

CURRICULUM VITAE

Margot E. Fassler
 Keough-Hesburgh Professor of Music History and Liturgy
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TEACHING EXPERIENCE

Jan 1, 2010, University of Notre Dame to Present

Winner of a \$20,000 grant from ISLA to take my CSEM to Chartres (Spring, 2012); also received support from the Nanovic Institute for European Studies, and Les Amis de la Cathédrale de Chartres.

KEOUGH-HESBURGH PROFESSOR OF MUSIC HISTORY AND
 LITURGY; CO-DIRECTOR OF THE MASTER OF SACRED MUSIC PROGRAM;
 appointed in both the Departments of Music and of Theology; Fellow of the Medieval
 Institute; Fellow of the Nanovic Institute for European Studies

Jan 1, 2010-present Yale University

ROBERT TANGEMAN PROFESSOR EMERITA OF MUSIC HISTORY

July 1, 1994- Jan 1, 2010 Yale University

ROBERT S. TANGEMAN PROFESSOR OF MUSIC HISTORY, Yale Institute of
 Sacred Music, Yale Department of Music, Yale School of Music, Yale Divinity School,
 Program in Medieval Studies (Executive Committee)

1989-1994 Brandeis University, Department of Music

ASSOCIATE PROFESSOR OF MUSIC WITH TENURE (1992-1994)

ASSISTANT PROFESSOR OF MUSIC (1989-1992)

DIRECTOR OF GRADUATE STUDIES IN MUSIC HISTORY AND THEORY
 (1992-1994)

AFFILIATED FACULTY IN NEAR EASTERN AND JUDAIC STUDIES

FOUNDED M.A. IN WOMEN AND MUSIC, LINKING THE MUSIC
 DEPARTMENT AND WOMEN'S STUDIES

1983-1989 Yale University, Department of Music

ASSISTANT PROFESSOR OF MUSIC HISTORY

1982-83 Mills College, Department of Music, Oakland, CA

INSTRUCTOR OF MUSIC/ASSISTANT PROFESSOR

1981-82 Cornell University, Department of Music, Ithaca, NY

LECTURER

ADMINISTRATIVE WORK:

CO-DIRECTOR, MASTER OF SACRED MUSIC PROGRAM, UNIVERSITY OF NOTRE DAME, JANUARY, 2010-

2012, Worked with colleagues Craig Cramer, Michael Driscoll, Peter Jeffery, and Carmen-Helena Tellez on drafting and working to acceptance of the proposal for a new Doctor of Musical Arts in Organ and Choral Conducting; first class will arrive in Fall, 2013

Various Committee work at ND: Provost's Advisory Council; PAC, Music Department; Full professors' Committee, Music Department; Basilica Organ Committee; Advisory Committee Medieval Institute; Advisory Committee, Nanovic Institute; College Council; Dean's Committee on Digitalization; served on three search committees in the Department of Music. I spoke in both the Saturday Scholar's Series and in the Saturday with the Saints Series, and taught a two-session seminar for the Scholars as Teachers Program. I spoke to ACE on our program, and to various other entities, including Ladies of Notre Dame.

CO-CURATOR (with Professor Carmen-Helena Tellez): JAMES MACMILLAN AND THE MANY MODES OF MARY AND THE CROSS (September 13-15), a conference and series of concerts, including the performance of our newly commissioned motet from James MacMillan: *Cum Vidisset Jesus*. The motet is written in honor of the Sisters of the Holy Cross for their anniversary year. I am making a 20 film of the event for the ND website.

DIRECTOR, YALE INSTITUTE OF SACRED MUSIC, JULY 1, 1994-DECEMBER 30, 2004. Continued to teach and publish, as much as possible, but major energies were devoted to ISM. During this 10.5-year period the following goals were accomplished or implemented:

- A. A new recruitment program for students, tripling the numbers and dramatically increasing both the competitiveness of the program and the yield
- B. The rebuilding of the ISM faculty and increasing the numbers of slots by one-third
- C. The design and renovation of the buildings
- D. The founding of a new choir for early music, the Yale Schola Cantorum, and the hiring of Simon Carrington to run the choir, which also tours
- E. The founding of a new program in voice, with concentration on early music and contemporary music and on chamber works
- F. The establishment of new personnel for Marquand chapel, including a Dean of Chapel and a faculty member in charge of Chapel Music
- G. The planning for the refurbishment of Marquand Chapel
- H. The purchase of three new organs, a portative, a new Baroque Organ by Taylor and Boody (now installed), and of a new studio organ, and significant work on two Yale organs, one in Dwight Chapel and the other in Battell

Chapel

- I. Writing of numerous short articles for ISM publications and complete redesign of recruitment and other materials
- J. Redesigned the administrative structures of the ISM, established the ISM Friends Board, and reorganized the staff
- K. Re-established the ISM Study Tour
- L. Founded and edited (with Brian Spinks) the journal *Colloquium*

GRADUATE EDUCATION

Cornell University M.Phil.; Ph.D. in Medieval Studies, with a specialization in Music History, 1980, 1983; exams "with distinction." Dissertation Advisor: Don M. Randel; Syracuse University M.A. in Music History, 1978; exams "with distinction."

FURTHER PROFESSIONAL TRAINING AND EARLY EDUCATION

B.A. in Secondary Education, SUNY; further undergraduate study at Syracuse University, College of Music; Voice, nine years (studied with John Monkman, and Barbara Troxell, Cornell University).

MEMBERSHIP IN PROFESSIONAL SOCIETIES

Member NAAL; Society for Oriental Liturgy; International Center for Medieval Art; American Musicological Society; Society for Ethnomusicology; College Art Association; Society for American Music; Medieval Academy of America; Early Music America; International Musicological Society; Hagiography Society; Haskins Society

AWARDS AND GRANTS:

2012. Named to a Board Committee for the American Musicological Society on Music and the Digital Arts

2012. Selected as a participant in a \$40,000 grant from the MELLON FOUNDATION: *Performing the Middle Ages*

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 the LILLY ENDOWMENT: *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 ACLA Digital Innovation Fellowship for *Hildegard's Scivias: Art, Music, and Drama in a Liturgical Commentary*

This is the first interdisciplinary study of Hildegard's illuminated treatise *Scivias*. It analyzes both the music and the illuminations associated with the treatise in Hildegard's lifetime, showing how they interact within an integrated understanding of the cosmos. Hildegard worked in a time when scientists were generally interested in creating Christianized models of the universe. Her universe is also a model of the church and its sacramental action. Her fiery firmament is cosmic, ecclesial, and individual, all at once. A digitized, sounding model of Hildegard's cosmos, which uses the advanced technology of Notre Dame's spectacular Digital Visualization Theater, demonstrates these interrelationships along with new modes of exploration.

2012. Winner of the OTTO GRÜNDLER BOOK PRIZE for *The Virgin of Chartres: Making History through Liturgy and the Arts*. This award was presented at the International Medieval Congress held at Western Michigan University, and 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

2008: Offered a year-long Fellowship in THE NATIONAL HUMANITIES CENTER (declined)

2008-09: Named to membership in the CENTER FOR THEOLOGICAL INQUIRY, PRINCETON, NJ

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 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*.

1997 THE JOHN NICHOLAS BROWN PRIZE. From the Medieval Academy of America, for the book *Gothic Song*.

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 AWARD. From the American Musicological Society, for the book *Gothic Song*.

1993 MAZAR FOUNDATION. Grant to support summer study in Chartres and Provins.

1990-91 GEORGE AND ELIZA HOWARD FOUNDATION GRANT. Provides for a semester of full support.

1991 SACHAR FOUNDATION, Brandeis University, grant for travel to libraries in Chartres and Paris.

- 1990 AMERICAN COUNCIL OF LEARNED SOCIETIES. Travel Grant
- 1987-88 AMERICAN PHILOSOPHICAL SOCIETY. Grant for travel to Paris to work on edition of the Parisian sequence melodies.
- 1985 ELLIOT 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

EDITORIAL WORK

Music and Liturgy Editor for the Oxford Dictionary of the Middle Ages, 4 vols. (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). Editor for Music and Liturgy for the *Oxford Dictionary of the Middle Ages, 2010*. Frequent reader of articles for peer reviewed journals, especially for the *Journal of the American Musicological Society* and for *Speculum*. Founding editor (with Bryan Spinks) of the journal *Colloquium* (Yale Institute of Sacred Music).

BIBLIOGRAPHY OF PUBLICATIONS, SELECTED WORKS IN PROGRESS, AND SCHOLARLY PAPERS

Books and Monographs

1. *Gothic Song*, second edition. New Introductory essay reviews the scholarship over two decades. Notre Dame, University of Notre Dame Press, 2011.
2. *The Virgin of Chartres: Making History through Liturgy and the Arts*. Yale University Press, 2010. Winner of the ACE Mercer International Book Prize and the Otto Gründler Book Prize
3. *Psalms in Community: Jewish and Christian Textual, Liturgical, and Artistic Traditions*, editor, with Harold W. Attridge. SBL/Brill, 2003. Second Printing, 2007.
4. *Musicians for the Churches: Reflections on Formation and Vocation*, editor. Published by Yale Insitute of Sacred Music, 2001.
5. *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. Received one of the two Honorable Mention awards from the American Association of Publishers, in the Religion & Philosophy category. Chosen for on-line publication by Oxford University Press.
6. *Gothic Song: Victorine Sequences and Augustinian Reform in Twelfth-Century Paris*. Cambridge Studies in Medieval and Renaissance Music. Cambridge: Cambridge

University Press, 1993. 478 pp., examples, plates, indices, bibliography. Otto Kinkeldey Award from the American Musicological Society, 1994; The John Nicholas Brown Prize from the Medieval Academy of America, 1997.

Books and Monographs under Contract

7. *Music in the Medieval West*. Under contract for 2012 with WW Norton. Will appear in Spring, 2013
8. *Anthology for Music in the Medieval West*. Under contract for 2012 with WW Norton. Will appear in Spring, 2013

Book Manuscript Requested for Consideration

9. Hildegard's *Scivias*: Music, Art, and Liturgy in the Twelfth Century (MS requested by Yale University Press, London)

Books in Progress

10. I am organizing a conference at the Notre Dame Center in London in 2013 on the Cantor-Historian: People who will be speaking include Peter Jeffery; Susan Rankin; David Ganz; and James Grier. The papers will be published by Notre Dame Press, and edited by myself and two current graduate students from Yale and Notre Dame.
11. *The Anglo-Norman Cantor: Music and Historiography in the Twelfth Century*

Films on DVD/Video

1. Producer and Writer, *Work and Pray: Living the Psalms with the Nuns of Regina Laudis*. Yale Institute of Sacred Music, with funding from the Lilly Endowment. 2004 . Distributed by WWNorton. Many screenings, and the subject of an article in *Religion Compass*.
2. Producer and Writer, *Joyful Noise: Psalms in Community*. Yale Institute of Sacred Music, 2007. Distributed by the Society for Biblical Literature.
3. Co-Producer and Writer, *Performing Passion: JS Bach and the Gospel of John (1725)*. Yale Institute of Sacred Music, forthcoming, 2008. Distributed by WWNorton. Many screenings, including on Mexican Public Television and at the AAR.
4. Co-Producer and Co- Director, "*You Can't Sing It for Them*": *A Year in the Life of a Church Musician*. Completed 2010. Premiered at Yale in October, 2010. Seeking a distributor. Will be screened at the San Diego Black Film Festival, Jan, 2011 and several other film festivals. Chosen to be "showcased" by the
5. Co-Producer and Director, *Where the Hudson Meets the Nile: Teaching Chant at*

St. Mark's Coptic Orthodox Church. Yale Institute of Sacred Music, forthcoming, 2011. Clips shown at the Society of Oriental Liturgy in Rome, and at Magdelene College, Cambridge University, June, 2009; presentations at Yale in October, 2010 and at the NAAL, 2011, and at the University of Oregon, Eugene, October, 2012

6. Interviewed for a short documentary on the Shroud of Turin, shown on NBC during the Winter Olympics, 2006

Full-Length Articles and Book Chapters in Print

Review of Christopher Page, *The Christian West and Its Singers: The First Thousand Years* (Yale University Press, 2010) 692pp. In *Plainsong and Medieval Music* 21 (2012): 201-207. [I put this here because it is the only major review of this important book. Because of the length and complexity of the work reviewed, the review took great amounts of time and effort to write.]

"Chanting and Children at St. Mark's Coptic Orthodox Church, Jersey City," in *Inquiries into Eastern Christian Worship* from the Society of Oriental Liturgy, edited by Basilius Groen, et al. Leuven: Peeters, 2012, pp. 415-432.

"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, pp. 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, pp. 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.

"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

" 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. pp. 229-278. (Also on line)

"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. pp. 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. pp. 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, pp 215-239.

"On Identity: Hildegard of Bingen", AMS Newsletter, the American Musicological Society, Vol. XXXIII, No. 1, February 2003. pp 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, 25-87.
- “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. pp. 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. Pp. 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. Pp. 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. Pp. 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. Pp. 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. Pp. 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. Pp. 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. Pp. 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. Pp. 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. Elliott Prize of the Medieval Academy in 1985.

Full-Length Articles now in-press

(with William Flynn and Tova Leigh-Choate), "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." *Brill Hildegard Handbook*, ed. Beverly Kienzle, et al., forthcoming, 2013. Delivered.

"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), pp. 85-109. Delivered.

"Prosopography and Medieval Music," a chapter for the *Cambridge Guide to Medieval Music*, 2013. ed. Mark Everist and Thomas F. Kelly. Delivered.

Under Contract and In-Progress

Chapter on Architecture and Liturgy for the *Cambridge Guide to Architecture*, edited by Stephen Murray

Chapter on Music for the *Oxford Encyclopedia of the Christian Church*

In Progress:

An article on Hildegard's *Ordo Virtutum*

Select Short articles and Reviews:

Two articles in *Atlante Storico della Musica nel Medioevo*, ed. Vera Minazzi (Milan, 2011), pp. 92-96 and 190-193.

Review of Jean Grosfillier's *Adam of St. Victor* (in *Speculum*, 2011)

"Hildegard's Cosmic Egg: A Model for Teaching from the Mid-Twelfth Century" in *The Commons: A Year in the Life of the Center of Theological Inquiry in Princeton, 2009-2010*, ed. Thomas Hastings, pp. 26-31.

Over 30 signed entries for the *Oxford Dictionary of the Middle Ages*, June, 2010.

Short article on my presentation at the American Academy of Arts and Sciences appeared in the *Newsletter* in 2008

"Music and Medieval Manuscripts: Paleography and Performance (review)"
Notes - Volume 62, Number 4, June 2006, pp. 951-952

"Liturgical Drama," "Tropes," and "Sequences." *New Harvard Dictionary of Music*,
2nd ed. Don M. Randel (Cambridge, MA, 2003)

Medieval France: An Encyclopedia (Garland Press, 1994). Fourteen signed articles appeared in this volume, including "tropes," "sequences," "liturgical commentators," "Mary, the veneration of."

Review of Saint Hildegard of Bingen, *Symphonia: A Critical Edition ... With Introduction, Translations, and Commentary* by Barbara Newman. *Speculum* (July, 1991).

"Adam von St.-Viktor" for the revised MGG, Volume I

"Adam of St. Victor" for the *New Oxford Dictionary of the Christian Church*

"Fulbert of Chartres" and "Chartres" for the *New Grove Dictionary of Music & Musicians*.

Notes for CD, *Maria of Chartres*, music recorded by the Schola Hungarica, conducted by László Dobsay and Janka Szendrei, Hungariton

Articles in *PRISM*, a publication of the Yale Institute of Sacred Music: Vol. IX, no. 1, 2, 8, 9; Vol. X, nos. 4, 5, 10; Vol. XI, nos. 5, 6, 8, 10

"Serial Bibliographies for Chant Scholarship: An Annotated Bibliography," *The Liturgical Chant Newsletter*, 1988.

"The Late Sequence," *Dictionary of the Middle Ages*: Volume 10 (1982).

Performances of Early Drama

2003 Produced and Directed, "The Play of Adam" at the Yale Institute of Sacred Music
2004 Produced and Director "The Play of Adam" and Hildegard's *Ordo Virtutum* at the Yale Institute of Sacred Music

SELECTED SCHOLARLY PAPERS AND PANELS PRESENTED SINCE FALL, 1989:

1. "Representations of Time in the Ordo representacionis adae." Given at the International Colloquium on Medieval French Literature. Yale University, October 1989.
2. "The Feast of Fools and *Danielis Ludus*." Syracuse University, April 1990.
3. "The Clerical Culture and the Play of Daniel." Yale Colloquium for Medieval Studies, April, 1990.

4. "Hugh of St. Victor and the Gothic: A New Philosophy of the Arts." Symposium on the Arts and the Liturgy. University of Chicago, May 1990.
5. "Liturgical Drama and its Audience in the Twelfth and Thirteenth Centuries: The *Carmina Burana* Plays." Featured address to the Berkeley Early Music Festival. University of California, Berkeley, June 1990.
6. "Tropes and Sequences in Twelfth-Century Chartres: The Cathedral of Notre Dame and the Abbey of St.-Jean-en-Vallée." The Chant Session of the IMS. Budapest, Hungary, September 1990.
7. Organized the session "Time and Music: A Cross-Temporal and a Cross-Cultural Study." The American Musicological Society. Oakland, CA, October 1990.
8. "Time, History, and Exegesis in Twelfth-Century Music Drama." AMS, National Meeting. Oakland, CA, October 1990.
9. "Liturgy and Architectural Space: The Example of Chartres Cathedral." Yale University Art Department, October 1990.
10. "Texts and Music in the Victorine Sequence Repertory." Mt. Holyoke College, November 1990.
11. "Office as Drama: The Plays of the Prophets." Cornell University, November 1990.
12. "Twelfth-Century Views of Time and the *Jeu d'Adam*." Harvard University, Center for Literary and Cultural Studies, April 1991.
13. "The Great Entrance of the Bishop: The Liturgical Context of the Chartrian Introit Tropes." AMS, National Meeting. Chicago, November 1991.
14. "'And Behold I Saw a Great Door Opening:' A Liturgical Reading of the Royal Portal of Chartres Cathedral." New York Institute of Art, December 1991.
15. "The Western Facade of Chartres Cathedral and the Twelfth-Century Trope and Sequence Repertory." College Art Association, National Meeting, special session on music and art history. Chicago, February 1992.
16. "Music: A Missing Dimension in Religious Studies." In the series "The Sacred and the Musicologist." Yale Institute of Sacred Music, February 1992.
17. "'Adorna Thalamum' and 'Ave Gratia Plena:' Two Processional Antiphons in Eastern and Western Traditions of the Feast of the Purification." Colloquium for Professor Kenneth Levy. Princeton University, February 1992.
18. Chair and Respondent for the Session "The Use of Computers in the Analysis of Medieval Melodic Traditions." International Conference on Medieval Studies. Kalamazoo, MI, May 1992.
19. "Augustinian Ideals in the Twelfth Century and the Late Sequences." The National Meeting of the Gesellschaft für Musikforschung, session on the Twelfth Century, chaired by Professor Fritz Reckow. Erlangen, Germany, October 1992.
20. "Interdisciplinary Strategies for Music Courses." National Meeting of the AMS, session on "Teaching Medieval Music," sponsored by the American Musicological Society and the College Music Society. Pittsburgh, November 1992.

21. "Liturgy and Drama: Some New Perspectives." The Peabody Conservatory of the Johns Hopkins University, March 1993.
22. An invited participant at the Roundtable on Research on Chartres Cathedral, chaired by Professor William Clark. International Conference on Medieval Studies. Kalamazoo, May 1993.
23. Chaired the session "Audiences as Communities: Pop Music and Post-War Culture." New England American Studies Association, Spring Conference. May 1993.
24. Organized the session, "Multiple Takes on Film and Music: The Archivist, the Teacher, the Scholar." Brief presentation: "Jazz on Film." With John Clark. AMS New England Chapter. Brandeis University, February 1994
25. Organized four sessions on the Divine Office to be given at the International Conference on Medieval Studies, Kalamazoo, May 1994. Chaired one of the four sessions: "The Office and Related Processions in Chartres and Paris."
26. Respondent for the paper "Roger de Chabannes, Cantor of St. Martial de Limoges," by Professor James Grier of Yale University. National Meeting of the American Musicological Society. Montreal, November 1993.
27. "The Wise and Foolish Virgins: Popular Piety in Twelfth-Century Music-Drama." The Yale Institute of Sacred Music, December 1993.
28. "The Divine Office at Chartres: An Overview based on Vat.lat. 4756 and the Ordinals." International Conference on Medieval Studies. Kalamazoo, May 1994. With Susan Boynton and Daniel Page.
29. With Gunilla Iversen, designed an interdisciplinary session for the Conference on Medieval Studies, held at Leeds, England, July 1994: "Perspectives on the Opening Chants of the Mass Liturgy and their Tropes: Introit, Kyrie, Gloria." Speakers were 1. Professor Gunilla Iversen, a member of the Corpus Troporum--liturgical texts; 2. Professor Margot Fassler--liturgical texts and music; 3. Professor Anders Ekenberg--theology; 4. Professor Leah Rutchick (Notre Dame)--art history.
30. "Sacred Music and the Curriculum. " Opening Convocation at Yale Divinity School, August 1994.
31. "Anti-Semitism in Medieval Prophet Plays." National Meeting of the AMS, session on "Music and Anti-Semitism. Minneapolis, October 1994.
32. "The Marian Feast in the Fifth Century: Texts, Chants, and Homiletic Materials." Princeton University Music Department, December 1994.
33. "Les Séquences mariales dominicaines sont-elles une création nouvelle?" Liturgie, musique et culture au milieu du XIIIe siècle. Autour du Ms. Rome, Santa Sabina XIV.L.1, prototype de la liturgie dominicaine. École Française de Rome. Rome, March 1995.
34. Participant in Round Table discussion, "Gregorian Traditions, Times and Regions," chaired by Don M. Randel. International Congress, Gregorian Chant. III Millenium. Madrid, March 1995. Interviewed in October 1995 for documentary program to air on PBS. The PBS program which drew on the material from this conference was

- nominated for a Prime Time Emmy Award in 1996.
35. Designed and chaired an interdisciplinary session on worship and the arts, "Shaping Communal Memory: History and the Liturgical Arts." National Meeting, Medieval Academy of America, Boston, March 1995.
 36. "Anti-Semitism in Medieval Prophets Plays." Medieval Club of New York City, May 1995.
 37. "Historicizing the Body: Tree of Jesse Motives at Chartres." *The Body of Christ in the Late Middle Ages* Conference at Rice University, November, 1995.
 38. "'Tu Magistra Generalis:' Mary in the Thirteenth-Century Dominican Sequence Repertory." Delaware Valley Medieval Society, hosted by the Princeton Institute for Advanced Study, December, 1995.
 39. "The Virgin Mary and the Bishops of Chartres." International Conference for Medieval Studies, Kalamazoo, MI, May, 1996.
 40. "Sermon-Liturgy-Plays: The Evolution of a Fifth-Century treatise *contra Judaeos*." Conference, "Memory, Liturgy, History," sponsored by the German Historical Society, Heidelberg, Germany, September 1996.
 41. "Without-Within: Cultic Proclamation in the West Portal at Chartres." Keynote address for "The Door to the Sacred," the conference of the Nordic Network concerning the Liturgy and the Arts in the Middle Ages, sponsored by the Nordic Academy for Advanced Study, October 1996.
 42. "Miraculous Mary: Sounding Icons from the Thirteenth-Century Dominican Liturgy." University of Stockholm, Sweden, October 1996.
 43. "Without-Within: Cultic Proclamation in the West Portal at Chartres," Department of Art History at Temple University, Philadelphia, PA, November 1996.
 44. Designed "Hymns and Formation of Community," and presented "'Tu Magistra Generalis'" in a different guise. American Academy of Religion, New Orleans, November 1996.
 45. Proposed session "Liturgy and Hagiography" for International Conference for Medieval Studies, Kalamazoo, May 1997.
 46. "Hildegard's Jesse Tree and Monastic Education: Sonic Icons and Songs of Struggle," for International Musicological Society, London, August 1997.
 47. "Remembrance and Transformation in the Medieval Prophets Plays: the History of an Anti-Jewish Polemic" for Medieval Institute at Notre Dame, IN, September 1997
 48. "Jesse Tree Imagery in the Scivias Songs and the Ordo Virtutum of Hildegard of Bingen," Department of Fine Arts, Syracuse University, Syracuse, NY, October 1997.
 49. Panelist for "Music and Religious Belief," Study Session, American Musicological Society, Phoenix, AZ, November 1997.
 50. "Hildegard in a Monastic Context" Hildegard Symposium, University of Oregon, Eugene, OR, March 1998.

51. Designed and organized the Session "Hildegard and Monastic Life: New Directions for Research" for the Medieval Academy of America, Stanford, CA, March, 1998.
50. "Hildegard and Hugh of St. Victor" for the Congress on the 900th Birthday of Hildegard Von Bingen, Mainz, Germany, March 1998.
51. "Hildegard's Use of Musical Models" presented in Bingen, Germany, September, 1998.
52. "Hildegard and the Saints," part of a conference at Berkeley Divinity School at Yale and Yale Divinity School on the topic "Hildegard and Community."
53. "Songs of the Jesse Tree: Musical Exegesis from Fulbert of Chartres to Hildegard of Bingen," to be part of a lecture series entitled "Visual Life: Varieties of Cultural Performance in the Middle Ages and the Renaissance," Ohio State University, May, 1999.
54. Keynote Address: Society for Catholic Liturgy, June, 1999, Collegeville, MN.
55. Keynote Address: Nordic Network for Liturgy and the Arts. Copenhagen, October, 1999.
56. Organized, with Harold Attridge, the conference "UP WITH A SHOUT: Jewish & Christian Psalmody" and presented the paper "Composer as Prophet: Hildegard of Bingen and the Voice of David." Yale University, January, 2001
57. "Psalms and Prayers in Daily Devotion: A Fifteenth-Century Devotional Anthology from the Diocese of Rheims -*Beinecke 757*" Change and Continuity in Medieval and Early Modern Worship, Calvin College, August, 2000
58. "The Prophetic Eye: Theology and Liturgy in the Illuminations for Hildegard's *Scivias*." The Mind's Eye: Art and Theological Argument in the Medieval West conference, Princeton, October 2001 (ed. Jeffrey Hamburger & Anne-Marie Boucher)
59. "Hildegard and the *Song of Songs*", *Song of Songs* Conference, Boston University, April 2002
60. "Theological Significance of Hildegard's Ordo Virtutum", Women Studies Symposium Series; "Prosopography and the Cult of the Virgin at Chartres" International Congress on Medieval Studies, Kalamazoo, May, 2002.
61. "Theology, Liturgy, and the Performance of Hildegard's Ordo Virtutum", Practicing Catholic: Ritual, Body, and Contestation in Catholic Faith, Holy Cross College, October 2002
62. "On Identity", President's Panel, National Meeting, American Musicological Society, November 2002
63. "Hildegard of Bingen and the *Song of Songs*", Williams College, March, 2003
64. "The Virgin of Chartres and the Making of History: Liturgy, Art, and Identity in the Central Middle Ages", The Virgin Mary in Cross-Cultural Perspective, Fordham University, March 2003
65. "Art and Cult in Twelfth Century Chartres", Southern Methodist University, Dallas, March, 2003

66. “‘Looking from Afar’: Chant, Exegesis, and the Visual Arts at the Opening of Advent”, *Objects of Interpretation: Writing about Medieval Art – a Symposium in honor of Walter Cahn*, Yale University, March, 2003
67. “Work, Prayer, and Song: Living the Psalms with the Nuns of Regina Laudis”, *A Theological Sampler*, Yale Divinity School, October 2003
68. “Ancient Musical Practices and Models of Community in Work and Pray: Living the Psalms with the Nuns of Regina Laudis”, *Theology and Music: Languages that Shape the Soul – Music as a Theological Discipline* symposium, sponsored by the Society for the Arts, Religion and Contemporary Culture and the Yale Institute of Sacred Music, November 2003.
69. Chaired session on *Hermeneutics of the Sacred* at the National Meeting, American Musicological Society, November 2003
70. Presentation on the Kinkeldey award at the National Meeting, American Musicological Society, November 2003.
71. “Art, Architecture, and the Past in Twelfth-Century Chartres”, *Music in Sacred Space* conference, Wesleyan University, November 2003
72. “The Liturgical Framework of Time: How History was Made in the Central Middle Ages”, *Liturgy Symposium*, Yale Institute of Sacred Music, February 2004
73. “Drama in the Parish” – United Church of Christ Clergy Forum XII, Mercy Center, Madison, CT, February 2004
74. “Work, Prayer, and Song: Living the Psalms with the Nuns of Regina Laudis”, *Gregorian Chant Symposium: Commemorating the 1400th Anniversary of the death of Pope St. Gregory the Great*; co-sponsored by The Church Music Association of America, The Ward Center of the Catholic University of America, The Church of St. John the Evangelist, March 2004
75. “Making History: The Liturgical Framework of Time and The Virgin of Chartres” Plenary Address: *International Medieval Congress*, Kalamazoo, May 2004; also given at Yale in the *ISM Liturgy Symposium*
76. “Masons in Chartres at the time of the Building of the West Portal.” *Haskins Society*, Washington, DC, 2005.
77. “Embodying Music: The Musicologist as Filmmaker.” *Princeton University, Department of Music*, 2006.
78. “Passion and the Passion Master: Recreating the Dramatic in Medieval Gotland.” *International Medieval Congress*, Kalamazoo, May, 2006.
78. Panel of experts on medieval drama evaluating a performance of the *Cividale Passion Play*. *International Medieval Congress*, Kalamazoo, May, 2006.
80. Keynote Speaker on the Teaching of Medieval Music, for a Conference organized and sponsored by the Music Teachers Institute, Indianapolis, June, 2006

81. Drama and Emotion in Medieval Gotland.” International Conference on Medieval Studies at Leeds, 2006.
82. “Fulbert après Fulbert” presented in French at a symposium organized in Chartres to celebrate the millennial year of Fulbert’s becoming bishop, 2006.
83. “Liturgy and History in around the year 1000.” Presented at a Symposium “Representing History” at the University of Pennsylvania, Fall, 2006
84. Chaired a session on the Sources of Medieval and Renaissance Chant, National Meeting of the American Musicological Society, LA, 2006.
85. “Engelberg 103: A Source for the Study of Hildegard?” (with Tova Choate) International Musicological Society, Zurich, 2007. Also will chair the session: “Between Old and New: The Medieval Historia.”
86. Spoke at the University of Toronto, 2007, in the Conference "Musical Paleography."
87. “Liturgy and Cosmology and Audience in Hildegard’s *Scivias*.” To be presented at the national meeting of the American Musicological Society, Fall, 2007.
88. "Performing the Passion: Musicology and Film" to be presented at the December meeting of the American Academy of Arts and Sciences, Cambridge, MA.
89. Lecture on the Druids of Chartres at Columbia University in Spring, 2008.
90. Keynote address on liturgical drama for the Graduate Students' Conference in Medieval Studies, Princeton University.
91. Spoke at the conference on Magnificence at the University of Illinois/Champagne-Urbana, April, 2008.
92. Spoke in a conference on Medieval Art in May at the Museum of Biblical Art, NYC.
93. Presented a paper on Hildegard's *Ordo Virtutum* at Leeds, 2008.
94. Presented a major paper on Coptic Chant/liturgy at the Society for Oriental Liturgy in Rome, Sept. 2008.
95. Presented at a conference on the Victorines in Paris, Sept., 2008.
96. Spoke at Harvard University on Liturgy and Art in Chartres.
97. Inaugural lecture in an endowed lecture series at the University of Pennsylvania, Oct. 2008.

98. Lectured on Hildegard of Bingen at the University of North Carolina, Chapel Hill, April, 2009.

99. Lectured at NYU on Robert the Pious, April, 2009.

100. Keynote "Music, Memory, Technology: Teaching Chant at St. Mark's Coptic Church," University of Cambridge, June, 2009.

101. Keynote at a Conference on Architectural Space, Paris, June, 2009.

102. Organized and presided over a session at the Medieval Academy of America, March, 2010.

103. Presented invited formal lectures in 2010-11 at Yale University; Notre Dame; Princeton University; the Metropolitan Museum, NYC; the American Musicological Society; the University of Chicago; and Stanford University (titles forthcoming in next edition of the CV)

104. Keynote address at the International Medieval Conference in Leeds, July, 2011

105. In 2012 I have presented formal invited lectures at the Medieval Academy of America, University of Illinois, Champagne-Urbana, University of Wisconsin, Madison, the International Musicological Society in Rome, Syracuse University, Northwestern University, and the University of Oregon. From here on, lectures will be grouped on a year by year basis.

Selected for *Who's Who in America* and many other *Who's Who* Vols., but I never have time to fill out the forms. Finally did fill out the form for *Who's Who in America* and will appear there this year.