
SARASWATHI SHUKLA

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EMPLOYMENT

University of Colorado, Boulder: Visiting Assistant Professor of Historical Musicology, 2023-25
Co-Program Director of MM in Historical Performance and Research, 2024-
Université de Lorraine: UFR Arts, Langues et Lettres, Metz, France: ATER (Lecturer), 2022-23
Université de Tours, Département de Musique, France: Chargée de cours (Instructor), 2022
Pôle Supérieur de Paris – Boulogne-Billancourt: Chargée de cours (Instructor), 2017
University of California, Berkeley: Graduate Student Instructor, 2015-16

EDUCATION

Qualification aux fonctions de maître-sse de conférences, CNU Section 18, 2024-28
PhD in Music, University of California, Berkeley, 2021
Designated Emphasis in Renaissance & Early Modern Studies
“A Material and Anti-Material History of the Ancien Régime Harpsichord”
Committee: Philippe Canguilhem, Nicholas Mathew, Jonathan Sheehan, Emily Zazulia
MA in Music History and Literature, University of California, Berkeley, 2015
AB in History, *magna cum laude*, Princeton University, 2012
Thesis advised by Wendy Heller; recipient of the André Maman Senior Thesis Prize

SPECIALIZED TRAINING

Thematic school: *Art Markets: An Integrated Perspective*, Université de Lyon 2 (Laboratoire de recherche historique Rhône-Alpes – LARHRA), 2019
Cycle d’orientation professionnelle in Harpsichord, CRR de Boulogne-Billancourt, 2018

GRANTS, FELLOWSHIPS, & AWARDS

Bixler Faculty Fund Initiative Award for book research, CU Boulder, 2023
Irene Alm Memorial Prize, Society for Seventeenth-Century Music, 2020
Awarded for “The Musicians of Saint-Merry: *Communauté*, Urban Networks, and Instrumental Music in Seventeenth-Century Paris”
Alvin H. Johnson AMS 50 Fellowship, American Musicological Society, 2019-20
Georges Lurcy Fellowship, 2018-19
Chateaubriand Fellowship, Embassy of France in the USA, Spring 2018
Georges Lurcy Fellowship, 2016-17

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Chateaubriand Fellowship, Embassy of France in the USA, Spring 2017 (declined)
Mellon Chancellor's Fellowship for Graduate Study, UC Berkeley, 2013-18
DAAD Graduate Study Scholarship, Bach-Archiv, Leipzig, 2012-13
André Maman Senior Thesis Prize for an outstanding thesis on the culture, economy, history, politics, or society of France, Princeton University, 2012
 "Consuming Opera: Transcriptions for Harpsichord in the Ancien Régime, 1760-74"
Mellon Mays Undergraduate Fellowship, Princeton University, 2010-12
Lawrence Stone & Shelby Cullom Davis Prize for senior thesis research, History Department, Princeton University, 2011
Fred Fox Fund for independent research in Germany and Sweden, Princeton University, 2011
Class of 1984 Fund for independent research in Germany Sweden, Princeton University, 2011
A. William Haarlow III Prize, Princeton University, 2008-9
Davidson Fellows Scholarship, Davidson Institute, 2008
 "Mesmerizing Music: Sound, Imagination, and Communication in the Mesmeric Séance"

PUBLICATIONS

MONOGRAPH IN PREPARATION

Mirrors and Mirages: Early Music and its Ecosystems, in progress, proposal under review with Oxford University Press.

EDITED VOLUME IN PREPARATION

The Worlds of the Organ and Harpsichord: In memoriam David Fuller, ed. with Bruce Gustafson, in progress.

ARTICLES & CHAPTERS

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

"Operatic Virtuosity at the Keyboard: Claude Balbastre & Rameau's Legacy," *Keyboard Perspectives* X (2017): 45–64, <https://ecommons.cornell.edu/items/b31e553e-8c61-4e88-a717-ed2b5925b040>.

REVIEWS & BLOGS

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/>.

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/>.

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-1685-1757-zones-domenico-scarlatti-lillian-gordis-harpsichord-paraty-919180-2019-one-disc-82-minutes/7533C4D8BB8D3708AB16FB40AB9804E6>.

“Commercializing Opera through Paris’ First Musical Periodical,” *JHIBlog* (2015), <https://www.jhiblog.org/2015/04/27/commercializing-opera-through-paris-first-musical-periodical/>.

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/>.

INVITED TALKS

“The Revival of Early Music and the Hegemony of a French Harpsichord,” Colloquium series, CU Boulder, February 2024

“Hyperreal Authenticity and the Evolution of Early Music Recordings” at *The Revival of Heritage*, in memoriam *Richard Taruskin* hosted by the Stichting Muziekhistorische Uitvoeringspraktijk (STIMU) at the Festival Oude Muziek Utrecht, August 2023

CONFERENCE PAPERS

“Alfred Einstein and the Revival of Early Music in the 1940s,” at the Annual Meeting of the Society for Seventeenth-Century Music, April 2025

“Inventing the French Harpsichord: Antiquarians, Connoisseurs, Encyclopedists, and the Eighteenth-Century Art Market,” at the 21st Quinquennial Meeting of the International Musicological Society, August 2022

“The Harpsichordist in 2021: Systemic Challenges to Inclusion and Diversity” at *Diversity and Belonging: Unsung Keyboard Stories* hosted by the Westfield Center for Historical Keyboard Studies and the University of Michigan, <https://www.youtube.com/watch?v=n5YHJoKOstI>, January 2022

“Hyperreal Authenticity in the Postwar Early Music Recording” at the 87th Annual Meeting of the American Musicological Society, November 2021

“The Musicians of Saint-Merry: *Communauté*, Urban Networks, and Instrumental Music in Seventeenth-Century Paris” at the Annual Meeting of the Society for Seventeenth-Century Music, June 2021

“The Musicians of Saint-Merry: *Communauté* & Urban Networks in Eighteenth-Century Paris” at the 84th Annual Meeting of the American Musicological Society, November 2018

- “Les musiciens de Saint-Merry : communautés et réseaux urbains à Paris au XVIII^e siècle” at *Rethinking Music in France during the Baroque Era*, hosted by the Sorbonne, IReMus, Centre de Musique Baroque de Versailles, and Fondation Royaumont, June 2018
- “A History of Harpsichord Touch in France: Performance Practice on the Periphery” at *Researching Performance, Performing Research*, hosted by the Conservatorium van Amsterdam, <https://www.conservatoriumvanamsterdam.nl/onderzoek/evenementen/congressen-en-symposia/researching-performance-performing-research/programme/a-history-of-harpsichord-touch/>, November 2017
- “Embodied Devotion and the Rhetoric of Variation in John Dowland’s *Lachrimae* and Dieterich Buxtehude’s *Membra Jesu nostri*” at the Annual Renaissance and Early Modern Studies Graduate Student Conference, UC Berkeley, April 2016
- “Seeing Rubens, Hearing Ruckers: The Sonic Palette of the Franco-Flemish Harpsichord” at the 80th Annual Meeting of the American Musicological Society, November 2014
- “Lost in Translation: The German *Lullisten* and the ‘French’ Harpsichord Suite” at the Annual Meeting of the Society for Seventeenth-Century Music, April 2014
- “Operatic Virtuosity at the Keyboard: Claude Balbastre and Rameau’s Legacy” at *Rameau, entre art et science*, hosted by the IRPMF, Bibliothèque nationale de France, Royaumont, Opéra-Comique, March 2014
- “The *Journal de Clavecin* and the Commercialization of Parisian Operatic Taste, 1762-1772” at the Annual Meeting of the American Society for Eighteenth-Century Studies, April 2013
- “The *Journal de Clavecin* and the Commercialization of Parisian Operatic Taste, 1762-1772” at the Annual Meeting of the British Society for Eighteenth-Century Studies, January 2013
- “Mesmerizing Music: Sound, Imagination, and Communication in the Mesmeric Séance” at the Annual Graduate Symposium, Rice University, September 2008

PANELS & WORKSHOPS

- Panelist on “More than Materials: On the Values of Musical Matter” with Marc Perlman, Nicholas Mathew, Emily Dolan, Chang Liu at the 21st Quinquennial Meeting of the International Musicological Society, August 2022
- Workshop facilitator for “Transforming Narratives: Developing Effective Strategies for an Inclusive Music-History Pedagogy” with Ileri Chavez-Bárceñas, Joyce Chen, and Erika Honisch at the Annual Meeting of the Society for Seventeenth-Century Music, April 2022
- Session Organizer of “‘Emotional Pedagogy’ in the 21st Century: Linking Sources and Performance in Early Music” at *Researching Performance, Performing Research*, hosted by the Conservatorium van Amsterdam, <https://www.conservatoriumvanamsterdam.nl/onderzoek/evenementen/congressen-en-symposia/researching-performance-performing-research/programme/>, November 2017

SARASWATHI SHUKLA

Curator of “Some Early Music Treasures in the Jean Gray Hargrove Music Library,” an exhibit featuring forty books and manuscripts from the fourteenth to the eighteenth centuries, UC Berkeley, February 2015

MUSICAL COLLABORATIONS

LINER NOTES, PROGRAM NOTES, & ESSAYS

Booklet Translator, Mathilde Mugot’s CD, *Le Salon de la rue du Hasard – Mlle Certain, claveciniste du Grand Siècle* (Seulétoile, 2024),
<https://www.calameo.com/read/006852896b1d8389ac983>, 2024.

“Monumental Miniatures: Chamber Music in the Grand Siècle,” essay in Opera Lafayette’s program book, *The Era of Madame de Maintenon*, pp. 67-77,
https://issuu.com/operalafayette/docs/final_proof_-_132, 2024.

Editor of liner notes, programs, and the compendium of essays and recordings, *Memorandum XXI* (Paradizo, 2013), by Skip Sempé for Capriccio Stravagante and Paradizo, 2012-20.

ARTISTIC DIRECTION

Co-Artistic Director of *BACH 6*, Lillian Gordis (harpsichord), recorded in January 2024, in progress.

Assistant Artistic Director of *BACH*, Lillian Gordis (harpsichord), Paraty Productions, 2022.

Recipient of a Diapason d’or (2022).

TALKS & PRE-CONCERT LECTURES

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), October 2023

Lecture for Opera Lafayette’s Salon Series (online outreach) on Madame de Maintenon, September 2023

“Le Ruckers du Musée d’art et d’histoire de Neuchâtel, chef-d’œuvre d’une communauté artisanale et musicale perdue,” Pre-concert lecture for Jérôme Hantaï and Lillian Gordis’s recital at the Musée d’art et d’histoire de Neuchâtel (CH), March 2020

OTHER

Director of Classical Music Programming, WPRB 103.3 FM, Princeton, NJ, 2009-11

Research and Editorial Assistant to Wendy Heller, Princeton University, 2012-22

Reviewed editions of Cavalli’s *Veremonda* and Handel’s *Admeto* (Bärenreiter); the monograph, *Animating Ovid*, under contract with University of California Press; and *Music in the Baroque* (W.W. Norton, 2013)

PROFESSIONAL & SCHOLARLY SERVICE

EXTERNAL

Program Committee of the Biennial Baroque Conference, Royal Birmingham Conservatoire	2025
Member-at-Large, Society for Seventeenth-Century Music	2024-26
Expert Advisor, AP Research	2024
Editor, Assistant coordinator, European Union COST Action, EarlyMuse	2023-24
Associate Editor, <i>Journal of the Southeastern American Society for 18th-Century Studies</i> Issue XVIII New Perspectives on the 18 th Century	2019
Editor, Musica2, Université de Tours	2023-24
Preselection Committee, Fulbright Foreign Language Teaching Assistantships to the US	2017

CU BOULDER

Academic Policy Committee, 2025-

Co-Program Director of MM in Historical Performance and Research, 2024-

Revised and approved a double MM in Historical Research and Performance

Recruited and accepted 2 external applicants for the 2025-2026 academic year

Faculty Advisor to the Graduate Musicology Society, 2023-25

Library Committee, 2023-24

Member of PhD/DMA Comprehensive Exam Committees in the College of Music
(Ethnomusicology, Musicology, Harpsichord) and in the College of Media,
Communication, and Information (Media Studies)

Master's Qualifying Exam Committee Member

TEACHING

CU BOULDER, COLLEGE OF MUSIC

Early Music, 1900 to the Present (MUSC 7822, doctoral seminar), Spring 2024

History of Opera (MUSC 4772/5774, master's, upper-level undergraduate), Fall 2023

Women in Music (MUSC 4752/5752, master's, upper-level undergraduate), Fall 2024

History of Western Music 2 (MUSC 3812, undergraduate), Spring 2024

History of Western Music 1 (MUSC 3802, undergraduate), Fall 2023, Fall 2024

UNIVERSITÉ DE LORRAINE, UFR ARTS, LETTRES ET LANGUES-METZ, DÉPARTEMENT DE MUSIQUE

Suivi de mémoire / Master's Thesis Advising (MA-level proseminar), Spring 2023

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Projets personnels et professionnels / Personal and Professional Development
(undergraduate), AY 2022-23

Commentaire d'écoute/Listening Commentary (undergraduate), AY 2022-23

Initiation à l'écriture/Introduction to Voice Leading (undergraduate), AY 2022-23

Initiation à l'analyse/Introduction to Analysis (undergraduate), AY 2022-23

UNIVERSITÉ DE TOURS, DÉPARTEMENT DE MUSIQUE

Analyse baroque/Baroque analysis (undergraduate), Spring 2022

ÉCOLE MUNICIPALE DES ARTS & DE LA MUSIQUE DU PLESSIS-BOUCHARD

Harpsichord, 2017-18

PÔLE SUPÉRIEUR DE PARIS – BOULOGNE-BILLANCOURT, DÉPARTEMENT DE MUSIQUE ANCIENNE

Analysis Workshop (undergraduate, master's), Fall 2017

UC BERKELEY, MUSIC DEPARTMENT

History of Western Music to 1600, Graduate Student Instructor for Davitt Moroney (Music
75, undergraduate), Spring 2015

Basic Musicianship (Music 20A, undergraduate non-majors), Spring 2016

LANGUAGES

ENGLISH: native speaker

FRENCH: bilingual

GERMAN: C1-level reading, speaking, writing

LATIN: basic reading