

Katherine K. Preston
David N. and Margaret C. Bottoms Professor of Music
The College of William and Mary in Virginia

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Education

Graduate Center, City University of New York, Ph.D. in Musicology, 1989.
University of Maryland, College Park, Master of Music, Musicology, 1981.
The Evergreen State College, Olympia, Washington, Bachelor of Arts, Liberal Arts, 1974.
University of Cincinnati, 1969-71.

Academic Positions

David N. and Margaret C. Bottoms Professor of Music, The College of William and Mary, 2005-present.
Chair, Department of Music, The College of William and Mary, 2000-2007 (term ended 30 June 2007).
Associate Professor of Music, The College of William and Mary, 1996-2004
Assistant Professor of Music, The College of William and Mary, 1992-1995
Visiting Assistant Professor of Music, The College of William and Mary, 1989-1992.
Faculty Member, William & Mary Summer in Cambridge Program, 2001, 1995 (Director of Program)
Member of Faculty (as external reader/advisor on Ph.D dissertations) School of Music, Indiana University (2001); Graduate School, University of Maryland, College Park, Maryland (1999); Graduate School of the University of Hong Kong (2000)
Visiting Professor of Music, Keele University, Newcastle, Staffordshire, United Kingdom (1998).
Instructor, University College, University of Maryland (1988)
Visiting Assistant Professor of Music, The Catholic University of America (1985).

Honors, Prizes, and Awards

Subvention Award from the H. Earle Johnson Publication Fund of the Sonneck Society for American Music for publication of *Opera on the Road: Traveling Opera Companies in the United States, 1825-1860* (University of Illinois Press, 1993). February 1992.
NEH subvention award to the University of Illinois Press for publication of *Opera on the Road: Traveling Opera Companies in the United States, 1825-1860*, December 1990.

Fellowships and Grants

William J. Bouwsma Fellow in Musicology, National Humanities Center, Research Triangle Park, North Carolina, 2009-2010.

Walt Whitman Distinguished Chair of American Culture (Fulbright Fellowship), University of Leiden, The Netherlands, Spring Semester 2009.

Research Fellowship, Harry Ransom Humanities Center, University of Texas at Austin, 2004.

Kate B. and Hall J. Peterson Fellow, American Antiquarian Society, 2003.

Sabbatical Research Support, College of William and Mary, for research project titled "Against the Grain: English Language Opera Companies in Late 19th-Century America," 2003-2004.

Gilder Lehrman Fellowship for research at the New-York Historical Society, 2000.

Summer Research Grants from College of William and Mary, 1992, 1993, 1997, 2000.

Fellowship from the American Council of Learned Societies, 1995-1996.

Sabbatical Research Support, College of William and Mary, 1995-1996.

National Endowment for the Humanities Summer Seminar for College Professors, Peabody Conservatory and Johns Hopkins University, Baltimore, Maryland, 1994.

American Fellowship Alternate, American Association of University Women, 1987-88.

Philadelphia Center for Early American Studies Travel and Research Grant, 1986-87.

Research Assistance Grant, Sinfonia Foundation, 1986-87.

Predocctoral Fellow, Division of Musical History, National Museum of American History, Smithsonian Institution, 1985-86; extended 1986-88.

Newberry Library (Chicago) Fellow, 1985-86.

Kate B. and James Hall Peterson Fellow, American Antiquarian Society, 1985, 1986.

Internal (William & Mary) Grants

Faculty Research Assignment to complete research project titled "Against the Grain: English Language Opera Companies in Late 19th-Century America," Academic year 2008-2009.

Summer Research Grant, Summer 2008. Completion of several scholarly articles.

Faculty Research Assignment for research project titled "Against the Grain: English Language Opera Companies in Late 19th-Century America," for academic year 2003-2004.

Summer Research Grant, Summer 2000. Continuing research on "Against the Grain."

Minor Research Grants from the College of William & Mary, 1997, 1998, 2000.

Summer Research Grant, Summer 1997. Continuing research on "Against the Grain."

Faculty Research Assignment for research project titled "Against the Grain: Prima Donna/ Impresarios of English-Language Opera Companies in Late 19th-Century America," for academic year 1995-1996.

Summer Research Grant for research into the life and times of Anthony Reiff, jr., musical director of itinerant opera companies. Summer 1993.

Summer Research Grant for an article titled "Antebellum Concert-Giving and Opera- Singing: The Triumphant 1838-1840 American Tour by Jane Shirreff and John Wilson, British Vocal Stars." Summer 1992.

Offices in Professional Societies

American Musicological Society:

Member, Committee on the History of the Society, 2010-2012 (appointed July 2009).
Member, H. Colin Slim Award Committee (appointed, December 2004, served until December 2007; Committee Chair for 2006 award)
Nominated as Secretary to the National Council, summer 2003; not elected.
Member, National Council. (Elected position), 2000-2002.
Member, Howard Mayer Brown Dissertation Prize Committee, 1997-2002.
Member, Committee on Cultural Diversity. 1995-2001.
Capital Chapter Representative to the National Council, 1988-1990; 1993-1996.
Secretary-Treasurer, Capital Chapter, 1984-1988.

Society for American Music (formerly the Sonneck Society for American Music):

President-Elect, commenced March 2010. Will assume duties as President in March 2011.
Member, Editorial Board, *Journal of the Society for American Music* (2008-)
Member, Program Committee for National Conference (Pittsburgh, 2007) (2005-2007).
Chair, Nominating Committee, 2003-2005.
Secretary to the Society (2 terms) 1997-2002.
Chair of the SAM Program Committee for a national conference (part of *Toronto 2000: Musical Intersections*, joint conference of 15 music scholarly societies); Toronto, Ontario, November 2000.
Liaison from SAM to the Steering Committee for *Toronto 2000: Musical Intersections*. 1996-2000.
Chair, Irving Lowens Articles Award Committee, Music, 1995-1997.
Member-at-Large of the Board of Trustees, 1991-1993.
Chair, Conference Management Committee, January-September 1993.
Member, Conference Handbook Committee, April 1991-September 1992
National Conferences Committee, 1982-1990, Committee Chair, 1987-1990.
Member, Irving Lowens Award Committee (an award given for the best book on American music published during a particular year), appointed October 1989.

Lyrca Society:

Advisory Board, appointed December 2004

Research and Publications

Books

Opera on the Road: Traveling Opera Companies in the United States, 1825-1860. Urbana: University of Illinois Press, 1993, 479 pages; reissued in paperback, 2001.
David Braham: The Mulligan Guard Ball, and Reilly and the 400, volume 10 in series *Nineteenth-Century American Musical Theatre*, New York: Garland Publishers, 1994, 417 pages (introductory essay, 18 pages).
Music for Hire: The Work of Journeymen Musicians in Washington, DC, 1875-1900. New York: Pendragon Press, 1992, 325 pages.

Scott Joplin (juvenile literature) in series *Black Americans of Achievement*. New York: Chelsea House, 1987, 110 pages.

Refereed Publications in Scholarly Journals and Book Chapters

"Encouragement from an Unexpected Source: Louis Antoine Jullien, Mid-Century American Composers, and George Frederick Bristow's *Jullien Symphony*," *Nineteenth-Century Music Review* vi:1 (2009), 65-87.

"Introduction to the Issue," *Nineteenth-Century Music Review* vi:1 (2009), 3-5.

"To the Opera House? The Trials and Tribulations of Operatic Production in Nineteenth Century America," and "Notes from (the Road to the) Stage," *The Opera Quarterly* xxiii/1 (2008), 39-65 and 103-19.

"Dear Miss Ober': Musical Management and the Web of Musical Life in the United States, 1876-1883," *European Music and Musicians in New York City, 1840-1890*, John Graziano, editor (Rochester: University Press, 2006), 273-98.

Review-essay of *High-Minded and Low-Down: Music in the Lives of Americans, 1800-1861* (Nicholas E. Tawa), Boston: Northeastern University Press, 2000, in *Journal of the American Musicological Society*, vol. 57/1, Spring 2004.

"Between the Cracks: The Performance of English-Language Opera in Late 19th-Century America," and "American Musical Life of the Late Nineteenth Century" (Introductory Essay), *American Music*, xxiii/3 (Fall 2003), 349-74; 255-9.

"Nineteenth-Century Musical Theatre," chapter in *Cambridge Companion to the Musical*, Paul Laird and William Everett, editors. Cambridge: University Press, 2002, republished 2007, 3-28.

The New Grove Dictionary of Music and Musicians, Stanley Sadie, editor. 2nd Edition.

New York: Grove, 2001 and online publication (<http://www.Grovemusic.com>):

Revised or reprinted biographical entries (from the 1986 *New Grove Dictionary of American Music*, see below)

New Grove Dictionary of Opera, Stanley Sadie, editor. On-line publication (2001)

(<http://www.Grovemusic.com>):

Revised or reprinted biographical entries (from the 1993 *New Grove Dictionary of Opera*, see below)

"Music and Class: Scene, New York City" (pp. 59-61) and "Concert Music at the End of the Nineteenth Century," *Garland Encyclopedia of World Music*, Volume 3: *The United States and Canada*, Ellen Koskoff, editor. New York: Garland, 2000.

Eleven biographical entries (on Elizabeth Austin, Clara Louise Kellogg, Max Maretzek, Maurice and Max Strakosch, Bernard Ullman, others) in *American National Biography*. New York: Oxford University Press, 2000.

"Art Music in the United States, 1800-1865," Chapter 8 of *The Cambridge History of American Music*, David Nicholls, editor. Cambridge: University Press, 1998, republished 2004.

"The Music of Toga Plays" (introductory essay) in *Playing Out the Empire: Ben Hur and Other Toga Plays and Films, 1883-1908*, edited by David Mayer. Oxford: University Press, 1994.

"Antebellum Concert-Giving and Opera-Singing: The Triumphant 1838-1840 American Tour by Jane Shirreff and John Wilson, British Vocal Stars," in *American Musical Life in Context and Practice to 1865*, edited by James Heintze. New York: Garland, 1994.

Author entries in *The New Grove Dictionary of Women in Music* (1995), the *New Grove Dictionary of Opera* (1993): commissioned or revised articles.

- "Music and Musicians at the Mountain Resorts of Western Virginia, 1820-1900," in *A Celebration of American Music: Words and Music in Honor of H. Wiley Hitchcock*. Richard Crawford, R. Allen Lott, and Carol J. Oja, editors. Ann Arbor: University of Michigan, 1990.
- Articles in the *New Grove Dictionary of American Music*, ed. H. Wiley Hitchcock and Stanley Sadie. Four volumes. London: Macmillan, 1986. Nearly sixty commissioned (signed), revised (so-signed), or revised (not co-signed) articles.
- "Popular Music in the Gilded Age: Musicians' Gigs in Late-Nineteenth Century Washington," *Popular Music 4: Performers and Audiences*. Cambridge: Cambridge University Press, 1985.

Selected Book Reviews

- Review of *Democracy at the Opera. Music, Theater, and Culture in New York City, 1815-1860* (Karen Ahlquist) for the *Music Library Association Notes*, vol. 56/3, Spring 2000.
- Joint book review-essay of *Opera in America* (John Dizikes) and *Verdi at the Golden Gate* (George Martin) in *Journal of American History*, LXXXI/4 (March 1995).
- Review of *With an Air Debonair: American Musical Theatre 1785-1815* (Susan L. Porter), for *The William and Mary Quarterly*, Winter 1991.
- Record review of *Over the Hills and Far Away. Being a Collection of Music from Colonial Annapolis*, by David and Ginger Hildebrand, for *Maryland Historical Magazine* (Winter, 1991).
- Review of *Strong on Music* (Lawrence). *Journal of the American Musicological Society*, XLIII/3 (fall, 1990).
- Review of *America's Musical Stage* (Mates), *American Music*, Fall, 1987, 317-319.
- Review of *Oscar Sonneck and American Music* (edited by Lichtenwanger), *The Maryland Historian*, Fall/Winter, 1984, 44-46.

Selected Scholarly Papers and Talks

(all vetted talks unless otherwise noted)

- "'The American Jenny Lind' or an 'Unfinished and Inartistic' Singer?: The Perplexing Career of Emma Abbott," accepted for the National Conference of the American Musicological Society, Indianapolis, Indiana, 5 November 2010.
- "A Concentration of Talent on Our Musical Horizon: The 1853-54 American Tour by Jullien's Extraordinary Orchestra," in conference "Worlds to Conquer. The Travelling Virtuoso in the Long 19th Century," Centre for the History of Music in Britain, the Empire and the Commonwealth, University of Bristol, Bristol, United Kingdom, 5 July 2010.
- "Music for the Imagination: Louis Jullien, Orchestral Music, and Mid-Century American Audiences," National Conference of C19: The Society for Nineteenth-Century Americanists, Pennsylvania State University, State College, Pennsylvania, 23 May 2010.
- "Challenging Stereotypes and Questioning Assumptions: Music Performance and Management as a Reflection of the Complexity of American Culture, 1876-1880," invited paper, presented in the Hilary Term Special Seminar, Rothermere American Institute, University of Oxford, Oxford, England, 10 March 2010; Carolina Symposia in Music and Culture, Department of Music University of North Carolina at Chapel Hill, 12 February 2010; and Colloquium Series, School of Music, University of Washington, Seattle, 1 December 2009.
- "Confronting the Stereotypes, Confounding Cultural Hierarchy: An Unexplored Web of American Musical Life, 1876-1880 (expanded, hour-long talk for invited lecture). School of Media, Music,

- and Performance, University of Salford, Manchester, United Kingdom, May 2009 and Colloquium Series, Case Western Reserve University, Cleveland, Ohio, October 2009.
- "English-Language Opera: Popular Theatre for Non-Aristocratic Audiences in Late 19th-Century America and Great Britain," invited lecture, Research Seminars, York University School of Music, May 2009.
- "Tonal Seduction: The Hidden Power of Film Music" (revised version), invited lecture, Departments of Film Studies and American Studies, Leiden University, The Netherlands, May 2009.
- "A Concentration of Talent on Our Musical Horizon: The 1853-54 American Tour by Jullien's Extraordinary Orchestra" (expanded version, invited lecture), Utrecht Colloquia in the Musicologies, Universiteit Utrecht, The Netherlands, April 2009.
- "Music in Mid Nineteenth-Century New York: Louis Jullien, American Orchestral Music, and George Bristow's *Jullien Symphony*," National Conference of the Society for American Music, Denver, Colorado, March 2009.
- "A Concentration of Talent on Our Musical Horizon': The 1853-54 American Tour by Jullien's Extraordinary Orchestra," National Conference of the American Musicological Society, Nashville, Tennessee, November 2008.
- "Unnoticed but Ubiquitous: the Work of Journeymen Musicians in Late-Nineteenth Century America," National Conference of the Society for Ethnomusicology, Middletown, CT, October 2008.
- "Conducting Archival Research in American Music: Reconstructing the 1853-54 American Tour by Louis Jullien's Orchestra," invited talk, Catholic University of America, Washington D. C., 29 September 2008.
- "American Music Research: The Tour of Louis Jullien's Orchestra in America" invited talk for the University Colloquium Series, The Chinese University of Hong Kong, May 2008.
- "A Rarefied Art? Opera and Operatic Arias as Popular Entertainment in Late-Century Washington City," conference "*Eichberg's Doctor of Alcantara and Opera in Late-Century Washington, D. C.*," Strathmore Performing Arts Center, North Bethesda, Maryland. February, 2008.
- "A Concentration of Talent on Our Musical Horizon': The 1853-54 American Tour by Jullien's Extraordinary Orchestra," *Nineteenth-Century American Orchestras* conference, City University of New York Graduate Center, New York City, January 2008.
- "Scott Joplin: American Composer." Great Lives 2007. Invited talk in Lecture Series sponsored by the Department of History and American Studies, University of Mary Washington. March 2007.
- "George Bristow and the *Jullien Symphony*," Invited talk, Music of the Americas Group, School of Music, University of Michigan, Ann Arbor, Michigan, 2006.
- "To the Opera House? The Trials and Tribulations of Operatic Production in Nineteenth Century America," *Opera of the Americas*, Ann Arbor, Michigan, March 2006.
- "Confronting the Stereotypes, Confounding Cultural Hierarchy: An Unexplored Web of American Musical Life, 1876-1880." National Conference of the American Musicological Society, Washington, D. C., October 2005; National Conference of the Society for American Music, Cleveland, Ohio, March 2004.
- "Popular Music and Waging Peace: the Nineteenth and Early Twentieth Centuries," Invited talk, pre-concert round-table, The Catholic University of America, Washington, D. C. April 2005.
- "Music in Mid Nineteenth-Century New York: Louis Jullien, American Orchestral Music, and George Bristow's *Jullien Symphony*," presented at "Composing in America," New York City, November 2004.
- "Romantic-Period Music in the United States: The Development of an American Musical Identity," Keynote address at conference "Nationalism in Romantic Period Music," the Ionian University, Corfu, Greece, October 2003.

- "Tonal Seduction: The Hidden Power of Film Music," the University of Macedonia, Thessaloniki, Greece, October 2003.
- "Against the Grain: English-Language Opera in Late Nineteenth-Century America," Fellow's Colloquium Series, American Antiquarian Society, Worcester, Massachusetts, 29 July 2003.
- "Major Jewish Film Composers from the Golden Age of Hollywood," Old Dominion University, Norfolk, Virginia, March 2003.
- "Cultural Interchange in Nineteenth-Century England and America: English-Language Opera Companies on Both Sides of the Atlantic," National Conference of the American Musicological Society, *Toronto 2000: Musical Intersections*, Toronto, Ontario, Canada, November 2000.
- "Brass Bands, Choral Societies, and Touring Virtuosi: The Establishment of a Concert Tradition in the 19th-Century South." Music in the American South Series, University of Alabama at Tuscaloosa, February 2000.
- "From *The Poor Soldier* to *La traviata* (and Everything in Between): Music and the Theatre in the Antebellum South." Music in the American South Series, University of Alabama at Tuscaloosa, February 2000.
- "Teaching Film Music to University Students," Annual Conference of the Film Music Society, Hollywood, California, 16-19 September 1999.
- "English-Language Opera: Popular Theatre for Non-Aristocratic Audiences in Late 19th-Century America and Great Britain," Fourteenth Annual Conference of Interdisciplinary Nineteenth-Century Studies, Ohio State University, 9-10 April 1999.
- "Against the Aristocratic Grain: English-Language Opera Companies in Late 19th-Century America": National Conference of the American Historical Association, Washington, D. C., January 1999; Capital Chapter of the American Musicological Society, Towson University, Towson, Maryland, January 1999.
- "Diversification of the Core Music Curriculum: Teaching American Music," National Conference of the College Music Society, San Juan, Puerto Rico, October 1998.
- "Opera on Two Sides of the Atlantic: Late 19th-Century English Opera in America and Great Britain," Tenth International Conference on Nineteenth-Century Music, University of Bristol, England, July 1998.
- "Opera for the People: 19th-Century America, English Opera, and Prima Donnas/Impresarios," Keele Music Forum, Keele University, U.K., March 1998.
- "The Opera Audience in Antebellum America," Peabody Conservatory of Music of Johns Hopkins University, Baltimore, Maryland, February 1997.
- "The Activities of the Havana Opera Company in the United States During the 1830s, 1840s, and 1850s." Americas Chapter of the International Association for the Study of Popular Music, Havana, Cuba, October 1994 (paper withdrawn).
- "What a Long, Strange Trip It's Been: The 1838-1840 American Concert Tours of Jane Shirreff and John Wilson, British Singers." National Conference of the Society of Historians of the Early American Republic, Boston, July 1994.
- "Staged Operas, Burlesques, and "Gems": Opera and Operatic Music in the Antebellum United States." National Conference of the American Musicological Society, Montreal, Canada, November 1993.
- "San Francisco to Timbuctoo: The Amazing Adventures of the Lyster and Durand English Opera Company in California, 1859": National Conference of the Sonneck Society for American Music, Pacific Grove, California, February 1993.
- "The Multifaceted Audience for Operatic Music in Antebellum America; or, Do the Terms "Vernacular" and "Cultivated" Really Apply to All Music of the Early Nineteenth Century?": National Conference of the American Musicological Society in Oakland, California, November

1990. (Withdrawn for health reasons of health); National Conference of the Sonneck Society for American Music, Baton Rouge, Louisiana. February 1992.
- "Musicians' Work in the Theatres of Washington's White Community, 1880-1900," National Conference, College Music Society, Washington, D. C., October 1990.
- "Opera on the Road: The American Adventures of the Pyne and Harrison English Opera Company, 1855-56" (various versions): National Conference, American Musicological Society, New Orleans, October 1987; National Conference, Sonneck Society for American Music, Pittsburgh, April 1987.
- "Carry Me Back: Musicians at the Mountain Resorts of Western Virginia, 1830-1900": Nineteenth-Century Seminar, Joseph Henry Papers Project, The Castle Building, Smithsonian Institution, Washington, D. C., March 1986; Joint meeting of Capital and Mid-Atlantic Chapters, AMS, Newark, Delaware, April 1985; National Conference, Sonneck Society, Tallahassee, Florida, March 1985.
- "The Founding of A. S. C. A. P." Capital Chapter meeting, AMS, Baltimore, Maryland, October 1984.
- "John Prospero and Friends: Professional Musicians in Washington, D. C., 1877-1900": National Conference, American Musicological Society, Ann Arbor, Michigan, November, 1982.

Editorial Positions on Scholarly Journals

- Editorial Review Board, *Journal of the Society for American Music*, appointed summer 2008.
- Advisory Board (Responsible for constructing master list of articles on nineteenth-century concert music), *New Grove Dictionary of American Music*, second edition (Oxford University Press), appointed December 2006.
- Editorial Review Board, *Lyrical* (Journal devoted to the topic of words and music), Spring 2005-present.
- Editorial Review Board, *American Music*, 2001-2004.
- Referee for articles (occasional): *Journal of American History*, *Journal of the American Musicological Society*, *Journal of the Royal Musical Association*, *American Music*, *Women and Music*
- Referee for book manuscripts: Oxford University Press, Cambridge University Press, University of California Press, University of Rochester Press, Yale University Press.
- Editorial Board, *Bibliographies and Monographs in American Music*, The College Music Society, 1993-1998.
- Editorial Review Board, College Music Society *Symposium*, 1989-1999.
- Editorial Review Board, *American Music*. April 1989-1993.

Work in Progress

- Emily's Songbook: Popular Music in 1850s Albany*. Scholarly edition of a bound volume of sheet music, with significant editorial essays by four editors (Mark Slobin, James Kimball, Deane Root, and myself). *Recent Researches in the Oral Traditions of Music* series. (Madison, Wisc: AR Editions, in press).
- Bristow's Symphony No. 2 ("Jullien")*: A Critical Edition. In series *Music of the United States of America*. (Madison, Wisc: AR Editions, in press).
- Against the Grain: Prima Donna/Impresarios of English Language Opera Companies in the United States, 1860-1900*. (Working title.) Book in progress. All research is complete, four chapters (of six) finished.

"A Concentration of Talent on Our Musical Horizon': The 1853-54 American Tour by Jullien's Extraordinary Orchestra," accepted for publication in a book titled *The Orchestra in Nineteenth-Century America*, John Spitzer, editor (Chicago: University Press).

"Opera and Operatic Arias as Popular Entertainment in Late-Century Washington City," to be part of a Festschrift for John Graziano, John Koegel, editor. In press with Harmonie Park Press.

Session Chair at Scholarly Conferences (Selected)

"Three Adventurers," Conference titled "Worlds to Conquer. The Travelling Virtuoso in the Long 19th Century," Centre for the History of Music in Britain, the Empire, and the Commonwealth, University of Bristol, United Kingdom, 6 July 2010.

Co-convener and chair, seminar on 19th-century American Music, National Conference of the Society for American Music, Ottawa, Ontario, March 2010.

"Nineteenth-Century Pacific Rim," National Conference of the Society for American Music, San Antonio, Texas, March 2008.

"Concert Music in America, 1840-1880," National Conference of the Society for American Music, Pittsburgh, PA, March 2007.

"African Diasporic Concepts," Lyrica Society for Word-Music Relationships, in conjunction with the National Opera Association National Conference, Ann Arbor, Michigan. January 2006

"Rethinking Canonical Composers," National Conference of the Society for American Music, Eugene, Oregon, February 2005.

"American Operatic Imports and Exports," National Conference of the American Musicological Society, November 2004.

"Aus Deutschland," 17th International Congress of the International Musicological Society, Leuven, Belgium, August 2002.

"The Dance Impulse," National Conference of the Society for American Music, Port-of-Spain, Trinidad, May 2001.

"Nineteenth-Century Itinerants in America," Society for American Music, as part of ***Toronto 2000: Musical Intersections***, Toronto, Ontario, Canada. November 2000

"Popular and Classic in the Nineteenth Century," National Conference of the Sonneck Society for American Music, Ft. Worth, Texas, March 1999.

"Midwest Opera," National Conference of the Sonneck Society for American Music, Kansas City, Missouri, February 1998

"Music in American Life," National Conference of the College Music Society, November 1997.

"Whatever Became of Dana Suesse? The Rediscovery of 'Girl Gershwin'," National Conference of the College Music Society, Atlanta, Georgia, October 1996.

"Gender Issues in the Nineteenth Century." National Conference of the Sonneck Society for American Music. Madison, Wisconsin, April 1995.

"The Vicissitudes of Opera in America," National Conference of the Sonneck Society for American Music. Hampton, Virginia, April 1991.

"Nineteenth-Century Keyboard Music," Annual Conference, Sonneck Society, Danville, Kentucky, April 1988.

Chair and Commentator, "Music in Washington, D. C.," Washington Area Historical Studies Annual Conference, Washington, D. C., February 1988.

"Nineteenth-Century Secular Music," Annual Conference, Sonneck Society, Boston, March 1984.

College-Level Courses Taught

University of Leiden, Spring Semester, 2009:

A History of American Popular Music (BA-level course)
Music and Film in the United States (MA-level course)
(both courses taught in the American Studies Program)

College of William and Mary:

Music History and Literature
American Musical Comedy (Freshman seminar)
The Piano in the 19th Century (Freshman seminar)
Introduction to Film Studies (cross-listed with Film Studies and American Studies)
American Popular Music (cross-listed with American Studies)

History of Western Music I (beginning through 1790)
History of Western Music II (1790 to the present)
Problems and Methods in Music History: Music History and Its Canons
Introduction to Music History and Literature II (1750-present)
Special Topics in Music: Music in Cambridge (in Cambridge, England)

Music in Colonial and Federal Period America (cross-listed with American Studies)
Music and Film (cross listed with American Studies and Film Studies)
Music of the United States (cross listed with American Studies)
Medieval and Renaissance Music
Music of the 17th and 18th Centuries

Music of the Nineteenth Century
Music of the Twentieth Century
Special Topics in Music: The Piano in the Nineteenth Century (advanced seminar)
Nineteenth-Century American Musical Theatre (upper-level seminar; cross-listed as American Studies graduate course)
Problems and Methods in Music History. Music in 1853: Paris, London, New York, Berlin, and Vienna.

At Keele University, Staffordshire, UK (Spring 1998):

Broadway Musicals
Understanding Music 2: Research Techniques
Historical Studies (1700-1900): The Piano in the 19th Century
Early Music Repertory
Practical Musical Criticism