

SUSAN BOYNTON
Curriculum Vitae (October 2023)

Department of Music
Columbia University
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EDUCATION

- 1992-1996 Brandeis University
Ph.D. in Musicology (February 1997)
Dissertation: Glossed Hymns in Eleventh-Century Continental Hymnaries.
M.F.A. in Music and Women's Studies (concurrent with Ph.D. studies)
Thesis: The Reception of the Trobairitz: Implications for Music History
1991-1992 Université Catholique de Louvain-la-Neuve, Belgium
Diplôme d'études médiévales avec grande distinction
1989-1991 Yale University: M.A. in Medieval Studies
1984-1988 Yale College: B.A. *summa cum laude* with honors in the Music Major

EMPLOYMENT AND TEACHING EXPERIENCE

- Director of The University Seminars (half-time), Columbia University (January, 2023-)
Professor of Music (Historical Musicology), Columbia University (as of July 1, 2012)
Visiting Associate Professor, Princeton University Music Department (spring 2011)
Associate Professor of Historical Musicology, Columbia University (2006-2012)
Assistant Professor of Historical Musicology, Columbia University (2000-2006)
Assistant Professor of Musicology, University of Oregon, School of Music (1996-2000)
Lecturer, Duke University (Fall 1994): Music History I: to 1600; Notation to 1400
Writing Instructor, Brandeis University (Spring 1996): First-year writing course
Writing Fellow for Writing-Intensive Courses, Brandeis University (1994-5)
Teaching Associate, Brandeis University (1994-1996), English as a Second Language
Research Assistant
Bernadette Brooten, Brandeis University (1994-1996)
Barbara Shailor, Beinecke Library, Yale University (1989-1991)

FELLOWSHIPS, AWARDS, and GRANTS

- 2020 Chevalier of the *Ordre des Palmes Académiques* (French Ministry of Education).

2020 Alliance Joint Research Project Grant for workshop at Princeton University (postponed to 2022), with Anne-Orange Poilpré of Université Paris 1

2018-19 New Music Fund (French American Cultural Exchange Foundation) for concerts in the Columbia Sounds concert series at the Columbia Global Center | Paris

2018 Alliance Joint Research Project Grant for workshop on The Implications of Images/ Les Enjeux de l'Image, organized with Anne-Orange Poilpré (Paris, November 2018)

2017 Short-Term Research Fellowship, Long Room Hub Arts and Humanities Research Institute, Trinity College Dublin (May 2017)

2016 Ruth Solie Award of the American Musicological Society for *Resounding Images: Medieval Intersections of Art, Music, and Sound*, edited with Diane J. Reilly (Brepols, 2015)

2016-19 Partner University Fund Grant (with Frédéric Billiet, Paris IV-Sorbonne) from the French American Cultural Exchange Foundation (FACE)

2016 Lenfest Distinguished Faculty Award, Columbia University

2014-15 Public Voices Fellowship from the OpEd Project (at Columbia University)

2014-15, 2015-16 Hybrid Learning RFP from the Provost of Columbia University

2014 Publication Subvention from the University Seminars, Columbia University

2012 Robert M. Stevenson Award of the American Musicological Society for *Silent Music: Medieval Song and the Construction of History in Eighteenth-Century Spain* (Oxford University Press, 2011)

2007 Lewis Lockwood Award of the American Musicological Society for *Shaping a Monastic Identity: Liturgy and History at the Imperial Abbey of Farfa* (Cornell University Press, 2006)

2007-2008 ACLS Fellowship, American Council of Learned Societies

2007-2008 Membership, Institute for Advanced Study, Princeton

2006 National Endowment for the Humanities Summer Research Stipend

2006, 2011 Book Subventions from the American Musicological Society

2003 Phillip and Ruth Hettleman Award for Junior Faculty, School of General Studies

2003 Hettleman Summer Faculty Development Fellowship, Columbia University

1998-9 NEH Postdoctoral Rome Prize in Postclassical Humanistic Studies, American Academy in Rome (stipend plus room and board)

1999-2002 Social Sciences and Humanities Research Council of Canada (some research expenses; co-investigator with Isabelle Cochelin, University of Toronto)

1998-1999 Fulbright Research Award, Italy

1998 Summer Research Award, University of Oregon

1998 Oregon Humanities Center Teaching Fellowship, University of Oregon

1998 Women's Studies Teaching Fellowship, University of Oregon

1997 Short-term Member of Common Room, Wolfson College, Oxford

1997 Oregon Humanities Center Research Fellowship (Spring Term)

1996-1997 American Musicological Society AMS 50 Award, Honorary Fellow

1996-1997 AAUW Educational Foundation, American Fellowship (declined)

1992-1996 Mellon Fellowship for Interdisciplinary Study, Brandeis University

1991-1992 Belgian-American Educational Foundation Fellowship (for study at the Université Catholique de Louvain-la-Neuve)

1988-1999 Collaborative Fulbright, France (for study of Lyonese liturgy, in collaboration with Michael Powell)

1988-1990 Mellon Fellowship for graduate study, Woodrow Wilson Foundation

1987 Bates Travel Fellowship, Yale College

- (for research on the medieval liturgy of Saint-Benoît-sur-Loire)
- 1986 National Endowment for the Humanities Younger Scholars Fellowship
(to edit the Marian motets of Johannes Ockeghem)
- 1984-1998 McGraw-Hill National Merit Scholarship
- 1990 Merlino-Mezzoterra Award, Middlebury College Italian School
(Italian literature, M.A. level)
- 1988 Friends of Music Prize, Yale College (for senior essay)

PUBLICATIONS: Books

Single-author books

Liturgy of Empire: Reading the Mozarabic Rite in Early Modern Europe (manuscript in progress)

Silent Music: Medieval Song and the Construction of History in Eighteenth-Century Spain (New York: Oxford University Press, 2011). Reviews: Alejandro Planchart in *Early Music America* (spring 2012): 61-2; Michael Noone in *Reviews in History* (July 2012) <http://www.history.ac.uk/reviews/review/1294>; Tess Knighton in *Óenach: FMRSI Reviews 4.1* (2012): 37-43; Rafael Lamas in *Dieciocho: Hispanic Enlightenment* 35 (2012): 438-9; Markus Rathey in *Church History* 82 (2013): 734-6; Charles Noel in *Catholic Historical Review* 98 (2012): 821-3; Jolanta Pekacz in *American Historical Review* 118 (2013): 264; Susana Zapke in *Revista de estudios hispánicos* 48 (2014): 221-3; Drew Davies in *Journal of the American Musicological Society* 66 (2013): 562-5; Richard Hitchcock in *Plainsong and Medieval Music* 22 (2013): 247-248; Kevin Kreitner in *Speculum* 89 (2014): 449-450.

Shaping a Monastic Identity: Liturgy and History at the Imperial Abbey of Farfa, 1000-1125 (Ithaca: Cornell University Press, 2006), *Conjunctions of Religion and Power in the Medieval Past* (Barbara Rosenwein, general editor). Reviews: *American Historical Review* 112 (2007): 259-60; *Catholic Historical Review* 94 (2008): 548-51; *Church History* 76 (2007): 165-66; *Journal of Ecclesiastical History* 58 (2007): 738-9; *Revue bénédictine* 116 (2006): 406; *Early Medieval Europe* 15 (2007): 351-52; *English Historical Review* 495 (2007): 521-22; *Journal of Medieval Latin* 16 (2006): 304-7; *Journal of the American Musicological Society* 61(2008): 418-22; *Music & Letters* 90 (2009): 166-8; *Rivista Internazionale di Musica Sacra* 29 (2008); *Scriptorium* (2007): *18-*19; *Speculum* 83 (2008): 671-3

Edited volumes

A Cultural History of Religion: The Middle Ages, edited with Louis I. Hamilton (Bloomsbury Academic), in editing

Resounding Images: Medieval Intersections of Art, Music, and Sound, edited with Diane Reilly, *Studies in the Visual Cultures of the Middle Ages*, 5 (Turnhout: Brepols, 2015)

The Practice of the Bible in the Middle Ages: Production, Reception, and Performance in Western Christianity, edited with Diane Reilly (New York: Columbia University Press, 2011)

Young Choristers, 650-1700, edited with Eric Rice (Woodbridge: Boydell and Brewer, 2008)

Musical Childhoods and the Cultures of Youth, edited with Roe-Min Kok (Middletown, CT: Wesleyan University Press, 2006)

From Dead of Night to End of Day: The Medieval Customs of Cluny, edited with Isabelle Cochelin, *Disciplina monastica* 3 (Turnhout: Brepols, 2005)

Articles

“Orality and Performance: Liturgy, Drama, Preaching, and Narration,” in *Latin Literatures in Medieval and Early Modern Times Inside and Outside Europe*, ed. Francesco Stella, *Comparative History of Literatures in European Languages* (Amsterdam: John Benjamins, volume in editing)

“Religion Performed,” in *A Cultural History of Religion: The Middle Ages*, ed. Susan Boynton and Louis I. Hamilton (London: Bloomsbury, volume in editing)

“Education: Growing Up in Music” (with Anne Levitsky), in *A Cultural History of Music: The Middle Ages*, ed. Helen Deeming and Eva Elizabeth Leach (London: Bloomsbury, 2023), 129-49

Cisneros después de Cisneros: la recepción del rito mozárabe en la Edad Moderna,” trans. José María Domínguez Rodríguez, in *El cardenal Cisneros: Música, mecenazgo cultural y liturgia*, ed. José María Domínguez Rodríguez and Tess Knighton (Bellaterra: Universitat Autònoma de Barcelona, 2022), 21-48

“Shaping Cluniac Devotion,” in *A Companion to the Abbey of Cluny in the Middle Ages*, ed. Scott Bruce and Steven Vanderputten (Leiden: Brill, 2021), 125-145

“Finding Contradiction in Guiraut Riquier,” in *Futures of Medieval French*, ed. Jane Gilbert, Miranda Griffin, and Peggy McCracken (Woodbridge: Boydell and Brewer, 2021), 119-49

“Forms of Musical Authorship in Medieval Western Europe,” in *What is an Author? Transmission, Ownership, and Collectivity*, ed. Haruo Shirane, Tomi Suzuki, Hirokazu Toeda, and Kazuaki Komine (Tokyo: Iwanami Shoten, 2021) [Japanese translation by Megumi Nagaoka; English original text of article to be published in 2022]

“Monastic Liturgy, 1100-1500: Continuity and Performance,” in *The Cambridge History of Medieval Monasticism in the Latin West*, vol. 2, *The High and Late Middle Ages*, ed. Alison Beach and Isabelle Cochelin (Cambridge: Cambridge University Press, 2020), 958-74

“Cluniac Spaces of Performance,” in *Visibilité et présence de l'image dans l'espace ecclésial. Byzance et Moyen Âge occidental*, ed. Sulamith Brodbeck and Anne-Orange Poilpré (Paris: Éditions de la Sorbonne, 2019), *Byzantina Sorbonensia* 30, 63-91

“Music and the Cluniac Vision of History,” in *Chant, Liturgy and the Inheritance of Rome: Essays in Honor of Joseph Dyer*, ed. Daniel DiCenso and Rebecca Maloy (Woodbridge: Boydell and Brewer, 2017), 407-430

- “The Visual Representation of Music and Sound,” in *The Routledge Companion to Medieval Iconography*, ed. Colum Hourihane (Routledge, 2017), 483-95
- “Sound and Image in the Middle Ages: Reflections on a Conjunction,” (with Diane J. Reilly), Introduction to *Resounding Images: Medieval Intersections of Art, Music, and Sound*, ed. Susan Boynton and Diane J. Reilly (Turnhout: Brepols, 2015), 19-30
- “Restoration or Invention? Archbishop Cisneros and the Mozarabic Rite in Toledo,” *Yale Journal of Music and Religion* 1 (2015): 5-30
- “La liturgie de Cluny avant l’abbatiate d’Hugues: problématique de la recherche,” in *Cluny: Les moines et la société au premier âge féodal*, ed. Dominique Iogna-Prat, Michel Lauwers, Florian Mazel, and Isabelle Rosé (Rennes: Presses Universitaires de Rennes, 2013), 137-143
- “From Book to Song: Texts Accompanying the Man of Sorrows in the Fourteenth and Fifteenth Centuries,” in *New Perspectives on the Man of Sorrows*, ed. Catherine R. Puglisi and William L. Barcham (Kalamazoo, MI: Medieval Institute Publications, 2013), 117-146
- “Burriel, Palomares y el estudio del rito hispánico en el siglo XVIII,” in *El canto mozárabe y su entorno: Estudios sobre la música de la liturgia viejo hispánica*, ed. Ismael Fernández de la Cuesta, Rosario Álvarez Martínez and Ana Llorens Martín (Madrid: Sociedad Española de Musicología, 2013), 647-668
- “Troubadour Song as Performance: A Context for Guiraut Riquier’s ‘Pus sabers no’m val ni sens,’” *Current Musicology* 94 (2012): 7-36
- “Reproducing the Middle Ages in Eighteenth-Century Toledo,” in *City, Chant, and the Topography of Early Music: In Honor of Thomas Forrest Kelly*, ed. Michael Scott Cuthbert, Sean Gallagher and Christoph Wolff (Cambridge, MA: Harvard University Department of Music, 2013), 189-204
- “The Language, Form, and Performance of Monophonic Liturgical Chants,” (with Margot Fassler), in *The Oxford Handbook of Medieval Latin Literature*, ed. Ralph Hexter and David Townsend (New York: Oxford University Press, 2011), 376-400
- “Oral Transmission of Liturgical Practice in the Eleventh-Century Customaries of Cluny,” in *Understanding Monastic Practices of Oral Communication (Western Europe, Tenth-Thirteenth Centuries)*, ed. Steven Vanderputten, Utrecht Studies in Medieval Literacy (Turnhout: Brepols, 2011), 63-78
- “The Bible and the Liturgy,” in *The Practice of the Bible in the Western Middle Ages*, ed. Susan Boynton and Diane Reilly (New York: Columbia University Press, 2011), 10-33
- “Plainsong,” in *The Cambridge Companion to Medieval Music*, ed. Mark Everist (Cambridge: Cambridge University Press, 2011), 9-25, 371-73
- “Writing History with Liturgy,” in *Representing History, 900–1300: Art, Music, History*, ed. Robert A. Maxwell (University Park, PA: Penn State Press, 2010), 187-200, 258-62

- “A Monastic Death Ritual from the Imperial Abbey of Farfa,” *Traditio* 64 (2009): 57-84
- “Emblems of Lament in Latin and Vernacular Song,” in *The Church and Vernacular Literature in Medieval France*, ed. Dorothea Kullmann (Toronto: Pontifical Institute of Mediaeval Studies, 2009), 222-48
- “Religious Soundscapes: Liturgy and Music,” in *The Cambridge History of Christianity, 1100-1500*, ed. Miri Rubin and Walter Simons (Cambridge: Cambridge University Press, 2009), 238-53
- “*Libelli Precum* in the Central Middle Ages,” in *A History of Prayer*, ed. Roy Hammerling (Leiden: Brill, 2008), 255-318
- “The Devil Made Me Do It: Demonic Intervention in the Monastic Liturgy,” in *European Religious Cultures*, ed. Miri Rubin (London: Institute of Historical Research, 2008), 89-106
- “Reconsidering the Toledo Codex of the Cantigas de Santa Maria in the Eighteenth Century,” in *Quomodo Cantabimus Canticum? Studies in Honor of Edward H. Roesner*, ed. Rena Charnin Mueller, John Nadas, David Cannata, and Gabriela Ilnitchi (Stuttgart: American Institute of Musicology, 2008), 209-22
- “An Early Notated Song of the Sibyl,” in *Hortus troporum. Florilegium in honorem Gunillae Iversen*, ed. Alexander Andrée and Erika Kihlman (Stockholm: Almqvist & Wiksell, 2008), 47-56
- “Boy Singers in Medieval Monasteries and Cathedrals,” in *Young Choristers, 650-1700*, ed. Susan Boynton and Eric Rice (Woodbridge: Boydell and Brewer, 2008), 37-48
- “Prayer as Liturgical Performance in Eleventh- and Twelfth-Century Monastic Psalters,” *Speculum* 82 (2007): 895-931
- “The Uses of the *Liber Tramitis* at the Abbey of Farfa,” in *Studies in Medieval Chant and Liturgy in Honour of David Hiley*, ed. Terence Bailey and László Dobszay (Budapest: Hungarian Academy of Sciences; Ottawa: Institute of Mediaeval Music, 2007), 87-104
- “Troubadour Song as Performance” (in Catalan translation), *Mot so razo* 6 (2007): 75-89
- “The Sociomusical Role of Child Oblates at the Abbey of Cluny in the Eleventh Century (with Isabelle Cochelin), in *Musical Childhoods and the Cultures of Youth*, ed. Susan Boynton and Roe-Min Kok (Middletown, CT: Wesleyan University Press, 2006), 3-24
- “The Customaries of Bernard and Ulrich as Liturgical Sources,” in *From Dead of Night to End of Day*, ed. Susan Boynton and Isabelle Cochelin (Turnhout: Brepols, 2005), 109-129
- “The Theological Role of Office Hymns in a Ninth-Century Trinitarian Controversy,” in *In principio erat verbum. Mélanges P. Tombeur*, ed. Benoît-Michel Tock, Textes et Etudes du Moyen Âge 25 (Turnhout: Brepols, 2005), 19-44

- “The Didactic Function and Context of Eleventh-Century Glossed Hymnaries,” in *Der lateinische Hymnus im Mittelalter: Überlieferung-Ästhetik-Ausstrahlung*, ed. Andreas Haug, Monumenta Monodica Medii Aevi, Subsidia IV (Kassel: Bärenreiter, 2004), 301-29
- “From the Lament of Rachel to the Lament of Mary: A Transformation in the History of Drama and Spirituality,” in *Signs of Change: Transformations of Christian Traditions and their Representation in the Arts, 1000-2000*, ed. Nicholas Bell, Claus Clüver, and Nils Holger Petersen (Amsterdam: Rodopi, 2004), 319-40
- “Orality, Literacy, and the Early Notation of the Office Hymns,” *Journal of the American Musicological Society* 56 (2003): 99-168
- “A Lost Mozarabic Liturgical Manuscript Rediscovered: New York, Hispanic Society of America, B2916, olim Toledo, Biblioteca Capitulare, 33.2,” *Traditio* 57 (2002) 189-219
- “Work and Play in Sacred Music and its Social Context, ca. 1050-1250,” in *The Use and Abuse of Time in Christian History*, ed. R.N. Swanson, Studies in Church History 37 (Woodbridge: Blackwell, 2002), 57-79
- “Les coutumes clunisiennes au temps d’Odilon,” in *Odilon de Mercoeur, l’Auvergne et Cluny: La “Paix de Dieu” et l’Europe de l’an mil*, Actes du colloque de Lavoûte-Chilhac (Nonette: Editions Créer, 2002), 193-202
- “Glosses on the Office Hymns in Eleventh-Century Continental Hymnaries,” *The Journal of Medieval Latin* 11 (2001): 1-26
- “Frammenti medievali nell’Archivio dell’Abbazia di Farfa,” *Benedictina* 48 (2001): 325-53
- “Women’s Performance of the Lyric before 1500,” in *Medieval Woman’s Song: Cross-Cultural Perspectives*, ed. Ann Marie Rasmussen and Anne Klinck (Philadelphia: University of Pennsylvania Press, 2001), 47-65, reprinted in *Poets and Singers: On Latin and Vernacular Monophonic Song*, ed. Elizabeth Aubrey (Burlington, VT: Ashgate, 2009).
- “Ricerche sul breviario di Santa Giulia (Brescia, Biblioteca Queriniana, ms H VI 21)” (with Martina Pantarotto), *Studi medievali* 42 (2001): 301-318
- “Training for the Liturgy as a Form of Monastic Education,” in *Medieval Monastic Education*, ed. Carolyn Muessig and George Ferzoco (Leicester, London, New York: Leicester University Press, 2000), 7-20
- “Liturgy and History at the Abbey of Farfa in the Late Eleventh Century: Hymns of Peter Damian and Other Additions to BAV Chigi C.VI.177,” *Sacris Erudiri* 39 (2000): 253- 280
- “Eleventh-Century Continental Hymnaries Containing Latin Glosses,” *Scriptorium* 53 (1999): 200-51
- “The Sources and Significance of the Orpheus Myth in ‘Musica Enchiriadis’ and Regino of Prüm’s ‘Epistola de harmonica institutione’,” *Early Music History* 18 (1999): 47-74

“Performative Exegesis in the Fleury *Interfectio Puerorum*,” *Viator* 29 (1998): 39-64

“The Liturgical Role of Children in Monastic Customaries from the Central Middle Ages,” *Studia Liturgica* 28 (1998): 194-209

“Rewriting the Early Sequence: *Aureo flore* and *Aurea uirga*,” *Comitatus* 25 (1994): 21-42

Briefer Articles and Encyclopedia and Dictionary Entries

“Conclusion,” in *Les figurations visuelles de la parole, du son musical et du bruit, de l’Antiquité à la Renaissance*, ed. Sébastien Biay, Isabelle Marchesin, and Frédéric Billiet (Paris: Institut de recherche en musicologie, 2022), 241-48.

“Hymns, VI. Christianity: Latin Patristic through Medieval Times”; “Liturgical Books, II. B. Medieval Times”; “Medieval Christian Liturgy”; and “Monasticism, IV. Music,” in *Encyclopedia of the Bible and Its Reception* (Berlin/Boston: Walter de Gruyter), available online

“Hymns, Sequences, and Tropes in the Tenth and Eleventh Centuries,” in *Hymns and Hymnody-Historical and Theological Introductions*, Volume 1, ed. Mark A. Lamport (Eugene, OR: Wipf and Stock Publishers, 2019), 195-211

Introduction to “Sound Matters,” a cluster of essays in *Speculum* 91 (2016): 998-1002

“Medieval Music,” in *The Oxford Encyclopedia of the Bible and the Arts*, ed. Timothy Beal (New York: Oxford University Press, 2015), 2:54-62

Introduction and sectional introductions in *Sacred Song: Chanting the Bible in the Middle Ages and Renaissance* (Paris: Les Enluminures, 2014), 10-15, 62-63, 90

“Customary,” “Glosses,” “Gottschalk of Orbais,” and “medieval Hymns and Hymnals” in *The Canterbury Dictionary of Hymnology*, ed. J.R. Watson and Emma Horby (Norwich: Canterbury Press, 2013)

“Orientation for the Reader” (with Diane Reilly) in *The Practice of the Bible*, 1-9

“Hugh of Farfa,” in *The Encyclopedia of the Medieval Chronicle*, ed. R.G. Dunphy (Leiden and Boston: Brill, 2010), 815-816

25 articles in *The Oxford Dictionary of the Middle Ages* (Oxford University Press, 2010)

“Introduction: Performance and Premodern Childhood,” (with Eric Rice) in *Young Choristers, 650-1700*, 1-18

Manuscript descriptions in *Hispania Vetus*, ed. Susana Zapke (Madrid, 2008), 270, 370, 384 “Ritual Performance,” Introduction to Part I of *Musical Childhoods and the Cultures of Youth*, ed. Susan Boynton and Roe-Min Kok (Middletown, CT, 2006), 1-2

“Performance of Lyric,” in *Women and Gender in Medieval Europe: An Encyclopedia*, ed. Margaret C. Schaus (New York: Routledge, 2006), 646-47

“Medieval Women, ‘Woman’s Song,’ and Modern Scholars,” *Feminist News: The Newsletter of the Institute for Research on Women and Gender* (Columbia) 20 (2002): 7, 10-11

“Hymn, II. Monophonic Latin,” in *The New Grove Dictionary of Music and Musicians*, 6th ed. (London: MacMillan, 2001), 12:19-23; “Sedulius” (revised article), 23:32; “Venantius Fortunatus” (revised article), 9:113-114

“Appunti sulla datazione degli inni liturgici del Corpus,” in *Atti delle Euroconferenze del “Corpus Rhythorum,” Arezzo, 6-7 novembre 1998 e Ravello, 9-12 settembre 1999*, ed. Francesco Stella (Florence: SISMELE-Edizioni del Galluzzo, 2000), 11-19

“The Last Ten Years of Research on Latin Hymns” [review article] in *Bilan et perspectives des études médiévales (1993-1998)*, ed. Jacqueline Hamesse, *Textes et Etudes du Moyen Âge* 22 (Turnhout: Brepols, 2004), 617-2

“Recent research on Latin hymns” [review article], *Plainsong and Medieval Music* 3 (1994): 103-112

“Marian Antiphons,” *Medieval France: An Encyclopedia* (New York: Garland, 1995), 589

“La grande procession, une réalité religieuse” (with Jacques Pycke and Jean Dumoulin); “Le spectacle; La musique profane,” in *La Grande Procession de Tournai*, ed. Jean Dumoulin and Jacques Pycke (Tournai: Fabrique de l’Eglise Cathédrale, 1992), 29-34, 66-70.

“La prière française au moyen âge: un exemple forezien,” *Village de Forez* 49 (1992): 18-21 “Les livres d’heures du Musée d’Allard,” *Bulletin de la Diana* 53 (1992): 55-63

“Les sept paroles du Christ en croix (Sonet 967),” *Romania* 111 (1990): 266-73

“À propos de deux livres d’heures (Gap, Bibl. de l’Evêché, s.c. et Paris, Arsenal 655),” *Scriptorium* 44 (1990): 275-76

Book Reviews

Buckley, Ann, and Cynthia J. Cyrus, eds. *Music, Dance, and Society: Medieval and Renaissance Studies in Memory of Ingrid G. Brainard*, in *Oenach: FMRSI Reviews* 4 (2012)

Judith Peraino, *Giving Voice to Love: Song and Self-Expression from the Troubadours to Guillaume de Machaut*, *Early Music America* (summer 2012): 49-51

James Boyce, *Carmelite Liturgy and Spiritual Identity: The Choir Books of Kraków*, *Church History: Studies in Christianity and Culture* 81 (2012): 175-77

Judith Oliver, *Singing with Angels*, *Manuscripta* (2010): 275-81

Barbara Walters, Vincent Corrigan, and Peter T. Ricketts. *The Feast of Corpus Christi*, *Speculum* 85 (2010): 476-78

James Grier, *The Musical World of a Medieval Monk: Adémar de Chabannes in Eleventh- Century Aquitaine*, *H-France Review* 10 (March 2010): 189-92

Marica Tacconi, *Cathedral and Civic Ritual in Late Medieval and Renaissance Florence: The Service Books of Santa Maria del Fiore*, *Music & Letters* 89 (2008): 487-90

Canto e colore: I corali di San Domenico di Perugia nella Biblioteca comunale Augusta (XIII- XIV sec.), in *The Library* 7.8.4 (2007), 444-45

Mary O'Neill, *Courtly Songs of Medieval France*, in *Current Musicology* 83 (2007), 183-88

Ardis Butterfield, *Poetry and Music in Medieval France*, in *Romanic Review* 96 (2005), 119-21

Jean-François Goudesenne, *Les Offices historiques ou Historiae composés pour les fêtes des saints dans la province ecclésiastique de Reims (775-1030)*, in *Plainsong and Medieval Music* 14 (2005): 105-12

Walter Salmen, *Spielfrauen im Mittelalter*, in *Notes: Journal of the Music Library Association* 58 (2002): 810-11

Theodore Karp, *Aspects of Orality and Formularity in Gregorian Chant*, and Kenneth Levy, *Gregorian Chant and the Carolingians*, in *Journal of the American Musicological Society* 53 (2000): 141-52

Lorenzo Fabbri and Marica Tacconi, *I Libri del Duomo di Firenze: Codici Liturgici e Biblioteca di Santa Maria del Fiore (Secoli XI-XVI)*, in *Notes: Journal of the Music Library Association* 56 (2000): 934-935

Mary Stroll, *The Medieval Abbey of Farfa, Benedictina* 46 (1999): 502-3

Historia Sancti Emmerami Arnoldi Vohburgensis, ed. David Hiley, in *Speculum* 73 (1998): 1101

Women Composers: Music Through the Ages, in *Women and Music: A Journal of Gender and Culture* 1 (1997): 97-100

Thomas Connolly, *Mourning into Joy*, in *Speculum* 72 (1997): 807-809

Barbara Haggh, *Two Offices for Saint Elizabeth of Hungary*, in *Notes: Journal of the Music Library Association* 52 (1996): 620-21

J. Szövérfy, *Latin Hymns* (Turnhout, 1989) and Ann-Marie Nilsson, *Die liturgischen Hymnen in Schweden* (Uppsala, 1991) in *Notes: Journal of the Music Library Association* 49 (1993): 103-105

Nilsson, *Die liturgischen Hymnen in Schweden*, in *Scriptorium* 48/1 (1994): 162-64

25 short reviews of books and articles relating to medieval manuscripts, in the "Bulletin codicologique," *Scriptorium* 47 (1993) -60 (2006)

Contributor to the *International Medieval Bibliography* (University of Leeds)

Translations

Four articles (ca. 50,000 words) in the *Companion to the Medieval Abbey of Cluny*, ed. Scott G. Bruce and Steven Vanderputten (Leiden: Brill, 2021) [from the French]: Isabelle Rosé, “Tenth-Century Cluny”; Denys Riche, “Cluny in the Later Middle Ages and Beyond”; Anne Baud, “Archaeology and the Abbey of Cluny”; Eliana Magnani, “Cluny and Religious Women”.

Anne-Marie Helvétius, Michel Kaplan, Anne Boud’hors, Muriel Debié, and Bénédicte Lesieur, “Re-Reading Monastic Traditions: Monks and Nuns, East and West, from the Origins to c. 750, in In A. I. Beach & I. Cochelin (eds.), *The Cambridge History of Medieval Monasticism in the Latin West*, Cambridge: Cambridge University Press, 40-72. [from the French]

Hildemar of Corbie’s *Commentary on the Rule of Benedict*, chapters 11-13, 16, 17, for The Hildemar Project, ed. Albrecht Diem (<http://www.hildemar.org/index.html>) [from the Latin]

Juan Ruiz Jiménez, “From *Mozos de Coro* towards *Seises*. Boys in the Musical Life of Seville Cathedral in the Fifteenth and Sixteenth Centuries,” in *Young Choristers, 650-1700*, ed. Susan Boynton and Eric Rice (Woodbridge: Boydell and Brewer, 2008), 86-103 [from the Spanish]

Sandrine Dumont, “Choirboys and *vicaires* at the maîtrise of Cambrai, 1550-1670,” in *Young Choristers, 650-1700*, ed. Susan Boynton and Eric Rice, 146-62 [from the French]

Michel Huglo, “The Cantatorium, from Charlemagne to the Fourteenth Century,” in *The Study of Medieval Chant: Paths and Bridges, East and West, in Honor of Kenneth Levy*, ed. Peter Jeffery (Cambridge: Brewer, 2001), 89-103 [from the French]

Michel Huglo, “The Cluniac Processional of Solesmes,” in *The Divine Office in the Latin Middle Ages*, ed. Margot Fassler and Rebecca Baltzer (New York: Oxford University Press, 2000), 205-12 [from the French]

Manuscript Exhibitions Curated

February–April 2014: “Sounding Communities: Christians, Jews, and Muslims in Medieval Iberia” (Chang Octagon, Rare Book and Manuscript Library, Columbia University)

April 2013: “Writing the Word: Medieval Biblical Manuscripts from Columbia Collections” (Chang Octagon, Rare Book and Manuscript Library, Columbia University)

April 2002 (online): World Wide Web exhibition on liturgical manuscripts, content coauthored with Consuelo Dutschke curator of pre-1600 manuscripts at Columbia University (<http://www.columbia.edu/itc/music/manuscripts/>), rebuilt in 2020 as liturgical.columbia.edu

March-June 2002: Contributor to Consuelo Dutschke’s exhibition *Celebrating the Medieval Liturgy and its Books*, physical exhibition of liturgical manuscripts and books at Columbia University, Rare Book and Manuscript Library

April 2002: Exhibition of liturgical manuscripts at the Hispanic Society of America, in collaboration with Consuelo Dutschke and Joanne Filippone (Fordham University)

INVITED PRESENTATIONS (refereed conference papers listed in a separate section below)

“Editing Glosses” (with Evina Stein), *Handbook of Glossing* Workshop, Galway, Ireland (September 2023)

Speaker on the panel “Music, Ritual and Liturgy,” Medieval Matters: A Symposium in Honor of Miri Rubin, London (June 2023)

“Afterlives of the Mozarabic Editions,” (Keynote address in conference on The Choirbooks of Belén, Universidad NOVA de Lisboa, Lisbon, Portugal (February 2023)

“Interpreting Musical Images in the Middle Ages,” Research Forum, The Juilliard School, New York (January 2023)

“Sound into Image: Translation Across Nonverbal Media,” Presentation for the “Text, Translation, and the Arts” seminar, School of Interdisciplinary Arts, Ohio University (November 2021)

“Expériences partagées et continuités dans l’éducation des clercs séculiers et réguliers (Moyen Age-Renaissance,” in “Le fait musical religieux,” conference in Saintes, France (participated remotely, May 2021)

“Pictures Worth a Thousand Words: Musical Images of the Middle Ages,” 2021 Sacher Distinguished Lecture, Cali School of Music, Montclair State University, prerecorded <https://www.youtube.com/watch?v=gkh55UTFPyl&feature=youtu.be>

“Liturgy and History, Liturgy in History: Thinking Through Sources,” Maius Masterclass, ARTES, the Iberian and Latin American Visual Culture Group (online, July 2020)

“Digital Humanities Approaches to Comparative Study of Medieval Musical Iconography” (with Suzanne Wijsman), Seminar of the Digital Humanities Research Cluster, University of Western Australia, <https://www.youtube.com/watch?v=AB-UG4FJIsE>

“Sound in Image in the Middle Ages: Iconography, Sound Studies, and Digital Humanities,” Complutense University of Madrid (February 2020)

“Imprint as Image: The Editions of the Mozarabic Rite in Early Modern Europe,” Medieval and Renaissance Research Forum, Courtauld Institute of Art, London (January 2020)

“Sound and Image in the Middle Ages: Iconography, Sound Studies, and Digital Humanities,” Central Conservatory of Music, Beijing (November 2019); University of Bristol, online (October 2021)

“Continuities in the Education of Young Singers,” The Modern Musick-Master, Musik-Akademie Basel (November 2019)

“Music and Metadata: The Musiconis Database and the FAB-Musiconis Project,” Tech Innovations Forum, Columbia University Libraries (October 2019)

- “The Intersection of Community, Health, and Salvation in Liturgical Performance at the Abbey of Cluny, 11th-12th Centuries,” Contemplative Complex workshop, Birkbeck College, London (September 2019)
- “Textual Evidence for Unwritten Aspects of Music and Liturgical Performance in the Middle Ages,” Workshop on Medieval and Digital Musicology, Maison Française, Oxford (June 2019)
- “Liturgy of Empire: The Reception of the Mozarabic Rite in Early Modern Europe,” at the Institute for Ideas and Imagination, Reid Hall, Paris (May 2019)
- “The Role of Young People in Medieval Music Drama,” invited lecture at the Université de Picardie, Amiens, France (March 2019)
- Closing keynote (“Liturgy and History: Taking the Long View”) at the Liturgy/History/Music conference, King’s College, Cambridge (January 2019)
- “The Musical Lives of Medieval Women,” invited lectures at the musicology departments of the Universität Basel (November 2018), Universidad Nova de Lisboa (December 2018), and Minzu University in Beijing (November 2019)
- “Cisneros después de Cisneros,” opening plenary of the international conference “Cardenal Cisneros y la Música” (Toledo, Spain, September 2018)
- “Giraut Riquier’s Songs: Time and Memory,” Fordham Center for Medieval Studies, Spring 2018 Lecture Series (Fordham University, February 2018)
- “The Old Hispanic Chant and the Cantigas de Santa María in the Middle Ages and the Early Modern Period,” Yale Institute of Sacred Music Colloquium Series (February 2018)
- “Sound and Image in the Middle Ages: Iconography, Sound Studies and Digital Humanities,” Trinity College Long Room Hub Arts and Humanities Institute (Dublin, May 2017)
- “The Latin Glosses in the Irish Liber Hymnorum and their Context in Continental Manuscripts,” Medieval History Research Seminar, Trinity College Dublin (May 2017)
- “Forms of Musical Authorship in the Western European Middle Ages,” Rethinking Authorship: An International Symposium (Columbia University, March 2017)
- “Cluniac Spaces of Performance,” Institut national d’histoire de l’art (Paris, January 2017)
- “Sound and Image in the Olivetan Gradual” (Beinecke Library, Yale University, October 2016)
- “The Roles of Young People in Medieval Music Drama,” Keynote at the 43rd University of British Columbia Medieval Workshop/ the 10th Gregorian Institute of Canada Colloquium, “Liturgical and Secular Drama in Medieval Europe: Text, Music, Image (c. 1000-1500)” (Vancouver, British Columbia, October 2015)
- “Music and the Cluniac Vision of History,” Musicology Colloquium, Indiana University (Bloomington, Indiana, April 2015); Musicology Colloquium, Eastman School of Music

(Rochester, NY, September 2015)

“Music at the Intersection of Liturgy and History in the Cluniac Collection Paris, BnF lat. 17716,” Musicology Colloquium, Princeton University (Princeton, March 2015)

“Liturgy, History, and Cluniac Identity in Paris, BnF ms. lat. 17716,” Yale Lectures in Medieval Studies, Yale University (New Haven, February 2015)

“The Politics of Identity in the History of the Mozarabic Rite from Medieval to Early Modern Iberia and Beyond,” Weatherhead Institute Seminar on Cultural Politics, Harvard University (Cambridge, MA, November 2014)

“Music as Text and Music as Image,” Opening Plenary Address, Medieval Academy of America Annual Meeting, UCLA (Los Angeles, April 2014)

“Music as Text and Music as Image,” Case Western University Musicology Colloquium (Cleveland, March 2014)

“Sound and Image in the Middle Ages: Reflections on a Conjunction,” University of Pittsburgh Medieval and Renaissance Studies Program Lecture (Pittsburgh, March 2014)

“Liturgy of Empire: The Meaning of the Mozarabic Rite in Early Modern Spain,” Vanderbilt History Seminar, Vanderbilt University (Nashville, November 2013)

“Restoration or Invention? Archbishop Cisneros and The Mozarabic Rite in Toledo,” Stanford Humanities Center (Stanford University, Palo Alto, March 2013)

“The Mozarabic Rite from Manuscript to Print,” University Seminar on Religion and Writing, Columbia University (New York, December 2012)

“The Visigothic Script in the Age of Print: Politics and the History of Paleography,” Book History Colloquium, Columbia University (New York, September 2012)

“The Monastic Performance of Childhood in the Central Middle Ages,” Department of English, Saint Louis University (Saint Louis, March 2012)

“Teaching Children to Sing in the Middle Ages,” Colloquium of the MA Program in Sacred Music, University of Notre Dame (South Bend, September 2011)

“Restoration or Invention? Cisneros and the Mozarabic Rite in Toledo,” workshop on Old and New: Syncretism in Medieval Iberia, University of York (York, July 2011)

“Tradition et invention dans la poésie liturgique du Moyen Âge,” plenary, “Des nains ou des géants? Emprunter, créer au Moyen Âge,” Centre d’études supérieures de civilisation médiévale, Université de Poitiers (Poitiers, July 2011)

“Burriel, Palomares y el estudio del rito hispánico en el siglo dieciocho,” Simposio “El antifonario mozárabe de León,” León, Spain (March 2011)

- “Music as Text and Image,” Minor to Major conference, Index of Christian Art, Princeton (March 2011)
- “The Study of the Old Hispanic Chant in the Eighteenth Century,” Mostly Orthros Colloquium Sponsored by the Axion Estin Foundation, CUNY Graduate Center (December 2010)
- “The Office of St Martin and the *Vita Odonis* of John of Salerno,” “Saints’ Liturgies,” Princeton University, Program in Medieval Studies (November 2010)
- “Reinventing the Middle Ages in Eighteenth-Century Toledo,” Program in Medieval Studies, Rutgers University (October 2010)
- “Les coutumiers monastiques comme sources liturgiques,” Semaines médiévales, Centre d’Etudes Supérieures de Civilisation Médiévale, Université de Poitiers (June 2010)
- “La liturgie de Cluny avant l’abbatiate d’Hugues de Sémur: problématique de la recherche,” Cluny, le monachisme et l’Église, Romainmôtier, Switzerland (June 2010)
- Workshop on new sources for liturgical research, “Rethinking Medieval Liturgy: New Approaches across Disciplines,” Queen Mary, University of London (June 2010)
- “Reassessing Traditions and Variants in Early Glosses on the Office Hymns,” “Variants” and Versions: The Editing of Fluent Texts, Ars Edendi project workshop, Stockholm University (November 2009)
- “Recent work on music in medieval Iberia,” Medieval Iberia: A One-Day Interdisciplinary Workshop, Hofstra University (November 2009)
- “Reproducing the Middle Ages in Eighteenth-Century Toledo,” City, Chant, & the Topography of Early Music, A conference in honor of Thomas Forrest Kelly, Harvard University Department of Music (October 2009)
- “Music, Medieval Studies, and New York: Resources and Possibilities,” 2009 Inter-University Doctoral Consortium Colloquium in Medieval Studies, CUNY Graduate Center
- “Silent Music: The Study of the Old Hispanic Liturgy in Eighteenth-Century Spain,” Liturgy Colloquium, Yale University Institute of Sacred Music (February 2009)
- “Silent Music: Manuscripts of Medieval Song and the Construction of History in 18th-Century Spain,” Seminar in Late Medieval and Renaissance Music, Oxford (November 2008)
- “Boy Singers in Medieval Monasteries and Cathedrals,” London Medieval Society, Queen Mary, University of London, and School of Music, University of Bristol (November 2008)
- “The Devil Made Me Do It: Demonic Intervention in the Monastic Liturgy,” “Música de Mosteiros e Catedrais (séculos VI-XVI),” Lisbon (June 2007); Princeton University Medieval Studies Program (October 2007), Loyola University in Chicago Medieval Studies Center (April 2008), University of Iowa Musicology/Music Theory/Ethnomusicology Colloquium (April 2008)

- “From Book to Song: Chant As Written and Performed in the Middle Ages,” J. Paul Getty Museum, Los Angeles (September 2007)
- “Varieties of Annotation and Adaptation in Five Monastic Hymnaries of the Central Middle Ages,” Cantus Planus session in association with the Congress of the International Musicological Society, Zurich (July 2007)
- Introduction (in French) to the session “La parole et la musique” in *Liturgie et pratiques culturelles dans les Eglises chrétiennes, des origines à nos jours*, Colloque international de la Commission Internationale d’Histoire et d’Etude du Christianisme, Paris (July 2007)
- “The Devil Made Me Do It: Demons in Some Monastic Writings on the Liturgy,” in “Medieval Religious Cultures,” international conference in honor of Christopher Brooke, Queen Mary College, University of London (June 2007)
- “The Palomares Copy of the Toledo Codex,” in the international conference “Confluências culturais na música das Cantigas de Santa Maria” [Cultural Confluences in the Music of the Cantigas de Santa Maria], Lisbon (June 2007)
- “Cluniac Customaries as Liturgical Sources,” in the international conference “Medieval customaries and monastic/regular life: approaches from across the disciplines,” Missillac, France (June 2007)
- “Situating the Cantigas de Santa Maria in the Eighteenth Century: The Palomares Copy of the Toledo Codex and its Many Meanings,” in the international conference “Music and Texts: The Middle Ages and Beyond,” Mount Holyoke College (April 2007)
- “Shared Modes of Lamentation in Latin, French, and Occitan Song,” in the international conference “The Church and Vernacular Literature in Medieval France,” University of Toronto (March 2007)
- “Silent Music: Medieval Manuscripts and the Construction of History in Eighteenth-Century Spain,” Musicology Colloquium, Peabody Conservatory of the Johns Hopkins University (February 2007)
- “Writing History with Liturgy,” in the interdisciplinary conference “Representing History 1000-1300: Art, Music, History” University of Pennsylvania (October 2006)
- “Rethinking Monastic Prayer as Performance,” in the interdisciplinary conference “The New Eleventh Century,” University of Illinois, Champaign-Urbana (October 2006)
- “Silent Echoes: Medieval Ritual and the Construction of History in Eighteenth-Century Spain,” Seminar on European History 1150-1550, Institute of Historical Research, University of London (October 2006)
- “Musical Knowledge and Meaning in Troubadour Song,” in the international conference “Poetic Knowledge and/in Troubadour Song,” Villa Spelman of the Johns Hopkins University, Florence (May 2006)

- “Time and Memory in Fanny Hensel’s *Das Jahr*,” Vianne Webb Lecture in Musicology, Christopher Newport University (March 2006)
- “Prayer and Liturgical Performance in Monastic Psalters of the Eleventh and Twelfth Centuries,” in the interdisciplinary conference “Devotion before Print,” University of Chicago Divinity School (April 2006)
- “Andrés Marcos Burriel and Liturgical Science as Cultural Nationalism in Eighteenth-Century Spain,” Distinguished Lecture Series, University of California at Santa Barbara, Music Department (January 2006)
- “Hearing, Singing, and Writing Monastic Memories,” University of Virginia Music Colloquium (October 2005) and McGill University Music Colloquium (March 2006)
- “Sounding Mary,” in the interdisciplinary conference “Mary: Mediterranean, European, Global,” New York University (April 2005)
- “Responsories and Recomposition: Two Rare Examples from the Eleventh Century,” University of Connecticut Colloquium in Music History and Music Theory (March 2005)
- “Prayer and Liturgical Performance in Monastic Psalters from Eleventh- and Twelfth-Century Italy,” in “Ceremony, Ritual, and Performance,” Thirty-First Annual New England Medieval Conference, Connecticut College (October 2004)
- “Music and Childhood, Present, Past, and Future,” Princeton University Music Department (September 2004)
- “Lost and Found: An Eleventh-Century Book of Saints’ Offices from San Millán de la Cogolla, and its Afterlife,” at the conference Historians of Medieval Iberia 2003, University of Liverpool (September 2003)
- “Marian Lament and Medieval Passion Traditions,” lecture at the Center for the Study of the Cultural Heritage of Medieval Rituals, Department of Church History, University of Copenhagen, Denmark (September 2003)
- “A Lost Mozarabic Liturgical Manuscript, Found,” Faculty Colloquium on Orality, Writing, and Culture at New York University (December 2002)
- “Liturgy and Power at the Imperial Abbey of Farfa,” Medieval Seminar, Humanities Center, Harvard University (April 2002), and at the conference “A Sense of Place,” Yale University (December 2001)
- “Medieval Women and ‘Woman’s Song,’” invited paper for special session, fall meeting of the American Musicological Society, Southeast Chapter (September 2001)
- “Latin Glosses on the Office Hymns and Monastic Education,” Columbia University Seminar in Medieval Studies (March 2001)
- “The Music of the Troubadours and Trouvères,” Faculty Colloquium on Orality, Writing, and

Culture at New York University (January 2001)

“Les coutumes clunisiennes,” in the interdisciplinary conference “Odilon de Mercoeur, l’Auvergne et Cluny,” Lavoûte-Chilhac, France (May 2000)

“Orality, Literacy, and Hymn Transmission Before 1100,” University of Cincinnati Colloquium Series, “Thinking about Music” (April 2000)

“Books of Hours: A Mirror of Medieval Culture,” annual Rolde Lecture, sponsored by the Friends of the Library, Brandeis University (March 2000)

“Liturgy, Spirituality, and Politics at the Imperial Abbey of Farfa in the Late Eleventh and Early Twelfth Centuries,” “Signs of Change: Transformations of Christian Traditions in the West; Representation and Interpretation in the Arts, 1000-2000,” Copenhagen, Denmark (October 1999)

“Influences clunisiennes dans les livres liturgiques de Farfa,” invited lecture presented in the interdisciplinary “Ateliers clunisiens,” Cluny, France (September 1999)

“Appunti sulla datazione degli inni liturgici del Corpus,” in the Second Euroconference of the Corpus of Latin Rhythmical Texts, 4th-9th Century, Ravello, Italy (September 1999)

“Work and Play in Sacred Music and its Social Context, ca. 1050-1250,” Ecclesiastical History Society Summer Meeting, Cambridge, UK (July 1999) [plenary address]

“Liturgy, Spirituality and Politics at the Abbey of Farfa in the Eleventh and Early Twelfth Centuries,” lecture at the American Academy in Rome (May 1999)

“Die Rolle der Kinder in der Liturgie nach den klösterlichen *Consuetudines* des Hochmittelalters,” lecture at the University of Zürich, Switzerland (July 1998)

“Assessing the Evidence for Women’s Performance of Medieval Lyric,” Oregon Humanities Center Works-in-Progress Series (April 1998)

“The Place of Children in the Liturgy According to Monastic Customaries,” in the Fifth Nordic Workshop on Liturgy and the Arts in the Middle Ages, Åland, Finland (August 1997)

“The Didactic Function and Context of Eleventh-Century Glossed Hymnaries,” in the “Hymnus” symposium, Universität Erlangen-Nürnberg, Germany (May 1995)

“Early Glossed Hymnaries and Their Role in Monastic Life,” Duke University Music Department Colloquium Series (September 1994)

“Educational Functions of Glossed Hymnaries,” Seminar on Medieval Literature and Culture, Center for Literary and Cultural Studies at Harvard University (March 1993)

“Eleventh-Century Continental Glossed Hymnaries,” presented to a meeting of the Medieval Manuscript Group, Cambridge, MA (February 1993)

REFEREED CONFERENCE PAPERS

- “The Politics of Print: The Ortiz Editions of the Mozarabic Liturgy and Their Reception in the Early Modern Period,” *Le Sens des Formes dans l’Europe de l’Ancien Régime*, Université de Paris Créteil and La Sorbonne Nouvelle (June 2019)
- “Liturgy and History in the Cluniac Collection Paris, BnF lat. 17716,” Meeting of the International Musicological Study Group “Cantus Planus,” Venice International University, island of San Servolo, Venice (July-August 2014)
- “Liturgy and History in Paris, BNF lat. 17716,” International Medieval Congress, University of Leeds (July 2014)
- “Liturgy, History, and the Arts at Cluny in the Eleventh and Twelfth Centuries,” International Congress on Medieval Studies, Western Michigan University, Kalamazoo (May 2014)
- “A Collaborative Edition and Translation of the Cluniac Customary of Bernard” (with Isabelle Cochelin), Medieval Academy of America, Yale University, New Haven (March 2010)
- “Fanny and Wilhelm Hensel’s *Das Jahr*,” Annual Meeting of the American Musicological Society, Quebec City (November 2007), in collaboration with Daniel Harkett
- “Situating the Cantigas de Santa Maria in the Eighteenth Century: The Palomares Copy of the Toledo Codex,” International Medieval Congress, University of Leeds (July 2007)
- “Emblems of Lament in the Medieval Planctus,” Forty-Second International Congress on Medieval Studies, Western Michigan University (May 2007)
- “The Study of Medieval Liturgical Manuscripts in Toledo Cathedral in the Eighteenth Century,” North American Academy of Liturgy, Toronto (January 2007)
- “Andrés Marcos Burriel and Liturgical Science as Cultural Nationalism in Eighteenth-Century Spain,” North American Academy of Liturgy and Greater New York Chapter of the American Musicological Society (January 2005); Annual Meeting of the American Musicological Society (Washington, DC, October 2005)
- “A New Source for the Conductus *Sursum corda elevate*,” International Medieval Congress, University of Leeds (July 2005)
- “New Hymns for Old Saints: The Politics of Liturgical Composition,” International Medieval Congress, University of Leeds (July 2004)
- “The Cluniac Customaries of Bernard and Ulrich as Liturgical Sources,” North American Academy of Liturgy Annual Meeting (January 2004)
- “A Lost Mozarabic Chant Manuscript from the Cathedral of Toledo, Rediscovered,” Annual Meeting of the American Musicological Society, Columbus (October-November 2002) and International Medieval Congress, University of Leeds (July 2003)
- “The Sociomusical Role of Child Oblates at the Abbey of Cluny in the Eleventh Century” (with Isabelle Cochelin), International Musicological Society, Leuven, Belgium (August 2002)

- “Étude comparative des textes d’Ulrich et de Bernard” (with Isabelle Cochelin), “Les coutumiers clunisiens,” colloquium at the Centre d’études médiévales, Auxerre, France (June 2002)
- “The Customary of Bernard” (with Isabelle Cochelin), International Medieval Congress, University of Leeds (July 2001)
- “Hildegard of Bingen’s Musical Construction of Community,” “Medieval/Early Modern Communities,” Conference of the Interdepartmental Committee on Medieval and Renaissance Studies, Columbia University (March 2001)
- “Commentary on the Liturgy in Latin Glosses on the Office Hymns,” International Medieval Congress, University of Leeds, UK (July 1999)
- “Recent Research on Latin Hymns,” Congress of the Fédération Internationale des Instituts d’Études Médiévales, Barcelona, Spain (June 1999)
- “Training for the Liturgy as a Form of Monastic Education,” Conference on Medieval Monastic Education and Formation, Downside Abbey, UK (June 1999)
- “Glosses on the Office Hymns in Eleventh-Century Liturgical Manuscripts,” Third International Medieval Latin Congress, University of Cambridge, UK (September 1998)
- “The Liturgical Role of Children in Monastic Customaries,” Medieval Academy of America and Medieval Association of the Pacific joint meeting (March 1998); Twenty-Fourth Conference on Medieval and Renaissance Music, University of York (July 1998)
- “The Transmission and Organization of Early Hymn Repertories,” Annual Meeting of the American Musicological Society, Phoenix (November 1997)
- “The Liturgical Role of Children in Monastic Customaries, 10th-12th Centuries,” Societas Liturgica, Turku, Finland (August 1997)
- “The Influence of Homiletic and Exegetical Literature on the Fleury Lament of Rachel,” Sixteenth Congress of the International Musicological Society (August 1997)
- “Notational Evidence for the Oral and Written Transmission of Hymns,” International Medieval Congress, University of Leeds (July 1997)
- “*Artes Lectoriae* as Witnesses to the Performance of Chant,” Thirty-First Annual Conference of the Medieval Association of the Pacific, University of Hawai’i at Manoa (March 1997)
- “Hymns, Heresy and Community in the Ninth Century,” Annual Meeting of the American Academy of Religion, New Orleans (November 1996)
- “Determining the Textual Traditions of Latin Hymn Glosses,” International Medieval Congress, University of Leeds (July 1996)
- “Hymns and Heresy in the Ninth Century,” Twenty-Third Conference on Medieval and Renaissance Music, University of Southampton (July 1996)

“The Use of Liturgical Hymns by Hincmar of Rheims and Gottschalk of Orbais in a Ninth-Century Trinitarian Controversy,” Thirty-First International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI (May 1996)

“Orpheus and Euridice in Ninth- and Tenth-Century Music Theory,” International Medieval Congress, University of Leeds (July 1995) and Southeastern Medieval Association Conference (October 1995)

Latin Hymn Glosses and the Early Stages of Monastic Education,” Thirtieth International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI (May 1995)

“Continental Glossed Hymnaries in the Eleventh Century,” Medieval and Renaissance Music Conference, “Church, Court, and People,” Glasgow (July 1994)

“Exegesis on the Massacre of Innocents and Rachel’s Lament,” International Medieval Congress, University of Leeds (July 1994)

“Latin Hymn Glosses as a Reflection of Monastic Education,” Annual meeting of the Medieval Academy of America (April 1994)

“Rewriting the Early Sequence,” Fifteenth Annual Medieval Forum, Plymouth State College, Plymouth, NH (April 1994)

“Eleventh-Century Continental Glossed Hymnaries and Their Audience,” Annual Meeting of the American Musicological Society, Montréal, Canada (November 1993)

“Glossed Hymnaries- A Neglected Pedagogical Source,” Twenty-Eighth International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI (May 1993)

“Latin Hymn Glosses: Function and Manuscript Context,” Fourteenth Annual Medieval Forum, Plymouth State College, Plymouth, NH (April 1993)

“The Glossed Moissac Hymnal at the Vatican and its Continental Context,” Nineteenth Saint Louis Conference on Manuscript Studies, Saint Louis University (October 1992)

“French Prayers on the Seven Last Words of Christ,” Twenty-Sixth International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI (May 1991)

“Typology and Exegesis in the Fleury *Interfectio Puerorum*,” Twenty-Fifth International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI (May 1990) and Seminar on Medieval Literature and Culture, Center for Literary and Cultural Studies at Harvard University (Spring 1990)

“Beinecke Library, Marston Ms. 213, the ‘St. Florian’ Missal,” Seventeenth Saint Louis Conference on Manuscript Studies, Saint Louis University (October 1990)

PARTICIPATION IN PANEL DISCUSSIONS (Invited)

Respondent, "Toward a Global Understanding: Medieval Prayer in Manuscript Contexts," 56th International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI (2021, held virtually)

Panelist, "La médiévisique française vue d'ailleurs," 50th anniversary study day of the Société des historiens médiévistes de l'enseignement public, Paris (November 2019)

Panelist, "Historians and the New Sound Studies," Annual Meeting of the American Historical Association, New York (January 2015)

Panelist, "Medieval History and Liturgy: Problems and Methods," Annual Meeting of the American Historical Association (New York, January 2015)

Respondent, "New Digital Projects for the Study and Dissemination of Medieval and Renaissance Music," Annual Meeting of the American Musicological Society, New Orleans (November 2012)

Discussant, Emotive Cognition and Sensuous Devotion in Catholicism, Connecticut College (October 2012)

Panelist in "Centers and Peripheries: Evaluating the Place of Musicology and Art History in Medieval Studies," Medieval Academy of America Annual Meeting (March 2012)

Faculty Panel on Methodology in "Figures of Comparison," Columbia University Comparative Literature and Society Graduate Student Conference (March 2007)

"Medieval Song," Medieval and Renaissance Music Conference, Cambridge, UK (July 2006)

Faculty Panel on Methodology in "'How sweet are your words to my taste!' Eating Food, Imbibing Drink and Devouring Texts in the Middle Ages," Columbia University Medieval Guild Graduate Student Conference (October 2005)

"Learning in the Medieval Era" roundtable at "Reading and Writing the Pedagogy of the Renaissance," Johns Hopkins University and Peabody Institute (June 2005)

Faculty Panel on Methodology at "Bodies in Space: Performance in the Middle Ages," Columbia University Medieval Guild Graduate Student Conference (April 2003)

"Problems in the Study of Medieval Music Transmission - A Round Table Discussion," Ninth International Medieval Congress, University of Leeds (July 2001)

"Preparing the Next Generation: Doctoral Education in Music," Annual Meeting of the College Music Society, Musical Intersections, Toronto (November 2000)

"Music Education in Monasteries during the Central Middle Ages," position paper in "Education Most Sovereign," Panel Discussion, Annual Meeting of the American Musicological Society, Kansas City (November 1999)

"What *Is* the Medieval Liturgy?" Thirty-Third International Congress on Medieval Studies,

Western Michigan University, Kalamazoo (May 1998)

“Women and the Arts,” session in “Teaching the Past in the Present,” Feminist Humanities Project, Center for the Study of Women in Society, University of Oregon (October 1997)

LECTURES AT THE CLOISTERS (Metropolitan Museum, New York)

2012 “Images of Music in Medieval Art” (gallery talk)

2006 “Sing a New Song: Representations of Music in Medieval Art” (gallery talk)

2002 “Ritual and Play in Medieval Music for the Christmas Season” (lecture)

2002, 2004 “Images of Sacred and Profane Music in Medieval Art” (gallery talk)

2002 “Images from the Liturgy of Holy Week and Easter” (gallery talk)

CONFERENCES ORGANIZED

“Lieux de soin” (organizing committee), symposium at the Abbey of Cluny, June 2022

“Looking Across the Atlantic: circulations d’idées entre la France et l’Amérique du Nord en art médiéval” (organizing committee), Institut national d’histoire de l’art, Paris (2019)

“Dominicans and the Liturgy in Medieval Paris,” Columbia Global Center Paris (April 2019)

“Liturgical Manuscripts in Person” – an ongoing series of conferences at Columbia (January 2018) and Provins, France (December 2018)

“Music Theory and Music Cognition: A Conference in Honor of Fred Lerdahl” (March 2018)

“Sounding Communities: Music and the Three Religions in Medieval Iberia,” a conference of the University Seminar on Medieval Studies, Columbia University (February 2014)

“Resounding Images: Medieval Intersections of Art, Music, and Sound,” a conference of the University Seminar on Medieval Studies, Columbia University (May 2013)

Annual Medieval Studies Colloquium of the Inter-University Doctoral Consortium (2010)

“Performing and Presenting the Word: Medieval Bibles in Context,” Interdepartmental Committee on Medieval and Renaissance Studies (Columbia University) in collaboration with MoBiA, the Museum of Biblical Art (April 2007)

“Performance in Multiple Dimensions,” Interdepartmental Committee on Medieval and Renaissance Studies, Columbia University (March 2005)

“Les coutumiers clunisiens,” Centre d’Études médiévales, Auxerre, co-organized with Isabelle Cochelin at the invitation of the Centre (June 2002)

“Verbal, Visual, Musical, Magical: Cultures of the Book, 1100-1600,” Interdepartmental Committee on Medieval and Renaissance Studies, Columbia University (March 2002)

CONFERENCE SESSIONS ORGANIZED

- “Medieval Musical Iconography in the Digital Age: Sorbonne-Columbia FAB-Musiconis,” International Congress on Medieval Studies, Kalamazoo, Michigan (May 2019)
- “Medieval History and Liturgy: Problems and Methods,” Annual Meeting of the American Historical Association (New York, January 2015)
- “The Education of Boy Singers in Ecclesiastical Institutions, I-II,” International Medieval Congress, University of Leeds (July 2005)
- “The Geography of Saints’ Liturgies”; “New Perspectives on Liturgical Poetry,” International Medieval Congress, University of Leeds (July 2004)
- “New Discoveries in Spanish and Latin American Liturgical Sources,” Annual Meeting of the American Musicological Society, Columbus, Ohio (October-November 2002), and International Medieval Congress, University of Leeds (July 2003)
- “Notation and Performance Practice in Late Medieval Music”; “Church Building and Reform in Rome in the Ninth and Twelfth Centuries,” International Medieval Congress, University of Leeds (July 2002)
- “Liturgy and Ritual in Two Imperial Cities: Aachen and Rome,” Annual Meeting of the Medieval Academy of America, New York City (April 2002)
- “Hildegard of Bingen in Context”; “Liturgy in Space, Time, and Text”; “Monastic Customaries, I-III”; International Medieval Congress, University of Leeds (July 2001)
- “Music Theory, East and West”; “Chant Notation and Analysis, East and West”; “Liturgy and the Arts in Florence, Rome, and Milan”; “Civic and Ecclesiastical Ritual”; “Commentary on the Liturgy in Christian and Jewish Traditions,” International Medieval Congress, University of Leeds (July 1999)
- “Liturgy and Architecture” (co-organized with Dorothy Verkerk), Thirty-Fourth International Congress on Medieval Studies, Western Michigan University, Kalamazoo (May 1999)
- “Music Theory in the Early Middle Ages”; “Regional Traditions of Chant and Liturgy”; Analysis, Sources, and Theory of Music in the Fourteenth Century”; “The Analysis and Transmission of Chant”; “Music Theory and Intellectual History”; “Music and Ritual”; “The Music of the *Cantigas de Santa Maria*,” International Medieval Congress, University of Leeds (July 1998)
- “Liturgy and Architecture,” Thirty-Third International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI (May 1998)
- “Monastic Childhood, ca. 1000-ca. 1200,” Annual Meeting of the Medieval Academy of America, joint meeting with the Medieval Association of the Pacific, Stanford University (March 1998)
- “Liturgy and Spirituality” (co-organized with Michael Driscoll) and “Liturgy and Architecture,” Thirty-Second International Congress on Medieval Studies, Western Michigan University,

Kalamazoo, MI (May 1997)

“Approaches to the Study of Latin and Anglo-Saxon Glosses,” International Medieval Congress, University of Leeds (July 1996)

“The Reception of Late-Antique Music Theory in the Ninth and Tenth Centuries,” International Medieval Congress, University of Leeds (July 1995)

“Vernacular Prayer,” Twenty-Sixth International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI (May 1991)

OTHER ACTIVITIES

2021-22 Organization of three workshops on inclusivity, equity, and diversity in the editing and publishing of peer-reviewed journals (supported by the DEI Committee of the Arts and Sciences)

2018- Coordination of the partnership between Columbia University and the Ville de Provins for research in the special collections, including facilitation of researchers’ visits, and the organization of an annual seminar on medieval liturgical manuscripts and archives, as well as research presentations and a concert during the European Cultural Heritage days.

Colloquium seminar course on Song Cycles for the Friends of the Heyman Center for the Humanities (spring 2018)

“The Singer and the Scholar,” commentary on program of song illustrating the exhibition of medieval music manuscripts at Les Enluminures gallery (February 2014)

Music in Images at the Cloisters for the Columbia University Arts Initiative (2012-2014)

Tour of “Crossing Borders” exhibition at the Jewish Museum (November 2012)

Workshops on medieval Bible manuscripts in Columbia collections (2012)

Exhibition of medieval Bible manuscripts at the Rare Book and Manuscript Library

SERVICE TO THE PROFESSION (Musicology, Medieval Studies, Liturgy, Art History)

2017-2024 Coeditor, with Diane J. Reilly, of *Gesta* (University of Chicago Press)

2023-26 Member of International Advisory Board, Global and Local Scholarship on Annotated Manuscripts (GLOSSAM), Irish Research Council at University of Galway

2023- Collaborator, Digital Analysis of Chant Transmission (DACT) Project

2021-23 Co-Chair, University Seminar on Religion and Writing (Columbia University)

2020- Co-chair, American Musicological Society Study Group on Childhood and Youth

2020- Member of the International PhD Commission of the Department of Art and Musicology of the Universitat Autònoma de Barcelona

2019- Member of Advisory Board, Schola Cantorum Basiliensis (Basel, Switzerland)

2016- Board of Advisers, Axion Estin Foundation

2016-21 Member of Editorial Board, *Journal of Musicology*

2016-19 Chair, Development Committee, American Musicological Society

2013-15 Member at Large, Board of Directors, American Musicological Society
 2013-16 Member of Finance Committee, International Center of Medieval Art
 2011-14 Councilor, Medieval Academy of America
 Committee on Committees; Executive Committee; Memoir Committees for Michel Huglo,
 Andrew Hughes (chaired and wrote the text), and Kenneth Levy
 2012-14 Member of Advisory Board, *Journal of Medieval Iberian Studies*
 2010-14 Member of Editorial Board, *Journal of the American Musicological Society*
 2011-14 Book Review Editor, *Speculum*
 2010-14 Member of Advisory Board, *Studies in Iconography*
 2010- Member of Advisory Board, Forum for Medieval and Renaissance Studies in Ireland
 2009-11 Einstein Award Committee, American Musicological Society (Chair in 2011)
 2012 External referee for the European Research Council
 2012 Member of expert panel (external reader) for Research Foundation Flanders (FWO)
 2009, 2016 Panelist for the National Endowment for the Humanities (summer stipend)
 2008- Reviewer of applications for the Institute for Advanced Study (Princeton)
 2008-12 Convener of Issues in Medieval Liturgy, North American Academy of Liturgy
 2005-8 John Nicholas Brown Prize Committee, Medieval Academy of America (Chair 2008)
 2005-6, 2012
 Medieval Studies Jury, American Academy in Rome (Chair 2006, 2012)
 2006-9 Member of the Society of Fellows Council, American Academy in Rome
 2007-2011 Member of Editorial Board, *Traditio*
 2001- General editor (with Isabelle Cochelin) *Disciplina Monastica: Studies on Medieval
 Monastic Life/Etudes sur la vie monastique au moyen âge* (Brepols)
 2005-8 Associate, International Center of Medieval Art; member of Development Committee
 2003-5 Advisor, International Center of Medieval Art; member of Program Committee
 2003 Program Committee, Annual Meeting, American Musicological Society
 2002-10 Member of Editorial Committee, *Plainsong and Medieval Music*
 2006-8 Co-organizer of “New Evidence” at Columbia and Bard Graduate Center
 2004-9 Founder and consultant: “Hearing the Sacred” concert series at Museum of Biblical Art
 2001-3 Treasurer, Greater New York Chapter, American Musicological Society
 2001-3 Member of AMS Council Committee on Corresponding and Honorary Members
 2000-3 Member of the Council of the American Musicological Society
 2002-3 Member of Advisory Board, New Directions in the Study of Art and Religion
 2001- 8 Convener of New York Medieval Liturgy Group (public lecture series)
 2005, 2012 Evaluator for the Social Science and Humanities Research Council of Canada
 2006 Reader of a book manuscript for University of Toronto Press
 2005- Reader of manuscripts for Norton, Oxford University Press, Cornell University Press
 2002- Reader for *Traditio*, *Speculum*, *Journal of the American Musicological Society*, *Music &
 Letters*, *Journal of Musicology*, *Journal of Medieval Iberian Studies*, *Diplomatica*
 2002, 2003 Evaluator of fellowship applications, National Humanities Center
 1999-2005 Editorial board, *The Medieval Review*
 1997-2005 Programme Committee, International Medieval Congress, University of Leeds
 SERVICE TO COLUMBIA UNIVERSITY (OUTSIDE DEPARTMENT OF MUSIC)

2021-2022 Academic Review Committee (Arts and Sciences)
 2018- Coordinator for Columbia of the Columbia-Provins collaborative program
 2018-19 Resident Faculty Director, Institute for Ideas and Imagination, Paris
 2018-19 Member of Selection Committee, Institute for Ideas and Imagination
 2016-19 Member of Faculty Advisory Committee, Columbia Global Centers | Paris

2016-17 Representative of Humanities Chairs to Policy and Planning Committee
 2015-16 Member of Performance Review Committee (Arts and Sciences)
 2015-16 Director, MA Program in Medieval and Renaissance Studies
 2014-16 Member of Search Committee, Director of Facilities (Arts and Sciences)
 2007-17 Chair, University Seminar on Medieval Studies
 2012- Advisory Board, The University Seminars
 2012- Executive Committee, Medieval and Renaissance Studies
 2013- Advisory Board, University Writing Program
 2010-2014 University Advisory Committee on Student Learning Outcomes Assessment
 2012-14 Organizer of Workshops for MA Program in Medieval and Renaissance Studies
 2010-2013 Executive Committee, Graduate School of Arts and Sciences
 2010-2011, 2012-13 Member of Governing Board, Society of Fellows in the Humanities
 2010, 2014 Committee Member, Whiting Dissertation Fellowships
 2009-10 Representative to the Medieval Studies Interuniversity Doctoral Consortium
 2006-2007 Member of Search Committee, Medieval History, Department of History
 2004-2006 Governing Board and Selection Committee, Society of Fellows in the Humanities
 2001-7, 2009-11 Co-Chair, Interdepartmental Committee on Medieval and Renaissance Studies
 2002- Member of Interdepartmental Committee on French and Francophone Studies
 2000- Member of Interdepartmental Committee on Medieval and Renaissance Studies
 2001, 2002, 2011, 2013 Presentations for Alumni, Family Weekends, Recruitment

SERVICE TO DEPARTMENT OF MUSIC, COLUMBIA UNIVERSITY

2021-22 Area Chair, Historical Musicology
 2016-20 Organizer of Columbia Sounds concert series at Columbia Global Centers | Paris
 2014 (fall)-spring 2018 Department Chair (except for a sabbatical in fall 2017)
 2014 Chair, Search Committee for the Director of the Music Performance Program
 2013-14 Chair, Mellon Postdoctoral Fellowship Search Committee
 2010-2011, 2012-13 Mellon Postdoctoral Fellowship Search Committee
 2012-14 Chair, Historical Musicology Area, Department of Music
 2012-14 Colloquium Coordinator, Department of Music
 2013 Reappointment review committees for Jeffrey Milarsky and Deborah Bradley-Kramer
 2009 (fall)-2013 (spring) Chair of Music Humanities; acting chair in 2006
 2009- Co-organizer (with Deborah Bradley-Kramer), Early Music Columbia (concert series)
 2009 Third-year review committee, Lila Ellen Gray (Ethnomusicology)
 2006, 2007 Professional development workshop series
 2001-3, 2004-7 Music and Arts Library Advisory Committee (Chair: 2003, 2004, 2007)
 2004-5 Organized Historical Musicology colloquia, in collaboration with Karen Henson
 2004-2005 Coordinator of graduate language examinations
 2002-7, 2012-13 Faculty Advisor to Collegium Musicum
 2001-3 Secretary to Faculty Council
 2001-2002, 2004-2005 Member of Search Committees in Historical Musicology

ADVISING AT COLUMBIA UNIVERSITY

2020- Dissertation Sponsor, Anya Wilkening (Music)
 2021- Second Reader, Demetrius Shahmehri (Music)
 2021- Second Reader, Jonathan Ligrani (Music)

2021 External examiner, Emogene Cataldo (Art History and Archaeology)
 2017-21 Second reader of dissertation, Qingfan Jiang (Music)
 2015-20 Dissertation Sponsor, John Glasenapp (Music)
 2014-18 Dissertation Sponsor, Anne Levitsky (Music)
 2019 Dissertation proposal defense committee, Jonathan Ligrani (Music)
 2017 External examiner, Ana Mendez Oliver (Latin American and Iberian Cultures)
 2017 Dissertation proposal defense committees, Qingfan Jiang and Russell O'Rourke Music)
 2016 Ed.D. Doctoral committee, William Crow (Teachers College)
 2014 Advisor, Isabella Livorni, senior thesis in Music (Barnard College)
 2013-16 Second Reader of dissertation, Nicholas Chong (Music)
 2014 External examiner, Elizabeth Bonnette Elliott Lockhart (English and Comparative Literature): "Remembering Things: Transformative Objects in Texts About Conflict, 1160-1390")
 2012-13 Lauren Naylor, advisor of MA thesis (Medieval and Renaissance Studies)
 2009-13 Second reader, Sean Hallowell (Music): "The Déploration")
 2009-13 Reader, Jane Huber, Ph.D. program in Religion, Union Theological Seminary: "Unfolding Song: The Matins Celebration for the Marian Feast of the Assumption, Early Origins to Medieval Example"
 2005-12 Dissertation committee, Meredith Fluke (Art History and Archeology): "Building across the sacred landscape: the Romanesque churches of Verona in their urban context"
 2009 External examiner, Liam Moore, History ("Religious Language and the Construction of Royal Power: León, 1037-1126")
 2009 External examiner, Steve Schoenig, History ("The papacy and the use and understanding of the pallium from the Carolingians to the early twelfth century")
 2007-2011 Dissertation committee member, chair of defense, Tyler Bickford (Music, Ethnomusicology)
 2009 Dissertation defense committee, Maja Cerar (Music)
 2007-8 External examiner, Christine Sciacca (Art History and Archeology): "The Gradual and Sacramentary of Hainricus Sacrista (Morgan Library, M. 711): Liturgy, Devotion and Patronage at Weingarten Abbey"
 2007 External examiner, Karen McLain (Italian)
 2006 Examiner, Minor Field (medieval woman's song), Sharon Fulton (English)
 2005 Chair, dissertation defense committee, Annalisa Swig Poirel (Music)
 "New music in old clothes: Tintoris, Glarean, and the creation of a Renaissance in music"
 2006 Dissertation Proposal Defense Committee, Liam Moore (History)
 2005 Dissertation Proposal Defense Committee, Karen Hiles (Historical Musicology)
 2005 Dissertation Proposal Defense Committee, John Smalley (Historical Musicology)
 2005 Dissertation Proposal Defense Committee, Steve Schoenig (History)
 2002 Second Reader, Eric Rice (Music) "Music and Ritual in the Collegiate Church of Saint Mary in Aachen, 1300-1600"
 2002 Examiner, Major Field (medieval drama), Laura Weber (English)
 2002 External Examiner, Julie Crosby (English)
 2002 External Examiner, Elizabeth Weinstock (English)
 2002-3 Co-supervisor of M.Div. thesis, Jane Huber (Union Theological Seminary)
 2002 Advisor of Senior Honors Thesis for the Music Major, Maureen Gupta (General Studies)
 2002 Directed study on Music and Gender with Emily Fraser (Barnard College)
 2001 Chair, Dissertation Proposal Defense, Maja Cerar (Music)

ADVISING OUTSIDE OF COLUMBIA UNIVERSITY

- 2021 Member of dissertation defense jury, François Miran (Ecole Pratique des Hautes Études, Paris): “L’art du livre syriaque : liturgie, image et poésie XIe-XIIIe siècle”
- 2021 Evaluation of doctoral thesis, Avia Shemesh (Art History, Hebrew University of Jerusalem): “Between the Civic and the Sacred at Santiago de Compostela”
- 2020- Dissertation committee, Paolo Scartoni (Italian, Rutgers): Dante and music
- 2020- Comité de suivi du doctorat, Valérie LePage (Musicology, Sorbonne University)
- 2017-21 Outside Reader of dissertation, María Graciela Sanchez Reyes (French, NYU)
- 2014-18 Second reader of dissertation, Dongmyung Ahn (Musicology, CUNY): “The Exegetical Function of the Conductus in MS Egerton 2615”
- 2016-17 Sponsor, Humberto Gonzalez, Visiting Doctoral Student (Italian, NYU)
- 2015-16 Mentor, Pieter Byttemier, Visiting Doctoral Student (History, Ghent University)
- 2014-16 Co-advisor of dissertation, Bibiana Gattozzi (Musicology, Princeton): “The Hymns of Medieval Southern Italy: Music, Politics, and the Transformation of Local Liturgical Song.”
- 2014 Outside reader of MA Thesis, Miranda Clemens (History, Trent University, Canada)
- 2011-14 Co-supervisor, Marie Caruso (interdisciplinary PhD program, Teachers College)
- 2011-13 Doctoral committee of Lauren Mancina, Yale University (History): “Affective Devotion and Emotional Reform at the Eleventh-Century Monastery of John of Fécamp”
- 2011-13 Doctoral committee of Alan Gampel, NYU Institute for the Study of the Ancient World
- 2008 Dissertation Defense Committee for Susannah Crowder (History, CUNY Graduate Center): “Performance Culture in Medieval Metz”
- 2006-11 Dissertation Committee for John Jacob Diehl (History, NYU): “‘To write to such great heights’: Textuality and the experience of devotion in eleventh- and twelfth-century monasticism”
- 2006 Outside examiner (including 90-minute public lecture) for dissertation by Erika Kihlman, Department of Classical Languages and Literatures, Stockholm University
“Expositiones sequentiarum: Medieval Sequence Commentaries”
- 2002-5 Co-supervisor of PhD dissertation by Anne Heath (Art History, Brown University)
“Architecture, Ritual, and Identity in the Cathedral Saint-Etienne and the Abbey of Saint-Germain in Auxerre, France”

INVITED GUEST LECTURES IN COURSES AT COLUMBIA AND ELSEWHERE

- 2020 Guest sessions in seminar on troubadour song (Sarah Kay, New York University)
- 2020 Guest seminar on Medieval Art and Liturgy (Tom Nickson, Courtauld Institute of Art)
- 2019 Visiting Professor for a week in the Department of Music at Minzu University, Beijing
- 2016 Presentation on liturgy in the graduate seminar “The Art of the Psalms,” Kathryn Smith and Andrew Romig (New York University)
- 2016 Guest lecture in the seminar on secular song of Isabelle Ragnard at the Sorbonne. 2014 Troubadour song, seminar at Stanford University on troubadours (Marisa Galvez)
- 2012 Medieval chant notation, graduate course in manuscript studies (Saint Louis University)
- 2011 The Bible in the medieval liturgy, doctoral seminar (Università di Roma – La Sapienza)
- 2011 Medieval monasticism, guest seminar for volunteer tour guides at the Cloisters
- 2011 Medieval liturgy, guest seminar for graduate seminar on medieval popular religion

(Neslihan Senocak, History, Columbia University)

2010 Medieval liturgical manuscripts, guest lecture in Rare Books and Manuscripts for an undergraduate lecture course on mysticism (Patricia Dailey, English and Comparative Literature, Columbia University)

2009 Purcell's "Dido and Aeneas," for course on English literature (Pace University)

2006 Music and Performance, for seminar on troubadours (Sarah Kay, Princeton University)

2002 Secular music in medieval art, for summer interns at The Cloisters

2002 The Bible in the liturgy, for course on the medieval Bible (University of Toronto)

2002 Liturgy and architecture, for graduate seminar on Romanesque art (Stephen Murray, Art History, Columbia University)

2001 Introduction to medieval liturgy, for summer interns at The Cloisters

2001, 2003, 2009 Medieval liturgy, for undergraduate course on the history of Christianity (Robert Somerville, Department of Religion, Columbia University)

2001 Liturgy in the Gothic cathedral, for undergraduate course on medieval architecture (Stephen Murray, Art History, Columbia University)

2001 Troubadour song, for graduate seminar on Old Provençal (Joan Ferrante, English and Comparative Literature, Columbia University)

2001, 2003 Medieval liturgy, for graduate proseminar in Medieval Studies (Bill Clark, CUNY)

2001, 2002, 2006 Medieval liturgy, for graduate seminars on medieval monasticism (Isabelle Cochelin, University of Toronto)

1998 Guest lecturer (in Italian) on medieval music bibliography at the Società per lo Studio del Medio Evo Latino, Florence, for contributors to *Medioevo Latino*

MEMBERSHIP IN PROFESSIONAL SOCIETIES

The Mediterranean Seminar
 American Academy of Research Historians of Medieval Spain
 American Musicological Society
 Henry Bradshaw Society
 International Center of Medieval Art
 Medieval Academy of America
 North American Academy of Liturgy (by election)
 Plainsong and Mediaeval Music Society
 Society for the History of Childhood and Youth
 Società Internazionale per lo Studio del Medio Evo Latino (by election)

LANGUAGES

Advanced reading in Latin, Old and Middle French, Old Occitan, Italian, Spanish and German
 Near-native fluency in speaking, reading, and writing modern French and Italian
 Basic speaking and writing in Spanish and German
 Advanced speaking and reading in Danish

PERFORMANCE EXPERIENCE AND MUSICAL EDUCATION

2000-2010 Medieval Sarum Rite Compline service, St Paul's Chapel, Columbia University
 1988-1989 Conservatoire National de la Région, Lyon, France (Médaille d'or, chamber music)
 1985-1991 Yale University, participation in chamber music and Collegium Musicum

1984 Bowdoin College (summer chamber music festival; piano with Peter Basquin)
1983 Alfred University (summer chamber music festival; piano with Lucy Blachman)
1983-1984 Concerto performances with Horace Mann School Orchestra
1984 Finalist, Bronx Arts Ensemble Young Artists Competition
1980-1995 Piano studies with Lisa Grad (New York City)