

## CURRICULUM VITÆ

William Peter Mahrt  
Associate Professor, Department of Music, Stanford University

### EDUCATION

Gonzaga University, 1957–60; University of Washington, 1960–63; B.A., 1961, M.A., 1963; Stanford Univ., 1963–69; Ph.D., 1969

### POSITIONS

Case Western Reserve University, Visiting Assistant Professor, 1969–71  
Eastman School of Music, University of Rochester, Assistant Professor, 1971–72  
Stanford University, Acting Asst. Prof., 1972–74, Asst. Prof., 1974–80, Assoc. Prof., 1980–present.

### MEMBERSHIPS

American Musicological Society, Church Music Association of America, Consociatio Internationalis Musicae Sacrae, Dante Society of America, International Machaut Society, Latin Liturgy Association, Medieval Academy of America, Medieval Association of the Pacific, Plainsong and Medieval Music Society, Dutch Musicological Society.

### OFFICES

Examining Committee for Advanced Placement in Music, College Board, 1972–80; President, Renaissance Conference of Northern California, 1980–81; Advisory Board, National Endowment for the Humanities, documentary on Sumatran music, 1983–85; Chairman, Stanford University Subcommittee on Distribution Requirements, 1983–84; Chairman, Stanford Western Culture Program, 1984–85; President, Northern California Chapter, American Musicological Society, 1987–1991; Acting Chairman, Department of Music, Stanford University, Spring–Summer 1989; Chairman, Bay Area Chapter, Latin Liturgy Association, 1991–present. Performance Committee for the Annual Meeting of the American Musicological Society, 2005–2008. Haskins Medal Committee of the Medieval Academy of America, 2005–2008. **President, Church Music Association of America, 2005–present. Editor, *Sacred Music*, 2006–present. Board of Directors, Friends of Music, Stanford University, 2000–present.** Board of Directors, Associates of Stanford University Libraries, 2004–2007.

### FELLOWSHIPS AND AWARDS

National Endowment for the Humanities-Newberry Library Fellowship, 1976; Stanford-Mellon Junior Faculty Fellowship, 1978–79; Stanford University Summer Fellowship, 1982–85; Albert Schweitzer Medal, St. Joseph Office of the Poor, November 1991; Thomas Binkley Award, Early Music America, 2010.

### PUBLICATIONS

Review: Heinrich Isaac, *Messen*, ed. Martin Staehelin. *Journal of the American Musicological Society*, 26 (1973), 341-44.

“The Gregorian High Mass and Its Place in the University.” *Sacred Music*, 103: 1 (1974), 10-16.

“Gregorian Chant as a Fundamentum of Western Musical Culture.” *Sacred Music*, 101: 1 (1975), 3-21.

Idem, in *Report of the Sixth International Church Music Congress*, Salzburg, August, 1974, pp. 85-105. Cologne: Consociatio Internationalis Musicae Sacrae, 1976.

Idem, in *Beiträge über die geistigen und künstlerischen Grundlagen der europäischen Musikkultur*, II, ed. Overath, Johannes. *Musices aptatio*, 1984-1985. Rome: Consociatio Internationalis Musicae Sacrae, 1984. p. 286–93.

“The Musical Shape of the Liturgy, Part I: The Gregorian Mass in General.” *Sacred Music*, 102: 3 (1975), 5-13.

“The Musical Shape of the Liturgy, Part II: The Interpolation of Polyphonic Music.” *Sacred Music*, 102: 4

- (1975), 16-26.
- “The Musical Shape of the Liturgy, Part III: The Service of Readings.” *Sacred Music*, 103: 2 (1976), 3-17.  
Review: An Anthology of Early Renaissance Music, ed. N. Greenberg and P.I Maynard. *Music Library Notes*, 33 (1976-77), 397-400.
- “The Musical Shape of the Liturgy, Part IV: The Function of the Organ.” *Sacred Music*, 104: 4 (1977), 3-18.  
Review: *‘Uitnement kabinet, I* and other recorder music. *Music Library Notes*, 34 (1977-78), 463-4.
- “Antonio Vivaldi (1678-1741) and His Sacred Music.” *Sacred Music*, 105: 4 (1978), 7-20.
- “Gregorian Chant as a Fundamentum of Western Musical Culture: An Introduction to the Singing of a Solemn High Mass.” *Bulletin of the American Academy of Arts and Sciences*, 32: 3 (1979), 22-34.
- “Guillaume Dufay’s Chansons in the Phrygian Mode.” *Studies in Music from the University of Western Ontario*, 5 (1980), 81-98.
- (with Albert Cohen, George, Houle, and Leonard G. Ratner) “Imogene Horsley (1919-1981).” AMS newsletter, 12: 1 (1982), 8.
- “The Role of Music in the Camp.” *In Song of Survival*, p. 18. Palo Alto: Song of Survival Productions, 1985.
- “Word-Painting and Formulaic Chant.” In *Cum angelis canere: Essays on Sacred Music and Pastoral Liturgy in Honour of Richard J. Schuler*, ed. Robert A. Skeris, pp. 113-144. St. Paul: Catholic Church Music Associates, 1990 [1992].
- “The Aesthetics of the Cyclic Mass.” *Newsletter of the San Francisco Early Music Society*, February 1991.
- “A Harvard Festsprach on Medieval Music.” *Historical Performance: The Journal of Early Music America*, 4: 1 (1991), 38-39.
- “Liturgy Ever Ancient, Ever New: What Do Traditionalists Have to Fear?” *Crisis*, 9: 7 (1991), 31–34.
- Joint editor (with Wye J. Allanbrook and Janet M. Levy). *Convention in Eighteenth- and Nineteenth-Century Music: Essays in Honor of Leonard G. Ratner*. Festschrift Series, 10. Stuyvesant, N. Y.: Pendragon Press, 1992).
- “Brahms and Reminiscence: A Special Use of Classic Conventions.” In *Convention in Eighteenth- and Nineteenth-Century Music*, 75–112.
- (with Janet M. Levy and Wye Jamison) “Introduction: About Leonard G. Ratner. *Convention in Eighteenth- and Nineteenth-Century Music*, xi-xvii.
- “Introduction: Lists of Writings and Compositions.” *Convention in Eighteenth- and Nineteenth-Century Music*, xviii-xxi.
- “Brahms’ Reminiscences.” *Newsletter of the American Brahms Society*, Fall 1994, 1–4.
- “Grammatical and Rhetorical Aspects of Troubadour Melodies.” In *The Cultural Milieu of the Troubadours and Trouvères*, ed. Nancy van Deusen, 116-24. Musicological Studies, Vol. LXII/1 (Claremont Cultural Studies). Ottawa: Institute of Medieval Music, 1994.
- “The Masses for Christmas and their Gregorian Chants.” *Sacred Music*, 121: 4 (1994), 19–23.
- (with Phyllis Rugg Brown) “The Interplay of Language and Music in Machaut’s Virelai ‘Foy Porter.’” In *Tradition and Ecstasy—The Agony of the Fourteenth Century*, ed. Nancy van Deusen, 235–50. Musicological Studies, Vol. LXII/3 (Claremont Cultural Studies). Ottawa: Institute of Medieval Music, 1997.
- “Machaut’s Virelai *Foy porter* in manuscript,” in published program book, *Music in Manuscript*, Conference on the History of the Book, Los Altos: Anderson-Lovelace, 1996.
- “Chant,” “Gamut, Solmization, and Modes,” and “Notation and Editions,” chapters in *A Performer’s Guide to Medieval Music*, ed. Ross W. Duffin (Bloomington: Indiana Univ. Pr., 2000), paperback edition, 2002.
- “Male and Female Voice in Two Virelais of Guillaume de Machaut.” In *Machaut’s Music: New Interpretations*, ed. Elizabeth Eva Leach. Woodbridge, Suffolk: Boydell & Brewer, 2003, pp. 221-230.
- Recordings by Stanford Early Music Singers of Medieval and Renaissance pieces for *Recorded Anthology for A History of Music in Western Culture*, ed. Mark Evan Bonds. Upper Saddle River, N.J.: Prentice-Hall, 2003.
- “Dante’s Musical Progress in the *Commedia*.” *The Echo of Music: Essays in Honor of Marie Louise Göllner*, ed. Blair Sullivan, pp. 63–73. Detroit Monographs in Musicology, Studies in Music, 39. Warren, Mich.: Harmonie Park Press, 2004.
- “Some Musical Sources and Their Context.” *Stanford University Libraries Imprint*, Fall, 2004.
- “To Transpose or Not to Transpose.” *Early Music America*, 10:4 (2004), 48f.

- Review: *Façade as Spectacle: Ritual and Ideology at Wells Cathedral* by Carolyn Marino Malone. *The Medieval Review*, March, 2005.
- “A Future of Chant,” *Sacred Music*, 132: 1 (2006), 3–4.
- “Gregorian Chant As a Paradigm of Sacred Music.” *Sacred Music*, 132: 1 (2006), 5–14.
- “Reflections on *Kyrie Orbis factor*.” *Sacred Music*, 132: 1 (2006), 24–27.
- “*Expectans Exspectavi* and *Meditabor*: Mode-Two Offertories with Unusual Endings.” *Sacred Music*, 132: 2 (2006), 25–29.
- Review: *Guillaume de Machaut and Reims: Context and Meaning in His Musical Works* by Anne Walters Robinson. *Sacred Music* 133:2 (2006), 35–6.
- “Yonge Versus Watson and the Translation of Italian Madrigals.” *John Donne Journal*, 25 (2006), 245–266.
- Recordings by members of Stanford Early Music Singers and St. Ann Choir of music from Dante’s *Purgatorio* for Medieval Academy teaching project (in process).
- “On the Style of Lasso’s *Missa sesquialtera*.” In *Die Münchner Hofkapelle des 16. Jahrhunderts im europäischen Kontext*, ed. Theodor Göllner and Bernhold Schmid, pp. 415–433. Munich: Bayerische Akademie der Wissenschaften, 2007.
- “New Directions for Sacred Liturgy.” *Sacred Music*, 133: 3 (2006), 3–5.
- “The Criterion of Beauty.” *Sacred Music*, 134: 1 (2007), 3.
- “The Role of Old Sarum in the Processions of Salisbury Cathedral.” Accepted for *Festschrift for Richard Pfaff*.
- “Lasso as Mannerist: *Adoramus te, Christe*.” *Sacred Music*, 134: 1 (2007), 40–44.
- “The Astonishing Output of Lasso.” *Sacred Music*, 134: 1 (2007) 50–52.
- “Toward a Revision of *Music in Catholic Worship*.” *Sacred Music*, 134: 1 (2007), 54–60.
- “On the Apostolic Exhortation.” *Sacred Music*, 134: 2 (2007), 3–4.
- “*Summorum Pontificum*.” *Sacred Music*, 134: 3 (2007), 3–5.
- “Two Narrative Communion. *Dicit Dominus: Implete Hydrias Aqua* and *Fili, Quid Fecisti Nobis Sic?*” *Sacred Music*, 134: 3 (2007), 21–24.
- “It’s the Music.” *Sacred Music*, 134: 4 (2007), 3–4.
- “Aesthetics Revisited.” *Sacred Music*, 135: 1 (2008), 3–5.
- “*Passer Invenit*: A Communion on a Simile.” *Sacred Music*, 135: 1 (2008), 30–34.
- “Sing to the Lord.” *Sacred Music*, 135: 1 (2008), 44–51.
- “On the Graduale Romanum and the Papal Masses.” *Sacred Music*, 135:2 (2008), 3–7.
- “Pride of Place.” *Sacred Music*, 135:3 (2008), 3–4
- “The Sacred.” *Sacred Music*, 135:4 (2008), 3–5.
- “Grave and Merrie, Major and Minor: Expressive Paradoxes in Byrd’s *Cantiones Sacrae*, 1589. A *Byrd Celebration: Lectures at the William Byrd Festival*. Ed. Richard Turbet. Richmond, Virginia: Church Music Association of America, 2008, pp. 131–137.
- “The Economy of Byrd’s Gradualia.” *A Byrd Celebration: Lectures at the William Byrd Festival*, 151–157.
- “The Masses of William Byrd.” *A Byrd Celebration: Lectures at the William Byrd Festival*, 87–94, and *Sacred Music*, 136: 4 (2009), 42–48.
- “William Byrd’s Art of Melody.” *A Byrd Celebration: Lectures at the William Byrd Festival*, 113–122.
- “Saying and Singing.” *Sacred Music*, 136: 1 (2009), 3–6.
- “From Elevation to Communion: Pierre De La Rue, *O Salutaris Hostia*.” *Sacred Music*, 136: 1 (2009), 53–55.
- “An Unusual Chain of Thirds: The Introit *Miserere Mihi, Domine*.” *Sacred Music*, 136: 2 (2009), 48–50.
- “*Ad orientem* and Music.” *Sacred Music*, 136: 3 (2009), 3–5.
- “Offertory Chants with Repeats: Two *Jubilate Deos, Precatus est Moyses, De profundis*, and *Domine in auxilium*.” *Sacred Music*, 136: 3 (2009), 47–50.
- “Viennese Classical Masses?” *Sacred Music*, 136: 4 (2009), 3–5.
- “Gregorian Chant: Invention or Restoration?” *Sacred Music*, 136: 4 (2009), 78.
- “Words, Words.” *Sacred Music*, 137:1 (2010), 3–5.
- Review: *Antiphonale Romanum II*. *Sacred Music*, 137:1 (2010), 72–75.
- “The Languages of the Liturgy.” *Sacred Music*, 137:2 (2010), 3–6.
- “The Gradual and the Responsorial Psalm.” *Sacred Music*, 137:2 (2010), 20–32.

- “The Place of Hymns.” *Sacred Music*, 137:3 (2010), 3–5.
- “Can Kyrie *Lux et Origo* and Kyrie *Te Christe Rex Supplices* Be Sung by the Congregation?” *Sacred Music*, 137: 3 (2010), 50–53.
- “Practical Sacrality.” *Sacred Music*, 137:4 (2010), 3–5.
- “The Role of Old Sarum in the Processions of Salisbury Cathedral.” In *The Study of Medieval Manuscripts of England: Festschrift in Honor of Richard W. Pfaff*, ed. George Hardin Brown & Linda Ehrsam Voigts (Tournhout, Belgium: Brepols, 2010), pp. 129–141.
- “Motets.” *Sacred Music*, 138:1 (2011), 3–6.
- “Active Participation and Listening to Gregorian Chant.” *Sacred Music*, 138:1 (2011), 19–31.
- “Focus.” *Sacred Music*, 138:2 (2011), 3–7.
- “Kyrie ‘Cunctipotens Genitor Deus’ *Alternatim*.” *Sacred Music*, 138:2 (2011), 29–33.
- “Acoustics, Liturgy, and Architecture in Medieval English Cathedrals.” *Music, Dance and Society: Medieval and Renaissance Studies in Memory of Ingrid G. Brainard*, Ann Buckley and Cynthia J. Cyrus, eds. ), pp. 251–259. Kalamazoo, Mich.: Medieval Institute Publications, 2011.
- “The Choralis Constantinus and the Organ.” In *Heinrich Isaac and Polyphony for the Proper of the Mass in the Late Middle Ages and the Renaissance*, ed. David J. Burn and Stefan Gasch, pp. 141–56. Turnhout: Brepols, 2011.
- “Relative Goods.” *Sacred Music*, 138:3 (2011), 3–5
- “The Communion *Tollite hostias* and Heinrich Isaac’s Setting from the *Choralis Constantinus*.” *Sacred Music*, 138:3 (2011), 22–28.
- “Singing at Mass.” *Sacred Music*, 138:4 (2011), 3–5.
- “Background Music.” *Sacred Music*, 139:1 (2012), 3–5.
- “Gregorian Chant and the Rosary.” *Sacred Music*, 139:1 (2012), 49–52.
- “Microphone.” *Sacred Music*, 139:2 (2012), 3–6; *Sacred Architecture*, Autumn, 2013.
- The Musical Shape of the Liturgy*. Richmond, Va.: Church Music Association of America, 2012.
- “The Propers of the Mass as Integral to the Liturgy.” In *Psallite Sapienter: Benedict XVI and Beauty in Sacred Music*, D. Vincent Twomey and Janet E. Rutherford, eds., pp. 149–162. Dublin: Four Courts Press, 2012.
- “Repetition, Time, and Recollection. *Sacred Music*, 139: 3 (2012), 3–6.**
- “Victoria’s Doubting Thomas Motet, *O decus apostolicum*.” *Sacred Music*, 139: 3 (2012), 45–53.**
- “*Ars celebrandi*.” *Sacred Music*, 139: 4 (2012), 3–6.**
- “Gospel,” *Sacred Music*. 140:1 (2013), 3–5.**
- “Ziprianus: *Sicut cervus*: A Phrygian Motet on a Familiar Text.” *Sacred Music*, 140: 1 (2013), 24–30.**
- “Music and the Sacrality of the Two Forms.” In *Benedict XVI and the Roman Missal*, Janet E. Rutherford, ed., Dublin: Four Courts Press, 2013.**
- “The New Musical Evangelization,” *Sacred Music*, 140:2 (2013), 3-6.**
- “The Gregorian Harvest Communion.” *Memorial Volume for Gerardo Huseby* (in press).**
- “Grammatical and Rhetorical Ordering of the Gloria in Excelsis Deo.” *Festschrift for Alejandro Planchart* (forthcoming).

#### SELECTED PAPERS AND LECTURES

- “The Liturgical Music in Dante’s *Purgatorio*.” 17<sup>th</sup> Conference on Medieval Studies, Kalamazoo, Michigan, May 6, 1982, and Stanford Dante Institute (N.E.H.), July 1990.
- “Medieval Melody from Sound to Manuscript.” Lecture for the National Endowment for the Humanities, at eleven public libraries, October 1986 to February 1988.
- “Melodic Double Cursus in St. Hildegard’s *Ordo virtutum*.” 22<sup>nd</sup> International Congress on Medieval Studies, Kalamazoo, May 8, ‘87.
- “The *amer* Pun in the Music of Machaut and Dufay.” 24<sup>th</sup> International Congress on Medieval Studies, Kalamazoo, May 6, 1989.
- “Rebirth in Music: Renaissance Music and Classical Antiquity.” Lecture for the National Endowment for the Humanities and the California Arts Council, at three universities and twelve public libraries, November 1989 through November 1990.

- (With Phyllis Rugg Brown) “Music and Poetry: Three Monophonic Virelais of Guillaume de Machaut.” 25<sup>th</sup> International Congress on Medieval Studies, Kalamazoo, May 11, 1990
- “Monteverdi’s *Il Ritorno d’Ulisse*.” San Francisco Opera Guild Lectures, November 1990.
- “The Offertory-Type *Viri Galilaei*.” 26<sup>th</sup> International Congress on Medieval Studies, Kalamazoo, May 9, 1991.
- “The Organ and Alternation Practice: History, Sources, Aesthetics.” Three lectures for the Fifteenth Annual Organ Conference, University of Nebraska, September 26-28, 1991.
- “Machaut’s Virelais and the Play of Convention.” A.M.S. Joint Northern & Southern California chapters, Berkeley, April 23, 1994.
- “Change of Mode and Rhetoric in Gregorian Chant.” 30<sup>th</sup> International Congress on Medieval Studies, Kalamazoo, May 4, 1995.
- (with Phyllis Rugg Brown) “The Interplay of Words and Music in Machaut’s Virelais.” Santa Clara University, May 1, 1996; Conference on the History of the Book, Oxford, July, 21, 1996.
- “Musical and Poetic Voice in Three Virelais of Guillaume de Machaut.” Annual Meeting of the Medieval Association of the Pacific, University of Hawaii at Manoa, March 14, 1997; Annual Meeting of the AMS, Phoenix, Oct. 30, 1997.
- “The Musical Articulation of the *Gloria in excelsis Deo*.” 32<sup>nd</sup> Int. Congress on Medieval Studies, Kalamazoo, May 8, 1997.
- “Music and Sacred Space and Time: The Example of the Sarum Rite.” 33<sup>rd</sup> Cong. on Medieval Studies, Kalamazoo, May 8, 1998.
- “The Significance of the Doors in the Sarum Rite.” International Congress on Medieval Studies, Leeds, July, 1998.
- “Ambitus and Polyphonic Modality in the Fourteenth Century.” International Congress on Medieval Studies, Leeds, July, 1998.
- “William Byrd’s Motets.” Lecture for William Byrd Festival, Cantores in Ecclesia, Portland, Oregon, September 5, 1998.
- “Timothy McGee’s *The Sound of Medieval Music*,” 34<sup>th</sup> Cong. on Medieval Studies, Kalamazoo, May 6, 1999.
- “William Byrd’s Three Masses,” “Things Old and New in the *Cantiones Sacrae, 1575*,” and pre-concert lecture. William Byrd Festival, Cantores in Ecclesia, Portland, Oregon, August 27, 1999, September 3, 4, 1999.
- “Dante’s Musical Progress through the *Commedia*.” Annual Meeting of the Medieval Association of the Pacific, University of Victoria, Victoria, B.C., February 26, 2000, and Conference in Honor of Marie-Louise Göllner, U.C.L.A., April 22, 2000.
- “*Ambitus* in the Modality of Fourteenth-Century Music: Landini and Machaut.” 35<sup>th</sup> Int. Cong. on Med. St., Kalamazoo, May 4, 2000.
- “Male and Female Voice in Two Virelais of Guillaume de Machaut.” Med. & Ren. Conf. 2000, Oxford University, August 20, 2000.
- “The Genre ‘Cantio’ and the *Cantiones Sacrae, 1589*.” and pre-concert lecture, William Byrd Festival, Portland, September 2000.
- “The English Medieval Cathedral.” Faculty Showcase, Friends of Music, October 6, 2000.
- “Musical Types and Anti-Types in Dante’s *Commedia*.” Stanford University Interdisciplinary Seminar, April 27; 36<sup>th</sup> Congress on Medieval Studies, Kalamazoo, May 4, 2001.
- “Sacred Space and Sacred Time in the Processions of the Sarum Rite.” Joint Meeting, Northern and Southern California Chapters, AMS, April 28, 2001; and at Conference on “Processions and Medieval Cathedrals,” Trondheim, Norway, May 4-10, 2001.
- “The Processions at Vespers in the Sarum Rite: Typology and Function.” Int. Congress on Medieval Studies, Leeds, July, 2001.
- “Byrd’s Keyboard Music.” William Byrd Festival, Portland, September 2001.
- “Acoustics, Liturgy, and Architecture in Medieval English Cathedrals.” 37<sup>th</sup> Cong. on Medieval Studies, Kalamazoo, May 4, 2002,
- “Dante’s Classification of Music in the *Commedia*.” Int. Congress on Medieval Studies, Leeds, July 9, 2002
- “Sacred Space—Liturgy, Architecture, and Music in the Processions of the Sarum Rite.” Medieval & Renaissance Music Conference 2002, Bristol University, July 20, 2002..

“The Polarization of Affect in the *Cantiones*.” and pre-concert lecture, William Byrd Festival, Portland, September 2002.

“Lasso the Mannerist.” pre-concert lecture for California Bach Society, March 2003.

“Teaching Music in Dante’s *Commedia*.” 38<sup>th</sup> Cong. on Medieval Studies, Kalamazoo, May, 2003.

“Gregorian Style, Function, and the Language of the Liturgy.” Lecture for Colloquium in Sacred Music, Catholic University of America, June, 2003.

“The Role of Old Sarum in the Processions at Salisbury Cathedral.” Int. Congress on Medieval Studies, Leeds, July, 2003.

“Mode and Affect in Byrd’s *Cantiones Sacrae I.*” and preconcert lecture, William Byrd Festival, Portland, September 2003.

“Singing Early Music from Prints and Manuscripts.” Lecture-demonstration for the Associates of the Stanford University Library, Nov. 2003.

“The Nature of Sacred Space and Sacred Time and the Processions of the Sarum Rite.” Conference on Music in Sacred Space, Wesleyan University, Nov., 2003.

“Gregorian Chant in the *Requiem* of Maurice Duruflé,” Carnegie Hall, April, 2004.

“Cassiodorus’ Rhetoric and Gregorian Chant,.” Annual Meeting, Medieval Academy of America, Seattle, March 2004, and Int. Congress on Medieval Studies, Leeds, July, 2004.

“Bede’s Rhetoric and Gregorian Chant,.” 39<sup>th</sup> Cong. on Medieval Studies, Kalamazoo, May, 2004.

“Affect and Mode in Byrd’s *Cantiones Sacrae* 1589, 1591.” British Med. and Ren. Studies, Glasgow, July, 2004.

“Lasso’s *Missa Sesquialtera*.” Conference of Bavarian Academy of Sciences on Bavarian Court Chapel, Munich, August 2004.

“Byrd’s Art of Melody.” and proconcert lecture, William Byrd Festival, Portland, August 2004.

“Sacred Space and Sacred Time in the Processions of the Sarum Rite.” Musicology Seminar directed by Margaret Bent, All Souls’ College, Oxford, January 27, 2005.

“Guillaume Du Fay as Modal Reader.” 40<sup>th</sup> Cong. on Medieval Studies, Kalamazoo, May 2005.

“Aspects of Melody in Byrd’s *Cantiones Sacrae*, 1589.” British Medieval and Renaissance Conference, Tours, July 2005.

Three pre-concert lectures. William Byrd Festival, Portland, August 2005.

“Varieties Of *Commixtio* In Byrd’s Sacred Music.” Conference on the music of William Byrd, Duke University, November 2005.

“Melodic Troping as Modal Rhetoric.” 41<sup>st</sup> Cong. On Medieval Studies, Kalamazoo, May 2006.

“Singing the Mass Ordinaries.” Colloquium on Music and the Sacred, Catholic University of America, June 2006.

“Three-Pitch Imitations in Byrd’s *Cantiones Sacrae*.” British Medieval and Renaissance Conference, Cambridge, July 2006.

“Affective Changes of Mode in Gregorian Chant.” Int. Congress on Medieval Studies, Leeds, July, 2006.

Workshop on the Pronunciation of Medieval Latin. Int. Congress on Medieval Studies, Leeds, July, 2006.

“The Economy of Byrd’s Gradualia: Process and Style.” William Byrd Festival, Portland, August, 2006.

Three pre-concert lectures. William Byrd Festival, Portland, August 2006.

“Music and *The Mass and Modernity*.” Lumen Christi Institute, University of Chicago, February 2007.

“The Mass for Easter as Cyclic.” 42<sup>nd</sup> Congress on Medieval Studies, Kalamazoo, May 2007.

“Upgrading the Responsorial Psalm.” Colloquium on Music and the Sacred, Catholic University of America, June 2007.

“Extremes Within the *Gradualia*: Easter Versus Saints Peter and Paul,” William Byrd Festival, Portland, August, 2007.

“What Makes Music Sacred?” St. Anselm Lecture, University of Virginia, Feb 20, 2008.

“Communion Chants with the Words of the Lord.” 43<sup>rd</sup> Cong. On Medieval Studies, Kalamazoo, May 2008.

“Introduction to Sacred Music.” Colloquium on Music and the Sacred, Chicago, June 2008.

“The Gregorian Alleluia: Form and Function.” Colloquium on Music and the Sacred, Chicago, June 2008.

“The Liturgical Function of Responsorial Chants,” Int. Congress on Medieval Studies, Leeds, July, 2008, and

- Forum for Christian Musical Scholarship, Notre Dame, February 28, 2009. American Musicological Society Annual Meeting, November 16, 2009, Medieval Association of the Pacific, Tacoma, Wash., March 3, 2010.
- “Byrd’s Use of Gregorian Chant in the *Gradualia*,” Irish Renaissance Conference, Dublin, July 2008.
- “St. Augustine’s Time and Eternity in Medieval Music.” Medieval Association of the Pacific, Albuquerque, New Mexico, March 6, 2009.
- “Chains of Thirds in the Analysis of Medieval Chants.” 44<sup>th</sup> Congress on Medieval Studies, Kalamazoo, May 8, 2009.
- “Sacred Space, Sacred Time, and Music.” Colloquium on Music and the Sacred, Loyola University, Chicago, June 24, 2009.
- "At the Extremes of the Liturgical Year: Byrd's Epiphany and Ascension." William Byrd Festival, August 22, 2009.
- “Active Participation and Listening to Gregorian Chant,” CMAA Gregorian Chant Conference, Washington, D. C, October 10, 2009.
- “The Relation of Text and Melody in Gregorian Chant.” Chant Camp of Anonymous IV, Stanford Memorial Church, October 26, 2009.
- “Pre-Concert Lecture: Las Huelgas.” Anonymous IV Concert, Stanford Memorial Church, October 28, 2009.
- “Style and Liturgical Function in Melismatic Chants.” Cantus planus session at the National Meeting of the American Musicological Society, Philadelphia, November 12, 2009.
- “The Sacred in Music.” Conference of Roman Catholic Cathedral Musicians, January 5, 2010, San Francisco.
- “St. Augustine’s Time and Eternity in Medieval Music.” Forum for Christian Musical Scholarship, Boston, February 26, 2010.
- “The Liturgical Function of Responsorial Chants.” Medieval Association of the Pacific, March 5, 2010, Tacoma.
- “Commixtio by Transposition.” 45<sup>th</sup> Congress on Medieval Studies, Kalamazoo, May 13, 2010.
- “Polymetric Constructions in the Masses of Heinrich Isaac,” Heinrich Isaac and His World, Indiana University, May 22, 2010.
- "Singing the Divine Office," Sacred Music Colloquium XX, June 23, 2010.
- “The Role of the Sanctus in the Polyphonic Mass Cycle.” British Medieval and Renaissance Conference, London, July 2010.
- “The Propers of the Mass as Integral to the Liturgy,” Psalite Sapienter: Benedict XVI and the Liturgy: International Fota Liturgical Conferenc, Cork, Ireland, July 10, 2010.
- “The Rhetoric of Commixture.” Int. Congress on Medieval Studies, Leeds, July 14, 2010
- “The Paradigm of Processions.” Sacred Music Colloquium XXI of the Church Music Association of America, Duquesne University, June 16, 2011.
- “Music and the Sacrality of the Two Forms,” Fourth International Fota Conference on the Liturgy, Cork, July 10, 2011.
- “The Various Genres of Byrd’s Music: Genre, Affect, Purpose, and Medium.” William Byrd Festival, Portland, August, 2011.
- “Music for the Season of Lent: The Paradigm of Gregorian Chant.” Society for Catholic Liturgy, St. Louis, February 2012.
- “The Liturgical Trajectory of the Tracts.” 47<sup>th</sup> Congress on Medieval Studies, Kalamazoo, May 10, 2012.
- “The Form and Significance of Vespers.” Sacred Music Colloquium XXII of the Church Music Association of America, Salt Lake City, June 21, 2012.
- “Byrd and the Lament.” William Byrd Festival, Portland, August 25, 2012.
- “What Makes Music Sacred?” Lumen Christi Institute and Department of Music, University of Chicago, October 18, 2012.**
- “Gregorian Chant as *Splendor Formae* of the Liturgy.” Lumen Christi Institute and Department of Music, University of Chicago, October 19, 2012; Sacred Music Colloquium XXIII of the Church Music Association of America, Salt Lake City, June, 2013.**
- “The Gregorian Harvest Communion,” 48<sup>th</sup> Congress on Medieval Studies, Kalamazoo, May, 2013.**
- “*Jubilare sine verbis*: The Liturgical Role of Melisma in Gregorian Chant,” Keynote Address, Gregorian Institute of Canada, August 8, 2013.**

**“What is a Motet?” William Byrd Festival, Portland, August 24, 2013; University of Nevada, Reno, September 20, 2013.**

“The Treasury of Sacred Music at St. Agnes Church.” Keynote Address, Conference “The Renewal of Sacred Music and Liturgy,” St. Paul, Minn., October 15, 2013.

#### OTHER PROFESSIONAL ACTIVITIES

**Director, Stanford Early Music Singers, 1972-present:** quarterly concerts (late Middle Ages through the early Baroque). Josquin Mass Cycle, 1995-97; Historical Vespers Series, 1997-98; Music from Renaissance Centers 1998-99; Music for a New Era, 1999-2000; The Renaissance Motet, 2000-2001, Great Composers and their Followers: Ockeghem, Josquin, & Tallis, 2001-2002. The Central Musical Language, 2002-2003; the Genres of Music, 2003-2004.

**Choirmaster, St. Ann Choir, Palo Alto, 1964-66, 1967-69, 1973-present (Organist, 1988-present):**  
**Gregorian chant Mass and Vespers for Sundays; polyphonic Masses of the Renaissance for solemnities; complete Gregorian propers, ca. 60 Masses and 300 motets.**

**Quarterly services of Compline, Stanford Memorial Church, 2001-present**

Summer workshops in Med. & Ren. music, for the San Francisco Early Music Society, Dominican College, San Rafael, 1982-1995.

Summer workshops in Music and Liturgy in English Medieval Cathedrals, Salisbury, 1997-2003.

**Renaissance singers’ retreats, San Rafael, Berkeley, San Anselmo, Dallas, St. Paul, and Anchorage, 1986-present. (See attached programs)**

Workshops in Renaissance music, Oakland Symphony Chorus, 2001, 2003.

Gregorian chant workshops for Liturgy in Santa Fe, Berkeley and Santa Fe; Berkeley Community Chorus, Dominican School of Theology (Graduate Theological Union); Auburn, Ala., Stamford, Conn., San Juan Capistrano, Reno, Nevada, St. Louis, Mo, Minneapolis, Minn., **Los Angeles**, 1988-present,

Guest Lectures, Fromm Foundation, San Francisco, October 2000, 2002.

Musicology program committee, 36<sup>th</sup> and 37<sup>th</sup> Cong. on Medieval Studies, Kalamazoo

Chair of session, “Hearing: Historical perspectives,” International Musicological Society, Louvain, August 2, 2002.

Concert of Early Music, Annual Meeting of the Medieval Association of the Pacific, San Francisco State University, March 12, 2005.

**Colloquia of the Church Music Association of America**, Catholic University of America, Washington, D.C., 2006-7; Chicago, Loyola University, 2008-9; Pittsburgh, Duchesne University, 2010-11; **Salt Lake City, Cathedral of the Madeline Choir School, 2012. 2013.** Conducting performances, giving lectures.

#### REPERTORY OF THE SINGERS' RETREAT, SAN ANSELMO

- 2-86 Pierre de La Rue: Missa Sancta Dei genetrix
- 9-86 Orlando di Lasso: Missa Sesquialtera
- 5-87 Josquin Des Prez: Missa La sol fa re mi
- 10-87: Jean Mouton: Missa Quem dicunt homines
- 2-88: Jacob Obrecht: Missa Fortuna desperata (Jane Boothroyd and Peter Gaffney, dir)
- 11-88 Claudio Monteverdi: Messa da capella
- 5-89 Josquin Des Prez: Missa Pange lingua
- 11-89 Heinrich Isaac: Missa carminum
- 3-90 Tomás Luis de Victoria: Missa Simile est regnum caelorum
- 10-90 Josquin Des Prez: Missa de Beata Virgine
- 4-91 John Shephard: Francis Mass
- 10-91 Heinrich Schütz: Musikalisches Exequien (John Farris, dir.)
- 3-92 Orlando di Lasso: Missa Douce memoire
- 2-93 Spanish Vespers, First Sunday of Lent
- 11-93: Jean Mouton: Missa Alma redemptoris mater (Jane Boothroyd, dir.)



- 5-94 Heinrich Isaac: Missa Salva nos
- 9-94 Josquin Des Prez: Missa La sol fa re mi
- 2-95 Johannes Ockeghem: Missa Mi-mi
- 9-95 John Taverner: Western Wynde Mass
- 3-96 Josquin Des Prez: Missa Malheur me bat
- 9-96 Orlando di Lasso: Missa pro defunctis
- 4-97 Jean Mouton: Missa Alleluia
- 9-97 Tomás Luis de Victoria: Missa O magnum mysterium
- 3-98 Johannes Ockeghem: Missa Caput
- 11-98 William Byrd: Gradualia
- 4-99 Josquin Des Prez: Missa Gaudeamus
- 9-99 Spanish vespers for St. Francis
- 2-00 Orlando di Lasso: Missa Osculetur me
- 9-00 Ludwig Senfl: Missa Nisi Dominus
- 3-01 Josquin Des Prez: Purification Vespers
- 10-01 Cristóbal de Morales: Missa Benedicta es caelorum regina
- 3-02 Josquin Des Prez: Vultum tuum
- 9-02 Orlando di Lasso motets
- 4-03 Heinrich Isaac: Missa Carminum
- 9-03 History of the motet
- 3-04 Tomás Luis de Victoria: Missa Ave maris stella
- 9-04 Dufay, Morales, Lasso: Magnificats
- 4-05 Josquin Des Prez: Missa Fortuna desperata
- 10-05 William Byrd: Mass for Four Voices
- 3-06 William Byrd: Anglican Evensong
- 10-06 Josquin Des Prez: Missa L'homme armé sexti toni
- 3-07 Orlando di Lasso: Magnificats & Nunc dimittis
- 10-07 Josquin Des Prez: Missa Ave maris stella
- 3-08 Music of Tallis
- 10-08 Orlando di Lasso: Vespers of St. Michael the Archangel
- 3-09 Heinrich Isaac: Choralis Constantinus
- 9-09 Josquin Des Prez: Missa Sine nomine
- 4-10 Tomás Luis de Victoria: motets, lamentation, hymn, Magnificat
- 10-10 William Byrd: Mass for Four Voices (Joe. Sargent dir.)
- 3-11 Cristóbal de Morales: Missa de Beata Virgine
- 11-11 Orlando di Lasso: Missa Il me suffit
- 3-12 Cristóbal de Morales: Missa Aspice Domine
- 10-12 Josquin Des Prez: Motets**
- 4-13 History of the Mass**
- 10-13 Byrd, Gradualia, Christmas and Corpus Christi

## DALLAS POLYPHONY WEEKEND REPERTORY

- 1—1991: Tomás Luis de Victoria, *Missa Simile Est Regnum Caelorum* (UD Chapel)
- 2—1992: Heinrich Isaac, *Dominica Laetare: Missa ferialis*, Credo (M1) (UD Chapel)
- 3—1993: Claudio Monteverdi, *Messa da Capella* (UD Chapel)
- 4—1994: Francisco Guerrero: *Missa Super Flumina Babylonis* (Cathedral)
- 5—1995: Cristóbal de Morales: *Missa Benedicta Es Caelorum Regina* (St. Edward)
- 6—1996: William Byrd: Mass for Four Voices (St. Edward)
- 7—1997: Jean Mouton: *Missa Alleluia* (St. Luke)
- 8—1998: Orlando di Lasso: *Missa Sesquialtera* (St. Luke)
- 9—1999: Josquin Des Prez, *Missa Pange Lingua* (St. Luke)
- 10—2000: Orlando di Lasso, *Missa Douce Memoire* (St. Luke)
- 11—2001: Francisco de Peñalosa, *Missa Nunce Fué Pena Mayor* (St. Luke)
- 12—2002: Tomás Luis de Victoria, *Missa O Quam Gloriosum* (St. Luke)
- 13—2003: Orlando di Lasso, *Missa Laudate Dominum* (St. Luke)
- 14—2004: Ludwig Senfl, *Missa Nisi Dominus* (St. Luke)
- 15—2005: Heinrich Isaac, *Choralis Constantinus* (Third Sunday of Lent) (St. Luke)
- 16—2007: Josquin Des Prez, *Missa Ave Maris Stella* (Holy Trinity Seminary)
- 17—2008: Tomás Luis de Victoria, *Missa Ave Maris Stella* (Holy Trinity Seminary)
- 18—2009: Orlando di Lasso, *Missa Il Me Suffit* (Holy Trinity Seminary)
- 19—2010: Josquin Des Prez, *Missa Sine Nomine* (Holy Trinity Seminary)
- 20—2011: Claudio Monteverdi, *Messa da Capella* (Holy Trinity Seminary)
- 21—2012: Cristóbal de Morales, *Missa Aspice Domine* (Cathedral)
- 22—2013: Morales, Guerrero, & Victoria: Spanish Vespers (Holy Cross)**