

Mary Channen Caldwell

Curriculum Vitae

Department of Music, University of Pennsylvania

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Updated May 30, 2023

ACADEMIC APPOINTMENTS

University of Pennsylvania, Department of Music

2023- Associate Professor of Music

2015-2023 Assistant Professor of Music

2014-2015 **Wichita State University**

Assistant Professor of Musicology • College of Fine Arts, School of Music

2014 **University of Texas, Austin**

Visiting Assistant Professor of Musicology • Butler School of Music

2013 **Williams College**

Visiting Assistant Professor of Musicology • Department of Music

EDUCATION

2013 **University of Chicago**

PhD Music History and Theory • Department of Music

2006 **Queen's University**

Bachelor of Music, with Honors • School of Music

PUBLICATIONS

Books

Devotional Refrains in Medieval Latin Song. Cambridge: Cambridge University Press, 2022.

Review: *Journal of the American Musicological Society* 76, no. 1 (2023)

Saintly Song: Musical Hagiography and the Medieval Cult of St. Nicholas (in progress)

Edited Book

Latin Song in the Medieval West, co-edited with Anne-Zoé Rillon-Marne (under contract with Liverpool University Press).

Articles (published and forthcoming)

“Dancing in Silence in Premodern Europe.” *postmedieval*, special issue on Legacies of Medieval Dance edited by Kathryn Dickason (accepted with revisions December 2022).

“Multilingualism, *Nova Cantica*, and the Cult of St. Nicholas in Medieval England and France.” *Speculum* 98, no. 4 (2023): forthcoming.

“Against the Dangers of the Night: The Compline Versicle *Custodi nos domine* and its Tropes in Medieval France.” *Journal of the Alamire Foundation* 15, no. 1 (2023): 69-106.

“‘To His Beloved Friends...’: The Epistolary Art of Song in Medieval France.” *Textus & Musica* 5 (2022) *Circulations et échanges des technicités et des savoirs musicaux et littéraires au Moyen Âge et à la Renaissance*: <https://textus-et-musica.edel.univ-poitiers.fr:443/textus-et-musica/index.php?id=2504>.

“‘I Have Trodden the Winepress Alone’: The Voice of Christ and the Mystical Winepress in a Thirteenth-Century Latin Song.” *Revue de musicologie* 108, no. 1 (2022): 3-40.

“Conductus, Sequence, Refrain: Composing Latin Song across Language and Genre in Thirteenth-Century France.” *The Journal of Musicology* 39, no. 2 (2022): 133-178.

“Singing Cato: Poetic Grammar and Moral Citation in Medieval Latin Song,” *Music & Letters* 102, no. 2 (2021): 191–233.

“Troping Time: Refrain Interpolation in Sacred Latin Songs, ca. 1140-1853.” *Journal of the American Musicological Society* 74, no. 1 (2021): 91-156.

“Cueing Refrains in the Medieval Conductus.” *Journal of the Royal Musical Association* 143, no. 2, (2018): 273-324.

“A Medieval Patchwork Song: Poetry, Prayer and Music in a Thirteenth-Century Conductus.” *Plainsong and Medieval Music* 25, no. 2 (2016): 139-165.

“‘Flower of the Lily’: Late-Medieval Religious and Heraldic Symbolism in Paris, Bibliothèque Nationale de France, MS français 146.” *Early Music History* 33 (2014): 1-60.

“‘The Place of Dance in Human Life’: Perspectives on the Fieldwork and Dance Notation of Gertrude P. Kurath.” *Ethnologues* 30/1 Special issue: *Dance in Canada* (2008).

Articles (under review and in progress)

“Singing and Learning (in) Latin in Medieval Europe.” *Philomusica On-Line* (Proceedings of the conference *Musica e letteratura al tempo di Dante*, October 21-22, 2021) (under review as of September 2022).

Book Chapters

“Revisiting the ‘Clerical Dance Song’ in Medieval Europe.” *Tanz al Musik: Zwischen Klang und Bewegung*, edited by Martina Papiro, Christelle Cazaux, and Agnese Pavanello. *Basler Beiträge zur Historischen Musikpraxis*. Basel: Schwabe (under review as of May 2022).

“Texting Vocality: Musical and Material Poetics of the Voice in Medieval Latin Song.” In *Ars Antiqua: Music and Culture in Europe, c. 1150-c. 1330*, edited by Gregorio Bevilacqua and Thomas Payne. *Speculum Musicae* vol. 40, 35-72. Turnhout: Brepols, 2020.

“Litanic Songs for the Virgin: Rhetoric, Repetition, and Marian Refrains in Medieval Latin Song.”

In *The Litany in Arts and Cultures*, edited by Witold Sadowski and Francesco Marsciani.

Studia Traditionis Theologiae, 143-174. Turnhout: Brepols, 2020.

“‘Pax Gallie’: The Songs of Tours 927.” In *The Jeu d’Adam: MS Tours 927 and the Provenance of the Play*, edited by Christophe Chaguinian, 87-176. *Early Drama, Art, and Music Monograph Series*. Kalamazoo: Medieval Institute Publications, 2017.

Book Chapters (under review and in progress)

“Is Medieval Choreomusicology Possible?” In *The Routledge Companion to Choreomusicology: Dialogues in Music and Dance*. Edited by Samuel N. Dorf, Helen Julia Minors, and Simon Morrison. New York: Routledge (submitted; expected 2023).

Encyclopedia Entries

with Timothy McGee. “Dance.” *Oxford Bibliographies* in “Medieval Studies.” New York: Oxford University Press (2022): DOI: 10.1093/OBO/9780195396584-0121.

“Musical Hagiography in Western Europe with Reference to the Cult of St Nicholas of Myra,” in “Holy Persons.” Edited by Aaron Hollander and Massimo Rondolino. In *Encyclopedia of the Global Middle Ages*, Bloomsbury/ARC-Humanities Press, 2021:

<https://www.bloomsburymedievalstudies.com/encyclopedia-chapter?docid=b-9781350990005&tocid=b-9781350990005-068-0000001&st=>

Book Reviews

Review of Lynneth Miller Renberg, *Women, Dance and Parish Religion in England, 1300-1640*.

Woodbridge: The Boydell Press, 2022. *Church History: Studies in Christianity and Culture*, submitted April 25, 2023.

Review of Kathryn Dickason, *Ringleaders of Redemption: How Medieval Dance Became Sacred*. New York: Oxford University Press, 2021. *Church History: Studies in Christianity and Culture* 90, no. 4 (2021): 925-926.

Review of Karl Kügle, *Sounding the Past: Music as History and Memory*. Turnhout: Brepols, 2020. *Revue de musicologie* 107, no. 2 (2021): 475-478.

Review of Jared C. Hartt, ed. *A Critical Companion to Medieval Motets*. Studies in Medieval and Renaissance Music, vol. 17. Woodbridge, Suffolk, UK: The Boydell Press, 2018, *Renaissance Quarterly* 72, no. 3 (2019): 1118-1119.

Review of Catherine A. Bradley and Karen Desmond, eds. *The Montpellier Codex: The Final Fascicle: Contents, Contexts, Chronologies*. Studies in Medieval and Renaissance Music. Rochester, NY: The Boydell Press, 2018, *The Medieval Review* (2018): scholarworks.iu.edu/journals/index.php/tmr/article/view/25754.

Review of Margot Fassler, *Music in the Medieval West*. Series: *Western Music in Context: A Norton History*, Walter Frisch, ed. (New York: W. W. Norton & Company, 2013), *College Music Symposium* 54 (2014):

http://symposium.music.org/index.php?option=com_k2&view=item&id=10692:music-in-the-medieval-west-by&Itemid=125.

Invited Publications

“Nuns Singing Songs in Medieval Europe.” Women’s Song Forum, Guest Post, November 27, 2022. <https://www.womensongforum.org/2022/11/27/nuns-singing-songs-in-medieval-europe/>.

“Finding God in a Song: Religion, Klezmer, and Country.” *Sightings*, a publication of The Martin Marty Center for the Advanced Study of Religion. Edited by Myriam Renaud. <https://divinity.uchicago.edu/sightings/articles/finding-god-song-religion-klezmer-and-country-mary-channen-caldwell> (July 25, 2013).

“The Notation of Native American Dance: Systems of Dance Transcription and the Work of Gertrude P. Kurath.” In *Native-Dance.ca*. Edited by Elaine Keillor, Clealls, John Medicine Horse Kelly, and Franziska von Rosen. Carleton University and Canadian Heritage, 2007.

“The Organization of Movement: Approaches to Dance Scholarship and the Study of Native American Dance.” *Institute for Canadian Music Newsletter* 3, no. 3 (2005), pp. 5-12.

INVITED TALKS, PRESENTATIONS, AND WORKSHOPS

TBD. Columbia Maison Française, February 13, 2024 (upcoming).

“Making Men: St. Nicholas and Clerical Masculinity in Music, Poetry, and Hagiography.” University of Waterloo, Medieval Studies Lecture Series, March 23, 2023.

“Hearing Choreomania: New Perspectives on Music, Dance, and the Body in Medieval Europe,” at The Future of Medieval France: An International Conference on the Past, Present, and Future of Medieval Studies of Europe, in Honor of John W. Baldwin, UCLA, February 23, 2023.

“Revisiting the ‘Clerical Dance Song’ in Medieval Europe.” DSA Early Dance Working Group, Early Dance Writing Group Workshop, April 29, 2022.

“Singing from the Cross: Christ’s Voice and the Treading of the Winepress in Thirteenth-Century France.” Johns Hopkins University and the Peabody Institute, Musicology Colloquium Series, November 16, 2021.

“The Clerical Dance Song: Myths, Facts, and Historiography.” Symposium: Performing Dance Music. Schola Cantorum Basiliensis, Basel, Switzerland, September 23, 2021.

“Composing Model Letters and Lyrics in 13th-Century Île-de-France.” The Multilingual Dynamics of Medieval Flanders, c. 1200-c. 1500. Utrecht University, June 3, 2021.

“Troping the Compline Versicle *Custodi nos domine* in Medieval France.” Manuscript workshop with “The BENEDICAMUS Project: Musical and Poetic Creativity for a Unique Moment in the Western Christian Liturgy c.1000-1500.” Directed by Catherine Bradley. University of Oslo, Department of Music. May 7, 2021.

“Musical Grammar and Lyrical Learning: Cato’s *Distichs* and a Medieval Latin Song.” Penn Classical Studies Colloquium, October 29, 2020.

“Sing to this Tune...”: Music, Marginalia, and Refrains in the Middle Ages.” UCLA Department of Music, Distinguished Lecture Series, February 6, 2020.

“Let the Whole World Praise the Saint”: Medieval Songs for St. Nicholas.” UCLA CMRS Center for Early Global Studies, February 4, 2020.

“Songs without Notes: The Musical Work of Textual Refrains in Medieval Contrafacts.” Symposium: *Performing Lyric Cultures, Visible and Invisible*. University of Washington, May 10, 2019.

“Song, Time, and Prayer in the Middle Ages.” Temple University, Music Studies Colloquium, April 19, 2019.

“Singing Cato: Poetic Grammar and Moral Citation in Medieval Latin Song.” Medieval Song Lab, Yale University, April 30, 2018. (Presentation and discussion of pre-circulated paper.)

“Inscribing Refrains in Medieval Song.” Guest Lecture in the University of California, Santa Barbara, Department of Music’s Music History and Theory Forum series, January 17, 2018.

“Inscribing Performance: Cueing Repetition in Medieval Song.” The Workshop in the History of Material Texts, University of Pennsylvania, October 2, 2017.

“Versifying Time.” Delaware Valley Medieval Association, Biannual Meeting, University of Pennsylvania and the Kislak Center, September 16, 2017.

“Singing to Learn and Learning to Sing: A Premodern Approach to Grammar and Religion.” University of North Texas, The Division of Music History, Theory, and Ethnomusicology, Denton, Texas, October 22, 2014.

PRESENTATIONS AND CONFERENCE PAPERS (SELECTED)

“St. Nicholas and the Benedicamus Domino: Songs of an Advent Saint.” Benedicamus Domino, Oslo, Norway, September 7-8, 2023 (upcoming).

“Cloistered Song: Singing Latin Conducti at Fontevraud and Hohenburg Abbeys.” 58th International Congress on Medieval Studies, May 12, 2023.

“Punishment by Song: Music and Violence in the Medieval Miracles of St. Nicholas.” AMS-SEM-SMT 2022 Joint Annual Meeting, New Orleans, LA, Nov. 10-13, 2022.

“Beating to the Beat: Music and Violence in the *Miraculae* of St. Nicholas.” Medieval and Renaissance Music Conference, Uppsala University, Sweden. July 6, 2022.

“Disciplining Song: Music and Violence in the Miracles of St. Nicholas.” International Congress on Medieval Studies, Kalamazoo, Michigan, May 9, 2021.

“Letters and Latin Lyrics in Medieval Europe: The Circulation of Knowledge and Art.” Circulations et échanges des technicités et des savoirs musicaux et littéraires au Moyen Age et à la Renaissance, organized under the auspices of *Textus & Musica*. January 27, 2022.

“Letters, Lyrics, and Playing with Genre and Language in Thirteenth-Century France.” *Musica e letteratura al tempo di Dante*. Turin, Italy, October 22, 2021.

“Beyond the Liturgy: Women and Latin Song in Medieval Europe.” Medieval and Renaissance Music Conference, Lisbon, Portugal. July 8, 2021.

“An Advent Saint: Seasonal and Saintly Music and Liturgy in Thirteenth-Century Paris.” 95th Annual Meeting of the Medieval Academy of America, University of California, Berkeley, April 17, 2021.

“Sounding the Cult of St. Nicholas: The Meeting of French and Latin in Hagiographic Song and Drama.” Medieval French without Borders. 40th Annual Conference of the Center for Medieval Studies, Fordham University, March 20, 2021.

“An Advent Saint: Seasonal and Saintly Music and Liturgy in Thirteenth-Century Paris.” AMS/SMT Annual Meeting, November 8, 2020.

“Litanic Prayers for the Virgin: Ritual and Repetition in Latin Song.” Ritual and Religion in the Medieval World. 39th Annual Conference of the Center for Medieval Studies, Fordham University, March 31, 2019.

“Voice and Vocality in the *Conductus*.” *Ars Antiqua III: Music and Culture in Europe, c1150-c1330*. Lucca, Italy, November 29-December 2, 2018.

“Gothic Arts: Introduction,” with Ada Kuskowski and Sarah Guerin, Gothic Arts: An Interdisciplinary Symposium, University of Pennsylvania, March 23, 2018.

“Seeking Song: Locating the *Conductus* between Orality and Literacy.” AMS Annual Meeting, Rochester, New York, November 10, 2017.

“Seeking Song: Locating the *Conductus* between Orality and Literacy.” Medieval and Renaissance Music Conference, Institute of Musicology, Faculty of Arts, Charles University and the Association for Central European Cultural Studies, Prague, Czech Republic, July 7, 2017.

“Pious Substitutes: Reforming and Reframing Premodern Song.” Renaissance Society of America Annual Meeting, Chicago, IL, Annual Meeting in Chicago, March 30-April 1, 2017.

“Singing Joy, Singing Pain: Vocalizing Emotion in the Medieval *Conductus*.” Periods and Waves: A Conference on Sound and History. Stony Brook University, Stony Brook, New York, April 29, 2016.

“‘And when they heard the name Nicholas...’: New Songs for St. Nick.” Panel: *Saints in Song and Vitae: Exploring the Construction of Saints’ Cults circa 800 to 1400*, Medieval Academy of America Annual Meeting. University of Notre Dame, March 13, 2015.

“Performing Learning: Grammar, Theology, and Singing in the Middle Ages.” AMS/SMT Annual Meeting, Milwaukee, Wisconsin, November 8, 2014.

“Pedagogy in Song: Lessons from the Medieval Song School.” Teaching Music History Conference (and Unconference), the Pedagogy Study Group of the American Musicological Society, Chicago, Illinois, June 13-14, 2014.

“Marking It Off: Signaling Repetition and Signifying Orality in Medieval Song.” AMS-Southwest Spring Chapter Meeting, University of Texas, Austin, April 5, 2014.

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“A Patchwork Prayer: Poetic and Musical Borrowing in a Medieval Song.” AMS-New England Fall Chapter Meeting, University of Massachusetts Amherst, September 28, 2013.

“‘Pax Gallie’: The Latin Songs of Tours 927.” International Congress on Medieval Studies, Kalamazoo, Michigan, May 9, 2013.

“Popular Religion in Medieval France: Festive Songs for the New Year.” Illinois Medieval Association 2013 Annual Conference: “Piety, Ritual, and Heresy: The Varieties of Medieval Religious Experience,” with the Newberry Center for Renaissance Studies, Chicago, Illinois, February 16, 2013.

“Sing, Dance, Rejoice: Song, Genre, Performance, and the Latin Refrain Song.” Medieval Studies Workshop: Council on Advanced Studies Graduate Workshop, University of Chicago, Chicago, Illinois, December 7, 2012.

“*Nunc iterum dulcis repetendo carmina laudis*: Iterations of the Latin Refrain.” Music History/Theory Workshop: Council on Advanced Studies Graduate Workshop, University of Chicago, Chicago, Illinois, May 22, 2012.

“*Sing it Again...* Latin Refrains and Medieval Contexts of Repeating.” Interdisciplinary Workshop in Paris, University of Chicago Paris Center, Paris, France, April 18, 2012.

“*Cantate Domino canticum novum*: Monophony, Polyphony, and the ‘New Song’ during the Gothic Age.” The Gothic Revolution: Music in Western Europe, 1100-1300, Princeton University, Princeton, New Jersey, November 4, 2011.

“*Ad Repetendum*: Repetition and Reiteration in Latin Lyrics.” Medieval and Renaissance Music Conference, Institut d’Estudis Catalans (IEC) and Consejo Superior de Investigaciones Científicas Institució Milà i Fontanals, Barcelona, Spain, July 6, 2011.

“Latin Refrain Songs.” Seminar on Latin refrain song manuscript sources for the *Cantum pulchriorem invenire* Project at the University of Southampton, Music Department, Southampton, England, March 3, 2011.

“An Advent of Celebration: Musical and Textual Accretions for Sts. Nicholas and Katherine.” Interdisciplinary Workshop in Paris, University of Chicago Paris Center, Paris, France, January 27, 2011.

“‘Thinking is of No Use to Me...’: The Form and Function of Lyrical Interpolations in Marguerite Porete’s *The Mirror of Simple Souls*.” International Congress on Medieval Studies, Kalamazoo, Michigan, May 13, 2010.

“Wise Men from the East: Music and the Magian Narrative.” International Congress on Medieval Studies, Kalamazoo, May 9, 2008.

“Dance, Music and Everything Else: A Panorama of Gertrude Kurath.” Folklore Studies Association of Canada Conference, York University, Toronto, May 28, 2006.

AWARDS AND FELLOWSHIPS

2023-2024 University of Pennsylvania, Herbert D. Katz Center for Advanced Judaic Studies, Penn Faculty Fellow

2022-2023 University of Pennsylvania, Wolf Humanities Center Faculty Fellow

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2022 American Philosophical Society, Franklin Research Grant

2021 National Endowment in the Humanities (NEH), Summer Stipend

2021-2022 University of Wisconsin-Madison, Institute for Research in the Humanities, Solmsen Fellowship (*declined due to COVID-19*)

2021 University of Pennsylvania, Dean's Award for Distinguished Teaching by an Assistant Professor

2020-2021 University of Pennsylvania, School of Arts and Sciences Research Opportunity Grant (SAS ROG)

2020-2021 University of Pennsylvania, University Research Foundation Research Grant

2020 University of California, Los Angeles, CMRS Center for Early Global Studies • Distinguished Visiting Scholar, February 2-7, 2020

2019 University of Pennsylvania, Wolf Humanities Center Manuscript Workshop

2016 The John Anson Kittredge Fund

2014-2016 SSHRC Postdoctoral Fellowship (*Social Sciences and Humanities Research Council of Canada; declined*)

2012-2013 The AMS 50 Dissertation-Year Fellowship

2012-2013 University of Chicago, Laura Campbell Rhind Music Research Fund

2012-2013 University of Chicago, Stuart Tave Teaching Fellowship in the College

2011/2012 University of Chicago, Research Residencies, Paris Center, Paris France

2011 M. Elizabeth C. Bartlet Fund for Research in France, American Musicological Society

2011 University of Chicago, Doolittle-Harrison Fellowship

2010 University of Chicago, Kaschins Fellowship

2009- 2012 University of Chicago, Hanna Holborn Gray Fellowship

2009 University of Chicago, Provost's Summer Fellowship

2007 University of Chicago, Lowell C. Wadmond Award

2006-2009 University of Chicago, Century Fellowship

2006 SSHRC Doctoral Award (*Social Sciences and Humanities Research Council of Canada; declined*)

2006 Queen's University Medal in Music for first-class honors, Bachelor of Music

2002-2005 Queen's University Scholarship in Music

SERVICE

External Service

Mary Channen Caldwell

2023- Area Editor (music pre-1600), with Lisa Nielson • Grove Music Online Women, Gender, and Sexuality Project: <https://www.oxfordmusiconline.com/>

2023-2025 Member, Advocacy Committee • Medieval Academy of America

2022-2025 Member, AMS Council (elected) • American Musicological Society

2022-2024 Member, Claude V. Palisca Award Committee • American Musicological Society

2021-2022 Mentor, Sustainable Mentorship Program • American Musicological Society, mentoring stream: “Getting Funded: Raising Money for Research”

2021 Proposal Reviewer • American Musicological Society, 2021 Annual Meeting

2017-2019 Program Committee Member • Medieval Academy of America, 2019 National Annual Conference at the University of Pennsylvania

2017-2018 Planning and Program Committee Member • *Ars Antiqua III*, Lucca, Italy, November 30-December 2, 2018.

2010-2018 Consultant • *Cantum pulchriorem invenire*: University of Southampton, research project led by Mark Everist and funded by the Arts & Humanities Research Council, Southampton, England.

2012 Contributing Editor • *A Mirror for Medieval and Early Modern Studies: Selected Proceedings of the Newberry Center for Renaissance Studies 2012 Multidisciplinary Graduate Student Conference*, edited by Laura Aydelotte. Vol. 6. Chicago: Newberry Library, 2012.

2008 OPUS Campaign Volunteer • American Musicological Society Annual Meeting
2009 Nashville, Tennessee, and Philadelphia, Pennsylvania.

University Service (University of Pennsylvania)

2022-2024 Committee Member, Committee on Undergraduate Academic Standing • *School of Arts and Sciences*

2016-2021 Pre-Major Advisor • *School of Arts and Sciences*

2019-2020 Selection Committee Member • *Wolf Humanities Center, Research Fellowships*

2021- Co-Director, Concert Series • *Music in the Pavilion, Department of Music and the Kislak Center for Special Collections, Rare Books and Manuscripts*
<https://www.library.upenn.edu/about/exhibits-events/music-pavilion>

2016-2020

2017 and 2018 Selection Committee Member • *School of Arts and Sciences Teaching Awards*

Departmental Service (University of Pennsylvania)

2015- Language Exam Adjudicator • Department of Music, University of Pennsylvania (French and Latin)

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2022-2023 Professionalization Workshop Series • Department of Music, University of Pennsylvania

2022-2023, 2018-2019 Graduate Admissions Committee • Department of Music, University of Pennsylvania

2019-2021, 2016-2018 Colloquium Series, Organizer • Department of Music Colloquium Series, University of Pennsylvania

2019-2020 Graduate Exam Committee • Department of Music, University of Pennsylvania

University Service (Wichita State University)

2014-2015 Committee Member • *Wichita State University, Graduate Student Assistantship Taskforce*

Departmental Service (Wichita State University)

2014-2015 Committee Member • *Wichita State University, Handbook Committee*

University and Departmental Service (University of Chicago)

2010 Panelist • University of Chicago Career Advancement and Graduate Student Affairs. Panel: “How to Work Your Conference,” November 1, 2010

2008-2010 Associate Editor • *VoiceXchange: A Graduate Music Student Journal of the University of Chicago*, Department of Music, University of Chicago

CONFERENCE ORGANIZATION

2022-2023 *New Work on Old Dance: A Pre-1800 Dance Studies Symposium*, University of Pennsylvania, Philadelphia, PA, February 22-24, 2024 (upcoming), Organizing Chair: <https://web.sas.upenn.edu/earlydance/>

2016-2018 *Gothic Arts: An Interdisciplinary Conference*, University of Pennsylvania, Philadelphia, PA, March 23-34, 2018.

2011-2012 *Multidisciplinary Graduate Student Conference*, Newberry Library, Chicago, Illinois, January 26-28, 2011; included editing conference proceedings.

OTHER PROFESSIONAL SERVICE

Convening, Chairmanship, and Responding

- 58th International Congress on Medieval Studies, Kalamazoo, MI, May 13, 2023 (Chair-Session Title: “Latin Song in the Middle Ages”).
- Roundtable with Benjamin Bagby, *Beowulf*, Kislak Center for Special Collections, Rare Books and Manuscripts, Penn Live Arts, Departments of Music and English at the University of Pennsylvania, January 26, 2023 (Convener and Presenter).

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- American Musicological Society Annual Meeting, 2022, Convener and Presenter (with Joseph Mason and James Blasina) (Session Title: “Violence and Music in Premodern Europe”).
- American Musicological Society Annual Meeting, 2022 (Chair—Session Title: “Liturgies and Localities”).
- 50th Medieval and Renaissance Music Conference, Uppsala, Sweden, July 6, 2022 (Chair—Materialities and Codicology II)
- 57th International Congress on Medieval Studies, Kalamazoo, MI, May 12, 2022 (Chair—Session Title: “Chant”).
- American Musicological Society Annual Meeting, 2021 (Chair—Session Title: “Global Early Music History”).
- Medieval and Renaissance Music Conference, Lisbon, Portugal, July 2021 (Chair—Session Title: “Musical Life inside Religious Communities”).
- Medieval and Renaissance Music Conference, Lisbon, Portugal, July 2021, Convener and Presenter (with Brianne Dolce, Lisa Nielson, and Gillian Gower) (Session Title: “Rethinking Women and Sound in the Middle Ages: Perspectives on Patronage, Voice, Song, and Authorship”).
- Medieval Academy of America, 2019 National Conference at the University of Pennsylvania, March 9, 2018 (Chair—Session Title: “Words and Music”).
- *Ars antiqua III*, Lucca, Italy, December 2, 2018 (Chair—Session Title: “The Persistence of Ars Antiqua”).
- American Musicological Society Annual Meeting, San Antonio, November 3, 2018 (Chair—Session Title: “Voice and Vocality in Medieval Occitanian Song”).
- Charles IV: An Emperor in Europe (1316–2016), University of Pennsylvania, October 14, 2016 (Chair).
- Performance: Medievalists @ Penn, 8th Annual Graduate Conference, University of Pennsylvania, March 18, 2016 (Respondent—Session Title: “Performance in Music, Art, and Poetry”).
- Dante and Music, Italian Studies, University of Pennsylvania, November 5-6, 2015 (Chair)
- 49th International Congress on Medieval Studies, Kalamazoo, MI, May 9, 2014 (Chair—Session Title: “Chant and Liturgy II: Liturgy”).
- The Gothic Revolution: Music in Western Europe, 1100–1300, Princeton University, November 5, 2011 (Chair—Session Title: “Theory”).

ADVISING

University of Pennsylvania

Dissertation Advising, Department of Music

2022- Renée Olo (music studies)

2021- **Committee Member, Department of Music**

Allison Brooks-Conrad (music studies)

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2017-2022 **Dissertation Advising, Department of Music**
Flannery Cunningham (music studies and composition): “Shared Songs, Sonic Memory: Groundwater for Voice, Chamber Ensemble, and Electronics and Essays on 13th-Century Song.”

2016-2020 **Teaching Supervisor, Department of Music**
MUSC 030 1000 Years of Listening: Tristan Pare-Morin; Carlo Lanfossi; Maria Ryan; Siel Agugliaro; Katelyn Hearfield; Xintong Bess Liu; Emma Barnaby; Allison Brooks-Conrad; Erik Broess; Chase Castle; Sean Gower

Independent Studies, Department of Music

2022 MUSC 239: Emma Mistele (senior thesis; medieval and renaissance music)
2019 MUSC 239: Saagar Asnani (senior thesis; medieval and renaissance music)
2016 MUSC 099: Lara Balikci (independent study; Turkish music)

Other Institutions

2023 **University of Southampton (external examiner)**
Federico Zavanelli, “Music and Measure in Italy c. 1300”

2020 **University of Colorado Boulder (external reader)**
Melanie Shaffer, “Re-materializing the “St. Victor Manuscript”: Meaning, Reception, and Use of Paris, Bibliothèque Nationale, lat. 15139”

2014-2015 **Wichita State University, School of Music, Masters in Musicology Theses**
Danielle L. Herrington, “Ideological Diversions: Two Sentimental One-Act *Comédies* at the Salle Favart, ca. 1790-99”

2014-2015 Ryan David Mackey, “Beyond “Pushing Play”: The Implications of Technology on Music Composition and Performance” (co-advised with Aleksander Sternfeld-Dunn)

PROFESSIONAL TEACHING DEVELOPMENT AND EXPERIENCE

2022 **New Faculty Teaching Workshop** • *University of Pennsylvania, Center for Teaching and Learning* (panelist)

2020-2021 **Inclusive and Equitable Teaching Seminar** • *University of Pennsylvania, Center for Teaching and Learning* (participant)

February 26, 2020 **Faculty-To-Faculty Lunches Facilitator** • “Creating Learning Experiences Outside the Classroom,” *University of Pennsylvania, Center for Teaching and Learning*

February 28, 2019 **Workshop Leader: The Challenges of Introductory Courses** • *University of Pennsylvania, Department of Music and the Center for Teaching and Learning*

April 12, 2018 **Workshop Leader: Writing Your Teaching Statement** • *University of Pennsylvania, Department of Music and the Center for Teaching and Learning*

October 18, 2017 **Workshop Leader: “Using Canvas to Give Your Students Feedback”** • *University of Pennsylvania, Center for Teaching and Learning*

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2015-2018 **Faculty “SAIL” Seminar** • *University of Pennsylvania, Center for Teaching and Learning* (participant)

2014-2015 **Graduate Faculty Appointment** • *Graduate School*, Wichita State University

2010-2013 **Teaching Consultant** • *Center for Teaching and Learning*, University of Chicago

2011-2012 **Co-Chair** • *Faculty-Student Teaching Forum* (with Professor Steven Rings), University of Chicago, Music Department

2011 **Panelist** • Workshop on Teaching in the College, *Center for Teaching and Learning*, University of Chicago, September 20, 2011. Panel: “Humanities/Social Sciences Stand-Alone Instructors: Teaching Your Own Course—The First Week”

2009-2011 **Coordinator and curriculum organizer** • Graduate Pedagogy Course: Teaching Music [History, Ethnomusicology, Theory, Composition] in the College, Department of Music, University of Chicago

2008-2011 **Participant** • *Center for Teaching and Learning*, University of Chicago Seminars and Workshops on teaching, course design, and evaluation

PERFORMANCE EXPERIENCE AND RECORDINGS

2008-2009 **Vocalist** • *Early Music Ensemble*, University of Chicago, under the supervision of the Ellen Hargis and David Douglass of the Newberry Consort

2012-2013

2007-2010 **Instructor, Performer, and Board Member** • *Ballroom and Latin Dance Association*, University of Chicago

2012

2007-2008 **Movement Director** • *Cantata Collegium*, University of Chicago

2006-2008 **Dancer** • *UBallet*, University of Chicago

2007 **Vocalist** • CD: *Musical Echoes of the Middle Ages and the Renaissance*, with *The Malyshko Collegium*, recording directed by Dr. Olga E. Malyshko, Kingston, Ontario

2002-2003 **Manager and Vocalist** • *Collegium Musicum* early music ensemble, Queen’s University

2005-2006

INTERVIEWS AND MEDIA

Penn Today, January 30, 2023 • *Evoking an Ancient World*
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New Books Network • Book Interview: “Devotional Refrains in Medieval Latin Song”
<https://newbooksnetwork.com/devotional-refrains-in-medieval-latin-song> (December 7, 2022)

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University of Pennsylvania, SAS, Big Ideas for Strange Times, July 2021 • *How Did People Dance in Medieval Europe?* <https://www.sas.upenn.edu/events/bist/how-did-people-dance-medieval-europe>

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Penn Today, March 23, 2018 • *A Medieval Confluence*
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<http://www.pterodactilo.com/revista/2289/>

PROFESSIONAL MEMBERSHIPS

American Musicological Society
Medieval Academy of America
Hagiography Society

Dance Studies Association
College Music Society