

CURRICULUM VITAE

April 2026

Emily I. Dolan
Brown University
Department of Music
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EDUCATION

2006 Ph.D. Musicology, Cornell University
 Dissertation: “The Idea of Timbre in the Age of Haydn.” Received the
 Alvin H. Johnson AMS-50 Dissertation Fellowship (2005)
2003 M.A., Musicology, Cornell University
1999 B.A. Latin, *summa cum laude*, University of Minnesota

EMPLOYMENT

2019-22, 2023- Chair of Music, Brown University
2024- Professor, Brown University
2019-24 Associate Professor, Brown University
2014-19 Gardner Cowles Associate Professor of Music, Harvard University
2014 Visiting Associate Professor, New York University, Spring 2014
2012-14 Associate Professor, University of Pennsylvania (tenured)
2012-14 College House Fellow, Rodin Hall, University of Pennsylvania
2009-10 Research Fellow, Radcliffe Institute for Advanced Study
2006-12 Assistant Professor, University of Pennsylvania, Department of
 Music; Member of the Graduate Group in Germanic Languages
 and Literatures (September 2008-14)

AWARDS, FELLOWSHIPS, GRANTS

2023 Humanities Initiative Fund from the Cogut Institute for the Humanities
 (\$5000)
2022 Ruth A. Solie Award honoring “a collection of musicological essays of
 exceptional merit” for *The Oxford Handbook of Timbre*
2020 Sheridan Center START Seminar (Seminar for Transformation Around
 Anti-Racist Teaching)
2015 Harvard University Provostial Funds for “Sound Studies and
 Instrumentalities” (graduate seminar with Jonathan Sterne) (\$5265)
2013 Visiting Researcher, Harvard University, Department of Music
2010 Miles Levin Essay Award, Mannes Institute for “The Aesthetic Phoenix”
2009-2010 Fellow of Radcliffe Institute for Advanced Study at Harvard University
2009 Stanford Humanities Center Fellowship (declined)
2009 Fellowship to the American Academy at Berlin (declined)

- 2008 Penn University Research Foundation Grant (\$10,500)
2008-2009 Penn Humanities Forum Faculty Fellow
2008 Deutscher Akademischer Austausch Dienst Conference Support Grant
2008 Penn University Research Foundation Conference Grant (\$3000)
2008 Penn SAS Conference Support Grant (\$5000)
2007 Donald J. Grout Dissertation Prize
2005 Alvin H. Johnson AMS-50 Dissertation Fellowship
2005 NEASECS Edna Steeves Prize for Best Student Paper
2005 Donald J. Grout Scholarship for research in St. Petersburg
2004-2005 Olin Fellowship
2004 NYS-St Lawrence Chapter AMS Student Paper Prize
2004 Sicca Pre-Dissertation Grant for research in London and Berlin
2003 Donald J. Grout Scholarship for research in Utrecht
2003-2004 FLAS Fellowship for Italian Language Study
2001-2004 Cornell University Graduate Summer Fellowships
2000-2001 Cornell University Sage Graduate Fellowships

RESEARCH ACTIVITY

Books

The Orchestral Revolution: Joseph Haydn and the Technologies of Timbre, Cambridge University Press, 2013

Reviews: Wyn Jones, David. *Eighteenth-Century Music* 12, no. 2 (2015): 233–35; De Souza, Jonathan. *Journal of the American Musicological Society* 67, no. 1 (2014): 239. Christiansen, Paul J. *Notes* 70, no. 3 (2014): 460–62; Shorter reviews: Kroll, Mark. *Early Music America* 19, no. 3 (2013): 50; McCaldin, Denis. *Haydn Society of Great Britain* (2013): 32–32; Wells, D. A. *CHOICE: Current Reviews for Academic Libraries* 51, no. 2 (2013): 271.

Instruments and Order, under contract with University of Chicago Press in the *New Material Histories of Music* series (ed. James Q. Davies and Nicholas Mathew).

Editorial Projects

- 2025 Co-editor (with Emily McGregor and Arman Schwartz, *Sonic Circulations: Music, Modernism, and the Politics of Knowledge* with University of Pennsylvania Press, in the *Sound and History* series (ed. Emma Dillon).
- 2021 Co-editor (with Alexander Rehding): *The Oxford Handbook of Timbre* (New York: Oxford University Press, 2021); Received the Ruth A. Solie Award, 2022.
- 2017 Guest Editor, “Vocal Organologies & Philologies,” *Opera Quarterly* 33, nos. 3-4 (Summer-Autumn) contributors: Amy Cimini, Nina Eidsheim, Emma Dillon, Clara Latham; review by Etha Williams

Peer-Reviewed Articles and Essays

- Forthcoming, "The 'Timbrelessness' of the String Quartet," for a special issue of *Nineteenth-Century Music Review*, guest edited by Erica Buurman.
- Forthcoming, "Papageno Among the Fowlers," for "Mozart, Mimesis, and Modernity, a special issue of *Opera Quarterly* guest edited by Daniel Villegas Vélez.
- 2025 "In Search of Panpipes, or the Limits of Materiality," *The Journal of the American Musicological Society* 78, no. 1, 1-52.
- 2025 "Gluck's Orchestra, or The Future of Timbre," *Cambridge Opera Journal* 36, no. 1, 1-29.
- 2019 with Thomas Patteson, "Ethereal Timbres and the Sounds of the Ineffable," in *Oxford Musical Handbooks Online*.
- 2015 "Musicology in the Garden" in the colloquy "Quirk Historicism," *Representations* 132 (Fall), 88-94.
- 2013 with John Tresch, "Toward a New Organology," in Myles Jackson, Alexandra Hui, and Julia Kursell, ed., *Music, Sound, and the Laboratory during the Nineteenth and Twentieth Centuries*, *Osiris* 28: 278-298.
- 2012 "Toward a Musicology of Interfaces," *Keyboard Perspectives V*: 1-13 Translated in Chang Liu, ed. "Music and the Environment" special issue 华夏文化论坛 (*Chinese Culture Forum*), 27 (2022): 341-348.
- 2011 with John Tresch "A Sublime Invasion: Meyerbeer, Balzac, and the Opera Machine," *Opera Quarterly* 27, no. 1: 4-31
- 2010 "Haydn, Hoffmann, and the Opera of Instruments," *Studia Musicologica* 51, no. 3-4: 325-346
- 2010 "The Work of the Orchestra in Haydn's *Creation*," *19th-Century Music* 34, no. 1: 3-38
- 2010 "'...This Little Ukulele Tells the Truth': Indie Pop and Kitsch Authenticity," *Popular Music* 29, no. 3: 457-469
- 2008 "E. T. A. Hoffmann and the Ethereal Technologies of 'Nature Music,'" *Eighteenth-Century Music* 5, no. 1: 7-25

2003 “The Origins of the Orchestra Machine,” *Current Musicology* 76: 9-25

Book Chapters

Forthcoming, “The Mahlerian Shape of Timbre Studies,” in *Gustav Mahler’s Sound*, edited by Tobias Janz and Christian Utz (Vienna: Hollitzer Verlag).

Forthcoming, with Stephen McAdams, Afterword: The Art and Science of Orchestration, for *The Oxford Handbook of Orchestration*, edited by Robert Hasegawa

2025 with Matthew Head, “The Many Haydns of Musicology,” for *Haydn Studies II*, edited by Nancy November (Cambridge University Press, 2025), 1-14.

2023 with Hayley Fenn, “Instrumentation, Magical and Mundane,” in *The Cambridge Companion to the Magic Flute*, edited by Jessica Waldoff (Cambridge University Press, 2023)

2020 “Hearing Perfection,” in *Testing Hearing*, edited by Alix Hui, Mara Mills, and Viktoria Tkaczyk (Oxford University Press), 109-130. (Peer reviewed)

with Alexander Rehding, “Timbre: Alternative Histories and Possible Futures for the Study of Music,” in *The Oxford Handbook of Timbre*.

2019 with Matthew Head, “Haydn and Ideas; Or, The Idea of Haydn,” essay for *The Cambridge Haydn Encyclopedia*, edited by Caryl Clark and Sarah Day O’Connell

2017 “Music as an Object of Natural History,” in *Sound Knowledge*, edited by James Q. Davies, Ellen Lockhart, ed., (University of Chicago Press), 27-46. (Peer reviewed)

2015 “Mozart, Song and the Pre-Uncanny,” *Mozart Studies II*, edited by Simon Keefe (Cambridge University Press), 229-248. (Peer reviewed)

2009 “Music as Social Common Capital,” in *Social Common Capital* edited by Hirofumi Uzawa and Toshiya Morita [in Japanese]

2009 “Of Ocular Harpsichords and Scarlet Trumpets,” *Coll’ astuzia, Col giudizio: Essays in Honor of Neal Zaslaw*, edited by Cliff Eisen (Ann Arbor: Steglein), 93-110.

Shorter Essays and Reviews

2019 Review of Gundula Kreuzer, *Curtain, Gong, Steam: Wagnerian Technologies of Nineteenth-Century Opera*, *Music & Letters* 100, no. 3, 560-562.

“Orchestration” article for *The Cambridge Haydn Encyclopedia*, ed. Caryl Clark and Sarah Day-O’Connell.

- 2018 “Seeing Instruments,” in the colloquy “Organology and the Others,” *Journal of the American Musical Instrument Society* XLIV, 33-40.
- with George E. Lewis, “An Appropriate and Exemplary Literature”: The JAMS Special Issue on Music, Race, and Ethnicity,” Blog Post for *Musicology Now*
- 2017 with Jonathan Sterne, “2 Campuses, 2 Countries, 1 Seminar: in Search of Good Pedagogy to Break the Sound Barrier in the Networked Classroom,” in *The Chronicle of Higher Education*, 25 October
- 2017 Review: MIMO (Musical Instrument Museums Online), *Journal of the American Musicological Society* 70, no. 2: 555-565
- 2015 “A Profile of Andrew McPherson,” *Keyboard Perspectives* VIII: 137-148
- 2015 “The Generous Ear”: Liner notes for Yotam Haber’s album *Torus* (Roven Records)
- 2014 “Perspectives on Critical Organology,” *Newsletter of the American Musical Instrument Society* 43, No. 1: 12-16.
- 2013 Review: Robin Blanton: *Johann Andreas Stein’s 1781 Claviorganum and the Construction of Art in Eighteenth-Century Augsburg*. Diss., Göteborgs Universitet, Göteborg, 2012 (Skrifter från musikvetenskap, Göteborgs universitet 100), *Swedish Journal of Musicology*.
- 2011 Editorial, *Eighteenth-Century Music* 8, no. 2: 175-177.
- 2004 “A Mozart Manuscript at Cornell University,” *Mozart Society of America Newsletter*, 8, no. 2: 10.

Papers and Colloquia

Keynotes and Distinguished Lectures

- 2026 TBD, Keynote Panelist, Society for Music Theory, Annual Meeting, Milwaukee, 5-8 November
- TBD, Keynote Speaker, Mondo Acustica Conference, Cremona, Italy 23-26 September
- 2024 “The Time Horizons of Musical Technology,” Keynote Address for the Musicological Society of Australia, 28-30 November. (Online conference).

- “Timbrelessness,” Northeast Conference of Music Theorists, Boston University, 19-20 April
- 2023 “Lessons from Avian Organology,” Keynote Lecture for the AMS Organology Study Group, Denver, 9-11 November
- “On the Edges of Technology,” *Instruments, Interfaces, Infrastructures: An Interdisciplinary Conference on Musical Media*, Harvard University, 11-13 May
- 2019 “Impossible Gluck, or the Future of Timbre,” Hollander Distinguished Lecture in Musicology, Michigan State University, 5 April.
- 2018 “Timbre Eternal,” *Timbre is a Many Splendored Thing*, McGill University, Schulich School of Music, 5-7 July
- 2017 “The Time Horizons of Musical Technologies,” University of Minnesota, Techniques of Listening, Music and Sound Studies Conference, 13-14 October
- 2015 “Instruments and Instrumentality,” CUNY Graduate Center Conference in Music, 17-18 April
- 2012 “Instrumental Riots,” McGill Music Graduate Student Society Symposium, 9-11 March

Invited Papers

- 2026 “Timbre and Time,” micro-talk for Aurality Hub, Tufts University, 25 April
- “Timbre, Technology, and Anti-Technology,” Colby College, 8 April
- “The Time of Musical Instruments,” New York University GSAS Department of Music’s Colloquium Series, 25 March [postponed due to contract faculty strike at NYU]
- 2025 “The ‘Timbrelessness’ of the String Quartet,” Colloquium Talk, Carrigan Lecture Series, University of Michigan, Ann Arbor, 2 October
- 2024 “The Mahlerian Shape of Timbre Studies,” *Gustav Mahler’s Sound: Between Creative Process, Performance, and Reception*, Gustav Mahler Research Center Dobbiaco, Grand Hotel Dobbiaco (Alto Adige, Italy), 17-20 July
- 2023 “Orchestral Listening on the Operatic Stage,” Symposium: *The Labours of Love: Resurrecting Haydn’s Orfeo*, University of Toronto, 27 May

- “Anti-technology in the Chamber,” *Chamber Scenes: Musical Space, Medium, and Genre c.1800*, Ira F. Brilliant Center for Beethoven Studies, San José, 18 February
- 2022 “On Musical Adequacy,” NIFTY Symposium led by Daniel Walden, 19 May
- “Instrumental Time,” Symposium: *The Crisis of the Present*, Academy of Creative and Performing Arts, Leiden University, 17 March
- “The Material and the Ethereal,” *Play | Pen Symposium*, Cornell University, 4 February
- 2021 “The Aging of Instruments in the Time of Chopin,” International Chopinological Congress: *Through the Prism of Chopin: Reimagining the 19th Century*, 1 December
- “Materiality’s Late Period,” *Beethoven at 251: From the Enlightenment to the Digital Age*, The Juilliard School, 22 October
- “Uncritical Organology,” Music Department Colloquium Series, Princeton University, 26 March.
- 2020 “Panpipe Etudes, or Against Timbral Certainty,” Department of Media and Culture Colloquium Series, Utrecht University, 12 November
- “On Instruments and Interfaces,” Heidelberg Centre for Advanced Transcultural Studies/Jilin University (Beijing), 21 October.
- “Papageno’s Panpipes, or a Theory of Timbral Ambivalence,” Peabody Conservatory, Colloquium Series, 29 September
- 2019 “Towards a Loving Neglect of Timbre,” Symposium in Honor of James Hepokoski, Yale University, 3-4 May
- 2018 “Impossible Gluck,” Eighteenth-Century Seminar, Mahindra Humanities Center, Harvard University, 26 September
- “Instruments and Order,” The Sound and Society Workshop, University of Chicago, 11 April
- 2017 “The Birth of Music’s Technological Past,” Columbia University, Department of Music Colloquium Series/Featured talk in *Reembodied Sound: A Symposium on Transducer-based Music and Sonic Art*, 7 April
- New Faculty Talk, Mahindra Humanities Center, Harvard University, 2 March

“Eighteenth-Century Orchestral Subtexts,” Columbia Faculty Seminar in Eighteenth-Century European Culture, 16 February

2016 “Mozart after the Canon,” Panel presentation at *The Future of Mozart Studies: Researching, Teaching, and Performing Mozart*, Twentieth-Anniversary Business Meeting of the Mozart Society of America, Vancouver, B.C. 4 November

“Musical Instrumentality and Mendacity,” University of Toronto, Department of Music Colloquium Series, 29 September

“Technological History and Dissonance in C. P. E. Bach’s Concerto for Harpsichord and Fortepiano,” *Cembalophilia: Hidden Histories of the Harpsichord*, organized by Westfield Center for Historical Keyboard Studies and the Department of Music, University of California Berkeley, 6 June

Panelist (Session “How New Technologies Become Old”): *A Seminar on Musical Instruments*, Edinburgh University, organized by Simon Frith, Matt Brennan, and Nick Prior, 8 April

“Music’s Technophilic Technophobia,” *Expressive Engines: Musical Technologies from Automata to Robots*, Rutgers University, 15 February

2015 “A Walk through the Instrumentarium of Music,” National Chung Kung University, 15 December

Symposium Participant: *Sound and Listening in Sino-Western Perspective around 1800*, National Chiao Tung University, Research Centre for the Humanities, Hsinchu, Taiwan 11 December.

“Instruments and Instrumentality,” National Chiao Tung University Institute of Music, Hsinchu, Taiwan 8 December

“Hearing Perfection,” *Testing Hearing: Science, Art, Industry*, Max Planck Institute for History of Science, Berlin, 4-5 December

“The Operatic Worlds of the Orchestra,” Opera Seminar Mahindra Humanities Center, 3 November

“Strange Devices and the Invention of Novelty,” *Our Own Devices: Tools of the Humanities*, MIT, 3 April

“Music and Instrumentality,” University of New Orleans, 6 March

- 2014 “The Invention of Newly Invented Instruments,” Princeton University, Department of Music, Colloquium Series, 4 December
- “The Work of Quirks,” *Quirk Historicism Symposium*, University of California, Berkeley, 31 October
- Panelist: “Touching Instruments: Technologies of the Keyboard,” *Sensation and Sensibility at the Keyboard in the Late Eighteenth Century*, Cornell University, 2-4 October.
- Panelist (Session, “Interfaces”), *Machine Fantasies*, Tufts University, 4-5 April
- “Music and as Object of Natural History,” Cornell University, Department of Music, Lenore Coral Memorial Lecture, 20 March
- 2013 “The Spectacular Orchestra,” Penn State University, part of “The Classical Music Project” lecture series, 11 December
- “Noise and Power,” University of Wisconsin Madison, School of Music, 3 May
- 2012 “Instruments and Control,” Yale University, Department of Music, 11 April
“Instrumentality and the Canon,” Temple University, 22 October
- “Orchestration in Exile,” Columbia Society of Fellows, 8 March
- 2011 “Timbre and the Birth of Aesthetics,” University of Chicago Colloquium Series, 21 October
- “Toward a New Organology” co-presented with John Tresch at the Osiris Workshop, Starkville, Mississippi, 17 September
- 2010 “The Idea of Timbre,” *The Sensations of Tone: Wave Physics and the Creative Arts*, Harvard University, 27 October
“Certain Science: Burney, Haydn, and Modern Music,” *Charles Burney, Musical Travel, and the Invention of Music History*, Cornell University, 12-14 March
- “Aesthetics as Technology,” presented at *Discourses of Music, Sound, and Film: A Meeting of Disciplines*, University of Austin, 14-17 February
- “Orchestral Revolutions,” Radcliffe Institute for Advanced Study (1 February)

- 2009 “Haydn and the Birth of the Orchestra,” Harvard Humanities Seminar, 18 November
- “The Real Museum of Musical Works,” Berkeley University, Department of Music Colloquium Series, 20 November
- “Lessons at the Ocular Harpsichord,” *Symposium in Honor of Neal Zaslaw*, Cornell University, 10 May
- “Orphic and Metamorphic: Instruments of Music and Science, 1750-1850,” with John Tresch, Penn Humanities Forum Public Lecture Series, 28 January
- 2008 “Making Musical Works,” Penn Humanities Faculty Forum, 30 September
- “Haydn’s *Creation* and Orchestral Polity,” Temple University, 26 March; also presented at Westminster Choir College, 22 April.
- 2007 “Haydn’s Chaos and Instrumental Freedom,” Princeton University, Department of Music Colloquium Series, 14 December
- “Of Ocular Harpsichords and Scarlet Trumpets,” University of Pennsylvania, Department of German Colloquium Series, 20 September
- “Herder and the Sensation of Sound,” *Herder, Music, and Enlightenment Symposium*, Jesus College, Oxford University, 6 January
- 2006 “Music as Social Common Capital,” Research Center for Social Common Capital Research Workshop, Doshisha University, Kyoto, Japan, 2 June
- “Ethereal Voices and Bombastic Noise: the Science of Sound in the Early 19th Century,” *The Cultural Landscape of the Organ: Between Music and Science, God and Society*, Cornell University, 4 February
- 2004 “Familiar, Grand, Pleasant, Ridiculous: E. T. A. Hoffmann and the ‘Higher Mechanics of Music,’” University of Minnesota School of Music Colloquium Series, 8 October

Conference Papers

- 2025 “In Defense of Timbrelessness” (Panel: “The Perils and Promises of Timbrephilia” organized with Joseph Auner, Juliet Glazer, and Alexander Hardan), American Musicological Society, National Meeting, Minneapolis, MN, 7 November

- “Papageno Among the Fowlers,” International Congress of History of Science and Technology,” 5 July
- 2024 “On the Aging of Instruments,” American Musical Instrument Society Annual Meeting, Phoenix, AZ, 18 May
- 2022 “Materiality’s Edges,” (Panel: “More than Material(s),” convened by Nicholas Mathew), International Musicological Society, Athens, Greece, 24 August
- 2021 “Papageno’s Immaterial Panpipes,” (Panel: “The Papageno Problem: the Artificial Life of Subjects and Objects in Opera” organized with Sarah Collins, Ellen Lockhart, and Nicholas Mathew) American Musicological Society, National Meeting, Virtual, 11-12, 20-21 November
- 2017 “Instrumentalities,” Galpin Society/AMIS Conference (Roundtable, organized by Gabriele Rossi Rognoni, “Organology and the others: cross-disciplinary methods applied to the study of musical instruments”), Edinburgh, UK, 3 June
- 2016 “Mendacious Technology,” American Musicological Society, National Meeting, Vancouver, BC. 5 November
- 2014 “The Invention of Newly Invented Instruments,” *From Bone Flute to Auto-tune*, University of California, Berkeley, 24-27 April
- 2013 “Music as an Object of Natural History,” Royal Music Association Annual Conference, London, UK, 20 September
- 2012 “Noise and Power: Haydn, Rossini, and Instrumental Riots,” *17th Biennial International Conference on Nineteenth-Century Music*, Edinburgh, UK, 28 June
- 2011 “Charles Burney’s Natural History: A Musical Empiricist Enters the Laboratory,” American Musicological Society, National Meeting, San Francisco, 11 November
- 2009 “Orchestral Revolutions: Haydn’s Legacy and the History of Effect,” American Musicological Society, National Meeting, Philadelphia, 14 November
- “Orchestral Revolutions: Haydn’s Legacy and the History of Music,” American Society for Eighteenth-Century Studies, (26-29 March), Richmond, Virginia; also presented at the Haydn Bicentenary Conference, Budapest and Esterháza, 27-29 May
- 2007 “Forging the Infinite Melody: Hoffmann and the Technology of the Perfect Sound,” panel: *A Feeling for the Machine: Technology and Affect in Europe, 1750-1830*,

- Society for the History of Technology, Annual Meeting, Washington D.C., 19 October
- “Against Philosophical Listening: Haydn’s *Creation* and the Discourse of Effect,”
Society for Music Analysis Study Day, Oxford, 10 February
- 2006 “Ethereal Voices and the Alternative ‘Absolute’ Music of the Early 19th Century,”
American Musicological Society, National Meeting, Los Angeles, 3 November
- “Sublimity and Sentimentality: The Birth of the Musical Canon and the Problem
of Kitsch,” Midwest Chapter of the American Society for 18th century studies,
Minneapolis, 13 October
- “The Sleep of Reason: Herder and the Perception of Music,” *Memorial Symposium
in honor of John M. Dolan*, University of Minnesota, 12 October
- “Manufactured Nature and the Alternative ‘Absolute’ Music,” *Instrumental Music
and the Industrial Revolution International Conference*, Cremona, Italy, 1-3 July
- “... This Little Ukulele Tells the Truth’: Indie Rock and Kitsch Authenticity,”
International Association for the Study of Popular Music, US Conference,
Murfreesboro & Nashville, 19 February
- 2005 “Paint Splatters and Ocular Harpsichords: the Metaphor of Color in Musical
Discourse,” Northeast Society for 18th-Century Studies, Fredericton, New
Brunswick, 2 October
- 2004 “The Orchestra Machine, Timbre, and the New Listener in the 18th Century,”
American Musicological Society, National Meeting, Seattle, 14 November; Also
presented at the British Society for 18th-Century Studies, 5 January, St. Hughs,
Oxford; Columbia University Conference in Music Scholarship, 31 January;
New-York- St. Lawrence Chapter AMS Meeting, Cornell University, 4 April]
- “Style, Structure, and Musical Transience in the Aesthetics of Kant and Herder,”
American Society for 18th-Century Studies (Panel: International Herder Society),
Boston, 24-28 March
- 2003 “Taming Sonority with Reason: Kant, Rousseau, and the Glass Harmonica,”
New York State- St. Lawrence Chapter AMS Meeting, McMaster University,
Hamilton Ontario, 27 April

“Taming Sonority with Reason: Kant, Rousseau, and Musical Aesthetics in the Late 18th Century,” British Society for 18th-Century Studies, St. Hughes, Oxford, 4 January

Sessions Chaired/Respondent

- 2025 Respondent for Mack Hagood, “The End of Listening,” Keynote lecture for Residual Noise, Brown University, 4 April
- 2023 Session chair and Respondent, Panel Discussion: “What do we talk about when we talk about Bach and Timbre?” Symposium: J.S. Bach and Timbre, UMass Amherst, 21-23 April
- Townsend Center for the Humanities, University of California Book Chat with Nicholas Mathew, 8 February (online)
- 2021 Session Chair, “Organology and Composition,” Indiana University Historical Performance Institute Fifth Annual Conference, 29 January
- 2020 Workshop Chair, “Histories of music pedagogy: techniques, institutions, epistemologies,” National meeting of the American Musicological Society (Virtual), 8 November
- 2016 Respondent to Etha Williams, “Musical Somnambulism: Eighteenth-Century Keyboard Playing and the Philosophy of Dreams,” Mahindra Humanities Workshop: “Panaesthetics: A Colloquium on the Visual Arts, Literature and Music,” Harvard University 9 March
- 2012 “Staging Music and Musicians in Eighteenth-Century Britain,” National meeting of the American Musicological Society, 3 November
- 2009 *Haydn Bicentenary Conference*, Panel: Analysis I, Budapest, 27-29 May
- 2009 Respondent, *Emergence, Rupture, Transformation* (Penn Graduate Humanities Forum Conference), Panel: “Around 1800,” 26 February
- 2009 Respondent to Kathy Lubey, “Aesthetic Pedagogies of John Cleland and William Hogarth,” Penn Humanities Forum, 24 February
- 2008 *Beethoven and Rossini: Crossing Musical Cultures*, Panel: Analysis and Reception III, Cambridge, 23-25 May

Collaborative Projects

Current and Future

- 2025-31 Advisory Board for REM@KE Project (“an interdisciplinary research project focused on a new integrated way of studying and experiencing musical instruments”), based in Cremona (IT), York (UK), and Göteborg (SE)
- 2024- Advisory Board, Communication Acoustics Lab, Queen Mary University of London
- 2018-25 Member, ACTOR (Analysis, Creation, and Teaching, of Orchestration) Seven-year project, led by Stephen McAdams (McGill University).

Past Collaborations

- 2024 AI Study Day, 26 September, co-organized with Marc Perlman and Enongo Lumumba-Kasongo, supported by the Humanities Initiative Fund from the Cogut Institute for the Humanities
- 2022-24 Advisory Board, RUDIMENTS (Reflective Understanding of Digital Instruments as Musical Entanglements), led by Andrew McPherson (Imperial College London)
- 2022-24 Member, NIFTY (New Instruments for Music Theory), led by Daniel Walden (Durham University)

- 2021 Sonic Circulations Workshop, organized with Emily McGregor and Arman Schwartz, 11 August (Zoom)

Organized and ran a workshop (Timbre Course Design) as part of the Third ACTOR workshop (with Alexander Rehding, Jennifer Beavers, Robert Hasegawa, Megan Lavengood, Judith Lochhead, Stephen McAdams, and Landon Morrison), 16 July (Zoom)

Brown University Sheridan Center START Seminar

- 2020 “Instruments and Instrumentalities”: A collaborative, distributed seminar with Jonathan Sterne (McGill University). First offered at Harvard in 2016 and featured in a Harvard Initiative for Learning and Teaching (HILT) Newsletter: Structuring intellectual collaboration and play. (April 8, 2019). *Into Practice*. Retrieved from <https://perma.cc/4HSN-AQNG>. Offered again in 2020 at Brown University through the Collaborative Humanities program at the Cogut Institution.
- 2018 “Musical Thought and the Scientific Imagination: a Study Day”: Day-long seminar co-organized with Emily MacGregor. Session chairs: Joseph Auner (Tufts University), Deirdre Loughridge (Northeastern University), and George Lewis (Columbia University).
- 2015 Co-organizer with Alex Rehding, *Making Sense of Timbre*: Radcliffe Exploratory Seminar, May 13-15

- 2013 Chair and Organizer: *Critical Organology*: alternate format panel for the National Meeting of the American Musicological Society, 7-10 November, 2013, Pittsburgh. Panelists: Joseph Auner (Tufts University), Eliot Bates (University of Birmingham), James Davies, (University of California, Berkeley), Jonathan De Souza (University of Western Ontario), Bonnie Gordon (University of Virginia), Ellen Lockhart (Princeton University), Deirdre Loughridge (University of California, Berkeley), Thomas Patteson (University of Pennsylvania), Roger Moseley (Cornell University)
- 2012 Participant in Radcliffe Exploratory Seminar “Sound Art” (Alexander Rehding & Brian Kane, organizers) 18-20 May 2012
- 2010 Co-organized *Three New Views on Orchestration* with Eugene Narmour (University of Pennsylvania, Emeritus), 15 October 2010.
- 2010 Co-wrote “A Sublime Invasion: Meyerbeer, Balzac, and the Opera Machine,” with John Tresch (History of Science, University of Pennsylvania, Penn), *Opera Quarterly* for a special issue on “Opera and Machines” edited by Bonnie Gordon.
- 2009 Co-lectured with John Tresch “Orphic and Metamorphic: Instruments of Music and Science, 1750-1850,” in the Penn Humanities Forum Public Lecture Series
- 2008 Organized *Herder, Music, and Enlightenment: An International, Interdisciplinary Symposium* held at the Penn Humanities Forum 11-13 April 2008. Keynote speakers: Philip Bohlman (University of Chicago), Lydia Goehr (Columbia University) Participating disciplines included Musicology, Ethnomusicology, History, History of Science, German Studies, and Philosophy.
- 2008 Co-taught Music 750/STSC 418: Instruments of Music and Science with John Tresch, History and Sociology of Science, University of Pennsylvania

TEACHING

Brown University

Graduate Courses

- MUSC 2026: Timbre, Fall 2019 (7 students), Fall 2023 (12 students)
HMAN 2400Z: Instruments and Instrumentalities, Fall 2020, with Jonathan Sterne (26 students)
MUSC 2080E: Historiography of Music, Fall 2021 (10 students), Fall 2025 (3 students)

Undergraduate Courses

- Music 0900: Haydn and Mozart, Spring 2020 (3 students)
Music 021K: Enlightenment Musical Utopias, Spring 2021 (9 students)
Music 0070: 1000 Years of Listening, Spring 2022 (22 students); Spring 2025 (18 students); Spring 2026 (21 students)

Independent Studies

Music 1970: Fall 2020 (1 student), Spring 2021, (1 student), Fall 2022 (1 student),
Fall 2024 (1 student)
Music 2980: Fall 2020 (1 student), Spring 2021 (2 students), Fall 2021, (1 student),
Fall 2022 (1 student), Spring 2024 (2 students), Fall 2024 (3 students), Spring 2025
(2 students)

Harvard University

Undergraduate Courses

Music 1: 1000 Years of Listening, Spring 2015, Spring 2016, Spring 2017, Spring
2019
Music 192r: Haydn and Mozart, Spring 2015

Graduate Courses

Music 216r: Instruments and Instrumentality, Fall 2014
Music 241r: Sound Studies, Spring 2016 (with Jonathan Sterne)
Music 201a: Introduction to Musicology, Spring 2018
Music 250hf: Graduate Pedagogy, Fall 2018 and Spring 2019

Independent Studies

Diane Oliva (Spring 2015); Kai Finlayson (NYU, Fall 2014)

University of Pennsylvania

Undergraduate Courses

Music 16 Freshman Seminar: Authenticity and Kitsch in Music, Fall 2007; Sound
Art, Fall 2013
Music 30 (1000 Years of Listening); Fall 2006, Spring 2007, Fall 2007, Fall 2008,
Spring 2009, Fall 2010, Fall 2011, Spring 2012, Fall 2013.
Music 27 Haydn and Mozart, Spring 2009, Fall 2010, Fall 2011
Music 122 (Music 1600-1750), Spring 2007
Music 123 (Music 1750-1850), Spring 2008
Music 130: Introduction to European Art Music, Fall 2012, Spring 2014
Music 330 (Honors in Music History):
Alex Nagle: Music of the English Baroque
Matthew Ricci: Leopold Stokowski and Musical Modernism

Graduate Courses

Music 740: Haydn's *Creation*, Fall 2006; Haydn's London Symphonies, Spring
2011; New Organologies, Spring 2012
Music 750 Instruments of Music and Science (cross-listed STSC 418), co-taught
with John Tresch, HSS, Spring 2008; E. T. A. Hoffmann, Fall 2012
Music 608: Writing About Music, Fall 2008, co-taught with Carolyn Abbate.
Music 790: Sound Studies/Sound Art, Fall 2013
Music 799 Guided Readings/Independent Studies in Music Scholarship:
Thomas Patteson: Timbre in post-1950s Electronic Music (Fall 2007)
Deirdre Kelly: Technologies of Music (Fall 2007)
Ian MacMillen: Timbre and Local Color (Fall 2007)
Lauren Jennings: Music in Moravian Culture (Fall 2008)
Suzanne Bratt: 18th-Century Musical Aesthetics (Fall 2008)
Ke-Chia Chen: Intro to Musicological Research (Fall 2011)

Daniel Villegas Vélez: 18th-Century Historiography (Fall 2012)

Preceptorials

2012 904.001 Orchestras and Orchestration: An Evening at the Philadelphia Orchestra, 9 February

Guest Teaching

2026

“Instruments and Instrumentalities,” Delphi Academy of European Studies, Delphi, Greece, 20-24 July

2024 Tutor (Workshop title “Timbre Worlds”), 2nd Edition of the Timbre and Orchestration Summer School, 12-15 July, Vancouver, Canada

2014 Visiting Associate Professor, Guest Graduate Seminar: *Instruments and Things*, NYU, Spring Semester

Guest Seminars

2025 Guest seminar speaker in “Music and Contemporary Life” (Instructor: Juliet Glazer), Boston University, 9 October

Guest seminar speaker in “The Invention of Sound (Instructor: Nicholas Mathew), UC Berkeley, 29 September

Guest seminar speaker in “Cultural Organology” (Instructor: Brian Wright), University of North Texas College of Music, 28 August.

Organology Study Group Workshop (Virtual): Session on Organology and Pedagogy, 9 April

Guest seminar speaker in “Music Across Media: From Orpheus to Nintendo” (Instructor: Edgardo Salinas), Julliard School of Music, 26 February

2023 Guest seminar speaker in “Instruments, Individuals, and Infrastructures: Topics in Music, Technology, And Society” (Instructor: Erik Broess), Boston University, 31 October

2022 Guest seminar speaker for “Resonance” (Instructor: Caroline Jones) MIT, 20 September

2021 Guest seminar leader (“The Eighteenth-Century Orchestra”) for “Applied Orchestration” (Instructor: Chris Rogerson), Curtis Institute of Music, 13 October
Guest seminar leader for “Music Studies in a Changing World: Topics in Health, Technology, Environment” (Instructor: Christine Dang), New York University, 14 April

2020 Guest seminar speaker for “Issues in Historiography and Criticism,” (Instructor: Arman Schwarz) King’s College London, 12 November

Guest seminar speaker for “Music and Materiality,” (Instructor: Abigail Fine) University of Oregon, 13 April

2018 Guest seminar speaker for “Resonance,” (Instructor: Caroline Jones) MIT, 20 September

2016 Guest seminar leader for Music 27: The Sonic Spectrum, (Instructor: Clara Latham), Dartmouth College, 21 January.

- 2015 Guest lecture “The 18th-century Symphony: Polyps and Orchestral Color” for Music 97b, Harvard University (given again in Spring 2017)
- 2015 Object presentation (The Lyre Guitar) in Laurel Urlich’s Tangible Things Course, Harvard University, 26 March
- 2014 “Inventing Resonance and Auditory Memory,” MIT, 11 September.
- 2014 “Instruments and Invention,” Cornell University, 21 March.
- 2012 “Instrumentality, Noise, and Power,” Temple University, 22 October.
- 2012 Guest seminar leader, Haydn’s London Symphonies (Instructor: James Webster) Cornell University, 6 April

Public Lectures

- 2014 “Wondrous Tones,” The Observatory, Brooklyn, NYC, 7 May.
“Instruments and Order: In Search of ‘Nature Music,’” Wagner Free Institute of Science, Philadelphia, 6 March.
- 2011 “Truly Classical,” pre-concert lecture for the Philadelphia Orchestra, 31 March, 1, 2 April.
- 2008 “Listening to Greatness: the Orchestra of Haydn’s *Creation*,” Princeton Public Library, for Princeton Pro Musica, 17 October.
“The Idea of the Orchestra,” pre-concert lecture for the Philadelphia Orchestra, 26 & 30 September.
“A History of Automatic Music,” Kelly Writers House (University of Pennsylvania), as part of a panel discussion for a photography exhibit by Erica Baum, *Word Each to Cling I*, 11 September.
- 2005 “The Premiere of Gershwin’s *Rhapsody in Blue*,” Tompkins County Lifelong Learning Program, 19 May.
- 2003 “The Glass Harmonica and 18th-Century Musical Culture,” Tompkins Country Lifelong Learning Program, 28 October.

Undergraduate Advising & Thesis Evaluation

- 2026 Honors Thesis Reader, Dina Pfeffer (Brown, Music)
- 2024-25 Honors Thesis Reader, Maya Silver-Lewis (Brown, Music)
- Fall 2023 Capstone Advisor, Zach Rogers (Brown, Music)
- 2022-23 Honors Thesis Advisor, Hiroako Cho (Brown, Music)
- 2020-21 Honors Thesis Advisor: Isabel Vazquez (Brown, Music)
- 2019- Concentration Advisor, Music Department
- 2019-20 Honors Committee Member: Sofia Frohna (Brown, Music)
- 2018-19 Thesis Advisor: Ethan Craigo (Harvard; Music and Computer Science)
- 2017 Thesis Reader: Sarah Yeoh-Wang (Harvard; Music and English)
- 2016 Thesis Reader: George Ko (Harvard; Performance Thesis), Henry Burnam (Harvard; Music)
- 2008-9, 11-12 Pre-major Advisor, University of Pennsylvania
- 2012 Thesis advisor for Matthew Ricci (UPenn Music; project: “Stokowski the Modernist”); received the Rose Research Award from the Center for

Undergraduate Research at Penn and the Phi Beta Kappa Senior Thesis Award).

Graduate Advising

Current Chair:

Alexander Hardan (Musicology/Ethnomusicology, Brown; co-chair with Joshua Tucker),

Devanney Haruta (Musicology/Ethnomusicology, Brown; co-chair with Marc Perlman)

Annie Kim (Musicology/Ethnomusicology, Brown)

Ravi Krishnaswami (Musicology/Ethnomusicology, Brown; co-chair with Jonathan Sterne, McGill University),

Shirley Mak (Musicology/Ethnomusicology, Brown; co-chair with Marc Perlman)

Past Chair:

John Dilworth, “Dispersing Musical Knowledge: Media and Oratorio Culture in Britain, 1840-1900,” (Musicology, Harvard; Co-chair with Carolyn Abbate, defended 18 February 2022)

Etha Williams, “The Keyboard as Sensorium: Pedagogy, Pleasure, and Philosophies of the Body, ca. 1750-1800” (Historical Musicology, Harvard; Co-chair with Carolyn Abbate, defended 4 November 2021)

Diane Oliva, “Earthquakes in the Eighteenth-Century Musical Imagination” (Historical Musicology, Harvard, defended 29 April 2020)

Suzanne Bratt, “Obligato / Obligé: A Musical Etymology” (Musicology, PhD, UPenn, defended 20 April 2017)

Thomas Patteson, “Instruments for New Music” (Musicology, PhD, UPenn, defended 12 May 2013)

Daniel Nelson, “Boulez and Science,” (Composition; UPenn, PhD essay, 2009).

Lucy Shanno, “Composing with Recording in Mind: An Analytic Approach” (Music Theory, PhD, UPenn, completed August 2007)

Current Reader: Luca Battioni (Italian Studies, Brown), Nick Bentz (MMC, Brown), Inga Chinilina (MMC, Brown), Jay Loomis (Musicology/Ethnomusicology, Brown), Jacob Sokolov-Gonzalez (MMC, Brown), Anna Wright (Musicology/Ethnomusicology, Brown)

Past Reader: Hayley Fenn (Musicology, Harvard, 2022) Joseph Fort (Music Theory, Harvard, 2015), Elizabeth Flemming (Musicology, CUNY, 2019), Lee Gilboa (MMC, Brown, 2025), Julie Glazer (Anthropology and Music, UPenn, 2025), Roger Grant (Music Theory, UPenn, 2010), Lauren Jennings (Music History, UPenn, 2012), Lily Kass (Music History, UPenn, 2017), Deirdre Loughridge (Music History, UPenn, 2012), Alana Mailes (Musicology, Harvard, 2021), Evelyn Owens Malone (Music History, UPenn, 2016), Joshua Navon (Musicology, Columbia University, 2019), MyungJin Oh (Musicology, Rutgers), Joseph Pfender (Musicology, NYU), Frederick Reece (Music Theory, Harvard,

2018), Jessica Shand (MA student, MIT Media Lab), Charlie Shrader (MA, Music History, UPenn), Daniel Villegas Vélez (Music History, UPenn, 2016), Katherine Freeze Wolf (Musicology/Ethnomusicology, Brown 2023), Amber Vistein (MMC, Brown, 2022)

MA Advising:

Luca Battioni (Musicology/Ethnomusicology, Brown, Co-Chair with Joshua Tucker), 2024-25

Annie Kim (Musicology/Ethnomusicology, Brown), 2022-23

Jessica Shand (Media Arts and Sciences, MIT), 2023-24

External Examiner (Opponent): Robin Blanton (“Johann Andreas Stein's 1781 Claviorganum and the Construction of Art in Eighteenth-Century Augsburg”) University of Gothenburg (Sweden); PhD defense, 4 May 2012

DEPARTMENTAL & UNIVERSITY SERVICE

Brown University

2019-22, 23-2026	Department Chair, Music
2023-2025	Research Achievement Awards Committee
2025	Music Studies Working Group Organizer
2023-24	Humanities Initiative Scholar Selection Committee
2023	Research Achievement Awards Committee
	BAI Planning Committee
	Search Committee Chair (Assistant Professor of Musicology/Ethnomusicology)
2022, 2025	BAI Fitt and R&D Grants Review committee
2022	Search Committee Chair (AMP Piano Director)
2021-22, 23-2021-23	Brown Arts Initiative, Arts Chairs Committee
2019-22	Governing Board Member, Brown Arts Institute
	Graduate Professionalization Workshops, Music Department
2019-21	Brown Arts Initiative, Executive Committee Member
2019-22	Search Committee (Director of Jazz Studies)
2019-20	Search Committee (BAI Artistic Director)

Harvard University

2018-2019	Director of Undergraduate Studies
Fall 2017	Faculty speaker for the Harvard Association for US-China Relations Harvard Week luncheon
2017-2019	HILT (Harvard Initiative for Learning and Teaching) Grant Committee
Spring 2017	Dissertation Prospectus Workshop for Historical Musicology Students

- 2015 Faculty advisor for CHSI exhibit “Radio Contact: Tuning into Politics, Technology, and Culture” (2016)
2014-2016 Christoph Wolff Fund for Music Committee
Spring 2015 GSAG Research/Merit Fellowship Faculty Committee

University of Pennsylvania

- 2013-2014 Undergraduate Chair
2013-2014 Member of Working Group: Humanities in the Digital Age
2012-2014 Member of the Arts and Culture Faculty Committee
2012-2014 Phi Beta Kappa Advisory Board
2006-07, 2011-12, 2013-14 Graduate Admissions Committee, Music Department
2008-09, 2011-2014 Faculty Advisor for Colloquia Series
2008-09, 2010-2011 Graduate Exam Committee
2007-09, 2012-14 PHF Postdoctoral Fellowships Committee
2007-08 Music 10 Committee
2007 Penn Reading Project Discussion Leader, 2007

DISCIPLINARY SERVICE

- 2026 Review Committee, 4th International Conference on Timbre (Montreal, July 2026)
2025-2027 Editorial Board, *Women and Music*
2024-2027 Development Committee, American Musicological Society
2024 Program Committee Member, American Handel Society
2023-26 Board of Directors, American Musicological Society (elected)
2023-24 Committee on Committees, American Musicological Society
2021-25 Nicholas Bessaraboff Prize Committee, American Musical Instrument Society, Awarded for the Most Distinguished Book; Committee Chair 2023-24
2020- Cambridge University Press “Elements” Series, Advisory Board Member for “Music and Musicians, 1750-1850”
2020-26 Board of Governors, American Musical Instrument Society
2020-23 Alvin H. Johnson AMS 50 Dissertation Fellowship Committee Member
2020 Member of the International Scientific Committee for the Timbre 2020 Conference
2019-21 Member of the Editorial Board of *Women & Music: A Journal of Gender and Culture*
2019 Member of Scientific Committee for the 5th Annual Conference of *Tracking the Creative Process in Music*, Nova University, Lisbon, October 2019
2018 Member of the International Scientific Committee for the 2018 conference, “Timbre is a Many Splendored Thing”
2018 Member of the AMS Program Committee (San Antonio)
2017- Member of the Editorial Board of *Keyboard Perspectives*
2017-22 Member of the Editorial Board of the *Journal of American Musicological Society*

- 2015-18 Visiting Committee Member, Musical Instrument Collection, Museum of Fine Arts, Boston
- 2015-2017 AMS Pisk Prize Committee; 2017 Chair
- 2014 Participant, University of California, Berkeley Curriculum Revision Roundtable, March 14-15
- 2012 AMS Council Nominating Committee
- 2010-2012 AMS Council
- 2008-2016 Member of the Editorial Board of *Eighteenth-Century Music*

Reviewing for Funding Bodies

- Social Sciences and Humanities Research Council of Canada, 2013
- Einstein Foundation, 2013
- American Academy in Berlin, 2019
- Princeton Institute for Advanced Study, 2019-2023
- Radcliffe Institute for Advanced Study, 2019- 2025
- Swiss National Science Foundation, 2020, 2021

Reviewing for Presses

- Routledge Press, 2019
- Bloomsbury Press, 2018, 2020
- Cambridge University Press, 2012, 2016
- Oxford University Press, 2014, 2016, 2021, 2024, 2025
- Routledge Press, 2015
- University of California Press, 2015, 2021
- University of Chicago Press, 2017, 2020, 2021

Reviewing for Journals

- Atlantic Studies, 2025
- Eighteenth-Century Music, 2008, 2015, 2016, 2023
- Journal of the American Musicological Society, 2007, 2015, 2017, 2021, 2023, 2025
- Journal of Musicology, 2017, 2019
- Music and Science, 2025
- Opera Quarterly, 2018
- Sound Studies, 2025
- Women & Music, 2017, 2020

Tenure and Promotion Reviewing

- Boston College, Columbia University, Dartmouth College, UC San Diego, UC Berkeley, University of New Orleans, University of Oregon, University of Toronto, New York University, University of Cambridge Yale University

RELEVANT PROFESSIONAL EXPERIENCE

Fall 2017: Musical Supervisor for *No More, America*, 13-minute film, directed by Peter Galison, for the Philosophy Chamber: Art and Science in Harvard's Teaching Cabinet,

1766-1820, Special Exhibitions Gallery, Harvard Art Museum and The Hunterian, University of Glasgow.

Summer 2005: Research Assistant for Neal Zaslaw (Project: new edition of the Köchel catalog of Mozart's works)

2004-2005: Writer for the Cayuga Chamber Orchestra Program Series

Fall 2003: Research Assistant for Neal Zaslaw (Project: artistic direction of the St. Paul Chamber Orchestra)

November 2003: Music/Sound Designer for *The Male Animal* by James Thurber, directed by Magda Romanska at Cornell University.

November 2002: Music/Sound Designer for *The Blue Room* by David Hare, directed by Magda Romanska at Cornell University.

Fall 2002: Co-curator, exhibit: "Mozart and the Keyboard Culture of His Time," in Kroch Library, Division of Rare and Manuscript Collections.

Summer 2002: Research Assistant for Neal Zaslaw (Project: new edition of the Köchel catalog of Mozart's works.)

2001-2002: President of Philomela, Cornell Music Department Graduate Student Organization.