

*Curriculum Vitae*

**Alison Clark DeSimone**

Associate Professor of Musicology

UMKC Conservatory • University of Missouri–Kansas City

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## **Education**

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**Ph.D., Historical Musicology**

2013

University of Michigan. Ann Arbor, Michigan

Dissertation: “The Myth of the Diva: Female Opera Singers and Collaborative Performance in Early Eighteenth-Century London.” A study of how professional female singers contributed to the creation, production, and reception of Italian opera in London between 1700 and 1720.

Committee: Louise K. Stein (chair), James Borders, Steven M. Whiting, John A. Rice, and Dena Goodman

**B.A., Music, with honors**

2007

Russian Studies minor.

Vassar College. Poughkeepsie, New York

## **Academic Appointments**

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Associate Professor of Musicology

2021 - present

Assistant Professor of Musicology

2015 - 21

Affiliate Faculty, Race, Ethnicity, and Gender Studies

Member, Humanities Consortium

UMKC Conservatory, University of Missouri–Kansas City

*Undergraduate courses:*

Muse - ANCH 103/CONS 151 (A general education course designed to introduce freshman music majors to music as it relates to social and identity topics, focusing on classical, jazz, and popular music.)

History of Music in Western Civilization I - CONS 351 (A chronological study of genres and styles from western music history, starting with the Ancient Greeks and ending with the death of J.S. Bach in 1750.)

History of Music in Western Civilization II - CONS 352 (A chronological study of genres and styles from western music history, starting with the early Classical period and ending in the present day.)

Independent Study - CONS 490 (An individual directed study on the history of the harpsichord and performance practice technique.)

*Graduate courses and seminars:*

- Music History Review (Early) – CONS 422a (A review course of styles and genres in preparation for doctoral comprehensive exams.)
- Music History Review (Late) – CONS 422b (A review course taught jointly with CONS 352, focusing on styles and genres in preparation for doctoral comprehensive exams.)
- Opera History – CONS 5547 (A survey of western opera from the late sixteenth century to the twenty-first century.)
- Music of the Renaissance – CONS 5555 (A survey of Renaissance music starting in the late fourteenth century and ending in the early seventeenth century, with special emphasis on the intersections of style, genre, and culture.)
- Music of the Baroque Era – CONS 5556 (A survey of Baroque music starting in the late sixteenth century and ending around 1750, with special emphasis on the intersections of style, genre, and culture.)
- Introduction to Research & Bibliography in Music – CONS 5593 (A required course for all entering MM and DMA students, focusing on research methods, primary sources, and writing techniques.)
- Research Problems – CONS 5598 (Individual directed study with graduate students focusing on a topic relating to their musicology thesis.)
- Special Topics – CONS 5590 (Seminar on Gender & Music Before 1800, focusing especially on female composers and performers, as well as the history of the castrato.)
- Special Topics – CONS 5590 (Seminar on Handel and His World, a course that studied Handel's musical context from diverse cultural, social, and economic perspectives.)
- Special Topics – CONS 5590 (Seminar on the Oratorio, a course that surveyed the history of the oratorio from the Renaissance to the present day and focused on specific social and cultural issues.)
- Special Topics – CONS 5590 (Seminar on Musical Entrepreneurship in the Baroque Period, a course that looks at the business decisions that composers, instrumentalists, and singers had to make as professionals.)

**Visiting Assistant Professor of Musicology**  
College–Conservatory of Music, University of Cincinnati

2014 – 15

*Undergraduate courses:*

Music History II (A music history survey course focusing on styles and genres in the Baroque and Classical periods.)

*Graduate courses:*

- Women and Musical Life in the Baroque Period (A seminar focusing on issues of gender and performance in the early modern era.)
- Singers, Singing Practices, and Vocal Music in the Baroque Era (A seminar focusing on vocal repertoires of the early modern era.)
- Virtuosity, Music, and Culture in the Long Seventeenth Century (A seminar focusing on issues of performance practice and culture of the Baroque period.)

**Adjunct Assistant Professor of Music**  
Albion College (Albion, Michigan)

Winter 2014

*Undergraduate courses:*

Music History I (A music history survey course focusing on styles and genres in the Medieval, Renaissance, Baroque, and Classical periods.)

**Lecturer in Musicology**

2013 – 14

School of Music, Theatre & Dance, University of Michigan (Ann Arbor, Michigan)

*Undergraduate courses:*

Appreciating Opera (A non-majors course on opera history with a focus on cultural themes such as politics, economics, virtuosity, and contemporary performance.)

Handel and His Collaborators (A senior seminar focusing on Handel's music from the perspective of his collaborations with other composers, performers, and patrons.)

*Graduate courses:*

Music of the Baroque Era (A graduate survey course focusing on styles and genres from 1600–1750.)

History of Opera to 1800 (A graduate survey course focusing on the early history of opera from its invention in the late sixteenth century through Mozart.)

### **Pedagogical/Professional Training**

University of Missouri Faculty Scholars Program

2016 – 17

Preparing Future Faculty Seminar, University of Michigan

May 2013

Music History Pedagogy Course, University of Michigan

Fall 2007

## **Publications**

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### **Monographs**

Alison DeSimone, *The Power of Pastiche: Musical Miscellany and Cultural Identity in Early Eighteenth-Century England* (Clemson, S.C.: Clemson University Press, 2021).

Reviewed by Vanessa Rogers for the North American British Music Studies Association

Reviewed by Paula Maust for the American Handel Society Newsletter

### **Edited Essay Collections**

Alison DeSimone and Matthew Gardner, *Music and the Benefit Performance in Eighteenth-Century Britain* (Cambridge: Cambridge University Press, 2020).

Reviewed by Stephanie Carter in the *Journal of Eighteenth-Century Studies*

Reviewed by Graydon Beeks in the Society for Eighteenth-Century Music Newsletter

Reviewed by Andrew Pinnock in *Early Music*

Reviewed by Lizzy Buckle, Sandi-Jo Malmon, and Colin Coleman in *Fontes Artis Musicae*

### Peer-Reviewed Articles and Book Chapters

Alison DeSimone and Amy Dunagin, eds., “Consuming Foreign Music and Dance in Eighteenth-Century England,” special issue of *Studies in Eighteenth-Century Culture* 50 (2021): 121-25.

“Musical Virtue, Professional Fortune, and Private Trauma in Eighteenth-Century Britain: A Feminist Biography of Elisabetta de Gambarini (1730–65),” *Journal of Musicological Research* 40, no. 1 (2021): 5–38.

“Strategies of Performance: Singers, Benefit Concerts, and Italian Opera in Early Eighteenth-Century London,” in *Music and the Benefit Performance in Eighteenth-Century Britain*, eds. Alison DeSimone and Matthew Gardner (Cambridge: Cambridge University Press, 2019), 162–84.

“‘Lov’d at Home, and Fear’d Abroad’: The War of the Spanish Succession in Song and On the Stage,” *Händel Jahrbuch* (2019): 201–13.

“Equally Charming, Equally Too Great: Female Rivalry, Politics, and Opera in Early Eighteenth-Century London” *Early Modern Women: An Interdisciplinary Journal* 12, no. 1 (2017): 73–103.

“Musical Migration: The European Impact of Corelli’s Op. 6,” *A-R Online Music Anthology* (2017), [www.armusicanthology.com](http://www.armusicanthology.com).

“Handel’s Greatest Hits: The Composer’s Music in Eighteenth-Century Benefit Concerts,” *American Handel Society Newsletter* (Fall 2016).

“Médée et son pouvoir’: Music and Dramatic Structure in Marc–Antoine Charpentier’s *Médée*,” *The Opera Journal* XLI, Nos. 3&4 (2008 [backdated from 2011]), 3–26.

### Accepted

**Book Chapter:** “Female Musical Entrepreneurship in the Eighteenth Century,” proposal accepted for an essay collection, *Women and Music in Georgian Britain*, eds. Linda Zionkowski and Mimi Hart (provisional acceptance at Bucknell University Press).

**Article:** “Beauty, Voice and Wit: Learning Courtship and Sex Through Song in Early Eighteenth-Century England” (*Studies in Eighteenth-Century Culture*, forthcoming 2022).

### Under Review

**Article:** “Handel as Miscellany” (under review at *Eighteenth-Century Music*, fall 2021)

**In Preparation**

**Book Chapter:** “Singing About Sex: Songs as Pornography in Early Eighteenth-Century England,” accepted provisionally for inclusion in *The Routledge Companion to Early Modern Music & Literature*, ed. Katharina Clausius and Rachael Durkin

**Article:** Sophie Benoist’s Commonplace Book in the LaBudde Special Collections at UMKC (currently researching)

**Monograph:** Female Musical Entrepreneurship in Eighteenth-Century Britain (currently researching)

**Book Reviews**

“Oskar Cox Jensen, *The Ballad-Singer in Georgian and Victorian London* (Cambridge: Cambridge University Press, 2021),” reviewed for the North American British Music Studies Association, winter 2022.

“David Kimbell, *Handel on the Stage* (Cambridge: Cambridge University Press, 2016),” *Society for Eighteenth-Century Music Newsletter* (Spring 2019): 8-9.

“Colin Timms and Bruce Wood, eds., *Music in the London Theatre from Purcell to Handel* (Cambridge: Cambridge University Press, 2017),” *Journal for Eighteenth-Century Studies* (2018): 477-9.

“Sandra Mangsen, *Songs Without Words: Keyboard Arrangements of Vocal Music in England, 1560-1760* (Rochester: University of Rochester Press, 2017),” *Notes* 75 (Fall 2018): 81-4.

“Richard Semmens, *Studies in English Pantomime, 1712-1733* (Hillsdale, NY: Pendragon Press, 2016),” *North American British Music Studies Association Reviews* 4, no. 2 (Fall 2017): 12-13.

“Janet K. Page, *Convent Music and Politics in Eighteenth-Century Vienna* (Cambridge: Cambridge University Press, 2014),” *College Music Society* 57 (2016). Online publication.

“Ralph Kirkpatrick: *Letters of the American Harpsichordist and Scholar*, ed. Meredith Kirkpatrick (Rochester, NY: University of Rochester Press, 2014),” *Notes* (September 2016), 111-13.

“Martha Feldman, *The Castrato: Reflections on Natures and Kinds* (Berkeley: University of California Press, 2015),” *Echo: A Music-Centered Journal*, January 2016. Online publication.

“Sarah McCleave, *Dance in Handel’s London Operas* (Rochester, NY: University of Rochester Press, 2013),” *Notes* (March 2015), 517-19.

**Conference Reports**

“2019 Conference of the American Handel Society,” *Eighteenth-Century Music* (Fall 2019): 200–3.

**Program Notes**

“Europe Dances: 1500–1700,” *Hespèrion XXI* with Jordi Savall (Notes for Friends of Chamber Music, Kansas City, MO, February 10, 2017).

**Review and Referee Experience**

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**Reviewer**

Reviewed an article for <i>The Journal of Folklore Research</i>	2021
Reviewed an article for <i>Literature Compass</i>	2020
<i>Oxford History of Western Music</i> , “Classical Period” (reviewed for Oxford University Press)	2020
Reviewed an article for <i>The Eighteenth Century: Theory and Interpretation</i>	2019
<i>Music in the Classical Period</i> (reviewed for Routledge)	2016

**Referee**

International Association on Women in Music, Adjudicator Pauline Alderman Awards for Outstanding Scholarship on Women in Music	2020
J. Merrill Knapp Fellowship Adjudicator American Handel Society	2020
Freiburg Institute for Advanced Studies (FRIAS), Germany, Adjudicator Junior Fellowships in “Eighteenth-Century Music, Aesthetics and Criticism, Reception History, Nationalism, and the Sociology of Music”	2016

**Student Service**

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**Master’s and Doctoral Committee Service**

<i>Chair of Committee</i>	
Blake Johnson (M.M. in Musicology)	ongoing
Erin Gilmore (M.M. in Musicology)	ongoing
Daniel Shineberg (D.M.A. in Flute Performance)	2021
Lacie Eades (M.M. in Musicology)	2021
Gözde Çakir (D.M.A. in Flute Performance)	2020
Jordan Voth (D.M.A. in Piano Performance)	2020
Lydia Bechtel-Edmonson (M.M. in Musicology)	2020
Lauren Harris (D.M.A. in Horn Performance)	2020
Nicole Deuvall (D.M.A. in Horn Performance)	2019
Brooke Ferrell (M.M. in Musicology)	2017

*Committee Member*

Estarah Berciunas (D.M.A. in Vocal Performance)	ongoing
Lauren Sutherland (D.M.A. in Vocal Performance)	ongoing
Ariel Downs (D.M.A. in Vocal Performance)	ongoing
Dana Sloter (D.M.A. in Clarinet Performance)	2021
Aniello Barone (M.M. in Vocal Performance)	2021
Gabriel Lewis-O'Connor (D.M.A. in Choral Conducting)	2021
Nick Gillock (M.M. in Musicology)	2021
Gabriella Roderer (M.M. in Musicology)	2021
Bryanna Beasley (M.M. in Musicology)	2021
Alex Shannon (M.M. in Music Theory)	2021
Jared Cummings (M.M. in Saxophone Performance)	2021
Kenton Lanier (M.M. in Musicology)	2020
Aaron Bunnell (M.M. in Vocal Performance)	2020
Nicholas Navarre (M.M. in Vocal Performance)	2020
Courtney Bostwick (M.M. in Vocal Performance)	2020
Josh Hannon (M.M. in French Horn Performance)	2020
Matthew Harms (M.M. in Oboe Performance)	2020
Eric Giles (M.M. in Oboe Performance)	2020
Jonathan Booker (D.M.A. in Composition)	2020
Po Sim Head (M.M. in Musicology)	2019
Grace O'Dell (M.M. in Musicology)	2019
Logan Contreras (D.M.A. in Vocal Performance)	2019
Garrett Rigsby (D.M.A. in Orchestral Conducting)	2019
Brandon Crawford (M.M. in Clarinet Performance)	2018
Bianca Kumar (M.M. in Oboe Performance)	2018
Thou Yang (M.M. in Choral Conducting)	2018
Blaise Rothwell (M.M. in Percussion)	2018
Joshua Maize (D.M.A. in Choral Conducting)	2018
Devin Morton (D.M.A. in Oboe Performance)	2018
Victoria Olson (M.M. in Voice Performance)	2017
Rabyia Ahmed (M.M. in Horn Performance)	2017
Aurélien Bocard (M.M. in Musicology)	2017
Jay Carter (D.M.A. in Vocal Performance)	2017
Bráulio Bosi (D.M.A. in Guitar)	2016
William Keene (M.M. in French Horn)	2016

**Undergraduate Mentorship**

Nina Cherry (B.M. in Music Theory and Performance), SUROP supervisor	2021
Jessica Wikle (B.A. in Music), independent study supervisor	2018
James Taylor (B.M. in Percussion Performance), work study supervisor	2017 – 18

**Outside Reader**

Ashley Ann Greathouse (Ph.D. in Musicology, University of Cincinnati-CCM)	ongoing
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## Awards and Honors

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UMKC Trustees Faculty Scholar Award	2020
Prize awarded to a UMKC pre-tenure faculty member for excellence in research.	
Ruth Solie Prize for Outstanding Article on British Music (NABMSA)	2018
Prize awarded for “Equally Charming, Equally Too Great: Female Rivalry, Politics, and Opera in Early Eighteenth-Century London,” <i>Early Modern Women: An Interdisciplinary Journal</i>	
UMKC Friends of the Conservatory of Music and Dance Faculty Excellence Award	2017
Prize awarded for “outstanding pre-tenured or non-tenure-track professor who has made significant contributions to the Conservatory.”	
Walter L. Arnstein Prize: Conference Paper Award, Midwest Conference on British Studies	2011
Leland Fox Award, National Opera Association	2010
National prize awarded for best paper on an opera history topic.	
Louise E. Cuyler Prize in Musicology, University of Michigan	2010

## Selected Fellowships and Grants

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H. Robert Cohen/RIPM Fund Travel Award, American Musicological Society (\$1000)	2018
J. Merrill Knapp Fellowship, American Handel Society (received \$2000)	2018
Women’s, Gender, and Sexuality Studies Research Grant (received \$850)	2018
University of Missouri Research Board Grant (received \$15,000 towards sabbatical)	2018
Handel Institute Travel Grant (conference attendance)	2015
Vassar College Research Grant, Lobkowitz Collection cataloguing	Summers 2013 – 15
James A. Winn Fellow, Institute for the Humanities, University of Michigan	2012 – 13
American Association of University Women American Dissertation Award	2012 – 13
Declined	
Rackham Predoctoral Fellowship, University of Michigan	2012 – 13
Declined	
Sweetland Writing Institute Dissertation Workshop Award, University of Michigan	2012
Sterling E. Murray Travel Award, Society for Eighteenth-Century Music	2012
Research Grant for Scholarship and Creative Activities Focusing on Women and Gender	2012
Institute for Research on Women and Gender, University of Michigan	
The Handel Institute Research Grant	2012
Overseas Doctoral Fellow, Institute of Musical Research	2011 – 12
School of Advanced Study, University of London	
Rackham Humanities Research Fellowship: Dissertation Award	2011 – 12



University of Michigan	
J. Merrill Knapp Research Fellowship, The American Handel Society	2011
Rackham International Research Award, University of Michigan	2011
Medieval and Early Modern Studies Summer Research Grant (Michigan)	2010

## **Invited Talks and Pre-Concert Lectures**

“Not Found Upon the Record: Female Musical Entrepreneurship in Eighteenth-Century England”	
Invited talk at the University of Wisconsin-Madison	2021
“Eighteenth-Century Music and Female Biography in the Age of #MeToo”	
Invited talk at the University of Michigan in honor of Dr. Dena Goodman	2019
“Musical Miscellany and the Pasticcio Opera Tradition in Early Eighteenth-Century London”	
Invited lecturer at the University of Iowa	2018
“The Variety Concert as Musical Miscellany: The Cases of Gasperini and John Abell”	
Steinhardt Lecture, University of Kansas	2018
“Reading Course Portfolios for Community and the Value of Sharing”	2017
Panelist for the (Re)imagining Humanities Teaching: Innovations in Course Design (Kansas City, MO), sponsored by the University of Kansas	
“Baroque Dance Repertories”	2017
Lecture for the Kansas Music Teacher’s Association	
“Music and Celebrity: Then and Now”	2017
Globus Lecturer at Baruch College, CUNY, New York, NY	
“Handel’s <i>Rodelinda</i> and Eighteenth-Century Celebrity”	2017
Keynote Speech for UMKC Retiree’s Association Luncheon	
Pre-Opera Talks, Handel’s <i>Rodelinda</i>	2017
For UMKC’s Spring 2017 opera production (four lectures)	
First Year as an Assistant Professor	2017
Guest talk for Dr. Charles Robinson and his “Professionalism” class.	
Tuning and Temperament	2017
Guest lecture for Dr. Beth Elswick and undergraduate theory students.	
Pre-Concert Talk, Victoria Botero, “La Serenissima: The Music of Strozzi and Ferrari”	2016

Pre-Concert Talk, Musica Vocale, “Voices of Women” Concert	2016
Guest Lecture, UMKC School of Education “Music and Early Childhood Education”	2016
History of Recitative Guest lecture for Dr. Robert Bode’s choral conducting workshop in April 2016.	2016
“Musical Distinctions” for the Nelson–Atkins Museum of Art A concert of seventeenth-century music surrounding the Dutch Baroque, including my own performance on the harpsichord, organizing student performers, and collaborating with other faculty. Included a talk on seventeenth-century Dutch music history.	2016
Guest Lecture, University of Kansas, Opera History Guest lecture on Handel’s operas for Dr. Paul Laird	2016
Pre-Concert Lecture for Friends of Chamber Music, Kansas City: L’Atalante With Dr. Bill Everett	2015
“Vocal Enchantments on the London Stage: Elisabetta Pilotti Schiavonetti and Collaborative Virtuosity in Handel’s <i>Rinaldo</i> ” Roosevelt University, Chicago College of Performing Arts	2015
“Sirens on the Stage: Female Performance in Eighteenth-Century Benefit Concerts” Kenyon College, Department of Music	2015
“The Stars Align: Strategies of Performance in Eighteenth-Century Benefit Concerts” University of Missouri, Kansas City, Conservatory of Music and Dance	2015
“Passing for English: Italian <i>Virtuose</i> and Musical Assimilation on the Early Eighteenth-Century London Stage.” Symposium “Negotiating Music” (Rebekah Ahrendt, organizer) Utrecht Early Music Festival, Utrecht, The Netherlands	2013

## **Conference Presentations**

“Singing about Sex: Songs as Pornography in Early Eighteenth-Century England” International Musicological Society (Athens, Greece, August 2022)	2022
“The Exhaustion of Trauma in Eighteenth-Century Music: Then and Now” American Society for Eighteenth-Century Studies (Baltimore, MD, March 2022)	2022

- “‘Contrived with So Great a Variety’: Handel and Musical Miscellany in Early Eighteenth-Century London” 2021  
 Society for Eighteenth-Century Music (August 2021; virtual conference)  
 Postponed from March 2020 due to COVID-19 outbreak
- “Not Found Upon the Record: Female Musical Entrepreneurship in Eighteenth-Century England” 2021  
 American Handel Society (March 2021; virtual conference)
- “The Absence of Trauma in Eighteenth-Century Music and Why It Matters” 2021  
 Music, Sound, and Trauma: Interdisciplinary Perspectives (February 2021; virtual conference)
- “To Teach or to Titillate: Love Songs in Early Eighteenth-Century Musical Miscellanies” 2020  
 North American British Music Studies Association Conference (Normal, IL, July 2020; virtual conference)
- “The Spice of Life: Musical Miscellany and Cosmopolitanism in Early Eighteenth-Century London” 2019  
 American Musicological Society (Boston, MA, November 2019)
- “Songbook Miscellanies and Everyday Life in Early Eighteenth-Century London” 2019  
 American Society for Eighteenth-Century Studies (Denver, CO, March 2019)
- “Consuming Foreign Music, Theater, and Dance in Eighteenth-Century England” 2019  
 Panel Organizer, with Dr. Amy Dunagin  
 American Society for Eighteenth-Century Studies (Denver, CO, March 2019)
- “Handel as Miscellany” 2019  
 American Handel Society (Bloomington, IN, February 2019)
- “Foreign Frontiers: John Abell’s Cosmopolitan Concerts in Early Eighteenth-Century London” 2018  
 Midwest American Society for Eighteenth-Century Studies (Sioux Falls, SD, October 2018)
- “‘Lov’d at home and fear’d abroad’: The War of the Spanish Succession in English Song and On the Stage” 2018  
 Händel Festspiele (Halle, Germany, May 2018)
- “‘Virtute duce, comite Fortuna’: Eighteenth-Century Music for Harpsichord and Flute by Female Composers” (Lecture/Recital with Kimary Fick) 2018  
 Society for Eighteenth-Century Music (Tallahassee, FL, February 2018)

- “Cosmopolitan Concerts: The Practice of Musical Miscellany on the Early Eighteenth-Century London Stage” 2017  
Canadian Society for Eighteenth-Century Studies (Toronto, ON, October 2017)
- “Medieval Times: Patriotism, Faith, and Fantasy in English Baroque Opera” 2017  
Mid-America Medieval Association (Kansas City, MO, September 2017)
- “For the Benefit Of... Italian Opera and the Establishment of the Singer’s Benefit in Early Eighteenth-Century Britain” 2016  
Annual Meeting of the American Musicological Society (Vancouver, BC)
- “Variety Concerts and the Cultural Practice of Miscellany” 2016  
17<sup>th</sup> International Biennial Conference on Baroque Music (Canterbury, UK)
- “Handel’s Greatest Hits: The Composer’s Music in Eighteenth-Century Benefit Performances” 2015  
The Handel Institute Conference (London, UK)
- “The Variety Benefit from the Spoken Theater to the Concert Hall in Early Eighteenth-Century England” 2015  
American Society for Eighteenth-Century Studies (Los Angeles, CA)
- “All’s Made Up Abed: The Comic Collaborations of Richard Leveridge and Mary Lindsey in London Operas.” 2014  
16<sup>th</sup> International Biennial Conference on Baroque Music (Salzburg, Austria)
- “England’s Safety in Italian Airs: Mrs. Tofts, Signora de l’Epine, and the Politics of Rivalry on the London Stage, 1703–1709.” 2012  
Annual Meeting of the American Musicological Society (New Orleans, LA)
- “Friends with Benefits: Female Opera Singers and Collaborative Concerts in Early Eighteenth-Century London.” 2012  
15<sup>th</sup> International Biennial Conference on Baroque Music (Southampton, UK)
- “England’s Safety in Italian Airs: Female Opera Singers and the Politics of Rivalry on the London Stage.” 2012  
American Society for Eighteenth-Century Studies (San Antonio, TX)
- “England’s Safety in Italian Airs: Female Opera Singers and English Identity on the London Stage, 1703–1709.” 2011  
Midwest Conference on British Studies (Terre Haute, IN)

- “Sorcery and Stardom: Elisabetta Pilotti-Schiavonetti and Female Agency in Handel’s Operas, 1711-1715.” 2011  
American Society for Eighteenth-Century Studies (Vancouver, BC)
- “‘Médée et son pouvoir’: Music and Dramatic Structure in Marc-Antoine Charpentier’s *Médée*.” 2011  
National Opera Association (San Antonio, TX)
- “‘Médée et son pouvoir’: Musical and Dramatic Structures in Marc-Antoine Charpentier’s *Médée*.” 2009  
AMS Midwest, Fall Conference (Chicago, IL)

## **Publicity and Media**

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- Featured Interviewer on Classical Music KC 91.9 2020 – now
- Featured on Aria Code (WQXR New York City and the Metropolitan Opera) 2021
- Interview on KCUR’s *Central Standard* about women and early music. 2019
- Feature Article in *KC Studio* magazine about my work as a musicologist. 2018

## **Professional Experience and Service**

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- Associate Editor, *Eighteenth-Century Theory and Interpretation*** 2018 – 2021  
Co-editors are Jennifer Frangos, Sharon Smith, Emily Anderson, and Robert M. Markley. I facilitate communication between authors, editors, and the press. I also edit all articles and book reviews, and I prepare submissions for publication. This journal is published four times a year.
- Vice President, Society for Eighteenth-Century Music** 2020 - 2022  
As Vice President, I assist the President and Secretary Treasurer with the implementation of our Society’s mission. I act as liaison between the student committee and the board. I also oversee the Diversity, Equity, Inclusion, and Accessibility (DEIA) committee.
- Member of the Board, Society for Eighteenth-Century Music** 2019 – 2020  
As a member of the board, I attend all board meetings and help to run the Society. I serve on the Graduate Student Ad Hoc Committee.
- Treasurer, AMS Midwest** 2019 – 2021  
I oversaw the finances for AMS Midwest. This includes tracking all current members and dues payments. I also approve conference and travel reimbursements.

- Board Member, Kansas City Baroque Consortium** 2016 – now  
 Trilla Ray-Carter, Artistic Director  
 I served as President of the Board from 2016–2017, during which time we organized concerts, including a highly successful fundraiser. As a member of the board, I help to organize our summer series of concerts, which have occurred successfully in the summers of 2017, 2018, and 2019.
- Early Music Reviewer, KC Metropolis (Kansas City, MO)** 2017 – 2018  
 Marcy Chiasson, general editor  
 I have reviewed numerous concerts of early music given in and around the Kansas City area.
- Pre-Concert Talks, Friends of Chamber Music (Kansas City, MO)** 2015 – now  
 I have given pre-concert talks for ensembles brought in by Friends of Chamber Music, including Vox Luminis and the Ricercar Consort. Beginning in 2021, I co-organize the pre-concert talks series along with Dr. Andrew Granade.
- Research Associate and Cataloguer, Lobkowitz Music Collections, Nelahozeves Castle (Nelahozeves, Czech Republic)** 2013 – 15  
 I worked with Sona Cernolka, Petr Slouka, and Kathryn Libin on cataloguing the extensive music collection belonging to Joseph Franz Maximilian Lobkowitz, who was an important patron of Haydn, Mozart, and Beethoven. The collection includes over 6000 pieces of music.
- Website Assistant, W.W. Norton Publishing Co.** 2009  
 Steven Hoge, Supervisor.  
 In this position, I helped to put together the CD for the new edition of the Norton *History of Western Music*.
- Editorial Assistant, Music of the United States of America (MUSA)** 2009  
 James Wierzbicki, Supervisor.  
 I worked on proofing editions of music published through MUSA.
- CD Reviewer, *Early Music America* (EMA)** 2008 – 2013  
 Tom Moore, CD Reviews Editor.

## University Service

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### University-Wide Service

UMKC Essentials Gen Ed Executive Committee	2022 – now
Faculty Senate, Conservatory Representative	2021 – now
First Semester Experience Committee (UMKC Essentials)	2019 – 20
Reviewer, Community of Scholars Graduate Student Conference Prizes	2018
Member, Graduate Council	2017 – 23
Member, Undergraduate Research Advisory Board	2017 – 19
Member, COACHE Survey Committee	2017 – 18
Member, Women in STEAM	2016 – 19
Assessment Participant, General Education Program	Summer 2016
Reviewer for SGS Fellowship Competition	2015 – 16

### UMKC Conservatory Service

Advisory Committee (Faculty Chair)	2021 – 22
Advisory Committee (Vice-Chair)	2019 – 24
Diversity and Inclusion Committee (Co-Chair)	2018 – 21
Faculty Search in Music Theory	Spring 2021
Faculty Search in Music Theory (canceled)	2019 – 20
Faculty Search in Music Theory	2018 – 19
NTT Faculty Search in Musicology	Summer 2018
Member, Faculty Executive, Budgetary, and Advisory Committee	2017 – 19
NTT Faculty Search in Musicology	Summer 2015
DMA First Exam Committee	2015 – now
Matriculation Exam Grading Committee	2015 – now

## Other Professional Service

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### Societies

Panel Chair, AMS National Meeting (Virtual)	2021
Roundtable Chair, Music, Sound, and Trauma Conference (virtual)	2021
Panel Chair, ASECS Meeting (Denver, CO – March 2019)	2019
Society for American Music, Local Arrangements Committee (2018 Conference)	2017 – 18
Panel Chair, ICBM Meeting (Canterbury, UK – July 2016)	2016
Panel Chair, SECM Meeting (Austin, TX – February 2016)	2016
College Music Society, Great Plains Chapter – Program Committee Member	2015
Newsletter Editor, Society for Eighteenth-Century Music	2015 – 18

## Professional Affiliations

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American Handel Society  
 American Society for Eighteenth-Century Studies  
 Society for Eighteenth-Century Music

AMS Midwest  
American Musicological Society

## Languages

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**French.** Proficiency in reading, writing, and speaking.

**Italian.** Academic reading knowledge. Basic writing and speaking skills.

**Russian, German, and Spanish.** Academic reading knowledge.

## Performance Experience

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Keyboardist (Harpsichord, Organ, and Piano), Violist

Continuo, Bach's <i>Coffee Cantata</i> (dir. Henry Waters), Bach's Lunch, UMKC	October 2019
Harpsichord Soloist, Kansas City Baroque Consortium, 2019 Summer Series	August 2019
Continuo, Bezzosi Sonata in B-flat Major, with Tom Stein, tuba	August 2017
Continuo, Handel's <i>Rodelinda</i> , UMKC Spring Opera	March 2017
Continuo, Trio Sonata in F major (Zelenka), Student Chamber Ensembles (UMKC)	Nov 2016
Continuo, Orchestral Suite No. 2 (J.S.Bach), Midwest Chamber Ensemble	May 2016
Continuo, <i>Nun komm, der Heiden Heiland</i> (Bach's Lunch Series, UMKC)	April 2016
Continuo, Collegium Cincinnati (dir. Christopher Eanes)	2014
Harpsichord Study (with Edward Parmentier)	2007 – 2013
Violist, Life Sciences Orchestra, University of Michigan	2009 – 2010
Music Director and Harpsichordist, Vassar Camerata	2006 – 2007