

Andrew Justin Albin

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EDUCATION

Licentiate in Medieval Studies, *summa cum laude*, Pontifical Institute of Medieval Studies,
Toronto, ON, October 2013
Ph.D. in English, Brandeis University, Waltham, MA, February 2011
M.A. in English, Brandeis University, Waltham, MA, February 2006
B.A. in English, Johns Hopkins University, Baltimore, MD, May 2002

DISSERTATIONS AND THESES

“Canonic Aesthetics in Richard Rolle’s *Melos amoris* and the Case of Lincoln College MS
Latin 89.” Licentiate in Medieval Studies thesis, 2013. Examiners: Greti Dinkova-Bruun
(Pontifical Institute for Mediaeval Studies), John Magee (University of Toronto).
“Auralities: Sound Cultures and the Experience of Hearing in Late Medieval England.”
Ph.D. dissertation, 2011. Examiners: Mary Baine Campbell (Brandeis University),
Thomas A. King (Brandeis University), Stephen G. Nichols (Johns Hopkins University).

HONORS AND AWARDS

Folger Institute Scholarly Colloquium, 2016-2017
Fordham Arts and Sciences Deans Internal Funding Award, 2016
Fordham Faculty Research Grant, 2016
American Council of Learned Societies Fellowship, 2015-2016
Yale Institute of Sacred Music Senior Fellowship, 2015-2016
Fordham Faculty Fellowship, 2015-2016
Fordham Book Subvention Award, 2015
Best Essay Prize, *Early Theatre*, 2015
First Year at Fordham Faculty Research Grant, Summer 2013
Mellon Postdoctoral Fellowship, Pontifical Institute of Mediaeval Studies, 2011-2012
English Department Prize Instructorship, Brandeis University, Spring 2011
Medieval Academy of America Schallek Award, Summer 2009
Mellon Dissertation Year Fellowship, Brandeis University, 2009-2010
Mellon Dissertation Research Award, Brandeis University, Summer 2009
Phi Beta Kappa (top 2% of class), Johns Hopkins University, 2001

PUBLICATIONS

“Canorous Soundstuff: Hearing the *Officium* of Richard Rolle at Hampole.” *Speculum* 91:4
(Oct 2016): 29-42.

“Desiring Medieval Sound.” *Sounding Out!* 9 May 2016. Web. <https://soundstudiesblog.com/2016/05/09/desiring-medieval-sound/>.

“Listening for *canor* in Richard Rolle’s *Melos amoris*.” *Voice and Voicelessness in Medieval Europe*, ed. Irit Ruth Kleiman. Palgrave MacMillan, 2015. 177-197.

“Aural Space, Sonorous Presence, and the Performance of Christian Community in the Chester Shepherds’ Play.” *Early Theatre* 16.2 (Dec 2013): 33-57.

“The Prioress’s Tale, Sonorous and Silent.” *The Chaucer Review* 48.1 (July 2013): 91-112.

REVIEWS

Invited review of Anne Hudson (ed.), *Two Revisions of Rolle's English Psalter Commentary and the Related Canticles*, Vol. 1 (Early English Text Society, 2013) in *Modern Language Review* 110.1 (Jan 2015).

Invited review of Elizabeth Eva Leach, *Guillaume de Machaut: Secretary, Poet, Musician* (Cornell University, 2011) in *Ars Lyrica* 21 (2012).

Invited review of Elizabeth Eva Leach, *Sung Birds: Music, Nature, and Poetry in the Later Middle Ages* (Cornell University, 2007) and Thomas Forrest Kelley (ed.), *Chant and its Origins and Oral and Written Transmission in Chant* (Ashgate, 2009) in *Ars Lyrica* 18 (2009).

WORKS IN PROGRESS

Richard Rolle’s Melody of Love: An Alliterative Translation. Book-length translation of the alliterative Latin mystical treatise *Melos amoris* including commentary, marginalia transcription, music scores, and audio recording. Under contract at Pontifical Institute for Mediaeval Studies, for publication under Mediaeval Sources in Translation series.

“Rolleian Lyric and the Ends of Audition.” Article theorizing a tripartite schema for late medieval audition, derived from Augustinian, Aristotelian, and Victorine sources. Under preparation for a book of collected essays, *What Kind of a Thing Is a Medieval English Lyric?* eds. Nicholas Watson and Cristina Maria Cervone.

Singing Angels, Sounding Self: Hearing Canor in Late Medieval England. Book-length monograph examining the diffusion of *canor* as textual matter, spiritual praxis, social politics, and meaningful aural experience during the English late Middle Ages.

Perla/Perle. Libretto for an evening-length opera adaptation of John Steinbeck’s *The Pearl* and the anonymous medieval poem *Pearl*, in collaboration with Timothy Nelson.

Fifteen ðl. Poem sequence developed around Petrus Christus’s devotional painting, *Our Lady of the Dry Tree* (c. 1465).

PEDAGOGICAL INITIATIVES

Fordham Medieval Dramatists, <https://fordhammedievaldramatists.wordpress.com>. The public face of ENGL 3102: a biennially convened student collective dedicated to the performance of premodern English drama, loosely modeling its praxis on non-professional, local modes of medieval playmaking. Digital archive debuted 20 May 2015, houses videorecordings, multimedia, student critical essays, course information, etc.

INVITED LECTURES, PRESENTATIONS, AND WORKSHOPS

“Love’s Honeymouth: Richard Rolle’s Language of Music.” The Medieval Colloquium, Department of English, Yale University, 28 April 2016, and Medieval Song Lab, Whitney Humanities Center, Yale University, 29 April 2016.

“Convergence and Divergence: Interdisciplinary Study in Sacred Music, Worship, and the Arts.” Roundtable organizer, moderator, and participant, Fellows Luncheon Series, Institute of Sacred Music, Yale University, 28 April 2016.

“Introducing Richard Rolle’s *Melody of Love*.” Fellows Luncheon Series, Institute of Sacred Music, Yale University, 28 January 2016.

“The Rollean Lyric.” Workshop presenter, What Kind of Thing Is a Middle English Lyric?, Radcliffe Institute for Advanced Study, Cambridge, MA, 24-26 September 2015.

“Towards a Material Listening: Rollean Mysticism, Angelic Song, and the Vocal Codex.” Keynote address, Inaugural Hudson Valley Medieval and Early Modern Undergraduate Symposium, Iona College, New Rochelle, NY, 7 February 2015.

“Communities of *Canor*: The *Officium* of Richard Rolle of Hampole.” Workshop presenter, Praise and the Making of the Self in the Middle Ages, University of Notre Dame, Notre Dame, IN, 17-18 November 2014.

“*Canor* and its Discontents: The Vicissitudes of Mystical Angelic Song in Late Medieval England.” Center for Medieval Studies Lecture Series, Fordham University, New York, NY, 11 September 2013.

“*Canor* in the Codex: Marginalia, Music, and Meaning in Lincoln College MS Latin 89.” Interdisciplinary Research Seminar, Pontifical Institute of Mediaeval Studies, Toronto, ON, 7 March 2012.

“Translating Richard Rolle’s *Melody of Love*: Perspectives, Problems, Prospects.” Interdisciplinary Research Seminar, Pontifical Institute of Mediaeval Studies, Toronto, ON, 16 November 2011.

CONFERENCE PRESENTATIONS

- “The Manuscript Is an Instrument and We Must Play.” Materiality of Music, 50th International Congress on Medieval Studies, Kalamazoo, MI, 14-17 May 2015 and Manuscript as Medium: Fordham University 36th Annual Medieval Studies Conference, New York, NY, 5 March 2016.
- “Sound Matters: Singing the *Officium* of Richard Rolle of Hampole.” Sound as a Material Support of the Word, Matters of the Word: Barnard College 24th Annual Medieval and Renaissance Conference, New York, NY, 6 December 2014.
- “Canorous Liminality in the *Officium* of Richard Rolle of Hampole.” Sounding the Spirit, Liminal Time and Space in Medieval and Early Modern Performance (University of Kent), Canterbury, UK, 6 September 2014 and Multimedia Texts and Performances: Fordham University Mullarkey Research Forum, New York, NY, 19 November 2014.
- “A Century of Sounding the *Melos amoris*.” The Latin Works of Richard Rolle, 48th International Congress on Medieval Studies, Kalamazoo, MI, 10 May 2013.
- “Lessons in Listening: Hearing Voices in the Early Fifteenth-Century *Melos amoris*.” Voice and Voicelessness in Medieval Europe and Beyond (Boston University), Boston, MA, 28 February 2013.
- “The Prioress’s Tale, Sonorous and Silent.” For David Benson: New Work in Old and Middle English Studies (Harvard Medieval Colloquium), Cambridge, MA, 1 October 2010.
- “Resonance, Presence, Parlance: Reconstructing the Aural Field in the Chester Shepherds’ Play.” Sensuous Performance: How Medieval Plays Engaged the Five Senses, 45th International Congress on Medieval Studies, Kalamazoo, MI, 14 May 2010.
- “Richard Rolle's Contemplative *Canor*: Instruction in the Hearing and Sounding of Medieval Bodies.” The Five Senses in the Middle Ages and Renaissance: 15th Arizona Center for Medieval and Renaissance Studies Conference, Tempe, AZ, 13 February 2009 (read in absentia); Old and Middle English II, 61st Rocky Mountain Modern Language Association Convention, Calgary, AB, Canada, 5 October 2007.
- “*Salome* at the Loom: Defiance of the Mediating Voice in Wilde and Strauss.” Literature and Other Arts, 60th Rocky Mountain Modern Language Association, Tuscon, AZ, 12 October 2006.
- “Difference on the Deck of the Indomitable: Billy Budd from Novella to Opera and Back Again.” Brandeis University Department of English First Year Symposium, 7 April 2005; Boston College Graduate English Colloquium, 14 April 2005.

ACADEMIC APPOINTMENTS

Assistant Professor, Department of English, Fordham College, Lincoln Center, 2012-Present.
 Guest Fellow in Sacred Music, Ezra Stiles College, Yale University, 2015-2016.
 Senior Fellow in Sacred Music, Worship, and the Arts, Institute of Sacred Music, Yale University, 2015-2016.
 Adjunct Lecturer, Department of English, Brandeis University, Spring 2011.
 Postdoctoral Fellow, Pontifical Institute of Mediaeval Studies, 2011-2012.
 Assistant Director, Writing Program, Brandeis University, 2008-2009.
 Teaching Fellow, Department of English, Brandeis University, 2005-2006, Spring 2011.
 Instructor, Writing Program, Brandeis University, 2006-2008.

COURSES TAUGHT

Fordham University

ENGL 2000: Texts & Contexts: Playing with Hellfire (EP2)
 ENGL 3102: Medieval Drama in Performance (ICC)
 ENGL 3107: Chaucer
 ENGL 3121: The Pearl Poet and His Book
 ENGL 3127: Dreams in the Middle Ages
 ENGL 3136: Medieval English Mystics
 ENGL 3139: Contemplating the Cloisters (ICC)
 MVST 5075: Contemplation, Meditation, and the Spiritual Senses
 ENGL 5126: Three Medieval Embodiments

Brandeis University

UWS 9A, 11B, 24A: A World of Text: Reading and Writing Culture
 UWS 22B: Getting Medieval in the 21st Century
 ENG 83B: The Symphony of Health: Medicine, Music and Early Modern Bodies
 (English Department Prize Instructorship course)

ACADEMIC SERVICE

Fordham University English Department

Job Placement Committee, 2016-Present
 Graduate Program Committee, 2013-Present
 Creative Writing Committee, 2013-Present
 Web Committee, 2013-Present
 Graduate Admission Committee, Spring 2014
 Placement and Professional Development mock interviewer, 2013-2014
 Creative Writing Job Search for two writers-in-residence, 2013-2014
 Creative Writing Concentration Subcommittee, 2012-2013
 Sound and music reading group faculty advisor, 2013-Present
 Dissertation Defense Committee: Boyda Johnstone (2014-Present)
 Comprehensive Exam Committee: Danielle Sottosanti (2014-2015)
 First year PhD advisor: Robert Byers (2014-Present)

Undergraduate advisor, 2012-Present

Fordham University Medieval Studies Program
 Representative to FCLC Council, Fall 2014
 Panel chair for Europe after Wycliff Conference, Summer 2014
 Master's thesis defense committee: Michael Diaz (Spring 2014)

Fordham College at Lincoln Center
 Anonymous reviewer for Faculty Research Grants, 2014-Present
 Academic Progress Committee, Spring 2015
 Faculty Research Grant Committee, Spring 2015

Fordham University
 Phi Beta Kappa Selection Committee, 2015-Present
 Commencement marshal, Spring 2014

To the discipline
 Hudson Valley Medieval & Early Modern Symposium Organizing Committee, 2015-Present
 Anonymous peer reviewer for *The Chaucer Review*, Spring 2013

Yale University
 Invited discussant for Institute of Sacred Music's Sacred Spaces initiative, Spring 2016
 Invited discussant for ARCH 3225: "Modern Architecture and Religion," Spring 2016

Brandeis University
 Commencement speaker for Graduate School of Arts and Sciences, Spring 2011
 Graduate Conference Organizing Committee, 2005-2009
 Advanced graduate student representative to the English Department, 2005-2007

ADDITIONAL RESEARCH

Translated early modern Spanish dream transcripts (33,000 words) of Lucrecia de León into English from *Sueños y procesos de Lucrecia de León*, eds. Edison Simons and Juan Blázquez Miguel (Madrid: Tecnos, 1987). Selections included as appendix in Mary Baine Campbell's *Dreaming, Motion, Meaning: Oneiric Transport in Seventeenth-Century Europe* (forthcoming). Summer 2011.

Edited Chapter 4, "Figuring the real: Wordsworth's 'Solitary Reaper'" of Allen Grossman's *True-Love: Essays on Poetry and Valuing* (Chicago: University of Chicago, 2009). Spring 2008.

Performed research for Mary Baine Campbell's "Spiritual Quest and Social Space: Texts of Hard Travel for God on Earth and in the Heart" in *The Oxford Handbook of Medieval Literature in English*, eds. Elaine Treharne and Greg Walker (Oxford: Oxford University, 2010) 707-24. Spring and Fall 2007.

PROFESSIONAL AFFILIATIONS

Modern Language Association
Medieval Academy of America

CREATIVE WORKS

Timothy Nelson and Andrew Albin. *Songs of the Fisherman*. Perf. Brian Arreola, Alison Mixon, Wei-Wei Le, Yin Zheng, et al. Albany Records, 2013. DVD. Reviewed in *Opera News* 78.12 (June 2014). <http://www.operanews.com/Opera_News_Magazine/2014/6/Recordings/NELSON_Songs_of_the_Fisherman.html>.

Songs of the Fisherman, song cycle for soprano, two pianos, and percussion, music by Timothy Nelson, text by Andrew Albin. Premiered 4 May 2003 at Peabody Conservatory, Baltimore, MD. Reorchestration for tenor, string quartet, and percussion debuted 9 January 2012 with new staging and choreography by Gretchen Alterowitz at UNC Charlotte. Reimagined by designer Anita Tripathi Easterling as art installation for summer 2012 exhibition at Projective Eye Gallery, Charlotte, NC. World premiere at Grachtenfestival Amsterdam, August 2014.

The Painter in Gethsemane, one-act opera for tenor, baritone, piano, and percussion, music by Hee-Seung Choi, libretto by Andrew Albin. Premiered 29 April 2003 at Theatre Project, Baltimore, MD.

What You Give Me: The Death of Leoš Janáček, one-act opera for soprano, mezzo-soprano, and piano, music by Judah Adashi, libretto by Andrew Albin. Premiered 2 May 2001 at Peabody Conservatory, Baltimore, MD and performed 14 February 2002 at National Opera Association Convention, Philadelphia, PA.

But They Were Wet Smiles, one-act opera for soprano, mezzo-soprano, and piano, music by Timothy Nelson, libretto by Andrew Albin. Premiered 2 May 2001 at Peabody Conservatory, Baltimore, MD.