

Curriculum Vitae

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Date and Place of Birth: 27 October 1952; Toronto, Ontario.

Citizenship: Canadian. Naturalized citizen of the United States.

EDUCATION:

MusBac Faculty of Music, University of Toronto; Composition, minor in History and Literature; 1975.

BA University of Toronto; Latin Literature; 1977.

MA University of Toronto; Medieval Studies; 1979.

PhD University of Toronto; Medieval Studies; 1985.

Dissertation: Transmission in the Aquitanian Versaria of the Eleventh and Twelfth Centuries.

ACADEMIC AWARDS:

Grasett Memorial Scholarship for Classics (shared); 1976.

Moss Scholarship for Classics; 1977.

Ontario Graduate Scholarship; 1978, 1979, 1981, 1982.

Imperial Order of Daughters of the Empire, War Memorial Scholarship; 1980, 1981.

Massey College, Resident Junior Fellow; 1979-82.

Associates of the University of Toronto, Travel Grant; 1983.

Mount Allison University, Research Committee, Research Grant; 1986.

Queen's University, Principal's Development Fund, Research Grant; 1987, 1988.

Queen's University, Advisory Research Committee, Research Grant; 1987 (two awards), 1988 (two awards), 1989.

Social Sciences and Humanities Research Council of Canada, Standard Research Grant; 1989-90, 1998-2001, 2002-5, 2006-9, 2010-13.

Yale University, A. Whitney Griswold Faculty Research Fund Grant; 1990, 1991, 1992, 1993, 1994, 1995, 1997.

Yale University, John F. Enders Research Assistance Grant; 1991.

Yale University, Morse Fellowship; 1993-94.

Yale University, Frederick W. Hilles Publications Fund, subvention for the publication of *The Critical Editing of Music: History, Method, and Practice*; 1995.

University of Western Ontario, Vice-President's Research Award; 1997.

Social Sciences and Humanities Research Council of Canada, Travel Grant; 1998, 2005.

University of Western Ontario, Social Sciences and Humanities Research Council of Canada, Internal Research Grant; 2001.

Institute for Advanced Study, Princeton, Edward T. Cone Member in Music Studies, School of Historical Studies; 2002-3.

University of Windsor, Humanities Research Group, Visiting Humanities Fellow; 2003-5.

American Council of Learned Societies Fellowship; 2009.

National Endowment for the Humanities Fellowship; 2009-10.

Killam Research Fellowship; 2009-11.

Social Sciences and Humanities Research Council of Canada, Insight Grant; 2014-19, 2021-26.
 Canadian Society of Medievalists, Margaret Wade Labarge Prize for *Ademari Cabannensis Opera Omnia Pars II. Opera liturgica et poetica: Musica cum textibus*; 2014.
 Royal Society of Canada, elected Fellow; 2016.
 Canadian Society of Medievalists, Margaret Wade Labarge Prize for *Ademarus Cabannensis monachus et musicus*; 2019.
 University of Western Ontario, Faculty Research Development Grant, Don Wright Faculty of Music, 2019; 2020.
 John Simon Guggenheim Memorial Foundation, Fellowship; 2020-21.
 University of Western Ontario, Research Promotion Fund; 2020.
 University of Western Ontario, Social Sciences and Humanities Research Council of Canada, Explore Grant; 2020.

TEACHING EXPERIENCE:

University of Waterloo, Department of Classical Studies; lecturer, 1983-85.
 Mount Allison University, Department of Classics; assistant professor, 1985-86.
 Queen's University, School of Music; assistant professor, 1986-90. Cross-appointed to Department of Classics, 1988.
 Yale University, Department of Music; assistant professor, 1990-94; associate professor, 1994-97.
 University of Western Ontario, Faculty of Music; associate professor, 1997-99; professor with tenure, 1999-.

PUBLICATIONS: BOOKS

The Critical Editing of Music: History, Method, and Practice (Cambridge: Cambridge University Press, 1996), pp. xiv, 267. Spanish translation: *La edición crítica de música: Historia, método y práctica*, trans. Andrea Giráldez, Akal Música, 22 (Madrid: Ediciones Akal, 2008), pp. 232.
The Musical World of a Medieval Monk: Adémar de Chabannes in Eleventh-Century Aquitaine (Cambridge: Cambridge University Press, 2006), pp. xvi, 367.
Ademari Cabannensis Opera Omnia Pars II. Opera liturgica et poetica: Musica cum textibus, 2 vols., Corpus Christianorum Continuatio Mediaevalis, 245, 245A (Turnhout: Brepols, 2012) pp. cxxxvii, 699, 468.
Ademarus Cabannensis monachus et musicus, Corpus Christianorum, Autographa Medii Aevi, 7 (Turnhout: Brepols, 2018), pp. 219.
The Office of the Holy Trinity at Saint Martial de Limoges in the Eleventh Century, De Musicae Cultu, 2 (Turnhout: Brepols, 2020), pp. lxxiv, 131.
Musical Notation in the West, Cambridge Introductions to Music (Cambridge: Cambridge University Press, 2021), pp. xvi, 270.

ARTICLES:

"The Stemma of the Aquitanian Versaria," *Journal of the American Musicological Society* 41 (1988): 250-88.
 "Lachmann, Bédier and the Bipartite Stemma: Towards a Responsible Application of the Common-Error Method," *Revue d'Histoire des Textes* 18 (1988): 263-78.
 "Ecce sanctum quem deus elegit Marcialem apostolum: Adémar de Chabannes and the Tropes for the Feast of Saint Martial," in *Beyond the Moon: Festschrift Luther Dittmer*, ed. Bryan Gillingham and Paul Merkley, Wissenschaftliche Abhandlungen, 53 (Ottawa: Institute of Mediaeval Music, 1990), pp. 28-74.
 "Some Codicological Observations on the Aquitanian Versaria," *Musica Disciplina* 44 (1990): 5-56.
 "Scribal Practices in the Aquitanian Versaria of the Twelfth Century: Towards a Typology of Error and Variant," *Journal of the American Musicological Society* 45 (1992): 373-427.
 "Les pratiques des copistes des versaria aquitains du XIIe siècle," in *Polyphonies de tradition orale: Histoire et traditions vivantes*, ed. Christian Meyer, Rencontres à Royaumont (Paris: Éditions Créaphis, 1993), pp. 31-58.

- “A New Voice in the Monastery: Tropes and *Versus* from Eleventh- and Twelfth-Century Aquitaine,” *Speculum* 69 (1994): 1023-69. Reprinted in *Embellishing the Liturgy: Tropes and Polyphony*, ed. Alejandro Enrique Planchart, Music in Medieval Europe (Farnham: Ashgate, 2009), pp. 227-73.
- “Musical Sources and Stemmatic Filiation: A Tool for Editing Music,” *Journal of Musicology* 13 (1995): 73-102.
- “Roger de Chabannes (d. 1025), Cantor of St Martial, Limoges,” *Early Music History* 14 (1995): 53-119.
- “On the Critical Editing of Music,” in *Irish Musical Studies, 4/5, The Maynooth International Musicological Conference 1995, Selected Proceedings*, 2 vols., ed. Patrick F. Devine and Harry White (Kill Lane, Blackrock, Co. Dublin: Four Courts Press, 1996), 2:119-30.
- “Editing Adémar de Chabannes’ Liturgy for the Feast of Saint Martial,” in *Music Discourse from Classical to Early Modern Times: Editing and Translating Texts*, ed. Maria Rika Maniates, Conference on Editorial Problems, no. 26: 1990 (Toronto: University of Toronto Press, 1997), pp. 17-43. Revised and updated version in *Plainsong and Medieval Music* 6 (1997): 97-118.
- “*Scriptio interrupta*: Adémar de Chabannes and the Production of Paris, Bibliothèque Nationale de France, MS latin 909,” *Scriptorium* 51 (1997): 234-50 and plates 17-27.
- “The Divine Office at Saint-Martial in the Early Eleventh Century: Paris, BNF lat. 1085,” in *The Divine Office in the Latin Middle Ages: Methodology and Source Studies, Regional Developments, Hagiography, Written in Honor of Professor Ruth Steiner*, ed. Margot E. Fassler and Rebecca A. Baltzer (New York: Oxford University Press, 2000), pp. 179-204.
- “The Mothers of Invention and *Uncle Meat*: Alienation, Anachronism and a Double Variation,” *Acta Musicologica* 73 (2001): 77-95.
- “Liturgy and Rhetoric in the Service of Fraud: Adémar de Chabannes and the Apostolicity of Saint Martial,” in *Latin Culture in the Eleventh Century: Proceedings of the Third International Conference on Medieval Latin Studies, Cambridge, September 9-12 1998*, 2 vols., ed. Michael W. Herren, C. J. McDonough and Ross G. Arthur, Publications of the Journal of Medieval Latin, 5 (Turnhout: Brepols, 2002), 1:384-97.
- “Adémar de Chabannes, Carolingian Musical Practices, and *Nota Romana*,” *Journal of the American Musicological Society* 56 (2003): 43-98.
- “The Music is the Message: Music in the Apostolic Liturgy of Saint Martial,” *Plainsong and Medieval Music* 12 (2003): 1-14.
- “The Musical Autographs of Adémar de Chabannes (989-1034),” *Early Music History* 24 (2005): 125-68.
- “Authority of the Composer, Authority of the Editor,” in *Nordic Music Editions: Symposium 1-2 September 2005*, ed. Niels Krabbe (Copenhagen: The Royal Library, 2006), pp. 17-29.
- “The Music is the Message II: Adémar de Chabannes’ Music for the Apostolic Office of Saint Martial,” *Plainsong and Medieval Music* 15 (2006): 43-54.
- “An Urbane Fraud: Limoges and Adémar de Chabannes’ Liturgy for Saint-Martial, 3 August 1029,” in *Saint-Martial de Limoges: Ambition politique et production culturelle (Xe-XIIIe siècles)*, ed. Claude Andraut-Schmitt (Limoges: Presses Universitaires de Limoges, 2006), pp. 455-67.
- “Biblical and Classical Imagery in the Liturgical Poetry of Adémar de Chabannes (989-1034),” *Journal of Medieval Latin* 16 (2006): 76-94.
- “Adémar de Chabannes at the Nexus of Tradition and Innovation,” in *Identity and Locality in Early European Music, 1028-1740*, ed. Jason Stoessel (Farnham: Ashgate, 2009), pp. 13-26.
- “The Reinstatement of Polyphony in Musical Composition: Fugal Finales in Haydn’s Op. 20 String Quartets,” *Journal of Musicology* 27 (2010): 55-83.
- “Ego and Alter Ego: Artistic Interaction between Bob Dylan and Roger McGuinn,” in *Sounding Out Pop: Analytical Essays in Popular Music*, ed. Mark Spicer and John Covach, Tracking Pop (Ann Arbor: University of Michigan Press, 2010), pp. 42-62.
- “An Editor of Medieval Music Looks Backwards . . . and Forwards: The Critical Edition of Music Written in the Hand of Adémar de Chabannes (989-1034),” *Philomusica* 9 no. 2 (2010): 1-9
<riviste.paviauniversitypress.it/index.php/phi/article/view/643/pdf_3>.
- “Hoax, History, and Hagiography in Adémar de Chabannes’s Texts for the Divine Office,” in *Representing History, 1000-1300: Art, Music, History*, ed. Robert A. Maxwell (University Park, PA: Pennsylvania State University Press, 2010), pp. 67-72.

- “Adémar de Chabannes and the Sequence at Saint-Martial in the Early Eleventh Century,” in *Medieval Music in Practice: Studies in Honor of Richard Crocker*, ed. Judith A. Peraino, Miscellanea, 8 (Middleton, WI: American Institute of Musicology, 2013), pp. 59-84.
- “Adémar de Chabannes (989-1034) and Musical Literacy,” *Journal of the American Musicological Society* 66 (2013): 605-38.
- “Editing the Divine Office,” in *Early Music Editing: Principles, Historiography, Future Directions*, ed. Theodor Dumitrescu, Karl Kügle and Marnix van Berchum, Collection «Épître musicale» (Turnhout: Brepols, 2013), pp. 31-48.
- “The Liturgy, Its Music and Their Power to Persuade,” in *Where Heaven and Earth Meet: Essays on Medieval Europe in Honor of Daniel F. Callahan*, ed. Michael Frassetto, Matthew Gabriele and John D. Hosler, Studies in the History of Christian Traditions, 174 (Leiden: Brill, 2014), pp. 138-51.
- “The Tropes for Saint Androchius at the Abbeys of Saint Martial and Saint Martin in Limoges,” in *Qui musicam in se habet: Studies in Honor of Alejandro Enrique Planchart*, ed. Anna Zayaruznaya, Bonnie J. Blackburn and Stanley Boorman, Miscellanea, 9 (Middleton, WI: American Institute of Musicology, 2015), pp. 149-56.
- “Adémar de Chabannes (989-1034) as Musicologist,” in *Medieval Cantors and Their Craft: Music, Liturgy and the Shaping of History, 800-1500*, ed. Katie Ann-Marie Bugyis, A. B. Kraebel and Margot E. Fassler, Writing History in the Middle Ages, 3 (York: York Medieval Press, 2017), pp. 90-102.
- “*De rebus incertis*: Stephen of Liège and the Divine Office,” *Plainsong and Medieval Music* 29 (2020): 119-36.
- “What a Concept! What, a Concept? What Concept?” The Byrds, Jefferson Airplane, and the Early Days of the Concept Album,” *Journal of Musicology* 39 (2022): 209-24.

CHAPTERS IN BOOKS

- “Early Polyphony,” in *The Cambridge History of Medieval Music*, ed. Mark Everist and Thomas Forrest Kelly, 2 vols. (Cambridge: Cambridge University Press, 2018), 2:801-33.
- “Musical and Liturgical Practice,” in *The Oxford Handbook of Christian Monasticism*, ed. Bernice M. Kaczynski and Thomas Sullivan (Oxford: Oxford University Press, 2020), pp. 333-48.

ONLINE BIBLIOGRAPHY

- “Guido of Arezzo,” <oxfordbibliographies.com>. (2018)

DICTIONARY ARTICLES:

Dictionary of the Middle Ages, 12 vols., ed. Joseph R. Strayer (New York: Charles Scribner’s Sons, 1982-89):

Benedicamus domino (2:167b-68a)	Neume (9:109b-11a)
Discantor (4:216a-b)	St. Martial School (10:618a-19b)
Duplum (4:312b-13a)	Santiago de Compostela, School of (10:650b-51b)
Liber Usualis (7:555b)	Te deum (11:632a-b)

Reader’s Guide to Music: History, Theory, Criticism, ed. Murray Steib (Chicago and London: Fitzroy Dearborn, 1999):

Editing (pp. 214a-15b)

The New Grove Dictionary of Music and Musicians, 2nd ed., 29 vols., ed. Stanley Sadie (London: Macmillan, 2001):

Adémar de Chabannes (1:154b-55b) updated 2014 Roger de Chabannes (21:515b-16a)
Editing (7:885b-95a) updated 2014

The Oxford Companion to Music, ed. Alison Latham (Oxford: Oxford University Press, 2002):

Editing (pp. 398b-400b) Thematic Catalogue (pp. 1269b-70a)
Score (with Percy Scholes and Judith Nagley; p. 1131a-b)

REVIEWS:

- De musica mensurata, The Anonymous of St. Emmeram: Complete Critical Edition, Translation, and Commentary* by Jeremy Yudkin, in *Journal of Medieval Latin* 5 (1995): 278-88.
- Ancient Music Adapted to Modern Practice* by Nicola Vicentino, trans. Maria Rika Maniates, in *University of Toronto Quarterly* 68 (1998-99): 446-47.
- The Sound of Medieval Song: Ornamentation and Vocal Style According to the Treatises* by Timothy J. McGee, in *University of Toronto Quarterly* 70 (2000-1): 338-40.
- La Passione de Gesù Cristo: oratorio per soli, coro e orchestra (1776-1778)* by Antonio Salieri, ed. Elena Biggi Parodi, in *Early Music* 29 (2001): 302b-3b.
- Editionsrichtlinien Musik*, ed. Bernhard R. Appel and Joachim Veit, in *Notes: Quarterly Journal of the Music Library Association* 58 (2001-2), 341a-42b.
- (Co-authored with Don Neville) *Isacco figura del redentore* by Josef Mysliveček, ed. James A. Ackerman, in *Early Music* 30 (2002): 476a-77b.
- Music, Body, and Desire in Medieval Culture: Hildegard of Bingen to Chaucer* by Bruce W. Holsinger, in *Echo* 4 no. 2 (Fall 2002) <www.echo.ucla.edu/volume4-issue2/reviews/grier.html>.
- The Aquitanian Kyrie Repertory of the Tenth and Eleventh Centuries* by David A. Bjork, ed. Richard L. Crocker, in *The Medieval Review* (2004) <www.hti.umich.edu/t/tmr>.
- Melodien aus mittelalterlichen Horaz-Handschriften: Edition und Interpretation der Quellen* by Silvia Wälli, in *Music and Letters* 86 (2005): 676a-77b.
- Medieval Music-Making and the 'Roman de Fauvel'* by Emma Dillon, in *Intersections: Canadian Journal of Music* 25 (2005): 240-44.
- The Science of Harmonics in Classical Greece* by Andrew Barker, in *New England Classical Journal* 37 (2010): 126-29.
- Zaubernacht* by Kurt Weill, ed. Elmar Juchem and Andrew Kuster, and *Popular Adaptations 1927-1950* by Kurt Weill, ed. Charles Hamm, Elmar Juchem and Kim H. Kowalke, in *Kurt Weill Newsletter* 28 no. 1 (Spring 2010): 13-16.
- Nota bene: Reading Classics and Writing Melodies in the Early Middle Ages* by Jan M. Ziolkowski, in *Journal of the American Musicological Society* 63 (2010): 361-67.
- Prosules de la messe, 3: Prosules de l'offertoire*, Corpus Troporum 11, ed. Gunilla Björkvall, in *Journal of Medieval Latin* 20 (2010): 293-95.
- Expositiones sequentiarum: Medieval Sequence Commentaries and Prologues. Editions and Introductions* by Erika Kihlman, in *Journal of Medieval Latin* 20 (2010): 316-20.
- The Monochord in Ancient Greek Harmonic Science* by David Creese, in *New England Classical Journal* 38 (2011): 120-23.
- The Offices and Masses of St. Knud Lavard († 1131) (Kiel, Univ. Lib. Ms. S.H. 8 A.8°)*, ed. John Bergsagel, in *Fund og Forskning* 50 (2011): 599-602.
- The Virgin of Chartres: Making History through Liturgy and the Arts* by Margot E. Fassler, in *Catholic Historical Review* 98 (2012): 98-99.
- Gothic Song: Victorine Sequences and Augustinian Reform in Twelfth-Century Paris*, 2nd ed., by Margot E. Fassler, in *Journal of Ecclesiastical History* 64 (2013): 147-48.
- The Calligraphy of Medieval Music*, ed. John Haines, in *Journal of Medieval Latin* 24 (2014): 302-6.
- Medieval Music, Legend, and the Cult of St. Martin: The Local Foundations of a Universal Saint* by Yossi Maurey, in *Music and Letters* 96 (2015): 640b-42b.
- The Musica of Hermannus Contractus*, ed. and trans. Leonard Ellinwood, rev. with a New Introduction by John L. Snyder, in *Speculum* 92 (2017): 519-20.
- Tropes du Gloria*, ed. Gunilla Iversen, in *Speculum* 93 (2018): 232-34.
- Chant, Liturgy, and the Inheritance of Rome: Essays in Honour of Joseph Dyer*, ed. Daniel J. DiCenso and Rebecca Maloy, in *Plainsong and Medieval Music* 28 (2019): 77-79.
- The Study of Musical Performance in Antiquity: Archaeology and Written Sources*, ed. Agnès Garcia-Ventura, Claudia Tavolieri and Lorenzo Verderame, in *The Classical Review* 69 (2019): 621-23.

EDITORIAL ACTIVITIES:

General Editor: *De Musicae Cultu* (Turnhout, Brepols).

Editor: *Studies in Music* from the University of Western Ontario.

Associate Editor: *Yale Collegium Musicum* (Madison, A-R Editions); 1990-98.

PAPERS PRESENTED TO CONFERENCES:

"The Sources of the Saint Martial Polyphony," meeting of the American Musicological Society, Louisville, 29 October 1983.

"A New Audience for Monastic Creative Activity: Tropes and Versus from Eleventh- and Twelfth-Century Aquitaine," conference on "The Impact of Monasticism on Medieval Society," Fordham University, 22 March 1986.

"New Directions in Monastic Creative Activity: The Twelfth-Century Versus in Aquitaine," meeting of the Medieval Academy of America, Toronto, 24 April 1987 (summarized in *Journal of Musicology*, 6 [1988]: 399-400).

"Lachmann, Bédier and the Bipartite Stemma: Towards a Responsible Application of the Common-Error Method," Annual Conference on Manuscript Studies, Saint Louis University, 14 October 1989.

"The Musical Scribes of the Aquitanian Versaria: Variants and Musical Personalities," meeting of the American Musicological Society, Austin, 28 October 1989.

"Une introduction aux pratiques des scribes des versaria aquitains du XIIe siècle," invited paper for the annual conference of the Atelier de Recherche et d'Interprétation des Musiques Médiévales, Abbaye de Royaumont, 4 July 1990.

"Editing Adémar de Chabannes' Liturgy for the Feast of Saint Martial," invited paper for the Annual Conference on Editorial Problems, University of Toronto, 20 October 1990.

"Adémar de Chabannes' Liturgy for the Feast of Saint Martial: A Study in Early Eleventh-Century Compositional Technique," meeting of the American Musicological Society, Chicago, 9 November 1991.

"Musical Activities at the Abbey of Saint Martial de Limoges in the Early Eleventh Century: The Contributions of Adémar and Roger de Chabannes," conference on "Monastic and Mendicant Life in the Middle Ages," University of Toronto, 22 February 1992.

"Roger de Chabannes (†1025), Cantor of Saint Martial de Limoges," meeting of the American Musicological Society, Montréal, 7 November 1993.

"On the Critical Editing of Music," invited paper for the conference on "Perspectives on Anton Bruckner," Connecticut College, 22 February 1994.

"The Mothers of Invention and *Uncle Meat*: Alienation, Anachronism and a Double Variation," meeting of the American Musicological Society, New York, 4 November 1995.

"Lyric Song in Twelfth-Century Limoges," The Metropolitan Museum of Art, New York, 28 April 1996.

"Layla . . . and Other Assorted Love Songs," with María Rosa Menocal, keynote address for the conference on "Medieval 'Theater' in a Culture of Performance," Yale University, 29 April 1996.

"*Scriptio interrupta*: Adémar de Chabannes and the Production of Paris, Bibliothèque Nationale, MS latin 909," Conference of the Seminar in the History of the Book to 1500, "Manuscripts with Music: Production and Use," Oxford, 12 July 1996.

"Preservation and Innovation: The Development of Musical Notation at Saint Martial de Limoges From the Tenth Century to A.D. 1100," invited paper for the conference on "The Apocalyptic Year 1000: History and Historiography," Boston University, 4 November 1996.

"Editing Music, Performing Music: The Reification and Ontology of the Musical Work," meeting of the Society for Textual Scholarship, New York, 12 April 1997.

"Song with an End: Strategies for Invoking Closure in Plainsong," conference on "Frames and Framing in Medieval, Renaissance, and Baroque Culture," University of Western Ontario, 6 March 1998.

"Liturgy and Rhetoric in the Service of Fraud: Adémar de Chabannes and the Apostolicity of Saint Martial," Third International Medieval Latin Congress, Cambridge, England, 10 September 1998.

"Ego and Alter Ego: Artistic Interaction between Bob Dylan and Roger McGuinn," meeting of the Sonneck Society for American Music, Fort Worth, 11 March 1999.

- “Adémar de Chabannes, Carolingian Musical Practices, and *nota romana*,” meeting of the American Musicological Society, Kansas City, 5 November 1999.
- “The Music is the Message: Music in the Apostolic Liturgy of Saint Martial,” invited paper for the International Congress on Medieval Studies, Western Michigan University, 6 May 2000.
- “Early Music in the Curriculum: Canadian Universities,” invited paper for the meeting of the American Musicological Society, Toronto, 3 November 2000.
- “Adémar de Chabannes and the Earliest Compositional Autograph,” meeting of the American Musicological Society, Atlanta, 16 November 2001.
- “Biblical and Classical Imagery in the Liturgical Poetry of Adémar de Chabannes (989-1034),” conference on “The Study and Use of the Bible in the Middle Ages and Renaissance,” University of Western Ontario, 22 March 2002.
- “An Urbane Fraud: Limoges and Adémar de Chabannes’ Apostolic Liturgy for Saint Martial, 3 August 1029,” meeting of the Medieval Academy of America, New York, 6 April 2002.
- “Authority of the Composer, Authority of the Editor,” keynote address for the symposium on Nordic Music Editions, Royal Library, Copenhagen, 1 September 2005.
- “Adémar de Chabannes at the Nexus of Tradition and Innovation,” keynote address for the meeting of the Musicological Society of Australia, Armidale, 29 September 2006.
- “Hoax, History and Hagiography in Adémar de Chabannes’ Texts for the Divine Office,” invited paper for the conference on “Representing History, 1000-1300: Art, Music, History,” University of Pennsylvania, 28 October 2006.
- “Adémar de Chabannes (989-1034) and Musical Literacy,” meeting of the American Musicological Society, Nashville, 9 November 2008.
- “An Editor of Medieval Music Looks Backwards . . . and Forwards: The Critical Edition of Music Written in the Hand of Adémar de Chabannes (989-1034),” meeting of the Society for Textual Scholarship, New York, 19 March 2009.
- “The Reinstatement of Polyphony in Musical Composition: Fugal Finales in Haydn’s Opus 20,” meeting of the Haydn Society of North America, Longy School of Music, Cambridge, Massachusetts, 29 May 2009.
- “Musical Notation as a Semiotic System,” meeting of the International Musicological Society, Amsterdam, 6 July 2009.
- “The Office of the Trinity at Saint Martial in the Eleventh Century,” meeting of the American Musicological Society, Indianapolis, 6 November 2010.
- “Adémar de Chabannes and the Sequence at Saint Martial in the Early Eleventh Century,” invited paper for the meeting of the American Musicological Society, San Francisco, 12 November 2011.
- “Musical Literacy: A Historical Perspective,” keynote address for II Simpósio Brasileiro de Pós-Graduanos em Música, Universidade Federal do Estado do Rio de Janeiro, 21 November 2012.
- “Adémar de Chabannes (989-1034) as Musicologist,” invited paper for the Cantor-Historian/Chronicler Symposium, London, 21 October 2013.
- “Editing the Divine Office,” meeting of the Society for Textual Scholarship, Lincoln, Nebraska, 18 June 2015.
- “*De rebus incertis*: Stephen of Liège and the Divine Office,” meeting of the American Musicological Society, Louisville, 13 November 2015.
- “What a Concept! What, a Concept? What Concept?” The Byrds, Jefferson Airplane and the Early Days of the Concept Album,” conference on “Summit of Creativity: A Celebration of the Fiftieth Anniversary of The Beatles’ *Sgt. Pepper’s Lonely Hearts Club Band*,” University of Michigan, 1 June 2017.
- “The Music Scribe of Paris, Bibliothèque nationale de France, MS latin 1139: Melodic Variants and a Musical Personality,” keynote address for the conference “Le rayonnement des arts au Moyen Age: Réflexions autour du ms. Aquitain Paris, BnF, latin 1139,” Paris, 19 March 2019.

PROFESSIONAL MUSICAL EXPERIENCE:

To Fly like a Bird, film produced by Vaughn Killen: composed, performed and supervised recording of background music; 1973.

Ukrainian Community Opera Company: principal flute; 1973.

Sweet Daddy Siki Show: played keyboards during tour of Eastern Canada; 1976.

Bye Bye Birdie: played guitar for Variety Club production, Young People's Theatre, Toronto, 1979.

Free-lance musician, Toronto. 1975-85.

Music of the Millennium: An Apostolic Liturgy for Saint Martial by Ademar of Chabannes, Ensemble for Early Music, directed by Frederick Renz: edited music and text, prepared translations of texts for inaugural performance, Marsh Chapel, Boston University, 2 November 1996.

Music of the Millennium: Apostolic Mass for Saint Martial, 1029, by Ademar de Chabannes (d. 1034), Ensemble for Early Music, directed by Frederick Renz: wrote programme notes and presented pre-concert lectures, The Cathedral Church of St. John the Divine, New York City, 13-15 November 1998.

Troped Apostolic Mass for Saint Martial, 1029, by Adémar de Chabannes, 989-1034, Ensemble for Early Music, directed by Frederick Renz: wrote liner notes for CD, Ex Cathedra Records, EC 9002 70070-29002-2 (1999).

The Psychology of the Beatles, lecture and concert with Mike Atkinson and Oliver Whitehead, University of Western Ontario Alumni Association, London, Ontario, 23 March 2002.