

CURRICULUM VITÆ
SARASWATHI SHUKLA
saraswathi.shukla@colorado.edu

EDUCATION

2021	PhD in Music Designated Emphasis in Renaissance & Early Modern Studies	UC Berkeley
2019	Art Markets: An Integrated Perspective (Thematic School)	Univ. de Lyon 2 (LARHRA)
2018	Cycle d'orientation professionnelle, harpsichord	CRR de Boulogne-Billancourt
2015	MA Music History and Literature	UC Berkeley
2012	AB History, <i>magna cum laude</i>	Princeton University

POSITIONS HELD

2023-24	Visiting Assistant Professor of Historical Musicology	University of Colorado, Boulder
2022-23	Lecturer (ATER)	Université de Lorraine, UFR Arts, Langues et Lettres, Metz
2022	Instructor	Université de Tours
2017	Instructor	Pôle Supérieur Paris – Boulogne-Billancourt
2015-16	Graduate Student Instructor	UC Berkeley

GRANTS, FELLOWSHIPS, & AWARDS

2023	Bixler Faculty Fund Initiative Award	CU Boulder
2020	Irene Alm Memorial Prize	Society for Seventeenth-Century Music
2019-20	Alvin H. Johnson AMS 50 Fellowship	American Musicological Society
2018-19	Georges Lurcy Fellowship	Georges Lurcy Charitable and Educational Trust
S 2018	Chateaubriand Fellowship	Embassy of France in the USA
2016-17	Georges Lurcy Fellowship	Georges Lurcy Charitable and Educational Trust
S 2018	Chateaubriand Fellowship (declined)	Embassy of France in the USA
2013-18	Mellon Chancellor's Fellowship for Graduate Study	UC Berkeley
2012-13	DAAD Graduate Study Scholarship	Bach-Archiv, Leipzig
2012	André Maman Senior Thesis Prize	Princeton University
2010-12	Mellon Mays Undergraduate Fellowship	Princeton University
2011	Lawrence Stone & Shelby Cullom Davis Prize	Princeton University
2011	Fred Fox Fund, Class of 1984 Fund	Princeton University
2008-9	A. William Haarlow III Prize	Princeton University
2008	Davidson Fellows Scholarship	Davidson Institute

PUBLICATIONS

“Hyperreal Authenticity in the Postwar Early Music Recording,” *Sound Studies Review* 1 (2023): 67–106, <https://www.brepolonline.net/doi/abs/10.1484/J.SSR.5.136470>.

- Review: *The Operas of Rameau: Genesis Staging, and Reception*, ed. Graham Sadler, Shirley Thompson, and Jonathan Williams (Ashgate, 2021), *Early Music America*, June 2023, <https://www.earlymusicamerica.org/web-articles/fresh-approaches-to-rameau-operas/>.
- Review: *The Golden Age of Flemish Harpsichord Making: A Study of the MIM's Ruckers Instruments*, ed. Pascale Vandervellen (Brussels: Musical Instruments Museum, 2017). *Journal of 17th-Century Music* 26 (2020), <https://sscm-jscm.org/jscm-issues/volume-26-no-1/shukla-review/>.
- Review: *Zones: Domenico Scarlatti*, Lillian Gordis (Paraty, 2019). *18th-Century Music* 17/2 (2020): 287–90, <https://www.cambridge.org/core/journals/eighteenth-century-music/article/abs/domenico-scarlatti-16851757-zones-domenico-scarlatti-lillian-gordis-harpsichord-paraty-919180-2019-one-disc-82-minutes/7533C4D8BB8D3708AB16FB40AB9804E6>.
- “Operatic Virtuosity at the Keyboard: Claude Balbastre & Rameau’s Legacy,” *Keyboard Perspectives X* (2017): 45–64, <https://ecommons.cornell.edu/bitstream/handle/1813/112307/Shukla - Operatic Virtuosity at the Keyboard- Claude Balbastre and Rameau%e2%80%99s Legacy.pdf>.
- “Commercializing Opera through Paris’ First Musical Periodical,” JHIBlog (2015), <https://jhiblog.org/2015/04/27/commercializing-opera-through-paris-first-musical-periodical/>.
- Review: *Johann David Heinichen’s Gründliche Anweisung* (1711), tr. Benedikt Brilmayer, Casey Mongoven (Pendragon Press, 2012), *Early Music America* 19/4 (Winter, 2013): 48–49, <https://www.proquest.com/openview/d79c18b75943a9b39cd5febb8082e464/>.

CONFERENCE PRESENTATIONS, PANELS & INVITED TALKS

- 2023 “Hyperreal Authenticity and the Evolution of Early Music Recordings.” The Revival of Heritage, *in memoriam* Richard Taruskin. Stichting Muziekhistorische Uitvoeringspraktijk (STIMU), Festival Oude Muziek Utrecht.
- 2022 “Inventing the French Harpsichord: Antiquarians, Connoisseurs, Encyclopedists, and the Eighteenth-Century Art Market.” International Musicological Society.
- 2022 Panelist, “More than Materials: On the Values of Musical Matter,” with Marc Perlman, Nicholas Mathew, Emily Dolan, Chang Liu. International Musicological Society.
- 2022 Panelist, “Transforming Narratives: Developing Effective Strategies for an Inclusive Music-History Pedagogy,” with Ileri Chavez-Bárcenas and Erika Honisch, Society for Seventeenth-Century Music.
- 2022 “The Harpsichordist in 2021: Systemic Challenges to Inclusion and Diversity.” Diversity and Belonging: Unsung Keyboard Stories, Westfield Center for Historical Keyboard Studies, <https://www.youtube.com/watch?v=n5YHJoKOstI>.
- 2021 “Hyperreal Authenticity in the Postwar Early Music Recording.” American Musicological Society.
- 2020 “The Musicians of Saint-Merry: *Communauté*, Urban Networks, and Instrumental Music in 17th-Century Paris.” Irene Alm Memorial Prize, Society for Seventeenth-Century Music.

- 2018 “The Musicians of Saint-Merry: *Communauté* & Urban Networks in 18th-Century Paris,” American Musicological Society.
- 2018 “Les musiciens de Saint-Merry : communautés et réseaux urbains à Paris au XVIII^e siècle.” Rethinking Music in France during the Baroque Era, Sorbonne, IReMus, Centre de Musique Baroque de Versailles, Fondation Royaumont.
- 2017 “A History of Harpsichord Touch in France: Performance Practice on the Periphery.” Researching Performance, Performing Research, Conservatorium van Amsterdam.
- 2016 “Embodied Devotion and the Rhetoric of Variation in John Dowland’s *Lachrimae* and Dieterich Buxtehude’s *Membra Jesu nostri*.” Renaissance and Early Modern Studies Graduate Student Conference, UC Berkeley.
- 2015 Curator, “Some Early Music Treasures in the Jean Gray Hargrove Music Library.” Exhibition featuring forty 14th- to 18th-century books and manuscripts, UC Berkeley.
- 2014 “Seeing Rubens, Hearing Ruckers: The Sonic Palette of the Franco-Flemish Harpsichord.” American Musicological Society.
- 2014 “Lost in Translation: The German *Lullisten* and the ‘French’ Harpsichord Suite.” Society for Seventeenth-Century Music.
- 2014 “Operatic Virtuosity at the Keyboard: Claude Balbastre and Rameau’s Legacy.” Rameau, entre art et science, IRPMF, Bibliothèque nationale de France, Royaumont, Opéra-Comique.
- 2013 “The *Journal de Clavecin* and the Commercialization of Parisian Operatic Taste, 1762-1772.” American Society for Eighteenth-Century Studies. British Society for Eighteenth-Century Studies.
- 2008 “Mesmerizing Music: Sound, Imagination, and Communication in the Mesmeric Séance.” Annual Graduate Symposium, Rice University.

COLLABORATIONS WITH MUSICIANS

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| 2024 | Contributor | Opera Lafayette, Washington DC-based early music ensemble
“Monumental Miniatures: Chamber Music in the Grand Siècle,” essay in program book, <i>The Era of Madame de Maintenon</i> , in production. |
| 2024 | Co-Artistic Director, <i>BACH 6</i> | Lillian Gordis, harpsichord
Recorded in Jan. 2024, production in progress |
| 2023 | Lecturer | Opera Lafayette
Pre-concert discussions for Opera Lafayette’s program of French Baroque cantatas with Christophe Rousset, Kennedy Center for the Performing Arts (DC) & the Kosciuszko Foundation (New York City). |
| 2023 | Lecturer, Madame de Maintenon Salon Series | Opera Lafayette
Online outreach events |
| 2020 | Assistant Artistic Director, <i>BACH</i> | Lillian Gordis
Paraty Productions, 2022. Recipient of a Diapason d’or (September 2022). |

- 2020 Lecturer Musée d'art et d'histoire de Neuchâtel
 "Le Ruckers du MahN, chef-d'œuvre d'une communauté artisanale et musicale perdue," pre-concert lecture for Jérôme Hantaï and Lillian Gordis.
- 2017 Session organizer Conservatorium van Amsterdam
 "Emotional Pedagogy in the 21st Century: Linking Sources & Performance in Early Music," with Lillian Gordis and Skip Sempe. Researching Performance, Performing Research: Collaborations and Confrontations, Conservatorium van Amsterdam.
- 2013 Editor, *Memorandum XXI* Skip Sempé
 Essay collection released on the label Paradizo.
- 2009-11 Director of Classical Music Programming WPRB 103.3 FM, Princeton, NJ

EDITORIAL EXPERIENCE

- 2023- Editor, Assistant coordinator European Union COST Action, EarlyMuse
- 2023- Co-editor, edited volume in honor of David Fuller
 Under contract with University of Rochester Press
- 2012- Research and Editorial Assistant Wendy Heller, Princeton University
 - Bärenreiter's critical editions of Cavalli's *Veremonda* and Handel's *Admeto*
 - *Animating Ovid*, under contract with University of California Press
 - *Music in the Baroque* (W.W. Norton, 2013)
- 2019 Associate Editor *Journal of the Southeastern American Society for 18th-Century Studies*
 Issue XVIII New Perspectives on the 18th Century

TEACHING EXPERIENCE

- 2023-24 College of Music University of Colorado, Boulder
 MUSC 7822 Early Music, 1900 to the Present (doctoral seminar in musicology)
 MUSC 4772/5774 History of Opera
 MUSC 3802 History of Western Music 1 (undergraduate)
 MUSC 3812 History of Western Music 2 (undergraduate)
- 2022-23 Département de musique, UFR Arts, Lettres et Langues-Metz Université de Lorraine
 Suivi de mémoire / Master's Thesis Advising (MA-level proseminar)
 Projets personnels et professionnels / Professional Development (undergraduate)
 Commentaire d'écoute / Listening Commentary (undergraduate)
 Initiation à l'écriture / Introduction to Voice Leading (undergraduate)
 Initiation à l'analyse / Introduction to Analysis (undergraduate)
- S 2022 Département de musique Université de Tours
 Analyse baroque / Baroque analysis (undergraduate)
- 2017-18 Harpsichord Teacher École municipale des arts & de la musique du Plessis-Bouchard
- F 2017 Département de musique ancienne Pôle Supérieur de Paris – Boulogne-Billancourt
 Analysis Workshop

2015-16 Music Department

UC Berkeley

Music 20A Basic Musicianship (undergraduate, non-majors)

Music 75 History of Western Music to 1600 (undergraduate, with Davitt Moroney)

SERVICE COMMITMENTS & COMMITTEES

2023-24 Library Committee

CU Boulder

2023-24 PhD Exam Committee Member for Jameson Foster

CU Boulder

2023-24 Master's Exam Committee Member for Jerimiah Owens

CU Boulder

2023-24 Member, Associate editor

COST EarlyMuse, European Union Commission

2017 Preselection Committee Fulbright Foreign Language Teaching Assistantships to the US

LANGUAGES

English: native speaker

French: bilingual

German: C1-level reading, speaking, writing

Latin: basic reading