

DANIEL J. DICENSO

School: Music Department, College of the Holy Cross, Worcester, MA 01610 • (508) 793-2390 • ddicenso@holycross.edu

- POSITIONS HELD**
- Assistant Professor**, Dept. of Music, College of the Holy Cross, Worcester, MA. 2011-present
 - Coordinator of Medieval & Renaissance Studies**, College of the Holy Cross, Worcester, MA. 2010-2011.
 - Visiting Instructor**, Dept. of Music, College of the Holy Cross, Worcester, MA. 2008–2011
 - Supervisor** (college tutor), Faculty of Music, University of Cambridge, Cambridge, UK. 2006–2008
 - Latin Teacher**, Lenape Regional High School District, Shamong, New Jersey. 2001–2005
 - Teaching Fellow**, Department of Music, University of Pennsylvania, Philadelphia, PA. 1999–2000
- EDUCATION**
- Ph.D. Musicology**. University of Cambridge, Gates Cambridge Scholar (submitted 1/31/2011; degree issued 7/23/2012). Dissertation: *Sacramentary-Antiphoners as Sources of Gregorian Chant in the Eighth and Ninth Centuries*. Supervisor: Prof. Susan Rankin
 - Ph.D. Education**. University of Pennsylvania (2005). Concentration: Teaching, Learning, and Curriculum
 - M.A. Classical Studies**. Villanova University (2005). Concentration: Latin Language and Literature, Paleography, Codicology, and Roman history. Advisor: Prof. John M. Hunt
 - M.A. Music**. University of Pennsylvania (2001). Thesis: *The “Pius” and the “Pure”: Chant and the Solesmes Restoration*. Advisors: Prof. Emma Dillon and Prof. Emeritus Thomas H. Connolly
 - M.S. Education**. University of Pennsylvania (2001). Concentration: Foreign Language Pedagogy (Latin)
 - B.A. Music**. College of the Holy Cross (1998). Interdisciplinary Concentration: Medieval and Renaissance Studies. Major Advisor: Prof. Jessica Waldoff and Concentration Advisor: Prof. Virginia Raguin
- GRANTS/AWARDS**
- Robert L. Ardizzone ('63) Junior Faculty Research Award**, (\$3,000) Holy Cross. Spring, 2012
 - Gates Cambridge Scholarship**, University of Cambridge. 2005–2008
 - Gates Cambridge Trust, Archival Research Award**, University of Cambridge. 2008
 - Cambridge 800th Anniversary Fund**, (£5,000) \$10,000 grant for Magdalene Society of Medievalists. 2008
 - Gates Cambridge Trust Conference Award**, University of Cambridge. 2007
 - Charles Squire Research Grant**, Faculty of Music, University of Cambridge. 2007
 - Graduate Tutor Travel & Conference Award**, Magdalene College, University of Cambridge. 2006–8
 - Gates Cambridge Trust, Travel and Conference Award**, University of Cambridge. 2006–8
 - Villanova University Tuition Fellowship**, Villanova University. 2004–2005
 - Classical Studies Endowed Scholarship**, Villanova University. 2001–2004
 - Teaching Fellowship**, University of Pennsylvania, Department of Music. 1999–2000
 - University Fellowship**, University of Pennsylvania, Department of Music. 1998–1999
- PUBLICATIONS**
- Hildegard on Trial: A Note Regarding the Narrow Reception of a Medieval Abbess-Composer in Marginalia: The Journal of the Medieval Reading Group at the University of Cambridge** 5 (July 2007).
 - Shirley Temple** in *Women and Music in America since 1900: An Encyclopedia*, Ed. K. Burns (Greenwood Press, 2002), pp. 53–54.
 - June Allyson** in *Women and Music in America since 1900: An Encyclopedia* (Greenwood Press, 2002), pp. 5–6.
- WORK IN PROGRESS**
- Carolingian Mass Chant Books**, book/edition project proposed for 2013-2014 academic leave; Henry Bradshaw Society (Boydell & Brewer Press) has agreed to publish this volume.
 - The Mis-Dating of a 9th-Century, Italian Source of Gregorian Chant for the Mass**. Article in preparation for the journal *Plainsong & Early Music*

How Many Scribes Does It Take to Make a Mass-Chant Book?: The Case of Brussels B.R. 10127-44. Article in preparation for the journal *Scriptorium*

“Sacramentary-Antiphoners” as a Book Type in the Early Middle Ages. Article in preparation for the journal *Speculum*

The Oldest Source of Ambrosian Chant? Article in preparation for the journal *Plainsong & Medieval Music*

An Overlooked Source of Gregorian Chant from Italy: Monza f.-1/101, unpublished typescript

The *Admonitio generalis* of Charlemagne: Re-evaluating the Textual Evidence for “Chant Transmission,” unpublished typescript

A Rhaetian Fragment of a Carolingian Sacramentary, collaboration with David Ganz, proposed

Pop, Hip Hop and the Politics of Expression: Popular Music in the “Post-Racial” Era, unpublished typescript.

**SELECTED
CONFERENCE
PAPERS**

Sacramentary-Antiphoners as Sources of Chant and Liturgy in the Carolingian Era: Can We Speak of a “Liturgical Reform?” Paper accepted for the 2013 International Congress of Medieval Studies, Western Michigan University, Kalamazoo, MI, 9-12 May 2013. Sponsored by Episcopus: Society for the Study of Bishops and Secular Clergy in the Middle Ages.

More Roman than “Gregorian,” More Frankish than “Old Roman:” What a Newly Rediscovered Italian Source Reveals about the Roman and Frankish Character of Chant Transmission in the Mid-Ninth Century (revised and expanded 40-minute version). Paper to be delivered at the New England Chapter Meeting of the American Musicological Society, College of the Holy Cross, Worcester, Massachusetts, Sept. 29, 2012.

More Roman than “Gregorian,” More Frankish than “Old Roman:” What a Newly Rediscovered Italian Source Reveals about the Roman and Frankish Character of Chant Transmission in the Mid-Ninth Century (short 20-minute version). Paper delivered at the 2012 meeting of the International Musicology Society, Rome, Italy to be held at the Pontifical Institute of Sacred Music, 8 July 2012. Sponsored by Cantus Planus.

Teaching Chant as “Popular Music.” Panelists at the International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, May 10, 2012. *Session:* Pedagogy Roundtable. *Chair:* William Mahrt. Sponsored by Musicology at Kalamazoo. Based on course taught at Holy Cross, 2011.

How Many Scribes Does It Take To Make a Mass Antiphoner: The Case of Brussels Bibliothèque Royale, ms. 10127-44. Paper given at the International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, May 12–15, 2011. *Session:* Source Studies. *Chair:* Kevin M. Noll.

How One Source Could Change our Understanding of “Chant Transmission”: Monza, Biblioteca Capitolare f. 1/101. Paper accepted for the American Musicological Society Annual Meeting, Indianapolis, IN, November 6, 2010. *Session:* Liturgical Music. *Chair:* James Borders.

Chant for Non-Roman Saints’ Feasts: Manuscript Evidence that the Carolingians did not Succeed in Romanizing the Liturgy of Francia. International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, May 14, 2010. *Session:* Medievalisms and Music: Yesterday and Today. *Chair:* Cathy Ann Elias.

An Overlooked Italian Source of Gregorian Chant From ca. 850. International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, May 10, 2009. *Session:* Medieval Music Manuscripts. *Chair:* Joseph Dyer.

Chant Transmission and the Carolingian Liturgical Reforms: How Musicologists Got it Wrong! Medieval Academy of America Annual Meeting, Vancouver, Canada, April 4, 2008. *Session:* Music and Poetry. *Chair:* Chantal Phan.

The Carolingian Liturgical Reforms: How Sacramentaries may Change our Understanding of Chant Transmission. American Musicological Society Annual Meeting, Quebec, Canada, November 1, 2007. *Session:* Transmission of Chant Repertories. *Chair:* Marica Tacconi.

Conceptions of “Liturgical Reform” in the Carolingian Era: How Does the Chant Fit In? International Medieval Congress, Institute for Medieval Studies, University of Leeds, UK, July 12, 2007. *Session:* Texts and Identities, X: Practical Issues in the Carolingian Liturgical Reform. *Chair:* Rosamond McKittrick.

Rome, *Romanitas*, and the “Romanization” of the Frankish Liturgy: The Trouble with all Things “Roman” in the Carolingian World. International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, May 10, 2007. *Session:* Roman Chant Outside Rome: South Italy and the Carolingians. *Chair:* Joseph Dyer.

Memorable Syntax: Using Gregorian Chant to Teach Latin Grammar. International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, May 13, 2007. *Roundtable Session:* Teaching Music in the Humanities. *Chair:* Alice V. Clark.

Activities-Centered vs. Objectives-Centered Approaches to the Music History Survey: Making Deliberate Decisions about Classroom Activities and Assessment. American Musicological Society, Annual Meeting, Los Angeles, CA, November 5, 2006. *Session:* Pedagogy Study Group Poster Session.

Across the Pond: Transatlantic Perspectives on Graduate Study and the Job Market. Moderator and panelist. International Medieval Congress, Institute for Medieval Studies, University of Leeds, July 12, 2006.

Unity and Diversity in the Transmission of Chant. International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, May 6, 2006. *Session:* Unity and Diversity in Musical Thought.

Engaging “More than Musicology” in the Study of Plainchant. International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, May 6, 2005. *Session:* Chant: North, South, East, West. *Chair:* Jim Borders.

SESSION CHAIR

Chair of Session: *Per Singulos Dies:* The Liturgy of Holy Week in Medieval Rome at the International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI. 9-12 May 2013.

Chair of Session: Source Studies at the International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, May 10, 2012. Sponsored by Musicology at Kalamazoo.

Chair of Session: Late Medieval and Early Renaissance Topics at the Winter Chapter Meeting of the American Musicological Society, Massachusetts Institute of Technology, Cambridge, MA, Feb. 4, 2012.

Chair of Session: Chant and Liturgy at the International Congress on Medieval Studies, Western Michigan University, Kalamazoo, MI, May 12-15, 2011. Sponsored by Musicology at Kalamazoo.

INVITED LECTURES

Gregorian Chant and the Authority of Rome: The Story of An Overlooked Italian Source ca 850. Columbia University and Catab in NYC (Cambridge U. alumni association), Dec. 18, 2012.

Questioning the Italian Origins of Gregorian Chant. Guest lecture, New York University and American-Italian Roundtable Organization, sponsored by the Italian Consulate, New York, December 6, 2012. Invited speaker on series.

When Music was First Written Down: On the Origins of Gregorian Chant in the Early Middle Ages. Villanova University, Department of Anthropology, Villanova, PA, March 15, 2010. Invited speaker on Anthropology series: “Looking into Culture.”

Charlemagne, Chant and Empire. College of the Holy Cross, Worcester, MA, Department of Music, September 11, 2007. Invited guest lecturer for course: *History of Western Music I*.

Pedagogy and Curriculum: Connecting Ends and Means when Supervising Undergraduate Music Students. University of Cambridge, Cambridge, UK, Faculty of Music, March 1, 2007. Invited speaker, Graduate Research Forum.

Medieval Plainsong and its Peripheries: Contextualizing ‘Gregorian’ Chant. Trinity Hall, University of Cambridge, Cambridge, UK, February 7, 2007. Invited speaker, McMenemy Endowed Seminar.

Charlemagne and the Transmission of “Gregorian” Chant. College of the Holy Cross, Worcester, MA, Department of Music, September 14, 2006. Invited guest lecturer for course: *History of Western Music I*.

The Musicological Canon. College of the Holy Cross, Worcester, MA, Department of Music, September 14, 2006. Invited seminar leader for course: *Introduction to Musicology*.

Sensualizing and Desensualizing the Music of Hildegard von Bingen. University of Cambridge, Marginalia: The Medieval Reading Group of the University of Cambridge, Cambridge, UK, Faculty of English, May 24, 2006. Invited speaker.

The *New* Medievalism and You: Philology, Musicology, and the Study of Early Music. University of Cambridge, Cambridge, MA, Faculty of Music, Graduate Research Forum, 9 March 2006.

EVENTS ORGANIZED

Co-Organizer: Dante and Popular Culture: A Lecture by Prof. Arielle Saiber (Bowdoin), organized with Giovanni Spani (Italian). A Colloquium of the Holy Cross Medieval and Renaissance Studies Program. 3 May 2012.

Organizer: Seminar and performance by Shrewsbury rapper Paul Markham (sponsored by Montserrat). Paul, a white rapper, directed a seminar on Bakari Kitwana's book, *Why White Kids Love Hip Hop...the New Reality of Race in America* and S. Craig Watkin's controversial essay "Fear of a White Planet" from his recent collection of essays, *Hip Hop Matters*. Live hip-hop performance was held in the Wheeler common room. 20 April 2012

Organizer: Of Love and War: Symposium, Sword Demonstration, and Medieval Music Concert. The event will offer short lectures from Holy Cross faculty members, short lectures, hands-on sword and armor demonstrations from fellows and staff of the Higgins Armory Museum, and a concert by the critically acclaimed *Asteria*. 20 October 2011.

Organizer: Hip Hop Wars: A Workshop and Town Hall Meeting with Tricia Rose. A function of the Montserrat program, College of the Holy Cross, February 7, 2011. Arranged for Tricia Rose, professor and chair of Africana Studies at Brown University and author of *Hip Hop Wars* and *Black Noise* to come to Holy Cross to host a faculty workshop, to facilitate a student seminar and to conduct a campus-wide town hall meeting on the place and meaning of the hip hop movement in the present day.

Organizer: Is Hip Hop Dead?: A Symposium for Worcester Area High School Students. A function of the Community Based Learning Program (CBL) at the College of the Holy Cross. Symposium facilitated by students enrolled in my course, "African American Music: From Blues to Rap," April 16, 2010.

Organizer: *Terribilis est locus iste: The Pantheon in 609*. A lecture about the rededication of the Pantheon by renowned chant scholar, Susan Rankin, Fellow of the British Academy and Professor of Medieval Music at the University of Cambridge. Hosted by the Music Department, College of the Holy Cross, September, 23 2009. Arranged for campus-wide lecture and a seminar with Holy Cross music majors.

Organizer: Did they Care if you Listened?: Liszt, Wagner, Strauss, and their Audiences. A lecture by Dr. David Larkin, IRCHSS Postdoctoral Fellow, University College, Dublin, College of the Holy Cross, November 11, 2009. Lecture arranged as part of Music Department colloquium series in cooperation with Prof. Jessica Waldoff.

Organizer: Knowledge and Learning in the Middle Ages: A Conference Celebrating the 800th Anniversary of the University of Cambridge. A function of the Magdalene Society of Medievalists, sponsored by a £5000 (\$10,000) grant from the 2009 Fund, June 13, 2009. Organized with Dr. James Wade, University of Cambridge.

Organizer: Medieval Otherworlds: Fairies and the Ambiguous Supernatural in Romance and Beyond. Sponsored by the Magdalene Society of Medievalists for the International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan, May 8, 2008. Organized with Dr. James Wade.

Organizer: Rethinking the Historic Moment: Historicism and Anxiety. Sponsored by the Magdalene Society of Medievalists for the International Congress on Medieval Studies, Western Michigan University, Kalamazoo, Michigan, May 13, 2007. Organized with Dr. James Wade.

Organizer: Inaugural Conference: Magdalene Society of Medievalists. Interdisciplinary conference on Medieval, Magdalene College, Cambridge, May 5, 2007. Organized with Dr. James Wade.

TEACHING HOLY CROSS

Gregorian Chant. Department of Music, College of the Holy Cross, Music 299. New course offering Spring 2013. Cross-listed with Religious Studies, Medieval & Renaissance Studies, and Catholic Studies.

African American Music: From Blues to Rap. Department of Music, College of the Holy Cross, Music-199, Fall 2008, Spring 2010, Spring 2012, Spring 2013. Special topics course for majors and non-majors, including blues, gospel, R&B, rock and roll, doo-wop, soul, funk, disco, hip-hop, and rap. This course, of my own design, is now a permanent part of the Holy Cross music curriculum. In Spring 2010, with a community-based learning project, students sponsored a hip-hop symposium for area school students.

History of Western Music I: Medieval to Baroque. Department of Music, College of the Holy Cross, Music-211, Fall 2008, Fall 2009, Fall 2012. Survey of western art music for music majors, with emphasis on style, structure and historical context.

Introduction to Music, Department of Music, College of the Holy Cross, Music-101, Fall 2008, Spring 2009, Fall 2009, Spring 2010, Fall 2012. Intro to western art music for non-majors, Middle Ages to the present.

Director, Independent Study: "Advanced Topics in Popular Music." Tutorial for music major

Anthony Ferello. Fall 2012.

Hip Hop and the Politics of Expression. Department of Music, College of the Holy Cross, Mont-107, Spring 2011, Spring 2012 (2 sections). Montserrat seminar examining the role of Hip Hop music giving voice to forms of personal and political expression.

Popular Music and the Construction of Identity. Department of Music, College of the Holy Cross, Mont-106, Fall 2010, Spring 2012 (2 sections). Montserrat seminar examining the role of popular music in reflecting and shaping conceptions of self-identity.

Director, Independent Study: “Ethical Issues in Music Production.” Tutorial and Capstone project for CISS interdisciplinary major, “Music Production,” Michael Mandrioli, ’12. Directed readings and capstone thesis on ethical crises in the field of Music Production. Spring 2012.

History of Western Music II: Classical to 20th Century. Department of Music, College of the Holy Cross, Music-212, Spring 2009. Survey of western art music for majors, emphasis on style, structure, and historical context.

Pop Music in the Academy. Department of Music, College of the Holy Cross, Music-299, Spring 2009. Upper-level seminar engaging recent scholarship on pop music from the fields of musicology, ethnomusicology, sociology, anthropology, communications, cultural studies, history, political science, economics, and music journalism.

History of Rock. Department of Music, College of the Holy Cross, Music-145, Fall 2009, Fall 2010. Survey of Rock music from 1950s to the present with emphasis on Rock’s role as an agent of social change.

Fundamentals of Music. Department of Music, College of the Holy Cross, Music-103, Spring 2010. Introduction to music theory for non-music majors. Assumes no prior experience with musical notation.

Chant as Popular Music. Department of Music, College of the Holy Cross, Music-299, Spring 2011. Upper-level seminar for majors and non-majors examining the role of Gregorian Chant as “popular music” from the Middle Ages to the present. Course to include an introduction to Medieval notation, chant’s history as liturgical music in the Middle Ages, its relationship to art music from the Renaissance to the present, and its role in pop, rock, dance, and trance music.

Director, Independent Study: Survey of Opera. Department of Music, College of the Holy Cross, Music-325, Fall 2008. Independent study of selected operas and oratorios; special emphasis on compositional technique and style.

Co-Director, Independent Study: Beethoven and the Fugue. Department of Music, College of the Holy Cross, Music-325, Fall 2008. Independent study on the use of the fugue in a selection of Beethoven’s piano sonatas (co-directed with Prof. Jessica Waldoff).

TEACHING CAMBRIDGE

Introduction to Western Plainchant. Faculty of Music, University of Cambridge, Music Tripos, Part IA/6, Winter & Spring 2007. Six sections in small seminar setting. Introduction to Western Plainchant from the Middle Ages to the present.

Tonal Analysis 1700–1830. Faculty of Music, University of Cambridge, Music Tripos, Part IA/5, Winter & Spring 2007. Two sections in a seminar setting. Tonal analysis, harmony, voice leading, and form, 17th century through Beethoven.

Undergraduate Thesis Advisor. Faculty of Music, University of Cambridge, Music Tripos, Part II, Winter & Spring 2007. Thesis title: *Music Education 1968–1982: The Debate Over “Creative Music.”* Student received a the highest possible mark from the Music Faculty examiners.

TEACHING PENN

Introduction to the History of Music, Part I: Medieval to 1750. Department of Music, University of Pennsylvania, Music-020, Fall 1999. Introduction to western art music for non-majors, with emphasis on style and structure.

Introduction to the History of Music, Part II: Classical to 20th Century. Department of Music, University of Pennsylvania, Music-021, Spring 2000. Introduction to western art music for non-majors, emphasis on style and structure.

LEADERSHIP

Program Committee, Musicology at Kalamazoo, International Congress on Medieval Studies, Western Michigan University, beginning May 2012. Responsible (with two other committee members) for coordinating the call for papers, review of abstracts, and selection of the papers for the 2012 program sponsored by Musicology at Kalamazoo, the official representation of the AMS at Kalamazoo.

Director, Gates Ambassadors Program, Board of Directors, Gates Scholars’ Alumni Association,

July 2010–present. Responsible for coordinating 50 Gates Ambassadors in 22 countries. Ambassadors run information sessions about the Gates Cambridge Scholarship and Graduate Study at the University of Cambridge for prospective graduate students and faculty advisors at the behest of the Gates Trust.

Program Selection Committee, New England Chapter, American Musicological Society, August 2010–present. On a committee of three faculty members responsible for the review and selection of abstracts submitted as proposals for the three annual conference programs of the New England Chapter of the American Musicological Society.

Gates Ambassador, Gates Scholars' Alumni Association (GSAA), July 2009–present. Responsible for organizing, chairing, and serving as a panelist on information sessions about the Gates Cambridge Scholarship and Graduate Study at the University of Cambridge in the New England region. A volunteer position of the GSAA.

President and Chair, Cambridge Gates Scholars' Society, November 2006–November 2007. Responsible for looking after the well-being of 300+ Gates Scholars in Cambridge. Oversaw the coordination of social programs, the new scholars' orientation, the Gates Distinguished Lecture Series, and the management of the Society's finances, including the £25,000 (\$50,000) annual budget and £30,000 new scholars' orientation budget (\$60,000).

Coordinator, Graduate Research Forum, Faculty of Music, University of Cambridge, October 2007–June 2008. Director of the graduate seminar, run by graduate students for graduate students. Seminars involved students presenting their own work to their peers, discussion of “hot topics” in musicology, guest speakers on career planning, and other issues relevant to graduate-student life. Appointed to a one-year term by the chair of graduate studies.

Secretary and Webmaster, Covent Garden Seminar, October 2005–June 2008. The Covent Garden Seminar is the Medieval music and music theory seminar of Prof. Susan Rankin. Responsible for the upkeep of the seminar website and the digitalization and dissemination of materials to seminar members.

Co-Founder and Co-Chair, Magdalene College Society of Medievalists, October 2006–June 2008. Founded with Prof. James Wade in 2006, the Magdalene Society of Medievalists aims to promote interdisciplinary, scholarly exchanges on all aspects of Medieval Studies in the University of Cambridge, Cambridge, UK. Authored a proposal on behalf of the society, which resulted in a £5,000 (\$10,000) grant from the university (Spring 2008).

Co-Chair, Graduate Student Committee, Medieval Academy of America, April 2007–April 2008. Responsible for looking after the 500+ graduate-student members of the Medieval Academy of America. Oversaw the coordination of social gatherings for graduate students at the Leeds, Kalamazoo, and Medieval Academy, and oversaw panels and special sessions sponsored by the GSC at various conferences.

Coordinator, Music Faculty Colloquium Series, Faculty of Music, University of Cambridge, Cambridge, UK. Spring 2006–Fall 2007. Responsible for inviting, scheduling, and coordinating scholars on a weekly basis for the faculty colloquium.

Representative to the Graduate Student Committee of the American Musicological Society, 1999–2001. Department of Music, University of Pennsylvania.

GATES SERVICE

Application Advisor to Kevin Ryan, Villanova University at request of Jane Morris, director of the Center for Undergraduate Research and Fellowships, Villanova University.

Organizer and Panelist, “Gates Cambridge Scholarship Informational Webinar,” October 2010 (US Applicants), November 2010 (International Applicants), October 2011 (US Applicants, November 2011 (International Applicants).

Invited Speaker, “Gates Cambridge Scholarship Information Session,” private event, Columbia University, New York City, September, 27 2010. An activity of the Gates Ambassadors Program.

Invited Speaker, “Gates Cambridge Scholarship Information Session,” private event, Williams College, Williamstown, MA, April 29, 2010. An activity of the Gates Ambassadors Program.

Panelist, “Cambridge Gates Scholarship Information Session,” regional event, University of Massachusetts Amherst, April 8, 2010. An activity of the Gates Ambassadors Program.

Invited Speaker, “Gates Cambridge Scholarship Information Session,” regional event, Villanova University, March 15, 2010. An activity of the Gates Ambassadors Program.

Panelist, “Gates Scholarship Information Session,” British Consulate, Boston, 27 April 2009. An activity of the Gates Ambassadors Program.

Organizer and Panelist, “Gates Cambridge Scholarship Information Session,” regional event, College of

the Holy Cross, September 16, 2009.

Invited Speaker, “The Gates Scholarship and You,” College of the Holy Cross, Worcester, Massachusetts, Office of Graduate Studies, September 16, 2008; September 11, 2007; September 14, 2006.

Invited Panelist, “The Marshall, Rhodes, and Gates Scholarships,” Villanova University, Office of Undergraduate Grants and Awards, September 5, 2009, September 5, 2008; Sept. 1, 2007; Sept. 3, 2006.

STUDY GROUPS & SEMINARS

Cantus Planus, International Musicological Society. 2005–present

Pedagogy Study Group, American Musicological Society. 2005–present

Popular Music Study Group, proposed study group, American Musicological Society. 2008–present

LGBTQ Study Group, American Musicological Society. 2008–present

Musicologists at Jesuit and Catholic Colleges and Universities. 2009–present

Teaching Medieval Studies at Catholic Colleges and Universities. Attendee (MAA), March 2012.

Covent Garden Seminar, Medieval Music Study Group of Prof. Susan Rankin. 2005–8; July 2011

Graduate Research Forum, Faculty of Music, University of Cambridge, Cambridge, UK. 2005–2008

Popular Music Study Group, Faculty of Music University of Cambridge, Cambridge, UK. 2006–2008

Medieval Studies Summer School, University of Cambridge, Cambridge, UK. Summer 2004

Gregorian Chant, a seminar on chironomy, notation, and paleography with Dr. Anthony Ruff, O.S.B., Graduate School of Theology, St. John’s University, Colledgeville, MN. Summer 1999

Songs of the Spirit: World Traditions of Religious Chant, seminar with Prof. Emeritus Peter Jeffery, Department of Music and Center for the Study of Religion, Princeton University, Princeton, NJ. Fall 1999

PROFESSIONAL ASSOCIATIONS

Medieval, Renaissance and Early Modern Colloquium of Central Massachusetts (Co-Founder, 2012)

International Musicological Society

American Musicological Society

Royal Music Association

Medieval Academy of America

International Association for the Study of Popular Music

Modern Humanities Research Association

Henry Bradshaw Society

American Classical League

Gates Cambridge Scholars’ Society

Magdalene Society of Medievalists

SELECTED MUSIC PERFORMANCE

Schola Cantorum, Fisher House, University of Cambridge, Cambridge, UK (on occasion, 2005–2006). Christopher Hodkinson, director.

In Clara Voce, independent chamber choir, Philadelphia, PA (2004–2005). Matthew C. Glandorf, director.

Schola Cantorum, Old St. Joseph Church, Philadelphia, PA (2001–2004). Matthew C. Glandorf, director.

Schola Cantorum, College of the Holy Cross, Worcester, MA (1994–1998). James D. Christie, director.

Director, *Bye-Bye Birdie*, stage production, College of the Holy Cross, Worcester, MA (1998).

Musical Director, *The Heidi Chronicles*, stage production, College of the Holy Cross (1997).

ADDITIONAL TEACHING

Latin and English Teacher, Lenape Regional High School District, Shamong, NJ (2001–2005). Head of the Latin Program, Seneca High School. Latin I Honors (Wheelock), Latin II Honors (Wheelock), AP Latin III (Vergil’s Aeneid), AP Latin IV (Catullus, Ovid, Horace, Cicero), English III Honors (Norton Anthology of British Literature), Classical Mythology (Hamilton & Bulfinch). National Latin Exam Coordinator. National Latin Honor Society Advisor. Latin Club Advisor. Rewrote Latin I and Latin II curriculum.

Graduate Assistant, Community House, University of Pennsylvania (1998–2000). Special Assistant to Faculty Master, Dr. Thomas Connolly, 1998–1999. Organized academic, co-curricular, social, and recreational programs for both hall (35 students) and house (500+ students).

Guest Lecturer, University of Pennsylvania, Graduate School of Education (2002–4). Substitute Lecturer for various courses, including *Advanced Foreign Language Methods*, “Classical Languages” (Spring 2002, 2003, 2004) and *Curriculum and Instruction*, “Lesson Planning in the Humanities” (Summer 2002, 2003).

LANGUAGE SKILLS

Latin (advanced proficiency), **Spanish** (advanced reading), **French** (intermediate reading), **German** (intermediate reading), **Italian** (intermediate reading; basic speaking)

**SELECTED HOLY
CROSS SERVICE**

Gates Application Advisor to Holy Cross Students: Megan Ross, Julia Hamilton, Suzanne Crifo, and Laura Urbanski (at the request of Anthony Cashman, director, Office of Distinguished Grants and Graduate Studies).

Member, Committee on Mission and Identity, 2011-present

Taught Two Sections/Two Semesters of Montserrat, 2010-2011; 2011-12

Member, Presidential Colloquium on the Jesuit Liberal Arts, 2011-2012

Coordinator, Medieval and Renaissance Studies, 2011-2012

Member, CISS Committee on Interdisciplinary Majors and Minors, 2011-2012

Admissions Office Mock Class Volunteer for Admitted ALANA Students, 2010; 2011; 2012

Coordinator, Music Department Assessment Committee, 2012

Advisor, CISS Interdisciplinary Major, Michael Madrioli, 2012

Honors Program Interviewing Panel, 2011

Distinguished Fellowships Mock Interviewing Panel, 2011

Distinguished Fellowships Gates Information Session 2008, 2009

**DEPARTMENT
SERVICE**

Coordinator, Music Department Assessment Committee, 2012

Music Department Representative, Fall and Spring Admissions Open House, 2011, 2012

Lead Drafter, Music Department Hewlett-Mellon Application, Fall 2011

Co-Drafter, Music Department Application for Ethnomusicology Position, Spring 2012

Attended 10 Music Department Student/Faculty Concerts, 2011-12 Academic Year

Submitted New Course (Gregorian Chant, MUSC-250) to Curriculum Committee, Fall 2012

**ANTICIPATED
LEAVE**

Anticipated junior leave, full year 2013-2014

**SELECTED
REFERENCES****Calvin Bower**

Professor Emeritus

Department of Music, University of Notre Dame

bower.1@nd.edu

Emma Dillon

Professor

Department of Music, University of Pennsylvania

edillon@sas.upenn.edu

Margot Fassler

Keough-Hesburgh Professor of Music History and Liturgy

Department of Theology, University of Notre Dame

margot.fassler@nd.edu

Susan Rankin (Ph.D. supervisor)

Professor of Medieval Music

Faculty of Music, University of Cambridge

skr1000@cam.ac.uk