

DAVID CRAWFORD**Personal and Professional Information**

Citizenship: United States
Wife: Marilyn

Address: 1204 Iroquois Place
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Schooling

1964-1967. University of Illinois, Doctor of Philosophy, Musicology
1962-1964. University of Kansas, Master of Arts, Musicology
1961-1962. University of Vienna and Vienna Academy of Music
1957-1961. University of Kansas, Bachelor of Arts, Music Literature

Professional EmploymentUniversity of Michigan

1977-2001. Professor of Musicology
1971-1977. Associate Professor of Musicology
1969-1971. Assistant Professor of Musicology
1967-1969. Instructor of Music Literature

University of Illinois

1967, summer. Part-time Instructor of Musicology
1966-1967. Research Assistant, studies on Renaissance music for Professor Charles Hamm

University of Kansas

1962-1964. Part-time Instructor of Western Civilization, essentially a history of philosophy for undergraduate liberal arts majors
1960-1961. Research Assistant, editing Renaissance music for Milton Steinhardt

Special Teaching Interests

Renaissance Music and Opera History

Memberships

American Musicological Society
College Music Society
International Musicological Society
Music Library Association
Pi Kappa Lambda
Renaissance Society of America

Listings

Directory of American Scholars
The Dictionary of International Biography
The International Who's Who in Education
The International Who's Who in Music
Men of Achievement
Who's Who in America
Who's Who in American Music: Classical

Selected Other Professional Information

1987-2001. Editorial Board, *Journal for Musicological Research*.

1995-1998. Chair, American Musicological Society committee to revise *Doctoral Dissertations in Musicology* and distribute it online

1990-1997. Chair of a committee, Music and Technology, for the American Musicological Society

1992, spring and fall. Lecturer on national tour with the Waverly Consort of New York City.
Lecture title, "A Musical Voyage to the World of Christopher Columbus"

1988-1996. Awarded a major grant from the National Endowment for the Humanities to continue work on a bibliographic database, *Renaissance Liturgical Imprints: A Census*

1966-1992. Member, Musicological Archives for Renaissance Manuscript Studies, headquarters at the University of Illinois

1988-1990. Elected to the national Board of Directors of The Sonneck Society

1986, summer. Grant from the Vice-President for Research for work on a bibliographic database

1985-1986. Member, Sonneck Society program committee

1985, summer. American Council of Learned Societies travel grant to present a paper to *Musica Antiqua Orientalis* at Bydgoszcz, Poland

1985, summer. Grant from the Gladys Delmas Foundation for research in Italy

1982-1983. Member, national committee on computerized bibliography in musicology (American Musicological Society)

1982, summer. American Council of Learned Societies travel grant to present a paper to the International Musicological Society at Strasbourg, France

1981, summer. Research in Spain, Italy, Austria, and Great Britain, supported by a University of Michigan Faculty Research Grant and also by The American Philosophical Society.

1979-1980. Member, Nominating Committee for Midwest Chapter, American Musicological Society

- 1978-1979. Member, Council Committee on Hiring Procedures (American Musicological Society)
- 1978, summer. Research in London and Oxford, supported by NEH funds to the Musicological Archives for Renaissance Manuscript Studies at the University of Illinois
- 1976-1978. Elected to the National Council, American Musicological Society
1977. University of Michigan Faculty Development Grant for computerized music editing
- 1975-1976. Member, program committee of the Midwest Chapter of the American Musicological Society
- 1974, summer. University of Michigan Faculty Research Grant for study in Spain
- 1972, spring. Fellowship from the American Council of Learned Societies for research in Italy
- 1969, summer. University of Michigan Faculty Research Grant and Fellowship for study in Italy
- 1969, March 30. Honorary membership in Phi Eta Sigma in recognition for distinguished teaching
- 1961-1962. Fulbright Scholarship to Vienna

Selected School Service

- 1996-1999. Chair, Department of Music History and Musicology
- 1993-1995. Future Computing Environment, Database Migration Team, U/M
- 1993-1994. Interim Director, BMus degree in Performing Arts Technology, School of Music
- 1992-1994. Policy Committee, Center for Research in Learning and Teaching, U/M
- 1987-1993. Associate Dean for Undergraduate Studies, School of Music
- 1990-1991. Chair of a committee on information management for the University Library, "Users' Changing Needs"
- 1985-1988. Executive Committee, Rackham Graduate School
- 1978-1987. Chair, Department of Music History and Musicology
- 1984-1985. Member, Dean's Search Committee, Rackham Graduate School
- 1982-1985. Member, University of Michigan Library Council
- 1978-1979. Member, Dean's Search Committee, School of Music
- 1977-1979. Chair, Advisory Committee, Laboratory for Music and Technology, School of Music
- 1974-1977. Member, Rackham Graduate School Divisional Board for Arts and Humanities
- 1974-1977. Member, Senate Assembly U/M

SELECTED WRITINGS

"The Jesuit Relations and Allied Documents, Early Sources for an Ethnography of Music among American Indians," *Ethnomusicology* XI (1967), 199-206.

Vespers Polyphony at Modena's Cathedral in the First Half of the Sixteenth Century (Ph.D. Dissertation, University of Illinois, 1967).

Review of Thomas Noblitt, *The Motetti Missales of the Late Fifteenth Century*, in *Current Musicology* X (1970), 102-108.

“Musica Ficta in the Laborde Chansonnier,” *College Music Society Symposium* X (1970), 107-111.

“The Francesco Sforza Manuscript at Casale Monferrato,” *Journal of the American Musicological Society* XXIV (1971), 457-462.

“Reflections on Some Masses from the Press of Moderne,” *The Musical Quarterly* XVIII (1972), 82-91.

Sixteenth-Century Choirbooks in the Archivio Capitolare at Casale Monferrato (1975, American Institute of Musicology), *Renaissance Manuscript Studies* 2.

“A Review of Costanzo Festa’s Biography,” *Journal of the American Musicological Society* XXVIII (1975), 102-111.

Review of Eustachio Romano, *Musica Duorum, Rome, 1521*, eds. Howard Brown and Edward Lowinsky from the literary estate of Hans David (*Monuments of Renaissance Music* VI), in *Journal of the American Musicological Society* XXIX (1976), 303-308.

“Two Choirbooks of Renaissance Polyphony at the *Monasterio de Nuestra Señora* of Guadalupe,” *Fontes Artis Musicae* XXIV (1977), 145-174.

“Secular Songs in Mid-fifteenth Century Continental Masses,” *The Epic in Medieval Society, Aesthetic and Moral Value Systems*, ed. Harold Scholer (Tubingen, 1977), 113-125.

“Gospel Songs in Court: From Rural Music to Urban Industry in the 1950’s,” *Journal of Popular Culture* XI (1977), 551-567.

Francesco Cellavenia, Collected Works, in *Corpus Mensurabilis Musicae* 80 (1978).

Review of Conrad L. Donakowski, *A Muse for the Masses: Ritual and Music in an Age of Democratic Revolution 1770-1870*, in *Michigan Academician* XI (1978), 214-216.

Review of Winfried Kirsch, *Die Motetten des Andreas de Silva*, in *Journal of the American Musicological Society* XXXII (1979), 150-155.

Review of Lloyd Ultan, *Music Theory: Problems and Practices in the Middle Ages and the Renaissance*, in *In Theory Only* 4 (1979), 43-46.

Articles “Casale Monferrato” and “Savoy” for *The New Grove Dictionary of Music and Musicians*, 6th edition (1980).

“A Chant Manual in Sixteenth-Century Italy,” *Musica Disciplina* XXXVI (1982), 175-190.

“Gregory’s Scribe: Inexpensive Graphics for Pre-1600 Music Notation,” *Computer Music Journal* 7 (1983), 21-24 (co-authored with Jon Zeef).

Review of George Bernard Shaw, *The Perfect Wagnerite*, in *Opera Quarterly* I, No. 3 (1983), 218-219.

“The Lovely Gift of Music,” *Michigan Alumnus* (Nov./Dec. 1983), 24-25.

Review of Thrasybulos Georgiades, *Music and Language*, in *In Theory Only* 7 (1984), 67-71.

Review of D. Kern Holoman and Claude V. Palisca, *Musicology in the 1980’s: Methods, Goals, Opportunities* in *Journal of Musicological Research* V (1984), 251-256.

The Anonymous Compendium Musices: Venetiis, 1499-1597 (a critical edition). *Corpus Scriptorum de Musica* 33 (1985).

Preface to Antonio Vivaldi, *Gloria in D Major* (Dayton, 1985).

“Dufay and the Search for Unity,” *Musica Antiqua* VII (Bydgoszcz, 1985), 493-502.

Review of William R. Moran, *Nellie Melba: A Contemporary Review*, in *Sonneck Society Newsletter* XII (1986), 21-22.

“Meeting Scholarly Information Needs in an Automated Environment: A Humanist’s Perspective,” *College and Research Libraries* 47 (1986), 569-574.

“The *Compendium Musices*: Musical Continuity Among the Sixteenth-Century Italian Clergy,” *La Musique et le Rite Sacre et Profane* II, eds. Marc Honegger and Paul Prevost (Strasbourg, 1986), 195-216.

Preface to Franz Schubert, *Mass in G* (Dayton, 1987).

“Guillaume Dufay, Hellenism, and Humanism,” *Music from the Middle Ages Through the Twentieth Century: Essays in Honor of Gwynn McPeck* (New York, 1988), 81-93.

“Surveying Renaissance Liturgical Materials: Methodology and the Computer,” *Studia Musicologica Academiae Scientiarum Hungaricae* XXX (1988), 345-354.

Contributor to *Census-Catalog of Manuscript Sources of Renaissance Polyphony, 1400-1550*, (Musicological Archives for Renaissance Manuscript Studies), 5 vols. (Stuttgart, 1979-1988).

“Gaspar de Albertis’ Music for Holy Week Liturgies in Renaissance Bergamo,” *Cantus Planus*, ed. Laslov Dobszay (Budapest, 1990), pp. 415-429.

“Computers and Music Studies of Today,” *Library HI TECH* 9:1 (1991), 35-43.

Reviews of *In Defense of Music: The Case for Music as Argued by a Singer and Scholar of the Late Fifteenth Century* by Don Harrán (Lincoln and London, 1989) and *Corpus Antiphonarium Officii*

Ecclesiarum Centralis Europae: A Preliminary Report by Láslo Dobszay and Gábor Prószéky (Budapest, 1988) in *The Journal of Musicological Research* 12, Supplement (1992) 28S-35S.

“Computers and Studies in Musicology and Ethnomusicology,” *Encyclopedia of Library and Information Science* 53 (1994), 111-116.

Gaspar de Albertis' Sixteenth-Century Choirbooks at Bergamo, co-authored with Scott Messing (1994, American Institute for Musicology). *Renaissance Manuscript Studies* 6.

“A Progress Report on Renaissance Liturgical Imprints: A Census,” *International Musicological Society Study Group, Cantus Planus*, Papers Read at the 6th Meeting, Eger, Hungary, 1993 (Budapest, 1995), II: 825-832.

“Casale,” encyclopedia article, *Die Musik in Geschichte und Gegenwart* (2nd ed., 1995) Sachteil 2, 465-66.

Articles “Casale Monferrato,” Giovanni Domenico Guidetti,” and “Savoy,” *The New Grove Dictionary of Music and Musicians* (2nd ed., 2001), 5: 223-024, 10: 520, 22: 342-43.

“Liturgischer Buchdruck in Augsburg, 1470-1600,” *Augsburger Buchdruck und Verlagswesen*, eds. Helmut Gier and Johannes Janota (Wiesbaden, 1997), pp. 323-336.

“Printed Liturgical Books in Isaac’s Circle,” *Heinrich Isaac und Paul Hofhaimer im Umfeld von Kaiser Maximilian I*, in: *Innsbrucker Beiträge zur Musikwissenschaft herausgegeben von Walter Salmen* 16 (Innsbruck, 1997), pp. 57-65.

“Immigrants to the Hapsburg Courts and Their Motets Composed in the 1560s,” *Yearbook of the Alamire Foundation* 3 (1999), 135-149.

Review of *Gestalt und Entstehung musikalischer Quellen im 15. und 16. Jahrhundert*, ed. Martin Staehelin, Wolfenbütteler Forschungen 83 (1998), for *Notes, Quarterly Journal of the Music Library Association* 57 (2000), 122-125.

Encomium Musicæ, Essays in Memory of Robert J. Snow, editor (Hillsdale, NY: Pendragon Press, 2002).

Review of Richard Sherr, *Music and Musicians in Renaissance Rome and Other Courts* (Aldershot, UK and Brookfield, VT, 1999) and Richard Sherr, *Papal Music and Musicians in Medieval and Renaissance Rome* (Oxford, 1998) for *Renaissance Quarterly* LV (2002), 1398-1400.

Renaissance Liturgical Imprints: A Census. Online database, University of Michigan Libraries, published at “<http://www.quod.lib.umich.edu/r/relics/>”

I have also given papers for the following societies as well as for other scholarly gatherings.

The American Musicological Society (national and chapter meetings)

The College Music Society

The International Computer Music Conference

The International Congress on Medieval Studies

The International Musicological Society

The Music Library Association (Midwest Chapter)

Musica Antiqua Europae Orientalis Seventh International Congress (Bydgoszcz, Poland)

The Renaissance Society of America

The Research Libraries Group, Inc.

The Sonneck Society