

Danielle Fosler-Lussier

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The Ohio State University School of Music
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EDUCATION

Ph.D., Music, University of California, Berkeley, 1999
M.A., Music, University of California, Berkeley, 1994
B.A., Music, University of Pennsylvania, 1991

EMPLOYMENT

Ohio State University, School of Music
Professor, 2016- ; Associate Professor, 2011-2016; Assistant Professor, 2007-2011;
Lecturer, autumn 2006; Visiting Assistant Professor, 2003-2006
Princeton University, Society of Fellows in the Liberal Arts and Department of Music
Postdoctoral Fellow and Lecturer, 2000-2003
University of California, Berkeley, Department of Music
Lecturer, spring 2000; Graduate Student Instructor, 1993-1998

PUBLICATIONS

Books

Music on the Move (in press, University of Michigan Press, 2020)
Music in America's Cold War Diplomacy (University of California Press, 2015)
Outstanding Academic Title, American Library Association *Choice* magazine
Music Divided: Bartók's Legacy in Cold War Culture (University of California Press, 2007)

Articles

"Music Pushed, Music Pulled: Cultural Diplomacy, Globalization, and Imperialism."
Contribution to the special forum "Musical Diplomacy: Strategies, Agendas,
Relationships," *Diplomatic History* 36, no. 1 (2012): 53-64.
"Cultural Diplomacy as Cultural Globalization: The University of Michigan Jazz Band in Latin
America." *Journal of the Society for American Music* 4, no. 1 (2010): 59-93.
"Bartók's Concerto for Orchestra in Postwar Hungary: A Road Not Taken." *International
Journal of Musicology* 9 (2006): 363-383.
"Multiplication by Minus One': Musical Values in East-West Engagement." *Slavonica* 10, no.
2 (2004): 125-139. Republished in *Nylon Curtain: Transnational and Transsystemic
Tendencies in the Cultural Life of State Socialist Russia and East-Central Europe*, edited by
György Péteri. Trondheim Studies on East European Cultures and Societies, no. 18 (2006),
14-32.

“‘Nemzeti tapintatlanság’: Bartók-recepció és új magyar zene az 1950-es évek elején”
(‘National tactlessness’: Bartók reception and new Hungarian music in the early 1950s). In *Zenatudományi dolgozatok* (Musicological essays), 1997-1998, pp. 103-112.

Book Chapters

- “Instruments of Diplomacy: Writing Music into the History of Cold War International Relations.” In *Music and International History*, edited by Jessica Gienow-Hecht (Berghahn Books, 2015), 119-138.
- “Afterword: Music’s Powers.” In *Music and Diplomacy from the Early Modern Era to the Present*, edited by Rebekah Ahrendt, Mark Ferraguto, and Damien Mahiet (Palgrave Macmillan, 2014), 267-276.
- “Beyond the Folksong; or, What Was Hungarian Socialist Realist Music?” In *Music and Ideology*, edited by Mark Carroll (Ashgate, 2012), 303-328. (Reprint of a chapter from *Music Divided: Bartók’s Legacy in Cold War Culture*.)
- “American Cultural Diplomacy and the Mediation of Avant-garde Music.” In *Sound Commitments: Avant-garde Music and the Sixties*, edited by Robert Adlington (Oxford University Press, 2009), 232-253.
- “Bartók Reception in Cold War Europe.” In *The Cambridge Companion to Bartók*, edited by Amanda Bayley (Cambridge University Press, 2001), 202-214.

Multimedia

<http://musicdiplomacy.org/>. With Eric Fosler-Lussier. Website to accompany the book *Music in America’s Cold War Diplomacy*, including an extensive database of cultural presentations tours and selected primary sources. April 2015.

Tim Scholl, Ben Jones, and Zach Christy, “Tour of Tours: The 1964 Oberlin College Choir in the Soviet Union” (DVD). March 2015. Served as off-camera interviewer for film.

“Interview with Richard Crawford.” Oral history interview recording and transcript, April 2006. On deposit at the Bentley Historical Library, University of Michigan.

Book Reviews

Review of Lisa Jakelski, *Making New Music in Cold War Poland: The Warsaw Autumn Festival, 1956-1968*. *H-Diplo* (April 2017).

<https://www.h-net.org/reviews/showpdf.php?id=48728>

Review of Annegret Fauser, *Sounds of War: Music in the United States during World War II*. *Music and Letters* 35, no. 3 (2014): 481-484.

Review of Lisa Davenport, *Jazz Diplomacy: Promoting America in the Cold War Era*. *American Music* 31, no. 1 (2013): 117-118.

Review of Judit Frigyesi, *Béla Bartók and Turn-of-the-Century Budapest*. *Notes* 55, no. 3 (1999): 676-677.

Other Publications

“‘What can the AMS do?’: The Scholarly Society and the Academic Jobs Crisis” *Musicology Now* (blog of the American Musicological Society), 16 May 2019.

<http://www.musicologynow.org/2019/05/what-can-ams-do-scholarly-society-and.html>

With Eric Fosler-Lussier. "Rethinking Historical Data: A Foray into Digital Humanities." *Musicology Now*, 2 June 2015. <http://musicologynow.ams-net.org/2015/06/rethinking-historical-data-foray-into.html>

"The Minnesota Orchestra goes to Cuba: What can musicians hope to achieve?" *The Conversation*, 15 May 2015. <https://theconversation.com/the-minnesota-orchestra-goes-to-cuba-what-can-musicians-hope-to-achieve-41879>

AWARDS AND HONORS

Ohio State University School of Music, Distinguished Teaching Award, 2019, 2011
Ohio State University School of Music, Distinguished Scholar Award, 2017
Ohio State University College of Arts and Sciences, Division of Arts and Humanities, Virginia Hull Research Award, 2014
Ohio State University School of Music, Distinguished Scholar Award, 2009

GRANTS AND FELLOWSHIPS

Ohio State University, College of Arts and Sciences Small Grant for Manuscript Preparation, 2019
Ohio State University, Affordable Learning Exchange Grant, 2018-2019
Ohio State University Libraries, TOME Open Monograph Initiative Subvention, 2018
Ohio State University, Arts and Humanities International Travel Grant, 2018
Ohio State University, College of Arts and Sciences Larger Grant, 2016-2017
Ohio State University, Arts and Humanities International Travel Grant, 2016
Mershon Center for International Security Studies, Faculty Research Grants, 2015, 2013, 2012, 2010, 2008
Society for American Music, H. Earle Johnson Publication Subvention, 2015
American Musicological Society, Gustave Reese Publication Subvention, 2014
National Endowment for the Humanities, Fellowship, 2011-2012
National Endowment for the Humanities, Summer Institute on Ethnomusicology and Global Culture, June 2011
Society for Historians of American Foreign Relations, Diversity/International Outreach Fellowship, 2009
Ohio State University, Library Course Enhancement Grant, 2008
Ohio State University College of the Arts, Level I Research Grant, 2007
American Musicological Society, Individual Publication Subvention, 2006
Eisenhower Foundation, Presidential Library Travel Grant, 2005
Princeton University, Committee on Research in the Humanities Research Grants, 2000-2002
Princeton University, Society of Fellows in the Liberal Arts, Cotsen-Behrman Postdoctoral Fellowship, 2000-2003
American Musicological Society, AMS-50 Dissertation Fellowship (honorary), 1998-1999
American Council of Learned Societies, Dissertation Fellowship, 1998-1999
University of California, Berkeley, Doreen B. Townsend Center for the Humanities, Dissertation Fellowship, 1997-1998

International Research and Exchanges Board (IREX), Individual Advanced Research Fellowship, Budapest, Hungary, fall 1996
Deutscher Akademischer Austauschdienst (DAAD) grant, University of Hamburg, Germany, 1991-1992

PRESENTATIONS

Invited Lectures

- “The International Agenda of America’s Music Clubs.” Geiringer lecture, University of California, Santa Barbara, April 2019
- “Musical Diplomacy and the Nature of Soft Power.” Geiringer lecture, University of California, Santa Barbara, April 2019
- “How Van Cliburn Got to Moscow.” Presented at the Center for Presidential History, Southern Methodist University, Dallas; and the Cliburn Festival, Modern Art Museum of Fort Worth, February 20 and 22, 2018
- “Transnationalism Comes Home: UNESCO, USIA, and Women’s Advocacy for Music.” Distinguished Lecture Series, Herb Alpert School of Music, University of California, Los Angeles, April 2017; and at the conference “A Musical League of Nations,” University of London, June 2018. Presented in revised and expanded form as the keynote address at the South Central Graduate Music Consortium, September 2017; the Eastman School of Music, October 2017; and Case Western Reserve University, April 2018
- “The State’s Canon: The United States Information Agency and American Music Abroad.” Presented at “Sounds and Voices on the International Stage, Understanding Musical Diplomacies,” Sciences po Paris, France, April 2016; at the University of Iowa School of Music, April 2016; and at the Department of Music, University of California, Davis, October 2015
- “Music, Mediated Diplomacy, and Globalization in the Cold War Era.” Keynote for the conference “Music and Diplomacy,” Harvard and Tufts Humanities Centers, March 2013
- “Postwar Aspirations and Government Support for Jazz: Writing the History of the State Department’s ‘Jazz Tours.’” Sawyer Seminar at the Franke Institute for the Humanities, “Around 1948: Interdisciplinary Approaches to Global Transformation,” University of Chicago, April 2012
- “‘The right and the best ambassador’: Television, Race Relations, and the U.S. Reception of Marian Anderson’s Asian Tour.” Inaugural Hollander Lecture in Musicology, Michigan State University, April 2011
- “American Cultural Diplomacy and the Mediation of Avant-garde Music.” European Studies Colloquium, Cornell University, March 2008
- “Bartók’s Legacy in Cold War Culture.” Institute for the Study of Europe, Columbia University, September 2005
- “Of Series and Tyrannies: Some Political Meanings of Music in Cold War Culture.” Department of Music, University at Buffalo, December 2004
- “Crosstalk: East-West Dialogue about Hungarian Music, 1948-1956.” Presented at the symposium “Soviet Cultural Globalization,” Center for Russian, East European, and Central Asian Studies, Oberlin College, March 2004

“‘Bartók is Ours’: The Voice of America and Hungarian Control over Bartók’s Legacy.”
International Center for Advanced Studies, Project on the Cold War as Global Conflict,
New York University, December 2002

Conference Papers

- “The International Agenda of America’s Music Clubs.” Annual meeting of the Society for American Music, New Orleans, March 2019
- “The USIA’s Music Program and the State-Private Network.” Annual meeting of the Society for Historians of American Foreign Relations, June 2017
- “Public-Private Cooperation in the Curation of America’s Musical Diversity.” Annual meeting of the American Musicological Society, Vancouver, November 2016
- “America’s Record Collection: The United States Information Agency and American Music Abroad.” Annual conference of the Association for Recorded Sound Collections, Bloomington, May 2016
- “The State’s Canon: The United States Information Agency and American Music Abroad.” Annual meeting of the Society for American Music, Boston, March 2016
- “Strategies of Engagement in America’s Cold War Musical Diplomacy.” Annual meeting of the the Society for Ethnomusicology, Austin, December 2015
- “Music and Media in U.S.-Soviet Cultural Diplomacy.” European Social Science History Conference, Vienna, Austria, April 2014 (Presented on my behalf due to illness)
- “Dixieland in Bombay: U.S. Cultural Diplomacy and the Importance of Playing Together.” Contribution to the session “Agents of Influence: Alternative Diplomacies and Political Travelers in the Cold War Era.” Annual meeting of the Society for Historians of American Foreign Relations, Arlington, VA, June 2013
- “Classical Music as Cold War Development Aid: William Strickland’s Asian and European Pilgrimages.” Annual meeting of the American Musicological Society, New Orleans, November 2012
- “The Diplomatic Record: William Strickland’s Recordings of American Music in Japan and Poland.” Presented at the conference “East-West Cultural Exchanges and the Cold War,” Jyväskylä, Finland, June 2012
- “‘The right and the best ambassador’: Marian Anderson, Louis Armstrong, and the U.S. Reception of Cultural Diplomacy.” Annual meeting of the American Musicological Society, Indianapolis, November 2010
- “‘The right and the best ambassador’: Television, Race Relations, and the U.S. Reception of Marian Anderson’s Asian Tour.” Annual meeting of the Society for American Music, Ottawa, Canada, March 2010
- “Music Pushed, Music Pulled: Cold War Politics and the Globalization of Music.” Presented at the conference “Migrating Music: Media, Politics, and Style,” London, England, July 2009; and (substantially revised) at “Culture and International History IV,” Cologne, Germany, December 2009
- “U.S. Musical Presentations and the Nature of Soft Power.” Annual meeting of the Society for Historians of American Foreign Relations, Falls Church, June 2009

- “The University of Michigan Jazz Band in Latin America: The Experience of Cultural Diplomacy.” Annual meeting of the Society for American Music, San Antonio, March 2008; and annual meeting of the Midwest Chapter of the Society for Ethnomusicology, Ypsilanti, March 2008
- “Bartók’s Music and the 1956 Revolution: The Evolution of a Symbol.” Annual meeting of the American Hungarian Educators’ Association, Bloomington, April 2006
- “Cold War Politics and the Rise of Postmodern Pastiche.” Semiannual meeting of the Midwest Chapter of the American Musicological Society, Iowa City, April 2005
- “Bartók’s Legacy and the Politics of Dissent in Communist Hungary: The Case of András Mihály.” Midwest Slavic Conference, Columbus, February 2004
- “Multiplication by Negative One: East-West Engagement in European Music.” Presented at the conference “Across and Beyond the East-West Divide: Transsystemic and Transnational Tendencies in State Socialist Russia and East Central Europe,” Budapest, Hungary, January 2003
- “Writing a Communist Life: András Mihály and the Possibility of Musical Dissent.” Annual meeting of the American Musicological Society, Atlanta, November 2001
- “Bartók and the State in Postwar Hungary: The Making of a Socialist Icon.” Presented at the conference “Music and Musical Life in Twentieth-Century East Central Europe,” Trondheim, Norway, September 2001
- “Sounds of Freedom: Hungarian Music in Competitive Engagement, 1945-1956.” Presented at the conference “Music and Musical Life in Twentieth-Century East Central Europe,” Trondheim, Norway, September 2001
- “András Mihály and the Legacy of Béla Bartók: The Persistence of Tradition.” Presented at the Intercongressional Symposium of the International Musicological Society, Budapest, Hungary, August 2000
- “Bartók’s Concerto for Orchestra in Postwar Hungary: A Path Not Taken.” Presented at the conference “Bartók 2000,” University of Texas at Austin, March 2000
- “Bartók’s Concerto for Orchestra and the Demise of Hungary’s ‘Third Way’.” Annual meeting of the American Musicological Society, Kansas City, November 1999; and joint meeting of the Northern California and Pacific Southwest Chapters of the American Musicological Society, Los Angeles, April 1999
- “A National Tactlessness: New Sources regarding the ‘Bartók Trial’.” Presented at the conference “Hungarian Music in the Twentieth Century: One Hundred Years,” Budapest, Hungary, December 1996

Panel Presentations

- Panelist, “The AMS and the Future of Musicology,” AMS Committee on Contingent Labor. To be presented at the Annual meeting of the American Musicological Society, Boston, November 2019
- Panelist, “More Than One Pathway: Exploring Career and Research Options Outside Academia.” Annual meeting of the Society for American Music, New Orleans, March 2019
- “Classical Music and the Mediation of Prestige: America’s Cultural Diplomacy and the Developing World.” Contribution to the panel “Cross-Border Encounters in the Global

- South: A New Look at Cold War Cultural Diplomacy,” Cold War and Music Study Group, annual meeting of the American Musicological Society, Pittsburgh, November 2013
- “Opportunities and Necessities for Interdisciplinary Research.” Contribution to the roundtable discussion “The Humanities: Present and Future,” Society of Fellows in the Liberal Arts, Princeton University, May 2009
- “Cultural Diplomacy as Cultural Globalization.” Panel presentation for the Cold War and Music Study Group, annual meeting of the American Musicological Society, Nashville, November 2008
- “Cold War Dualisms.” Response to the session “Music and Politics in the Early Cold War: Recent Approaches, Future Directions,” Cold War and Music Study Group, annual meeting of the American Musicological Society, Quebec City, Canada, November 2007
- “Series, Tyrannies, and the Rise of Pastiche Composition.” Panel presentation at the annual meeting of the American Musicological Society, Washington D.C., October 2005

On-campus Talks

- “Musical Diplomacy and the Nature of Soft Power.” Research talk in conjunction with the multimedia exhibit “Creative Responses to the Cold War,” Ohio State University Libraries, April 2019
- “Transnationalism Comes Home: UNESCO, USIA, and Women’s Advocacy for Music.” Lectures in Musicology, Ohio State University, October 2018
- “Music and the Cold War.” Presented at the Humanities and Cognitive Sciences Summer Institute, August 2017
- “Whose East, Whose West? Borrowings Across the East-West Divide.” Invited lecture, Columbus Symphony Orchestra Subject Matter Series, Ohio State University Urban Arts Space, May 2017
- “The United States Information Agency and ^[1]~~[SEP]~~ American Music Abroad.” Arts and Humanities Inaugural Lecture, January 2017
- “Music in America’s Cold War Diplomacy.” Presentation at the Mershon Center for International Security Studies, Ohio State University, April 2015
- “Bug, Are You Listening?” Musical Relations between the U.S. and the U.S.S.R.” Presentation for the Seminar in Russian, Eastern European, and Eurasian History, Ohio State University, September 2013
- “‘The Highest Peaceful Arts’: Classical Music and the Mediation of Prestige in U.S. Cultural Diplomacy, 1954-1970.” Lecture for the Performance/Politics Working Group of the Humanities Institute and Lectures in Musicology, Ohio State University, February 2013
- Panelist, “21st Century Art Music: Is Anyone Listening?” Society of Composers, Inc. National Conference, Columbus, February 2013
- “‘The right and the best ambassador’: Television, Race Relations, and the U.S. Reception of Marian Anderson’s Asian Tour.” Lectures in Musicology, The Ohio State University, April 2010
- “American Cultural Diplomacy and the Mediation of Avant-garde Music.” Lectures in Musicology, The Ohio State University, February 2008

- “Cultural Invasion and Return to Tradition.” Ohio State University International Studies Club, May 2006
- “The Music of Béla Bartók.” Ohio State University Composers’ Workshop, February 2004
- “Bartók’s Legacy and the Politics of Dissent in Communist Hungary: The Case of András Mihály.” Lectures in Musicology, The Ohio State University, October 2003
- “Toward a Politics of Pastiche.” Society of Fellows in the Liberal Arts, Princeton University, May 2003
- “Bartók’s Legacy in Cold War Europe: Three Defining Moments.” Society of Fellows in the Liberal Arts, Princeton University, December 2001
- “Writing a Communist Life; or, András Mihály Antihero.” Department of Music, Princeton University, March 2001
- “Biography and Art in Twentieth-Century Hungary: The Case of András Mihály.” Society of Fellows in the Liberal Arts, Princeton University, October 2000

Public Talks

- “Music in the Cold War, Abroad and at Home.” Two-hour adult education program, Lifelong Learning Institute, Reynoldsburg, Ohio, February 2019
- “Music in America’s Cold War Diplomacy.” Presented at the Bexley Public Library, July 2018
- “Whose East, Whose West? Borrowings Across the East-West Divide.” Columbus Symphony Orchestra/Urban Arts Space, Columbus, May 2017
- “Vivaldi’s Four Seasons—and Kudelka’s.” Ballet Met, Columbus, November 2013
- “Mozart’s Requiem.” Ballet Met, Columbus, October 2010
- “Bartók’s String Quartets” (two lectures). Cal Performances, September 1999
- “Stravinsky and Bartók: Parallel Paths.” Cal Performances, October 1998

TEACHING

Courses, Ohio State University

- Music History 1 [Music to 1750] (Music 2240)
- Music History 2 [Vivaldi to Mahler, semester-length survey] (Music 2241)
- Music History 3 [Haydn to Mahler, quarter-length survey] (Music 242)
- Music on the Move in a Globalized World (Music 348 / 3348)
- Music’s Meanings (Music 645 / 6645, online)
- Music in Cold War International Relations, graduate seminar (Music 8950)
- Music in the Cold War Era, graduate seminar (Music 950.01)
- The Global Mediation of Music, graduate seminar (Music 950.01)
- Twentieth-Century Music: The Rest of the Story, graduate seminar (Music 8950)
- Women, Music, and Community: Toward a More Complete History of American Music, graduate seminar (Music 8950)

Courses, Princeton University

- Musical Modernism, undergraduate survey

Music in the Cold War Era, graduate seminar

Introduction to Opera, undergraduate survey, as preceptor for Carolyn Abbate

Dissertations and Theses Advised, Ohio State University

Elena Cruz-López (current)

Sophia Enriquez (current)

Phoebe Hughes (current)

Katelin Webster (current)

Hye-jung Park, Ph.D., “From World War to Cold War: Music in US-Korea Relations, 1941-1960,” 2019. Chancellor’s Postdoctoral Fellow, Texas Christian University.

Elizabeth Kirkendoll, Ph.D. (co-advised with Arved Ashby), “‘Slightly Overlooked Professionally’: Popular Music in Postmillennial Romantic Comedies,” 2018. Account Executive, Madeleine Crouch & Co.

Austin McCabe Juhnke, Ph.D., “Music in the Mennonite Ethnic Imagination,” 2018. Lecturer, Ohio State University.

Peter Moeller, M.A., “Variety within Unity: *Sanctus sanctorum exultatio*,” 2018.

Olivia Wikle, M.A., “Mortal Sounds and Sacred Strains: Ann Radcliffe’s Incorporation of Music in *The Mysteries of Udolpho*,” 2016. Digital Initiatives Librarian, University of Idaho.

Ashley Sherman, B.M., “Maria Barbara and her Musical Court,” 2015. Ph.D. student, Musicology, University of Pittsburgh.

Emily Erken, Ph.D., “Constructing the Russian Moral Project through the Classics: Reflections of Pushkin’s *Eugene Onegin*, 1833-2014,” 2015. Journalist, *The Moscow Times*.

Alison Furlong, Ph.D. (co-advised with Ryan Skinner), “Resistance Rooms: Sound and Sociability in the East German Church,” 2015. Project Coordinator, American Religious Sounds Project.

Laura Moses, B.A. honors thesis (co-advised with Steven Conn, History), “The Role of the Women’s Association in the Success of the Columbus Symphony Orchestra,” 2012. Ph.D. student, Political Science, Ohio State University.

Jarod Ogier, M.A., “Foundations of Folk: The Federal Music Project, the Joint Committee on Folk Arts, and the Archive of American Folk-Song,” 2012. Circulation and Media Services Supervisor, Music and Dance Library, Ohio State University.

Jane Harrison, Ph.D., “Fashionable Innovation: *Debussysme* in Early Twentieth-Century France,” 2011. Professor of Musicology, Istanbul Technical University (MIAM).

Billie Eaves, M.A., “The Reception of Erik Satie’s *Gymnopédies*: Audience, Identity, and Commercialization,” 2011.

Mary Margaret Smith, D.M.A. (co-advised with Jim Pyne), “The Swing-Era Clarinetists and their Contribution to the Twentieth-Century Clarinet Repertoire,” 2010. Associate Professor of Clarinet and Community Music Program Director, Eastern Illinois University.

Lindsay Bernhagen, M.A., “The Creation and Mediation of Political Texts in Virtual Spaces: Cybercommunities, Postmodern Aesthetics, and Political Musicking of Multimedia

Mashups,” 2008. Director, Center for Inclusive Teaching and Learning, University of Wisconsin, Stevens Point.

Douglas Monroe, D.M.A. (co-advised with Jim Pyne), “Conflict and Meaning in Carl Nielsen’s Concerto for Clarinet and Orchestra, op. 57 (1928),” 2008. Associate Professor of Clarinet, East Carolina University.

SERVICE TO THE PROFESSION

Peer Review

American Academy in Berlin

American Music

American Quarterly

Black Music Research Journal

Boydell & Brewer

Cambridge Opera Journal

Indiana University Press

Journal of American Studies

Journal of Musicological Research

Journal of the American Musicological Society

Journal of International Political Theory

Journal of Popular Music Studies

Journal of the Royal Musical Association

Journal of the Society for American Music

Library of Congress

Music and Politics

Musical Quarterly

National Endowment for the Humanities

Oxford University Press

Social Sciences and Humanities Research Council of Canada

University of California Press

University of Chicago Press

University of Utrecht

Service to Professional Organizations

Member, Nominating Committee, Midwest Chapter of the American Musicological Society, 2019-2021

Board of Trustees, Society for American Music, elected Member-at-Large, 2016-2019

Board of Trustees, American Musicological Society, elected Member-at-Large, 2016-2018

Search Committee for Editor of the *Journal of the Society for American Music*, Member, 2018

Ad hoc Board Committee on Ethics, American Musicological Society, 2017-2018

Membership and Professional Development Committee, American Musicological Society, 2016-2018

Irving Lowens Article Award Committee, Society for American Music. Member, 2014-2016; Chair, 2016

Journal of the Society for American Music, Editorial Board member, 2014-2017

H. Colin Slim Article Award Committee, American Musicological Society. Member, 2013-2015; Chair, 2015

AMS Council Committee on Corresponding and Honorary Members, American Musicological Society, 2010-2011

Irving Lowens Book Award Committee, Society for American Music, 2010

AMS Council, American Musicological Society, elected Member-at-Large, 2008-2010

JaFran Jones Award Committee, Midwest Chapter, Society for Ethnomusicology, spring 2008

Cold War and Music Study Group, American Musicological Society, founding member and elected Member-at-Large, 2006-2009

AMS Council, American Musicological Society, Northern California Chapter Student Representative, 1997-1999

Service at Conferences

Panelist, “The AMS and the Future of Musicology,” AMS Committee on Contingent Labor, Annual meeting of the American Musicological Society, November 2019

Panelist, “More Than One Pathway: Exploring Career and Research Options Outside Academia,” Annual meeting of the Society for American Music, March 2019

Member, scientific committee, “Music and Nation III—Music and Postwar Transitions in the 19th to 21st Centuries,” University of Montréal, October 2018

Session chair, “Mapping the Musical City: Geospatial Analysis and Musicology,” Annual meeting of the American Musicological Society, November 2017

Discussant, “Lost Repertories of the Cold War Era,” Annual Meeting of the American Musicological Society, Vancouver, November 2016

Session chair, “The Cold War,” Annual Meeting of the Society for American Music, Sacramento, March 2015

Session chair, “Music, Diplomacy, and Social Networks in the Long Eighteenth Century,” Annual Meeting of the American Musicological Society, Pittsburgh, November 2013

Session chair, “World War II and its Aftermath,” Annual Meeting of the American Musicological Society, Philadelphia, November 2009

Conference buddy (mentor), American Musicological Society, November 2008

Session chair, “Technology and Mediation,” Annual Meeting of the Midwest Chapter of the Society for Ethnomusicology, Ypsilanti, March 2008

Session chair, “Twentieth-Century Politics,” Annual Meeting of the American Musicological Society, Quebec City, Canada, November 2007

UNIVERSITY AND DEPARTMENTAL SERVICE

Office of Research, Ohio State University

Strategic Plan Working Group, Spring 2019

College of Arts and Sciences, Ohio State University

Migration, Mobility, and Immobility Discovery Theme Leadership Team, 2018-19

Next Generation Ph.D. Planning Committee, 2016-17

Mershon Center for International Security Studies, Ohio State University

Session Chair, "State Socialism on the Global Stage," Iron Curtain Crossings Workshop, March 2016

Faculty and Student Grants Selection Committee, February 2015

Office of the Chief Information Officer, Ohio State University

"Innovate: eLearning in Action" conference, Presentation Selection Committee, 2011

School of Music, Ohio State University

Undergraduate Studies Committee, Member, 2018-

Musicology Lecture Series, Organizer, 2013-2016; Co-organizer, autumn 2018 to present

Faculty Committee, Member, 2016-2017

Strategic Planning Task Force, Member, 2015-2016

Musicology Area, Head, 2014-2016

Curriculum Task Force, Member, 2014

Musicology Area, Acting Head, January-March 2014

Voice Search Committee, Member, 2010-2011

Faculty Committee, Member 2008-2011; Chair, spring 2011

Music Theory Search Committee, Member, 2007-2008

Curriculum Committee, Member, 2007-2008

PROFESSIONAL MEMBERSHIPS

American Musicological Society

College Music Society

Society for American Music

Society for Ethnomusicology

Society for Historians of American Foreign Relations