

CURRICULUM VITAE

Katarina LIVLJANIC

Birthdate: 9 November 1966 in Zadar (Croatia)

Education

Musicology :

Ecole Pratique des Hautes Etudes, 4th Section, Paris, France

Ph.D. in Medieval Musicology, 1993-1998

Research Subject: The Monte Cassino Antiphonary (M. Cassino, Archivio della Badia, ms. 542)

Advisors: Prof. Marie Noël Colette et Prof. Jean Vezin

Ecole Pratique des Hautes Etudes

Diplôme des Etudes Approfondies, 1993

Faculty of Music, University of Zagreb, Croatia

Master of Musicology, 1992 (subject : The *Exultet* Chant in Zagreb Cathedral in the Middle Ages)

Faculty of Music, University of Zagreb, Croatia

Bachelor of Musicology, 1989 (subject : An Unknown Processional in Zagreb Cathedral)

Summer School of the Centre des Etudes Supérieures de Civilisation Médiévale à Poitiers (1991)

University of Zagreb, Croatia

Auditor in medieval Latin, medieval liturgy, glagolitic script, medieval paleography (1987-1991)

Voice and chant performance :

Vocal training: Philippe Balloy (1993-1997), Laurie Monahan (1997), Roula Safarian (1998-2002), Guilemme Laurens (2003-present), Sophie Hervé (2004-2005), Glenn Chambers (2005)

Centre de Musique Médiévale, Paris

Training in performance practice of medieval music (voice, psaltery, improvisation, notation, counterpoint) 1992-1996

Teachers: Brigitte Lesne, Francis Biggi, Gérard Geay, Philippe Gonneaud, Jean Yves Haymoz

Hochschule für Musik, Graz (Austria)

Training in gregorian chant performance and chant research, 1989-90

Prof. Franz Karl Prassl

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Voice master classes : Guilemette Laurens (2004-Académie Internationale du Chant Baroque du Comminges), Lidija Horvat (2004-2005, Zagreb National Conservatory of Music)

Master classes in medieval chant performance :

Teachers: Brigitte Lesne (1992-1997), Dominique Vellard (1994), Marie Noël Colette, Daniel Saulnier

Professional Activity

Université de Sorbonne Paris IV, 2005 - present
Codirector of the Master Professionel in Medieval Music Performance

Université de Sorbonne Paris IV, 2000 - present
Lecturer (Maître de conférences) in medieval music (tenure awarded in 2002)

Artistic director and founder of the vocal ensemble *Dialogos*, specialized in medieval liturgical repertoires, 1996 – present

Member of the research center “Patrimoines Musicaux” at the University Sorbonne Paris 4 (coordinator of the research group on performance practice)

Wellesley College (MA, USA), 2006-2007 (spring semester)
Cornille Visiting Professor (with Benjamin Bagby)

Radio France Musique, january 2006
Author of five live broadcasts on liturgical music (Series : *Au bonheur des gammes*)

Harvard University (Cambridge, MA, USA), 2003 (spring semester)
Artist in residence (in a team project “Chant Wars” with Benjamin Bagby at the Music Department and the Center for the Study of World Religions)

Artistic Advisor for the Utrecht Early Music Festival, 2002

Limerick University (Ireland), 1998-2000
Course director and founder of the Graduate Plainchant Performance Practice Program

Research Fellow in the Institute for Medieval Music, Centre National de Recherche Scientifique, 1999-2000

Université de Champagne Ardenne (Reims), 1998-99
Assistant Teacher of Medieval Music and Musical Paleography

Harvard University (MA, USA), 1997 (fall semester)
Visiting Lecturer in the Gregorian Chant Seminar and conducting a medieval chant *schola* (with Prof. T.F. Kelly)

Université de Paris Sorbonne (Paris IV), 1996 - 1997
Assistant Teacher of Medieval Music and Musical Paleography

Institut Catholique de Paris, 1996 - 1998
Professor of Gregorian Chant

Faculty of Music, University of Zagreb, Croatia, 1994 - 1996
Assistant Professor of Musical Paleography

Centre de Musique Médiévale, Paris, 1994 - 2001
Teacher of Gregorian Chant and Vocal Improvisation

Research Fellow in the Institute for Musicological Research, Croatian Academy of Sciences and Arts, Zagreb, 1989 - 1996

Masterclasses for singers in medieval chant performance:

National and Pontifical University of Ireland, 2008
Centre culturel de rencontre Ambronay, 2007
Schola Cantorum Basiliensis (Suisse), 2006
National and Pontifical University of Ireland, 2005
Centre d'Art Polyphonique (Rennes), 2004
Notre Dame Cathedral (Paris), 2003
University of Limerick (Ireland), 2003
University of British Columbia (Vancouver, Canada), 2000-2002
Fondation Royaumont (France), 2001
Centre Culturel de l'Ouest à Fontevraud (France), 1999
Aura des Arts (Aubazine, France), 1999
Centre de Musique Médiévale (Paris), 1996 - 2001
Modus Center for Medieval Music (Oslo), 1997
Centre des Etudes Grégoriennes (Metz, France), 1996
Groznan (Croatia), 1994 - 1995

Performance Activities

More than two hundred concerts, radio and television broadcasts with ensembles “Dialogos”, “Alla Francesca”, “Sequentia”, or as a solo vocalist in all main early music festivals in France (Saintes, Ambronay, Cité de la musique, Rencontres du Thoronnet, Théâtre des Bouffes du Nord, Voix et Route romane...), Germany (Romanische Sommer à Cologne, Herne...), Holland (Utrecht Festival), Switzerland, Sweden, Norway, Croatia (Dubrovnik, Zagreb, Zadar, Porec), Slovenia, Belgium, Spain, Portugal, Italy, USA (Boston Early Music Festival), Canada, North Africa and Latin America

Concert Programs with “Dialogos” (performance and research)

« A Terra Sancta ad Fines Terrae » - The Croatian Winter of Crusaders and Troubadours
“Terra Adriatica” - Italian and Croatian Medieval Sacred Music
« Le Voir Dit de Guillaume de Machaut »

“Lombards et Babares” - Wars, Music and Liturgy at Monte Cassino and in Southern Italy in the Middle Ages

“La Vision de Tondal” - Music of Dalmatian Cantors in the Middle Ages

„Chant Wars“ – Carolingian globalization of medieval plainchant

„Abbo Abbas“ - The Earliest Western Polyphony... and a Murder Mystery

“Judith” – A Biblical Story from Renaissance Croatia

“Dalmatica” - From oral to written transmission, chants of the Adriatic (in collaboration with the ensemble Kantaduri, dir. Josko Caleta)

“Barlaam & Josaphat” – medieval paths of a cosmopolitan legend

Awards

Award Mousikè for the promotion of the mediterranean musical heritage (Bari, Italy, 2009)

Edinburgh Herald Angel Award for the performances of « Tondal’s Vision » at the Edinburgh International Festival 2009 (ensemble Dialogos)

Award by Mestrovic Museum (Croatia) for the promotion of croatian cultural heritage abroad (2009)

Award for the best musical performance at the Split Festival (Croatia) 2007, for the performance of « Judith » (ensemble Dialogos)

« Coup de cœur 2005 de l’Académie Charles Cros» in early music category for the CD « La Vision de Tondal » (ensemble Dialogos)

« Diapason d’or de l’année 2004 » in early music category for the CD « La Vision de Tondal » (ensemble Dialogos)

"Diapason d'or", "Choc du Monde de la Musique", "5 de Goldberg", "10 du Répertoire", 2002 for the CD « Lombards et Barbares » (ensemble Dialogos)

"Diapason d'or" and "Choc du Monde de la Musique" in 1999 for the CD « Terra Adriatica » (ensemble Dialogos)

Decoration by the President of Croatia for cultural achievements (Order of Danica Hrvatska / with the medal of Marko Marulic), 2002

Award of the Croatian Musical Institute for the best student in musicology of the Croatian National Conservatory (1989)

Grants :

Musicological Institute of the Hungarian Academy of Sciences, Budapest, 1990

Karl Franzens Universität Graz, 1991

Gouvernement Français, 1992/93

Fondazione Ezio Franceschini, Florence, 1993

Open Society Foundation George Soros, 1994-96

Harvard University, 2003

Cornille Visiting Professor, Wellesley College (MA, USA), 2007

Languages :

- Croatian - mother tongue
- French, English, Italian - fluent
- German, Latin, Spanish - reading
- Cyrillic alphabet –reading fluently

Recordings

With Ensembles Dialogos and Sequentia :

Chant Wars. Carolingian Globalization of Liturgical Chant, *Sony-BMG, 2005.*

With Ensemble Dialogos:

Abbo Abbas. The Earliest Western Polyphony, *Ambroay Editions, 2008.*

La Vision de Tondal. A la recherche des chantres glagolitiques et latins de la Dalmatie médiévale, *Arcana 2004.*

Le répertoire grégorien et vieux-romain dans le CD accompagnant le livre : Treitler, Leo, With Voice and Pen, Coming to Know Medieval Song and How it was Made, Oxford university Press, 2003.

Lombards et Barbares, Guerres, musique et liturgie à Monte Cassino et en Italie Méridionale eu Moyen Age, *Arcana 2002.*

Terra Adriatica, Chants liturgiques des terres croates et italiennes eu Moyen Age, *Empreinte digitale, 1999.*

With Ensemble Alla Francesca:

Cantigas de Santa Maria, *Opus 111, 2000.*

Publications

Articles

"Exultet", *Die Musik in Geschichte und Gegenwart. Sachteil*, Baerenreiter Verlag, Kassel, 1995, vol. 3, col. 253-258.

"Odrednice skladateljstva Krste Odaka (Characteristics of Krsto Odak's Work)", *Arti musices*, 19/1988, n.2, p. 173-184.

"Bratovstinska pjesma "Braco, brata sprovodimo" i mrtvacko stenje "Prosti mi, Gospode" u sluzbi za mrtve na otoku Pasmalu (sela Mrljane i Tkon) i u Biogradu na moru (The

Confraternity Chant "Braco, brata sprovodimo" and the Lecture "Prosti mi, Gospode" in the Office of the Dead on the Island of Pasman (villages Mrljane et Tkon) and in Biograd", *Studia ethnologica*, 1/1989, n. 1, p. 165-182.

"Madrigali Gian Domenico Martorette, talijanskog skladatelja 16. stoljeca, posveceni uglednicima iz Poreca, Zadra i Dubrovnika (G. D. Martoretta, a 16th Century Italian Composer and his Madrigals Dedicated to Dignitaries of Porec, Zadar and Dubrovnik)", *Arti musices*, 21/1990, n. 1, p. 45-58.

"Nepoznati procesional zagrebacke stolnice (An Unknown Processional from the Zagreb Cathedral)", *Arti musices*, 23/1992, n. 1, p. 3-14.

"Skica o glazbenome zivotu u zagrebackoj stolnici u srednjemu vijeku (A Sketch About Musical Life in the Zagreb Cathedral in the Middle Ages)", *Zagreb i zagrebacka biskupija 1094-1994.*, Zagreb, Duhovni stol, 1995, p. 521-526.

"Slicnost / Srodnost: neki aspekti svagdanjega oficija u cassinskome antifonariju iz 12. stoljeca (Similitude / Kinship: Some Aspects of Ferial Office in the 12th Century Cassinese Antiphonary)", *Arti musices*, 26/1 (1995), p. 5-17.

"*Per hebdomadam* à Monte Cassino: Quelques aspects de l'office ferial dans l'antiphonaire Monte Cassino, Archivio della Badia, ms. 542 (*Per hebdomadam* at Monte Cassino: Some Aspects of Ferial Office in the 12th Century Antiphonary, Monte Cassino, Archivio della Badia, ms. 542)", *Cantus Planus. Papers Read at the Cantus Planus IMS Study Group, Sopron, Hungary, 1995*, Hungarian Academy of Sciences, Institute for Musicology, Budapest 1998, p. 391-402.

"Antifonario, Monte Cassino, Archivio dell'Abbazia, ms. 542", in: *I Fiori e' Frutti santi. San Benedetto, la Regola, la santità nelle testimonianze dei manoscritti cassinesi*, ed. M. DELL'OMO, Ministero per i Beni Culturali e Ambientali - Centro Tibaldi, Milano 1998, p. 162-163.

« Entre la Dalmatie et l'Europe Centrale: Y-t-il un Exultet de Zagreb? », in: Tuksar, Stanislav (ed.), *Zagreb and Music 1094-1994*, Zagreb, Hrvatsko Muzikolosko Drustvo, 1998, p. 57-68.

« Dixit Isaac patri suo: un regard sur la ponctuation dans un manuscrit liturgique noté », dans : *Glazba, rijeci i slike: svecani zbornik za Koraljku Kos / Music, Words and Images: Essays in Honour of Koraljka Kos* (ed. V. Katalinic - Z. Blazekovic), Zagreb, Hrvatsko muzikolosko drustvo, 1999, p. 177-184.

« Gregorien ou bénévantain, monastique ou séculier ? Quelques gloses autour de l'office ferial dans l'antiphonaire Monte Cassino 542 », in : *Medieval Music Cultures on the Eastern and Western Shores of the Adriatic until the beginning of the 15th century*, Croatian Musicological Society, Zagreb 2000.

« Music (The Age of Cathedrals and Monasteries, 12th - 15th century) », in : *The Croats, Christianity, Culture, Art* (éd. V. Malekovic - A. Baduriuna). Zagreb, Ministry of Culture of the Republic of Croatia - The Galery of Klovicevi dvori, 1999, p. 183-191.

“Cum cantu promiscuo, Grego videlicet atque Latino...” Peut-on oublier ses racines musicales ?, dans : *Chanson pouvez aller pour tout le monde. Recherches sur la mémoire et l'oubli dans*

le chant medieval. Hommage à Michel Zink (éd. A. M. Babbi et C. Galderisi), Paradigme, Orléans 2001, p. 83-97.

"Giving Voice to Gregorian Chant or Coping with Modern Orthodoxies", *Basler Jahrbuch für historische Musikpraxis*, 26 (2002), p. 47-58.

"A Note about Chant performance", in : Treitler, Leo, *With Voice and Pen, Coming to Know Medieval Song and How it was Made*, Oxford university Press, 2003, p. XXV-XXVI.

« L'interprète face aux sources musicales : honnête, authentique, charlatan ? », *A portée de notes : musiques et mémoire, Actes du colloque ARALD (Grenoble, 14-15 octobre 2003)*, ARALD-FFCB, Grenoble 2004, p. 51-66.

« Un témoin du chant grégorien à Monte Cassino », in: *L'art du chantre carolingien* (ed. Christian Jacques Demollière), Editions Serpenoise, Metz 2004, p. 83-90.

« Re-devenir un scribe médiéval, ou Comment transformer un antiphonaire médiéval en base de données », *Jardin de musique*, V/I (2008), p. 9-21.

« L'interprétation du répertoire polyphonique du XIIe siècle : *Congaudeant catholici* du *Codex Calixtinus* », in: *Le Commentaire auditif de spécialité. Recherches et propositions* (ed. Danièle Pistone), Université de Paris-Sorbonne, Observatoire musical français, 2008, p. 109-124 (*Conférences et séminaires*, n°37).

« Novo zrcalo za Marulicevu *Juditu* » (A new mirror to Marulic's *Judita*), in : *Glazba prijelaza. Svecani zbornik za Evu Sedak / Music of Transition. Essays in honour of Eva Sedak*, (eds : N. Gligo - D. Davidovic – N. Bezic), Zagreb, Artresor – HRT, 2009, p. 184-187.

Index of the Antiphoner Monte Cassino, Archivio della Badia, ms. 542 for *CANTUS. A Database of Gregorian Chant* (directed by Ruth Steiner) - web site:
<http://www.cua.edu/www/musu/cantus/home.htm>

Reviews (selected)

"Sjaj zadarskih riznica. Sakralna umjetnost na podrucju zadarske nadbiskupije od 4. do 18. stoljeca, Zagreb 1990", *Scriptorium, Bulletin codicologique* 44 (1990), 2, p. 254.

"Piacenza, Biblioteca capitolare 65. A CANTUS Index, introduction by Paul Merkley, the Institute of Mediaeval Music, Ottawa, Canada 1993", *Revue de musicologie*, 80 (1994), n. 2, p. 330-331.

"Le chant bénéventain. Paléographie musicale, vol. XXI. Introduction de Thomas F. Kelly, Solesmes 1992", *Arti musices* 25/1,2 (1994), p. 285-286.

"Richard Francis Gyug, *Missale Ragusinum. The Missal of Dubrovnik* (Oxford, Bodlean Library, Canon. Liturg. 342), Pontifical Institute of Mediaeval Studies, Toronto 1990 (= *Studies and Texts*, 103; *Monumenta Liturgica Beneventana*, I), p. XXX + 434, ISBN 0-88844-103-7", *Arti musices*, 26/1 (1995), p. 143-144.

"[HUCKE (Helmut)]. De musica et cantu. Studien zur Geschichte der Kirchenmusik und der Oper. Helmut Hucke zum 60. Geburtstag. Hrsg. von P. CAHN und A.-K. HEIMER. Hildesheim, Zurich, New York, Georg Olms Verlag 1993, in 8°, 21 p. (Musikwissenschaftliche Publikationen 2. Hochschule für Musik und Darstellende Kunst Frankfurt/Main)", *Scriptorium, Bulletin codicologique* 49 (1995), n. 1, p. 47*.

"Beneventanum Troporum Corpus II. Ordinary Chants and Tropes for the Mass from Southern Italy, A.D. 1000-1250. Part 1: Kyrie eleison. Part 2: Gloria in excelsis. Edited by John Boe. Recent Researches in the Music of the Middle Ages and Early Renaissance, vols. XIX, XX-XXI, XXII, XXIII-XXIV, A-R Editions, Inc., Madison, 1989-1990. In-4o, Part 1: xxxix + 89 + 219 pp.+ 3 planches en noir et blanc. Part 2: xxi + 51 + 217 pp. + 3 planches en noir et blanc. ISBN: 0-89579-241-9 (II, pt. 1), 0-89579-242-7 (II, pt. 2)", *Scriptorium* 49 (1995), p. 321-323.

« Jean-François GOUDESENNE, Les Offices historiques ou "historiae" composés pour les fêtes des saints dans la province ecclésiastique de Reims (775-1030). I. Etude. II. Edition des textes et musique, Turnhout, Brepols, 2002, 8°, XXVI-417 p., pl., ill. ISBN: 2-503-51318-2, », *Scriptorium, Bulletin codicologique* 58 (2004), n. 2, p. 168*.

« Gunilla IVERSEN, Chanter avec les anges. Poésie dans la messe médiévale. Interprétations et commentaires, Paris : Les Éditions du Cerf, 2001, 330 p. (Patrimoines - Christianisme) », *Revue de musicologie*, 89/1 (2003), p. 194.

« Le Codex 21 de la Bibliothèque Capitulare de Bénévent. Antiphonale Monasticum (XII-XIIIe s.), Paléographie musicale. Les principaux manuscrits de chant grégorien, ambrosien, mozarabe, gallican publiés par les moines de Solesmes, vol. XXII, Solesmes 2001, 74 p. + 304 f. planches. », *Revue de musicologie*, 91 (2005), n. 1, p. 262-263.

« Tropaire séquentiaire prosaire prosulaire de Moissac, Édition, introduction et index par Marie-Noël Colette, Paris : Société Française de Musicologie, 2006, 116 pages + Fac-similé. », *Revue de musicologie*, in preparation.

Other non-scholarly publications (selected)

Program notes for all Dialogos recordings and concerts.

Commentaries in the program catalogue of the Festival d'Art Sacré, Paris (1996).

Commentaries for the concert season of the Centre de Musique Médiévale de Paris (1994-1995) at the Musée National du Moyen Age de Paris - programmes of the ensembles *Discantus* (directed by B. Lesne) and *Alla Francesca*.

Commentaries for CD *Ave Eva* (Brigitte Lesne) and *Lucente stella* (Pierre Hamon) for the record company *Opus 111*, Paris (1995)

Essays in the Croatian cultural magazine *Vijenac* (1994-1996)

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Radio productions in the series “Workshop of Early Music” (Radio Zagreb) and early music broadcasting for the Croatian Television (1989-92)

Papers presented at conferences

Varazdin Baroque Festival, Varazdin, Croatia, 1988

G.D. Martoretta's Madrigals Dedicated to Croatian Dignitaries of Porec, Dubrovnik and Zadar

Varazdin Baroque Festival, Varazdin, Croatia, 1990

Processional Chants in Zagreb Cathedral in the 17th century

Musica Medieval y Camino di Santiago, Villafranca del Bierzo, Spain, 1993

Problems of Gregorian Chant Interpretation

Zagreb and Croatian Countries since the Foundation of the Zagreb Bishopric (1094), Zagreb, Croatia, 1994

The Exultet Chant Tradition in Zagreb Cathedral in the Middle Ages

Zagreb and Zagreb Bishopric, 1094 -1994, Zagreb, Croatia, 1994

About the Musical Life in the Zagreb Cathedral during the Middle Ages

Cantus Planus IMS Working Group Congress, Sopron, Hungary, 1995

Per Hebdomadam at Monte Cassino: Some Aspects of the Ferial Office in the Cassinese Antiphonary 542

L'art du chantre grégorien, Meeting at the Centre d'Etudes Grégoriennes, Metz, France, 1996

The Adoption of Gregorian Chant at Monte Cassino

An Interarts Approach to the Medieval Liturgy, Magleås, Denmark, 1996

Music and Liturgy at Monte Cassino from 10th to 12th Century

Musical Contacts between the two Coasts of the Adriatic Sea in the Middle Ages, Split, Croatia, 1997 (participated in the organization of the conference in collaboration with the Fondazione Levi from Venice and the Croatian Musicological Society)

Gregorian Office Repertories at Monte Cassino in the 12th Century

La composition modale avant l'octoéchos, Université de Tours, France, 1997

Les differentiae psalmodiques dans l'antiphonaire cassinien

Musik in der Karolingerzeit, Paderborn, octobre 1999

A Comment about Gregorian and Old-Roman Chant Performance

Association internationale des pédagogues de chant, Conservatoire National Supérieur de Musique, Lyon 2000

Le chant grégorien - musique traditionnelle ou musique savante ?

Singen und Gesangspraxis in der Alten Musik, Schola Cantorum Basiliensis, Basel 2002

Giving Voice to Gregorian Chant or Coping with Modern Orthodoxies

Centre supérieur de civilisation médiévale à Poitiers, 2003

Peut-on restaurer une mélodie médiévale fragmentaire ?

Université de Saint Etienne, 2003

La musique médiévale entre la recherche et l'interprétation

Université de Sorbonne Paris 4, 2003

Organisation of the round table : *"Les répertoires musicaux médiévaux: que faire en absence de notation musicale?"*

Paper : *Reconstitution des répertoires glagolitiques médiévaux*

Fédération française pour la coopération des bibliothèques, Grenoble, 2003

L'interprète face aux sources musicales : honnête, "authentique", charlatan ?

Université de Sorbonne Paris 4, Entretiens de musique ancienne en Sorbonne, 2006

L'usage de la base de données CANTUS dans le catalogage des manuscrits médiévaux avec notation musicale

American Musicological Society, New England Chapter, Wellesley MA, 2007

How did the art of the medieval cantor become 'early music'?

American Musicological Society, New England Chapter, Wellesley MA, 2007

Glagolitic chant in Croatia between oral and written tradition

Yale Institute of Sacred Music, New Haven, 2008

Medieval liturgical music in Croatia, Bosnia and Serbia

Université Paris Sorbonne-Paris 4, Entretiens de musique ancienne, 2008

Reconstruction of medieval liturgical repertoires : between latin and glagolitic tradition

Orthodox theological university St Tikhon, Moscow, 2009

Glagolitic chant in medieval Croatia

Harvard University, Music Department, octobre 2009

City, Chant, & the Topography of Early Music. A conference in honor of Thomas Forrest Kelly

Genealogies in Dalmatia and issues in performance