

## Martin Brody

Department of Music  
Wellesley College  
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### Education

B.A., *summa cum laude*, Phi Beta Kappa, Amherst College, 1972

M.M. (1975), M.M.A. (1976), D.M.A. (1981), Yale School of Music

Additional studies in music theory and analysis with Martin Boykan and Allan Keiler, Brandeis University (1977); Additional studies in electronic music and digital signal processing with Barry Vercoe, Massachusetts Institute of Technology (1979)

Principal composition teachers: Donald Wheelock, Lewis Spratlan, Yehudi Wyner, Robert Morris, Seymour Shifrin

### Academic Positions

Catherine Mills Davis Professor of Music, Wellesley College (member of faculty since 1979)

Visiting Professor of Music at Brandeis University, 1994

Visiting Associate Professor of Music at Massachusetts Institute of Technology, 1989

Assistant Professor of Music at Bowdoin College, 1978-79

Assistant Professor of Music at Mount Holyoke College, 1977-

### Other Professional Employment

Andrew Heiskell Arts Director, American Academy in Rome, 2007-10 term

Executive Director, Thomas J. Watson Foundation, 1987-9 term

### Honors and Awards

Roger Sessions Memorial Fellow in Music, Bogliasco Foundation, 2004

Composer-in-Residence, William Walton Estate, La Mortella, 2004

Fromm Foundation at Harvard, Composer Commission, 2004

Fromm Composer-in-Residence, American Academy in Rome, fall 2001

John Simon Guggenheim Memorial Fellowship, 2000

Pinanski Prize for Excellence in Teaching, Wellesley College, 2000

Commission for *Earth Studies* from Duncan Theater/MacArthur Foundation, 1995

Fromm Foundation at Harvard, Composer Commission, 1993

National Endowment for the Arts, Composer-in-Residence Grant, 1992  
National Endowment for the Arts, Opera-Musical Theater Commission, 1991  
Massachusetts Cultural Council, InterArts Commission, 1990  
Academy-Institute Award from the American Academy of Arts and Letters, 1986  
Massachusetts Arts and Humanities, Composer Commission, 1985  
National Endowment for the Arts, Composer Fellowship, 1983  
Artists Foundation Fellowship, 1983  
Yale School of Music Composition Prizes, 1973; 1974  
Thomas J. Watson Foundation Fellowship, 1972-3  
Amherst College Music Composition Prize, 1972

**Compositions** (first performances, recordings and publications)

Ongoing projects: *Bisclavret* (chamber opera), Boston Musica Viva; *Mazed World* (*Six Shakespeare Fantasies*, Boston Modern Orchestra Project, *Four Satires*, Scharoun Ensemble  
*Tenebrae*, pf, premiere November 2014  
*Feral*, fl, cl, vn, vc, pf, perc, commissioned by Boston Musica Viva, premiere September 2013  
*Safe*, pf, premiere April, 2013  
*True Pete*, 2 pianos, commissioned by Randall Hodgkinson and Lois Shapiro, premiere, May 2013  
*Two Satires* for clarinet, 2 violins, viola, cello, bass, and piano Scharoun Ensemble, premiere March 2012, American Academy in Rome  
*Touching Bottom*, Boston Modern Orchestra/Fromm Commission, premiere February 2011  
*Muzot, October, 1924* (2006) for soprano and 6 instruments, commissioned by Boston Musica Viva, premiere November, 2006  
*Chaconne* (2006) for piano, cello, percussion, premiere at Wellesley College, September, 2006  
*Until They Are Free*, chorale, SATB, commissioned by Winsor Music, St. Paul's Church, Brookline, May, 2006  
*Tree of Life* (2004) for soprano, oboe, and string quartet, Winsor Music, premiere at Emmanuel Church, Boston, March 2004  
*Book of Hours* (2002) for piano trio, premiered by Triple Helix *Dusk* (movement III) premiered December 2001 (commissioned by First Nights, Harvard Music Department, with funding from the Fromm Music Foundation at Harvard)  
*Reasons for Moving* (2002), ensemble version for soprano and eight instruments, commissioned by Dinosaur Annex, premiered by Lisa Safer and Dinosaur Annex, fall 2002  
*Beasts* (2001), soprano and 10 instruments (on poetry of James Merrill, Walt Whitman, and Richard Wilbur), Collage New Music, premiere, spring 2002  
*Reasons for Moving* (2000), soprano and piano, commissioned by Fleet Boston Celebrity Series, premiered by Lisa Safer, soprano and Judith Gordon, piano, Jordan Hall, Boston, winter, 2001

*Millennium Sightings* (1999), mezzo-soprano and 10 instruments, premiered by Collage New Music and Janice Felty, mezzo-soprano

*D.C.* (1999), divertimento for 4 players, commissioned and premiered at CrossSounds Festival, Juneau, Alaska, summer 1999; revised version premiered at Portland Chamber Music Festival, summer 2001

*G Corona* (1998), piano solo, commissioned by Bank Boston Celebrity Series, premiered by Judith Gordon, Jordan Hall, Boston, spring 1998

*Earth Studies* (1994-6), chamber ballet/oratorio, commissioned by the Core Ensemble and the Dmitrius Klein Dance Company, for 3 singers, 3 instrumentalists, electronic tape and 6 dancers (commissioned by the Duncan Theater with funding from the MacArthur Foundation, premiered winter, 1996)

*Reliquary: Nun Komm* (1994), oboe and string trio (premiered at Emmanuel Church, Boston, by Peggy Pearson, oboe, November, 1994)

*Anthem* (1993), four trumpets (written and performed for the opening of the Davis Museum and Cultural Center, Wellesley College, fall, 1993)

*Heart of a Dog* (1990-2), chamber opera in one act, commissioned by the Boston Musica Viva, the Massachusetts Arts and Humanities Council, and the National Endowment for the Arts, premiered: May, 1992 in Boston; Restaged: February, 1994 in Hartford and Boston

*La Tortuga* (1989), setting of poetry by Pablo Neruda, soprano and cello, premiered at Tufts University, January, 1990, Suzanne Ehly, soprano and Rhonda Rider, cello

*Casabianca* (1988), 3 Elizabeth Bishop songs for oboe, violin, and soprano, premiered at Longy Recital Hall by Peggy Pearson, oboe, Jayne West, soprano, and Gerald Itzkoff, violin, September, 1988

*Commedia* (1987), trio for cello, piano, and percussion, commissioned by Aequalis, performed nationally, 1987-88 and recorded on New World Records

*What the Dead Know* (1986), for chamber ensemble and electronic tape, commissioned by the Boston Musica Viva, premiered at Longy School of Music, fall 1987

*Ritornelli* (1985), for piano and orchestra, commissioned by the Elgin Symphony Orchestra, premiered by Robert Weirich, piano

*Doubles* (1984), for woodwind quintet and tape, commissioned by the Emmanuel Wind Quintet, the Experimental Music Studio at MIT, and the Massachusetts Arts and Humanities Council, premiered at MIT, October, 1984

*Voices* (1983), for solo violin, premiered by Joel Smirnoff, Carnegie Recital Hall, 1984 and recorded on Composers Recordings, Inc.

*Apparitions* (1981), for solo piano, premiered by Charles Fisk, Merkin Recital Hall, January 1992 and recorded on Composers Recordings, Inc.

*Moments Musicaux* (1980), for piano and tape, premiered by David Evans at Alice Tully Hall, January, 1981 and recorded on Composers Recordings, Inc.

*Nocturnes* (1979), for solo flute, premiered by Chris Krieger, Yale School of Music, 1980

*Turkish Rondo* (1979), for computer-generated tape, premiered at the Loeb Theater, July 1979

*Concertino* (1978), for chamber orchestra, premiered by Amherst-Mount Holyoke Orchestra, April 1978

*Music For Cellos* (1977), for two cellos, premiered by Martin Brody and Deborah Sherr at Brandeis University, April 1977

*Duo* (1976), for flute and piano, premiered by Jonathan Drexler, flute and Gary Smart, piano, at Pomona College, January 1977

*Saxifrage* (1975), for piano, premiered by Robert Weirich at Yale, November, 1975

transcriptions: Thelonius Monk, "Ruby My Dear," for *The American Innovator*, Argo Records, Alan Feinberg, piano; Bud Powell, "Dusk in Sandi," for *Fascinating Rhythm: the American Syncopation*, Argo Records, Alan Feinberg, piano; Duke Ellington, "Fugadiddy," for the Aequalis Ensemble

additionally: film and television credits including composition and arrangements for Frontline (PBS), Nova (PBS), films of John Sayles, et al.

## Prose Publications

In preparation: *Listening to the Cold War* monograph on the music and cultural milieu of Milton Babbitt, Elliott Carter, and Stefan Wolpe

"Lou Harrison: Rapunzel" in *Leap Before You Look: Black Mountain College, 1933-1957*," ed. Helen Molesworth, New Haven and London: ICA/Yale Press, 2015, 182

"John Cage: Defense of Satie" in *Leap Before You Look: Black Mountain College, 1933-1957*," ed. Helen Molesworth, New Haven and London: ICA/Yale Press, 2015, 186-7.

"String Quartet, Benjamin Boretz," *Open Space Magazine*, 9X9, 19/20, fall 2015/spring 2016, 71-77.

"Theory, As a Music," in *Music in Time, Phenomenology, Perception, Performance*, Cambridge: Harvard University Press, 2016, 293-311.

*Music and Music Composition at the American Academy in Rome*, ed. Martin Brody, with essays by Martin Brody, Elliott Carter, John Harbison, Christina Huemer, Carol Oja, Andrea Olmstead, Vivian Perlis, Judith Tick, Richard Trythall; additional material from the archives of the American Academy in Rome and oral historical sources (Eastman Series: University of Rochester Press, 2014.

"Cold War Genius: Music and Cultural Diplomacy at the American Academy in Rome," in *Crosscurrents: American & European Music in Interaction, 1900-2000*, ed. Felix Meyer, Oja Wolfgang Rathert, and Anne Shreffler, London: Boydell & Brewer, 2014.

"The Age of Milton," *Perspectives of New Music/Open Space* Milton Babbitt commemorative issue, 49/2 spring, 2012, 367-373.

"Review *Twelve-Tone Music in America*," Joseph Straus, *Journal of the American Musicological Society*, 65/1, spring, 2012, 291-97.

"Where to act, how to move': Unruly Action in Late Wolpe, *Contemporary Music Review*, 27/2, 2008, 205-225.

"Coming Down to Earth: Robert Morris Re-stages the Sublime," *The Open Space*. 8-9 (fall, 2006).

"Togetherness," *Perspectives of New Music*, 43/2 (summer, 2005), 425-34.

"Founding Sons: Copland, Sessions, and Berger on Genealogy and Hybridity," in *Aaron Copland and His World*, ed. Carol J. Oja and Judith Tick, Princeton: Princeton University Press (2005), 15-46.

"The Scheme of the Whole: Black Mountain and the Course of American Music," in *Black Mountain: an American Experiment*, ed. Vincent Katz, MIT Press (Cambridge), 2003.

"Wolpe's Inner Beauty," *Perspectives of New Music*, 40/2, 2002, 174-82 .

- “‘Haunted by Envisioned Romance’: John Harbison’s *Gatsby*,” *Musical Quarterly*, fall, 2001, 413-445.
- “A Concrete Element You Work With: Wolpe and the Painters,” in *The Fantasy Can Be Critically Examined: On the Music of Stefan Wolpe*, ed. Austin Clarkson, Pendragon Press
- “Middle/Ground,” *Current Musicology*, 67/68, 2002, 31-40.
- Grove Dictionary of Music*, articles on Milton Babbitt, Allan Blank, Benjamin Boretz, Stephen Dembski, Andrew Imbrie, Earl Kim, and Donald Martino, 2001
- “*To Boulez and Beyond: Music in Europe Since the Rite of Spring*, by Joan Peyser (review), *Music Library Association: Notes*, Sept. 2000, 151-3
- “Our Music,” *Musical Quarterly*, 79/3 (fall, 1995), 544-52
- “Pluralism, Difference, and the Crisis of Composition in the Academy,” *Newsletter of the American Music Institute*, spring, 1994; reprinted in *Society of Composers Newsletter*, fall 1994
- “Music for the Masses: Milton Babbitt’s Cold War Music Theory,” *Musical Quarterly*, 77/2 (1993), 161-92.
- Grove Dictionary of Opera*: articles on Roger Sessions, *Montezuma*, and Andrew Imbrie (1992)
- “MSHJ: Faith and Deeds in *The White Island*, by Donald Martino,” *Perspectives of New Music*, spring, 1992
- The Art of Listening*, part 4 (ch. 8-11), fifth edition (written with Jeanne Bamberger, Howard Brofsky, and Roland Vazquez), 1988
- “*Orientations* by Pierre Boulez (review),” *College Music Symposium*, 27: 187-91
- “Criteria for Grouping in Milton Babbitt’s Minute Waltz (or 3/4 +/-1/8),” *Perspectives of New Music*, spring 1986, 30-79
- “Reply to Serafine and to Marantz on Serafine,” *Cognition*, 199: 93-98
- “The Boston Scene, New Music,” *Boston Review*, February, 1985
- Grove Dictionary of Music in the United States*: articles on Milton Babbitt (with Elaine Barkin) Benjamin Boretz, Earl Kim, Donald Martino (with Elaine Barkin)
- “Perceptual Problem Solving in Music: Some Proposals for Future Research,” *Psychomusicology*, 4/1: 33:-58 (with Jeanne Bamberger)
- “Marginal Notes” (review essay), *Boston Review*, April, 1984, 32, ff.
- “Donald Martino, in Concert” (review essay) *Boston Review*, October, 1984, 27, ff.
- “Stefan Wolpe: an Appreciation,” League-ISCM Publications 1/1: 3-10
- “Charting Musical Intuition: Lerdahl and Jackendoff’s Cognitive Theory of Music, *Theory and Practice*, 1984
- “Roger Sessions on Music (review essay),” *Journal of Music Theory*, 27:111-120
- “Report on the National Meeting for the Society of Music Theory,” *Computer Music Journal*, 6/2:65-71 (with Jonathan Bernard)
- “An Anatomy of Intentions: Observations on Seymour Shifrin’s *Responses* for solo piano,” *Perspectives of New Music*, spring 1981
- “Sensibility Defined: Set Projection in *Form*, for piano, by Stefan Wolpe,” *Perspectives of New Music*, spring, 1977, 3-22
- additional writing:*

liner notes: for music of Milton Babbitt, Mario Davidovsky, Stephen Dembski, Erin Gee, Roger Sessions, Chinary Ung, *et al.*, Yehudi Wyner, and Thomas Oboe Lee on Harmonia Mundi, Koch International, CRI, and New World Records; program essay for New York Philharmonic Schoenberg Festival, spring, 2001; program essay, "To Meet This Urgent Need: Notes toward a Pre-history of Music at the American Academy in Rome," Americans in Rome Concert Series, Carnegie Hall, 2002

### **Papers Presented at Professional Conferences/Composition Colloquia**

"NATO Modernism, Soft Power, and Modern Music in Cold War Rome," Conference: *Projecting Americanism Abroad: Italy in the Cold War*, American Academy in Rome, February, 2017, co-directed by Martin Brody and Frank Snowden (Yale University)

"Crowd Noise: Choral Turbulence in Modern Operas," Voix à Distance. Faire sens de la vocalité en sciences humaines/*Distant Voices: Making Sense of Vocality in the Human Sciences*, University of Chicago Center in Paris/CNRS, co-directed by Martin Brody and Andres Mayer (CNRS, Paris), June 2016

"Theory, As a Music," presented at *Music In Time: Phenomenology, Perception, Performance*, Harvard University, October 20, 2013

"Cold War Modern: Musical Composition and Cultural Diplomacy in Rome and New York: 1945-55," Academy Lecture, American Academy in Berlin, May 2013

"The Relationship to the Text: Harmony and Vowel in Arnold Schoenberg's *Book of the Hanging Garden*, Max Planck Institute for the History of Science, Berlin, November, 2010

"Class of '54: Grand Ideologies and Intimate Relationships at the American Academy in Rome," Society for American Music Annual Meeting, Ottawa, Ontario, March, 2010

"The Missing Member," *Performing Voices: Between Mediation and Enactment*, American Academy in Rome, December, 2009

"Cold War Genius: Music and Cultural Diplomacy at the American Academy in Rome," *Crosscurrents Conference*, Ludwig-Maximilians-Universität, Munich, May 2009

"Remote Consonance; Ordering Rupture in Late Modern Music," *Ruptures: Music, Philosophy, Science and Modernity*, Max Planck Institute for the History of Science, Berlin, July, 2007.

"Cold War Genius: Elliott Carter, Nicolas Nabokov, and the Rome Festival of 1954," Symposium on Cold War Culture, Victoria and Albert Museum, London, January 2006.

"Coming Down to Earth: Robert Morris Re-stages the Sublime," Music and Nature Symposium, Syracuse University, September, 2006.

"Deep Dreams: Scelsi (Pollock, Wolpe), Giacinto Scelsi Centennial Festival Symposium, January, 2006, Rome.

"Is High Culture Dead?: Symposium on Music and Politics," City University of New York, November, 2005.

Composer Series Colloquium, Eastman School of Music, October, 2005

“The Age of Milton,” conference in honor of Milton Babbitt, Princeton University, January, 2005

“Response to Keynote Address,” Northwestern University Festival-Symposium on Stefan Wolpe, November, 2001

“The Id in the Living Room,” International Conference on the Cold War, University of Indiana, February 1999

“The Rhetoric of Contemporary Music and Contemporary Music Criticism,” Seminar on Music and Culture, Center for Literary and Culture Studies, Harvard, spring 1998; posted in *New Modern Music*, on-line journal, fall, 1999

“Roger Sessions on Genealogy and Maturity,” keynote address, Midwestern Music Theory Conference, University of Wisconsin, January, 1998

“Subject/Structure: Wolpe’s Proto-Postmodernism,” Session on Stefan Wolpe, the Conference on New Music in Philadelphia, April, 1996

“Our’ Music: Contextualism and the Culture of New Music in America,” Composers Conference 50<sup>th</sup> Anniversary Symposium, August, 1994

Guest Composer Lecture Series, SUNY Buffalo, spring, 1993

“A Concrete Element to Work With’: Wolpe and the Painters,” International Conference on Stefan Wolpe, Toronto, Ontario April, 1993

“Babbitt’s Science,” American Studies Association, Northeast Chapter, Boston, MA, April, 1993

Colloquium on the composition of *Heart of a Dog*, Boston Arts Series, Boston Public Library, May 1992

“The Paradox is Real: Composer-Theorists and Pluralist Dogma in New Music,” Harvard Music Department Colloquium Series, March, 1991

Visiting Artist Series, Berklee School of Jazz, February, 1991

“The Composer-Theorist Self-Examined,” special session of the Society of Music Theory, Oakland, CA, October, 1990

“What’s There to Tell?': Ironic Convergence in Seymour Shifrin’s *Satires of Circumstance*, Brandeis University Conference on the music of Seymour Shifrin, February, 1990

“Milton Babbitt and the New York Intellectuals,” American Musicological Society, New Orleans, LA, November, 1988

Composer Colloquium, Brandeis University, September, 1987

“Contemporary Music Theory and Composition as Contemporary Intellectual History” Babbitt’s Pluralism,” New York State Theory Society, New York City, October, 1987

“Babbitt’s Tango, Babbitt’s Waltz,” Babbitt Colloquium, Columbia University, March, 1986 (with Susan Blaustein)

“Contemporary Music Theoretical Metatheories,” Graduate Colloquium, School of Music, University of Wisconsin, November, 1986

“Criteria for Grouping in Milton Babbitt’s *Minute Waltz* (or  $3/4 +/ - 1/8$ )” Society of Music Theory National Meeting, Philadelphia, PA, November, 1985 (with Susan Blaustein)

“Preserving the Piece: Implications of Analysis for Performance in Tonal and Atonal Music,” Northeast Regional Meeting of the College Music Society, November, 1984

“Boundaries and Biases: Issues in Music Perception,” Society of Music Theory National Meeting, Los Angeles, CA, October, 1981 (with Jeanne Bamberger)

### **Additional Professional Activities**

Composer-in-Residence, Max Planck Institute for the History of Science, Berlin, spring 2016

Co-founder, Shillim Foundation, 2015

Trustee, American Academy in Rome, 2013-  
Executive Committee, 2015-  
Chair, Publications Committee, 2015-  
Search Committee for AAR Director, 2017  
Chair, Selection Committee for Rome Prize in Music Composition, 2017

Fellowship Advisory Committee, Bogliasco Foundation/Ligurian Study Center for the Arts and Humanities, 2010-

Chair, Selection Committee for Rome Prize in Music Composition, 2011

As Arts Director at the American Academy in Rome: organization and management of concerts and exhibitions in collaboration with the Scharoun Ensemble, Berlin, the Auditorium Parco della Musica, the French Academy/Villa Medici, the Luigi Nono Archive, et al.

Conference Co-organizer, Freud’s Rome (with Andreas Meyer), June 2010, American Academy in Rome,

Conference Co-director (with Julia Kursell and Andreas Mayer), Performing Voices: from Embodiment to Mediation, American Academy in Rome/Max Planck Institute, Berlin, December 2009

Conference Director (with Peter Miller), Philip Guston: the Late Works, American Academy in Rome, June 2010

Radcliffe Institute Fellowship Selection Committee, 3 year term, 2007-2010

Editorial Board, *Journal of the Society of American Music*, 2008-present

Conference Co-director (with Prof. Arnold Davidson, Department of Philosophy, University of Chicago): Ruptures: Music, Philosophy, Science, and Modernity, Max Planck Institute, Berlin, summer, 2007

Conference Director: “To Meet This Urgent Need” Music at the American Academy in Rome, 1921 to the Present, American Academy in Rome, January, 2005

Visiting Committee, Harvard University Music Department, Winter, 2009

Chair, Visiting Committee, Dartmouth College Music Department, January, 2006

Editorial Board, *Perspectives of New Music*, 1999-present

Contributing Editor, *The Open Space Magazine*, 2000-present



Visiting Committee, Smith College Music Department, 2002  
 Judge, Alea III International Composition Contest, 1999-2005  
 Visiting Committee, Bowdoin College Music Department, 1998  
 Panelist, Selection Committee for Fromm Foundation Composition Fellowships, 1998-99  
 Visiting Committee (Presidential Appointment), Music and Theater Department, MIT, 1996-present  
 Panelist, Selection Committee for Radcliffe Institute Bunting Fellowships, 1995-present  
 Performance Advisory Committee, College Music Society, 1995-2000  
 Co-founder, Seminar on Music and Culture, Harvard Center for Literary and Cultural Studies, co-chair, 1993-1996  
 Program Committee, New England Conference on Music Theory Meeting, 1994  
 Board of Directors, Composers Conference and Chamber Music Center, 1986-present  
 Executive Director, Thomas J. Watson Foundation, 1987-89  
 Board of Directors, Stefan Wolpe Society, 1987-present, President of the Board, 1999-present  
 Board of Directors, Art of the States, WGBH Radio, 1993-present  
 Board of Directors, Boston Musica Viva, 1991-present  
 Program Committee, Society of Music Theory National Meetings, 1987  
 Project Director, IREX Composers Exchange to Russia, 1987-90  
 Board of Directors, Boston-League-ISCM, 1979-89  
 Board of Directors, New England Conference for Music Theory, 1989-91  
 Dissertation Advisor and Reader, Brandeis University, 1986-present  
 Group for Experimental Studies in Music and Cognition, MIT, 1980-84  
 Review of Proposals for the Canadian Arts Council and the National Endowment for the Humanities, 1987  
 Manuscript Reviewer (Harvard University Press, Oxford University Press, Northeastern University Press, *Musical Quarterly*, *Modernism and Modernity*, *Perspectives of New Music*, *American Music*)

**Wellesley College Service** (chronological)

Educational Research and Development Committee, 1981-84  
 Co-author, successful grant proposal to Sloan Foundation for Technology Studies Program, 1982  
 Technology Advisory Committee, 1982-5; 89-90  
 Department Chair, 1985-87; 1989-91; 1994-96; 2005-6; 2011-13 (co-chair)  
 Plans and Priorities Committee (long range planning), 1984-85  
 Co-author, successful grant proposal to Pew Charitable Trust, for Pew Faculty Seminar, 1987  
 Co-director, Faculty Seminar on Post-modernism, fall-spring, 1987  
 Committee for Wellesley in the Nineties, 1991-93

Arts 7 Committee (for the renovation of the Jewett Arts Center and the construction of the Davis Museum and Cultural Center), 1987-93

Academic Review Board, 1992-5

Trustee Advisory Committee on Social Responsibility, 1992-93

Co-chair, Task Force on the Common Experience, 1994-95

Incipient Faculty Development and Instruction Group (design of interdisciplinary first-year program), 1995

Academic Review Board, 1992-95

Co-author, successful grant proposal to Hewlett Foundation for Arts Programs, 1995

Chair, Hewlett Steering Committee (2 year grant, “Building Community through the Arts and Humanities”), 1995-97

Chair, Graduate Fellowships Committee, 1997-9

Visiting Committee, Wheaton College Music Department, 1997

Graduate Fellowships Committee, 1997-2000

Liaison, Thomas J. Watson Foundation, 1999-2000

Chair, Agenda Committee, 1998-2000

Search Committee for the Associate Director of the Davis Museum and Cultural Center, 1998

Agenda Committee, 1997-2000

Co-director, Faculty Seminar on the 1950s, 1999

Co-chair, Search Committee, for the Director of the Davis Museum and Cultural Center, 2000

Co-Curator, *Cold War Modern: the Domesticated Avant-garde, 1947-63*, Davis Museum and Cultural Center, 2000

Budget Advisory Committee, 2002-5

Newhouse Humanities Center Planning Committee, 2003-4

Merit Advisory Committee, 2004

Student Life Advisory Committee, 2005-8

Wang Campus Center ad hoc Advisory Committee, 2004-present

Davis Museum and Cultural Center Advisory Committee, 2005-2008

Newhouse Humanities Center Advisory Committee, 2006-7

Graduate Fellowships Committee, 2006-9

Houghton Memorial Chapel Renovation Committee, 2006-7

Merit Advisory Committee, 2007

Chair, Task Force on the Arts, 2006-7 (A committee to review all arts programs and facilities at Wellesley College, to produce a report to the President and Dean of the College at the end of 2007)

Newhouse Center for the Humanities, Advisory Board, 2010-2015

Provost Advisory Council, 2010-12 term

Watson Foundation Fellowship Selection Committee, 2010-  
Landscape and Buildings Trustee Advisory Committee, 2010-12  
Chair, Music Department R& P Committee, 2010-2013  
Arts Building Director, 2011-15  
2025 Committee for Arts and Media/Pendleton West Renovation Project, 2011-13  
Music Department Chair (w/ Charles Fisk), 2011-12  
Client Lead/Project Team, Arts/Media-Campus Renewal (renovation of Wellesley arts facilities) 2013-15  
Getty Grant Steering Committee: “Making It Modern,” a program to conserve the Jewett Arts Center at Wellesley College, 2015-17