

CURRICULUM VITAE
CALVIN M. BOWER

Born 9 June, 1938
New Orleans, Louisiana

EDUCATION:

Southwestern Louisiana Institute 1960	Bachelor of Music	
Peabody College of Vanderbilt University	Master of Arts	1963
Musikwissenschaftliches Institut, University of Cologne, Germany Study under Prof. Gustav Fellerer	no degree	1963-64
Peabody College of Vanderbilt University	Doctor of Philosophy	1967

ACADEMIC AWARDS, GRANTS AND HONORS:

1960-63	NDEA Fellowship at Peabody College/Vanderbilt, in "Music and the Humanities," leading to Ph.D.: Major in Musicology, Minor in Classics and Philosophy.
1963-64	Fulbright Graduate Fellow: Studies and research under Professor Karl Gustav Fellerer and Professor Heinrich Hüschen, University of Cologne.
1967	Ford Foundation Summer Grant for study of Medieval Latin paleography under Professor Berthe Marti at the Institute for Medieval and Renaissance Studies, University of North Carolina, Chapel Hill.
1977	NEH Summer Stipend, for study of manuscripts containing Boethius's <i>de institutione musica</i> in England.
1979-80	NEH Fellowship for independent study and research, for study of the manuscript tradition of Boethius's <i>De institutione musica</i> .
1987	NEH Grant from Division of Research Programs, for support of Conference: "Musical Theory and its Sources: Antiquity and the Middle Ages." Proposal jointly written with André Barbera. The University of Notre Dame, April 30-May 2, 1987.
1990-91	NEH Text/Editions Grant, September 1, 90-August 31, 1991, supporting edition of <i>Glossa maior in institutionem musicam Boethii</i> , co-edited with Michael Bernhard, Bayerische Akademie der Wissenschaften.

- 1990 Book, Anicius Manlius Severinus Boethius, *Fundamentals of Music*, awarded special publication citation by the Society for Music Theory.
- 2002-14 Mitglied in der Musikhistorischekommission
der Bayerische Akademie der Wissenschaften.

- 2005 Conway Lecturer, University of Notre Dame
 Each year a distinguished medievalist is invited to give three lectures within ten days at the Medieval Institute, University of Notre Dame, and the lectures in turn are published by the University Press and the Medieval Institute as a book. Bower was the first Notre Dame faculty member to be invited to give the Conway Lectures.
- 2007 Awarded Medaille *Bene merenti* in Silber by Bayerische Akademie der Wissenschaften, Munich: the *Laudatio* stresses contribution to the *Lexicon musicum Latinum*, edition of *Glossa maior in institutionem musical Boethii*, work on the Hollandrinus project with Polish Academy of Sciences, and leadership within the Musikhistorische Kommission of the Bavarian Academy.
- 2017 Awarded the Palisca Prize, award for the outstanding edition or translation for a given year, American Musicological Society for the publication: *The Liber ymnorum of Notker Balbulus*.

EMPLOYMENT:

- 1963-69 University of Tennessee, Knoxville, Tennessee
 Department of Music
 Assistant Professor
- 1969-78 University of North Carolina, Chapel Hill
 Department of Music
 Associate Professor
- 1978-81 University of North Carolina
 Professor
- 1981-2006 University of Notre Dame
 Department of Music
 Professor
- 1981-87 University of Notre Dame
 Department of Music
 Chairman
- 1988-2006 University of Notre Dame
 Medieval Institute
 Fellow
- 2001-2006 University of Notre Dame
 Medieval Institute
 Director of Undergraduate Studies
- 2006- University of Notre Dame
 Professor Emeritus
- 2006-16 University of Chicago
 Department of Music
 Visiting Professor – teaching ‘History of Music Theory in the Middle Ages’ to graduate students in alternate years

PUBLICATIONS:

BOOKS:

Boethius, Anicius Manlius Severinus. *Fundamentals of Music*. Translated, with Introduction and Notes by Calvin M. Bower. Music Theory Translation Series, ed. Claude V. Palisca. New Haven, 1989.
(See above under Academic Awards and Grants, 1990.)

Bernhard, Michael and Calvin M. Bower, ed. *Glossa maior in institutionem musicam Boethii*. Four volumes: I-III Editionsbande; IV Kommentar- und Registerband. Veröffentlichungen der Musikhistorischen Kommission, Bd. 9-12. Munich, 1993-2011.

The Liber ymnorum of Notker Balbulus, edited and translated, with a commentary by Calvin M. Bower. Two volumes. Henry Bradshaw Society, 2016.
(See above under Academic Awards and Grants, 2017.)

Martin Kromer, *Musicae Elementa*, ed. and trans. into Polish by Elzbieta Witkowska-Zaremba, English trans. by Calvin M. Bower. Monumenta musicae in Plolonia, Wrsaw, 2019.

Traditrio Iohannis Hollandrini: Supplementum, ed. Michael Bernhard and Elzbieta Witkowska-Zaremba, trans. Calvin M. Bower. Warsaw, 2021.

ARTICLES, STUDIES, AND EDITIONS IN JOURNALS AND BOOKS:

"Natural and Artificial Music: The Origins and Development of an Aesthetic Concept," *Musica Disciplina* 25 (1971): 17-33.

"A Bibliography of Early Organum," *Current Musicology* 21(1976): 16-45.

"Boethius and Nicomachus: An Essay concerning the Sources of *de institutione musica*," *Vivarium* 16 (1978): 1-45.

"An Alleluia for Mater." In *Essays on the Music of J. S. Bach and Other Diverse Subjects. A Tribute to Gerhard Herz*, ed. Robert L. Weaver. 98-116. Louisville, 1981.

"The Role of the *De Institutione Musica* in the Speculative Tradition of Western Musical Thought." In *Boethius and the Liberal Arts: A Collection of Essays*, ed. Michael Masi. 157-174. Utah Studies in Literature and Linguistics, Vol. 18. Berne, Frankfort, Las Vegas, 1981.

"The Modes of Boethius," *The Journal of Musicology* 3 (1984): 252-263.

"Boethius' *De institutione musica*: A Handlist of Manuscripts," *Scriptorium* 42 (1988): 205-251.

- “The Grammatical Model of Musical Understanding in the Middle Ages.” In *Hermeneutics and Medieval Culture*, ed. Patrick J. Gallacher and Helen Damico. 133-145. Albany, 1989.
- “An 11th-century, Italian ‘Gloss’ on Cassiodorus: New Evidence Concerning Medieval Instruments.” In *Festschrift für Horst Leuchtmann zum 65. Geburtstag*, ed. Stephan Hörner and Bernhold Schmid. 69-93. Tützing, 1994.
- “Die Wechselwirkung von ‘philosophia,’ ‘mathematica’ and ‘musica’ in der karolingischen Rezeption der *Institutio musica* von Boethius.” In *Musik und die Geschichte der Philosophie und Naturwissenschaften im Mittelalter*. Ed. Frank Hentschel. 163-183. Cologne, 1998.
- “Alleluia, Confitemini Domino, Quoniam Bonus – An *Alleluia*, *Versus*, *Sequentia*, and Five *Prosaes* Recorded in Aquitanian Sources.” In *Essays in Honor of Robert Lemar Weaver and Norma Wright Weaver*, ed. Susan Parisi, with collaboration of Ernest Harriss II and Calvin M. Bower. 3-32. Warren, Michigan, 2000.
- “*Sonus, vox, chorda, nota*: Thing, Name, and Sign in Early Medieval Theory.” In *Quellen und Studien zur Musiktheorie des Mittelalters III*, edited by Michael Bernhard. Veröffentlichungen der Musikhistorischen Kommission, Bd. 15. 47-61. Munich, 2001.
- “The Transmission of Ancient Theory into the Middle Ages.” Chapter 5 of *Cambridge History of Western Music Theory*, edited by Thomas Christensen. 136-67. Cambridge, 2002.
- “‘Adhuc ex parte et in enigmatè cernimus ...’ – Reflections on the closing chapters of *Musica enchiridis*,” in *Music in the Mirror: Reflections on the History of Music Theory and Literature for the 21st Century*, ed. Andreas Giger and Thomas Mathiesen. 21-44. Bloomington, Indiana, 2002.
- “From Alleluia to Sequence: Some Definitions of Relations,” in *Western Plainchant in the First Millennium, studies in the Medieval Liturgy and its Music* ed. Sean Galligher, James Haar, John Nádas, and Timothy Stripland. 351-398. Aldershot UK and Brookfield, Vermont, 2003.
- “The Sequence Repertoire of the Diocese of Utrecht,” *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Musiekgeschiedenis* 53(2003): 49-104.
- “The Sequence Repertoire of the Diocese of Utrecht Enlightened by Four Libri Ordinarii of the Diocese,” in *Meer dan muziek alleen. In Memoriam Kees Vellekoop*. Ed. René Stuij. Utrecht, 2004.
- “Rheinbergers symphonische *a capella* Messe,” in *Josef Rheinberger: Werke und Wirkung*, ed. Stephan Hörner und Hartmut Schick. Münchnerveröffentlichungen zur Musikgeschichte Bd. 62. 315-335. Tützing, 2004.

“Sequences of German Origin in the Repertoire of Nidaros,” in *The Sequences of Nidaros: A Nordic Repertory and its European Context*, edd. Lori Kruckenberg and Andreas Haug. Senter for middelalderstudier Skrifter nr. 20. 119-134. Trondheim, 2006.

“*Grates honos ierarchie*: a Sequence by Hermannus Contractus in the Nidaros Tradition,” in *The Sequences of Nidaros: A Nordic Repertory and its European Context*, edd. Lori Kruckenberg and Andreas Haug. Senter for middelalderstudier Skrifter nr. 20. 273-339. Trondheim, 2006.

Michael Bernhard and C.M.Bower. “The Ps.-Guidonian *Tractatus correctorius multorum errorum*,” in *Studies in Medieval Chant and Liturgy in Honour of David Hiley*, edd. Terence Bailey and László Dobszay. The Institute of Mediaeval Music, Musicological Studies 87. 45-77. Ottawa, 2007.

- “The Teaching Tradition of Johannes Hollandrinus”, Michael Bernhard and Elżbieta Witkowska-Yaremba, translated by Calvin M. Bower, in *Traditio Iohannis Hollandrini*, Bd. 1, Veröffentlichungen der Musikhistorischen Kommission, Bd. 19. 147-291. Munich, 2010.
- “*Opusculum monochordale* Iohanni Valendrino attributum,” ed. Calvin M. Bower, in *Traditio Iohannis Hollandrini*, Bd. 2, Veröffentlichungen der Musikhistorischen Kommission, Bd. 20. 1-178. Munich, 2010.
- “Quadrivial Reasoning and Allegorical Revelation: ‘Meta-knowledge’ and Carolingian Approaches to Knowing,” in *Carolingian Scholarship and Martianus Capella*, edd. Mariken Teeuwen and Sinead O’Sullivan, Cultural Encounters in Late Antiquity and the Middle Ages (CELMA), vol. 12, 57-73. Turnhout, 2011.
- “Ferial psalmody as a defining feature within the tonaries of the *Traditio Iohannis Hollandrini*, in *Traditio Iohannis Hollandrini, Studien – Essays*, ed. Michael Bernhard and Elżbieta Witkowska-Yaremba, Bd. 7. 207-248. Munich, 2016.
- “A *sequentia unica* from 11th-century Trier: some thoughts on its character and formation,” in *Beredte Musik: Konversationen zum 80. Geburtstag von Wulf Arlt*, ed. Martin Kirnbauer, Schola Cantorum Basiliensis. Scripta, vol. 8. Basel, 2019.
- “The Meta-Nexus underlying *Disciplina Musica*,” forthcoming in *Festschrift for Charles M. Atkinson*, ed. Graeme Boone, Epitome musical, Brepols, forthcoming – 2022.

DICTIONARY ARTICLES:

- Rheinische Musiker*. Ed. K. G. Fellerer. Cologne, 1902-84.
"Regino von Prüm," 4 (1966):112-114.
- The New Grove Dictionary of Music and Musicians*. Ed. Stanley Sadie. London, Washington, Hong Kong, 1980.
"Bede," 2:235.
"Boethius," 2:844-45.
"Cassiodorus," 3:860-61.
- Academic American Encyclopedia*. Danbury, Ct, 1992.
"Greek Music," 9:344-45.
- The Dictionary of the Middle Ages*. Ed. Joseph R. Strayer. New York, 1982-86.
"Agnus Chant," 1:73.
"Boethius," 2:291-293.
"Paraphonista," 9:398-99.
"Perfectio," 9:504.

"Proprietas," 10:150.
"Quadrivium," 10:237-38.
"Rhythm," 10:378-82.

The Dictionary of Medieval France. Ed. William W. Kibler and Grover A. Zinn.
New York and London, 1995.

"Aurelianus of Réomé," 82-83
"Musica Enchiriadis," 646
"Music Theory," 642-46

The New Grove Dictionary of Music and Musicians.
Ed. Stanley Sadie. Revised edition. 2001.
Revisions of:

"Boethius"
"Cassiodorus"

Lexicon Musicum Latinum Medii Aevi. Wörterbuch der lateinischen Musikterminologie des Mittelalters bis zum Ausgang des 15. Jahrhunderts. Dictionary of Medieval Latin Musical Terminology to the End of the 15th Century. Munich, Bayerische Akademie der Wissenschaften. 1992-2016.

The *Lexicon Musicum Latinum*, a project sponsored by the Bavarian Academy of Sciences, began in 1989 and was completed at the end of 2016. Michael Bernhard served as the general editor, and his co-workers were Christian Berktold, Daniela von Aretin, Ruth Konstanciak, and C.M. Bower. The *LmL* represents the first dictionary within the Bavarian Academy to offer English as well as German definitions; Bower was responsible for the English definitions, and 'translation' required collaboration in formulating the definitions themselves before versions in two modern languages could be written.

REVIEWS:

Review of François Dagincour, *Pièces de clavecin*, ed. Howard Furgurson, in *NOTES* 26 (1970): 835-36.

Review of Thomas Chilcot, *Two Suites for Harpsichord*, ed. Gwilym Beechey, and *Ten 18th-century Voluntaries*, ed. G. Beechey, in *NOTES* 27 (1971): 550-52.

Review of Georg Rhau, *Musikdrucke aus den Jahren 1538-1545 . . .*, ed. Paul Bunjes, in *NOTES* 28 (1972): 297-99.

Review of Michael Markovits, *Das Tonsystem der abendlandischen Musik im frühen Mittelalter*, in *NOTES* 35 (1979): 67-69.

Review of Ludwig Waeltner, *Die Lehre vom Organum bis zur Mitte des 11. Jahrhunderts*, in *NOTES* 33 (1977): 581-84.

Review of *Hucbald, Guido, and John on Music: Three Medieval Treatises*.
Translated by Warren Babb; edited, with Introduction, by Claude V.
Palisca. (Music Theory Translation Series) New Haven: Yale University
Press, 1978, in *Journal of the American Musicological Society* 35 (1982):
155-167.

ABSTRACTS OF PAPERS READ:

"The conflict of Tonal Systems from 850-1100," *Abstracts of Papers Read at the
37th Annual Meeting of the American Musicological Society, 1971*, p. 45.

"The Origins and Fate of Notker's Easter Week Cycle," *Abstracts of Papers Read
at the 44th Annual Meeting of the American Musicological Society, 1978*.

"Boethius' 'De Institutione Musica' and the Latin Reception of Greek Musical
Theory," in *Atti del XIV Congresso della Società Internazionale di
Musicologia, Trasmissione e recezione delle forme di cultura musicale,
Bologna, 27 agosto-1 settembre 1987, Ferrara - Parma, 30 agosto 1987*.
Bologna, 1990, pp. 155-157.

"Reception, Reaction, and Redaction: A Reflection on Carolingian and Post-Carolingian Musical Thought," in *Abstracts of Papers Read at the Joint Meetings of the American Musicological Society, Sixty-Third Annual Meeting, Society for Music Theory, Twentieth Annual Meeting, October 30–November 2, 1997, Hayett Regency Hotel, Phoenix, Arizona*. Madison, Wisconsin, 1997, pp. 71-72.

EDITORIAL WORK:

Associate Editor of *Essays in Honor of Robert Lemar Weaver and Norma Wright Weaverr*, with Susan Parisi (Editor and Chief) and Ernest H. Harriss II. Detroit Monographs in Musicology/Studies in Music, no. 28. Warren, Michigan, 2000.

Guest editor, with Ike de Loos, of *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis* Deel LIII-1/2, 2003. [A double issue of TVNM devoted to medieval liturgical music of the late Middle Ages in the Low Lands.]

PAPERS READ AND PUBLIC LECTURES:

- 1971 "The Conflict of Tonal Systems from 850-1100"
Annual Meeting of the American Musicological Society
Chapel Hill and Durham, North Carolina
- 1973 "The Role of Boethius' *de institutione musica* in the
Speculative Tradition of Western Musical Thought"
Conference on Boethius and the Liberal Arts
Newberry Library, Chicago
- 1976 "Gärung in der Musiktheorie des 9. und 10. Jahrhunderts"
Musikwissenschaftliches Institut
Universität Erlangen–Nürnberg
- 1978 "The Origins and Fate of Notker's Easter Week Cycle"
Annual Meeting of the American Musicological Society
Minneapolis, Minnesota
- 1979 "The Dissemination and Role of Boethius' *de institutione
musica*, ca. 800-1200
The Medieval Institute of the University of Notre Dame
- 1979 "Hammers or a Serpent"
St. Olaf College
Northfield, Minnesota
- 1980 "The Earliest History of the Sequence"
"Boethius' *de institutione musica* in Carolingian Letters"
The University of Stockholm

- 1982 "The Dissemination and Role of Boethius' *de institutione musica*, ca. 800-1200
Brigham Young University, Provo, Utah
- 1982 "A Pythagorean Tonal Genesis"
Annual Meeting of the American Philological Association
San Francisco

- 1983 "Musical and Textual Rhetoric in the Office of Nicholas of Clairvaux"
Annual Meeting of the Medieval Academy of America
Berkeley, California
- 1983 "The Modes of Boethius"
49th Annual Meeting of the American Musicological Society
Louisville, Kentucky
- 1985 "The Earliest Commentaries on the *De musica* and *De arithmetica*"
Conference on Boethius and the Middle Ages
The Warburg Institute
University of London
- 1986 "The Grammatical Model of Musical Meaning in the Middle Ages"
61st Annual Meeting of The Medieval Academy of America
Albuquerque, New Mexico
- 1987 "The Rhymed Offices of Nicholas of Clairvaux"
The Warburg Institute
University of London
- 1993 "Developing Recapitulation: Periodic Form and Through Composition
in Beethoven's Ninth Symphony."
"Quid sit tonus: A Study in Textual Transmission and Criticism"
The University of North Carolina
Chapel Hill
- 1994 "Developing Recapitulation: Periodic Form and Through Composition
in Beethoven's Ninth Symphony."
"The *Glossa Maior in Musicam Boethii*: the earliest layer of medieval music
theory."
The University of Iowa
Iowa City
- 1995 "*Musica* and *Cantus* in Carolingian Glosses on Boethius"
International Medieval Conference (July 11, 1995)
University of Leeds (England)
- 1996 "Collisions of Meter, Meaning, and Music in a Twelfth-Century Liturgical Office"
Professor Berthe Marti, in memoriam (November 3, 1995)
University of North Carolina
Chapel Hill, NC
- 1996 "Archetypes of Mary in the Responsories of Nicolas of Clairvaux's Rhymed
Office"
American Association of Religion/Society for Biblical Literature Annual
Meeting, New Orleans
- 1996 "A French (?) Didactic (?) Tonary from Around 1000
31st International Congress on Medieval Studies (May 9-12, 1996)

Kalamazoo

- 1997 “Multiplication without the Abacus?”
32nd International Congress on Medieval Studies (May 8-11, 1997)
Kalamazoo

- 1997 “Die Wechselwirkung von 'philosophia,' 'mathematica' and 'musica' in der karolingischen Rezeption der *Institutio musica* von Boethius.”
International Conference at Thomas Institut, Universität Köln:
Musik– und die Geschichte der Philosophie und Naturwissenschaften im Mittelalter.
Cologne, Germany
- 1997 “Reception, Reaction, and Redaction:
A Reflection on Carolingian and Post-Carolingian Musical Thought.
Annual Meeting of American Musicological Society (Oct. 30–Nov. 2,
1997)
Phoenix, Arizona
- 1997 “Die karolingische Rezeption von Boethius’ *Institutio musica*”
Musikwissenschaftliches Institut
Universität Erlangen–Nürnberg (December 4)

Musikwissenschaftliches Institut
Universität Freiburg (December 10)
- 1998 “Paris, Bibliothèque nationale, lat. 7200 and the Revision of Technical
Diagrams from Boethius’s *Institutio musica* in the Ninth Century”
Medieval and Renaissance Manuscript Studies: From the Margins to the
Center
Medieval Institute, University of Notre Dame
6-7 March 1998
- 1998 “Re-Punctuating Notker’s Melodies”
(Session organized by Bower: Notker of St. Gall – A re-evaluation; other
participants Andreas Haug, Universität Erlangen-Nürnberg; Lori
Kruckenberger, University of Iowa).
33rd International Congress on Medieval Studies (May 7-10, 1998)
Kalamazoo
- 1998 “Historia, Archetypes, and the Poetry and Music of Nicholas of Clairvaux”
Inexhaustible Eclecticism: An Unbounded Exploration:
The Mathé Colloque in Francophone History and Culture
University of Southwestern Louisiana
Lafayette, Louisiana
16 October, 1998
- 1998 “Augustine, the Saint, in Sequences”
Conference at Claremont Graduate University: *Augustinian Themes*
Claremont, California
13-14 November 1998
- 1999 “From Alleluia to Sequence: Some Definitions of Relations”
Western Plainchant in the First Millennium:
Studies of the Medieval Liturgy and its Music in Honor of James W.
McKinnon
University of North Carolina

Chapel Hill, NC
15-17 January 1999

- 2000 “Adhuc ex parte et in enigmatate cernimus ...’
– Reflections on the closing chapters of *Musica enchiridias*”
“Music in the Mirror: Reflections on the History of Music Theory
and Literature for the 21st Century.”
Inaugural conference of the Center for the History of Music Theory and
Literature.
Indiana University, May 11-14, 2000.
- “Vox, sonus – corda, nota: function, name, and meaning in early medieval music
theory.”
“Musiktheorie im Mittelalter. Quellen – Texte – Terminologie.”
Bavarian Academy of Sciences, Munich, July 25-28, 2000.
- 2001 “The Second Generation of German Sequences (Hermanus, Gottschalk, etc.)
in Norwegian Sources.”
The Sequence in Medieval Nideros (Norway).
Conference sponsored by Center for Medieval Studies, University of Trondheim,
July 26-29
- “Sequences in the Utrecht Tradition.”
Workshop: Music and Liturgy in Dutch Manuscripts
Onderzoekschool Mediëvistiek (NL) and The Medieval Institute (Notre
Dame)
Utrecht University. 22-26 October, 2001
- “The Masses of Josef Gabriel Rheinberger.”
Internationales Symposium: Josef Rheinberger – Werk und Wirkung
Sponsored by the Institute für Musikwissenschaft der Universität
München
and the Gesellschaft für Bayerische Musikgeschichte
Munich, 23-25 November, 2001.
- 2002 “The Italian melody *Hanc diem tribus miraculis*” and the German melody
CAPTIVA:
new perspectives in the early history of the sequence.”
Il canto liturgico di Aquileia, del Patriarcato et delle regioni vicine europee.
International conferences sponsored by the Fondazione Ugo e Olga Levi
Venice, 2-4 May, 2002
- “Sequenz und Alleluia – drei Beispiele der Frühzeit.”
Schweizerische Musikforschende Gesellschaft – Ortsgruppe Basel
Musikwissenschaftliches Institut der Universität Basel, 7. May, 2002
- 2003 “Wie bezieht sich eine Sequenz auf ein Alleluia? Die musikalische Frage”
Institut für Musikwissenschaft
Universität Regensburg
24. June, 2003
Institut für Musikwissenschaft
Universität Erlangen, 26. June, 2003
- “Veranschaulichung der Musik in *De institutione musica* des Boethius”

Handschriften Workshop: Freie Künste, Wissenschaften und Musik
Ein Workshop für Studenten und Dozenten aller Fachrichtungen veranstaltet
von den Instituten für Musikwissenschaft und Philosophie
Universität Würzburg, 27. June, 2003

- 2005 *Grasping the Wind: Words for Melodies in South German Liturgical Music, 800-1200.*
The Conway Lectures, Medieval Institute, University of Notre Dame:
Lecture I (27. September):
 Words for the Inexpressible: A Prelude to Notker of St. Gall (†912)
Lecture II (29. September):
 Notker's Liber ymnorum as Music, Poetry, and Liturgical Practice
Concert (29. September):
 Schola Antiqua of Chicago, directed by C.M.Bower
Lecture III (3. October):
 After Notker: New Poets, New Composers, and New Poetry
- 2006 “*Ventus, versus, and motus cantilenae* – Notker and the Nature of Musical Memory in Ninth-Century St. Gall.”
All Souls College, University of Oxford
16. March, 2006
- 2007 “Musikalisches Bewusstsein und Musica im 9. und 10. Jahrhundert.“ As part of seminar:
 Notation – Transfer – Theorie: Probleme einer Musikgeschichte der Karolingerzeit. Musikwissenschaftliches Seminar, Friedrich-Alexander Universität Erlangen, 16.-27. November, 2007.
- “Den Wind fassen’ – Wie Notker versuchte, sich Melodien einzuprägen: Überlegungen zur Frühgeschichte der Sequenz.“ Musikwissenschaftliches Seminar, Ludwig-Maximilians-Universität, Munich, 6. December, 2007.
- 2008 “ Quadrivial Reasoning and Allegorical Revelation: ‘Meta-Knowledge’ and Carolingian Approaches to Knowing.”
Martianus Capella in Carolingian Scholarship, Huygens Instituut, den Haag, September 4-6, 2008.
- 2011 “Notker and Neumes.”
Annual Meeting of the American Musicological Society
San Francisco.
- 2016 “Die Verbindung von Dichtung und Melodie in Notkers *Liber ymnorum*.”
Institut für Musikwissenschaft Weimar-Jena. Weimar, 20. January.

DISSERTATION COMMITTEES AT NOTRE DAME AND OTHER UNIVERSITIES:

The University of Notre Dame, Medieval Institute:

Mark Delp, Candidate for PhD in Medieval Studies
Dissertation: “The *De sex rerum principiis*:
 A Translation, and Study of a Twelfth-century Cosmology”
Degree awarded: 1994

Fabian Lochner, Candidate for PhD in Medieval Studies
Dissertation: “Dietger (Theogerus) of Metz and his *Musica*”
Degree awarded: 1995

Mark D. Holtz, Candidate for PhD in Medieval Studies
Dissertation: "Cults of the Precious Blood in the Medieval Latin West"
Degree awarded: 1997

Carolyn Edwards, Candidate for PhD in Medieval Studies
Dissertation: "Tending the Lamps: Memory, Writing and Women Religious
in Regensburg, 950-1250"

University of Glasgow, Faculty of Arts, Department of Music

Richard Vaughan Hughes, candidate for PhD in musicology
Dissertation: "The Ritus Canendi Vetustissimus et Novus of Johannes
Legrense. A Critical Edition, with Translation, Introduction
and Notes."
Oral examination held December, 1994; rewriting required.
Extensive revisions under direction of Bower.
Degree awarded June, 1996

The University of Iowa, Iowa City, School of Music

Lori A. Kruckenberg–Goldenstein, Candidate for the PhD in musicology
Dissertation: "The Sequence from 1050–1150: Study of a Genre in
Change"
Degree awarded May, 1997

The University of Utrecht, Vakgroep Muziekwetenschap

Eddy Vetter, Candidate for the PhD in Musicology and Medieval Studies
Dissertation: "Concentrische Cirkels: Modus, Affect, Sfeer en Tijd in een
Middeleeuws Muziektheoretisch Gedicht."
March 3, 2000.

Studies
Musical
Mariken Teeuwen, Candidate for the PhD in Musicology and Medieval
Dissertation: "Harmonia and the Music of the Spheres: Speculative
Thinking in Commentaries on Martianus Capella in the Carolingian
Period."
December 8, 2000.

University of Oxford (UK)

Christ Church College, University of Oxford
Giles Rico, Candidate for the PhD in Musicology
Dissertation: "Music in the Arts Faculty of Paris in the Thirteenth
and Early Fourteenth Centuries"
March 2006

University of Toronto – Centre for Medieval Studies
Andrew Hicks, Candidate for PhD in Medieval Studies

Dissertation: "Music, Myth, and Metaphysics:
Harmony in Twelfth-Century Cosmology and Natural Philosophy"
Fall, 2011

University of Cambridge (UK)

Magdalene College, University of Cambridge
Daniel F. DiCenso, Candidate for PhD in Musicology
Dissertation: "Sacramentary-Antiphoners as sources of Gregorian

chant

in the eighth and ninth centuries"
July, 2011

Gonville & Caius College, University of Cambridge
Henry Parkes, Candidate for PhD in Musicology
Dissertation: "Liturgy and music in Ottonian Mainz, 950-1025"
January, 2012