Goldstein, “The Baroque Violin” (advisor)
- Paula Kinev, “Natural Horn Performance in the 19th Century” (second reader)
- Shannon Kane, “Between Tradition and Freedom” (advisor)
- Meredith Laing, “More than Pictures: The Emotional Journey of Mussorgsky’s ‘Pictures at an Exhibition’” (second reader)
- Sonia Gilewicz, “If You Read You’ll Judge: Subjectivity and Commodification in the Life and Works of Kurt Cobain” (co-supervisor)

Music History and Cultures Senior Thesis, Syracuse University

- Gabrielle Sanft, “Music by Design in *Twelfth Night*” (primary advisor)

- Tyler Youngman, “Music and Memory: Examining ‘Riverwalk’ 30 Years After the Lockerbie Air Disaster” (second reader)
- Jacob O’Shea, “*Otello* at the Met” (second reader)
- Samantha Skaller, “Seduction Versus Sexual Assault: Mozart’s Musical Approach to Violence Against Women in *Marriage of Figaro* and *Don Giovanni*” (primary advisor)
- Carolyn Goldstein, “Performance: The Fire that Ignited the Development of the Late Baroque Violin” (primary advisor)
- Taylor Freitas, “Jazz in the Twenty-First Century” (second reader)
- Michael Leonas, “*We’ve Got the Jazz*: The Cultural, Historical, and Political Significance of the Fusion of American Jazz and Hip-Hop” (primary advisor)
- Kate Haar-Lyons, “Early Twentieth-Century American Operetta” (primary advisor)
- Jessica Kluck, “Peter Sellars’ Clash with Tradition: An Examination of Modern Opera Interpretations in America” (primary advisor)
- Julia Korona, “Nostalgia and Rock” (primary advisor)
- Dave McKinley, “Dave Matthew’s Band” (primary advisor)
- Jessica Del Fuoco, “Techno Music and Sexuality” (primary advisor)
- Matt DiStefano, “Ethnography of the Syracuse Straight-Edge Community” (primary advisor)
- Kevin Collen, “Theodor Adorno” (second reader)
- Chantal Pinard, “Ethnography of the Dance Practices of Syracuse University’s South Asian Community” (second reader)

Independent Study Students, Syracuse University

Graduate Students

- Vivian Tompkins, “‘The Most Proper Entertainment’: Women’s Devotional Music-Making in Late Seventeenth-Century England”
- Caitlan Truelove, “Theoretical Approaches to Film Music”
- Jennifer Billison, “Music and the Military”

Undergraduate Students

- Andrew Hanrahan, “Bach and Handel”
- Rebekah Timerman, “English Opera”
- Brenna Wilson, “Musical Theatre on Film”
- Paula Kinev, “The Hand Horn: History and Performance”
- Steven Kendrat, “17th-Century Opera: Analysis and Transcription”
- Katherine Roarty, “Music Research and Writing”
- Michael Hynes, “Steve Vai”
- Emily Case, “Lil Hardin Armstrong”
- Dave Blake, “Bob Dylan”
- Carter Hansen, “Rap and Identity”
- Kevin Collen, “Adorno and Music”

Service

University-Level (Syracuse University)

2020–present

Laura J. and L. Douglas Meredith Professor Selection Committee Member

2019–present, 2013–2017	University Senate, College of Arts and Sciences representative
2019–present, 2013–2017	Senate Student Life Committee
2019–2021	Faculty Advisor, Concentrate Student Organization
2019–2021	Performance-Based Research and Pedagogy Faculty Working Group (founder)
2019–2021, 2011, 2009	Fulbright Reader
2014–2020	Digital Humanities Working Group
2017–2020	CNY Humanities Corridor Advisory Board, faculty representative
2010–2011	Chair of Search Committee for Director of SU-Florence Center, SU Abroad
2005	Search Committee, Arts and Humanities Division Head, Bird Library

College of Arts and Sciences (Syracuse University)

2006–present	Humanities Council
2019–2020	Search Committee, Creative Writing Program Faculty Member
2018–2019	Search Committee, Assistant Director for Proposal Development in the Humanities
2018–2019	Tenure and Promotion Committee for James Gordon Williams (African American Studies)
2013–2017	Humanities Center Faculty Advisory Board
2016	Third-year review committee for James Gordon Williams (African American Studies)
2010–2011	Discovery Florence Advisor
2009–2010	Point of Contact Gallery/Syracuse Film Festival Internal Review Committee
2010, 2007–2008 2008–2009	Coronat Scholars Committee Curriculum Committee Chair
2008	Chair, Honors Capstone Prize Committee for the Humanities
2007–2009	Curriculum Committee

2007–2008	Honors Capstone Prize Committee for the Humanities Search Committee Member for the Director of the Humanities Center
2006–2011	Fall and Spring Reception presentations, Humanities Division
2003–2009	Lower-division advisor
2003–2004	Promotion and Tenure Committee

Department of Art and Music Histories (Syracuse University)

Faculty Mentor

2020–present	Theo Cateforis Romita Ray
2016–2020	Sarah Fuchs
2013–2014	Danielle Brown
2011–2013	Mark Nerenhausen
2010–2013	Sydney Hutchinson

Search Committees

2021	Committee chair, Global Music History teaching professor, Music History and Cultures Cluster hire, Social Differences, Social Justice, Music History and Cultures
2015	Committee chair, 19 th -Century European music position, Music History and Cultures
2013–2014	Florence M.A. Program Director, Art History
2010–2011	Committee chair, Janklow Arts Leadership Program Professor of Practice
2009–2010	Committee chair, Ethnomusicology position, Music History and Cultures/African American Studies
2008–2009	Ethnomusicology position, Music History and Cultures
2005–2006	19 th -Century/20 th -Century position, Art History
2004	20 th -Century/Americanist position, Music History and Cultures

Other service

2001–present	Committee for Undergraduate Music History Curriculum
2009, 2004–2007	Organizer, Colloquium Series

2008–2012 Veinus Prize Committee
2008–2009 Chair, Veinus Prize Committee
2006–2009 Mellon Humanities Corridor Planning Committee (Musicology)
2002–2009 Web Site Administrator

Setnor School of Music (Syracuse University)

2020–2022 Artistic Planning Committee
2019–2020, 2016–2017 Director’s Cabinet/Executive Committee
2015–2017, 2011–2012 Curriculum Committee
2002–2006
2016 Search Committee, Assistant Professor of Violin

Board and Committee Memberships (Community)

2013–present Treasurer, NYSEMA (New York State Early Music Association)
2010–present Board Member, NYSEMA (New York State Early Music Association)
2017–2018 Friends of the Arts, Manlius Pebble Hill School

Language Skills

English: Native; German: Advanced; French: Intermediate; Italian: Modest speaking and reading proficiency

Memberships

British Shakespeare Association, 2016–present
Shakespeare Association of America, 2011–present
American Society for Eighteenth-Century Studies, 2006–present
Renaissance Society of America, 2004–present
North American British Music Studies Association, 2003–present
Society for the Study of Early Modern Women and Gender, 2003–present
Northeast American Society for Eighteenth-Century Studies, 2002–present
Society for Seventeenth-Century Music, 1998–present
American Musicological Society, 1994–present