

## ABBREVIATED CURRICULUM VITAE

Margot E. Fassler Keough-Hesburgh Professor of Music History and Liturgy  
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### I. Teaching and Administrative Positions

2010-Present. Keough-Hesburgh Professor of Music History and Liturgy, University of Notre Dame. Director, Sacred Music at Notre Dame, a graduate program in Music.  
 2010-Present. Robert Tangeman Professor of Music History, Emerita, Yale University  
 1995-2010, Professor of Music History, Yale University, Named to Endowed Chair; Director Yale Institute of Sacred Music, 1995-2005  
 1989-1994, Assistant and then Associate Professor of Music History, Brandeis University; Founded the MA Program in Women and Music  
 1983-1989, Assistant Professor of Music History, Yale University

### II. Graduate Education

1983-Ph.D. in Medieval Studies, with a specialization in Music; Dissertation Advisor: Don M. Randel  
 1980- Cornell University M.Phil (exams With Distinction)  
 1979- Syracuse University M.A. in Music History (exams With Distinction)

### III. Major Awards, Honors, Fellowships, and Grants

2019-2020: Residential Fellowship, Radcliffe Institute, Harvard University  
 2016-2018; Second Vice President, Vice President, and President of the Medieval Academy of America  
 2017: 1.6 Million-dollar grant from the Lilly Endowment, Inc. (Co-PI with Mark Doerries)  
 2016: Elected an Honorary Member of the American Musicological Society  
 2016: On the faculty team for “Developing Virtues in the Practice of Science.” PI’s Celia Deane-Drummond, Darcia Narvaez, and Thomas Stapleford; Templeton Religion Trust  
 2015: Elected a Fellow of the Medieval Academy of America  
 2014. Selected to give the Presidential Plenary Lecture at the National Meeting of the American Musicological Society  
 2012. Selected as a participant in a \$400,000 grant from the Mellon Foundation: *Performing the Middle Ages*, PI Charles Wright, University of Illinois  
 2012. Co-author of the *Sacred Music Drama Project*, funded by the Mellon Foundation for \$400,000 over a four-year period. PI Professor Carmen-Helena Tellez  
 2012. PI for a grant from Lilly Endowment, Inc.: *Recovering Christian Heritage through Sacred Music: A Model for Partnering*. \$1.9 million  
 2012. Named a Guggenheim Fellow to work on *Hildegard's Scivias: Art, Music, and Drama in a Liturgical Commentary*  
 2012. Winner of an ACLS Digital Innovation Fellowship for *Hildegard's Scivias: Art, Music, and Drama in a Liturgical Commentary*  
 2012. Winner of the Otto Gründler Book Prize for *The Virgin of Chartres: Making History through Liturgy and the Arts* (New Haven: Yale University Press, 2010). Given “for the best book on a medieval topic published in any language in the year 2010.”  
 2011. The ACE / Mercers’ International Book Award: "For a book which makes an

outstanding contribution to the dialogue between religious faith and the visual arts," given to *The Virgin of Chartres: Making History through Liturgy and the Arts* (New Haven, Yale University Press, 2010).

2011. Elected as a member of the North American Academy of Liturgy

2008-09: Henry Luce III Fellow in Theology: a full year's support

2008: Offered a year's Fellowship in The National Humanities Center (declined)

2008-09: Named to membership in the Center for Theological Inquiry

2007: Elected to the American Academy of Arts and Sciences

2005: Summer. Visiting Fellow, St. Chad's College, University of Durham

2004: Named to the Committee of Honor for Les Amis de la Cathédrale de Chartres

2001: Principal Investigator; Lilly Endowment, Inc. Grant for \$832,000: *Liturgical Practice and the Theological Disciplines: Experiments with a New Model for Scholarship, Teaching, and Learning*

2001: Honorable Mention (one of two awarded), category of Religion and Philosophy, American Association of Publishers for *The Divine Office in the Latin Middle Ages* (Oxford, 2000).

1997: The John Nicholas Brown Prize. From the Medieval Academy of America, for the book *Gothic Song* (Cambridge, 1993).

1995-96: Princeton Institute for Advanced Study. Full year membership with financial support from the National Endowment for the Humanities and the Mellon Foundation.

1994: Otto Kinkeldey Book Award. From the American Musicological Society, for the book *Gothic Song* (Cambridge, 1993).

1990-91: George and Eliza Howard Foundation Grant.

1990: American Council of Learned Societies. Travel Grant

1987-88: American Philosophical Society. Travel Grant.

1985: Elliott Prize, Medieval Academy of America. Given for the best first article on a medieval subject to "Who Was Adam of St. Victor? -- The Evidence of the Sequence Manuscripts."

1984: Travel to Collections Grant from the National Endowment for the Humanities

#### IV. Editorial Work and Service to the Profession

2020-21, Chair, Strategic Planning Committee for the Fellowship of the Medieval Academy;

2013-2017, Board of *Speculum*; Music and Liturgy Editor for the *Oxford Dictionary of the Middle Ages*, 4 vols; wrote over 40 articles; (June, 2010); Board of Electronic Journal COMPASS for Medieval Religious Studies (Blackwell's); Founding Board Member of CANTUS, electronic

database for the study of the Divine Office; Board for the electronic publication of the Sarum Rite. Sub-editor for the Garland *Encyclopedia of Medieval France* (an award winning volume); wrote several articles for this volume. Frequent reader of articles for peer reviewed journals, especially for the *Journal of the American Musicological Society* and for *Speculum*.

Frequent reader of files for promotion and tenure cases from both American and European Universities and also of grant applications.

#### IV Monographs and Edited Volumes in Print and in Press

1. *Cosmos, Liturgy, and the Arts in the Twelfth Century: Hildegard's Illuminated Scivias*. Forthcoming, University of Pennsylvania Press, 2022.

2. With Jeffery Hamburger, Eva Schlottheuber, and Susan Marti, *Life and Latin Learning at Paradise bei Soest, 1300-1425: Inscription and Illumination in the Choir Books of a North German Dominican Convent*. 2 vols. Munster: Aschendorff Verlag, 2016.

3. Editor, with Katie Bugyis and Andrew Kraebel, *Medieval Cantors and Their Craft: Music,*

- Liturgy, and the Shaping of History*, York Medieval Press of Boydell and Brewer, 2017. Also on JSTOR.
4. *Music in the Medieval West*. New York: WWNorton, 2014. Spanish translation, 2019.
  5. *Anthology for Music in the Medieval West*. New York: WWNorton, 2015.
  6. *Gothic Song*, second edition. New Introductory essay reviews the scholarship over two decades. Notre Dame, University of Notre Dame Press, 2011.
  7. *The Virgin of Chartres: Making History through Liturgy and the Arts*. Yale University Press, 2010.
  8. *Psalms in Community: Jewish and Christian Textual, Liturgical, and Artistic Traditions*, editor, with Harold W. Attridge. SBL/Brill, 2003. Second Printing, 2007.
  9. *Musicians for the Churches: Reflections on Formation and Vocation*, editor. Published by Yale Institute of Sacred Music, 2001.
  10. *The Divine Office in the Latin Middle Ages: Methodology and Source Studies, Regional Developments, Hagiography*, ed. Margot E. Fassler and Rebecca A. Baltzer. Oxford University Press, 2000.
  11. *Gothic Song: Victorine Sequences and Augustinian Reform in Twelfth-Century Paris*. Cambridge Studies in Medieval and Renaissance Music. Cambridge: Cambridge University Press, 1993.

### **Selected Full-Length Articles and Book Chapters**

#### **A. Forthcoming**

“Soundings within and without the “Temple,” Processions for the Purification,” to be published in a collection of essays for the [Verbands der Historiker und Historikerinnen Deutschlands](#). Ed. Eva Schlotheuber. Now in press.

“The Religious Lyric in Medieval England (1150-1400): Three Disciplines and a Question” submitted in November to Nicholas Watson, editor of the volume *What is the Middle English Lyric*. Will be published by the University of Pennsylvania Press. Now in press.

“Time in the Latin Middle Ages,” an 8,000-word chapter for Bloomsbury’s *Cultural History of Religion*, ed. Susan Boynton and Louis Hamilton.

"Hildegard and Her Scribes," an 8,000 word essay for the *Cambridge Companion to Hildegard of Bingen*, ed. Jennifer Bain. Now in press.

#### **B. In Print**

“Liturgical History and Hagiography as Reflected in the Ordinal of Nivelles, with Emphasis on the Cult of St. Gertrude,” in Jeffrey Hamburger and Eva Schlotheuber, eds. *The Liber ordinarius of Nivelles: Liturgy as Interdisciplinary Intersection*. Tübingen: Mohr & Siebeck, 2019, 175-236.

"Women and Their Sequences: An Overview and a Case Study," *Speculum* 94 (2019): 625-673.

"The Cosmos and the Altar in Hildegard's Scivias and Select Sequence Texts," in *Full of Your Glory: Liturgy, Cosmos, Creation*, ed. Teresa Berger. Collegeville, Liturgical Press, 2019, 187-210.

- “Medieval Religious Women and Their Music Books: Online Resources for Teaching and Learning,” a 6,500-word essay in the *Norton Guide to Teaching Music History*, ed. Matthew Balensuela. New York: WW Norton, 2019. This volume won the AMS Teaching Award in 2020.
- "Hymns and Sequences in the Twelfth and Thirteenth Century," in *Hymns and Hymnody: Historical and Theological Introductions*, Volume 1, ed. Mark A. Lamport, et al. (Eugene: Cascade: 2019), 144-158.
- “Prosopography and Medieval Music,” In the *Cambridge Guide to Medieval Music*, 2018, ed. Thomas Forrest Kelly and Mark Everest. Sept., 2018.
- “Images and Chants for a Digital Model of the Cosmos,” in the *Journal of the Alamire Foundation* 9/1 (2017): 161-178.
- “The Victorines and the Medieval Liturgy,” in *The Companion to the Abbey of St. Victor*, ed. Hugh Feiss and Juliet Mousseau, (Brill, 2017), 389-421.
- “Shaping the Historical Dunstan: Many Lives and a Musical Office,” in *Medieval Cantors and Their Craft* (York, 2017), 125-150.
- With Jeffrey Hamburger. "The Desert in Paradise: A Newly-Discovered Office for John the Baptist from Paradies bei Soest and Its Place in the Dominican Liturgy." In *Resounding Images: Medieval Intersections of Art, Music and Sound*, ed. Susan Boynton and Diane Reilly (Turnhout, 2015), 251-280. Awarded the Ruth A. Solie prize for an outstanding collection of essays in 2016 by the AMS.
- “Angels and Ideas -- Hildegard's Musical Hermeneutic as Found the Meanings of the Virtues in Hildegard's *Scivias*. In *Unversehrt und Unverletzt: Hildegards von Bingen Menschenbild und Kirchenverständnis Heute*, ed. Rainer Berndt SJ and Maura Zátanyi OSB (Munster, 2015), 189-212.
- With Tova Leigh Choate and William T. Flynn. "‘Hearing the Heavenly Symphony:’ An Overview of Hildegard’s Musical Oeuvre with Case Studies;” AND "Hildegard as Musical Hagiographer: Engelberg, Stiftsbibliothek 103 and Her Songs for Sts. Disibod and Ursula," In *A Companion to Hildegard of Bingen*, ed. B. Kienzle, G. Ferzocco (Leiden: Brill, 2014). 163-230.
- “Allegorical Architecture in *Scivias*: Hildegard’s Setting for the *Ordo Virtutum*,” *The Journal of the American Musicological Society* 67 (2014): 317-78.
- "Volmar, Hildegard, and St. Matthias," in *Medieval Music in Practice, Studies in Honor of Richard Crocker*, ed. Judith A. Peraino, Miscellanea 7 (Middleton, WI and Münster: American Institute of Musicology, 2013), 85-109.
- “Liturgical Books and Book Production in the Thirteenth-Century Diocese of Chartres: the Case of Biblioteca Apostolica Vaticana, Vat.lat. 4756.” In *The Calligraphy of Medieval Music*. Ed. John Haines. Turnhout: Brepols, 2012, 125-151.

- (with Susan Boynton) "Language, Form, and Performance: The Latin Texts of Monophonic Liturgical Chants," in the *Oxford Handbook of Medieval Latin*, ed. Ralph Hexter and David Townsend. Oxford University Press, 2011, 686-730.
- "Hildegard's Music for the Love Feast," rpt. with changes. In *Resonant Witness: Conversations between Music and Theology*. Jeremy Begbie and Steven Guthrie, eds. Erdmans, 2010.
- "History and Practice: the Opening of Hildegard's *Scivias* in a Liturgical Framework," in "Something Fearful: Medievalist Scholars on the Religious Turn in Literary Criticism," *Religion and Literature* 42 (Spring-Summer 2010).
- "The Liturgical Framework of Time and the Representation of History," in *Representing History, 900-1300: Art, Music, History*. Robert Maxwell, Penn State University Press, 2010, 149-171, with notes.
- "Chanting and Children at St. Mark's Coptic Orthodox Church, Jersey City," *Inquiries into Eastern Christian Worship*, ed. Basilius Groen (Peeters, 2010), 415-432.
- "The Victorine Sequences Revisited: 1993-2009" in *L'École de Saint-Victor de Paris: Influence et Rayonnement du Moyen Âge à l'Époque Moderne*, ed. Dominique Poiré. *Bibliotheca Victorina* XXII. Turnhout, Brepols, 2010. 433-457.
- "Helgaud of Fleury and the Liturgical Arts: The Magnification of Robert the Pious," *Magnificence and the Sublime in Medieval Aesthetics: Art, Architecture, Literature, Music*, ed. C. Stephen Jaeger (New York: Palgrave, 2010), pp. 102-127, with notes.
- "Music and Memory in Monastic Life: Filming the Nuns of Regina Laudis" for Blackwell's On-line Journal in Religion Compass, 2010.
- "Cataloguing Medieval Manuscript Fragments: A Window on the Scholar's Workshop, with an Emphasis on Electronic Resources" in *Perspectives on Medieval Art: Learning through Looking*, ed. Ena Heller, New York, 2010, 109-125 with notes.
- "Fulbert après Fulbert : le mythe d'un évêque de Chartres." In *Fulbert de Chartres, précurseur de l'Europe médiévale?*, ed. M. Rouche, 113-19. Paris, 2008, 113-119.
- "Adventus in Chartres." In *Ceremonial Culture in the Pre-Modern World*, Nicholas Howe, ed. University of Notre Dame Press, 2007, pp.13-62.
- "Hildegard and the Song of Songs." In *Scrolls of Love: Ruth and the Song of Songs*, Peter Hawkins and Lesleigh Cushing Hawkins, eds. Fordham University Press, 2006.
- "Voices Magnified: Response to Katherine Zieman," in *Voices in Dialogue: New Directions in Women's Cultural History from Antiquity to the Later Middle Ages*, ed. Linda Olson and Kathryn Kerby-Fulton, Univ of Notre Dame Press, 2004.
- "Music and the Miraculous: Mary in the Mid-Thirteenth-Century Dominican Sequence Repertory." In *Aux Origines de la Liturgie Dominicaine: Le Manuscrit Santa Sabina XIV L1*. Leonard E. Boyle

and Pierre-Marie Gy, eds. Paris and Rome, 2004. 229-278.

- “Psalms and Prayers in Daily Devotion: A Fifteenth-Century Devotional Anthology from the Diocese of Rheims -Beinecke 757” in *Worship in Medieval and Early Modern Europe: Change and Continuity in Religious Practice*, eds. John D. Witvliet, Karin Maag. University of Notre Dame Press, March 2004. 15-40.
- “Music for the Love Feast: Hildegard of Bingen and the Song of Songs.” *Women’s Voices across Musical Worlds*, ed. Jane A. Bernstein. Northeastern University Press: Boston, 2004. 92-117.
- Essay for the film, *Work and Pray: Living the Psalms with the Nuns of Regina Laudis*. Yale Institute of Sacred Music, with funding from the Lilly Endowment. 2004.
- “Hildegard and the Dawn Song of Lauds: an Introduction to Benedictine Psalmody”, *Psalms in Community: Jewish and Christian Textual, Liturgical, and Artistic Traditions*. Society of Biblical Literature and Brill, 2003. 215-239.
- “On Identity: Hildegard of Bingen”, AMS Newsletter, the American Musicological Society, Vol. XXXIII, No. 1, February 2003. 21-22.
- “The First Marian Feast in Constantinople and Jerusalem: Chant Texts, Readings, and Homiletic Literature.” *The Study of Medieval Chant: Paths and Bridges, East and West*, ed. Peter Jeffery. 2002. 25-89.
- “Psalmody and the Medieval Cantor: Ancient Models in the Service of Modern Praxis.” *Musicians for the Churches: Reflections on Formation and Vocation*, editor Margot Fassler. Yale Institute of Sacred Music, 2001. 3-14.
- “Mary’s Nativity, Fulbert of Chartres, and the Stirps Jesse: Liturgical Innovation circa 1000 and Its Afterlife.” *Speculum* vol. 75, no. 2 April, 2000. 389-434.
- “Sermons, Sacramentaries, and Early Sources for the Office: The Example of Advent” *The Divine Office in the Latin Middle Ages*, edited by Rebecca Baltzer and Margot Fassler. Oxford, 2000. 15-47.
- “Composer and Dramatist: ‘Melodious Singing and the Freshness of Remorse’.” In *Voice of the Living Light: Hildegard of Bingen and Her World*, edited by Barbara Newman. University of California Press, 1998. 149-175.
- “The Meaning of Entrance: Liturgical Commentaries and the Introit Tropes,” *Reflections on the Sacred: A Musicological Perspective*, A Publication of the Yale Institute of Sacred Music. New Haven, CT, 1994. 8-18.
- “Liturgy and Sacred History in the Twelfth-Century Tympana at Chartres,” *The Art Bulletin* 75/3 (1993): 499-520.
- “Christian Liturgical Music from the Bible to the Renaissance,” in *Sacred Sound and Social Change: Liturgical Music in Jewish and Christian Experience*, ed. Lawrence Hoffman and Janet Walton.

Notre Dame: University of Notre Dame Press, 1992. 84-123. With Peter Jeffery. This book is also available in a paperback edition.

“The Disappearance of the Proper Tropes and the Rise of the Late Sequence: New Evidence from Chartres.” In the *Report of the Cantus Planus*, the Chant Study Group of the IMS. Budapest, 1992. 319-335.

“The Feast of Fools and *Danielis ludus*: Popular Tradition in a Medieval Cathedral Play,” *Plainsong in the Age of Polyphony*. Cambridge: Cambridge University Press, 1992. 65-99.

“Representations of Time in *Ordo representationis Ade*” in *Contexts: Style and Values in Medieval Art and Literature* (A Special Issue of *Yale French Studies*). Ed. Daniel Poirion and Nancy F. Regalado. New Haven: Yale University Press, 1991. 97-113.

“Accent, Meter, and Rhythm in Medieval Treatises ‘De Rithmis,’” *The Journal of Musicology* 5 (1987): 164-190.

“The Role of the Parisian Sequence in the Evolution of Notre-Dame Polyphony,” *Speculum* 62 (April, 1987): 345-74.

“The Office of the Cantor in Early Western Monastic Rules and Customaries: A Preliminary Investigation,” *Early Music History* 5 (1985): 29-51.

“Who was Adam of St. Victor? The Evidence of the Sequence Manuscripts,” *Journal of the American Musicological Society* 37 (1984): 233-269.

### **Selected Digital Work:**

*Creation and Cosmos: The Universe according to Hildegard*. This 40-minute, full-dome recreation of a 12<sup>th</sup>-century view of how the universe came to be and how it functions is based the theology, science, art and music of the Benedictine nun Hildegard of Bingen (1098-1079). It will be premiered in the Digital Visualization Theater in the Jordan Hall of Science at the University of Notre Dame on May 1, 2019. Excerpts from this digital recreation have been shown at planetaria in several locations in the USA and in Europe. The model is the work of Christian Jara and Margot Fassler.

*Work and Pray: Living the Psalms with the Nuns of Regina Laudis*. Yale Institute of Sacred Music, with funding from the Lilly Endowment. Produced and directed by Margot Fassler. 2004 . Distributed by WWNorton. Many screenings, and the subject of an article in *Religion Compass*. Will be distributed by Folkstreams.net in 2019.

*Joyful Noise: Psalms in Community*. Produced and directed by Margot Fassler. Yale Institute of Sacred Music, 2007. Distributed by the Society for Biblical Literature.

*Performing Passion: JS Bach and the Gospel of John (1725)*. Produced and directed by J.C. Richard and Margot Fassler. Yale Institute of Sacred Music, 2009. Distributed by WWNorton. Many screenings, including on Mexican Public Television.

*“You Can't Sing It for Them”* *Continuity, Change, and a Church Musician, A Year in the Life of a Church Musician.* Produced and directed by J.C. Richard and Margot Fassler. 2010, with screenings at several film festivals.

*Where the Hudson Meets the Nile: Teaching Chant at St. Mark's Coptic Orthodox Church.* Produced and directed by Christian Jara and Margot Fassler. 2016. Yale Institute of Sacred Music and Sacred Music at Notre Dame. Will be distributed by Folkstreams.net in 2019.

Margot Fassler, in non-Covid years, gives invited presentations in the United States and Europe around 12 times per year. Many of these are keynote presentations. She has been selected to speak at the National Meeting of the American Musicological Society, every year eligible since she was a graduate student.