

WILLIAM R. BOWEN

Associate Professor and Chair

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Edward Johnson Building
University of Toronto
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ACADEMIC AND CREATIVE PROFESSIONAL HISTORY

Degrees and Diplomas

- B.A. (1972) with Distinction, Major in Music. Carleton University, Ottawa
B.Mus. (1973) First Class Honours. Carleton University, Ottawa
A.R.C.T. (1973) First Class Honours in Singing Performance. Royal Conservatory of Music, Toronto
A.R.C.M. (1974) Singing Performance. The Royal College of Music, London, England
M.A. (1975) Musicology. University of Toronto
Ph.D. (1984) Musicology. University of Toronto
Thesis Title: *Music and Number: An Introduction to Renaissance Harmonic Science*. Supervisor: M. R. Maniates

Appointments — Academic

- 1974–84 Teaching Assistant, Faculty of Music, University of Toronto
1975–77 Sessional Lecturer, Department of Music, Carleton University, Ottawa
1978–79 Lecturer, Department of Music History and Literature, Faculty of Arts and Science, University of Toronto
1979–80 Lecturer, School of Continuing Studies, University of Toronto
1982–84 Graduate Fellow, Centre for Reformation and Renaissance Studies, University of Toronto
1984–88 Senior Fellow, Centre for Reformation and Renaissance Studies, University of Toronto

- 1986–89 Research Assistant, Peshurst Catalogue Project, Toronto; Principal Investigator, G. Warkentin
- 1987–88 Lecturer, School of Continuing Studies, University of Toronto
- 1987–90 Instructor, Music History and Theory, Royal Conservatory of Music, Toronto
- 1988–92 Assistant Professor, University of Toronto Scarborough and Faculty of Music
- 1989–present Research Associate, Peshurst Catalogue Project, Toronto; Principal Investigator, G. Warkentin
- 1992–97 Assistant Professor (tenure stream), University of Toronto Scarborough and Faculty of Music
- 1992–97 Associate Member, School of Graduate Studies, University of Toronto
- 1997–present Associate Professor, University of Toronto Scarborough (and Faculty of Music to 2009)
- 1997–present Full Member, School of Graduate Studies, University of Toronto
- 2000–present Centre for Medieval Studies (status-only appointment)

Appointments — Administrative

- 1995–96 Associate Director, Centre for Reformation and Renaissance Studies, University of Toronto
- 1995–present Director, Iter Inc. (incorporated in New York in 1997)
- 1996–97 Acting Director, Centre for Reformation and Renaissance Studies, University of Toronto
- 1996–2000 Supervisor of Studies for Music, Division of Humanities, University of Toronto Scarborough
- 1997–2000 Associate Director, Centre for Reformation and Renaissance Studies, University of Toronto
- 1997–2000 Discipline Representative and Supervisor of Studies for Visual and Performing Arts, University of Toronto Scarborough
- 2000–05 Director, Centre for Reformation and Renaissance Studies, University of Toronto
- 2005–10 Chair, Department of Humanities, University of Toronto Scarborough

Appointments — Creative Professional

- 1970–73 CBC Studio Choir and Brian Law Singers, Ottawa
- 1971–73 Piano teacher. Ottawa Board of Education
- 1971–72 Assistant to the organist and choirmaster. Christ Church Cathedral, Ottawa
- 1974–88 Summer Festival Opera Chorus. National Arts Centre, Ottawa (1974, 1977–85, and 1987–88)
- 1979–80 Sine Nomine Singers, Toronto. Directed by Giles Bryant
- 1981 Cantores, Ottawa. Directed by Brian Law
- 1982–2001 Canadian Opera Company Chorus, Toronto
- 1985–90 Teacher. Voice Department, Royal Conservatory of Music, Toronto
- 1988–94 Examiner. Royal Conservatory of Music, Toronto
- 1994–95 College of Examiners, Royal Conservatory of Music, Toronto

Creative professional employment also includes work as singer/soloist with such organizations as:

Cantata Singers, Ottawa
Christian Science Church, Ottawa
Christ Church Cathedral, Ottawa
St. James' Cathedral, Toronto
National Arts Centre, Ottawa
Toronto Consort
Sine Nomine Singers, Toronto
Music Ottawa Lunch Hour Concerts
Tafelmusik, Toronto
Grace Church On-the-Hill, Toronto and
Tallis Choir, Toronto

Professional Affiliations and Activities

Alliance of Canadian Cinema, Television and Radio Artists, 1970–present
Union des Artistes, 1974–80
Canadian Actors' Equity Association, 1977–present
Executive, Toronto Renaissance and Reformation Colloquium, 1983–84, 1987–89, 1990–92
Fellow, The Institute for Research in Classical Philosophy and Science, Princeton NJ, 1984–
Executive, Canadian Society for Renaissance Studies, 1990–92
Co-editor, *Confraternitas*, Society for Confraternity Studies, 1990–95
Executive Board, Canadian University Music Society, 1995–98
Editor (English), *Canadian University Music Review/Revue de musique des universités canadiennes*, 1995–98
Executive Board and Council, Renaissance Society of America, 1996–2006
Fellow, Victoria College, University of Toronto, 2000–10
Committee for Scholarship, Medici Archive Project, Florence, 2000–05
Trustee, Cultural Pluralism and the Arts Network, Toronto, 2000–05
Series Editor, *New Technologies in Medieval and Renaissance Studies*, Toronto and Tempe, 2008–
Editor, *Renaissance and Reformation / Renaissance et Réforme*, 2009–

Awards — Major Grants, Fellowships, Scholarships

1975–78 Ontario Graduate Scholarship, \$11,500
1978–81 Social Sciences and Humanities Research Council of Canada Doctoral Fellowship, \$22,700
1985–87 Social Sciences and Humanities Research Council of Canada Postdoctoral Fellowship, \$45,540
1993 Connaught Grant for New Faculty, University of Toronto, \$6000

- 1995–present Awards to Iter: Gateway to the Middle Ages and Renaissance: W. R. Bowen, Founding Director. (Total approximately \$1,330,000)
- 1995 \$15,000 from the Vice-President of Research and International Relations, University of Toronto (application with K. Eisenbichler, Director of the Centre for Reformation and Renaissance Studies, University of Toronto)
\$1500 from the President of Victoria University in the University of Toronto (with K. Eisenbichler)
- 1996 \$125,000 US from the Andrew W. Mellon Foundation (with J. Monfasani, Executive Director of the Renaissance Society of America, New York)
- 1997 \$15,000 US from the Gladys Krieble Delmas Foundation, New York
- 1998 \$420,000 US from the Andrew W. Mellon Foundation
- 1999 \$21,000 US from the Gladys Krieble Delmas Foundation, New York
- 2001 \$100,000 US from the Gladys Krieble Delmas Foundation, New York
- 2003 \$25,000 US and \$145,000 US from the Gladys Krieble Delmas Foundation, New York
- 2008 \$25,000 US from the Gladys Krieble Delmas Foundation, New York
- 2009 \$30,000 US from the Gladys Krieble Delmas Foundation, New York

There are six partners in Iter:

Arizona Center for Medieval and Renaissance Studies (Arizona State University)
Centre for Reformation and Renaissance Studies, Victoria University in the University of Toronto
Faculty of Information, University of Toronto
Renaissance Society of America (New York, NY)
Sixteenth Century Society and Conference (Provo, UT)
University of Toronto Library

The partners make substantial contributions of student hours, faculty and staff hours, equipment and overhead. The annual budget based on grants, contributed student hours, and subscription revenue will exceed \$400,000 in 2010.

Awards — Small Grants for Research and Travel

- 1997 \$1013 from the University of Toronto at Scarborough; \$500 from the Faculty of Music
- 1998 \$1600 from the Renaissance Society of America, New York, and the Fédération Internationale des Sociétés et Instituts pour l'Étude de la Renaissance, Paris, France
- 1999 \$1322 from UTSC; \$2000 from UTSC; \$500 from the Faculty of Music
- 2000 \$500 from the Faculty of Music
- 2000 \$300 US from the Gladys Krieble Delmas Foundation, New York
- 2001 \$371 from UTSC; \$458 from the Faculty of Music
- 2002 \$2,000 and \$800 from Victoria University
- 2003 \$500 from the Electronic Capito Project; \$1000 US from NINCH; \$1700 and \$1500 from Victoria University
- 2004 \$3,000 US from the Renaissance Society of America, New York
- 2004 \$7,500 from the Senate Research Committee, Victoria University

2004 \$3,000 and \$1,500 from Victoria College

Awards — Conferences, Publications and Co-investigation

- 1988–89 SSHRC Standard Research Grant (410–88–0567)
Victoria University in the University of Toronto. Principal investigator: K. Eisenbichler. Co-investigators: W. R. Bowen, K. R. Bartlett. Awarded \$3450 for the project “The Confraternity of the Archangel Raphael in Florence.”
- 1989–92 SSHRC Standard Research Grant (410–89–1300)
Victoria University in the University of Toronto. Principal investigator: G. Warkentin. Research Associate (Database controller and chief bibliographer): W. R. Bowen. Awarded \$72,617 for the continuation of the Penshurst Catalogue Project.
- 1989 SSHRC Aid to Occasional Scholarly Conferences Grant (443–89–0056)
Victoria University in the University of Toronto. Awarded \$5500 for the conference “Ritual and Recreation in Renaissance Confraternities,” 28–30 April, co-organized by W. R. Bowen and K. Eisenbichler. Plus \$2570 from seven other sponsors.
- 1990–93 SSHRC Standard Research Grant (410–90–1012)
University of Toronto, 1990–92 (extended to 1993). Principal investigator: M. A. Parker. Co-investigators: W. R. Bowen, D. Pietropaolo. Awarded \$51,380 for the continuation of the Italian Libretto Project.
- 1994 Canadian Federation for the Humanities Publication Grant
Funding for *Whether Secular Government Has the Right to Wield the Sword in Matters of Faith*, trans. J. M. Estes. Awarded \$6189 in 1995.
- 1995 Canadian Federation for the Humanities Publication Grant
Funding for Jean Bodin, *On the Demon-Mania of Witches (Paris, 1580)*, trans. R. A. Scott. Awarded \$6861 in 1996.
- 1996 SSHRC Aid to Research and Transfer Journals. File 647–95–0137.
Editor (English), *Canadian University Music Review/Revue de musique des universités canadiennes*. Awarded \$18,624 for 1996–99.
- 2000 SSHRC Aid to Occasional Research Conferences (646–2000–1016)
Awarded \$10,000 for “Shell Games: Scams, Frauds, and Deceits (1300–1650),” an international conference on deception, held at the CRRS, 28–29 April 2001. Supplemented by grants from numerous groups outside and inside the University of Toronto totaling \$6,400.
- 2001 Connaught International Symposia/Colloquia
Awarded \$4,500 for “Shell Games” (see above).
- 2001 SSHRC Aid to Occasional Research Conferences (646–2001–0073)
Awarded \$10,000 for “The Renaissance in the 19th Century/Le 19^e siècle renaissant,” an international conference held at the CRRS with the Centre

d'études du 19e siècle français Joseph Sable, 4–6 October 2001. Supplemented by grants from numerous groups outside and inside the University of Toronto.

- 2005–06 “Documentary Sources, Medici Archive Project.” Mellon Foundation; E. Goldberg, Director of MAP and principal investigator; W. R. Bowen, Director of Iter, to assist in development. Awarded \$100,000 US.
- 2007 Connaught Support for International Symposia/Colloquia
Awarded \$8,000 for the conference “Visualizing and Performing Buddhist Worlds,” 2–4 November 2007. Primary investigator, J. Purtle.

Awards — Courseware Development

- 1996 Provostial Information Courseware Development Fund, University of Toronto, \$4300
(plus a matching grant of \$2200 from the Principal's Office, University of Toronto at Scarborough)
- 1997 Courseware Development Fund, University of Toronto at Scarborough, \$5250
- 1998 Courseware Development Fund, University of Toronto at Scarborough, \$4000

RECORD OF SCHOLARLY AND PROFESSIONAL WORK

Research Interests

Harmonic science from Antiquity to the seventeenth century; Ficino
Renaissance bibliography
Digital Humanities; Electronic media
Editions of Renaissance texts

Articles and Essays (refereed)

1. “Ficino's Analysis of Musical *Harmonia*.” In *Ficino and Renaissance Neo-platonism*. Edited by K. Eisenbichler & O. Z. Pugliese. University of Toronto Italian Studies, 1. Ottawa: Dovehouse Editions Canada, 1986. pp. 17–27.
2. “Love, the Master of All the Arts: Marsilio Ficino on Love and Music.” In *Love and Death in the Renaissance*. Edited by K. R. Bartlett, K. Eisenbichler, and J. Liedl. Dovehouse Studies in Literature, 3. Ottawa: Dovehouse Editions Inc., 1991. pp. 51–60.
3. “Cerlone, Francesco.” In *The New Grove Dictionary of Opera*. Edited by S. Sadie. London: Macmillan Press, Limited, 1992. I, 805.
4. “Eumene.” In *The New Grove Dictionary of Opera*. Edited by S. Sadie. London: Macmillan Press, Limited, 1992. II, 84–85.
5. “Maniates, (Maria) Rika.” Revised entry in *Encyclopedia of Music in Canada*. Edited by H. Kallmann, G. Potvin *et al.* 2nd edition. Toronto: University of Toronto Press, 1992. pp. 797–98.

6. "The Translator as Interpreter: Euclid's *Sectio Canonis* and Ptolemy's *Harmonica* in the Latin Tradition." With A. C. Bowen. In *Music Discourse from Classical to Early Modern Times: Editing and Translating Texts*. Edited by M. R. Maniates. Toronto: University of Toronto Press, 1997. pp. 97–148.
7. "Iter. Where Does the Path Lead?" *TEXT Technology* 9.2 (Summer 1999): 5–28.
8. "Iter. Where Does the Path Lead?" *Early Modern Literary Studies* 5.3 / Special Issue 4 (January, 2000): 2.1–26. <http://purl.oclc.org/emls/05-3/bowiter.html>
9. "The Contribution of French Musicians to the Genesis of the Italian Madrigal," *Renaissance and Reformation / Renaissance et Réforme* 27.2 (2003): 101–14.
10. "Renaissance Perspectives on the (Re)birth of Music," *Studi rinascimentali: Rivista internazionale di letteratura italiana* 2 (2004): 83–90.
11. "Iter: Building an Effective Knowledge Base," in *Renaissance Studies and New Technologies*. Edited by W. R. Bowen and R. G. Siemens. Toronto and Tempe: Iter Inc., and the Arizona Board of Regents, 2008. pp. 101–09.
12. Forthcoming: "Le chant: naissance des styles nationaux." Trans. P. Chavy. Chapter for volume 3: *Maturations et mutations (1520–1560)* of *Histoire comparée des littératures de langues européennes: l'époque de la Renaissance*. Edited by E. Kushner. Amsterdam: John Benjamins Publishing Company, expected 2010.

Books

1. *Confraternities in the Renaissance. Papers Presented at the Conference "Ritual and Recreation in Renaissance Confraternities," April 1989*. Edited and introduced by W. R. Bowen. Published as a special edition of *Renaissance and Reformation* NS 13.1 (1989). x, 171 pp. ISSN 0034–429X
2. *Encyclopedia of the Renaissance*, P. Grendler, Editor in Chief. 6 folio vols. New York: Charles Scribner's Sons, 1999. (Revised and reprinted 2000) ISBN 0–684–80514–6. As Associate Editor, I was responsible for all material on music, that is, how music in the Renaissance is presented, the selection of contributors, and approval of the submissions.
3. Marsilio Ficino. *Platonic Theology*. Trans. by M. J. B. Allen. Latin text ed. by J. Hankins with W. Bowen. 6 vols. The I Tatti Renaissance Library. Cambridge, Mass.: Harvard University Press, 2001–06. 342, 397, 384, 384, 368, 415 pp. I was responsible for the preparation of the base Latin text.
4. Bowen, W. R. and R. G. Siemens, eds. *Renaissance Studies and New Technologies*. New Technologies in Medieval and Renaissance Studies, 1. Toronto and Tempe: Iter Inc. and Arizona Board of Regents, 2008. Viii, 330 pp. ISBN 978-0-86698-369-3.

Books under Contract

1. Contract signed with the University of Toronto Press for *The Library of the Sidneys of Penshurst Place, ca. 1665*. G. Warkentin, W. R. Bowen, and J. Black. A detailed reconstruction of the contents of the library at Penshurst Place based on a handwritten catalogue, with an extensive introduction by G. Warkentin. The catalogue has 5869 entries

and cross-references, representing approximately 4500 titles. Approx. 600 pp. Publication expected in 2011.

2. Contract signed for an edition, with notes and introduction, of Pontus de Tyard's *Solitaire Second* (a 16th-century treatise on music) in collaboration with E. Kushner. I am one of the editors. The book will be published in *Oeuvres complètes de Pontus de Tyard* (Paris: Editions Honoré Champion).

Bibliographies

1. *Published Books (1499 to 1700) on Science, Medicine, and Natural History at the Centre for Reformation and Renaissance Studies, Victoria University, Toronto*. Chief compiler, with K. Eisenbichler. Occasional Publications, 4. Toronto: CRRS, 1985. ix, 35 pp. ISBN 0-7727-2005-3
2. *Language and Literature: Early Printed Books at the Centre for Reformation and Renaissance Studies, Victoria University, Toronto*. Chief compiler, with K. Eisenbichler. Occasional Publications, 5. Toronto: CRRS, 1986. ix, 112 pp. ISBN 0-7727-2009-6

Digital Humanities Databases and Projects

- 1a. *Iter: Gateway to the Middle Ages and Renaissance*. W. R. Bowen, Founding Director. Published by Iter Inc (New York). The primary online database was first made public in October 1996 and resides at www.IterGateway.org. It currently offers more than 1,100,000 records for articles, dissertations, essays, books, and reviews.
- 1b. Iter offers additional databases for research institutions and societies, and scholars and research projects.
- 1c. Iter has also developed online interfaces and digital projects in collaboration with:
 - Arizona State University (Tempe)
 - E. J. Brill (Leiden)
 - Centre for Reformation and Renaissance Studies (Toronto)
 - Institute for Research in Classical Philosophy and Science (Princeton)
 - International Society of Anglo-Saxonists,
 - Medieval Academy of America
 - MOISA: The International Society for the Study of Greek and Roman Music and Its Cultural Heritage
 - Medici Archive Project (Florence and New York)
 - Renaissance Society of America
 - Sixteenth Century Society and Conference
- 1e. Iter has contributed to the Internet Archive through its partnership with the University of Toronto Libraries.
2. *Ficino*. A discussion list sponsored by the Centre for Reformation and Renaissance Studies, University of Toronto, 1990–present. Approx. 800 members. Assistant Editor, 1990–92; Co-editor, 1992–95; Editor, 1995–present. Address: ficino@listserv.utoronto.ca.
3. Centre for Reformation and Renaissance Studies web site. Founding Editor, 1995–2005. Address: www.crrs.ca

4. Renaissance Society of America web site. Founding Editor, 1996–2004. Address: www.rsa.org

Book Series/Journals Edited

1. *Confraternitas*. Society for Confraternity Studies. Edited by W. R. Bowen and K. Eisenbichler. 1.1 (1990) – 6.2 (1995). ISSN 1180–0682
- 2-7. General Editor for six publications of the Centre for Reformation and Renaissance Studies, University of Toronto:
 2. *Annotated Catalogue of Early Editions of Erasmus at the Centre for Reformation and Renaissance Studies, Toronto*. J. Glomski and E. Rummel. Occasional Publications, 7. 1994. 155 pp. ISBN 0–9697512–1–4
 3. Giovanni Della Casa. “*Galateo*.” *A Renaissance Treatise on Manners*. Translated, with an introduction and notes, by K. Eisenbichler and K. R. Bartlett. 3rd ed. rev. Renaissance and Reformation Texts in Translation. 1994. 99 pp. ISBN 0–9697512–2–2
 4. Lorenzo Valla. “*The Profession of the Religious*” and Selections from “*The Falsely-Believed and Forged Donation of Constantine*.” Translated, with an introduction and notes, by O. Z. Pugliese. 2nd ed. Renaissance and Reformation Texts in Translation. 1994. 115 pp. ISBN 0–9697512–3–0
 5. *Whether Secular Government Has the Right to Wield the Sword in Matters of Faith*. Five documents translated, with an introduction and notes, by J. M. Estes. Renaissance and Reformation Texts in Translation. 1994. 119 pp. ISBN 0–9697512–4–9
 6. Jean Bodin. *On the Demon-Mania of Witches (Paris, 1580)*. Translated by R. A. Scott with an introduction by J. L. Pearl. Renaissance and Reformation Texts in Translation. 1995. 219 pp. ISBN 0–9697512–5–7
 7. James M. Estes. *The First Forty Years. A Brief History of the Centre for Reformation and Renaissance Studies 1964–2004*. Occasional Publications, 8. 2004. 108 pp. ISBN 0–7727–2026–6
8. *Canadian University Music Review/Revue de musique des universités canadiennes*. Editor (English). 16.1 (1995) – 18.2 (1998). ISSN 0710–0353
9. *New Technologies in Medieval and Renaissance Studies*. Iter Inc. and the Arizona Board of Regents. Editor, 2008–.
10. *Renaissance and Reformation / Renaissance et Réforme*. Editor, 2009–. 32.1 (2009) –. ISSN 0034–429x

Music Edited

1. *Studies in Vocalization*. Toronto: Frederick Harris Music Co., Limited, 1991. [Contributing editor, pp. 22–29. Chief editor, H. Simmie] 64 pp. ISBN 0–88797–349–3

Reviews

1. C. Vecce. *Gli umanisti e la musica*. Milan: Pubblicazioni dell'I.S.U. Università Cattolica, 1985. *Renaissance Quarterly* 41 (1988):143–44.
2. J. R. Banker. *Death in the Community. Memorialization and Confraternities in an Italian Commune in the Late Middle Ages*. Athens and London: University of Georgia Press, 1988. *Confraternitas* 1.2 (1990):15–16.
3. A. Viridis. *Sos battudos. Movimenti religiosi penitenziali in Logudoro*. Sassari: Asfodelo Editore, 1987. *Confraternitas* 2.1 (1991):19–20.
4. B. Wilson. *Music and Merchants. The Laudesi Companies of Republican Florence*. Oxford: Oxford University Press, 1992. *Confraternitas* 5.2 (1994):25–26.
5. *Laude. Medieval Italian Spiritual Songs*. Dir., Thomas Binkley. Early Music Institute, 1991. *Confraternitas* 6.1 (1995):33–34.
6. W. Kirkendale. *The Court Musicians in Florence during the Principate of the Medici*. Florence: Leo S. Olschki, 1993. *Renaissance and Reformation* 20.2 (1996): 88–89.
7. M. J. B. Allen. *Nuptial Arithmetic. Marsilio Ficino's Commentary on the Fatal Number in Book VIII of Plato's "Republic."* Berkeley: University of California Press, 1994. *Italica* 73.4 (1996):433–34.
8. *Franchino Gaffurio. The Theory of Music*. Trans., with intro. and notes, by W. K. Kreyszig. New Haven: Yale University Press, 1993. *Journal of Music Theory* 40.1 (1996): 170–76.
9. J. A. Owens. *Composers at Work. The Craft of Musical Composition 1450 – 1600*. New York: Oxford University Press, 1997. *Renaissance Quarterly* 52.3 (1999): 909–10.
10. P. Schubert. *Modal Counterpoint, Renaissance Style*. New York: Oxford University Press, 1999. *The Sixteenth Century Journal* 32.3 (2001): 861–62.

Program Notes

1. “Student Concert I.” *National Arts Centre Bulletin* 6.1 (September-October 1975): 10 & 21 (French version 11 & 19).
2. “Student Concert II.” *National Arts Centre Bulletin* 6.1 (September-October 1975): 14 (French version 15 & 18).
3. Trio.Thursday Scholarship Series. Faculty of Music, University of Toronto, 16 October 1975.
4. Gabrieli Quartet.Thursday Evening Series. Faculty of Music, University of Toronto, 13 November 1975.
5. Orford String Quartet. Faculty of Music, University of Toronto, 25 January 1976.
6. Judy Loman: Harp. Thursday Scholarship Series. Faculty of Music, University of Toronto, 29 January 1976.
7. University of Western Ontario Exchange Concert. Student Chamber Music Ensembles. Faculty of Music, University of Toronto, 1 February 1978.

Other Publications

1. *Martin Luther, 1483–1983. An Exhibition.* Toronto: CRRS, 1983. 6 pp. [descriptive catalogue]
2. *Marsilio Ficino, 1433–1499. An Exhibition in Honour of the Publication of Ficino's Translation of the Platonic Dialogues at Florence, 1484.* Toronto: CRRS, 1984. 7 pp. [descriptive catalogue]
3. “St. Augustine in Medieval and Renaissance Musical Science.” In *Augustine On Music: An Interdisciplinary Collection of Essays*. Edited by R. R. La Croix. Studies in the History and Interpretation of Music, 6. Lewiston: Edwin Mellen Press, 1988. pp. 29–51.
4. *Directory/Répertoire 1989.* Edited by W. R. Bowen and C. Sutto. Toronto: CRRS for the Canadian Society for Renaissance Studies, 1990. 48 pp. ISBN 0–7727–2010–X
5. *Royal Conservatory of Music 1991 Edition: Voice Syllabus.* Toronto: Frederick Harris Music Co., Limited, 1991. [Contributing editor. Chief editor, H. Simmie.] 58 pp. ISBN 0–88797–345–0
6. *Directory/Répertoire 1991.* Edited by W. R. Bowen and C. Sutto. Toronto: CRRS for the Canadian Society for Renaissance Studies, 1992. 68 pp. ISBN 0–7727–2010–X
7. “A Meeting Place: Bringing Music to College and Community.” Viewpoint article for the arts newspaper in Scarborough, Ontario, *Surface and Symbol* 4.3 (April 1992): 2 & 4.
8. Regular contributor to the *Newsletter* of the Canadian University Music Society, from 1995 to 1998.
9. Regular contributor to the RSA's *Renaissance News & Notes*, from vol. 8.4 (1996).
10. “Creating a Gateway to the Renaissance: The Iter Project.” *Newsletter* of the Canadian Association of Music Libraries 25.3 (1997): 21–23.
11. “Music for the Theatre: Creating a Large-Scale Course Web Site.” *Newsletter* of the Canadian Association of Music Libraries 26.3 (1998): 21–25 (responsible for introduction, 21–22; A. Zinck discusses the technical design of my course, 22–25).
12. “Creating a Gateway to the Renaissance. The Iter Project.” Proceedings of the conference *Beyond Print. Scholarly Publishing and Communication in the Electronic Environment.* University of Toronto at Scarborough [citd.scar.utoronto.ca/EPub/1997.html]
13. “The Centre for Reformation and Renaissance Studies at the University of Toronto.” *Renaissance Journal* 1.3 (January 2001): 12–15.
14. “The Evolution of Iter.” *CAML Review* 32.1 (April 2004): 25–27.

Works in Progress

1. *Musical Harmonia: Tradition and Innovation in the Music Theory of Marsilio Ficino.* A monograph, including critical edition, translation and commentary, of Marsilio Ficino's treatises on music, including the *De rationibus musicae* and selections from his commentaries on the Platonic corpus. Typescript in excess of 276 pp.

2. "Why Are Certain Intervals Concordant? Gaffurio's "Flawed" Account and the Implications for His Music Theory." Article, 51 pp.
3. "Working for Change within the System: Ramis on *ratio* and *auctoritas*." Article, 24 pp.
4. "Online Publication: Strategies and Challenges." Book chapter in *News Ways of Looking at Old Texts: Papers of the Renaissance English Text Society*. Medieval and Renaissance Texts and Studies (Tempe).
5. Series Editor of New Technologies in Medieval and Renaissance Studies. 4 volumes in progress:
 - i) G. Egan, ed. *Electronic Publishing: Politics and Pragmatics*.
 - ii) B. Nelson and M. Terras, eds. *Digitizing Medieval and Early Modern Material Culture*. 2 vols.
 - iii) B. Hirsch and T. Gniady, eds. *Papers from the RSA, 2004-10*.

Papers Presented at Meetings and Symposia

1. "Ficino's Analysis of Musical *Harmonia*." International conference, "*Volare a la divina bellezza: Ficino and Renaissance Neoplatonism*," sponsored by the Department of Italian Studies and the Centre for Reformation and Renaissance Studies, University of Toronto, 13–14 October 1984.
2. "The Renaissance Concept of *Harmonia*." Centre for Reformation and Renaissance Studies Public Seminars and Lecture Series. Toronto, 22 March 1985.
3. "Music and the Two Paths to Wisdom." Sixth Annual Conference of the American Association for Italian Studies. Toronto, 11–13 April 1986.
4. "St. Augustine in Medieval and Renaissance Musical Science." Eleventh International Conference on Patristic, Medieval, and Renaissance Studies. Villanova, Pennsylvania, 16–18 October 1986.
5. "Humanism, Renaissance Taste and the Challenge to Musical Thought." Annual Meeting of the American Musicological Society. Cleveland, Ohio, 6–9 November 1986.
6. "Music as an Occult Science." Centre for Reformation and Renaissance Studies Public Seminars and Lecture Series. Toronto, 20 March 1987.
7. "A Fifteenth-Century Defense of the Syntonic Diatonic Tuning." Twenty-Second International Congress on Medieval Studies. Kalamazoo, Michigan, 7–10 May 1987.
8. "Ficino's Comparison of Musical Intervals and Astrological Houses." Annual Meeting of the Canadian Society for Renaissance Studies. Hamilton, 28–30 May 1987.
9. "The *De Rationibus Musicae* of Marsilio Ficino." Canadian Music Theory Conference. Edmonton, 18–20 March 1988.
10. "The Concept of Authoritative Argument in Fifteenth-Century Discussions of Music." Twenty-Third International Congress on Medieval Studies. Kalamazoo, Michigan, 5–8 May 1988.
11. "The Pursuit of *Bel Canto*: A Journey Through Fact and Fiction." Symposium, "The Art and Physiology of the Voice," sponsored by the Voice Department, Royal Conservatory of

Music, and the Department of Otolaryngology, Faculty of Medicine, University of Toronto, 11–12 November 1988.

12. “Love, the Master of All the Arts. Marsilio Ficino on Love and Music.” Annual Meeting of the Renaissance Society of America. Toronto, 5–7 April 1990.
13. “Computers and Bibliographic Research: Power and Flexibility with *dBase* and *Nota Bene*.” Twenty-Fifth International Congress on Medieval Studies. Kalamazoo, Michigan, 10–13 May 1990.
14. “The Translator as Interpreter: Euclid's *Sectio canonis* and Ptolemy's *Harmonica* in the Latin Tradition.” With A. C. Bowen. 26th Annual Conference on Editorial Problems, “Music Discourse from Classical to Early Modern Times: Editing and Translating Texts.” University College, University of Toronto, 19–20 October 1990.
15. “Music as Medicine: Marsilio Ficino on the Therapeutic Power of Music.” The Twenty-Fourth Conference, entitled “Medieval Medicine: Healing Body and Mind,” of The Centre for Medieval and Renaissance Studies, The Ohio State University, Columbus, Ohio, 25–26 February 1994.
16. “Health and *Harmonia*.” Twenty-Second Annual British Conference on Medieval and Renaissance Music. Glasgow, 10–13 July 1994.
17. “The Two *Solitaires* as Texts on Poetics and Musicology.” With J. McClelland; presented by W. R. Bowen. Annual Meeting of the Renaissance Society of America. Vancouver, 3–6 April 1997.
18. “Iter, the Renaissance and Early Modern Online Bibliography.” Renaissance Meeting '97, Centres de Hautes Études de la Renaissance. Budapest, 29–31 May 1997.
19. “Iter: A Large-Scale Online Bibliographic Project.” Canadian University Music Society at the 1997 Congress of Learned Societies. St. John's, Newfoundland, 11–14 June 1997.
20. “The World-Wide Web as Music Textbook: Creating a Multimedia Study Resource for Students.” With A. M. Zinck. Canadian University Music Society at the 1997 Congress of Learned Societies. St. John's, Newfoundland, 11–14 June 1997.
21. “Creating a Gateway to the Renaissance: The Iter Project.” For the conference “Beyond Print. Scholarly Publishing and Communication in the Electronic Environment.” Centre for Instructional Technology Development, Bladen Library, University of Toronto at Scarborough. 26–27 September 1997.
22. “Iter: Where Does the Path Lead?” For “Peace, Negotiation and Reciprocity: Strategies of Co-Existence in the Middle Ages and the Renaissance.” Fourth Annual Arizona Center for Medieval and Renaissance Studies Conference. Tempe, Arizona, 12–14 February 1998.
23. “Iter and the Possibility of Future Collaboration.” For an extraordinary meeting of the council of the Fédération Internationale des Sociétés et Instituts pour l'Étude de la Renaissance. Paris, France, 6 March 1998.
24. “Creating a Gateway to the Renaissance: The Iter Project.” For a joint session of the Canadian Society for Renaissance Studies and the Canadian Organization for Computing in the Humanities at the 1998 Congress of the Social Sciences and Humanities. Ottawa, 28–30 May 1998. [substantially revised version of paper given in 1997]

25. "Continuity and Discontinuity in Sixteenth-Century Discourse on Music." Sixteenth Century Studies Conference. Toronto, 22–25 October 1998.
26. "Music in a Duodecimal World." Annual Meeting of the Renaissance Society of America. Florence, 21–24 March 2000.
27. "Courseware for the Visual and Performing Arts: Three Case Studies." For a forum entitled "Teaching, Learning and Research in Today's University: Information Technology and the University Professor." University of Toronto, 11–12 April 2000.
28. "Creating Large-Scale Research Tools for the Humanities." For a forum entitled "Teaching, Learning and Research in Today's University: Information Technology and the University Professor." University of Toronto, 11–12 April 2000.
29. "Iter: Gateway to the Middle Ages and Renaissance." Annual Meeting of the International Medieval Congress. Leeds, 10–13 July 2000.
30. "The Gateway as Virtual Library." Annual Meeting of the Renaissance Society of America. Chicago, 29–31 March 2001.
31. "Renaissance Perspectives on the Rebirth of Music." For an international conference entitled "Renaissance and Renaissances: History, Language, Culture and Periodization" sponsored by the University of Toronto, Università degli Studi di Napoli Federico II, and Università degli Studi di Salerno. 4–5 June (Toronto), 18–20 June (Naples/Salerno) 2002.
32. "The Electronic Capito Project as Knowledgebase." First Annual Hawaii International Conference on Arts and Humanities. Honolulu, 12–15 January 2003.
33. "The Contribution of French Musicians and Music to the Genesis of the Italian Madrigal." A one-day workshop entitled "France in Italy" sponsored by the Centre for Reformation and Renaissance Studies. Toronto, 7 February 2003.
34. "Iter: Building Gateways from Catalogue to Collection." Annual Meeting of the Renaissance Society of America. Toronto, 27–29 March 2003.
35. "The Pythagorean Experimental Tradition: Lie or Self-Deception?" 38th International Congress on Medieval Studies. Kalamazoo, Michigan, 8–11 May 2003.
36. "The Role of Text Analysis in the Creation of a Knowledgebase: Preliminary Thoughts on the Future of Iter: Gateway to the Middle Ages and Renaissance." With R. Siemens. Canadian Symposium for Text Analysis (CaSTA). University of Victoria, 14 November 2003.
37. "Research Centres in a Digital Society: Strategies and Plans of the Centre for Reformation and Renaissance Studies, Toronto." Annual Convention of the Modern Language Association of America. San Diego, 27–30 December 2003.
38. "Preliminary Thoughts on a Key to the Science of Early Musical Theory." For the conference "*Cantus intertextus*: Chant and Liturgy in Medieval Italy," sponsored by the Centre for Medieval Studies, University of Toronto. 19 March 2004.
39. "Exploiting New Technology: Work in Progress at the Centre for Reformation and Renaissance Studies." Annual Meeting of the Renaissance Society of America. New York, 1–3 April 2004.

40. "Iter: Building an Effective Knowledge Base." For a joint session of the Association for Computers and the Humanities and the Canadian Society for Renaissance Studies. Winnipeg, 30 May – 1 June 2004.
41. "Envisaging Iter as a Desktop Tool." Annual Meeting of the Renaissance Society of America. Cambridge, UK, 7–9 April 2005.
42. "The Electronic Capito Project as Knowledgebase." For the conference "Sources of the Reformation: The Correspondence of Wolfgang Capito and Fellow Reformers in Alsace and Switzerland," sponsored by Centre for Reformation and Renaissance Studies, Toronto, 14–15 October 2005.
43. "An Online Edition of Pythagoras's Discovery of Music." For "Textual Cultures of Medieval Italy," the annual Conference on Editorial Problems, University College, Toronto, 4–5 November 2005.
44. "Allegory or Science? The Discovery of Music in Renaissance Theory." For the conference "Allegories of the Renaissance," University of Toronto, 28–29 April 2006.
45. "ITER as a Knowledgebase." For the Annual Meeting of the Renaissance Society of America, Miami, 22–24 March 2007.
46. "Online Publication: Strategies and Challenges." For the Annual Meeting of the Renaissance Society of America, Los Angeles, 18–21 March 2009.
47. "Facilitating and Supporting a Community's Research Engagement: Web 2.0 and Next Steps for *Iter*." With Ray Siemens. For the Annual Meeting of the Renaissance Society of America, Venice, 8–10 April 2010.
48. "Iter, Gateway to the Middle Ages and Renaissance." For the conference "Scaling Digital Humanities, in Discipline & Interdiscipline," Digital Humanities Summer Institute, University of Victoria, Victoria, 7–11 June 2010.

Invited Lectures

1. "From Ignorant Beast to Divine Poet: Renaissance Characterizations of the Musician." Faculty of Music, University of Western Ontario, London, 18 February 1988.
2. "Operatic Form and Structure." Composers-in-Residence Program, Canadian Opera Company. Toronto, 22 June 1988.
3. "Music in the Renaissance." Course C, "The Civilization of the Renaissance," Living and Learning in Retirement. Glendon College, York University, 17 November 1989.
4. "The Comic Element in Puccini's *Gianni Schicchi*." Opera Division, Faculty of Music, University of Toronto, 22 January 1993.
5. "Modern Opera and Musical Theatre: *vive la différence?*" University of Toronto Alumni Association, Scarborough Campus, 8 April 1993.
6. "The Iter Project: Gateway to the Renaissance." Teaching and Learning Services, University of Toronto at Scarborough. 20 October 1998.
7. "Adrift in a Sea of Information." Digital Humanities / Humanities Computing Summer Institute, Victoria University, June 28, 2004.

8. "The Discovery of Music: Pythagorean Lie or Self-Deception." F. David Hoeniger Lecture, Victoria University in the University of Toronto, 25 April 2006.
9. "Working Your Demons: Reflections of an Academic Administrator." Digital Humanities / Humanities Computing Summer Institute, Victoria University, June 21, 2007.

Interviews

CBC Radio 1, 19 May 1998. For "This Morning" with A. Benoit regarding Iter.

RECORD OF CREATIVE PROFESSIONAL WORK

Recordings

1. *20th Anniversary Concert*. For the OBE Central Choir. 1978. Soloist.
2. *My Song Is Love Unknown*. Music for Holy Week sung by the Gentlemen and Boys of the Cathedral Church of St. James, Toronto. Chorus member.
3. *Here Followeth the Anthem*. Anthems for Evensong sung by the Gentlemen and Boys of the Cathedral Church of St. James, Toronto. 1980. Soloist and chorus member.
4. *Blyssid be the Tyme*. Carols sung by the Gentlemen and Boys of St. James' Cathedral, Toronto. 1981. Chorus member.
5. *A 14th Century Easter Matins Service with the Harrowing of Hell and the Visit to the Sepulchre*. Poculi Ludique Societas [hereafter PLS] production. 1987. The Medieval Video Collection, University of Toronto Media Centre. Soloist.
6. *The First Ten years*. A Tribute to Lotfi Mansouri. 1987. WRC1-4950. Chorus member.
7. *Making Opera*. Video of the COC production of *La Forza del Destino*. SMAD, 1994. Chorus member.
8. *Rarities by Rossini and Verdi*. COC Orchestra and Chorus. CBC Records, 1995. SMCD 5148. Chorus member.

Dramatic and Operatic Roles

1. Archangel Michael in John Ludgate's *The Dance of Death*. PLS production, St. Michael's College, Toronto, 11-14 February 1976.
2. Precentor in *Samson dux fortissime*. PLS production, Trinity College, Toronto, 6-7 March 1976.
3. Angel in *A 14th Century Easter Matins Service with the Harrowing of Hell and the Visit to the Sepulchre*. PLS production, Church of the Redeemer, Toronto, 22-25 April 1987. (See Recordings).
4. Footman in Strauss' *Der Rosenkavalier*. COC production, O'Keefe Centre, Toronto, 20-30 June 1990. CBC Radio Broadcast.
5. Il Principe/Old Fisherman in the world premiere of Somers' *Mario and the Magician*. COC production, Elgin Theatre, Toronto, 19-30 May 1992. CBC Radio Broadcast.

Solo Performance in Recitals and Concerts (selected list after 1970)

1. Cathedral Concert Series. Christ Church Cathedral, Ottawa, 21 November 1971.
2. Christmas Concert. Croydon Parish Church, England. 15 December 1973.
3. Ottawa Music Club recital. Chateau Laurier, Ottawa, 1 March 1975.
4. Toronto Consort concert. Edward Johnson Building, Toronto, 23–24 March 1977.
5. Handel. *Messiah* (abridged). Directed by J. Churchill, sponsored by Carleton University. Glebe Community Centre, Ottawa, 2 December 1977.
6. Ottawa Music Club recital. Chateau Laurier, Ottawa, 3 December 1977.
7. 20th Anniversary Concert of the Ottawa Board of Education Central Choir. Knox Presbyterian Church, Ottawa, 3 June 1978. (See Recordings)
8. Handel. *Messiah* (abridged). Directed by J. Churchill, sponsored by Carleton University. Church of the Blessed Sacrament, Ottawa, 8 December 1978.
9. Guest soloist and participant in several episodes of *Music in Western Civilization*, a film series produced at Carleton University, 1979–80 and since broadcast on TV Ontario.
10. Handel. *Messiah* (abridged). Directed by J. Churchill, sponsored by Carleton University. Glebe Community Centre, Ottawa, 7 December 1979.
11. Thursday Music Hour (full recital). Carleton University, Ottawa, 7 February 1980.
12. Schubert. *Die schöne Müllerin*. Royal Conservatory of Music, Toronto, 9 April 1980.
13. Ottawa Music Club recital. Chateau Laurier, Ottawa, 4 October 1980.
14. Handel. *Messiah* (abridged). Directed by J. Churchill, sponsored by Carleton University. Glebe Community Centre, Ottawa, 12 December 1980.
15. Thursday Music Hour recital. Carleton University, Ottawa, 8 January 1981.
16. Music Ottawa Lunch Hour Concerts. CBC (Chateau Laurier), Ottawa, 14 January 1981. Broadcast 24 January 1981.
17. Bach. *Cantata BWV 22 “Jesus nahm zu sich die zwölfte.”* Tafelmusik concert entitled “The Music of J.S. Bach.” Trinity United Church, Toronto, 21 February 1981.
18. Schubert. *Mass in G*. Grace Church On-the-Hill, Toronto, 3 April 1982.
19. P. Skoggard. *Mass*. Church of the Redeemer, Toronto, 18 April 1982.
20. Haydn. *The Seasons* (Spring) and Vaughan Williams. *Serenade to Music*. Massey College Singers concert directed by G. Bryant. Massey College, University of Toronto, 18 April 1982.
21. “A Celebration of Bach & Handel.” Tallis Choir concert directed by P. Walker. Christ Church Deer Park, Toronto, 8 May 1982.
22. Cathedral Concert Series. Christ Church Cathedral, Ottawa, 16 January 1983.
23. Ridout. *A Cantata for Spring Thaw* (and other selections). “Musical Memories of Toronto,” concert directed by J. Beckwith. University College, University of Toronto, 20 January 1984.
24. Lunch Hour Recitals. The Cathedral Church of St. James, Toronto, 5 June 1985.
25. Handel. *Messiah* (abridged). Directed by J. Mayo. Scarborough College, University of Toronto, 11 December 1988.
26. Victoria University Music Society recital. Annesley Hall, Victoria University in the University of Toronto, 24 November 1989.

27. Britten. *Saint Nicolas*. Directed by J. Mayo. Sunday Serenade series, Scarborough College, University of Toronto, 9 December 1990.
28. Sondheim. “Not a Day Goes By” from *Merrily We Roll Along*. In the revue *Putting It Together: Sondheim!* Scarborough College, University of Toronto, 6–7 March 1992.
29. Britten. “Agnus Dei” from *War Requiem*. Scarborough College, 11 November 1993.

Choirs (selected list of broadcasts and performances from 1970)

1. Bach. *The Passion According of our Lord According to St. John*. Cantata Singers with the National Arts Centre Orchestra. NAC, Ottawa, 24 March 1970.
2. Bach. *Mass in B Minor*. Cantata Singers and NAC Orchestra. NAC, Ottawa, 22 April 1970.
3. Mercure. *Cantate pour une joie*. Cantata Singers and NAC Orchestra. NAC, Ottawa, 24 July 1970.
4. CBC production of R. Fleming, *Prairie Sailor*. NAC, 20 August 1970.
5. Studio Choir. CBC radio, Ottawa, rec. Feb 2, 23 & 15 March 1972.
6. Tippett. *A Child of Our Time*. Cantata Singers and NAC Orchestra. CBC radio, Ottawa, rec. July 1972.
7. *Ralph Vaughan Williams Centenary Concert*. Cantata Singers and Ottawa Civic Symphony. NAC, Ottawa, 10 October 1972.
8. Music Ottawa. CBC radio, Ottawa, rec. 23–24 November 1972.
9. Handel. *Messiah*. Cantata Singers and NAC Orchestra. NAC, Ottawa, 19–21 December 1972.
10. Brahms. *Rhapsody for contralto*. Cantata Singers and NAC Orchestra. NAC, Ottawa, 30 January 1973.
11. *A Concert for Voices and Brass*. Cantata Singers and Ottawa Brass Ensemble. Sacré-cœur church, Ottawa, 13 February 1973.
12. Haydn. *The Creation*. Cantata Singers with NAC Orchestra. NAC, Ottawa, 4–5 April 1973.
13. Addington Palace Singers. Addiscombe, England, 26 May 1973.
14. *Five Hundred Years of Church Music*. Gentlemen and Boys of St. James' Cathedral. Toronto, 7 November 1979.
15. *St. Cecilia's Day Concert*. Gentlemen and Boys of St. James' Cathedral. Toronto, 21 November 1979. (includes solo work)
16. Sine Nomine on *Arts National*. CBC radio, Toronto, 12 December 1979. (includes solo work)
17. *Celebration: Compline for St. John Chrysostom*. 9 or more singers. CBC radio, Toronto, rec. 18–19 December 1979.
18. Sine Nomine on the *Tippett Festival*. CBC radio, Toronto, 28 September 1980.
19. *Healey Willan and His English Contemporaries*. Cathedral Choir of St. James. 6 December 1980.
20. *Celebration: Within the Octave*. 9 or more singers. CBC radio, Toronto. rec. 5–6 January 1981.
21. *Variety Tonight*. 7 singers. CBC radio, Toronto, contract 6 January 1981.
22. *Beethoven*. CJRT Festival Chorus, 15 March 1981.

23. *Soldiers* (movie). Vietnam Productions, Toronto, rec. 20 March 1981.
24. *Celebration: For the Octave of All Saints*. 9 singers. CBC radio, Toronto, rec. 6–7 October 1981.
25. *The Boys' Night Out*. Gentlemen of the Cathedral Church of St. James. 21 October 1981.
26. Cantores on *Mostly Music*. CBC radio, Ottawa, 11 December 1981.
27. Berlioz, *L'enfance du Christ*. Cantata Singers. NAC, Ottawa, 17 December 1981.
28. *Variety Tonight: Christmas Special*. 7 singers. CBC radio, Toronto, rec. 14 December 1981.
29. *Celebration: For the Feast of St. Joseph*. 5 singers. CBC radio, Toronto, rec. 3 March 1982.
30. *Celebration: Alternatives*. 5 singers. CBC radio, Toronto, rec. 3 May 1982.
31. *Celebration: Westminster Abbey*. 5–8 singers. CBC radio, Toronto, 23 June 1982.
32. St. James' Cathedral Choir with the Toronto Symphony. Roy Thomson Hall, Toronto, 16 December 1982.
33. *Celebration: Music of the Moravians*. 9 singers. CBC radio, Toronto, rec. 7–9 February 1983.
34. *Celebration: Samuel Ha Nagid*. 9 singers. CBC radio, Toronto, rec. 26 & 31 May 1983.
35. *Celebration: Orlando Gibbons*. 5–8 singers. CBC radio, Toronto, rec. 21–23 November 1983. (includes solo work)
36. *Entertainers: Christmas Show*. 6 singers. CBC radio, Toronto, rec. 30 November 1983.
37. *Celebration*. 9 singers. CBC radio, Toronto, rec. 29–30 January 1984.
38. *Celebration: Reflections on the Psalms*. 5–8 singers. CBC radio, Toronto, rec. 28 November 1984.
39. Schafer, *Patria I*. COC, 21–28 November 1987.
40. *London*. TV commercial for David Fleury Music, Toronto, rec. 7 April 1989.
41. A Tribute to Rossini: *Petite Messe solennelle*. COC, 25 April 1993.
42. Martinu, *Military Mass*, COC Men's Chorus for a production of the National Ballet of Canada, February 1995
43. Berlioz, *L'enfance du Christ*, COC, 7 December 1996.
44. Verdi, *Requiem*. COC, 1996–97.
45. Berlioz, *L'enfance du Christ*. COC, 1997–98.
46. Beethoven, *Symphony No. 9*. COC, 1997–98.
47. Tchaikovsky, *Iolanta*. * COC, 1998–99.

Opera Chorus (* radio broadcasts or ** telecasts of public performances)

1. *Le Comte Ory*. NAC, 1974.
2. *Magic Flute*. *** NAC, 1977.
3. *Il Barbiere di Siviglia*. ** NAC, 1978.
4. *Queen of Spades*. NAC, 1979.
5. *La Fille du Régiment*. NAC, 1980.
6. *La Bohème*. NAC 1980.
7. *Pélleas et Mélisande*. * NAC, 1980.

8. *Idomeneo*. NAC, 1981.
9. *Lucia di Lammermoor*. NAC, 1982.
10. *The Abduction from the Seraglio*. ** NAC, 1982.
11. *Falstaff*. COC, 1982–83.
12. *Magic Flute*. COC, 1982–83.
13. *La Belle Hélène*. * COC, 1982–83.
14. *La Fanciulla del West*. * COC, 1982–83.
15. *Eugene Onegin*. * NAC, 1983.
16. *La Cenerentola*. * NAC, 1983.
17. *Lohengrin*. COC, 1983–84.
18. *Turandot*. COC, 1983–84.
19. *La Bohème*. COC, 1983–84.
20. *Anna Bolena*. *** COC, 1983–84.
21. *Death in Venice*. * COC, 1983–84.
22. *The Merry Widow*, NAC, 1984.
23. *Rigoletto* (opera in concert). NAC, 1984.
24. *Tosca*. * COC, 1984–85.
25. *Il Trovatore*. * COC, 1984–85.
26. *Candide*. COC, 1984–85.
27. *Faust*. * COC, 1984–85.
28. *Il Barbiere di Siviglia*. * COC, 1984–85.
29. *Die Meistersinger*. * COC, 1984–85.
30. *The Rake's Progress****. COC, 1984–85.
31. *Fidelio** (opera in concert). NAC, 1985.
32. *Hamlet*. * COC, 1985–86.
33. *Madama Butterfly*. * COC, 1985–86.
34. *Mikado*. COC, 1985–86.
35. *Aida*. * COC, 1985–86.
36. *Dialogues of the Carmelites*. *** COC, 1985–86.
37. *La Traviata*. * COC, 1985–86.
38. *Boris Godunov*. * COC, 1986–87.
39. *Macbeth*. * COC, 1986–87.
40. *Die Fledermaus*. COC, 1986–87.
41. *Rigoletto*. * COC, 1986–87.
42. *Idomeneo*. * COC, 1986–87.
43. *Adriana Lecouvreur*. * COC, 1986–87.
44. *Lucia di Lammermoor*. * COC, 1986–87.
45. *La Bohème* (opera in concert). NAC, 1987.
46. *Tristan und Isolde*. * COC, 1987–88.
47. *La Forza del Destino*. *** COC, 1987–88.
48. *The Merry Widow*. COC, 1987–88.

49. *Patria I* (Schafer). COC, 1987–88.
50. *Lady Macbeth of Mtsensk*. * COC, 1987–88.
51. *Les Contes d'Hoffmann*. * COC, 1987–88.
52. *The Marriage of Figaro**. NAC, 1988.
53. *Pique Dame*. * COC, 1988–89.
54. *Don Carlos*. * COC, 1988–89.
55. *Tosca*. *** COC, 1988–89.
56. *Makropoulos Case*. *** COC, 1988–89.
57. *Andrea Chenier*. * COC, 1988–89.
58. *The Magic Flute*. * COC, 1988–89.
59. *La Bohème*. *** COC, 1988–89.
60. *Un Ballo in Maschera*. COC, 1989–90.
61. *The Barber of Seville*. COC, 1989–90.
62. *Carmen*. COC, 1989–90.
63. *Wozzeck*. * COC, 1989–90.
64. *Otello*. * COC, 1989–90.
65. *La Rondine*. * COC, 1989–90.
66. *Der Rosenkavalier*. * COC, 1989–90.
67. *Madama Butterfly*. * COC, 1990–91.
68. *Eugene Onegin*. * COC, 1990–91.
69. *Die Fledermaus*. COC, 1990–91.
70. *Elektra*. COC, 1990–91.
71. *Suor Angelica*. * COC, 1990–91.
72. *I Pagliacci*. * COC, 1990–91.
73. *La clemenza di Tito*. * COC, 1990–91.
74. *Così fan tutte*. COC, 1990–91.
75. *La Traviata*. * COC, 1991–92.
76. *Fidelio*. * COC, 1991–92.
77. *La Bohème*. COC, 1991–92.
78. *Roméo et Juliette*, COC, 1991–92.
79. *Falstaff*. * COC, 1991–92.
80. *Il Barbiere di Siviglia*. * COC, 1991–92.
81. *Rigoletto*. * COC, 1992–93.
82. *Don Giovanni*. * COC, 1992–93.
83. *Così fan tutte*. * COC, 1992–93.
84. *Tosca*. COC, 1992–93.
85. *The Bartered Bride*. COC, 1992–93.
86. *Carmen*. COC, 1993–94.
87. *Le nozze di Figaro*. COC, 1993–94.
88. *Die Zauberflöte*. COC, 1993–94.
89. *Madama Butterfly*. COC, 1993–94.

90. *La Traviata*. COC, 1993–94.
91. *La Bohème*. COC, 1994–95.
92. *Eugene Onegin*. COC, 1994–95.
93. *Lucia di Lammermoor*. COC, 1994–95.
94. *Jenufa*. COC, 1995–96.
95. Rossini/Verdi concert. COC, 1995–96.
96. *Béatrice et Bénédict*. COC, 1996–97.
97. *Dialogues des Carmélites*. COC, 1996–97.
98. *The Prodigal Son*. NAC, Festival Canada, 1997.
99. *Turandot*. COC, 1997–98.
100. *Symphony of Psalms** and *Oedipus Rex.** COC, 1997–98.
101. *Fidelio*. COC, 1997–98.
102. *Madama Butterfly*. COC, 1997–98.
103. *Norma.** COC, 1998–99.
104. *Tosca*. COC, 1998–99.
105. *Barber of Seville*. COC, 1998–99.
106. *The Golden Ass.** COC, 1998–99.
107. *Trovatore*. COC, 1998–99.
108. *La Traviata*. COC, 1999–2000.
109. *L'Elisir d'amore.** COC, 1999–2000.
110. *Der fliegende Holländer.** COC, 1999–2000.
111. *La Fanciulla del West*. COC, 2000–2001.

Conducting

1. Guest conductor, The Scarborough College Chorus, Sunday Serenade series concert. UTSC, 2 April 1989.
2. The Scarborough College Chorus, 1989–90. Performances include several seasonal concerts and the Sunday Serenade series concert, 8 April 1990. World premiere of P. P. Koprowski. *Three Madrigals* commissioned for UTSC.
3. Guest conductor of P. P. Koprowski. *Three Madrigals*, The Scarborough College Chorus, Sunday Serenade series concert. UTSC, 7 April 1991.
4. The Scarborough College Chorus, 1991–92. Performances include several seasonal concerts and two Sunday Serenade series concerts. UTSC, December 1991 and 5 April 1992.
5. Sine Nomine Singers of Scarborough College, a new chamber choir first appearing in two Sunday Serenade series concerts. UTSC, 8 December 1991 and 5 April 1992.
6. *Putting It Together: Sondheim! A Tribute to the Music and Lyrics of Stephen Sondheim*. A musical revue with staging presented in the Meeting Place, UTSC, 6–7 March 1992.
7. *A Show Without a Curtain*. A musical revue with staging presented in the Meeting Place, UTSC, 29–30 January and 5–6 February 1993.

8. The Scarborough College Chorus, 1992–93. Performances include several seasonal concerts and the Sunday Serenade series concert, UTSC, December 1993
9. Stephen Sondheim. *Into the Woods*. A full production presented in the Leigha Lee Browne Theatre, UTSC, 27–29 January and 2–5 February 1994.

RECORD OF TEACHING AND SUPERVISION

Undergraduate Teaching Experience

Courses Taught

* signifies an original course

- a) Department of Music, Carleton University, 1975–77
 - MUSIC 30.100 Introduction to Music in Western Civilization. First-year survey for music majors and non-majors: 1975; 1976; 1976–77
- b) Woodsworth College, University of Toronto, 1978–79
 - MUS 404S* Opera. Fourth-year course: 1978–79
- c) School of Continuing Studies, University of Toronto, 1979–80 and 1987–88
 - SCS 4315* The Magic World of Opera. 1979–80
 - SCS 4943* Bach and Handel: The Choral Tradition. 1987
 - SCS 4944* Mozart's Operas. 1988
- d) Royal Conservatory of Music, Toronto, 1985–90
 - RCM 605* A Treasury of Canadian Concert Songs. 1987
- e) Faculty of Music, University of Toronto, 1988–present
 - HMU 221F History of Music III (19th & 20th centuries): 1988; 1989
 - HMU 222S History of Music IV (Medieval & Renaissance): 1989; 1991; 1992; 1993
 - HMU 240H* Orpheus, the Perfect Musician: 2001
 - HMU 331S Topics in Renaissance Music: 1991; revised 1994; 1997; 2000; 2003
 - HMU 420H* Music, Theatre, and Spectacle in Renaissance Italy: 2005
 - HMU 481F Topics in the History of Music Theory: 1991
 - MUS 205F Mozart. 1990; 1992; 1998
 - TMU 305S Medieval Music. 1994
- f) Department of Humanities, University of Toronto Scarborough, 1988–present
 - IEE C71S Exchanges in Performance and the Arts I. 2010

- MUS A01Y Introduction to Music: 1989–90 as MUS A10F (Introduction to Music I), MUS A20S (Introduction to Music II), and MUS B30S (Introduction to Music History and Literature); 1991–92; 1992–93; 1995–96 (with J. Mayo)
- MUS A11F/S Listening to Music. With J. Mayo: 1992; 1992; 1993
- MUS B01F Music of the Twentieth Century. 1989
- MUS B03F/S* Music in the Middle Ages: 1990; revised 1992; revised as selected topics 1995; 1997 (as VPA B80H)
- MUS B04F Music of the Renaissance. 1990; revised 1993; 1998 (as VPA B81H)
- MUS B06F/S Music of the Romantic Period. 1988; 1992
- MUS B07F Materials of Music I. 1989 [as MUS B17F]; 1990
- MUS B13S* Music for the Theatre. 1994; 1996 (2 sections); 1997 [as VPA B93]; 1998; 1998
- MUS B20H Supervised Performance I — Chorus. 1989–90; 1991–92; 1993–94 with J. Mayo
- MUS B21H Supervised Performance II — Chorus. 1989–90; 1991–92; 1993–94 with J. Mayo
- MUS B25H Supervised Performance III — Chorus. 1989–90; 1991–92; 1993–94 with J. Mayo
- MUS C04F* Opera. 1995
- MUS C05S The Symphony. 1989
- MUS C09S Canadian Music. 1989; 1992
- MUS C11F Beethoven. 1988
- MUS C14F/S Stravinsky. 1991; 1993
- MUS C21S Materials of Music II. 1990 as MUS C04S; 1991
- MUS D01F/H Independent Study. 1991–
 Composition. R. Findlay, 1991
 Music and Art in the French Baroque. T. Hebdon, 1991
- MUS D02S Independent Study. 1990–
 Bach's Works for Organ and Klavier. S. Kamenetsky, 1990
 Topics in Music Analysis. D. Mendis, 1990
 Composition. A. Moore, 1990
 A Study of Romanticism in Music. T. Hebdon, 1992
 Brahms' symphonies. J. Ritchie, 1993
- MUS D03Y Independent Study. 1989–
 Composition. B. Pike, 1989–90; J. Ritchie and M. Wong, 1990; P. Boni, 1990–91
 The Liturgical Music of Msgr J.E. Ronan and Dr. Healey Willan. M. Kettrick, 1990
 The Programming of Canadian Music by Toronto Orchestras. H. McKenzie, 1990
 The Pedagogy of Carl Orff. R. Findlay, 1990–91

- Italian Singing in the 18th & 19th Centuries. R. Morgan, 1990–91
 Chamber Music in Canada 1950 to 1992. P. Hiemstra, 1991–92
 The Portrayal of Women in Opera. K. Lynn, 1992
- VPA B02H Critical Thinking and Writing in the Visual and Performing Arts. 1998
 VPA B03H Computers and the Arts. 1997–98 with W. Barek, T. Mars, and K. Wright
 VPA B04H Research in the Arts. 1999
 VPA B72H* Orpheus. 2005

g) Victoria College, 2003–06

- HUM 199Y* Theatre, Music, and Spectacle in Renaissance Italy: 2003–04 with K. Eisenbichler
 HUM 199Y* Music in Theatre and Spectacle: 2004–05
 HUM 299Y* The Impact of New Technology on Renaissance and Early Modern Studies: 2005–06
 VIC 346H* Orpheus in the Italian Renaissance: 2003; 2004; 2005

Undergraduate Academic Adviser

University of Toronto Scarborough, 1988–present

- AAD B01Y Arts Administration. 1991–93
 Administration project (Concert series). L. Chantson and T. Huang, 1991–92; B. R. Han and L. Hickey, 1992–93
- AAD D10Y Arts Administration. 1991–92
 Administration project (Music theatre). J. Miles and T. Robertson, 1991–92
- HUM C10S Independent Study (Humanities). 1989–92
 Orpheus. B. Pike, 1989–90
 The Troubadour Guillaume VII of Poitiers. D. Gatchalian, 1991–92
- HUM C11H Independent Study (Humanities). 1992–96
 Chopin and Sand. T. Robertson, 1992
 The Parallels of Picasso and Stravinsky. B. Petrakis, 1992–93
 Music Theatre. J. Dekort, 1993–94
 Production of *Indian* by G. Ryga. E. Chan, 1995–96
 Production of *A...My Name is Alice* by J. Micklin-Silver & J. Boyd. S. Miller, 1995–96
 World Wide Web Resources for Renaissance Studies. K. Tobin, 1995–96

Invited Lectures for Undergraduate Courses

1. “The Music of Musorgsky.” HUM B07F, Russian Culture. Scarborough College, University of Toronto, 23 October 1989.
2. “Italian Opera in the Nineteenth Century: Rossini and Bellini.” HMU 221, History of Music III. Faculty of Music, University of Toronto, 13 October 1990.

3. "C.P.E. Bach." HMU 122, History of Music II. Faculty of Music, University of Toronto, 4 March 1991.
4. "Beethoven, the Early Years." HMU 122, History of Music II. Faculty of Music, University of Toronto, 8 April 1991.
5. "Puccini's *Madama Butterfly*." HMU 110Y, Music as Culture. Faculty of Music, University of Toronto, 2 December 1992.
6. "Josquin Des Prez and the Motet *Absalon fili mi*." HMU 110Y, Music as Culture. Faculty of Music, University of Toronto, 3 February 1993.

Graduate Courses

- MUS 1067* Orpheus. 2009 (Spring)
- MUS 1123* The Renaissance Idea of Music and Its Study. 1995 (Fall); 1999 (Fall); 2003 (Spring); 2004 (Fall); 2006 (Spring)
- MUS 1128* Music-text Relationships in the Renaissance. 2004 (Spring); 2006 (Spring)
- MUS 1320 Topics in the History of Music Theory before 1650. 1998 (Fall)
- MUS 1139* Music, Theatre, and Spectacle in the Italian Renaissance. 2008 (Spring)
- MUS 1434* Franchino Gaffurio (1451–1522) and the Rift between Renaissance Theory and Practice. 1996 (Fall)
- MUS 4200 Seminar in Music Literature. 2001 (Spring)
- MUS 4605 Performance Practices after 1800. 1997 (Spring)

Graduate Supervision

Ph.D. Theses Supervised

- S. Thorburn. Seventeenth Century Venetian Opera: The Collaborative Context of a Commercial, Synaesthetic Art Form. 2001–06.

Ph.D. Thesis Committees

- D. Bowman. Music for Shakespeare on Film. 1992–93.
- M. Epp. Four-part Popular Arrangements in Canti C. 1992–99
- B. Power. The Polyphonic Intros of Trent Ms 93: A Stylistic Analysis. 1992–99
- C. Marvin. The Evolution of Typologies of Compositional Genre in 16th- and 17th Century Italian Writings on Music. 1993–98
- R. King. The Canciones y villanescas espirituales of Francesco Guerrero and the Tradition of Sacred Song in Spain. 1996–2004
- B. Wolters-Fredlund. "With Song to the Struggle": The History of the Toronto Jewish Folk Choir, 1925–1960. 2001–05
- A. Hicks. Major Field, 2007–08; "The Concept of Music in Twelfth-Century Cosmology and Natural Philosophy. 2008–

Independent Studies Supervised

- A. MacDonald. MUS 1999 on musical symbolism. 1997 (initial stages only)

S. Thorburn. MUS 1999 on Venetian opera. 2000–2001

Graduate Research Assistants

Penshurst Project. J. Black, K. Kippen

Iter. On average, Iter employs more than 40 students, most of whom are graduate students. There are about 30 at the Centre for Reformation and Renaissance Studies, with about 10 divided between the Faculty of Information and the Arizona Center for Medieval and Renaissance Studies.

Website development. Centre for Reformation and Renaissance Studies, C. Nighman, L. Hunt, R. Raiswell (also for FICINO), M. Ulyot, J. Smith; Music for the Theatre, A. Zinck.

RECORD OF SERVICE (since 1988)

Within the University of Toronto

University of Toronto

Social Sciences and Humanities Panel, Research Advisory Board, Research and International Relations, 1999–2000

Provostial Task Force on Academic Computing and New Media, 1999–2000

Humanities and Social Sciences Research Partnerships Retreat, Office of the Vice-President, Research and International Relations, November 1999.

Research Infrastructure Committee, representing the Faculty of Music, November 2000.

Academic Advisory Committee of the Computing Management Board, 2001–05

Arts Council and Academic Working Group, 2006–

Tri-Campus Advisory Committee on Buddhist Studies, 2006–

Jackman Humanities Institute Advisory Board, 2006–10

University Bargaining Team and Steering Committee, CUPE 3902 unit 3, 2006–07

Review of Scholarly Publishing at the UT Press, 2006–07

Advisory Committee, Search for Dean, Faculty of Music, 2007–08

Tri-Campus Task Force on Academic Programs in Drama, Theatre and Performance, 2008

University Bargaining Team and Steering Committee, CUPE 3902 unit 1, 2008–09

Chair, Co-Curricular Working Group, Arts Council, 2009–

University Bargaining Team and Steering Committee, CUPE 3902 unit 3, 2009

Victoria University in the University of Toronto

Senate Library Committee, 2000–05

Academic Student Experience Committee, Victoria College, 2002–03

Northrop Frye Centre Review Committee, 2002–03

Metcalf Fellows Review Committee, Victoria College, 2002–03

Academic Advisory Committee, Victoria College, 2003–05

Special Awards and Prizes, Victoria College, 2004–05

University of Toronto Scarborough

Discipline Representative (Music) to the Division of Humanities, 1989–94

Supervisor of Studies, Major Program in Music History, 1989–94, 1996–2000

Co-ordinator, Independent Studies (Music), 1989–94; 1995–2000

Supervisor of Studies, Co-operative Program in Arts Administration, 1989–90, 1992, July-August 1993 (Acting Supervisor)

Curriculum Review Committee, Co-operative Program in Arts Administration, 1989–91

Faculty Adviser, Music Club, 1989–94

Chair, Music Committee, Sub-committee of the Cultural Affairs Committee, 1989–94. Director, Sunday Serenade Series concerts

Organizer, Commission Grant from the Ontario Arts Council to commission P. P. Koprowski to write a work for the Scarborough College Chorus in honour of the 25th anniversary of the College: awarded \$2590. An additional \$1000 was given by the 25th Anniversary Committee. The work, *Three Madrigals*, was first performed in April 1990.

Director, Noon Hour Series of concerts, 1991–93

Faculty Representative to the Academic Affairs Committee, 1991–93

First Nations Project, 1992–93

Supervisor of Studies, Minor Program in Music History, 1992–94, 1996–2000

Executive Producer, *Putting It Together: Sondheim! A Tribute to the Music and Lyrics of Stephen Sondheim*, a musical revue with staging, Meeting Place, 6–7 March 1992

Executive Producer, *A Show Without a Curtain*, a musical revue with staging, Meeting Place, 29–30 January and 5–6 February 1993

Executive Producer, *Into the Woods* by Stephen Sondheim, Leigha Lee Browne Theatre, 27–29 January and 2–5 February 1994

Report, entitled “Ideas for Arts at Scarborough,” written April 1995 and submitted to the Chair of the Division of Humanities in May on behalf of the members of the arts disciplines.

Division of Humanities Governance Working Group, 1996

Search Committee for Collections Management/Technical Services Coordinator, Vincent W. Bladen Library, 1996

Discipline Representative, Visual and Performing Arts, 1997–2000

Supervisor of Studies, Specialist Program in VPA, 1997–2000

Secretary, Chair's Advisory Committee, Division of Humanities, 1998–99

College contact for Guild Renaissance Group, 1998–2000

Treasurer, Managing Committee, Arts in a Pluralist Society Lectureship, 1999–2005; Co-chair 2002–03

Arts Management Advisory Committee, 1999–2004

Art History review committee, 1999

Courseware Development Fund Committee, 1999

Humanities Division Representative, Programs and Curriculum Sub-Committee, 1999–2000

Chair's Advisory Committee, 2000

Chair, Department of Humanities, 2005–10
Chair, Cultural Affairs Task Force, 2007-08
Chair, Instructional Centre Committee, 2009
Instructional Centre Phase 1A, Design Committee, 2009
TA Task Force, 2009–10
Executive Team, UTSC Identity Project, 2009–10

Faculty of Music

Adjudicator, B.Mus. performance recitals (voice), 1990–94; 1996–2002
Examiner, Ph.D. comprehensive oral examinations, Graduate Department of Music: 1992 (B. Power)
Examiner, PhD major field oral examinations, Graduate Department of Music: 1992 (M. Epp); 1993 (B. Power)
Adjudicator, Graduate performance recitals (voice), 1992–94, 1998–2001, 2003–
Adjudicator, Graduate auditions (voice), 1992–94
Curriculum Committee, 1992–94
Adjudicator, Undergraduate Entrance Auditions (voice), 1993–94
Adjudicator, Undergraduate Entrance Auditions (instrumental/composition), 1995
Reviewer, Mouldsdale Essay Prize, History and Culture Dept., 1996
Examiner, M.Mus. in performance oral exam: 1997 (T. Dunn)
Technology Committee, 1997–98
Library Committee, 1997–2001, 2003–
Chair, Technology Advisory Committee, 1998–2000, 2004–
Chair, Academic Technology Committee, 2000–01
Chair, Technology Infrastructure Committee, 2000–01
PhD final oral examination committees for B. Power and M. Epp, 1999
Internal Committee for review of G. Johnston's research for tenure, 2000
Graduate Admissions sub-committee for Performance, 2001–02
Search committee for Canada Research Chair in Medieval music, 2001–02
Tenure Committee for D. Edwards, 2002–03
Steering Committee for the Collaborative Graduate Program in Editing Medieval Texts, 2002–
Tenure Committee for S. St. John, 2003
PhD final oral examination committee for R. King, 2004
Three-year Review Committee for J. Haines, 2004

Centre for Reformation and Renaissance Studies

Library Policy Committee, 1988–89
Publications Committee, 1988–89, 1995–2004, 2009–
Chair, Publications Committee, 1990–95, 2004–05
Managing Committee, 1990–2000, 2005–
Executive Committee, 1990–2000, 2005–

Member, Search Committee for Curator, 1993
 Technology Administrator [UTCC information technology resource person], 1994–96
 Associate Director, 1995–96; 1997–2000
 Chair, Committee on Electronic Media, 1996–2000
 Acting Director, 1996–97
 Chair of the first session in the conference “Motives, pretexts, speeches and events.” Victoria College, University of Toronto. 13–14 March 1998.
 Curator Search Committee, 2000
 Chair of Executive and Managing Committees, 2000–05
 Library Committee, 2000–05
 Programs Committee, 2000–03; 2004–05
 Chair, Search Committee for Graduate Fellows and Research Assistants, 2000–05
 Program Committee for “Shell Games,” an international conference at the CRRS, 28–29 April 2001
 Program Committee for “The Renaissance in the 19th Century/Le 19^e siècle renaissant,” an international conference at the CRRS, 4–6 October 2001
 Chair, Technology Working Group, 2002–05
 Chair of a session in “The Fall of Troy in the Renaissance Imagination,” an international conference at the CRRS, 4–5 October 2002.
 Chair, Programs Committee, 2003–04
 Academic Programs Committee, 2004–05
 Past-Director, 2005–10
 Program Committee, “Metamorphosis: The Changing Face of Ovid in Medieval and Early Modern Europe.” Joint conference of the Centre for Medieval Studies and the Centre for Reformation and Renaissance Studies, Toronto, 11–12 March 2005.

Other Academic Service

Music Committee, Senate sub-committee, Victoria University, 1988–89
 Liberal Studies Advisory Committee, School for Continuing Studies, 1989–91
 Executive Committee, Centre for Computing in the Humanities, representative for CRRS 1989–92 and the Faculty of Music, 1990–91
 External Reader, University of Toronto Press, 1990
 Chair, Hart House Music Committee, 1993–94
 Ph.D. Defense Committee, L. Korrick, “Ut pictura musica: Observations on the Reform of Painting and Music in Post-Tridentine Rome (1560),” 27 Feb. 1996
 Tenure Review Committee for C.L. Beghtol. Faculty of Information Studies, April 1998
 Steering Committee, Centre for Medieval Studies, 2001–05
 Internal Assessment Committee for Promotion to Full Professor, Dept of Italian Studies, 2001–02
 Permanent Status Committee for M. Lalonde, ITS, UoT Libraries, March 2002
 Tenure Review Committee for W. Duff, Faculty of Information Studies, April 2002
 Program Committee for the Collaborative Graduate Program in Editing Medieval Texts, 2002–

Collaborative Graduate Program in Book History and Print Culture, 2005–
Program Committee, “The Body in Medieval Culture,” Centre for Medieval Studies, 2005–06
UTSC representative, Graduate Advisory Committee, FAS, 2005–06
UTSC representative, FAS Dean’s Advisory Committee on Languages, 2005–
Asian Institute G9 Committee, 2006–
Search Committee for the Director of the Centre for Medieval Studies, 2007

Outside the University of Toronto

Organizer of background music for the Holbein exhibition, Art Gallery of Ontario, Toronto,
October 1988 [exhibited until January 1989]
Adjudicator, Voice Scholarship Auditions, Royal Conservatory of Music, 1988
Adjudicator for vocal performance examinations and member of the Board of Examiners, Royal
Conservatory of Music, 1988–95
Artist (Performer and Teacher) Diploma Committee, Voice Department, Royal Conservatory of
Music, 1988
Chair, Toronto Renaissance and Reformation Colloquium, 1988–89
Co-organizer of the conference, “Ritual and Recreation in Renaissance Confraternities,” an
interdisciplinary conference of the Toronto Renaissance and Reformation Colloquium,
Toronto, 28–30 April 1989
External Reader, *Renaissance Quarterly*, 1989, 1992, 1995
Local Arrangements Committee for the Annual Meeting of the Renaissance Society of America,
at Victoria University in the University of Toronto, 5–7 April 1990
Executive, Toronto Renaissance and Reformation Colloquium, 1990–92
Executive, Canadian Society for Renaissance Studies, 1990–92
External Referee, Killam Research Fellowships, Canada Council, 1994
External Reader, E.J. Brill, 1995
Editor (English), *Canadian University Music Review/Revue de musique des universités
canadiennes*, 1995–98
Executive Board, Canadian University Music Society, 1995–98
Chair, Committee on Electronic Media, Renaissance Society of America, (ad hoc 1995–96)
1996–2005
Executive Board and Council, Renaissance Society of America, 1996–2006
Advisory Board, Canadian University Music Society web site, 1996–98
Chair, Proctor Prize Final Jury, Canadian University Music Society, 1997 and 1998
Representative of the Renaissance Society of America to The National Initiative for a Networked
Cultural Heritage (Washington, D.C., 1998–2000) and the American Council of Learned
Societies History E-book initiative (New York, 1998–99)
Representative of the Canadian University Music Society in a meeting with the Canadian
Association of Music Librarians to explore joint projects, 1998
Organizer, Plenary Session, Renaissance Society of America Annual Meeting in Los Angeles,
1999
Program Committee for Florence 2000, Renaissance Society of America Annual Meeting, 1999

Committee for Scholarship, Medici Archive Project, Florence, 2000–
Facilitator, NINCH Building Blocks Workshop, Washington, DC, 20–24 September 2000.
Chair, “Renaissance/Baroque” session at the Canadian University Music Society conference
(part of Toronto 2000 Musical Intersections), 3 November 2000
Ontario Graduate Scholarship panel, 2001
Organizer of three sessions and chair of “Teaching the Renaissance” at the annual meeting of the
Renaissance Society of America, Chicago, 30 March 2001
Co-chair, Local Arrangements Committee, for the Toronto 2003 Renaissance Society of America
Annual Meeting, 2001–2003
Program Committee for Scottsdale 2002, Renaissance Society of America Annual Meeting, 2001
Organizer of four sessions and chair of two others at the annual meeting of the Renaissance
Society of America, Scottsdale, April 2002
Program Committee for Toronto 2003, Renaissance Society of America Annual Meeting, 2002
Co-chair, Cultural Pluralism and the Arts Network, 2002–03
Co-organizer of seven sessions and chair of one at the annual meeting of the Renaissance Society
of America, Toronto, April 2003
Chair, Ontario Graduate Scholarship panel, 2003
Academic Advisory Group, Early English Books Online – Text Creation Partnership, University
of Michigan, 2003–07
Co-organizer of nine sessions and chair of one at the annual meeting of the Renaissance Society
of America, New York, April 2004
SSHRC Doctoral Fellowship Selection Committee, 2004
External Referee for promotion of G. Illnitchi, Eastman School of Music, 2004
Referee for the annual conference of the Association for Computing in the Humanities /
Association for Literary and Linguistic Computing, 2004–05
Chair, Literature and Fine Arts Doctoral Committee, SSHRC, 2004–05
Co-organizer of eight sessions and chair of one on “New Technologies” at the annual meeting of
the Renaissance Society of America, Cambridge UK, April 2005
Referee for the annual conference of the Association for Computing in the Humanities /
Association for Literary and Linguistic Computing, 2005–06
Chair of one session and co-organizer of six sessions on “New Technologies” at the annual
meeting of the Renaissance Society of America, San Francisco, March 2006
Chair, Committee I, SSHRC Doctoral Fellowship Selection Committee, 2006
Referee for the annual conference of the Association for Computing in the Humanities /
Association for Literary and Linguistic Computing, 2006–07
Chair of one session and co-organizer of six sessions on “New Technologies” at the annual
meeting of the Renaissance Society of America, Miami, March 2007
Co-organizer of six sessions on “New Technologies” at the annual meeting of the Renaissance
Society of America, Chicago, March 2008
External Assessor, SSHRC, 2008
Co-organizer of six sessions on “New Technologies” at the annual meeting of the Renaissance
Society of America, Los Angeles, March 2009

Co-organizer of twelve sessions on “New Technologies” at the annual meeting of the Renaissance Society of America, Venice, April 2010