

Jeremy L. Smith
Curriculum Vitae

University of Colorado
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Education

- 1997 Ph. D. in Musicology, University of California at Santa Barbara
Thesis: *The Career of Thomas East, Elizabethan Music Printer*
Advisor: William F. Prizer
- 1990 M.F.A. in Piano Performance, University of California at Irvine
- 1985 B.A. in Music, Washington College

Employment

- 2016 Professor of Musicology, University of Colorado at Boulder
- 2004- Associate Professor of Musicology, University of Colorado at Boulder
- 2010-13 Director, Center for British and Irish Studies, University of Colorado at Boulder
- 2000-03 Assistant Professor of Musicology, University of Colorado at Boulder
- 1998-00 Assistant Professor of Musicology, State University of New York at Fredonia
- 1997-98 Visiting Assistant Professor of Music History, Millikin University
- 1996-97 Instructor of Music Appreciation, University of North Dakota at Grand Forks
- 1988 Adjunct Faculty, Art Institute of Southern California, Laguna Beach
- 1987-88 Director of Admissions, Art Institute of Southern California, Laguna Beach
- 1985-87 Assistant Director of Admissions, American University, Washington D.C.
- 1984-85 Admissions Counselor, Washington College, Maryland

Peer-reviewed books

Verse and Voice in Byrd's Song Collections of 1588 and 1589 (Woodbridge: Boydell, 2016).

Sleuthing the Muse: Essays in Honor of William F. Prizer, Festschrift Series No. XX, edited by Kristine K. Forney and Jeremy L. Smith (Stuyvesant, NY: Pendragon, 2012).

William Byrd, *Psalmes, Sonets & Songs* ("The Byrd Edition," vol. 12), general editor Philip Brett (London: Stainer & Bell, 2004).

Thomas East and Music Publishing of the English Renaissance (New York: Oxford University Press, 2003).

Textbook (non-peer-reviewed)

Music Appreciation: Music Histories and Cultures, with Jay Keister (Dubuque: Kendall-Hunt, 2013, 2nd ed., 2014, 3rd ed. 2016, 4th ed. 2018).

Peer-reviewed articles, chapters in books, and reviews

"What Do Shakespearean Musicians Think? Complementary Rhetorical Devices in *Romeo and Juliet* and Byrd's *O that most rare breast*," *Journal of Musicological Research* 36 (2017): 336-363

“Governmental Interference as a Shaping Force in Elizabethan Printed Music,” in *The Oxford Handbook of Music Censorship*, edited by Patricia Hall (Oxford: Oxford University Press, 2017), 69-86

“The Sheffield Portrait at Hardwick Hall, its Catholic purposes, and Mary Queen of Scots’s Tomb” *British Catholic History* (2016): 71-90.

“Courtly concealments,” Review of Katherine Butler, *Music in Elizabethan court politics* (Woodbridge: Boydell, 2015), in *Early Music* 44 (2016): 146-48.

“Lassus, Ferrabosco the Elder, Byrd, and the identification of Mary Queen of Scots as biblical Susanna,” *Musical Times* 156 (2015): 5-16.

“Morley’s turn,” Review of *Thomas Morley: Elizabethan Music Publisher*, by Tessa Murray (Woodbridge: The Boydell Press, 2014), in *Early Music* 43 (2015): 324-26.

Review of *Byrd*, by Kerry McCarthy, *The Master Musicians* (Oxford: Oxford University Press, 2013), in *Music & Letters* 96 (2015): 116-18.

“The dilatory space of *While that the sun*: Byrd, Tessier and the English sequence,” *Early Music* 40 (2012): 671-85.

“Imitation as Cross-Confessional Appropriation in the Susanna Complex: Revisiting Kenneth Jay Levy’s ‘History of a 16th-century Chanson,’” in *Sleuthing the Muse*, 287-304.

“Mary Queen of Scots as Susanna,” *Journal of the Warburg and Courtauld Institutes* (2010): 209-20.

“Revisiting the Origins of the Sheffield Series of Portraits of Mary Queen of Scots,” *The Burlington Magazine* 152 (2010): 212-18.

“‘Unlawful song’: Byrd, the Babington plot and the Paget choir,” *Early Music* 38 (2010): 497-508.

“Turning a New Leaf: William Byrd, the East Music-Publishing Firm and the Jacobean Succession’, *Music and the Book Trade, from the Sixteenth to the Twentieth Centuries* (London, British Library, 2008), pp. 25-43.

“Musical Ambition, Cultural Accreditation and the Nasty Side of Progressive Rock,” with Jay Keister, *Popular Music* 28 (2008): 433-455.

“William Byrd’s Fall from Grace and his First Solo Publication of 1588: A Shostakovian ‘Response to Just Criticism’?” *Music & Politics* 1 (2007), www.music.ucsb.edu/projects/musicandpolitics/archive/2007-1/smith.html, accessed 30 January 2009.

“Music and the Cult of Elizabeth: The Politics of Panegyric and Sound,” “*Noyses, sounds and sweet aires*”: *Music in Early Modern England*, compiled and edited by Jessie Ann Owens (Washington D.C.: The Folger Shakespeare Library, 2006), pp. 62-77.

Review of *John Taverner: His Life and Music*, by Hugh Bentham (Aldershot: Ashgate, 2005), in *Music & Letters* 87 (2006): 93-96.

“Music and Late Elizabethan Politics: The Identities of Diana and Oriana,” *Journal of the American Musicological Society* 58 (2005): 507-59, winner of the Provost’s Award for Achievement

“A Newly Discovered Edition of William Byrd’s *Psalmes, Sonets & Songs*: Provenance and Significance,” *Notes* 62 (2005): 273-98, winner of the Richard Hill Award

“Print Culture and the Elizabethan Musician,” *Fontes Artis Musicae* 48 (2001): 156-72.

“Computer Collation of Divergent Early Prints in the Byrd Edition,” *Computing in Musicology* 12 (2001): 251-60, coauthored with Philip Brett.

“Watermark Evidence and the Hidden Editions of Thomas East,” in *Puzzles in Paper: Concepts in Historical Watermarks*, edited by Daniel W. Mosser et al (London: Oak Knoll, 2000), pp. 67-80.

“From ‘Rights to Copy’ to the ‘Bibliographical Ego’: A New Look at the Last Early Edition of William Byrd’s *Psalmes, Sonets & Songs*,” in *Music & Letters* 41 (1999): 511-30, winner of the Richard Hill Award

“The Hidden Editions of Thomas East,” *Notes* 53 (1997): 1068-95.

Articles in press and under review

“Morley’s *Plaine and Easie Introduction to Practicall Musicke*, Foxe’s *Acts and Monuments* and Elizabethan Print Culture,” in *Essays on Thomas Morley’s Plaine and Easie Introduction*, edited by Jessie Ann Owens and John Milsom (Ashgate, *post-review*).

Commissioned Articles for Dictionaries

“Thomas Snodham,” in *Die Musik in Geschichte und Gegenwart* (Bärenreiter, 2006).

“Thomas East,” in *New Oxford Dictionary of National Biography* (Oxford University Press, 2005).

“William Byrd,” and “The English Madrigal,” in *The Readers Guide to Music: History, Theory and Criticism* (Chicago: Fitzroy Dearborn, 2000).

“Thomas East,” “William Barley,” “Thomas Snodham,” and “John Windet,” in *The New Grove Dictionary of Music and Musicians*, 2nd edition (London: MacMillan, 2000).

Presentations at Scholarly Conferences and Invited Lectures

- “The Good Thief in Byrd and Tallis’s *Cantiones quae ab argumento sacrae vocantur*: A Study in Musical Anagnorisis,” paper read at the Rocky Mountain Music Scholars Conference (AMS, SEM, SMT) University of Arizona, Tucson, AZ, March 23-24, 2018.
- “‘My Sweet Child and Wife’”: Buckingham, James I, and Homoeroticism in the English Anthem and Madrigal,” paper read at the Society for Seventeenth-Century Music Annual Conference, Boulder, Colorado, April 19-22 2018.
- “Secrets of the 70s: The Progressive Cycles of Carole King and Paul Simon,” paper read at the 2nd International Conference of the Project Network for the study of Progressive Rock, University of Edinburgh (25 May 2016)
- “Music, Death, and ‘Uncomfortable Time’: William Byrd’s *O that most rare breast* and Shakespeare’s ‘Excellent Conceited Tragedy’ of *Romeo and Juliet*,” paper read at the Annual Meeting of the American Musicological Society, Louisville, KY, 12-15 November 2015 (also read as an invited talk for the Northwestern University Colloquium series, October, 2015 and a revised version for an invited forthcoming keynote speech at the Shakespeare’s Day: Popular Culture, 1616/2016 conference at Ohio State University)
- “Musical Depictions of Mary Queen of Scots as Susanna by William Byrd,” paper read at the North American British Studies in Music Association, annual conference, Las Vegas, 2 August 2014 (also read at the Midwest Conference on British Studies, Chicago, 11 October 2013).
- “The dilatory space of *While that the sun*: Byrd, Tessier, and the English sequence,” paper read at the MedRen Conference, Nottingham, 9 July 2012.
- “Mary and the Burning Bush: Another Josquin/Byrd Connection?,” paper read at the MedRen Conference, Barcelona, 8 July 2011.
- “Morley’s *Plaine and Easie Introduction to Practicall Musicke*, Foxe’s *Acts and Monuments* and Elizabethan Print Culture, paper read at the Thomas Morley and his *Plaine and Easie Introduction* Conference, Bowdoin College, ME, 6 August 2009.
- “‘Unlawful Song’: Byrd, Morley, the Paget Choir, and the Babington Plot,” paper read at the Annual Meeting of the Renaissance Society of America, Los Angeles, 19 March 2009 (also read at the Rocky Mountain Chapter meeting of the American Musicological Society, 18 April 2009).
- “Imitation as Cross-Confessional Appropriation: Revisiting Kenneth Jay Levy’s ‘History of a 16th-Century Chanson,’” paper read at “*Fêtes de la confrérie amicable de Guillaume Prizer*: A Conference in Honor of William F. Prizer, Santa Barbara, CA, 9 May 2008 (also read as an invited guest for the Duke University Music Department Lecture Series, 21 November 2008).
- “A Parable in Many Men’s Opinion”: Mary Queen of Scots as Susanna in Music and Propaganda,” paper read at the MedRen Conference, Vienna, 11 August 2007

- “Is There a Best Text for Byrd’s ‘My Mistress’ and for the *Psalmes, Sonets and songs?*” paper read at the International William Byrd Conference, Duke University, 19 November 2005.
- “Music and Late Elizabethan Politics: The Identities of Oriana and Diana,” paper read at the Annual Meeting of the American Musicological Society, Washington D.C., 29 October 2005 (also read as the Visiting Lecturer at the University of Nebraska, 30 September 2005).
- “William Byrd’s B1, the Succession, Diana, Oriana and the Essex Revolt: Political Readings and New Interpretations,” paper read at Leeds University Centre for English Music (LUCEM), One-Day Conference, “The English-Texted Music of William Byrd,” 11 September 2004.
- “From New Jerusalem to the Babylon of the Apocalypse: the Nasty Side of British Progressive Rock ,” paper read with Jay Keister at Britannia (Re-) Sounding: Music in the Arts, Politics and Culture of Great Britain, the First Biennial Conference of the North American British Music Studies Association, Oberlin, OH, 19 June 2004.
- “A Newly Discovered Edition of Byrd’s *Psalmes, Sonets & songs*: Provenance and Significance,” paper read at the Annual Meeting of the American Musicological Society, Houston, TX, 15 November, 2003 (revised and read as the “Distinguished Lecture” at the Open University, UK, Annual Research Day, 13 September 2004).
- “Print Culture and the Elizabethan Musician,” paper read at the Annual Meeting of the Rocky Mountain Chapter of the American Musicological Society, Provo, UT, 23 March 2001.
- “African and Western Perspectives on Sampling, Rap and Digital Orality,” paper read with Kwasi Ampene at the Colorado Music Educators Association Conference, Colorado Springs, CO, 10 February 2001.
- “Public Service and Courtly Pressures: A New View of the Publishing History of Morley’s *Plaine and easie*,” paper read at the Medieval and Renaissance Music Conference, St. Peter’s College, Oxford, 22 August 2000.
- “Popular Music as Analogy: Transcending the Boundaries of Our History Curriculum,” with James Davis, College Music Society, Northeast Chapter Conference, 1 May 1999.
- “The *Byrd Edition* and Desktop Collation,” paper read with Philip Brett at the American Musicological Society, Annual Meeting, Boston, MA, 1 November 1998.
- “Comparing the Musical Editions of Thomas East Using Digital Technology,” paper read at the American Musicological Society, Annual Meeting, Phoenix, AZ, 31 October 1997.
- “Dating Problematic Editions by Thomas East with Paper Evidence,” paper read at the “First International Conference on the History, Function, and Study of Watermarks,” Roanoke, VA, 14 November 1996.

Teaching Accomplishments

Courses Taught

CU Boulder	Music and Politics in Elizabethan England (doctoral seminar) Progressive Rock (with Jay Keister) The Two Lives of William Byrd (doctoral seminar) Survey of Renaissance Music (graduate level) Elizabeth I and Her Times (with Katherine Eggert, Majorie McIntosh, James Symons) Performance Practice of Early Music (graduate level, newly designed) Choral Literature (graduate level) Music History 1 and 2 (undergraduate level, music major) Music in American Culture (undergraduate level, non-major) Appreciation of Music (undergraduate level, non-major)
SUNY Fredonia	Survey of Baroque Music (graduate level) The Cult of Elizabeth (upper-level undergraduate, interdisciplinary, newly designed) Music History Survey I, II and III Introduction to Music (an appreciation class) Freshman Convocation in Music (team-taught, orientation for music majors)
Millikin	20th-Century Music, Early Music History, Common Practice Period History of Jazz (undergraduate, non-major)
UND	Music Appreciation (computerized lecture presentations to large classes)
UCSB	Beethoven (upper-level undergraduate) Music Appreciation (undergraduate non-major)
UCI	Beginning Piano
LBCAD	Introduction to Music (for undergraduate art majors)

Theory and Innovation in Teaching

Redesigned the CU-Boulder Music Appreciation course to focus on live performances by CU ensembles (orchestra, wind symphony and opera). The goals of the new course are three-fold, we wished: 1) to give students the opportunity to experience live classical music by CU ensembles as part of a multidimensional educational experience, 2) to give our performing students and faculty a robust experience performing for their peers and students, and 3) to give graduate student teachers the chance to work closely with a faculty in developing the course. I supervised two teams of graduate students, wrote text for the class (which was published by Cengage) and introduced iClicker technology for the classroom and live performances at Macky auditorium that has been adopted by other music professors. A pilot course was taught by Ross Hagen and Steve Mullins in Fall and Spring of 2009 and we then offered three sections of a fully re-developed course in Fall 2010 and for three additional years, three sections of which I taught.

Integrated computerized systems (CD-Rom, Power-Point, internet, etc.) for classroom demonstrations in North Dakota and upstate New York

Pilot interdisciplinary course for Music Appreciation (with UCSB English Department)

“Teaching and Learning, Strategies for Large Music History Classes,” presentation for the Graduate Teacher Program, CU Boulder (8 October 2002)

Known Student Outcomes

Sienna Wood, my doctoral advisee, completed a dissertation titled *Chansons, Madrigales & Motetz à 3 Parties by Noé Faigniet: A Young Composer's Debut in 16th-Century Antwerp* in 2015. She won the University-wide Devaney Dissertation Fellowship in 2013 and is currently rostered as an Instructor at CU in Music Bibliography. Sienna has read papers at the National and at local chapter meetings of the American Musicological Society

Karyn Dawn Grapes, my doctoral advisee, completed her dissertation titled "The Musical Culture of Death in Early Modern England" in 2012. She was hired as an Assistant Professor at Colorado State University on the musicology faculty. She has submitted a book proposal based on her dissertation to Boydell and Brewer.

William Ross Hagen, my doctoral advisee, completed a dissertation titled "Fandom: Participatory Music Behavior in the Age of Postmodern Media" under my supervision in Spring 2010. He was hired as an Assistant Professor at Utah Valley University. He has several articles and chapters in progress and under submission for peer-reviewed journals, he is completing a book proposal on his dissertation topic and he had been commissioned to write a chapter in *Global Metal* (2012).

Kristine Hurst-Wajszczuk (DMA, Voice 2008) research project on the music of John Dowland under my supervision. She has given papers on this topic at national meeting and published an article in the *Journal of Singing* on this topic. She has also recorded these songs for the *Centuar* label. Kristine is currently Associate Professor at the University of Alabama at Birmingham.

David Harris (DMA Choral Conducting 2004) received an Ogilvy Travel Grant for his research on Thomas Weelkes and the musical culture in Elizabethan London (2003).

Erik Deutch (BM Jazz 2003) recorded *Country X* under the auspices of a successful grant that was completed under my supervision. Since graduating from CU he has become one of the most sought after keyboard artists in the New York area (and beyond), having appeared in recordings and television appearances with the likes of Norah Jones and Charlie Hunter.

Steven Aguiló-Arbues (B.M. in Piano Performance) received an Undergraduate Research Opportunities Grant for study of the zanfona in Spain (2002). Steven is currently Assistant Professor, Vocal Coach at Colorado State University.

Jeremy Sortore (B.M. in Voice) winner of the Wallace F. Fiske Academic Achievement Award (2001). Jeremy is currently an Instructor in the American Studio, Moscow Art Theater School.

Celia Wilson (B.M. in Cello) winner of the William Clendenin Music History Scholarship Award (2001).

Service Activities

**Conferences conceived, organized, and administered as
Director of the Center for British and Irish Studies**

The Tudors (2010)

- Keynote speaker, Michael Hirst, screenwriter, author (*Elizabeth, The Tudors*)
- Screening of *Elizabeth* in Atlas, hosted by Film Studies
- Events at the Denver Art Museum and the Center for British and Irish Studies Room
- Interdisciplinary conference on *The Tudors* featuring talks by CU and University of Wyoming faculty
- Early music concert featuring “Firesign”
- Preview in *College of Arts Magazine, Boulder Examiner*

The Rake (2012)

- World premier staging of three versions of the *Rake’s Progress*:
William Hogarth/ Stravinsky, Auden, Kallman/ David Hockney
- Unprecedented collaboration with CU Art Museum, CU Opera, English, Art, Art History, College of Music
- Events in CU Art Museum, Macky Hall, eTown Hall (Boulder), CBIS Room
- International, Peer-reviewed, 2-day Interdisciplinary Conference with keynote address by Lawrence Weschler
- Previews in *College of Arts Magazine, Boulder Weekly, Daily Camera*

Shake to Shuffle: Canons in Rock, Rap, and Jazz (2012)

- Conference featuring CU Music, English and Denver University faculty

University/College

CU Boulder	Vice Chancellor's Advisory Committee (2016-) Interim Chair of the Curriculum Committee (2016) Internal Reviewer for the Department of Classics (with Catherine Cameron) for the Academic Review and Planning Advisory Committee (ARPAC) (2016) Chair, Interdisciplinary Opportunities Task Force, College of Music (2015) Director, Center for British and Irish Studies (2010-13) Chair of the Musicology Area (2006-09) Center for Humanities Steering Committee (2006) Graduate Studies Committee (2006, 2012-15) Merit Evaluation Committee (2004-05; 2011-13) Primary Unit Evaluation Committee (2003-05, 2016-) Center for British Studies Board (2002-09) Curriculum Committee (2001-04, 2013-15) Search Committee, Musicology, Medievalist/Women’s Studies (2001-02) Undergraduate Research Opportunities Board (2009-14) Coordinator of Graduate Student Recruitment (2005-07) Colloquium Lecture Series Organizer (2001-02, 2006) Administrator for Graduate Placement Tests (2001-02)
SUNY Fredonia	General College Program Committee (1998-99) Student Affairs Committee (1998-99) New Student Advisor (1998-9) Chair of Library Committee (1998-99) Personnel Committee (1998-99) Curriculum Committee (1998-99) Co-author of a new Music History curriculum (1999)

Millikin Lyceum Lecture Series Committee (1997-98)
UND Chair and creator of the first annual Open House for Recruitment (1997)

Professional

Editorial Board for the Norton, *History of Western Music*
Editorial Board for online journal *Music & Politics* (2006-)
President of the Rocky Mountain Chapter of the American Musicological Society (2001-02)
Reviewer for Palgrave (Macmillan), Oxford University Press, Boydell Press, Clemson University Press, The Norton *History of Western Music*, *Journal of the American Musicological Society*, *Music & Letters*, *Early Music*, *The Library*, *Journal of Music Research Online*

Community

Advisory Council, Rocky Ridge Music Center Foundation
Board member and pre-concert lecturer for *Boulder Bach Festival*
Program annotator and pre-concert lecturer for *The Artists Series* (Boulder), "Schubertiade,"
Fredonia Chamber Players, *Santa Barbara Chamber Players*, Santa Barbara
Community Arts Association
Reviewer for *Dunkirk Herald* (Fredonia)

Honors, Grants and Performances

2011 Award for Excellence in Teaching (Boulder Faculty Association)

2009 LEAP Individual Growth Grant (CU Boulder)

2007 Richard Hill Award for Best Article in Music (Music Library Association)

2006 Provost's Award for Achievement Award (CU Boulder)
("Music and Late Elizabethan Politics ...," *JAMS* (2005))

2002 GCAH Travel Grants (2002, 2001)
Pi Kappa Lambda (Alpha Tau Chapter)

2001 Richard Hill Award for Best Article in Music (Music Library Association)

1999 Collaborative Research Grant (National Endowment for the Humanities), with
Philip Brett and David Mateer, \$53,000

1998 Scholarly Incentive Award (SUNY Fredonia)

1996 Faculty Research and Creative Activity Grant (UND)

1996 General Affiliates Graduate Dissertation Fellowship (UCSB)

1995-96 Humanities Research Assistantship Program (UCSB)

1994 Meyer Fund Fellow (Huntington Library)

- 1992-94 Full Tuition Fellowships (UCSB)
- 1992 Chapman Prize in Music Theory for “The *Contrapunctus* by Prosdocimo de Beldamandis” (UCSB)
- 1991 Stanley Krebbs Memorial Prize in Musicology for “Haydn’s *Sturm und Dräng* and Humor” (UCSB)
- 1990 UCI, MFA Recital:
Clara Schumann, *Piano Trio, op. 17*
Modest Musorgsky, *Pictures from an Exhibition*
- 1989 UCI, MFA Recital:
Franz Liszt, *Mephisto Waltz no. 1*
Johannes Brahms, *Cello Sonata, op. 38 no. 1*
Ludwig van Beethoven, *Sonata, op. 2 no.*
- 1985 Maryland State Grant for Original Composition, “Lady’s Wake” Washington College, Alpha Chi Prize in Music