

cross-disciplinary and cross-cultural approaches; performance practice; lute music; compositional process; patronage; source studies; music and science.

Awards, Fellowships, Recognition

- 2004 Prelude Classical Award for CD *La Notte d'Amore*, dir. Alan Curtis and Victor Coelho
- 2004 Students' Union Teaching Award, Honorable Mention
- 2003 University Professor (university chair)
- 2001 University of Calgary President's Circle Award for Excellence in Research and Creative Activity
- 2000 Villa I Tatti Reader's Digest-Lila Wallace Special Project Grant
- 2000 Noah Greenberg Award for outstanding contributions to performance of early music, given by the American Musicological Society
- 2001 Distinguished Achievement Award, Indo-Canada Association
- 1999 Research Grant, Gulbenkian Foundation (Lisbon)
- 1997-8 Robert Lehman Fellow, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies, Florence
- 1999 Listed in "Most Popular Prof" category, in *The Maclean's Guide to Canadian Universities*
- 1994 *Chercheur associé*, Centre National de la Recherche Scientifique, Paris
- 1993 Nominated for Students' Union Teaching Award (also 1989, 1997, 2002)
- 1993 Fellow, Fundação Oriente (Lisbon and Goa, India)
- 1991 Fellow, The Aston Magna Academy, Rutgers University
- 1990 University of Calgary Research Grants (also 1993, 1996, 2002)
- 1989 SSHRC: travel and conference grants (also 89, 91-93)
- 1984-5 Fellow, The Gladys Kriebel Delmas Foundation, Venice, Italy
- 1984 Fellow, The Deutscher Akademischer Austauschdienst Direktstipendium (refused)
- 1983 Fellow, The Fondation des Treilles, Tourtour, France
- 1983 Grants from The University of Wisconsin (1985) and UCLA
- 1982-3 UCLA Alumni Association Distinguished Scholar Award

Languages

Fluent in English, French, and Italian; reading knowledge of German, Latin, Spanish, and Portuguese.

Publications

a. Books:

The Manuscript Sources of Seventeenth-Century Italian Lute Music. New York: Garland, 1995.

(ed.) *The Cambridge Companion to the Guitar*. Cambridge: Cambridge University Press, 2003.

(ed.) *Performance on Lute, Guitar, and Vihuela: Historical Practice and Modern Interpretation*. Cambridge Studies in Performance Practice. Cambridge: Cambridge University Press, 1997.

(ed.) *Music and Science in the Age of Galileo*. Dordrecht: Kluwer Academic Publishers, 1992.

(ed. with François Lesure & Henri Vanhulst) *'La musique de tous les passetemps le plus beau': Hommage à Jean-Michel Vaccaro*. Paris: Klincksieck, 1998.

(ed. with John Griffiths) *Une fantaisie de la Renaissance: Compositional Process in the Renaissance Fantasia. Essays for Howard Mayer Brown, in memoriam, in the Journal of the Lute Society of America 23 (1990)*.

Editor in Chief, *Journal of the Lute Society of America*, 1986-2002

b. Articles:

- 1 (with Keith Polk) "Instrumental Music, 1520-1640." In *European Music, 1520-1640*. Ed. James Haar. Woodbridge: Boydell and Brewer, 2006: 527-55.
- 2 "The Baroque Guitar: Players, Paintings, Patrons, and the Public," in *The World of Baroque Music*, ed. George Stauffer. Bloomington: Indiana University Press, 2006: 184-203.
- 3 "Papal Tastes and Musical Genres: Francesco da Milano 'Il Divino' (1497-1543), and the Clementine Aesthetic," in *The Pontificate of Clement VII: History, Politics, Culture*, ed. Kenneth Gouwens & Sheryl Reiss. Aldershot: Ashgate, 2005, 277-92.
- 4 "Old Worlds and New." In *The Cambridge History of Seventeenth-Century Music*. Ed. Tim Carter and John Butt. Cambridge: Cambridge University Press, 2005, 88-110.
<http://people.bu.edu/blues/documents/Coelho.newworlds.pdf>
- 5 "Rock (and Rolling Stone) Shrines in Calgary," *Calgary Magazine* (July, 2002).
- 6 "The Players of Florentine Monody in Context and in History, and a Newly Recognized Source for *Le Nuove Musiche*" *Journal of Seventeenth-Century Music* 9 (2003), 48-67.
<http://sscm-jscm.press.uiuc.edu/jscm/v9/no1/Coelho.html>
- 7 "Picking through Cultures: A Guitarist's Music History," in *The Cambridge Companion to the Guitar*. Ed. V. Coelho. Cambridge: Cambridge University Press, 2002: 1-14.
http://www.ffa.ucalgary.ca/sites/coelho/acad_pub.html
- 8 "Saudades and the Goan Poetic Temper: Globalising Goan Cultural History," in *Goa and Portugal: History and Development*. Ed. C. Borges, O. Pereira, and Hannes Stube. New Delhi: Concept Publishing, 2000: 319-25.

- 9 "Public Works and Private Contexts: Lorenzo Allegri and the Florentine *Intermedi* of 1608," in *Luths en Occident*, ed. J. Dugot. Paris: Éditions Klincksieck, 1999: 101-12.
- 10 "Music in Portuguese India and Renaissance Music Histories," in *Vasco da Gama and India*, ed. Teotonio de Souza. 3 vols. Lisbon: Fundação Calouste Gulbenkian, 1999: iii/185-94.
- 11 "Revisiting the Workshop of Howard Mayer Brown: [Josquin's] *Obsecro te Domina* and the Context of Arrangement," in '*La musique de tous les pasetemps le plus beau*': *Hommage à Jean-Michel Vaccaro*, ed. H. Vanhulst, F. Lesure & V. Coelho. Paris: Éditions Klincksieck, 1998: 47-65. http://people.bu.edu/blues/documents/Coelho.Brown_000.pdf
- 12 "Kapsberger's *Apotheosis...* of Francis Xavier (1622) and the Conquering of India," in *The Work of Opera: Genre, Nationhood, and Sexual Difference*, ed. R. Dellamora & D. Fischlin. New York: Columbia University Press, 1997: 27-47.
- 13 "Authority, Autonomy, and Interpretation in Seventeenth-Century Italian Lute Music," in *Performance on Lute, Guitar, and Vihuela: Historical Practice and Modern Interpretation*, ed. Victor Coelho, Cambridge Studies in Performance Practice. Cambridge: Cambridge University Press, 1997: 108-41.
- 14 "Connecting Histories: Portuguese Music in Renaissance Goa," in *Goa and Portugal: Their Cultural Links*, ed. C. Borges, S.J. and Helmut Feldmann. Xavier Centre of Historical Research Series No. 7. New Delhi: Concept Publishing, 1997: 131-47.
- 15 "The Reputation of Francesco da Milano (1497-1543) and the Ricercars in the Cavalcanti Lute Book," *Revue Belge de Musicologie* 50 (1996): 49-72.
- 16 "Raffaello Cavalcanti's Lute Book (1590) and the Ideal of Singing and Playing," in *Le Concert des voix et des instruments à la Renaissance*. Ed. Jean-Michel Vaccaro. Paris: Centre National de la Recherche Scientifique, 1995: 423-42.
- 17 "Marino's *Toccata* between the Lutenist and the Nightingale," in *The Sense of Marino: Literature, Fine Arts and Music of the Italian Baroque*. Ed. Francesco Guardiani. New York & Toronto: Legas, 1994: 395-427.
- 18 "Mozart didn't like Gould Either: in Defence of *Andante grazioso*," *Queen's Quarterly* 99 (1992), pp. 916-27.
- 19 "Musical Myth and Galilean Science in Giovanni Serodine's *Allegoria della Scienza*," in *Music and Science in the Age of Galileo*. Ed. V. Coelho. University of Western Ontario Series in Philosophy of Science 51. Dordrecht: Kluwer Academic Publishers, 1992: 91-114.
- 20 "Frescobaldi and the Lute and Chitarrone Toccatas of 'Il Tedesco della tiorba'" in *Frescobaldi Studies*, ed. A. Silbiger. Durham: Duke University Press, 1987: 137-56.
- 21 "G.G. Kapsberger 'della tiorba' e l'influenza liutistica sulle *Toccate* di Frescobaldi," in *Girolamo Frescobaldi nel IV centenario della nascita*, ed. S. Durante & D. Fabris. Florence: Leo Olschki, 1986: 341-57.
- 22 "Girolamo Frescobaldi" *Diálogos* 21 (1985): 42-45.

- 23 "Studies in the Lute and its Music: Prospects for the Future," *Journal of the Lute Society of America* 17-18 (1984-85): 118-32.
- 24 "Clark and the Romantics: A Cache of Musical Manuscripts." *The William Andrews Clark Library Newsletter* 6 (Spring 1984): 4-5.
- 25 "G.G. Kapsberger in Rome, 1604-1645: New Biographical Data," *Journal of the Lute Society of America* 16 (1983): 103-33.

c. Articles in Dictionaries:

The New Grove Dictionary of Music and Musicians, ed. S. Sadie (7th ed.). London: The Macmillan Press Ltd., 2001: s.v. Johann Hieronymus Kapsberger, Albert de Rippe, Joanambrosio Dalza.

The New Grove Dictionary of Opera. Ed. Stanley Sadie. London: The Macmillan Press Ltd., 1992, s.v. Johann Hieronymus Kapsberger.

Musik in Geschichte und Gegenwart. Kassel: Bärenreiter, 1999, s.v. Juan Carlos Amat, Francesco da Milano. Alessandro Piccinini.

d. Reviews:

James Tyler and Paul Sparks, *The Guitar and its Music from the Renaissance to the Classical Era*. (Oxford: Oxford University Press, 2002), in *Renaissance Quarterly* 57/1 (2004), 323-25.

Berliner Lautentabulaturen in Krakau: Beschreibender Katalog der handschriftlichen Tabulaturen für Laute und verwandte Instrumente in der Bibliotheka Jagiellońska Kraków aus dem Besitz der ehemaligen Preußischen Staatsbibliothek Berlin. Ed. Dieter Kirsch and Lenz Meierott (Mainz: Schott, 1992), in *Notes* 52 (1995): 85-88.

Sources manuscrites en tablature, luth et théorbe (c. 1500-c.1800): Catalogue descriptif. Vol. 1: Confoederatio Helvetica (CH), France (F), ed. F-P. Goy, C. Meyer, M. Rollin (Baden-Baden: Valentin Koerner, 1991), in *Notes* 51 (1994): 112-115.

Robert Toft, *Aural Images of Lost Traditions: Sharps and Flats in the Sixteenth Century* (Toronto: University of Toronto Press, 1992) in *Canadian University Music Review* 13 (1993): 145-53.

Tablature de luth italienne, dit Siena Manuscrit (ca 1560-1570), ed. Arthur J. Ness (Geneva: Éditions Minkoff), in *Notes* 46 (1989-90): 1060-63.

Jean-Michel Vaccaro, *La musique de luth en France au XVI^e siècle* (Paris: CNRS, 1981) in the *Journal of the American Musicological Society* 38 (1985): 369-76.

e. CD Booklets and Interviews

Songs of Human and Divine Love: G.G. Kapsberger, Libro secondo d'arie (1623), Il Furioso, dir. V. Coelho. Toccata Classics 0027 (2006).

La Notte d'Amore: Musica per le Nozze di Cosimo II Medici e Maria Maddalena d'Austria. Il Complesso Barocco, dir. Alan Curtis and Victor Coelho. Stradivarius 33636 (2003).

G.G. Kapsberger: *Libro primo d'intavolatura di lauto*, Hopkinson Smith, lute. Astrée CD 8553.
Winner of the *Diapason d'or*.

G.G. Kapsberger: *Arie, villanelle, mottetti e opere per liuto*. Guillemette Laurens, mezzo-soprano & Luca Pianca, lute. Teldec Classics / Das alte Werk, CD 4509-96302-2 (1995).

Alessandro Piccinini: *Intavolatura di liuto (1623)*, Paul Beier, archlute. Nuova Era CD 7114 (1992).

Simone Molinaro: *Intavolatura di liuto Libro Primo (1599)*, Paul Beier, lute. Nuova Era CD 6923 (1990).

"Julian Bream in 1990," *The Lute Society Quarterly* (July, 1991).

f. Research in Progress:

Renaissance Instrumentalists and their Repertories, 1420-1600 (with Keith Polk). Full-length study of Renaissance instrumental music.

g. Translations:

(from French): Jean-Michel Vaccaro, "Geometry and Rhetoric in Anthoine de Bertrand's *Troisiesme livre de chansons*," *Early Music History* 13 (1994), 217-48.

(from French): Jean-Michel Vaccaro, "The *Fantasia sopra...* in the Works of Jean-Paul Paladin," *Journal of the Lute Society of America* 23 (1990), 18-36.

(from Italian): Dinko Fabris, "The Tradition of the *La sol fa re mi* Theme from Josquin to the Neapolitans through an Anonymous 4-pt *Ricercar* (ca. 1567)," *Journal of the Lute Society of America* 23 (1990), 37-47.

Papers, Talks, and Public Lectures

a. Papers given at the Annual Meetings of the American Musicological Society

2003: "Crossing the Sacred: Intabulations as Translations." Session title: "Music Books and Their Meanings." Paper read at the 69th Annual Meeting, Houston, Texas.

2000: "Assimilation and 'Communal' Music Histories in Renaissance Goa." Session title: *European and American Music as Cultural Imports*. Paper for the 66th Annual Meeting, Toronto, Ontario.

1996: "The Intabulations of Josquin and the Contexts of Arrangement." Session title: *Revisiting the Workshop of Howard Mayer Brown*. Paper read at the 62nd Annual Meeting, Baltimore, Maryland.

1993: "G. B. Marino's *L'Adone* as a Window to Seventeenth-Century Performance Practice." Session title: *Topics in Performance Practice*. Paper read at the 59th Annual Meeting, Montréal, Québec.

1990: "*Sine Musica Scientia Nihil Est: The Lute as an Instrument of Scientific Discovery*." Session title: *Iconography*. Paper read at the 56th Annual Meeting, Oakland, California.

1988: "A Lute Book for 'Giulio Medici and his Friends,' and Music at Court in Seventeenth-Century Florence." Session title: *Renaissance Instrumental Music*. Paper read at the 54th Annual Meeting, Baltimore, Maryland, 1988.

1986: "The Colascione and the Commedia dell' arte." Session title: *Topics in Baroque Lute Music*. Paper read at the 52nd Annual Meeting, Cleveland, Ohio, November, 1986.

1983: "Widening our Perspectives on Frescobaldi: The Lute and Chitarrone Toccatas of Johann Hieronymus Kapsberger." Session title: *Frescobaldi*. Paper read at the Forty-Ninth Annual Meeting, Louisville, Kentucky, October, 1983.

b. Papers at other International and National Conferences:

Tours, France, December, 2007: "History and Chronology in Spinacino," *Journées d'Etudes sur Spinacino*, Centre d'Etudes Supérieures de le Renaissance.

New Haven, March, 2006: "Music in New Worlds: Cross Cultural Tendencies in Early Modern Goa," paper for *Portuguese World Music: Luso-African Forms and their Diaspora*, Yale University.

Guelph (Canada), March 2004: "Guitarists and Authenticity," paper for *Improvisation and the Guitar*, University of Guelph, keynote speaker.

Leuven, Belgium, August, 2002: "Crossing the Sacred: Intabulations as Translations," 16th International Congress of the International Musicological Society, Leuven, Belgium.

Urbana-Champaign, October, 2000: "The Players of Florentine Monody in Context and in History," paper given at *In Armonia Favellare: International Conference on Early Opera and Monody to Commemorate the 400th Anniversary of the Italian Music Dramas of 1600*, University of Illinois.

Florence, March 2000: "Papal Taste and Musical Genres: The Case of Francesco da Milano 'Il Divino'," paper given at the Renaissance Society of America Florence 2000 Meeting: "The Pontificate of Clement VII—History, Politics, Culture," Biblioteca Medicea-Laurenziana

Goa, India, September, 1999: "Saudades and the Goan Poetic Temper: Globalizing Goan Cultural History," paper given at *International Conference on Goa and Portugal: History and Development*, Xavier Centre for Historical Research.

Paris, May, 1998: "Œuvres publiques, contextes privées: Lorenzo Allegri et les intermèdes Medici de 1608," paper for *Les Luths en Occident*, Musée de la Musique.

Paris, 11-13 May 1998: "Music in Portuguese India and Renaissance Music Histories" paper for *Vasco da Gama and India*, Fundação Calouste Gulbenkian, Sorbonne.

Venice, Italy, December, 1997: "Music in 1546," paper for the 30th Annual University of Warwick in Venice International Symposium, Palazzo Querini-Stampalia.

Milan, October, 1997: "Historical Patterns in the Music of Francesco da Milano," paper given at the International Francesco da Milano Symposium, Università degli Studi, Milano.

- London, August, 1997: "Encountering Goa: The Cultural Plurality of Renaissance Musical Traditions," Paper given at the 16th International Congress of the International Musicological Society, Royal College of Music.
- Cologne, Germany, May-June, 1996: "Connecting Histories: Portuguese Renaissance Music in Goa," paper presented at *Intercultural Relations between Portugal and Goa*, University of Cologne.
- Brussels, March, 1995: "The Reputation of Francesco da Milano (1497-1543) and the Ricercars in the Cavalcanti Lute Book," paper presented at *Manuscripts de musique polyphonique des anciens Pays-Bas (c1550-1850)*. Institut des Hautes Etudes.
- Aix-en-Provence, May, 1994: "La vie quotidienne des luthistes à Rome à l'époque du Caravage," presentation for l'Atelier de la Musique Ancienne, Musée Granet.
- Tours, March, 1994: "La musique française chez les luthistes italiens au debut du XVI^e siècle," "Paper presented at the round table *La diffusion de la musique française à l'étranger au XVI^e*. Centre d'Etudes Supérieures de la Renaissance.
- San Francisco, October, 1993: "Music in the Life and Ideas of Galileo." Talk given for *Galileo's Universe: Science, Art, and Music in the Renaissance*, Humanities West, Herbst Theatre.
- Tours, France, 1992: "The Late Italian Lute Fantasia: Laurencini and Beyond." Paper read at *The Instrumental Fantasy in the Renaissance*, Centre d'Études Supérieures de la Renaissance.
- Tours, France, 1991: "Raffello Cavalcanti's Lute Book (1590) and the Ideal of Singing and Playing." Paper read at *Le Concert des voix et instruments à la Renaissance*, Centre d'Études Supérieures de la Renaissance.
- Foggia, Italy, 5 May 1990: "Pietro Reggio, Luigi Rossi, and 17th-Century Vocal Music in Italian Tablatures." Paper read at *Luigi Rossi: un musicista pugliese al servizio dei Barberini*.
- Tours, France, 9 September 1988: "The Manuscript Sources of Seventeenth-Century Italian Lute Music: Transmission and Repertory; Paper and Provenance." Paper presented at the Centre d'Etudes Supérieures de la Renaissance, Université François-Rabelais.
- Ferrara, Italy, October, 1987: "Il repertorio vocale intavolato nei manoscritti liutistici italiani del '600: alcune considerazioni preliminari" Paper read at *Il Liuto e le Intavolature di Musica Vocale*, Palazzo Comunale.
- St. Louis, Missouri, October, 1985: "Two Seventeenth-Century Lute Books from the Vatican Library." Paper read at *Manuscripta: The Twelfth Saint Louis Conference on Manuscript Studies*, St. Louis University.
- Ferrara, Italy, September, 1983: "G.G. Kapsberger 'della tiorba' e l'influenza liutistica sulle Toccate di Frescobaldi." Paper read at the *Convegno Internazionale di Studio su Frescobaldi e il suo Tempo*.

Madison, Wisconsin, April, 1983: "G.G. Kapsberger, Alessandro Piccinini, and the Role of the 'tiorba' in the Toccatas of Frescobaldi." Paper read at the *Frescobaldi Quadricentennial International Conference and Celebration*.

Other Invited Lectures and Colloquia:

University of Southern California, 2007
Tufts University, 2007
University of Connecticut, Storrs, 2006
Villa I Tatti, Florence, 2004
Boston University, 2004
University of Southern California, Los Angeles, 2003
The Metropolitan Museum of Art, New York, 2000, 2001
McGill University, Montréal, 2003
Bard College, New York, 2000
Red Deer College, 2000
Trinity College, Hartford, 1999
University of Connecticut, 1999
University of Tulsa, 1999
L'Aquila, Italy, 1998
University of Toronto, 1998
University of Guelph, 1998
Villa I Tatti, Florence, Italy, 1998
University of Calgary, Asian Studies Group, 1997
Mediterranean Society of Calgary, 1997
University of Alberta, 1995
Schola Cantorum Basiliensis, Musik-Akademie der Stadt Basel, 1990, 1994
Bishop's University, Québec, 1993
University of Melbourne, 1992
Harvard University, 1991
Oxford University, 1990, 1991
Atelier de musique ancienne de Provence (with Hopkinson Smith), 1990, 1994
Istituto di Studi Rinascimentali, Ferrara, 1987, 1989
Università degli studi di Milano, 1990
Université Canadienne en France, 1990
University of California, Los Angeles, 1984
University of Wisconsin, Madison, 1985

Teaching

Seminars (partial list):

- Online graduate course at Boston University: Crossroads : Musical and Cultural Perspectives in the Blues
17th-Century Music and Culture
Cross-Cultural Perspectives on the Renaissance

Iconography

Music and Science in Early Modern Europe

Sixteenth-Century Manuscripts at the Bibliothèque Nationale (while teaching at the Ecole Normale Supérieure)

Introduction to Musicology

Medieval English Music

Monteverdi

Mozart's Working Methods

Performance Practice and the History of Ideas

Philosophical Writings about Music from Aristotle to Galileo

Popular Music & Popular Culture

Power and Patronage: Renaissance Mantua and Florence

Renaissance Instrumental Music

Research Methods and Bibliography

Undergraduate courses (partial list):

Renaissance Music and Image

Beethoven

Core history courses: Medieval, Renaissance, Baroque, Classical

Mozart

Music and the Interdisciplinary Arts

Music History after Beethoven: 1830-1945

Music of Miles Davis

Renaissance Music and Renaissance Values

The Beatles, the Rolling Stones and Pop Culture, 1960-1990

Rock and *Role*: Style and Influence in Pop Music, 1964-1994

Rock at the Crossroads: Blues and Rock

Rock Music and Culture in the 1970s

Rock Exiles: Music of the Rolling Stones

Rock Music and Culture in the 1970s

Splices of Rock Music: Pop Art and Pop Music, 1960s

c. Theses / Dissertations Supervised

2007 Brad Mahon, "The Institutionalization of the Electric Guitar," PhD diss., University of Calgary.

2003 Duarte Silva, "Manuel Rodrigues Coelho and his *Flores de Musica* (1620)," M.A.

2002 Jennifer Brand, "Le Chat Noir and the Musical Mainstream in Late-Nineteenth-Century Paris," M.A.

2001 Gordon Ross, "Popular Music Analysis" M.A. (currently doctoral student at York University)

2000 John Anderson, "Elgar, Wagner, and Catholicism: Perspectives on *The Dream of Gerontius*," M.A.

- 1999 Paul Harris, "Classicization in the Renaissance: The Madrigal History of Jacques Arcadelt" M.A. (currently doctoral student at UNC-Chapel Hill)
- 1996 Gerald Milette, "New Data on the Codex Reina" M.A.
- 1995 Robert Edwin Lawrence, "The Music Treatises of Thomas Salmon," M.A.
- 1993 Stephanie Treloar, "Pierre Attaignant's *Treize Livres* (1534-35) and their Anonymous Motets" M.A. (PhD Harvard University)
- 1994 Philippe Canguilhem, "Les deux éditions de *Fronimo* (1568 et 1584) et la place du luth dans la pensée musicale de Vincenzo Galilei" PhD, Université François-Rabelais, Tours.

Professional Societies:

President, New England Chapter of the American Musicological Society
Member, The American Musicological Society
The Renaissance Society of America

Performance:

- 2004- Director, Il Furioso
2000- Director, The Rooster Blues Band
1999-2001 Associate Music Director, Clarion Music Society, New York
1986-1999 Director, University of Calgary Early Music Ensemble
1984-85 Director, University of Wisconsin Early Music Ensemble

Recordings:

- 2008 Vivaldi, *Four Seasons*, Boston Baroque, dir. Martin Pearlman, Telarc
2008 Bellerofonte Castaldi, *Battaglia d'Amore*, Il Furioso, Toccata Classics
2006 G.G. Kapsberger, *Libro secondo d'arie*, Il Furioso, dir. Victor Coelho, Toccata Classics 0027
2004 *Bluestoons*, The Rooster Blues Band, CD-UCM 0105
2003 *La Notte d'Amore: Music for the Marriage of Cosimo II Medici and Maria Maddalena of Austria*, the Complesso Barocco (dir. Alan Curtis & V. Coelho), Stradivarius 33636.
Winner, Prelude Classical Award 2004 (Baroque vocal music: Ensemble)
2001 *Come on in my Kitchen: The Rooster Band Live* CD-UCM 0101

RECITALS - LUTE SOLO AND CONTINUO (last 10 years, partial list):

- 2007 Boston, w/Boston Baroque (Vivaldi, *Juditha Triumphans*, *Four Seasons*)
2007 Calgary, Christ Church, with Duo Seraphim
2007 Miami Bach Society, w/Il Furioso
2006 Boston, Jordan Hall, w/Boston Baroque (Mozart, *Don Giovanni*)
2006 Calgary Christ Church, with Il Furioso
2006 Colorado College, with Il Furioso
2006 Boston University, with Il Furioso
2006 Dwight Chapel, Yale University

- 2006 Jordan Hall, Boston, with Boston Baroque (Purcell, *Fairy Queen*)
- 2005 Miami, Florida, with Il Furioso
- 2005 Calgary, solo lute recital, “Quasi una fantasia” for the Northwest Guitar Competition
- 2005 Calgary, recital with Ellen Hargis and David Douglass
- 2004 Paris, France, solo recital, Canadian Embassy
- 2004 Florence, Villa I Tatti
- 2004 Clauzetto, Italy, with Gian Paolo Fagotto
- 2004 Calgary, Christ Church, w/Paul Grindlay and Rosemarie Vanderhooff
- 2003 Calgary, Eckhardt-Gramatté Hall, w/Janet Youngdahl and Ray Nurse
- 2002 Edmonton, Convocation Hall, University of Alberta
- 2002 Calgary, Eckhardt-Gramatté Hall, w/Gian Paolo Fagotto
- 2002 Calgary, Eckhardt-Gramatté Hall, w/Luigi Ferdinando Tagliavini
- 2002 Florence, Church of San Martino a Mensola
- 2002 Calgary, Christ Church, w/Early Music Voices
- 2002 Calgary, Eckhardt-Gramatté Hall, 3 performances of the 1608 Medici Wedding
- 2001 Florence, Palazzo Pitti
- 2001 Lethbridge, University of Lethbridge, w/Janet Youngdahl,
- 2001 Calgary, soloist in Vivaldi lute concerto w/ Kensington Sinfonia
- 2002 Calgary, Eckhardt-Gramatté Hall, w/ Paul Grindlay, bass
- 2001 Madison, University of Wisconsin w/Mimmi Fulmer
- 2001 Calgary, Spiritus Choir (Schütz, *Musikalisches Exequien*)
- 2000 Urbana, University of Illinois, Peri’s *L’Euridice*
- 2000 New York, Bard College
- 2000 Calgary, Jack Singer Hall co-director of Monteverdi’s *Vespers*
- 2000 Florence, Palazzo Strozzi
- 2000 Florence, Palazzo Pitti
- 2000 Calgary, Eckhardt-Gramatté Hall (w/ Janet Youngdahl)
- 1999 New York, Clarion Concerts, Kaye Playhouse
- 1999 New York, Knickerbocker Club
- 1998 Florence, Palazzo Pitti w/ Il Complesso Barocco
- 1998 Florence, Santa Maria Novella
- 1998 Florence, Palazzo Pitti, Sala delle Nicchie w/Pier Luigi Ciapparelli
- 1998 Florence, Palazzo Lanfredini
- 1997 Florence, Chiesa di San Martino a Mensola
- 1997 Calgary, Deacon Ulrich Gallery
- 96/00 Cranbrook, College of the Rockies

Conference Organization

- 2003 Director, *Franz Schubert in Sonatas and Songs*, an international conference at the University of Calgary (participants: Paul Badura-Skoda, David Gramit, Harald Krebs, John Gloccheskie, Brian Black)
- 2000 Director, *Beethoven at the Piano*, a symposium as part of the Esther Honens Calgary International Piano Competition (participants: Leon Plantinga, Paul Badura-Skoda, William Kinderman, Glenn Stanley)
- 1996 Director, *Establishing the Authority of Interpretation: Piano Performance and the Recording Industry*, a symposium as part of the Esther Honens International Piano Competition,

Calgary (participants: Michael Beckerman, Tamara Bernstein, Thomas Peattie, Joseph Horowitz, Edward Greenfield, Stephen Ledbetter, Robert Philip).

1991 Director, *The Young Mozart, 1756-1776*, an international conference at the University of Calgary (participants: Paul & Eva Badura-Skoda, Frederick Hammond, Daniel Heartz, Robert Marshall, Robert Winter, Neal Zaslaw).

1989 Director, *Music and Science in the Age of Galileo*, an international symposium at the University of Calgary (participants: Howard Mayer Brown, Frederick Hammond, The Hilliard Ensemble, Rika Maniates, Claude Palisca, Rudolf Rasch, Anthony Rooley, Alexander Silbiger, Stillman Drake, Owen Gingerich, H. Floris Cohen)

Administration / Service

Chair, Director, Member, etc.

2006-2007 Local Arrangements Chair, Québec, Annual Meeting of the American Musicological Society

2004-06 Chair and Member, Robert Stevenson Award Committee, American Musicological Society

2002-2003 Member, Otto Kinkeldey Award Committee, American Musicological Society

2001-2006 Advisory Council, Villa I Tatti, The Harvard University Center for Italian Renaissance Studies

2000 Chair, Performance Committee of the American Musicological Society (member, 1999-2001)

1998-2000 Associate Music Director, Clarion Music Society, New York

1999-2002 Member of Council, American Musicological Society

1999-2004 Grant Selection Committee, Social Sciences and Humanities Research Council of Canada (SSHRC)-Committee 15 & 3: Interdisciplinary Research Grants / Fine Arts Grants

1998- Reader for Cambridge University Press

1996- Reader, John Simon Guggenheim Foundation

University (U), Faculty (F), and Departmental (D) Service:

2006-07 University Promotions Committee, Boston University

2006- Chairman of Music and Musicology, Boston University

2003 Associate Dean (Research), Faculty of Fine Arts, University of Calgary (F)

2002-05 Director, Centre for Research in the Fine Arts, University of Calgary (F)

2000-01 "Future of the University," Vice-President's (Research) Think Tank

1999- Faculty of Fine Arts Planning and Development Committee (F)

1999- Head, Music History Area (D)

1999 Musicology Selection Committee (D)

1998- Executive Committee, Humanities Institute

1999- Dept. of Music, Head's Advisory Committee (D)

2000	Task Force on International Consortium of Universities (U)
2001	Executive Committee, Faculty of Fine Arts (F)
1998-1999	General Promotions Committee (salary, promotion, appeals, dismissal) (U)
1997-2000	Dean's Strategic Planning Committee (F)
1996-97	Scholarship Committee (U, F, D)
1996-97	Executive Committee: NUTV (U)
1995	Reconception Committee (F)
1995	Curriculum Task Force (D)
1995	Head, Music History Area (D)
1993	Member, Academic Policy and Curriculum Committee (F)
1990-	Library Liaison
1992-	Executive Committee, U of C Eighteenth-Century Studies Group (U)
1992	Chair, Scholarly Integrity Committee (F)
1990-93	Executive Committee of the U of C Faculty Club (U)
1991	Faculty of Fine Arts, Decanal Review Committee (U)
1990-92	Chair, General Faculties Council Arts & Humanities Library Committee (U)
1990	Member, General Faculties Council: Bilingual Education Committee (U)
1990	Chair, Resource Centre Committee (D)
1989	Member, Dept. of Music Curriculum Task Force Committee (D)
1989	Member, Calgary International Organ Festival, Special Events Subcommittee
1989	Chair, Faculty Club House Committee (U)
1987, 89, 99	Chair, Recruiting Committee (D)
1987-89	Council Secretary, Faculty of Fine Arts (F)

Media Activities:

Writer, Producer, and Host for "The Musicologist" on Shaw Cable, Ch. 10 (4 episodes)

Newspaper reviews and magazine interviews in *Bostonia*, *The Globe and Mail*, *National Post*, *The New Yorker*, *The Calgary Herald*, PBS, Canadian Broadcasting Corporation, *Avenue Magazine*, *Calgary Magazine*

Appearances on Radio and TV:

A-Channel (Calgary)

Fox Network (USA)

CBC: In concert

CBC, "Rough Cutz"

"MuchMusic"

CBC *Morningside* with Peter Gzowski (1989 & 1995)

Radio-Canada (French CBC)

CBC *Newsworld*

CBC *Arts National*

CBC *Homestretch*

CBC Sunday Arts

KIK-FM

CFCN Television, Ch. 3

Channel 10 (Shaw Cable)

Press Reviews:

• **About *Music and Science in the Age of Galileo*:**

“This valuable collection of essays... offers important new scholarship as well as suggesting avenues for further research. It represents a significant contribution to the histories of science, music, and Early modern European culture.”

- *Annals of Science*

“A first-class collection, which would very usefully supplement Palisca’s *Humanism in Italian Renaissance Musical Thought* in any course on these questions.”

- *Metascience*

“*Music and Science in the Age of Galileo* unites in a single volume a multitude of viewpoints using modern epistemological tools.... Prudent and audacious, these studies illuminate the time of European history when our foundations of thought and our sense of hearing were established.”

- *Archives internationales d’histoire des sciences*

• **About *The Manuscript Sources of Seventeenth-Century Italian Lute Music*:**

“Because of the instrument’s technical peculiarities (barely understood by non-lutenists) and its unique forms of notation, the repertory and its sources are virtually impenetrable without a guide like Coelho, who combines expertise as a lutenist with extensive scholarly experience in dealing with this material. The detailed analysis of the 50 manuscripts included and the reconstruction of their histories that Coelho is able to provide can only be described as awesome. This book will frequently be consulted as a goldmine of information, not just on lute manuscripts, but also on the social history of music in 17th-century Italy.”

- *Garland Music Catalogue*

“Rarely does a reference work of this importance and usefulness appear. Victor Coelho’s book is... an invaluable tool for research in many areas: dance music, social history, manuscript transmission, accompaniment and continuo realization of Italian monody, changing tastes and trends in Italian composition for lute, the transmission of popular music, the music of the *Commedia dell’arte*, and most important, the history of seventeenth-century Italian instrumental music.... This book should be on the shelves of every music reference library in the world... and in the personal libraries of every lutenist and scholar of Italian Baroque music.”

- James Tyler, *Notes*

“A monumental task with careful attention to detail... this is scholarship of the first order.”

- *Fontes Artis Musicae*

“...an extremely thorough survey of a repertoire that is not at all well known... This is the result of ten years’ research; the time has been well spent and lutenists will be grateful that this territory is uncharted no longer.”

- *Early Music*

• **About *Performance on Lute, Guitar and Vihuela: Historical Practice and Modern Interpretation*:**

“Books like this one prove that the field of performance practice is a rich and vibrant one, capable of extension and self-analysis.... [It] is a valuable repository of approaches, ideas and information... [and] an interesting and positive indicator of the state of the discipline.”

- *Journal of the Royal Musical Association*

“Coelho draws on his considerable knowledge of manuscript sources to discuss seventeenth-century Italian lutenists’ varying approaches to interpretation. His exemplars of pedagogical manuscripts and of professional players’ elaborations of classic pieces are particularly compelling.... One hopes that this book signals a trend toward fresh approaches to performance practice for these instruments. The advances into new areas of

source materials and the more realistically flexible interpretations of solutions to problems presented here are positive developments.”

-Notes

“[Coelho’s] combination of scholarship and original thought is insightful and stimulating... [his] essay alone is worth the price of the book. It will repay the attention of not just lutenists but of anyone interested in playing or listening to 17th-century music”

-*Early Music Today*

About CD G.G. Kapsberger, *Libro Secondo d’Arie*

"Victor Coelho's baroque ensemble lives up to its name [Il Furioso] in this sparky world premiere recording of Giovanni Girolamo Kapsberger's thrilling Second Book of Arias. Il Furioso's rock'n'roll approach, energised by Gian Paolo Fagotto's ballsy singing and superb recorded sound, lifts these 17th-century songs of joy and sorrow from the page with irresistible force.

Andrew Stewart, *Music Week* (2007)

“Giovanni Girolamo Kapsberger is today best known for his extraordinary compositions for solo lute and theorbo. The usually adventurous harmonic language, coupled with rhythmic inventions of a most creative sort, constitutes the basis of some of the most unique music of the period. However, Kapsberger's musical output included much more than writing for the lute family of instruments - madrigals, solo arias, motets, strophic villanelles, instrumental dances, sinfonie, Masses, and stage works also feature in the composer's rich musical output. Il Furioso, under the leadership of Victor Coelho, presents us with nearly all of Kapsberger's Libro Secondo (1626), a publication of arias set to spiritual texts, and several theorbo solos found in various contemporary collections. The CD features some first-class singing, especially from the group's tenor, Gian Paolo Fagotto. **Tu dormi** displays a notable sensitivity to the sentiment of the text and a remarkable ease of ornamentation. **Perche pieta**, a soprano-bass duet sung by Janet Youngdahl and Paul Grindlay, is likewise worth noting for the exceptional virtuosity displayed by the two singers. The continuo section of the group, comprised of theorbo, archlute, and harpsichord, provide a very nice support even though a greater variety of sound colour would be welcome. The solo theorbo pieces demonstrate considerable musical maturity and skills on the instrument by both Victor Coelho and David Dolata; Kapsberger's Corrente and an anonymous Toccata are particularly charming. Overall, this polished and pleasurable recording is a welcome reminder of the musical versatility of one of the 17th century's most original composers”.

Zak Ozmo, *Goldberg Magazine* (2007)

About CD *La Notte d’Amore: Music for the Wedding of Cosimo II Medici and Maria Magdalena of Austria*:

“This is an extremely interesting project from a musicological perspective, as well from the point of view of Baroque theatre.... The musical reconstruction on this CD is due in large part to the efforts of lutenist and musicologist Victor Coelho, who researched all the extant sources and identified Lorenzo Allegri as the author of most of them. Coelho and Alan Curtis have put together a charming and credible performance in which joyful dances alternate with 17th-century style polyphonic choruses and monody accompanied in the new style associated with Caccini. [It is] an interesting and attractive enterprise.”

Dinko Fabris (rating ****) *Goldberg Magazine*