

## ABBREVIATED CURRICULUM VITAE

Margot E. Fassler Keough-Hesburgh Professor of Music History and Liturgy  
 University of Notre Dame, 241 Malloy Hall, Notre Dame, Ind. 46556  
[margot.fassler@nd.edu](mailto:margot.fassler@nd.edu); Ph: 574-631-5349

### 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  
 1983-1989, Assistant Professor of Music History, Yale University

### II. 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)  
 Early Education, BA in Secondary Education, SUNY; further undergraduate study at Syracuse University; Voice student of Barbara Troxell (Cornell) and John Monkman (private studio)

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

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

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.

#### IV Books and Monographs in Print and Under Contract

1. *Cosmos and Creation in the Twelfth Century: Art, Music, Drama and Theology in Hildegard's Illuminated Scivias*. Will be published by State University of New York Press, 2019
2. With Jeffery Hamburger, Eva Schlotheuber, and Susan Marti, *Life and Latin Learning at Paradies 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.
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 in Print (PR-Peer reviewed)**

“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*, forthcoming from Mohr & Siebeck, Tübingen) in 2019. PR

“Prosopography and Medieval Music,” In the *Cambridge Guide to Medieval Music*, 2018, ed. Thomas Forrest Kelly and Mark Everest. To appear in Sept. 2018. PR

“Images and Chants for a Digital Model of the Cosmos,” in the *Journal of the Alamire Foundation* 9/1 (2017): 161-178. PR

“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. PR

“Shaping the Historical Dunstan: Many Lives and a Musical Office,” in *Medieval Cantors and Their Craft* (York, 2017), 125-150. PR

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. Ruth A. Solie prize for an outstanding collection of essays in 2016 by the AMS. PF

“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 Zátonyi OSB (Munster, 2015), 189-212. PR

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. PR

"Allegorical Architecture in *Scivias*: Hildegard's Setting for the *Ordo Virtutum*," *The Journal of the American Musicological Society* 67 (2014): 317-78. PR

"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. PR

"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. PR

(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. PR

"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). PR

"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. PR

"Chanting and Children at St. Mark's Coptic Orthodox Church, Jersey City," *Inquiries into Eastern Christian Worship*, ed. Basilius Groen (Peeters, 2010), 415-432. PR

"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 Poirel. *Bibliotheca Victorina* XXII. Turnhout, Brepols, 2010. 433-457. PR

"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. PR

"Music and Memory in Monastic Life: Filming the Nuns of Regina Laudis" for Blackwell's On-line Journal in Religion Compass, 2010. PR

"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. PR

“Adventus in Chartres.” In *Ceremonial Culture in the Pre-Modern World*, Nicholas Howe, ed. University of Notre Dame Press, 2007, pp.13-62. PR

“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. PR

"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. PR

“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. PR

“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. PR

“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. PR

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. PR

“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. PR

“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. PR

“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. PR

“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. PR

“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. PR

“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. PR

“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. PR

“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. PR

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

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

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

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