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CURRICULUM VITAE

CURRENT POSITIONS

- Music Director, Cappella Romana
- Research Fellow, Institute for Orthodox Christian Studies, Cambridge UK

BORN: 26 November 1965

CITIZENSHIP: Greek/ Canadian / U.S.A.

EDUCATION

Autumn 2001 'Rookie Camp' Seminar on Teaching and Learning in Higher Education [8 weeks], Center for Learning and Teaching Excellence, Arizona State University

1996–98 Postdoctoral study in Theology at the University of Oxford under the Rt. Rev. Dr. Kallistos T. Ware

1996 Ph.D. in Historical Musicology, University of British Columbia

Spring 1990 Studies in patristics and liturgical theology at St. Vladimir's Orthodox Theological Seminary (Crestwood, N.Y.) as part of my course work for the Ph.D. at UBC. This included an individual study project performed under the direction of the late Rev. Dr. John Meyendorff searching for musical references in late Byzantine monastic literature.

1986 BA in Music (Composition) and Russian Language
Portland State University, Oregon

AWARDS

- 2020–21 Project Director for 'Byzantine Intrigue: Continuing Musicological Research on Medieval Music in East and West', a National Endowment for the Humanities (USA) CARES: Cultural Organizations (Scholarly Research) grant of USD \$67,951.00 awarded to Cappella Romana.
- 2018 Archon *Mousikodidaskalos* of the Great Church of Christ, awarded by His Eminence Archbishop Gregorios of Thyateira and Great Britain on behalf of His All-Holiness, Bartholomew I, Ecumenical Patriarch of Constantinople, New Rome.
- 2015 AHRC Cultural Engagement Fund grant for 'Teaching Byzantine Music in Diaspora: Challenges and Opportunities', a collaboration with the School of Byzantine Music of the Greek Orthodox Archdiocese of Thyateira and Great Britain
- 2015 Vice-Chancellor's Award for Excellence in Learning and Teaching, City University London
- 2014–16 Oregon Community Foundation 'Creative Heights' grant of \$90,000 USD to Cappella Romana for artistic development in the field of Byzantine chant. Included in this award are the funds for one term of leave from City University London.
- Spring 2013 AHRC Cultural Engagement Fund grant (one of three City University projects funded together in a block award) for 'Byzantine Music for the Divine Liturgy (2011) Published by the Greek Orthodox Archdiocese of Thyateira and Great Britain', supporting the extension of collaboration between Cappella Romana and the Greek Archdiocese of Thyateira and Great Britain
- Autumn 2012 Visiting Fellow in Hellenic Studies, Princeton University
- 2012–13 Stavros S. Niarchos Foundation grant to support a year of research leave.
- 2011–13 British Academy Small Research Grant
- 2010 Summer Fellowship in Byzantine Studies at Dumbarton Oaks (Trustees for Harvard University), Washington, DC, USA
- 2010 St Romanos the Melodist Medallion, National Forum for Greek Orthodox Church Musicians (the highest award for music of the Greek Orthodox Archdiocese of America)
- 2009–10 British Academy Thank-Offering to Britain Fellowship
- 2007 £5,000 Research Sustainability Grant from City University for the editing of *Music from Grottaferrata*
- 2005 Two-year grant of \$20,000 awarded to Cappella Romana by the A.G. Leventis Foundation in support of two recording projects under my direction with the

tentative titles *Music of Medieval Cyprus* and *The Divine Liturgy of St John Chrysostom: A Byzantine Setting in English*.

- 2003–4 Member and Elizabeth and J. Richardson Dilworth Fellow for the academic year 2003–4 in the School of Historical Studies at the Institute for Advanced Study in Princeton, New Jersey.
- 2003–4 American Council of Learned Societies (ACLS) NEH/SSRC International and Area Studies Fellowship for the academic year 2003–4.
- 2004 American Musicological Society publication subvention for *Sunday Matins in the Byzantine Cathedral Rite: Music and Liturgy* (Ashgate).
- 2004 Two-year grant of \$20,000 awarded to Cappella Romana by the A.G. Leventis Foundation in support of two recording projects of medieval music under my direction: *Music for the Fall of Constantinople* and *Byzantium in Rome: Medieval Byzantine Chant from Grottaferrata*.
- 2004 Three-year grant of \$36,000 awarded to Cappella Romana by the Virginia H. Farah Foundation in support of three publishing/recording projects of Orthodox sacred music.
- 2003 Katherine K. Herberger College of Fine Arts (Arizona State) grant in the amount of \$7,000 for fieldwork in Southern Italy and Greece.
- 2002 Grant from the A.G. Leventis Foundation supporting the recording of Ivan Moody's *Akathistos Hymn* by Cappella Romana under my direction (released Spring 2003 by Gothic Records).
- 2001 Re-appointed for 5 years as a Fellow of the European Humanities Research Centre, University of Oxford. Since 2006 this has been renewed annually.
- 2001 Grants from the A.G. Leventis Foundation and the Performance Fund of the University of Oxford's Faculty of Music in support of the first celebration in approximately 500 years of Vespers according to the Cathedral Rite of Hagia Sophia.
- 1999 Arts and Humanities Research Board (United Kingdom) Small Research Grant in support of my forthcoming study of Byzantine polyphony.
- 1999 Onassis Fellowship for three months of further studies in Byzantine chant performance practice with Lycourgos Angelopoulos in Greece during the summer of 1999.
- 1998-2001 British Academy Postdoctoral Fellowship (three years).
- 1998–2001 Junior Research Fellowship (non-stipendiary) at St. Peter's College, Oxford (held in conjunction with the Postdoctoral Fellowship from the British Academy).
- 1998–2002 Jointly awarded a grant from the European agency INTAS (the International Association for the promotion of co-operation with scientists from the New

Independent States of the former Soviet Union) for a major research project entitled 'The Melismatic Styles of Byzantine-Slavic Chant from the 11th–17th Centuries'. Co-ordinated by Professor Christian Troelsgård of the University of Copenhagen, this project involved research teams in Copenhagen (C. Troelsgård and A. Jung), Moscow (O. Krashennikova and G. Poshidajeva), St. Petersburg (N. Seregina and N. Denisova) and Oxford (A. Lingas). Delayed for several months by the economic crisis in Russia, this project began in the spring of 1999. A preliminary meeting of the teams was held during March 2001 in Holland in conjunction with a conference on Paleo-Byzantine notations at Hernen Castle. A second meeting was held during July 2002 at the Russian Institute of the History of Arts in St. Petersburg. Preliminary results were published in Gerda Wolfram, ed., *Paleobyzantine Notations III: Acta of the Congress Held at Hernen Castle, The Netherlands, in March 2001*, Eastern Christian Studies 4 (Leuven, Paris and Dudley, MA: Peeters, 2004).

- 1998 Technical Assistance Grant from the Regional Arts Council of Portland, Oregon. This was awarded in support of research in St. Petersburg, Russia on the sacred choral works of Giuseppe Sarti and Baldassare Galuppi, who served as heads of the Russian Imperial Chapel under Catherine the Great.
- 1997–2021 Appointed Visiting Fellow at the European Humanities Research Centre of the University of Oxford
- 1996–98 Social Sciences and Humanities Research Council of Canada (SSHRC) Postdoctoral Fellowship for study at the University of Oxford with the Rt. Rev. Dr. Kallistos (Ware), Bishop of Diokleia
- 1995–96 Dumbarton Oaks (Trustees for Harvard University) Junior Fellowship in Byzantine Studies
- 1995 Fulbright Student Fellowship for studies in Byzantine chant performance practice with cantor Lycourgos Angelopoulos in Athens, Greece
- 1992 San Francisco Early Music Society Medieval Teaching Fellowship
- 1992 Dumbarton Oaks Summer Fellowship
- 1990–93 SSHRC Doctoral Fellowship
- 1988–90 University Graduate Fellowship (University of British Columbia)
- 1987–88 Teaching Assistantship at UBC
- 1986 University Commendation for Excellence and Music Department Scholarship Award (Portland State University)

LANGUAGES

French, Greek, Russian (speaking and reading knowledge)
 German, Italian, Old Church Slavonic, Latin (reading knowledge)

DOCTORAL THESIS

Topic: 'Sunday Matins in the Byzantine Cathedral Rite: Music and Liturgy'

Advisors: Professors Dimitri Conomos (1987-89) and J. Evan Kreider (UBC)
Professor Miloš Velimirović (University of Virginia)

This is an interdisciplinary examination of the office of Sunday Matins as celebrated in the Byzantine cathedral Rite of the Great Church from its origins in the popular psalmodic assemblies of the fourth century to its comprehensive reform by Archbishop Symeon of Thessalonica (†1429), Byzantium's last and most prolific liturgical commentator. Specifically, it is a study of the influence of developments in liturgical music and piety—notable among which were the advent of monastic hymnody and virtuosic styles of chanting—on the order of service at the Constantinopolitan and Thessalonian cathedrals of Hagia Sophia. This is accomplished through reconstructions of the service of Sunday matins as celebrated in the two churches from musical manuscripts, books of rubrics ('typika'), and liturgical commentaries. These demonstrate that the interaction of cathedral and monastic elements in Byzantium's secular churches was far more complex than is generally acknowledged. A revised version of this thesis is in preparation for Ashgate Publishing.

TEACHING EXPERIENCE

- 2018–19 BMus Dissertation supervisor for Thomas George Conrad Hood, Trinity College, Cambridge
- 2018–21 External supervisor for Gregory Tucker, University of Regensburg
- 2016 Dissertation examiner for the M.St. in Medieval Studies at the University of Oxford
- 2015 External supervision and examination of the Ph.D thesis submitted by Alan Gampel to the University of Paris IV (Sorbonne).
- Spring 2011 External examiner at the University of Sussex for the DPhil viva of Nikolaos Ioannidis.
- 2009–10 External second supervisor for the D.Phil. thesis of Dr Mena Hana, Faculty of Music, University of Oxford
- December 2009 External examiner at the New University of Lisbon for the Ph.D. viva of Dr Svetlana Poliakova.
- Jan 2006–present Lecturer (1/06–7/08) Senior Lecturer (8/08-7/14), Reader (8/14–7/19), and Professor (8/19–9/22) at City, University of London.

Modules taught:

- Investigating Western Music I (an introduction to selected themes in the intellectual history of Western Art Music ca. 1450–1950 required of all 1st-year undergraduates): 2007–2016.
- Music in Culture (full-year coordinator and primary lecturer in the Autumn Term for this core 30-credit module required of all 1st-year undergraduates): 2017
- Music in Culture 1 (2018–2021)

- Materials of Music (Spring 2019)
- Singing the Earliest Music (a module on the performance practice of Western medieval monophonic and polyphonic vocal music)
- Studies in Ethnomusicology (a module for all 1st-year undergraduates team-taught in the spring of 2006 with Laudan Nooshin)
- Musical Traditions of the Eastern Mediterranean (a module for 2nd- and 3rd-year undergraduates taught in the spring of 2007)
- Greek Musical Traditions (a module for 2nd- and 3rd-year undergraduates first taught in the autumn of 2007)
- Lectures on ethnomusicology for the team-taught postgraduate module Approaches to Music Studies (2007–09)
- Critical Readings in Mediterranean and Middle Eastern Music (co-taught with Laudan Nooshin 2008–2010)
- Critical Readings, postgraduate taught module (2011–17)
- Critical Listening (co-taught with Erik Nystrom autumn 2019)
- Performance as Research, postgraduate taught module (2012–2015)
- Wagner, Mahler and Schoenberg: Art and the Transcendent (a module for 2nd- and 3rd-year undergraduates first taught in the spring of 2012)
- The Age of Monteverdi (a module for 2nd- and 3rd-year undergraduates first taught in the spring of 2011)
- The Classical Style, (a module for 2nd- and 3rd-year undergraduates, first taught in the autumn of 2015)
- Lectures on the analysis of early Western and non-Western music for Analysing Music, a 30-credit team-taught module required of all 2nd-year undergraduates (2018–)
- Director, City University Chamber Choir (2007–2009)
- Director of the vocal ensemble *Civitas* (2010–11 and 2018–22)

Doctoral Thesis Supervision (With Topics):

- Ph.D.— Sarah Innes (co-supervisor with Ian Pace, 'Music of the Cold War: The Promotion and Reception of Soviet Music in Great Britain, 1968-1991'), in progress; Shirley Smart (co-supervisor with Ian Pace, "Why does the concept of 'authenticity' still hold so much weight in a global world, including among diasporic and emigré communities?"), in progress; Maria Tsangari, ('Greek and Latin Chant in Medieval Southern Italy'), in progress; Georgios Savvas ('A Comparative Study of Chromaticism in Medieval Greek and Latin Plainchant', in progress); Spyridon Antonopoulos ('Manuel Chrysaphes: A 15th-century Byzantine Court Musician', degree awarded January 2015); Anastasia Hasikou ('The Development of Musical Culture in Cyprus during the 20th Century', 2017); Christina Georgiou ('The Historical Editing of Mozart's Keyboard Sonatas: History, Context and Practice', graduated July 2011); Paul Tkachenko ('The Real Deal: The Interaction of Musicians on a London World Music Scene'; degree awarded 2013); Katie de la Matter ('Domenico Scarlatti's

Tolomeo ed Alessandro’; awarded 2012) [internal supervisor, with Melania Bucciarelli as external]; Christina Michael (‘The Theatrical Works of Manos Hadjidakis’, 2017)

- DMA (a programme run jointly by City University London and the Guildhall School of Music and Drama): Christopher Suckling (‘Towards a Rediscovery of Chordal Recitative Accompaniment by the Violoncellist’); and one candidate inherited in October 2010 from Professor Rhian Samuel upon her retirement: Anton Lyakhovksy (‘Ideologies of Modern Piano Performance’: no degree awarded); Second Supervisor for Ed Pick (‘Tonality in Schoenberg’s Music with particular reference to the Piano Concerto’), degree awarded spring 2013.

Other duties have included:

- Department of Music Education Lead (March 2021–July 2022)
- Deputy Head of Department (2008–09 and March–December 2021)
- BMus Admissions Tutor (2019–20)
- Undergraduate Programme Director (2013–2019)
- Supervising MA theses (including four for City University’s MA in Music Studies (Mediterranean and Middle Eastern Music))
- DMA Programme Director (2010–12)
- Supervising approximately a half dozen BMus dissertations per annum
- Internal examiner for doctoral theses and MPhil to PhD upgrades.
- Performance and Ensemble coordinator (2007–2009)
- Programme director for the International Foundation Year in Music (led programme approval 2007–09)
- Senior Tutor for Undergraduates and Postgraduates (2010–11)
- Acting Senior Tutor for Research (Autumn 2010)

- Spring 2007 Undergraduate lectures and essay marking on topics in Western music before 1600 at the Guildhall School of Music and Drama
- 10/2001 and 4/2005 Guest lecturer on Russian and Byzantine liturgy and liturgical music for the M.A. Programme in Chant Performance at the University of Limerick, Ireland.
- Aug 2001–Dec 2005 Assistant Professor of Music History, School of Music, Arizona State University; Affiliate, Arizona Center for Medieval and Renaissance Studies; Affiliate, ASU Russian and East European Studies Center; Affiliate, Center for the Study of Religion and Conflict. Classes taught from 8/2001–2/2005:
- MHL 194 Music as Culture [A writing-intensive multi-cultural introduction to the university-level study of music with a strong performance component co-taught with Prof. Ted Solís; taught 3 times]

- MHL 341 Music History I [An undergraduate survey of Western art music from Antiquity to ca. 1750; taught six times].
- MHL 341 Music History I (Honours)
- MHL 439/598 19th-Century Music [Senior/MA-level]
- MHL 535 Medieval Music [Graduate survey]
- MHL 536 Renaissance Music [Graduate survey]
- MHL 575 History of Choral Music [Graduate survey; taught three times]
- MHL 591 Music and Nationalism [A graduate seminar focussing on issues of representation and identity in music]
- MHL 598: Eastern Christian Music [Graduate course]
- MHL 598: Performance Issues in Early Music – 'The Sound of Medieval Song' [Graduate seminar]
- MUS 340 Survey of Music History [Course for non-majors]

Other responsibilities include serving on three search committees, participating in the process of curricular reform, and the supervision of an M.A. thesis on the concept of Asian identity in the works of Lou Harrison.

2001, 2007, 2009 Lectures on topics relating to liturgy and music for the Institute of Orthodox Christian Studies in Cambridge, UK.

February 2001 Guest lecturer at the Liszt Academy in Budapest. Responsibilities consisted of 6 hours of undergraduate lectures on music and liturgy in the received tradition of Byzantine chanting, a 2-hour doctoral seminar on urban worship in Byzantium, and an advisory meeting with a doctoral student studying the chant of Hungarian Greek Catholics.

'Music and Liturgy', a lecture for the course 'Liturgical Themes and Traditions' organised by Dr. G. Woolfenden for Oxford University's Faculty of Theology.

December 2000 External examiner for a doctoral thesis on Byzantine musical notation and performance practice submitted (in German) by Ms. Maria Alexandru to the University of Copenhagen.

1998–2001 British Academy Postdoctoral Research Fellow at St. Peter's College, University of Oxford; and member of the Faculty of Music, University of Oxford. Responsibilities included:

- 'Modern Greek Song: 1821–1980', an upper-division undergraduate (Final Honour School 2001) course for Oxford University's Faculty of Music (taught Autumn 1999). The course situated the development of popular and art song in the modern Greek state within the social processes of constructing a national identity located culturally between East and West. Topics covered included the modern reception of the indigenous secular ('folk' and Ottoman) traditions, the development of operetta and other Westernising urban song,

Rebetika, and the 'popular art song' of Theodorakis and Hadjidakis.

- 'Reading Early Music: Plainchant Notation', a lecture given during the autumn of 1999 as part of the 'Reading Early Music' course at Oxford University overseen by Drs. Margaret Bent and David Skinner.
- Tutorials for the History I paper (Music Before ca. 1630, a required course) for second- and third-year undergraduates in music from the following colleges of the University of Oxford: St. Peter's, St. Hugh's, Exeter, St. Edmund Hall, Wadham and St. Hilda's. The range of subjects covered included 'Music in the Western Liturgy to ca. 1400', 'Late Medieval Song' and 'Sacred Music and Chapels on the Continent, ca. 1490–c.1555', as well as historiography and performance practice.
- Two undergraduate dissertation supervisions: a) on the Italianisation of Russian liturgical music during the 18th century; and b) on the *Orthodox Vigil Service* of John Tavener.

24–26 April 1998 'Music and Liturgy in the Medieval West and East', a three-day intensive seminar at the Municipal Conservatory of Patras, Greece. Taught entirely in Modern Greek, this course consisted of seven hours of lectures on the development of Latin and Greek liturgical music from Late Antiquity to the fourteenth century.

Autumn 1994 Semester replacement position as Head of the Music Department at the Lynn College of the Arts and Music, a new (opened September 1994) four-year tertiary institution in Nicosia, Cyprus. Responsibilities included organising the Music Department, day-to-day administration, teaching two academic courses (the first half of a first-year survey course in music history from Ancient Greek Music to Monteverdi, and a composition seminar), and conducting the school's Collegium Musicum (Gregorian chant, English medieval lyric, Renaissance music, and Byzantine chant).

August 1992 Designed and taught a one-week introduction to Byzantine Chant at the Medieval Workshop of the San Francisco Early Music Society.

1987–88 Teaching assistantship in historical musicology at the University of British Columbia. This was for the first-year undergraduate survey course in Music History, running from Antiquity to the 20th century.

Guest lectures on Byzantine chant for institutions including Portland State University, the University of British Columbia, Lewis and Clark College, and the Queen's University in Belfast.

PUBLICATIONS

A. Works already Published or in Press

1. Books and Monographs:

Co-author with the late Frank Desby (principal author), Jessica Suchy-Pilalis and Dimitri Conomos of *A Guide to Transcription of Post-Byzantine (Chrysanthine) Chant*, ed. Nicolas Maragos (Bloomington: National Forum of Greek Orthodox Church Musicians, 2000). 52 pp.

2. Articles in Journals or Books:

'The Music of Kassia', forthcoming in Meral Akkent, ed., *Kassia Revisited* (Istanbul: ISTOS and Istanbul Women's Museum), 3,400 words.

'Sir John Tavener and the Search for an English Orthodox Musical Language ', pp. 185–224 in June Boyce-Tillman and Anne-Marie Forbes, ed., *Heart's Ease: Spirituality in the Music of John Tavener* (Oxford: Peter Lang, 2020).

'Christian Liturgical Chant and the Musical Reorientation of Arvo Pärt', in Peter Bouteneff and Jeffers Engelhardt, eds, *Arvo Pärt: Sounding the Sacred* (Fordham University Press, 2020), 220–31.

'Canonising Byzantine Chant as Greek Art Music', in Roderick Beaton, Katerina Levidou, Polina Tambakaki and Panos Vlagopoulos, eds., *Music, Language and Identity in Greece: Defining a National Art Music in the Nineteenth and Twentieth Centuries*, Centre for Hellenic Studies, Kings College London Publications 21 (London and New York: Routledge, 2019), 31–53.

'Hymnography with(out) Music as Scripture and Prayer', in Ivan Moody and Maria Takala-Roszczenko, eds, *Creating Liturgically: Hymnography and Music. Proceedings of the Sixth International Conference on Orthodox Church Music*, Publications of the International Society for Orthodox Church Music 7 (Joensuu: University of Eastern Finland, 2017), 17–28.

'Singing the Lord's Song in a Foreign Land—Teaching Orthodox Liturgical Music in Non-Orthodox Contexts', in Ann Mitsakos Bezzerides and Elizabeth H. Prodromou, eds., *Orthodox Christianity, Higher Education, and the University: Theological, Historical, and Contemporary Reflection: Theological, Historical, and Contemporary Reflections* (Notre Dame: University of Notre Dame Press, 2017), 279–314.

'*Symphonia*: Towards a Restoration of Ancient Musical Diversity in Modern Greek Orthodox Celebrations of the Divine Liturgy', 5–14 and 24–25 in Tom Pallad, Maria Keritsis et al., *A Guide to Congregational Singing*, rev. ed., (The National Forum of Greek Orthodox Church Musicians, 2016).

'An Introduction to Passion Week, Opus 13 by Maximilian Steinberg (1883–1946)' in Vladimir Morosan, ed. [and Alexander Lingas, ed.], *Maximilian Steinberg, Opus 13, Based on Early Russian Chants* (San Diego: Musica Russica, 2015), vii–xviii. ISBN: 978-0-9701767-5-2. Although not credited on the title page by the publisher, I

accomplished all the critical work with the composer's manuscripts for the preparation of this edition.

- 'From Earth to Heaven: The Changing Soundscape of Byzantine Liturgy', in Mark Jackson and Claire Nesbitt, eds, *Experiencing Byzantium: Papers from the 44th Spring Symposium of the Society for the Promotion of Byzantine Studies* (Aldershot: Ashgate, 2013), pp. 311–58.
- 'Late Byzantine Cathedral Liturgy and the *Service of the Furnace*', in Sharon Gerstel and Robert Nelson, eds., *Approaching the Holy Mountain: Art and Liturgy at St Catherine's Monastery in the Sinai* (Turnhout, Belgium: Brepols, 2011), 179–230.
- 'Performing the Liturgy in Byzantium', forthcoming in M. Mullett, ed., *Performing Byzantium: Papers from the 39th Spring Symposium of the Society for the Promotion of Byzantine Studies*, 7,297 words.
- 'How Musical was the "Sung Office"? Some Observations on the Ethos of the Byzantine Cathedral Rite', in Ivan Moody and Maria Takala-Rozszenko, eds., *The Traditions of Orthodox Music. Proceedings of the First International Conference on Orthodox Church Music, University of Joensuu, Finland 13–19 June 2005* (Joensuu, 2007), 217–34.
- 'Medieval Byzantine Chant and the Sound of Orthodoxy', in Andrew Louth and Augustine Casiday, eds., *Byzantine Orthodoxies, Papers from the 36th Spring Symposium of Byzantine Studies* (Aldershot: Ashgate, 2006), 131–50.
- 'Preliminary Reflections on Studying the Liturgical Place of Byzantine and Slavonic Melismatic Chant', in Gerda Wolfram, ed., *Paleobyzantine Notations III: Acta of the Congress Held at Hernen Castle, The Netherlands, in March 2001*, Eastern Christian Studies 4 (Leuven, Paris and Dudley, MA: Peeters, 2004), 147–55.
- 'Tradition and Renewal in Greek Orthodox Psalmody', in H.W. Attridge and M.E. Fassler, eds., *The Psalms in Community: Jewish and Christian Textual, Liturgical and Artistic Traditions* (Atlanta: Society of Biblical Literature, 2003), 341–56 [hardcover edition also available from Brill].
- 'Performance Practice and the Politics of Transcribing Byzantine Chant', in *Acta Musicae Byzantinae* 6 (2003): 56–76.
- 'The First Antiphon of Byzantine Cathedral Rite Matins: From Popular Psalmody to Kalophonia', in L. Dobszay, ed., *Cantus Planus: Papers of the Meeting Held at Visegrad* (Budapest: Hungarian Academy of Sciences, 2001), pp. 479–500.
- 'Festal Cathedral Vespers in Late Byzantium', *Orientalia Christiana Periodica* 63 (Rome: Pontifical Institute of Oriental Studies, 1997): 421–59.
- 'Hesychasm and Psalmody', *Mount Athos and Byzantine Monasticism*, eds. Anthony Bryer and Mary Cunningham (Aldershot: Variorum, 1996), pp. 155–68. Romanian translation in *Acta Musicae Byzantinae* 5 (2003): 70–79.
- 'The Liturgical Place of the Kontakion in Constantinople', in ed. Constantin C. Akentiev, *Liturgy, Architecture and Art of the Byzantine World: Papers of the XVIII International*

Byzantine Congress (Moscow, 8–15 August 1991) and Other Essays Dedicated to the Memory of Fr. John Meyendorff, Byzantinorossica 1 (St. Petersburg: 1995), 50–57.

'Byzantine Chant, Western Musicology, and the Performer', *San Francisco Early Music News* (April 1991), pp. 3–5.

3. Articles in Encyclopaedias and Dictionaries:

Revision of 'Joseph the Hymnographer' for the *Oxford Dictionary of the Christian Church* (250 words)

'Greece: 3. In the Byzantine Empire' (1,500 words) for *Grove Music Online*.

'Chant, Liturgical', 'Liturgy, Byzantine', and 'Music, Byzantine', in the *Encyclopedia of Ancient History*, ed. E. Bulls (Oxford: Wiley-Blackwell, 2012). DOIs: 10.1002/9781444338386.wbeah03039; 10.1002/9781444338386.wbeah03150; 10.1002/9781444338386.wbeah03176

'Music', Chapter III.19 in E. Jeffreys, R. Cormack and J. Haldon, eds., *The Oxford Handbook of Byzantine Studies* (Oxford: Oxford University Press, 2008), 915–935.

'Musica e liturgia nelle tradizioni ortodosse', in J.J. Nattiez, ed., *Enciclopedia della musica, 4 Storia della musica europea* (Turin: Giulio Einaudi, 2004), 68–93.

'Vizantiiskaya imperiya: Tserkovnoye peniye' ('Byzantine Empire: Church Singing'), in *The Orthodox Encyclopedia*, vol. 8 (Moscow: Ecclesiastical Research Centre 'Pravoslavnyaya entsiklopediya', 2004), 350–59.

'Johannes Damascenos', in *Die Musik in Geschichte und Gegenwart. Personenteil 9* (2003), cols. 1086–88.

Revised and new entries (120 total) in A. Latham, ed., *The Oxford Companion to Music* (Oxford: Oxford University Press, 2002). List of entries:

All-night vigil; Alleluia; Alternatim; Anglican Chant; Anglican Parish Music; Antiphon; Antiphonal Psalmody; Antiphoner; Antiphons of BVM; Armenian Chant; Ave Maria; Ave verum; Benedicamus Domino; Benedicite; Benediction; Benedictus; Beneventan Chant; Byzantine Chant; Canticle; Cantillation; Cathedral Music; Chapel; Cherubic Hymn; Chorale; Church Drama 1; Church Music; Commemoration; Common Prayer; Compline; Contrafactum; Council of Trent; Creed; Crucifixus; Cyclic Mass; Devotion; Dies irae; Dismissal; Doxology; Evensong; Evovae or Euouae; Felix namque; Ferial; Gloria in excelsis Deo; Gradual 1; Holy Week; Improperia; Introit 1; Jubilus; Kaddish; Kontakion; Kyrie; Lady Mass; Lauda Sion; Lauds; Litany; Liturgy; Lutheran Church Music; Magnificat; Mass; Matins; Memorial; Miserere; Missa Brevis; Motu proprio; Mozarabic Chant; Neuma; Nocturn; None; Nunc dimittis; Octoechos; Offertory; Office; Old Roman Chant; Palm Sunday; Pange lingua; Parody Mass; Pax; Penitential Psalms; Plainchant Mass; Plainchant; Preces; Preface; Prime; Procession; Prosa; Prosula; Psalm; Psalmody; Psalter; Pulpitum; Reciting tone; Requiem Mass; Responsorial Psalmody; Responsory; Sanctorale; Sarum Use; Schola Cantorum; Sequence2; Service; Sext; Solesmes; St. John Chrysostom; Stabat mater dolorosa; Te Deum laudamus; Temporale; Tenebrae; Tenor1; Terce; Tonary; Tonus peregrinus; Tonus3; Tract; Trisagion; Trope 1-3; Veni Creator Spiritus; Veni Sancte Spiritus; Venite; Verset; Vespers; and Votive Antiphon

New entries on 'Apostolos Konstas', 'Balasios the Priest', 'Petros Bereketes', 'Petros Byzantios', 'Chourmouzios the Archivist', 'Panagiotes the New Chrysaphes', 'Germanos of New Patras', 'Gregorios Protopsaltes', 'Iakovos Peloponnesios' and 'John Th. Sakellarides', as well as revision of the article 'Romanos the Melode' for Stanley Sadie and John Tyrell,

eds., *The New Grove Dictionary of Music and Musicians*, rev. ed. (London: Macmillan, 2001)

Entries on 'Chrysaphes, Manuel', 'St. Joseph the Hymnographer', 'St. John Koukouzeles', 'St. Romanos the Melodist', 'Manos Hadjidakis', 'Nikos Skalkottas', 'Musical Instruments', 'Opera and Operetta', 'Song', 'St. Symeon of Thessaloniki', 'Hymnography', 'Music', 'Callas, Maria', and 'Kasia' in Graham Speake, ed., *Encyclopedia of Greece and the Hellenic Tradition* (London: Fitzroy Dearborn, 2000).

4. Review Articles:

'Ancient Music in a Medieval Mirror', review of Thomas J. Mathiesen, *Apollo's Lyre: Greek Music and Music Theory in Antiquity and the Middle Ages* (Lincoln and London: University of Nebraska Press, 1999). *Journal of the Royal Musical Association*, 129 no. 2 (2004): 298–304.

5. Reviews:

The Oriental Music Broadcasts, 1936–1937: A Musical Ethnography of Mandatory Palestine, edited by Ruth F. Davis, Recent Researches in the Oral Traditions of Music 10 (Middleton, Wis., A-R Editions, 2013), in *Ethnomusicology Forum* 27/2 (2018): 243–43 DOI: 10.1080/17411912.2018.1508359

Merih Erol, *Greek Orthodox Music in Ottoman Istanbul: Nation and Community in the Era of Reform* (Bloomington: University of Indiana Press, 2015), in *Music and Letters*. DOI: 10.1093/ml/gcx036.

Jim Samson, *Music in the Balkans* (Leiden and Boston: Brill, 2013), *Ethnomusicology Forum*. DOI: 10.1080/17411912.2014.980200

Tore Tvarnø Lind, *The Past is Always Present: The Revival of the Byzantine Musical Tradition at Mount Athos*, *Europea: Ethnomusicologies and Modernities Series 13* (London, Toronto and Plymouth: Scarecrow Press, 2012), in *Ethnomusicology Forum* 22/1 (2013): 121–24.

Christian Troelsgård, *Byzantine Neumes: A New Introduction to the Middle Byzantine Musical Notation* (Copenhagen: Museum Tusulanum Press, 2011), in *Speculum: A Journal of Medieval Studies* 87/4 (2012): 1258–29

Constantin Floros, *The Origins of Russian Music: Introduction to the Kondakarian Notation*, Revised, translated, and with a Chapter on the Relationships between Latin, Byzantine and Slavonic Church Music by Neil K. Moran (Frankfurt am Mein: Peter Lang, 2009), in *The Journal of Ecclesiastical History* 63/1 (2012): 133–34.

Job Getcha, *Le Typikon décrypté: Manuel de liturgie byzantine* (Paris: Cerf, 2009), in *St Vladimir's Theological Quarterly* 56/1 (2012): 113–16.

'Byzantine Neumes', review of Constantin Floros, *Introduction to Early Medieval Notation*, 2nd ed., revised, translated and with an Illustrated Chapter on Cheironomy by Neil K. Moran (Warren Michigan: Harmonie Park Press, 2005) *Early Music* (May 2009): 300–302.

Goffredo Plastino, ed., *Mediterranean Mosaic: Popular Music and Global Sounds* (New York and London: Routledge, 2003) in *Music and Letters* 86 (2005): 328–32.

Peter Jeffrey, ed., *The Study of Medieval Chant, Paths and Bridges, East and West, In Honor of Kenneth Levy* (Cambridge: Boydell Press, 2001) in *The Journal of Ecclesiastical History* 54 (2003): 333–35.

William T. Flynn, *Medieval Music as Medieval Exegesis* (Lanham, Maryland and London: The Scarecrow Press, 1999) in *The Journal of Ecclesiastical History* 52 (2001): 541–42.

6. Recordings (as director or co-director):

Hymns of Kassiani: The Earliest Music by a Female Composer, Kassiani (Kassía) ca. 810–ca. 865 Cappella Romana (CR 422SACD, 2021).

Lost Voices of Hagia Sophia: Medieval Byzantine Chant Sung in the Virtual Acoustics of Hagia Sophia. The Feast of the Exaltation of the Holy Cross in Constantinople. Cappella Romana (CR420-CDBR, 2019).

Venice in the Greek East: Renaissance Crete and Cyprus. Cappella Romana (CR419-CD, 2019).

Cyprus: Between Greek East and Latin West. Cappella Romana (CR416-CD, 2015).

Maximillian Steinberg: Passion Week, Opus 13 / Nikolay Rimsky-Korsakov: Chants for Holy Week. Cappella Romana (CR414-CD, 2015).

Good Friday in Jerusalem, Medieval Byzantine Chant from the Church of the Holy Sepulchre. Cappella Romana (CR413-CD, 2015).

Tikey Zes: The Divine Liturgy of St John Chrysostom in Greek for Mixed Choir and Organ (1991/1996). Cappella Romana (CR410-CD, 2013).

Robert Kyr, A Time for Life, An Environmental Oratorio, Cappella Romana and Third Angle New Music (CR411-CD, 2013).

Voices of Byzantium – Medieval Byzantine Chant from Mt Sinai, Cappella Romana (Metropolitan Museum of Art, 2012), released as a companion disc to the exhibition 'Byzantium and Islam: Age of Transition'. This recording was also released by Cappella Romana in a 20th Anniversary Limited Edition as *Mt Sinai: Frontier of Byzantium* (CR-407 CD 2011). Produced by Grammy-winner Steve Barnett.

Cappella Romana Live in Greece. From Constantinople to California. Cappella Romana CR 409 CD, 2012. Renaissance Cretan Chant and Polyphony, together with modern Choral works by Adamis, Bogdanos, Cardiasmenos, Desby, Michaelides and Zes. Produced by Grammy-winner Steve Barnett.

Choral Settings of Kassiani — Hatzis • Theodorakis • Moody • Mantzaros, English Chamber Choir (Guy Protheroe, dir.) with Patricia Rozario (sop.); Members of Cappella Romana (Alexander Lingas, dir.). Naxos 9.70039 (2011).

Peter Michaelides: The Divine Liturgy of St John Chrysostom, Cappella Romana (CR406-CD, 2009). Produced by Grammy-winner Steve Barnett. Reviews in *American Record Guide*, *Fanfare* and *Gramophone*.

Richard Toensing, Kontakion on the Nativity of Christ—New Orthodox Christmas Carols Cappella Romana (CR405-CD, 2008). Produced by Grammy-winner Steve Barnett. Reviews in *American Record Guide*, *The St Louis Post-Dispatch*, *The Oregonian*, *The Choral Journal*, *The Denver Post*, and *The Rocky Mountain News*.

Byzantium 330–1453, Cappella Romana (RRCD489/RAA, 2008). Compiled from previous recordings of medieval Byzantine chant, this is the official companion disc to the Royal Academy of Arts 2008–09 exhibition.

The Divine Liturgy of St John Chrysostom according to the Byzantine Tradition: A New Musical Setting in English, Cappella Romana (CR404-2CD, 2008). Produced by Grammy-winner Steve Barnett. Reviews in *Again* and *Early Music Review*.

Byzantium in Rome: Medieval Byzantine Chant from Grottaferrata, Cappella Romana (Cappella Romana 403-2CD, 2007). Produced by Grammy-winner Steve Barnett. 2008 Critics' Choice in *American Record Review*. Reviews in *American Record Guide*, *Early Music*, and *Early Music Review*.

The Fall of Constantinople: Byzantine and Latin Music of the Fifteenth Century, Cappella Romana (Cappella Romana CR 402CD, 2006). Produced by Grammy-winner Steve Barnett. Reviews in *Early Music America*, *Early Music Review* and *Gramophone* ('G' pick with sidebar interview).

Epiphany: Medieval Byzantine Chant, Cappella Romana (Gothic G 49237, 2004). Reviews in *Early Music America* and *Early Music Review*.

Music of Byzantium, Cappella Romana (The Metropolitan Museum of Art, New York: 2004).

Kimberly Marshall (organ) and Cappella Romana (*alternatim* chant and polyphony), *Gothic Pipes: The Earliest Organ Music* (Loft Recordings, LRCD-1047, 2004). Reviewed in *Early Music*.

Ivan Moody: The Akathistos Hymn, Cappella Romana (Gothic Records, G 491210-2, 2003), a 2-CD set. 'Early religious music of purity and radiance in perfect realisations'—*Gramophone Awards Issue* 2003, p. 99. Also reviewed in *American Record Guide*.

When Augustus Reigned: Orthodox Music for Christmas, Cappella Romana (Gagliano CD 502, 2000) [includes medieval Byzantine chant and choral works by Adamis, Desby, Michaelides, Vergin and Zes].

Tikey Zes, Choral Works, Cappella Romana (Gagliano CD 501, 1999).

7. Internet Publications:

Editor-in-Chief for musical scores in Byzantine and Western staff notation setting the chants of the Divine Liturgy of St John Chrysostom in English according to the official translation of the Greek Orthodox Archdiocese of Thyateira and Great Britain. Produced

by John Boyer under the guidance of an international editorial committee, these scores are available at <https://cappellaromana.org/divine-liturgy-music/> This project was made possible by grants from the A.G. Leventis Foundation, the Virginia H. Farah Foundation, the Fellowship of St Alban and St Sergius, and the National Forum of Greek Orthodox Church Musicians (USA).

[Theodorakis, Music and Politics: Some Reflections 40 Years after the Lambrakis affair'](http://www.greekworks.com), www.greekworks.com (16 June 2003).

B. Work in Progress

1. Books and Monographs:

An Introduction to Byzantine Chant (New Haven: Yale University Press, in preparation).

Sunday Matins in the Byzantine Cathedral Rite: Music and Liturgy (Aldershot: Ashgate, currently making final revisions for submission in the summer of 2022).

Byzantine Polyphony: Edition and Commentary (in preparation). This book was originally under contract for the Music Archive Series of Harwood Academic Publishers, which was sold to another firm. I am currently searching for a new publisher. Excerpts have been performed and recorded by the *Theatre of Voices* (Paul Hillier, dir.) and Cappella Romana.

With Ioannis Arvanitis *Medieval Chants from Grottaferrata* [tentative title], ed. I. Arvanitis and A. Lingas (Iasi: Doxologia, for submission in Spring 2023).

2. Articles in Journals or Books:

'National Churches (Church and State)', for the *Oxford Handbook of Christian Theology and Music*, ed. Steve Guthrie Bennett Zon, in preparation. I am also a member of the editorial team for this project and a co-editor (with Martin Clarke) of Volume 4: *Communities*.

With Haig Utidjian, 'A newly discovered Armenian Easter Introit setting transcribed in Byzantine neumatic notation – a window into Armenian performance practice of yesteryear?', in preparation.

'The Musical Codification of Byzantine Hymnography', in Arik Avdokhin, ed., *Hymns of the First Christian Millennium – Doctrinal, Devotional and Musical Patterns*, Publications of the Centre for Hellenic Studies, King's College London (Ashgate: forthcoming).

3. Recordings (as director or co-director):

Christmas 1400: A Byzantine Emperor at King Henry's Court [Tentative Title]. Recorded in September 2022, currently in postproduction. Produced by Blanton Alspaugh.

Robert Kyr, All-Night Vigil. Cappella Romana. Recorded in July 2022, currently in postproduction. Produced by Blanton Alspaugh.

Arvo Pärt: Odes of Repentance. Cappella Romana. Recorded in February 2022, currently in postproduction. Produced by Steve Barnett.

John Tavener, Panikhida and Selected Chants of the Byzantine Funeral Office [title TBA]. Co-director (with John Michael Boyer). Cappella Romana. Recorded in August 2021, currently in postproduction. Produced by Blanton Alspaugh.

PAPERS AND SCHOLARLY PRESENTATIONS

'Tracing Kassia', invited co-presenter (with soprano Brett Umlauf) on 25 January 2022 at Indiana University, Bloomington. Sponsored by the Medieval Studies Institute with co-sponsorship from the Ancient Studies Program and the Religious Studies Department, and the Historical Performance Department of the Jacobs School of Music

'Byzantine Chant and the Canons of Western Art Music: History, Tradition and Creativity', invited presentation on 12 November 2021 to the Mini Symposium/Workshop 'Strolling Through Echoes of the Past' sponsored by Bilkent University, the Ankara State Conservatory (Hacettepe University) and Byzantium at Ankara.

'Byzantine Chant in the Twenty-First Century: A Universal Musical Language for Eastern Orthodoxy?', presented by invitation on 8 November 2021 to the Russia and Eurasia Workshop at Princeton University.

'Sung Text, Notated Music, and Urban Liturgical Space in Later Byzantium', Keynote address on 21 January 2021 to the conference 'Sacred Architecture, Rite and Music between Byzantium and the West (6th–15th c.)' hosted by the 'Cantoria – Music und Sakralarchitektur' at the University of Mainz.

'Music as Liturgy in the Rite of the Great Church of Hagia Sophia', invited presentation to the 2020 Pan-Orthodox Music Symposium hosted jointly by the International Society for Orthodox Church Music and St Vladimir's Orthodox Theological Seminary on 11 June 2020.

'From Late Antique Christian Song to Byzantine Music: Shifting Perspectives on Continuities and Discontinuities', presented by invitation at the 'Ancient Music and Theology Workshop: Opening a dialogue' sponsored by TORCH (Oxford Research Centre in the Humanities and the Arion Society), 7 December 2019.

'Sir John Tavener as a Composer of Orthodox Liturgical Music', Society for Christian Scholarship in Music Annual Conference, 16 February 2019, St Michael's College, Toronto, Canada.

'Orthodox Liturgical Music: Historical, Social and Theological Contexts', presented at the first conference of the International Orthodox Theological Association on 10 January 2019 in Iași, Romania.

'Hymnody of the Constantinopolitan Cathedral Rite in Musically Notated Sources', presented by invitation at the conference 'Liturgy and Hymnody in Byzantium: Across

Centuries and Spaces', Centre for Medieval Studies, Higher School of Economics, Moscow, Russia, 22–23 November 2018.

'Karas, Kontoglou, and the Problem of "Musical Heresy"', colloquium presented at the Faculty of Music, University of Cambridge, 31 October, 2018.

'Recent Cappella Romana Recording Projects: *The Exaltation of the Cross in the Rite of Hagia Sophia* and *Venice in the East*', presented at the Seventh Congress of the Society for Oriental Liturgy, in Prešov, Slovakia, 9 July 2018.

'Singing Feasts in Late Antique Constantinople', presented by invitation at the conference 'Towards the Prehistory of the Byzantine Liturgical Year: Festal Homilies and Festal Liturgies in Late Antique Constantinople', University of Regensburg, 3–6 July 2018.

'Modern Eastern Orthodox Christian Discourse on the Liturgical Arts and the Music of Arvo Pärt', presented on 11 September 2017 at the conference 'Arvo Pärt: Icon of Modernity' at Senate House, University of London.

'Constantinople, Jerusalem, and Ambrosian Chant', presented by invitation at the conference 'Il canto ambrosiano. Convegno internazionale di studi' in Milan, Italy and Lugano, Switzerland on 8–10 September 2017.

'A Fifteenth-Century Setting of the "Gloria in excelsis" of the Roman Rite in Greek', presented on 6 July 2017 at the Medieval and Renaissance Music Conference, Prague.

'The evidence for performance indications in Byzantine musical manuscripts - or lack thereof', presented by invitation on 24 May, 2017 at the conference 'Religious Poetry and Performance in Byzantium', Uppsala University, Sweden.

'Christian Liturgical Chant and the Musical Reorientation of Arvo Pärt', presented by invitation on 3 May 2017 at the symposium 'Arvo Pärt: Sounding the Sacred', held at the Lincoln Center Campus of Fordham University.

'Festal Sundays in the Byzantine Cathedral Rite', presented at the meeting of the Society for Oriental Liturgy in Holy Echmiadzin, Armenia on 13 September 2016

'Music and Sacred Performance', presented on 14 July 2016 by invitation at 'Sacred and Secular in Life and Art: A Workshop Dedicated to the Memory of Philip Sherrard', organised at the House of Saints Gregory and Macrina in Oxford by the Ainos Cultural Society in cooperation with the University of Winchester, the Orthodox Theological Research Forum, and the Fellowship of St Alban and St Sergius.

'Observing the Passion, Burial and Resurrection of Christ in the Byzantine Rite under Venetian Rule', given by invitation at the conference 'The Poetics of Christian Performance: Prayer, Liturgy, and their Environments in East and West', Hebrew University Jerusalem, 20 June 2016

'Vocal Qualities and Styles in the Performance of Byzantine Chant', paper given by invitation at the symposium 'Byzantine chant, radiation and interaction', sponsored by the Brediusstichting, Hernen Castle, The Netherlands (Friday 4–Sunday 6 Dec. 2015)

- 'Hymnography with(out) Music as Scripture and Prayer', presented at Creating Liturgically: Hymnography and Music: The Sixth International Conference on Orthodox Church Music held at the University of Eastern Finland in June 2015.
- 'Canonising Byzantine Chant as Greek Art Music', presented by invitation on 8 May 2015 at the Athens Conservatoire for 'Music, language and identity in modern Greece', a conference jointly sponsored by the British School at Athens, the Athens Conservatoire and King's College London.
- 'Their Psalmody Is [Still] Not Foreign': Greek and Latin Chanting in the Eastern Mediterranean, 1000–1500 AD', presented by invitation on 5 December 2014 at the Mostly Orthros Conference jointly sponsored by the Axion Estin Foundation and the Columbia University Music Department, held at Union Theological Seminary in New York.
- 'Greeks, Latins and the Musical Culture of Late Byzantium' presented by invitation on 14 November 2014 at the Boston Byzantine Music Festival, sponsored by the Mary Jaharis Center for Byzantine Art and Culture at Hellenic College/Holy Cross Greek Orthodox School of Theology in Brookline, MA, USA
- 'Reflections on the Development of Polyphonic Singing in Post-Byzantine Chant', presented at the Seventeenth Meeting of the International Musicological Society Study Group 'Cantus Planus', Venice, 28 July–1 August 2014.
- 'Competing Imaginations: Byzantine Musicology and the Search for Usable Pasts' presented by invitation at the conference *Liturgy's Imagined Pasts* sponsored by the Yale Institute of Sacred Music, 15–18 June 2014
- 'Kalophonic Psalmody and the Constantinopolitan Divine Office', presented at the Fifth International Congress of the Society of Oriental Liturgy held 10–15 June 2014 at St Vladimir's Orthodox Theological Seminary in Crestwood, New York.
- 'Liturgy and Spiritual Formation in the Rite of the Great Church of Hagia Sophia', presented on 27 June 2014 by invitation at the conference 'Shaped by Beauty – Art, Religion, and Ethics in Conversation' held at Heythrop College, University of London in collaboration with the Theology Department of Fordham University.
- 'The Musical Codification of Byzantine Hymnography', presented on 9 June 2014 by invitation at the colloquium 'Hymns of the First Christian Millennium – Doctrinal, Devotional and Musical Patterns' sponsored by King's College London and the Institute of Classical Studies of the University of London.
- 'The Utilities and Authenticities of Byzantine Liturgical Chanting in Contemporary North America: How We Got Here', presented by invitation on 21 February 2014 at the Huffington Ecumenical Institute Symposium 'From the Rising of the Sun to Its Setting: Chant and Contemporary Liturgical Music, East and West', Loyola Marymount University, Los Angeles.
- 'Byzantine Chant and the Latin West: A Re-evaluation in the Light of Recent Research', presented on 5 December 2013 to the Seminar in Medieval and Renaissance Music, All Souls, University of Oxford.

- 'Parahymnography and the Question of Musical Solemnity in Byzantium', presented by invitation at the Eighth A.G. Leventis Conference 'Greek Laughter and Tears', 7-10 November 2013 at the University of Edinburgh
- 'The Modern Rediscovery of the Constantinopolitan Divine Office', presented by invitation to the Onassis Seminar 'Aural Architecture' at Stanford University, 4 November 2013.
- 'Chanting the Byzantine Divine Liturgy through the Centuries', presented on 14 May 2013 at the Hellenic Centre in London, England as part of a mini-symposium and recital devoted to Byzantine chant.
- 'Giving Voice to the New Testament in Byzantine Chant', presented by invitation on 27 April 2013 at the Dumbarton Oaks Symposium 'The New Testament in Byzantium'
- 'Reconstructing Byzantine Liturgy', part of 'A Workshop with Cappella Romana' presented on 3 February at Bing Concert Hall, Stanford University hosted by Professor Bissera Pentcheva with presentations and responses by Professors William Mahrt and Jesse Rodin (all of Stanford).
- 'Byzantine Chant in the American Spiritual Marketplace', presented at the 'Mostly Orthros' conference of the Axion Estin Foundation at Union Theological Seminary, NY on 8 December 2012.
- 'An Introduction to Byzantine Chant', given on 29 November 2013 as part of a lecture series on Byzantine Music at Queens College, City University of New York
- 'Another Look at the Contested Origins of Byzantine Chant', a workshop presented at the Seeger Center for Hellenic Studies, Princeton University on 5 October 2012. Professor Derek Krueger was the respondent.
- 'John Plousiadenos and the Codification of Byzantium's Musical Inheritance', presented at the Medieval and Renaissance Music Conference at the University of Nottingham on 11 July 2012.
- 'Commemoration of the Dead in Medieval Byzantine Chant', presented at 'Music and Death before 1650', the Plainsong and Medieval Music Society Annual Conference held at the Faculty of Music, Oxford University on 10 March 2012.
- 'Contesting the Musically Beautiful in Orthodox Christianity', delivered at the Fourth Annual Winter Conference 'Beauty & The Beautiful in Eastern Christian Thought and Culture' of the Sophia Institute, Union Theological Seminary, New York, NY, USA on 2 December 2011.
- 'Byzantine Chant: Origins, Development and Questions of Historical Continuity', a public lecture delivered at Brown University, Providence, Rhode Island, USA on 12 November 2011.
- 'The Worship of the Trinity Made Manifest: Byzantine Psalmody for Theophany', given by invitation at the conference 'Looking East: A Window on the Eastern Christian Traditions of Epiphany', Yale Institute of Sacred Music, 11 November 2011.

- 'The Domestication of Greek Orthodox Liturgical Music in America 1930–1960', presented on 1 October 2011 at the symposium 'The Growth of Orthodox Christianity in 20th-Century America: Pilgrims and Pioneers' organized by the Florovsky Society of Princeton University, Princeton, NJ, USA.
- 'Contesting the Historical and Cultural Locations of Byzantine Chant', invited keynote address presented to the Second Biennial Euro-Mediterranean Music Conference, Nicosia, Cyprus at the University of Cyprus, 8–10 September 2011.
- 'The Cultural Position of Byzantine Chant in the Orthodox Churches of the Modern West', presented on 22 August 2011 at the Sixteenth Meeting of the International Musicological Society Study Group 'Cantus Planus' in Vienna, Austria.
- 'From Constantinople to California: Refashioning Byzantine Chant and Identity in Greek Orthodox America', given to the City University London Ethnomusicology Research Seminar on 10 December 2009
- 'Towards a Liturgical Theology for Greek Orthodoxy in America', presented on 4 June 2009 at the Annual Meeting of the Orthodox Theological Society in America, Hellenic College-Holy Cross Greek Orthodox School of Theology, Brookline, MA, USA.
- 'Singing the Lord's Song in a Foreign Land—Teaching Orthodox Liturgical Music in Non-Orthodox Contexts', presented on 4 June 2009 at 'Orthodox Christianity and the University', the Second Consultation of the Orthodox Scholars' Initiative, held at Hellenic College-Holy Cross Greek Orthodox School of Theology, Brookline, MA, USA.
- 'Medieval Byzantine Chant: An Icon in Sound?', public lecture at Stanford University on 3 May 2009 sponsored by the Stanford Institute for Creativity and the Arts; the Medieval Studies Program; the Center for Russian, East European and Eurasian Studies; Center for Medieval and Early Modern Studies; and the Stanford Humanities Center.
- 'Cathedral and monastic psalmody in late Byzantium: towards a final synthesis?', presented to the Late Antique and Byzantine Seminar, Oxford University, 13 February 2009; and as a Cantonis Chair Lecture at the Holy Cross Greek Orthodox School of Theology in Brookline, MA, USA on 9 November 2009.
- 'Toward the Reconstruction of a Byzantine Sonic Environment: The Problems of Historical Time, Liturgical Time and Performance Practice', presented by invitation at the Multi-Sensory Byzantine Environments Workshop organised by Prof. Alan Chalmers at The Digital Laboratory, University of Warwick, 28 November 2008.
- 'Reconsidering the Interpenetration Between Cathedral and Monastic Worship in Byzantium: The Thessalonian Orthros of the Holy Cross and Its Antecedents', presented by invitation at the colloquium 'Tradition and Innovation in Late- and Postbyzantine Chant', Brediusstichting, Hernen Castle, The Netherlands, 30 Oct.—3 Nov. 2008
- 'The Heavenly Liturgy: Byzantine Psalmody 330–1453', sponsored by the Royal Academy of Arts and on 7 November 2008 at King's College London.
- 'The Byzantine Divine Liturgy in English: A New Musical Setting', presented on 18 September 2008 at the 2nd International Congress of the Society for Oriental Liturgy

held in Rome, Italy; an extended version of this presentation was co-presented with John Michael Boyer and Archimandrite Ephrem Lash at the workshop 'Celestial Harmonies' organised by Judith Herrin at Kings College London on 8 November 2008.

'Psalmody and Eucharistic Piety in Greek Orthodoxy', presented on 24 June 2008 at the 'Cinquante cinquième semaine d'études liturgiques: Rites de communion', L'Institut de Théologie Orthodoxe Saint-Serge de Paris.

'Greek Orthodox Liturgical Choral Music in California', presented by invitation at the Second International Conference on Orthodox Church Music, University of Joensuu, Finland 4–10 June 2007

'From Villoteau to Bourgault-Ducoudray: Nineteenth-Century French Engagement with Byzantine Chanting', presented on 11 November 2006 at 'Engaged Romanticism: The International Conference on Romanticism' hosted by Arizona State University, Tempe, AZ, USA.

'Learning to Love the Terirems: Reflections on the Study of Liturgical Music in the Byzantine Rite', presented by invitation on 27 July 2006 at the first meeting of the Society for Oriental Liturgy, Eichstätt, Germany.

'Teaching Byzantine Chant in North America: Preservation, Restoration, Acculturation or Assimilation?', presented by invitation on 20 January 2006 at the Axion Estin Conference in New Rochelle, New York. Revised versions of this paper were presented by invitation on 2 March 2006 for the Fellowship of St Alban and St Sergius in Oxford, UK and on 6 May 2006 at the conference 'La musica bizantina fra tradizione scritta e orale' in Santa Cristina Gela, Sicily.

'Sacred Art and the Chastity of the Senses', presented by invitation on 22 October 2005 to the 74th National Educational Conference of the Catholic Medical Association, Portland, Oregon, USA.

'How Musical was the "Sung Office"? Some Observations on the Ethos of the Byzantine Cathedral Rite', presented by invitation at 'The Traditions of Orthodox Music', The First International Conference on Orthodox Church Music, University of Joensuu, Finland 13–19 June 2005.

'Byzantine Chant and the West after 1453', presented by invitation at the symposium 'Tradition and Innovation in Late and Post-Byzantine Chant', held 7–10 April 2005 at Hernen Castle, Holland.

'Performing the Liturgy', presented by invitation at 'Performing Byzantium: The 39th Spring Symposium of Byzantine Studies' held 2–5 April 2005 at the Queen's University, Belfast, Northern Ireland.

'Schoenberg's Theology of the Image of God and Its Historical Antecedents', presented by invitation at the international conference 'Arnold Schoenberg Reconsidered', 21–22 March 2005, Arizona State University.

'The Council of Ferrara-Florence: A Fifteenth-Century Musical Encounter Between Greek East and Latin West', presented by invitation at 'The Beginnings of Christian Music in Europe', a symposium in honour of the 120th anniversary of the birth of Egon Wellesz

held 18–20 February 2005 by the Centre of Spirituality East-West of Michael Lacko in Kosice, Slovakia.

Discussant for a panel on the Ottoman Legacy in the Balkans at the national meeting of the Society for Ethnomusicology, 4 November 2004.

'Culture, History and the Future of Orthodox Liturgical Music in America', given on 30 January 2004 as the 21st Annual Alexander Schmemmann Memorial Lecture, St Vladimir's Theological Seminary, Crestwood, NY.

'Musical Style and Liturgical Genre in the Byzantine Tradition' and 'Congregational Singing in the Orthodox Church: Historical Perspectives on a Contemporary Challenge', given on 23 and 24 June 2003 to the Summer Liturgical Institute, St Vladimir's Theological Seminary, Crestwood, NY.

'Singing the Lord's Song in a Foreign Land: The Transplantation, Adaptation and Inculturation of the Byzantine Musical Tradition', keynote address given on 9 August 2003 to the Church Music Program of the Tri-Level Institute of Theological Education, Holy Cross Greek Orthodox School of Theology, Brookline, MA.

'Byzantine Chant as Tradition and Early Music', presented on 28 February 2003 to the Colloquium on Greek Music organized by the Hellenic Studies Center at Yale University, New Haven, CT. Revised version presented at UCLA in December 2006.

'Frank Desby and the Development of Greek Orthodox Liturgical Music in America', presented on 27 February 2003 to the Society for American Music's 29th Annual [National] Conference, Tempe, Arizona. An extended and revised version of this paper was presented as a lecture to the Hellenic Studies Program of Princeton University on 9 December 2003; revised version presented to the Department of Music Postgraduate Research Seminar, City University London on 3 February 2010.

'Byzantine Chant under the Venetians', presented on 14 February 2003 to the Arizona Center for Medieval and Renaissance Studies Annual Conference, ASU, Tempe, Arizona.

'Continuity and Discontinuity in the Historical Tradition of Orthodox Liturgical Music', keynote address to the colloquium on Orthodox Liturgical Music sponsored by St. Vladimir's Seminary, Crestwood, NY on 8–10 November 2002

'Composers' Use of Byzantine Chant: From Harmonisation to Iconography', presented on 8 August 2002 at the meeting of the IMS Study Group Cantus Planus, held in conjunction with the Congress of the International Musicological Society in Leuven, Belgium.

'Byzantine Chant and its Latin 'Other' after 1204', presented by invitation at the 36th Spring Symposium of Byzantine Studies held 23–25 March 2002 in Durham, UK.

'Russian Chant Today: Performance Practice and Ideology', presented on 15 November 2001 within the context of the panel 'Post-Soviet Research into Russian Liturgical Music: Methodological and Logistical Challenges' (Peter Jeffrey, chair) at the AMS Annual Meeting in Atlanta, GA.

'Reflections on the Reconstruction of a Medieval Byzantine Vespers', presented at the Medieval and Renaissance Music conference in Spoleto, Italy (26–29 July 2001).

- 'Contemporary Orthodox Church Music and the Problem of Tradition', a lecture presented by invitation at Manchester Metropolitan University (7 June 2001).
- 'From Scholarship to Performance: Changing Views of the Medieval Byzantine Repertory', presented by invitation at the Symposium 'Carsten Høeg in memoriam (1896–1961): Classical Philologist, Byzantinist, Neo-Hellenist', sponsored by the University of Copenhagen (30 April–2 May 2001).
- 'Cathedral Worship in Late Byzantine Thessalonike: Liturgy, Music and Mystagogy', presented by invitation to the 2001 Dumbarton Oaks Symposium in Washington, D.C. (4–6 May 2001). Revised versions of this paper were presented by invitation at Bates College, Maine on 11 Feb. 2002 and on 16 June 2005 at the conference 'The Traditions of Orthodox Music', University of Joensuu, Finland.
- 'A Prelude to the Study of Byzantine Music & Rhetoric', presented at the Spring Symposium of the Society for the Promotion of Byzantine Studies, Exeter College, Oxford (31 March–2 April 2001). A revised and enlarged version of this paper was presented at the Symposium 'Pan-Christian Culture' in Yerevan, Armenia on 25 June 2001.
- 'An Introduction to the Liturgical Use of Melismatic Chant in the Byzantine Tradition', presented by invitation to a conference on Byzantine chant sponsored by the Bredius Foundation at Hernen Castle, Holland (1–4 March 2001). This paper was published in 2004 as 'Preliminary Reflections on Studying the Liturgical Place of Byzantine and Slavonic Melismatic Chant'.
- 'An Introduction to Psalmody in the Greek Orthodox Tradition', a lecture/demonstration presented by invitation to the conference *Up with a Shout!: The Psalms in Jewish and Christian Religious, Artistic and Intellectual Traditions* sponsored by the Yale Institute of Sacred Music on 20 January 2001.
- 'Psalmody in the Greek Orthodox Church', presented by invitation to the Colloquium of Yale University's Institute of Sacred Music on 20 September 2000.
- 'Modern Greek Sacred Music and the Invocation of the Ancient Past', presented to a plenary session of the International Musicological Society's Intercongressional Symposium *The Past in the Present* held on 26 August in Budapest, Hungary.
- 'The Acculturation of Byzantine Chant in North America', presented on 12 May 2000 at the symposium *Byzantine Music – Tradition and Evolution* sponsored by the Centre for Byzantine Studies in Iasi, Romania.
- 'Greek Music and Poetry', a paper presented on 7 May 2000 at the conference *Voices from Greece V: Greek Fiction and Poetry in Translation and Music* held at the University of East Anglia, Norwich.
- 'Fieldwork and History in the Study of Byzantine Chant', a paper presented on 14 April 2000 to the British Forum for Ethnomusicology Conference 2000 at the University of Sheffield.

- 'Festal Liturgy in Late Byzantine Thessalonica', a paper presented on 19 November 1999 to the Byzantine seminar of the University of Cambridge. A revised version of this paper was presented to the Medieval Colloquium of Princeton University on 4 November 2003.
- 'An Overview of the Problems Associated with the Study of Byzantine Chant', a paper presented on 13 November 1999 to the Annual General Meeting of the Plainsong and Medieval Music Society in Oxford.
- 'Reconstructing Medieval Sound: The Transcription and Interpretation of Byzantine chant', a colloquium presented on 8 November 1999 at the University of Copenhagen's Institute for Medieval Greek and Latin.
- 'The Byzantine Liturgical Drama of the Three Children in the Fiery Furnace', presented on 7 December 1998 to a joint meeting of the Institute for Advanced Musical Studies and the Byzantine and Modern Greek Seminar at Kings College, University of London.
- 'Henry Tillyard, John Sakellarides and the Reform of Byzantine Chant', presented on 24 November 1998 to the Graduate Music Colloquium of the Faculty of Music, University of Oxford.
- 'H.J.W. Tillyard's Study of Byzantine Chant and the Politics of the Modern Greek Identity', at the 1998 Annual Meeting of the American Musicological Society in Boston, Mass. (29 Oct.–1 Nov. 1998).
- 'Music for A Late Byzantine Patronal Feast: Matins for the Exaltation of the Holy Cross at Hagia Sophia, Thessalonica', at the Annual Medieval and Renaissance Music Conference at the University of York (16–18 July 1998).
- 'The Stational Liturgy of Late Byzantine Thessalonica', at the 1998 International Medieval Congress at the University of Leeds (13 July 1998).
- 'New Evidence for Polyphony in Late Byzantium', a paper presented to the Annual Meeting of the Canadian University Music Society on 29 May 1998 in Ottawa, Canada.
- '"Latin" Polyphony in Late Byzantium: Some Questions Regarding Performing Practice', a paper presented on 14 May 1998 to the seminar 'Fourteenth-Century Music: Work in Progress' convened by Dr. Margaret Bent at All Souls College, Oxford.
- 'Drama and Music in the Byzantine Play of the Three Children in the Fiery Furnace', a paper presented on 28 March 1998 at the Annual Conference of the Royal Musical Association in Oxford.
- 'The Celebration of the Sunday of the Holy Fathers at the Cathedral of Hagia Sophia, Thessalonica', a paper presented on 1 December 1997 to the Byzantine Seminar of the University of Oxford.
- 'Chant and Liturgy at Hagia Sophia', a public lecture given at the Metropolitan Museum of Art in New York City on 14 May 1997 in conjunction with exhibition 'The Glory of Byzantium'.

'Ritual Extravagance and Musical Sobriety: The Decline of the Byzantine Cathedral Rite', a communication for the 31st Spring Symposium of Byzantine Studies, held at the University of Sussex (21–24 March 1997).

'Performance Practice and the Transcription of Byzantine Chant', presented by invitation at 'Le chant byzantin, état des recherches', a colloquium organised by the Centre Européen pour la Recherche et l'Interprétation des Musiques Médiévales on 12–15 December 1996 at the Fondation Royaumont, France.

'The Order for the Gospel of Sunday Matins in Akolouthiai Manuscripts', at the XIXth International Congress of Byzantine Studies in Copenhagen, Denmark, August 1996.

'Hesychasm and Psalmody', presented by invitation at the 28th Spring Symposium of Byzantine Studies at the University of Birmingham, England on Saturday, 27 March 1994.

'The Liturgical Place and Origins of the Byzantine Liturgical Drama of the Three Children', at the 19th Annual Byzantine Studies Conference at Princeton University, 6 November 1993.

'Cathedral and Monastic Worship in Late Byzantium', UBC Colloquium, January 1993.

'The Neo-Byzantine Modes', a lecture/demonstration at the 1992 Church Music Institute sponsored by the National Forum of Greek Orthodox Church Musicians, June 1992 in Redondo Beach California.

'The Liturgical Use of the Kontakion in Constantinople', at the XVIIIth International Congress of Byzantine Studies in Moscow, USSR August 1991.

'A Return to Jerusalem: Beethoven's *Missa Solemnis* ', UBC Colloquium, Autumn 1989.

SELECTED JOURNEYS FOR ARCHIVAL RESEARCH OR FIELDWORK

Spring 2013 Fieldwork on living traditions of Byzantine chanting in Romania (Banat and Transylvania), Serbia, Jerusalem and the West Bank (Israel and Palestine), Albania and Bulgaria

March 2006 Assisted with the cataloguing of the music archives of the Greek Orthodox cathedral in Paris, France.

Summer 2003 Fieldwork in Southern Italy (Grottaferrata, Calabria and Sicily) and Zakynthos, Greece investigating the orally transmitted Western dialects of Byzantine chanting (research supported by a Herberger grant from Arizona State University).

Spring 2001 Fieldwork on the island of Kephallonia during Holy Week to investigate the local traditions of chanting and improvised polyphonic singing.

September 1998 Research at the Russian National Library and the Library of the Institute of the History of Arts in St. Petersburg, Russia on the Russian

sacred works of Italian composers Baldassare Galuppi and Giuseppe Sarti.

- April 1997 Research at the manuscript division of the National Library of Athens on the Late Byzantine experiments in polyphony.
- December 1995 Research at the Library of Congress in Washington, D.C. to prepare a liturgical reconstruction of a Lutheran Mass for the Feast of the Purification (2 February) as it might have been celebrated in Wittenberg in the 1540s.
- Mar.-April 1994 Research in Oxford's Bodleian Library, the Biblioteca Nazionale Marciana, and Venice's Archivio di Stato to prepare a liturgical reconstruction of Second Vespers of the Ascension according to the rite of the Venetian basilica of San Marco circa 1640 for a concert performed by the *Cappella Romana* of Portland, Oregon in May of 1994. Additional research on the Late Byzantine cathedral rite at the National Library of Greece in Athens.
- Nov.-Dec. 1992 Research at the manuscript division of the National Library of Athens on the Late Byzantine cathedral rite.
- Summer 1989 Two visits to the monastic state of Mount Athos, which included stays at and participation in the liturgical life of three monasteries, discussions with church musicians, and singing with the monastic choirs of St. Panteleimon (Russian) and Simonos Petras (Greek).
- Summer 1985 Research on the links between Byzantine and Neo-Byzantine chant in the manuscript library of Xeropotamou monastery on Mount Athos, Greece.

CONDUCTING

- 1991–present Founder and Artistic Director of the *Cappella Romana* (website: <http://www.cappellaromana.org>), a professional vocal chamber ensemble devoted to exploring the musical heritage of the Christian East and West, with particular emphasis on early and contemporary music. Its name is derived from the medieval Greek concept of the Roman *oikoumene* (inhabited world), which not only included 'Old' Rome and Western Europe, but also 'New Rome' (Constantinople) its Slavic commonwealth.

The ensemble presents annual concert series in Portland, Oregon and Seattle, Washington. Critics have consistently praised these for their unusual and innovative programming, including numerous world and American premieres. The group has also frequently collaborated with such noted artists and scholars as Paul Hillier, chant specialist Ioannis Arvanitis, and composer Ivan Moody.

The group tours regularly and made its European début at the Byzantine Festival in March 2004. In April 2004 the Metropolitan

Museum of Art in New York presented the ensemble for the exhibit 'Byzantium: Faith and Power 1261–1557', which was accompanied by the release of a CD. Cappella Romana has also appeared in concerts presented by the Getty Center in Los Angeles, the Indiana Early Music Festival, the Early Music Society of the Islands (Victoria, BC, Canada), the Bloomington Early Music Festival, the Pontifical Oriental Institute (Rome), and the Irish World Music Centre (Limerick, Ireland). The ensemble, which regularly is featured on national and local broadcasts, has recorded numerous compact discs (please see above under *Recordings*). **Further information (e.g. brochures, reviews, recordings, and concert programmes) will be provided on request.**

2010–2012 Founding director of Civitas, a chamber vocal ensemble selected by audition from students at City University London

Autumn 2007–08 Director of the Chamber Choir of City University London

2001–2004 Director of Music, St. Katherine's Greek Orthodox Church, Chandler, Arizona

1986–88 Founder and conductor of the *Portland Cappella Antiqua*, a small chorus and orchestra devoted to Baroque music. Works performed include Jean Gilles' *Messe des mortes*, Schütz's *Christmas History*, Carissimi's *Jephte*, Monteverdi's *Magnificat a 7* and *Ballo delle Ingrate*, Bach's *Serenata Durchlauchtster Leopold* (BWV 173a), Telemann's 'Ouverture' to *Tafelmusik* I, and Purcell's *Jehova quam multi sunt hostes mei*.

1984–87 Conductor of the Children's Choir at Holy Trinity Greek Orthodox Church. Works by Fauré (*Messe Basse*), Zes (*Unison Liturgy*), Bach, etc.

Study under Bruce Browne and Stefan Minde. Master classes with Eric Ericson.

SELECTED MEDIA APPEARANCES

Guest on the podcast 'Byzantium and Friends' for the episode '[What did Byzantine music sound like? \(The answer is more political than you'd expect\)](#)', hosted by Prof. Anthony Kaldellis, uploaded 22 April 2021.

Guest with Prof. Thomas Arentzen for an episode, hosted by Prof. Anna Stravropoulou, of the Dumbarton Oaks (Harvard University) podcast devoted to the work of Kassia [posted on 18 April 2021](#).

'For Orthodox Easter, Music that Faces East': Interview for the National Public Radio (USA) programme 'Weekend Edition Sunday' broadcast 15 April 2012. Archived at <http://www.npr.org/blogs/deceptivecadence/2012/04/15/150561362/for-orthodox-easter-music-that-faces-east>

Interview with Bettany Hughes for the BBC Radio 4 document 'Byzantium Unearthed' (Spring 2008)

Interview discussing Cappella Romana's CD *Epiphany* for Greek National Radio (ERA 2) conducted by Lycourgos Angelopoulos (broadcast 1 January 2006).

Guest (with soprano Patricia Rozario and members of Cappella Romana) on BBC Radio 3's *In Tune*, hosted by Sean Rafferty (8 March 2004).

Featured guest on *Harmonia* (<http://www.indiana.edu/~harmonia/>), a nationally broadcast programme on American public radio. The 50-minute programme, broadcast during February 2002, is available in its entirety in the archive section of the *Harmonia* website. Cappella has subsequently been a featured ensemble on three additional *Harmonia* programmes (most recently in April 2004).

Featured with *Cappella Romana* on a segment of *Oregon Art-Beat*, a weekly programme broadcast on the television stations of Oregon Public Broadcasting (April 2002).

Interview on Lyric FM (Ireland's national classical music station) on liturgy and music in the Russian Orthodox tradition (recorded in October 2001 for broadcast in early 2002).

Interview on BBC Radio Oxford regarding the reconstruction of vespers according to the Rite of Hagia Sophia (May 2001).

A half-hour interview for Greek National Radio (ERA 2) conducted by Lycourgos Angelopoulos (broadcast October 1999).

A fifty-minute interview (in Modern Greek) conducted by Panagiotes Andriopoulos for *Lychnos*, the television station of the Archdiocese of Patras, Greece (April 1998).

Discussions of Byzantine Chant on BBC Radio 3's *Spirit of the Age* (April 1998) and *Music Matters* (February 1998).

Interviews and broadcasts of performances with Cappella Romana (1992–present) on radio stations in Portland, Oregon (KBPS) and Seattle, Washington (KUOW).

Excerpts of Cappella Romana concerts under my direction have been broadcast on Oregon Public Broadcasting Radio (Winter 1993) and [American] Public Radio International (appended to the Pärt broadcasts distributed in 1994 and 1995).

Interviewed by Lycourgos Angelopoulos for Greek Radio (ERA) regarding the sessions devoted to Byzantine Music at the 1991 International Byzantine Studies Congress in Moscow, Russia.

SELECTED COMPOSITIONS

<i>Music for the Sacrament of Holy Matrimony</i>	1990
<i>Salve Regina</i>	1988
<i>Great Vespers</i>	1986

Artoclasia (the Orthodox service of breaking bread) 1985

Nymphios Matins (Byzantine Holy Wednesday) 1985–86

Works performed by the Audite Chamber Choir (Finland), St George Cathedral Choir (Novi Sad, Serbia), the Cambridge Singers (Los Angeles), the Orthodox Choir of the University of Joensuu (Finland), the Bay Area Lutheran Chorale (San Francisco), the Portland State University Chamber Choir, Christ Church Anglican Cathedral Choir (Vancouver), St. Mary's Anglican Church Choir (Vancouver), the Dorian Singers (San Francisco), *Cantores in Ecclesia* (Portland), and *Cappella Romana*.

Study under Tomas Svoboda.

SOLO EXPERIENCE (SELECTIVE LIST)

Spring 2007 Tenor soloist with the English Chamber Choir in *The Troparion of Kassiane* by Mikis Theodorakis, released on *Choral Settings of Kassiani — Hatzis • Theodorakis • Moody • Mantzaros*, English Chamber Choir, dir. Guy Protheroe (Naxos 9.70039, 2011)

2006– Cantor at the Greek Orthodox Church of the Holy Trinity, Oxford, UK.

20 Oct. 2001 Performer at the Sionna Festival of European Traditional Music, presented by the Irish World Music Centre (Univ. of Limerick) with Limerick Corporation.

9 Dec. 2000 Performer at the Anáil Dé - A Concert of World Sacred Music, St. Mary's Cathedral, Limerick, Ireland

1995 Soloist in a bi-lingual (Greek–Latin) Beneventan chant for two concerts with the Greek Byzantine Choir (*Hellinike Byzantine Chorodia*), directed by Lycourgos Angelopoulos.

1991–94 Cantor at Holy Trinity Greek Orthodox Church in Portland, Oregon.

1990–91 Assistant cantor at Annunciation Greek Orthodox Cathedral in San Francisco, California.

1988–89 Assistant cantor at the Greek Orthodox Cathedral of St. George in Vancouver, B.C.

December 1987 Soloist in the *Children's Messiah* of the Vancouver Cantata Singers.

December 1985 Soloist in PSU's production of Handel's *Judas Maccabeus*.

May 1985 Soloist in Bach's *Johannes Passion* with the PSU Chamber Choir.

1984–87 Cantor at Holy Trinity Greek Orthodox Church in Portland, Oregon.

Study under Lycourgos Angelopoulos (9 months), David Kelly (3 years), and Mikkel Iverson (1 year). Master classes in Troubadour song (with Karen Clark Young) and German Minnesang (with Harlan Hokin).

CHORAL EXPERIENCE (SELECTIVE LIST)

- 1995 Member of the Byzantine choir of the church of Hagia Eirene in Athens, Greece
- 1991–94 Member of *Cantores in Ecclesia* of Portland, Oregon, a Roman Catholic choir specialising in Renaissance polyphony and Gregorian Chant
- 1988 Member of the National Youth Choir of Canada, a forty-voice choir chosen by audition from Canadian singers between the ages of 18 and 25
- 1987–88 Member of *Melismata*, an early music group in Vancouver, B.C.
- 1987–88 Section leader and soloist at Christ Church Anglican Cathedral, Vancouver, B.C.
- 1987–88 Member of the Vancouver Cantata Singers
- 1986–87 Member of the Portland Symphonic Choir, including an appearance at the 1987 ACDA convention in San Antonio, Texas
- 1985–87 Tenor and counter-tenor with *Cantores in Ecclesia* of Portland, Ore.
- 1984–87 Member of the PSU Chamber Choir, including engagements at the national ACDA and MENC conventions and the 1984 ISME conference

SERVICE (SELECTIVE LIST)

International and National:

- Advisory board for Stephen A. Crist and Markus Rathey, eds., the Cambridge History of Christian Sacred Music from 1500 to the Present 2021–
- Accreditation panel member, Hellenic Authority for Higher Education, March 2019 (for the Department of Music Studies, Aristotle University of Thessaloniki)
- Advisory Board Member, Russian Choral Heritage Foundation, 2018–
- Preliminary reviewer for Membership applications to the Institute for Advanced Study, Princeton, NJ, USA. 2011–present
- Co-chair, Liturgical Studies Steering Committee, International Orthodox Theological Association
- Scientific Committee, Iași (Romania) Music Festival of Byzantine Music, 2017–
- Member of the Editorial Committee of *Plainsong and Medieval Music* (Cambridge University Press), autumn 2001–present.
- Member of the Editorial Board for the *Journal of the International Society for Orthodox Church Music*, 2010–.
- Member of the Editorial Board for *Mousikos Logos*, a journal published annually by the Greek Music Laboratory of the Ionian University, Corfu, Greece. <https://m-logos.gr>
- Reviewer for the Arts and Humanities Research Council (UK).

Member of the Programme and George Proctor Prize committees for the 2011 conference of the Canadian University Music Society.

Board Member of the International Society for Orthodox Music (2005–2009)

Member of the Advisory Board of the Pan-Orthodox Society for the Advancement of Liturgical Music (ca. 2000–ca. 2010).

Member of the Advisory Board of the St. Romanos Society, Chicago (<http://www.societyromanos.org/advisory.html>).

Member (December 1999–2001) of the Academic Planning Committee of the Orthodox Theological Institute at the University of Cambridge

Member of the Advisory Board for the American Society of Byzantine Music and Hymnology, based at the University of Pittsburgh (<http://www.ucis.pitt.edu/ASBMH/Advisors.html>).

Council Member (1999–2001) of the Plainsong and Mediaeval Music Society

Referee or internal reviewer for *Ethnomusicology*, *Music and Letters*, *Dumbarton Oaks Papers*, *Research Chronicle of the Royal Musical Association*, *Plainsong and Medieval Music*, *Byzantine and Modern Greek Studies*, Cambridge University Press, Oxford University Press, Ashgate Publishing and the Yale University Press.

Regional and local:

Assisted with hosting the 2003 national meeting of the Society for American Music.

Member and former chair (2003–2004) of the Music Committee of the Greek Orthodox Metropolis of San Francisco.

Coached secondary students for the Spring 2003 Academic Decathlon.

Presentation on Russian music to the Institute for Retired Professionals (May 2003).

Arizona State University Committees:

Harpichord/Early Music Search (2005); Herberger College of Fine Arts Research Committee; School of Music Library Committee (2002–2005); Associate Director of Choral Activities Search (2002–03); Undergraduate Committee (Autumn 2002 as a replacement for Prof. Jody Rockmaker); Music History Search (2001–02); Heberger College of Fine Arts Distinguished Teacher Award (Spring 2002).

OTHER PROFESSIONAL EXPERIENCE (SELECTIVE LIST)

Workshops on Byzantine chant for the Border Marches Early Music Forum (2012) and the Canterbury Gregorian Society (2010).

Provided editions and translations of Byzantine chant and polyphony for *Fragments*, a recording by the Theatre of Voices (Paul Hillier, dir.) released on the Harmonia Mundi label (CD HMU 907276) in 2002.

Artistic advisor (assisted with production and editing) for the CD *Lay aside all earthly cares: The Sacred Choral Works of Fr. Sergey Glagolev*, Cappella Romana, dir. Vladimir Morosan (to be released in late February 2005).

Notes for the Oregon Repertory Singers' CD of Rachmaninoff's *All-Night Vigil ('Vespers')* under the direction of guest conductor Vladimir Minin (Koch International Label).

English translation of the liner notes by Lycourgos Angelopoulos for a CD of Byzantine 'Hymns in Honour of the Mother of God' on the Jade label.

Consulting for Dr. Vladimir Morosan of *Musica Russica* on matters relating to Byzantine chant (February 1993–present).

Assisted in the preparation of *Studies in Eastern Chant*, Volume V for St. Vladimir's Seminary Press (spring and summer of 1990).

Consultant and workshop presenter for the Church Music Federation of the Greek Orthodox Diocese of San Francisco and the National Forum of Greek Orthodox Church Musicians (1985–present)

PROFESSIONAL MEMBERSHIPS:

- American Musicological Society
- British Forum for Ethnomusicology
- Byzantine Studies Conference (USA)
- Canadian University Music Society
- Council for British Research in the Levant
- International Council for Traditional Music
- International Musicological Society (also its study groups 'Cantus Planus' and 'Music of the Christian East and Orient')
- International Orthodox Theological Association
- Modern Greek Studies Association
- MOISA: International Society for the Study of Greek and Roman Music and Its Cultural Heritage
- National Forum of Greek Orthodox Church Musicians (USA)
- Orthodox Theological Society in America
- Plainsong and Mediaeval Music Society
- Russian and Eastern European Studies Association (UK)
- Society for Christian Scholarship in Music
- Society for Ethnomusicology
- Society for Modern Greek Studies (UK)
- Society for Oriental Liturgy
- Society for the Promotion of Byzantine Studies (UK)
- Royal Musical Association