

**JAMES VINCENT MAIELLO**  
Associate Professor of Musicology  
Desautels Faculty of Music, University of Manitoba  
136 Dafoe Road—Taché Arts Complex, Winnipeg, MB R3T 2N2 Canada  
Office: 204.474.6017 Home: 204.515.4114 Mobile: 204.333.7831  
james.maiello@umanitoba.ca

## **EDUCATION**

---

Ph.D. in Musicology, University of California, Santa Barbara (2007)

- Optional Emphasis in European Medieval Studies (awarded through Medieval Studies Program)
- Dissertation: “The Pistoia Choirbooks: An Introduction to the Sources and Repertory”  
(Research Directors: Alejandro Planchart; William F. Prizer)

M.Mus. in Music History, Bowling Green State University (2002)

- Thesis: “*Asperges me and Vidi aquam*: A Study of the Antiphons and their Polyphonic Settings, c. 1400- c.1600” (Research Director: Vincent Corrigan)

B.Mus. in Music Education, State University of New York at Fredonia (2000)

- Music education studies with Thomas Regelski

## **ADDITIONAL EDUCATION & CREDENTIALS**

---

*Studying Skillful Teaching* (Summer & Fall 2007)

- 36-hour professional development course offered by *Research for Better Teaching, Inc.*

New York State Permanent Teacher Certification, Music K-12, issued 2006

## **ACADEMIC APPOINTMENTS**

---

Associate Professor of Musicology, Desautels Faculty of Music, University of Manitoba (2017-present)

- Tenure granted July 2017

Assistant Professor of Musicology, Desautels Faculty of Music, University of Manitoba (2013-2017)

Assistant Professor of Musicology, Blair School of Music, Vanderbilt University (2010-2013)

Senior Lecturer in Music History, Blair School of Music, Vanderbilt University (2008-2010)

## **ADMINISTRATIVE APPOINTMENTS**

---

Chair of Music Graduate Studies, Desautels Faculty of Music, University of Manitoba (2017-present)

## **OTHER RELATED EMPLOYMENT/EXPERIENCE**

---

Archivist, Special Collections, Davidson Library, UC Santa Barbara (2002- 2004)

Interlibrary Loan Staff, Jerome Library, Bowling Green State University (2001- 2002)

## **MONOGRAPHS (IN PROGRESS)**

---

*Plainchant, Liturgy, & Identity in Medieval Pistoia* (in preparation for publication in Brepols’s series *De Musicae Cultu*).

*The Sequence Repertory at San Zeno, Pistoia* (in preparation for publication in Brepols's series *De Musicae Cultu*).

*A Concise History of the College Band Directors National Association* (in preparation for the CBDNA).

## ARTICLES

---

“The Epiphany Liturgy at Pistoia as an Expression of Episcopal Authority,” under editorial review by *Journal of Musicology* (in revision for resubmission to this journal)

“Toward an Extension of Regelski’s Praxial Philsophy of Music Education into Music History Pedagogy,” *Journal of Music History Pedagogy* 4, no. 1(2013): 71-108.

“The College Band Directors National Association and Aesthetic Education,” *College Music Symposium*. 53(2013) Online. [www.symposium.music.org](http://www.symposium.music.org).

“On the Manufacture of the Pistoia Choirbooks,” *Plainsong & Medieval Music* 19 (2010): 21-33.

## CHAPTERS IN BOOKS & EDITED COLLECTIONS

---

“Medieval Music” in *A-R Online Music Anthology*. [www.armusicanthology.com](http://www.armusicanthology.com). Middleton, WI: A-R Editions, 2016.

“Updating the Alleluia at Pistoia,” in Anna Zayaruznaya, Bonnie J. Blackburn, and Stanley Boorman, eds., *“Qui musicam in se habet:” Studies in Honor of Alejandro Planchart* (Middleton, WI: American Institute of Musicology, 2015): 71-92.

## REVIEWS

---

Luisa Nardini, *Interlacing Traditions: Neo-Gregorian Mass Propers in Beneventan Manuscripts*. (Toronto: Pontifical Institute of Mediaeval Studies, 2016), *Fontes Artis Musicae* 64, no. 3(2017): TBA

Margaret Bent, *Magister Jacobus de Ispania, Author of the Speculum musicae*. RMA Monographs 28. (Surrey, UK: Ashgate, 2015), *Fontes Artis Musicae* 63, no. 4(2016): 311-313.

Catherine Saucier, *A Paradise of Priests: Singing the Civic and Episcopal Hagiography of Medieval Liège* (Rochester, NY: University of Rochester Press, 2014) *Fontes Artis Musicae* 62, no. 4(2015): 403-406.

“Margot Fassler, *Music and the Medieval West* (New York: W.W. Norton, 2014) *Journal of Musicological Research* 34, no. 2(2015): 270-273.

“Mary Tiffany Ferer, *Music and Ceremony at the Court of Charles V: The Capilla Flamenca and the Art of Political Promotion*. (Woodbridge, England: Boydell, 2012).” *Fontes Artis Musicae* 59, no. 2(2014): 199-201.

“Jane Alden, *Songs, Scribes, and Society: The History and Reception of the Loire Valley Chansoniers* (Oxford: Oxford University Press, 2010).” *Fontes Artis Musicae* 59, no. 1(2012): 63-65.

David Hiley, *Gregorian Chant* (Cambridge: Cambridge University Press, 2009), 250pp.” *Notes* 67, no. 4(2011): 736-738.

“The Gyffard Partbooks, 1 and 2. Transcribed and edited by David Mateer. London: Published for the British Academy by Stainer and Bell, 2007, 2009.” *Notes* 67, no. 4(2011): 829-830.

“Johannes Martini and Johannes Brebis, *Sacred Music* (2 vols.), edited by Murray Steib. *Recent Researches in the Music of the Middle Ages and Early Renaissance*, 39-40 (Middleton, WI: A-R Editions, 2009). *Notes* 67, no. 3(2011): 619-621.

“Louise Bourdua, *The Franciscans and Art Patronage in Late Medieval Italy* (Cambridge: Cambridge University Press, 2004), 242 pp.” *Comitatus* 36(2005).

## OTHER PUBLICATIONS

---

Liner notes, Harrington/Loewen Duo, *The Postcard Sessions*, Allen Harrington, Saxophone; Laura Loewen, Piano. Ravello Records #RR 7934 (2016)

Recording & Book Reviews for *Fanfare* magazine (2016-present)

## CONFERENCE PRESENTATIONS

---

“Making Sense of the Sequence at Pistoia”

- American Musicological Society Annual Meeting, Vancouver (2016)

Panelist, “Energizing Learning Communities in the Music History Classroom,” Panel Discussion

- Canadian University Music Society Annual Meeting, University of Calgary (2016)

“Making Sense of the Sequence at Pistoia”

- Canadian University Music Society Annual Meeting, University of Calgary (2016)

Panel Chair/Organizer: “Beyond the Printed Page: Electronic Publishing and its Implications for Musicology”

- American Musicological Society Annual Meeting, Louisville, KY (2015)

“Liturgy as Drama: Drama as Power: A Case Study from Central Tuscany”

- University of British Columbia Medieval Studies Workshop & 10<sup>th</sup> Annual Colloquium of the Gregorian Institute of Canada, Vancouver (2015)

“Renaissance Recorder Rep for Grades 4-6,” TEMPO, The Manitoba Music Conference (2015)

- Sponsored by the Manitoba Music Educators Association

“The Epiphany Liturgy at Pistoia as an Expression of Episcopal Authority”

- American Musicological Society Annual Meeting, Milwaukee, WI (2014)

Panel Chair/Organizer: “What I Didn’t Learn in Grad School: Surviving and Thriving in Professional Reality”

- American Musicological Society Annual Meeting, Milwaukee, WI (2014)

“The Epiphany Liturgy at Pistoia as an Expression of Episcopal Authority”

- Canadian University Music Society Annual Meeting, Brock University (2014)

Panel Chair/Organizer: Master Teacher Session: “New Teaching Philosophies”

- American Musicological Society Annual Meeting, Pittsburgh, PA (2013)

“Singing Sophistication: The Alleluia Repertory at Pistoia”

- Medieval-Renaissance Music Conference, Centro Studi sull’ Ars Nova Italiana del Trecento, Certaldo, Italy (2013)

“Plainchant *alla Pistoiese*.” The Formation of a Musico-Liturgical Identity at San Zeno, Pistoia

- Medieval Academy of America, Annual Meeting, Knoxville, TN (2013)

“Politics, Power, and...Plainchant? The Formation of a Musico-Liturgical Identity at San Zeno, Pistoia

- American Musicological Society Annual Meeting, New Orleans, LA (2012)

“Plainchant *alla Pistoiese*.” The Formation of a Musico-Liturgical Identity at San Zeno, Pistoia

- The New College Conference on Medieval-Renaissance Studies, New College of Florida (2012)
- “Updating the Alleluia at Pistoia”
- Gregorian Institute of Canada Annual Colloquium, Dalhousie University (2011)
- “Plainchant & Prestige: Chant Composition at the Cathedral of San Zeno, Pistoia”
  - The New College Conference on Medieval-Renaissance Studies, New College of Florida (2010)
  - “The Pistoia Codices and the Politics of Power: Formulating Hypotheses about the Dating & Creation of the Manuscripts”
  - The New College Conference on Medieval-Renaissance Studies, New College of Florida (2006)
  - “*Cattedrale, Capitolo e Comune*: The Pistoia Codices & the Politics of Power in the XI & XII Centuries”
  - Medieval-Renaissance Music Conference, Université François-Rabelais, Tours, France (2005)
  - “The *L’homme armé* Tradition at Naples: Issues of Attribution & Identity”
  - University of California, Santa Barbara Medieval Studies Graduate Conference (2005)
  - “Music, Ritual & the *Asperges*”
  - Medieval-Renaissance Music Conference, University of Glasgow, Scotland (2004)
  - American Musicological Society Joint Meeting, NorCal & Pacific Southwest Chapters (2004)
  - University of California, Santa Barbara Medieval Studies Graduate Conference (2004)

#### **INVITED LECTURES, WORKSHOPS, & CONSULTING**

---

“Verdi in the Shadow of the Symphony,” public lecture in conjunction with Manitoba Opera’s production of *Falstaff* (2016)

Pre-Concert Lecture for *Canzona*’s “*Musikalische Exequien*—Funeral Music for the Season of Lent,” Winnipeg, MB (2016)

Panelist, “Sex, Politics, Privilege, & *The Marriage of Figaro*,” for Manitoba Opera & the Canadian Museum of Human Rights, Winnipeg, MB (2015)

Panelist, “An Open and Shut Case: Music Library Spaces in Western Canada,” Annual Conference of the Canadian Association of Music Libraries, Archives, and Documentation Centres, 5 June 2015, University of Ottawa, Ottawa, ON (2015)

“The College Band Directors National Association and Aesthetic Education, c. 1950- c.1970,” CBDNA National Convention, Greensboro, NC (2013)

“Singing Subversion: Music, Liturgy, and Identity in Medieval Pistoia,” Brandon University (2012)

“Plainchant in the Modern Choir: An Introduction for Choral Conducting Students,” Brandon University (2012)

“Plainchant, Politics, & Identity in Medieval Pistoia,” S.U.N.Y. Fredonia (2012)

“The Context of Musicmaking” (2012)

- Intensive 18-hr course for in-service *Sistema Nacional de Educacion Musical (SiNEM)* instructors
- Addressed teaching philosophy, curriculum design, lesson planning, & integration of music history/cultural context in curriculum and instruction.

Invited Respondent, Sewanee Medieval Colloquium, Session: “Text & Song” (2011)

“The CBDNA at 70,” College Band Directors National Association Convention, Seattle, WA (2011)

“Introduction to Plainchant Notation,” Red Hook High School, Red Hook, NY (2010)

- Lecture on the history of plainchant notation from the 9th-19th centuries
- Taught high school students to transcribe Solesmes-style chant notation

## **CAMPUS & DEPARTMENTAL LECTURES & WORKSHOPS**

---

“Choosing & Evaluating Reference Recordings, Marcel A. Desautels Faculty of Music ‘Music at Mid-Day’ Series (2015)

“The Myth of Gregorian Chant,” Circle of Premodern Students Lecture Series (2015)

“Beethoven and the Emancipation of the Cello (with Minna Chung),” Marcel A. Desautels Faculty of Music “Music at Mid-Day” Series (2014)

“The Epiphany Liturgy at Pistoia as an Expression of Episcopal Authority, “Marcel A. Desautels Faculty of Music “Music at Mid-Day” Series (2013)

“Where *Does* The Time Go?” Time Management Strategies for First-Year University Students, Blair School of Music Student Recital, Vanderbilt University (2011, 2012)

“Use Your Head: How Philosophy & Curriculum Design Can Make Your Life Easier & Your Teaching Better,” Blair School of Music Pre-College Faculty Meeting (2011)

“Gregorian Chant and Power Politics in Medieval Tuscany,” Vanderbilt University Commencement week Faculty Seminar (2011)

“The Myth of Gregorian Chant,” Blair School of Music Patrons Breakfast Lecture (2011)

“The Pistoia Choirbooks: Creation & Context,” Ancient & Medieval Studies Seminar, Robert Penn Warren Center for the Humanities, Vanderbilt University (2008)

“Power & Patronage: The Origins of the Pistoia Codices, “UCSB Medieval Studies Program “Brown Bag” Seminar (2006)

“Philosophies of Education & Developing a Teaching Philosophy,” UCSB Graduate Student Orientation (2004)

## **HONOURS, AWARDS, & GRANTS**

---

Co-Investigator, University Collaborative Research Program, University of Manitoba (2017)  
Project: “Maple Leaves: The Collection of Manuscripts and Early Printed Books at the University of Manitoba”

Conference Sponsorship Program Grant, University of Manitoba (2016)  
Project: “Music Research in Manitoba Symposium”

Principal Investigator, University Research Grants Program Grant, University of Manitoba (2015)  
Project: “Making Sense of the Sequence at Pistoia”

University of Manitoba/UM Faculty Association Merit Award for Teaching (2015)

Vanderbilt University Research Scholars Grant (2013)

Heckman Stipend, Hill Museum & Manuscript Library (2009)

UC Santa Barbara Graduate Division Dissertation Fellowship (Spring 2006)

UC Santa Barbara Graduate Council Travel Grant (2005)

UC Santa Barbara Interdisciplinary Humanities Center Predoctoral Fellowship (2005-06 Academic Year)

Margaret Mallory Fellowship (2005-06 Academic Year)

Stanley Krebs Memorial Prize in Musicology (2004)

UC Santa Barbara Medieval Studies Research Grant (2004)

UC Santa Barbara Departmental Fee Fellowship, 2003-04 Academic Year

UC Santa Barbara Departmental Grant (Music), 2002-03 Academic Year

Richard S. James Memorial Scholarship for Music History (2001)

## **TEACHING EXPERIENCE**

---

Associate Professor of Musicology, Desautels Faculty of Music, University of Manitoba (2017-present)

Assistant Professor of Musicology, Desautels Faculty of Music, University of Manitoba (2013-2017)

Courses taught:

- MUSC 1004/1014: *Introduction to Music in History 1 & 2*
- MUSC 3964: *History of Western Art Music After 1900*
- MUSC 3034: *Medieval Music History*
- MUSC 3054: *Medieval & Renaissance Music History*
- MUSC 3084: *Romantic Music History*
- MUSC 3830: *Medieval Music History Seminar: Plainchant & Liturgy*
- Director, *Collegium Musicum*
- Independent studies in musicology, music literature, & music education

Undergraduate Music History Thesis Supervision

- Zachary Dark, “*New Musicology*: Historiography and Methodology” (in progress)
- Caitlyn Maskiew “Music, Politics, and The *Death to Disco* Movement” (in progress)
- Andrea Klassen, “The Dysart Antiphoner” (2016)
- Kristen McLean, “Scripture in Contemporary Worship Music: A Case Study” (2016)

Assistant Professor of Musicology & Ethnomusicology, Vanderbilt University (2010-13)

[Senior Lecturer in Music History & Literature, Vanderbilt University (2008-2010)]

Courses taught:

- MusL 121W: *Music in Western Culture*
- MusL 228: *J.S. Bach: Learned Musician and Virtual Traveler*
- MusL 141: *Survey of Music Literature*
- MusE 202C: *Blair Collegium*
- MusL 242: *Music of the Middle Ages & Renaissance*
- MusL 243: *Music of the Baroque & Classical Eras*
- MusL 244: *Music of the Romantic & Modern Eras*
- Pre-College Music Program: *Music History I*
- Pre-College Music Program: *Music History II*

Honors Thesis Committees, Blair School of Music, Vanderbilt University (2008-2013)

Lucy Turner (2011)

Emily Green (2011)

Arreana Rostosky (2009)

Music Teacher, Stissing Mountain Middle School, Pine Plains, NY (2006-08)

- Director, Middle School Choral/Vocal Program (Grades 6-8)
- Director, Grade 6 Instrumental Music Program (Band, Instrumental Lessons)
- Instructor, Grade 6 General Music Course

Instructor, Music 501: Directed Teaching in Music, UC Santa Barbara (Fall 2004)

Teaching Associate in Music Appreciation, UC Santa Barbara (2004-2005)

Teaching Assistant in Music Appreciation, UC Santa Barbara (2002-2004)

Teaching Assistant in Music History, UC Santa Barbara (Fall 2005, Winter 2006)

Instructor in Communications/Humanities Department, Owens Community College (2001-02)

Teaching Assistant in Music Appreciation, Bowling Green State University (2000-01)

Chamber Music Coach, Fredonia Summer Band Camp (1998-2000)

#### **SERVICE & LEADERSHIP (INSTITUTIONAL)**

---

Executive Committee (Member), Faculty of Graduate Studies, University of Manitoba (2017-present)

Programs & Guidelines Committee (Member), Faculty of Graduate Studies, University of Manitoba (2017-present)

Genser Scholarship Jury (Final), Desautels Faculty of Music, University of Manitoba (2017)

Accessibility Advisory Committee (Member), Desautels Faculty of Music, University of Manitoba (2016-present)

Appeals & Student Discipline Committee (Member), Desautels Faculty of Music, University of Manitoba (2016-present)

Graduate Committee (Member/Chair from 2017), Desautels Faculty of Music, University of Manitoba (2016-present)

Local Area Safety & Health (LASH) Committee—Taché Arts Complex (Member) (2016-present)

University Discipline Committee (Member) University of Manitoba (2015-present)

Culture & Creative Works Research Strategic Plan Committee (Member), University of Manitoba (2015-present)

Genser Scholarship Jury (Final), Desautels Faculty of Music, University of Manitoba (2015)

Independent assessor for student appeals, Desautels Faculty of Music (2014-present)

Admission Auditions Jury (Member), Desautels Faculty of Music (2014- present)

Recital Juries (Member), Desautels Faculty of Music (2014-present)

Major Practical Study Juries, Desautels Faculty of Music (2014-present)

Genser Scholarship Jury (Preliminary), Desautels Faculty of Music, University of Manitoba (2014)

Music Library Committee (Member), Desautels Faculty of Music, University of Manitoba (2013-present)

Curriculum Committee (Member), Blair School of Music, Vanderbilt University (2012-2013)

Faculty Advisor, Phi Mu Alpha Sinfonia Fraternity, Pi Delta Chapter (2010-2012)

Vanderbilt Scholarship Review Committee for Fulbright grants (2009 to 2013)

Evaluator, MA-5 Capstone Assessment for Joint B.Mus./M. Ed. degree program, Vanderbilt University (2010-12)

Faculty Advisory Council, Blair School of Music, Vanderbilt University (2009-2013)

Administrative Council (Member), Blair School of Music, Vanderbilt University (2009-2012)

Williams/Marsden Awards & Writing Portfolio Assessment Committee (Member), Blair School of Music, Vanderbilt University (2009-2012)

MA-5 Advisory Committee for Joint B.Mus./M. Ed. degree program (Member), Blair School of Music, Vanderbilt University (2009-2013)

Faculty “VUCeptor,” Vanderbilt Visions program for first-year students (2012)

Student Recital Juries, Blair School of Music, Vanderbilt University (2008-2013)

6th Grade Class Advisor, Stissing Mountain Middle School (2007-08)

Band Advisor & Chorus Advisor, Stissing Mountain Middle School (2006-2008)

Lead Teaching Assistant, UC Santa Barbara Music Department (2004-05)

Student Representative, B.G.S.U. College of Musical Arts Graduate Committee (Spring 2001)

#### **SERVICE & LEADERSHIP (PROFESSIONAL AND COMMUNITY)**

---

Community Engagement Committee (Member), Manitoba Opera (2015-present)

Board of Directors (Member), Gregorian Institute of Canada (2015-present)

Graduate Education Committee (Member), American Musicological Society (Term: 2016-18)

Peer Reviewer for academic journals and funding agencies (2011-present)

- Social Sciences and Humanities Research Council, *Plainsong & Medieval Music*, Oxford University Press, etc..

Board of Directors (Member), Manitoba Early Music & Art Festival (2013-2017)

Margaret Wade Lebarge Prize Jury, Canadian Society of Medievalists (2012, 2013, 2014)

Committee on Career-Related Issues (Member), American Musicological Society (2013-15)

Session Organizer, “The Mosaic of Identity in Medieval Italy,” The New College Conference on Medieval-Renaissance Studies, New College of Florida (2012)

Session Chair, “Text & Song,” Sewanee Medieval Colloquium (2011)

Session Chair, “Medieval Musical Identity & Community,” International Medieval Congress, Western Michigan University, Kalamazoo, MI (2009)

Conference Organizer, UCSB Medieval Studies Graduate Conference (2005-06)

Student Representative, Pacific-Southwest Chapter, American Musicological Society (2003-05)

#### **LANGUAGES**

---

Italian (Reading: Good, Spoken: Fair)

Latin (Reading: Good)

French: (Reading: Fair)

German (Reading: Good)

#### **ACADEMIC AREAS OF INTEREST**

---

- Medieval & Renaissance liturgical music, especially Gregorian chant
- Music & semiotics
- The Wind Ensemble and Concert Band
- Philosophy of music education & pedagogy of music history

#### **PROFESSIONAL MEMBERSHIPS**

---

American Musicological Society

Medieval Academy of America

Canadian Society of Medievalists

Gregorian Institute of Canada

Canadian University Music Society

## REFERENCES (LISTED ALPHABETICALLY)

---

Cynthia J. Cyrus, Ph.D.  
Vice-Provost for Learning & Residential Affairs  
Vanderbilt University  
101 Kirkland Hall  
Nashville, TN USA 37212  
[cynthia.cyrus@vanderbilt.edu](mailto:cynthia.cyrus@vanderbilt.edu)  
615.322.5041

Jan Guise, M.Mus, MLIS  
Head Librarian  
Faculty of Music  
University of Toronto  
80 Queen's Park  
Toronto, ON M5S 2C5 Canada  
[jan.guise@utoronto.ca](mailto:jan.guise@utoronto.ca)  
416.978.6920

Laura Loewen, D.M.A.  
Professor, Collaborative Piano  
Desautels Faculty of Music  
University of Manitoba  
136 Dafoe Road—Taché Arts Complex  
Winnipeg, MB R3T 2N2 Canada  
[laura.loewen@umanitoba.ca](mailto:laura.loewen@umanitoba.ca)  
204.474.9291

Mark Wait, D.M.A.  
Dean and Professor of Music  
Blair School of Music  
Vanderbilt University  
2400 Blakemore Ave  
Nashville, TN USA 37212  
[mark.wait@vanderbilt.edu](mailto:mark.wait@vanderbilt.edu)  
615.322.7660