A Word from the Chair

I am honored once again this year to be able to greet all the friends and alumni of the Musicology Department at Eastman. It has been a particularly active and successful year for the department, and I am pleased to be able to share here some of the highlights.

First, I should report that the School has a new dean. As I mentioned last year, our previous dean, Douglas Lowry, passed away in October 2013. (See tribute later in this newsletter.) After an international search, former Executive Associate Dean Jamal J. Rossi was named the new Joan and Martin Messinger Dean of Eastman. We are excited about this new beginning with a familiar colleague and gratified that in his public statement Jamal always mentions scholarship—along with artistry, leadership, and community engagement—as being among the core values of the School, in the past and into the future.

Our faculty remains large, diverse, and dynamic. We have ten musicologists—three with primary appointments at the River Campus—and two ethnomusicologists—one with a split appointment. We are evenly divided male and female, and at present eight of us are tenured and four are tenure-track. Compared to last year, that’s one more tenured member, in the person of Michael Anderson. His case was a slam dunk, as they say, and we could not be happier that the University has made this commitment to such an outstanding and generous colleague. Not surprisingly, Michael’s productivity has continued apace: he has had an article—“The One Who Comes After Me: John the Baptist, Christian Time, and Symbolic Musical Techniques”—appear in JAMS (fall 2013 issue). And hot on its heels, his first book appeared this past May (from Cambridge): St. Anne in Renaissance Music: Devotion and Politics. Michael also continues to lead his vocal ensemble, Schola Antiqua, nowhere more prominently than at the Morgan Library and Museum in New York this past June in an elegant program—co-sponsored by Eastman—on Renaissance books of hours. Needless to say, Michael had a great year.

But then so has everyone else. Ellen Koskoff has just come out with a collection of her own essays—a mix of new material and “greatest hits”—from University of Illinois Press: A Feminist Ethnomusicology: Writings on Gender and Music. She also took our gamelan, Lila Muni, to Washington, DC to participate in a five-day festival of Indonesian music and other arts at the Indonesian embassy. Although Ellen also continues to edit the journal Ethnomusicology, she notes she had nothing to do with the recent appearance there of Jennifer Kyker’s article “Listening in the Wilderness: The Audience Reception of Oliver Mtukudzi’s Music in the Zimbabwean Diaspora.” Due out soon are both Ralph Locke’s Music and the Exotic from the Renaissance to Mozart (Cambridge)—a “prequel” to his volume from 2009—and Patrick Macey’s edition of Josquin’s six-voice chansons, his latest contribution to the New Josquin Edition. Lisa Jakelski has had an article in Twentieth-Century Music—“Witold Lutosławski and the Ethics of Abstraction”—and has another forthcoming shortly in East European Politics and Societies. Her book manuscript on the Warsaw Autumn Festival is just about complete. Honey Meconi has published two articles in recent months: “The Unknown Hilldegard: Editing, Performance, and Reception (An Ordo Virtutum in Five Acts)” in the collection Music in Print.

A Word from the Chair ........................................ 1
Eastman Party at AMS ........................................ 1
Faculty News ................................................. 3
Student News ................................................ 6
Student Achievements and Awards ..................... 8
Alumni/ae News .............................................. 9
Ethnomusicology MA Degrees Granted .............. 12
PhD Degrees Granted ...................................... 13
Remembering Douglas Lowry ............................ 14
AMS/SMT Schedule .......................................... 15
Eastman Studies in Music .................................. 16
University of Rochester Press ............................ 18
Fellowship and Award Funds ............................. 19
and Beyond: Hildegard von Bingen to The Beatles (University of Rochester Press), and “Plus oultre, Pierre de la Rue, and the Emperor’s Music” in the Journal of the Alamire Foundation. Holly Watkins won a prestigious ACLS Fellowship for her project “Echoes of the Nonhuman: Organicism, Biology, and Musical Aesthetics from the Enlightenment to the Present”; she is therefore on leave, recharging her formidable intellectual batteries. Finally, Jürgen Thym, our wonderful past chair and professor emeritus, is putting the finishing editorial touches on a collection of essays, due out in December from UR Press, related to a past EROI conference: Mendelssohn, the Organ, and the Music of the Past: Constructing Historical Legacies.

I am thrilled to report that we have added a new affiliate faculty member to the department, Edoardo Bellotti, associate professor of organ, harpsichord, and improvisation. An expert in early keyboard music, with many top-notch recordings, he also publishes musicological research. He joins our other affiliates, the renowned lutenist Paul O’Dette, and William Marvin, associate professor of music theory. We are proud to work with such esteemed colleagues, who offer so much to our graduate students.

Those students have once again been distinguishing themselves. Indeed a remarkable number have presented papers at important national and international conferences this year. In March, at the meeting of the Renaissance Society of America (New York), Eastman students gave all three papers at one of the few music sessions: Katherine Hutchings presented “What’s So New about Nova musica? Johannes Ciconia and Early Quattrocento Theories of Imitatio”; Naomi Gregory delivered “Two Newly Considered Six-Voice Motets by Antoine de Févin”; and C. Aaron James spoke about “Sounds, Symbols, and the Salve Regina: Musical Meaning in an Alamire Manuscript.” In June, at the Eighteenth Biennial International Conference on Nineteenth-Century Music (Toronto), Sarah Fuchs Sampson offered “Le musée de la voix: Sound Technology and the Operatic Artifact in fin-de-siècle France,” and Jacek Blaszkiewicz considered “Auber’s Greek Aida: The Exotic Slave-Girl as Archetype” (a topic he reprise at the annual meeting of the Royal Musical Association in Leeds in September). And at the imminent AMS/SMT meeting in Milwaukee, Anne Marie Weaver will ponder “Some Fuss about a Flea: Mussorgsky’s ‘Mephistopheles’s Song in Auberbach’s Cellar’ and Its Sources in Beethoven and Gounod”; Eric Lubarsky will talk about “Arnold Dolmetsch as Antimodernist: Elevating the Past and Negating the Modern”; and Sarah Fuchs Sampson will present a revised and expanded version of her Toronto paper. That the quality of our students’ work is being recognized so widely—and across such a range of topics—is remarkable and very gratifying.

Although alumni news appears further below, I want to highlight just a couple of happy reports. Sylvia Alajaji (’09) recently received tenure at Franklin & Marshall College, a wonderful accomplishment. And Andrea Kalyn (’02) was named dean of the Conservatory of Music at Oberlin. We could not be prouder, and we wish them both well.

As usual, a rich roster of speakers visited us this year, sharing a variety of new work. Stephan Prock (New Zealand School of Music) spoke on music in Hitchcock’s Psycho, Joy Calico (Vanderbilt) considered Schoenberg’s Survivor from Warsaw; Ellen Harris (MIT, emerita) assessed the experiences of Handel’s opera audiences; Tomie Hahn (Rensselaer Polytechnic Institute) considered “the Senses in Research and Performance” (an audience-participation affair); and Gundula Kreuzer (Yale) spoke about Wagner’s use of the stage curtain. We also again enjoyed support from the Eastman Departments Diversity Initiative (EDDI) to bring in a “diversity speaker,” this year, Stephanie Jensen-Moulton (Brooklyn College), who spoke on disability as postmodernism, specifically in reference to Einstein on the Beach.

Truly, it has been a productive, stimulating year. To conclude, I would point out two new ways we are hoping to recognize and engage with our alumni. We have for several years now listed recent graduates from the program on the “Recent Graduates” page of our website (http://www.esm.rochester.edu/musicology/dissertations.php). Recently we added a column to that page briefly indicating each person’s current professional activities. We hope this information will be impressive to site visitors, especially prospective students. If for any reason you would like the information we have for you changed, please just email me. Second, the Eastman Musicology Department now has its own Facebook page (https://www.facebook.com/MUYatESM), aimed at publicizing the activities and accomplishments of our faculty, students, and alumni. I encourage you to “like” us! Finally, I would like to make my annual appeal for contributions to any of the funds that support the work of the Musicology Department: the Charles Warren Fox Memorial Award, the Ernest Livingstone Memorial Fund, the Alfred Mann Dissertation Award, and the Eastman Alumni Musicology Fellowship Fund (form on back page). At a time when our resources are tightening, contributions not only provide support but demonstrate to the School the broad commitment of our alumni and friends.

I hope to see everyone at the departmental party in Milwaukee!

With warmest wishes,

Roger Freitas
Michael Alan Anderson, associate professor of musicology

I am thankful that my book *St. Anne in Renaissance Music: Devotion and Politics* (Cambridge University Press) made it to the shelves in May 2014 after a series of hitches over the past three and a half years. The book centers not only on works honoring the apocryphal mother of the Virgin Mary but also on the political efficacy of that saint’s patronage in the late fifteenth and early sixteenth century. The very same week that the book reached the market, I directed Chicago-based ensemble Schola Antiqua in a concert series called “A Mother’s Mother,” a program that highlighted music discussed in my book. It was Mother’s Day weekend as well. The book was preceded this year by an article in the Fall 2013 issue of JAMS on symbolic musical techniques that illustrate the figure of John the Baptist.

As these projects reached publication, other irons were in the fire. I had partial course relief in the fall semester to undertake a creative project that was supported by the Provost’s Multidisciplinary Award. In connection with the Memorial Art Gallery’s newly-installed medieval gallery, I “matched” pieces of late-medieval music to the objects selected for display, guided by subject, period, and geography. I worked again with Schola Antiqua to develop professional recordings of these works in November 2013, and members of the Schola Cantorum of Christ Church (Rochester) offered a concert of this music at the MAG in February 2014. In the spring of 2014, I further gave two lectures with Nancy Norwood (Curator of European Art) about the collaboration, both at the MAG and at the University of Rochester (for the Medieval Society). A video kiosk highlighting the music-art partnership will appear in the gallery this fall, along with printed materials and a website hosted by Eastman with discussion of more than two dozen works and their contexts.

The MAG was not the only museum with which I collaborated in 2014. This past June, I conducted Schola Antiqua in a program at The Morgan Library & Museum in New York City called “Music of the Hours.” The concert was performed in connection with a current exhibition at The Morgan entitled “Miracles in Miniature: The Master of Claude de France.” Curator of Medieval and Renaissance Manuscripts Roger Wieck led the audience through a presentation about prayer books and books of hours, while I interleaved pieces of music that were inspired by texts found in those types of books. I was grateful that Dean Jamal Rossi and Associate Dean Marie Rolf were in attendance at this event, which was co-sponsored by ESM.

In addition to these museum-related activities, I have nearly completed another book manuscript of a very different sort. The University of Notre Dame Glee Club, an all-male chorus in which I sang as an undergraduate, will celebrate its centennial in 2015. I was asked to write a history of the group and could not pass up the chance as a music historian and alumnus of Notre Dame. This will be a full-color, coffee-table type book with the title *The Singing Irish: The Notre Dame Glee Club at 100*. The volume will be published by the University of Notre Dame Press in September 2015, both in hard copy and in enhanced e-book format, with online picture and video galleries. With this project, I have very much enjoyed investigating the group’s fraternal traditions and rituals, uncovering forgotten works for male chorus, and building a large network of informants with stories to tell. Being a trade publication, the book will undoubtedly sell more copies than I could ever hope for with the St. Anne book. So be it.

Margot Fassler’s *Music in the Medieval West* (W.W. Norton) appeared in 2014, and I am proud to have worked with some Eastman students and other professional singers to record ten works for the accompanying anthology to this new supplemental text. Meantime, I am eagerly awaiting the release of a new album on the Naxos of America label, which Schola Antiqua recorded in 2012. The album centers on Advent music, including the first recording of Pierre de la Rue’s *Missa Conceptio tua*.

Melina Esse, associate professor of musicology

has been completing her new book, entitled *Saffo’s Lyre: Improvising Italy’s Past in Nineteenth-Century Opera*, forthcoming from Indiana University Press. Her book examines the intersections between poetic improvisation and Italian and French opera, focusing in particular on the *improvvisatrice*—the female improviser of verses who became an iconic figure for Romantics. Lately she has been exploring the ways singer Pauline Viardot embodied Sapphic and Orphic ideals in her operatic performances, material that will appear in the last chapter.

Melina was also pleased to learn that her article “Encountering the *improvvisatrice* in Italian Opera,” which appeared last year in *JAMS* (vol 66, no. 3), was nominated for the AMS’s Einstein Award.

Roger Freitas, chair and associate professor of musicology

I wish I could say that in my second year as chair I really felt like I had things under control, but that would be a falsehood. For me, at least, the job remains formidable, if also gratifying. I did manage to present a paper at a conference at Yale—Only the Passions Sing: the Understanding Can But Speak—in honor of Ellen Rosand’s retirement. It was a joyous event, even if the Yale faculty sometimes peppered us so hard with questions we felt we were back in grad school. Shortly thereafter my article “The Art of Artlessness, or, Adelina Patti Teaches Us How to Be Natural,” was published in the festschrift for Ellen, *Word, Image, and Song*, vol. 2, *Essays on Musical Voices* (Eastman Studies in Music, UR Press). This past May my book—*Portrait of a Castrato: Politics, Patronage, and Music in the Life of Atto Melani*—came out in a paperback edition (Cambridge), which I am happy to say is much more affordable! This spring I will enjoy a leave—the first in over ten years—and plan to get out my larger study on Patti and start a new project on Luigi Rossi (back in my own century). I am a member of the Program Committee for the AMS meeting in 2015 (Louisville), and I continue to serve on the board of the American Handel Society.
Lisa Jakelski, assistant professor of musicology

Many of my activities this past year were connected to the Lutosławski centenary celebrations that took place throughout 2013. In August, my article “Witold Lutosławski and the Ethics of Abstraction” appeared in Twentieth-Century Music. During the fall, I presented papers at Lutosławski-themed conferences in Warsaw and Montreal. In the coming academic year I intend to continue my work on the composer and am working on a project that explores contemporary engagement in Poland with Lutosławski’s music. In the meantime, I have continued to develop my book project on the Warsaw Autumn International Festival of Contemporary Music, and I am happy to report that the manuscript is nearing completion. A new article based on the book, titled “Pushing Boundaries: Mobility at the Warsaw Autumn International Festival of Contemporary Music,” is forthcoming in the journal East European Politics and Societies. I published a brief piece on the festival’s history in Polska Music Now, a publication sponsored by the Adam Mickiewicz Institute in Poland. I will also be presenting a paper on the Warsaw Autumn at this year’s national meeting of the Association for Slavic, East European, and Eurasian Studies. And in my capacity as chair of the AMS Cold War and Music Study Group, I coordinated an evening panel session that will be taking place at the upcoming AMS/SMT national meeting in Milwaukee. Organized to mark the twenty-fifth anniversary of the fall of the Berlin Wall, the panel will grapple with the legacies of 1989.

Ellen Koskoff, professor of ethnomusicology

My year has been filled with many delights. First, my book, A Feminist Ethnomusicology: Writings on Gender and Music (University of Illinois Press 2014) is now out. I hope it proves useful, especially to a younger generation of scholars just beginning to understand and deal with the history and implications of gendered and musical inequalities, as well as those interested in an admittedly “Ellen-perspective” on feminism, gender studies, and music over the past thirty-five years or so.

Our graduate ethnomusicology program continues to grow with our first student, Austin Rich-ey, entering the new ethnomusicology PhD track. Austin, along with Rachel Brashier, received his master’s degrees in ethnomusicology in May 2014. Rachel was accepted to the PhD program in music education, so we will be able to hold onto both of them for a while. Please continue to send your best students to us!

I am just now completing my second year as editor of Ethnomusicology (journal of the Society for Ethnomusicology) as we begin a serious discussion of open access—still unknown territory, but exciting. Again, I’d like to thank my (always working) assistant, Kim Teal, for her time and gracious efforts. I also continue as series editor for Eastman/Rochester Studies in Ethnomusicology.

This year, we published Performing Gender, Place And Emotion, edited by Fiona Magowan and Louise Wrazen, and Gender in Chinese Music, edited by Rachel Harris, Rowan Pease, and Shzr Ee Tan. Again, please send your manuscripts to us.

Finally, I am honored that our Balinese gamelan, Lila Muni, was invited last November by the Indonesian Embassy in Washington, DC, to participate in a festival, “Performing Indonesia,” co-sponsored by the Smithsonian Institution’s Freer and Sackler Galleries. The five-day festival (October 31–November 4, 2013), hosted ensembles from Indonesia, as well as American ensembles specializing in Indonesian music, dance, and puppetry. Over thirty-five ensembles from the islands of Java, Bali, and Sumatra participated, celebrating Indonesia’s rich performing arts.

Our gamelan, consisting of twenty-three members, performed twice on Sunday in the Sackler Gallery, November 3, the same day that a parallel concert was happening at the School in honor of Dean Douglas Lowry. We dedicated our performances to him. We performed three pieces, one of which was a new composition for two gamelans—gong kebyar and angklung—by ESM composition student, Lena Neitfeld, showing the principle of interlocking between the two ensembles. According to Nyoman (our teacher), our ensemble was the one deemed “the best” by the attending Balinese musicians and dancers.

There are plenty of pictures of us on Facebook—so enjoy!
Jennifer Kyker, assistant professor of ethnomusicology
I was very pleased at how much performing and publishing I was able to do over the past year. In March, an article based in research I conducted with women mbira players as a Fulbright Fellow in Zimbabwe from 2002 to 2003 appeared in *Ethnomusicology Forum.* Shortly thereafter, a brief piece I wrote on musical activism was selected as the inaugural post for the Society for Ethnomusicology’s new blog, *Sound Matters.* Finally, just a few months ago, I had the pleasure of interviewing Ellen Koskoff in person, right here in Rochester! Our conversation appears in the most recent issue of *El oído pensante,* a new online journal dedicated to the theory and practice of ethnomusicology.

On the performance side, I was invited to appear alongside Zimbabwean mbira musician Patience Chaitezvi at performances at the University of Cincinnati College-Conservatory of Music, where I also guest lectured in Stefan Fiol’s classes, and at Ohio University, where we were joined by Tony Perman of Grinnell College. In the spring, I was then invited to speak at my alma mater, Mount Holyoke College, as part of a weekend workshop for undergraduates called “Crafting a Life in the Arts.” The night before the workshop, I performed for the college community, along with fellow ethnomusicologist Tendai Muparutsa, now at Williams College. While in the area, I was also invited to give a faculty seminar on my work through the Five-College African Studies Council.

Closer to home, I was invited by Honey Meconi to give the keynote speech at the Susan B. Anthony Institute’s annual undergraduate research conference. With funding from the University of Rochester’s Humanities Project, I also organized a panel of speakers on the theme of music, memory, and history in Zimbabwe during spring semester. Following the panel, undergraduate students in my course “Music, Ethnography, and HIV/AIDS” organized and presented a performance of Zimbabwean mbira music featuring visiting guest artist Musekiwa Chingodza.

Ralph P. Locke, professor of musicology
I am now putting the finishing touches on my book, hoping to send it off to copyediting at Cambridge University Press any week now.  *Music and the Exotic from the Renaissance to Mozart* has re-introduced me to the splendors, and interpretive (in both senses) challenges, of music from the years 1500–1800.

The recording of Félicien David’s semi-comic opera *Lalla-Roukh* (1862) has now been released by Naxos and includes my program-book essay (which is also available from online at the Naxos site).

The *Cambridge Verdi Encyclopedia,* heroically edited by Roberta Montemorra Marvin, finally reached publication. It contains contributions from numerous English-speaking writers but also from some on the Continent, making for a rich ensemble of contrasting voices. My own entries are the ones on *Aida,* plus short entries relating to that opera: Cairo, Dormeville, Draneht, Ghislanzoni, Ismail Bey, and Lampugnani.

The Eastman Studies in Music series, which I edit for the University of Rochester Press, released its hundredth title in late 2013. Forthcoming titles include books about C. P. E. Bach, Liszt, Harry Partch, and harpsichordist Ralph Kirkpatrick (a collection of his letters). (See a separate article on the Eastman Studies series in the present newsletter.)

Patrick Macey, professor of musicology

For the annual meeting of the Renaissance Society of America in March 2014 in New York City, I organized a session with papers by three musicology PhD students from Eastman, Katherine Hutchings, Naomi Gregory, and Aaron James. The panel, titled “Music and Theory in Padua, Paris and Munich,” featured papers on Ciconia’s *Nova musica,* motets by Antoine de Févin, and settings of the *Salve Regina* for the ducal court in Bavaria; all three papers were well presented and favorably received. Our former colleague, Gabriela Currie, now at the University of Minnesota, also presented a stimulating paper on representations of the Orpheus myth in Persian manuscript painting. Last August, I enjoyed catching up with Andrus Madsen (MA MUY), who played a fortepiano recital of music by J. S. and C. P. E. Bach in Hatch Recital Hall. He is active in early music in Boston as a performer and director of church music.

Honey Meconi, professor of music and Susan B. Anthony professor of gender and women’s studies
Publications for Honey Meconi in the past year include “The Unknown Hildegard: Editing, Performance, and Reception (An *Ordo Virtutum* in Five Acts)” in *Music in Print and Beyond: Hildegard von Bingen to The Beatles,* edited by Craig A. Monson and Roberta Montemorra Marvin (Rochester, University of Rochester Press); and “Plus outre, Pierre de la Rue, and the Emperor’s Music” in the *Journal of the Alamire Foundation.*

In October she was invited speaker at the international conference “Sources of Identity: Makers, Owners, and Users of Music Sources before 1600” held at the University of Sheffield, England, where she read the paper “Power, Prestige, and Polyphony: The Use of Parchment in Music...
Legacies for a week of teaching last fall, and has done so again this necessitating only one overnighter. I taught two courses at Eastman in the fall of 2013 and (at Eastman since 1973) stepped down after seven years as director of the Susan B. Anthony Institute for Gender and Women’s Studies. In her secret life as a writer of fiction, she published a young adult novel last year under a pseudonym. In June she delivered a keynote address at the ACM Conference on Polyphony (Antwerp, Belgium, in August 2015). With the AMS Committee on Women and Gender she organized the alternative format session “Beyond Discipline Envy” that will take place on Saturday afternoon of the AMS Annual Meeting.

She currently serves on the editorial board of the Journal of the American Musicological Society, as chair of the AMS Committee on Women and Gender, and as a member of the AMS Committee on Membership and Professional Development. Other service includes the Grove Music Editorial Board, the Advisory Board of the series Alamire Manuscripts in Facsimile, and the Advisory Board of the Josquin Research Project. In June she stepped down after seven years as director of the Susan B. Anthony Institute for Gender and Women’s Studies. In her secret life as a writer of fiction, she published a young adult novel last year under a nom de plume.

Jürgen Thym, professor emeritus of musicology (at Eastman since 1973)
I taught two courses at Eastman in the fall of 2013 and will again be doing so as this newsletter goes to press. The commute from Mansfield, PA is easy (all expressway now), and the courses are clustered on two adjacent days, necessitating only one overnighter. UT Austin also called for a week of teaching last fall, and has done so again this autumn.

A book I am editing for UR Press, Mendelssohn, the Organ, and the Music of the Past: Constructing Historical Legacies, has successfully passed the page-proof stage and is scheduled to be out by December. An essay on Luca Lombardi’s writings appeared in Musik-Konzepte: Neue Folge, ed. Ulrich Tadday, in the spring: “Auf der Suche nach Wahrheit(en): Luca Lombardi in seinen Schriften.” A related essay on Lombardi’s music aesthetics during the Cold War, also in German, is to come out within a year in a conference report edited by Ulrich Blomann.

A one-week trip to Seoul, Korea, (I “accompanied” my wife Peggy Dettwiler to the World Choral Symposium) led to a wonderful reunion with quite a number of former Eastman students over a hanjeongsik, a Korean multicourse banquet. A one-day excursion to the DMZ and Panmunjom brought home an awareness of one of the real trouble spots in international politics just forty minutes by bus from the Korean megalopolis.

Holly Watkins, associate professor of musicology
This year I have the good fortune to be able to pursue research full time, thanks to the support of an ACLS Fellowship. My ongoing project on organicism and music has expanded to include aspects of systems theory, cybernetics, biology, and theories of mind, not to mention my usual fare of Romantic aesthetics and philosophy. In other words, I have a lot of reading to do! The extra time is proving a welcome change from last year, when I presented a paper at the AMS and two keynote addresses at graduate student conferences. At the Milwaukee AMS, I’ll be participating in an evening panel devoted to psychoanalysis and music studies (on Friday night). The event will push me out of my comfort zone somewhat, so I’d be happy to see some of you there. I’ll also be presenting current research at the Hearing Landscape Critically conference in January (at Harvard) as well as a conference on Romantic philosophy in Bonn this coming March. Do let me know if you’ll be in the area.

Student News

Jacek Blaszkiewicz presented his research on Verdi’s Aida at the 18th Biennial International Conference on Nineteenth-Century Music in Toronto, and at the 50th Annual Meeting of the Royal Musical Association in Leeds.

Tyler Cassidy-Heacock
This academic year, I am privileged again to offer a theme-based writing course for first-year students at the University of Rochester called “What We Talk About When We Talk About Music.” I also accepted a position for fall 2014 as temporary coordinator of the UR Writing Center and coordinator of the Graduate Writing Project. In spring 2014, I presented a colloquium for instructors in the University Writing, Speaking, and Argument Program on creating multimodal assignments and supporting them through work in the classroom. During summer 2014, I had ample time for research and writing as well as teaching a writing course through the Early Connection Opportunity program for students who are attending UR this fall. Outside of the University, I am continuing to perform with Musica Spei, a Renaissance chamber choir, as well as working with the group to coordinate special concerts and lectures for their anniversary season in 2015–16.

Regina Compton
I dedicated much of my summer break to ventures in teaching and traveling. At Eastman, I taught MHS 423, a graduate survey of baroque music and culture—a course that I will teach again in spring 2015. In addition, I spent the month of June in southern Italy, where I served as the general director of Chamber Music Campania (www.chambermusiccampania.org). Chamber Music Campania celebrated its second annual season, which entailed three weeks of adventurous concertizing and meal after meal of extraordinary food (indeed, “eat, play, eat” was the unofficial mantra of the summer).

This fall, I continue work on my dissertation about recitativo semplice in Handel’s operas from the First Royal Academy of Music. Last academic year, I presented material from my dissertation at the national meeting of the AMS Musicology at Eastman
Sarah Fuchs Sampson

After spending the summer of 2013 pursuing archival research in Paris (supported by the Presser Music Award), I found the 2013–14 academic year to be a particularly invigorating and productive time. In the spring of 2014, I was awarded the University of Rochester’s Edward Peck Curtis Award for Excellence in Teaching by a Graduate Student, which is the highest teaching award given to graduate instructors at any of the University of Rochester’s six campus branches, including Eastman.

In June 2014, I presented a paper entitled “Le musée de la voix: Sound Technology and the Operatic Artifact in Fin-de-Siècle France” at the Eighteenth Biennial Conference on Nineteenth-Century Music in Toronto, Ontario. Over the summer, I reviewed Mary Simonson’s recent monograph, Body Knowledge: Performance, Intermediality, and

American Entertainment at the Turn of the Twentieth Century for Notes; my review is forthcoming in March 2015.

This year, with the support of the University of Rochester’s Digital Humanities Center, I am serving as a 2014–15 scholar with the Humanities, Arts, Science, and Technology Alliance and Collaboratory; as a HASTAC Scholar, I will research and write about how the digital humanities can contribute to musicological scholarship and pedagogy. In November 2014, I will present another portion of my dissertation research at the annual meeting of the American Musicological Society in Milwaukee, with a paper entitled “Cultivating the Connoisseur: Technologies of Listening and the Paris Opéra’s Fin-de-Siècle Audience.”

Tanya Sermer

This has been an exciting year for me, both professionally and personally. First, I had two publications come out. The first is a chapter in a collected volume on music, health, and healing in popular music in the United States. I wrote a chapter about the American Jewish singer-songwriter Debbie Friedman, who passed away in 2011. This research was not connected to my dissertation but to a musical culture I have been involved with for many years. “Jewish Spiritual Healing, Mi Shebeirach, and the Legacy of Debbie Friedman,” Sounds of Wellbeing in Popular Music, edited by Gavin J. Andrews, Paul Kingsbury, and Robin Kears, Geographies of Health Series (Farnham, Surrey, UK: Ashgate, 2014), 77–88.

The second publication was part of the proceedings from a conference on Jewish music at the University of Haifa that took place in February 2013. The material is part of my dissertation. The paper is entitled “The Politicization of Neo-Hasidic Popular Music: The Musical Discourse of Religious Zionism and Its Role in the Struggle to Claim the Public Sphere of Jerusalem.”

I am also proud to share that I won Best Paper by a Young Researcher (up to three years out of the doctorate) at the annual Israel Musicological Society meeting held in June at Tel Aviv University. My paper was titled “Samba, Neo-Hasidic Popular Music, and Shirei Eretz Yisrael: Musical Language, Political Discourse, and Competing Visions of the Israeli Nation-State.”

Lastly (and the most exciting!) is that I got married in June to Avi Bar-Eitan. He is a fellow musicologist/theorist/composer/performer/music-technology-recording-magician and overall amazing man. Our house is full of love, happiness, and music-making. If you’re ever in the neighborhood, you’re invited to visit us!

Megan Steigerwald

Having spent a productive summer teaching and performing as faculty at Blue Lake Fine Arts Camp in western Michigan, I will be presenting my paper, “The Ceremony of Innocence is Drowned: The Mystery of Exotic Childhood in Benjamin Britten’s The Turn of the Screw,” at the 2014 Victorians Institute Conference in Charlotte, NC in October.
Student Achievements and Awards

Charles Warren Fox Award

C. Aaron James, “The Many Faces of the Salve: Marian Symbolism in an Alamire Choirbook”

Jerald C. Graue Fellowship

C. Aaron James, “A Tale of Two Rivers: Psalm 137 and Musical Exegesis”

Elsa T. Johnson Dissertation Fellowship

Naomi Gregory, “Rethinking and Contextualizing the French Court Motet: Five- and Six-Voice Motets during the Reign of Louis XII (1498–1515)”

Alfred Mann Award, (joint winners)

Maria Cristina Fava, “Marc Blitzstein and Music’s Political Value: New York City in the 1930s”


Glenn Watkins Traveling Fellowship

Eric Lubarsky, “New York Pro Musica: Authentic Yet Countercultural”
Visit to the New York City Public Library to investigate archival materials for the early music ensemble New York Pro Musica Antiqua
A Note from the GMA Presidents

The Graduate Musicology Association was quite active during the 2013–14 academic year. Along with our annual events, including our new student welcome in the fall and the interview weekend student breakfast and the Musicology Department recital in the spring semester, we organized several social and professional development events.

In September, GMA president Sarah Fuchs Sampson graciously hosted a potluck for graduate students in both the ESM musicology and theory departments. We quickly discovered that a number of our colleagues know their way around the kitchen! There is nothing like sharing homemade food and good wine to encourage conversations across disciplines.

While we do enjoy taking time out from our coursework and dissertations to socialize and build our relationships as colleagues, we are also concerned about real issues in the field, particularly job preparation. With the generous help of faculty members, the GMA was able to offer several professional development workshops designed to meet the needs of music scholars entering today’s job market. In the fall Ralph Locke talked us through the ins and outs of academic publishing in a workshop titled “How to Publish in Academic Journals.” In the spring semester, the GMA paired up with music theory graduate students to organize two workshops, “How to Write a Cover Letter,” lead by Lisa Jakelski and Marie Rolf, and “How to Write A Teaching Statement,” which was lead by Michael Anderson and Seth Monahan. Recognizing the need (and desire!) for many of us to consider career options outside of the traditional academic track, we also offered a workshop called “Jobs Outside of Academia,” which featured guest speakers Mark Berry, the executive director of communications at ESM, and our own Eastman alumna Maggee VanSpeybroeck (MA Ethno, 2012).

As for the current school year, we have hit the ground running! Our first professional development event, a workshop on grant writing lead by Professor Melina Esse, will be held on September 11th, 2014. We plan to continue to provide both social and career-related support for graduate students in the department as the year progresses.

Lauren Kehrer, incoming President (2014–15)
Sarah Fuchs Sampson, outgoing President (2013–14)

Alumni/ae News

Ayden Adler, (PhD, DMA 2007)
In September, I’m starting my third year as dean at the New World Symphony, America’s Orchestral Academy. It has been a wonderful honor to support and guide such talented young people on the threshold of their musical careers. Returning to academia has been a seamless transition—I’m enjoying very much working with our faculty, updating the curricula to address the difficult issues currently facing professional musicians and music institutions, and, of course, the never-ending fundraising. I’ve had the opportunity to build our digital arm, MUSAIC, which launches this fall in partnership with premier music schools from around the world (including Eastman!). Also this year we are celebrating Michael Tilson Thomas’s 70th birthday with a tour to Carnegie and the Kennedy Center—and are headed into our 10-year NASM accreditation. So things are busy but I like it that way. Living in Miami isn’t too bad either. I’ve brushed off my high-school Spanish and am enjoying pastelitos and cortaditos in my daily life. If anyone is looking for a weekend getaway, I would love you to come visit! Warmest wishes to all. (ayden.adler@nws.edu)

Megan Arns (MA Ethnomusicology 2014) has recently accepted a position as assistant teaching professor of percussion at the University of Missouri–Columbia. She has also been named editor of Rhythm! Scene, a new online publication of the Percussive Arts Society. (ArnsM@missouri.edu)

Michael Dodds (PhD 1999)
I am in my tenth year at the University of North Carolina School of the Arts in beautiful Winston-Salem. Life is full and interesting! My book, From Modes to Keys: The Organ in Baroque Liturgy, is under contract with Oxford University Press and hopefully forthcoming next year. In the past year I’ve given three papers related to the book: two on modal orderings in Renaissance and Baroque keyboard cycles (at the International Historic Keyboard Conference in Edinburgh in July 2013 and at the Pittsburgh AMS), and one on organ transpositions in Seicento vocal polyphony c. 1600 (at the International Conference on Baroque Music in Salzburg this summer). The trip to Salzburg afforded the opportunity for some wonderful hiking in the Swiss Alps, including a brief swim in an Alpine lake! Meanwhile, I am composing a great deal, not just as “applied research” into past compositional practice, which I have always done, but also as a way of giving voice to my musical community. In November 2013, I conducted the premiere of my first symphony, a four-movement, thirty-nine minute setting of Psalm 145 for soloists, chorus, and full symphony orchestra. While writing the fugal finale I kept feeling that Alfred Mann was looking over my shoulder, so it seemed inevitable I should dedicate that movement to him. The work was very well received by audience, chorus, and (hardest to please!) orchestra. To my amazement, a Baltimore-based film company became interested in the project and recently completed filming for a visually rich documentary about the symphony and the inspirations that led to its creation.
Meanwhile, I enjoy teaching at the UNC School of the Arts, notwithstanding a 4+4 course load resulting from state budget cuts, and directing the choir at the First Presbyterian Church of Winston–Salem. (My four-year stint as interim Wind Ensemble conductor, on top of that load, has thankfully ended as state budgets have started to float back up, but I am grateful for the ways I grew as a conductor and orchestrator through that experience.) My family is well—among recent developments among our five children, my eldest daughter, Frances, earned an MFA from Columbia and is now gainfully employed as a writer by Dujour magazine in New York. Owen, born a couple of years before we moved from Rochester, just graduated from the high school division of UNCSA and is now majoring in piano at Wheaton, though he came very close to ending up at Eastman! Jane, my wife, continues to paint portrait commissions and has recently written two book-length children’s stories that she is now illustrating. (dodds@uncsa.edu)

Thomas Dunn (MA 1964)
This past week A-R Editions published my edition of Complete Solo Songs by Loreto Vittori. Vittori (1600–1670) was a celebrated Roman singer and composer. About ten years ago I published an edition of his only opera for which the music survives, La Galatea. So I thought I would “round things out” with an edition of his other surviving vocal works.

I plan to attend the 50th reunion of my class(es) in Rochester. I write “classes” because I entered with the Class of ’63 but switched to Musicology midstream and had to go for a fifth year to complete the required coursework, and thus graduated with the Class of ’64.

(affetti@msn.com)

Jeremy Grimshaw (PhD 2005)
I’ve had a busy year of teaching, writing, and music-making. I’ve got a book chapter, an article, a conference paper, and some liner notes all approaching publication. I also recently celebrated the five-year anniversary of Gamelan Bintang Wahyu, the Balinese ensemble I founded here at BYU. And I completed my second year as the BYU School of Music’s associate director for undergraduate studies.

Aside from work, I completed my first marathon (it was neither fast nor pretty, but I made it to the end) and took up metal salvaging as a hobby (really!). My wife, Kristen, still maintains a piano studio at full capacity, and our four boys engage in standard, age-appropriate levels of mayhem. (jeremy.grimshaw@gmail.com)

Rob Haskins (PhD 2004) finished his ninth year at the University of New Hampshire, Department of Music, with a number of activities. In scholarship, two articles (on Cage and Progressive Composers) were published in the encyclopedia Music in American Life (ABC-CLIO). His article on Cage in Oxford Bibliographies Online was accepted; another, “Differing Musical Evocations of Buddhism in Works by Robert Morris and John Cage,” is in press at Perspectives of New Music, as well as a chapter in a forthcoming volume called New Perspectives on the Work of John Cage, edited by Anne de Fornel. He continues work on the book Piano (contracted for Reaktion Books) and the co-edited essay collection “‘Each is at the Center’: Essays for the John Cage Centenary”; he has also submitted another manuscript, “Bach and Cage Walk into a Studio and Other Stories: Selected Reviews from American Record Guide, 1993–2013” for consideration by Rowman and Littlefield.

He was featured speaker on the Honors Lecture Series at Nazareth College; he also spoke at the Eastman School of Music and at the University of Connecticut, and performed and spoke at the University of Maryland University College School of Music.

In artistic work, Rob performed Bryars’s My First Homage (1978) and Pender’s Variations for Two Pianos (1985) with Scott Pender on his faculty recital, February 15, 2014. The program also included Morris’s Still (2000), Pender’s Variations for Oboe and Piano (with Margaret Herlehy) and two movements from Côté’s Gloria (with David Ripley).

In service, he joined the newly formed Graduate Committee and continued work on Planning and Academic Affairs Committee. He began to serve as a member of the College of Liberal Arts Policies Committee and on the Performing and Fine Arts Division Committee for the College of Liberal Arts. He was a manuscript referee for Acta Musicologica, Oxford University Press, and University of Rochester Press, and completed his tenure as chair of the Irving Lowens Book Award Committee, Society for American Music. He completed over two hundred CD, concert, or book reviews for the American Record Guide and several reviews for scholarly journals. (rob.haskins@gmail.com)

David B. Levy (PhD 1980) read a paper and chaired a session at the New Beethoven Research Conference in Bonn, Germany in September. His paper dealt with the reasons behind Beethoven’s use of trombones in Symphonies 5, 6, and 9. He continues to serve as associate dean of the College at Wake Forest University. (levy@wfu.edu)

Marie Sumner Lott (PhD 2008)
I am starting my third year of teaching at Georgia State University in beautiful Atlanta, GA. Last academic year I gave papers that encapsulated some central themes of my forthcoming book at the AMS meeting in Pittsburgh and at the German Studies Association conference in Denver. The book, now titled The Social Worlds of Nineteenth-Century Chamber Music: Composers, Consumers, Communities, is scheduled for release in spring 2015 by the University of Illinois Press. I am also excited to report that the project received two AMS publication subventions (supported by the AMS 75 PAYS endowment) this past spring.

While wrapping up that big project, I have also begun to explore a new area of research with the generous support of a Research Initiation Grant from GSU. The new project will explore “Romantic Medievalism,” or evocations of the Middle Ages in musical works of the nineteenth century. In July 2014 I spent six weeks in Munich and Berlin researching operas with crusaders and trou-
badors at their core—Grétry’s Richard Coeur-de-Lion, Marschner’s Der Templer und die Judin, and Meyerbeer’s Il Crociato in Egitto. I found a wealth of evidence about performances throughout the nineteenth century and the various changes and additions that subsequent performances introduced to the scores.

Meanwhile, instrumental music continues to hold my attention: My article on the “domestic style” of Brahms’s string sextets will appear in an edited volume from Cambridge University Press this fall; I’m completing an article on the instrumental romances of Clara and Robert Schumann and Johannes Brahms for the journal of the American Brahms Society; and I am working on an article about Robert Schumann’s string quartet aesthetic, as represented in his “Quartet Morning” articles of 1838–39.

(imsummnerlott@gsu.edu)

Adriana Martínez (PhD 2009)
After a hiatus from music due to family issues I am delighted to be back in business, so to speak. I presented my paper “The Seegers, The Lomaxes, and the Crossroads of American Music” at the AMS Rocky Mountain chapter meeting in April. I am teaching jazz history at Phoenix College this fall, and I have been invited to create a course for Arizona State University, tentatively entitled “Music and Politics at and beyond the US-Mexico Border,” which will be taught Spring 2015. On the performance front I participated at the Crittenden Opera Workshop in Washington, DC in July and have rejoined the Phoenix Symphony Chorus for this season. I am taking voice lessons and looking forward to audition season this fall!

(gorda_ad@mac.com)

Bruce McClung (PhD 1995)
In 2013 Oxford University Press published my articles for The Grove Dictionary of American Music, 2nd ed. (“Cincinnati,” “Ira Gershwin,” “Gertrude Lawrence,” “Lotte Lenya,” and “Kurt Weill”). In the spring I gave an invited lecture at the University of Missouri–Kansas City in conjunction with its performance of Street Scene. At the University of Cincinnati (UC), I received the A. B. “Dolly” Cohen Award for Distinguished Excellence in Teaching. I was an honoree at the 26th Annual Celebration of Teaching for the Greater Cincinnati Consortium of Colleges and Universities, and an Excellence in Education Honoree in Ohio Magazine. I continue to serve as chair of the Society for American Music’s Development Committee and its $1 million endowment campaign, SAM/2.0 ($808,479 raised to date), and a member of its Long-Range Planning Committee.

At UC’s College-Conservatory of Music, I taught special topics courses on “Handel’s English Oratorios” and “Gershwin and the Nature of Crossover.” The students in the Oratorio class publicly performed Messiah, Pt. III, as an impromptu final class project. I also led a musicology seminar on “Pedagogy: Theory and Practice.” For the Graduate School, I now teach a semester-long colloquium on “The Academic Job Search,” which is open to doctoral candidates and post-docs from across the university. Next fall I will become the head of UC’s Division of Composition, Musicology, and Theory.

(bruce.mcclung@uc.edu)

Stan Pelkey (PhD 2004)
In June, I completed my second year as dean of the School of Liberal Arts and Sciences and associate professor of music at Roberts Wesleyan College. I have also been serving as director of music at the (Episcopal) Church of the Epiphany on the west side of Rochester for the past year.


My family is doing well. My daughter Madison continues to enjoy her experiences as a participant in a youth community theater program in Fairport. My son Nate, now a senior, is going through the college application process. Heidi is currently teaching music full time in the city schools.

(pelkey_stanley@roberts.edu)

Harrison Powley (PhD 1975) retired in 2009 as Karl G. Maeser Professor of General Education and Music after teaching music history and percussion at Brigham Young University’s School of Music for forty years. He continues his musicological interests in historical timpani and percussion. He provided editions, liner notes, and helped supervise two CD’s from this repertory: Virtuose Pauken-konzerte des 17. und 18. Jahrhunderts, Alexander Peter, timpani and conductor, Dresden Philharmonic Chamber Orchestra (Naxos CD 8.557610 D, 2004) released in the US, “Virtuoso Timpani Concertos” (Naxos CD 8.557610, 2005) and Georg Druschetzky: Virtuose Werke für Pauken, Alexander Peter, timpani and conductor, Dresden Philharmonic Chamber Orchestra (Naxos CD 8.570193, 2006).

Based on his ESM PhD dissertation edition of *Il trionfo di Dori*, a CD was recently recorded in Italy: *Il Trionfo di Dori descritto da diversi, et posto in Musica, à Sei Voci, da altretanti Autori, In Venetia Appresso Angelo Gardano, 1592*, Tony Corradini, conductor, Gruppo Vocale Arsì & Tési (Tactus CD TC 590003, 2013).

Harrison and his wife Ellen (BM, 1967) enjoy traveling and experiencing different cultures and places, most recently this past summer in Alaska, visiting friends on Kodiak Island and also making their way as far north as Fairbanks. They also make time to visit their seven children and spouses and enjoy forty grandchildren. (powley@byu.edu)

Elizabeth Wells (PhD 2004)
This year was my last as department head, and I passed the mantle on to one of my younger colleagues. This has made it easier to spend most of my time researching and writing my second monograph, entitled “Fings Ain’t Wot They Used T’Be”: Broadway, London, and the End of the Golden Age. I am just finishing up a chapter for an Oxford University Press book on the British Musical. My book on *West Side Story* is being considered for a paperback version, and I continue to field questions on this work from places as diverse as a German dance theatre and a West-Coast symphony orchestra. I continued to serve as the chair of the Council of 3M National Teaching Fellows, attending meetings at the Society for Teaching and Learning in Higher Education national conference in June of this year. My university also had a faculty strike, which took a lot of time and energy away from writing. I look forward to more time for research in the upcoming year. I continue as secretary of the University Senate, so that takes up a lot of my “free” time as well. On a personal note, I was ordained as a deacon in the Anglican Church of Canada, so I wear a clerical collar on church occasions, which has occasioned some unusual responses from students! (ewells@nbnet.nb.ca)

Amy Lynn Wlodarski (PhD 2006): I’m happy to report that it’s been a productive and happy year. I returned to Dickinson after a year-long Starr Fellowship at Harvard University, and some of those research/writing projects have started to bear fruit. I’m most excited that my book on musical Holocaust witness (title pending! suggestions welcome!) has been contracted by Cambridge University Press and will hopefully appear in 2015. I also have two essays appearing in edited volumes. “Musical Memories of Ghetto Terezín in Transnational Perspective” will appear in *Dislocated Memories* (eds. Lily Hirsch and Tina Frühoff, Oxford University Press, 2014) and “Cavernous Impossibilities: Jewish Art Music after 1945” will appear in *The Cambridge Companion to Jewish Music* (ed. Joshua Walden, Cambridge University Press, forthcoming). With those projects wrapping up, I’m starting to do some planning on a new research project involving George Rochberg, and I had the lovely experience of interviewing his widow, Gene, a few times this past year. Finally, I’ve been elected to the AMS Council for a three-year term and to the board of the Jewish Studies and Music Study Group. Normally, those appointments would require me to attend the annual conference in Milwaukee, but I think I have a pretty good excuse for missing this year. My husband, Jeremy Ball, and I are expecting our second child in mid-October. Big brother Benjamin (2.5) is more excited about his new brio trains, which is fine with us. All best wishes to everyone, and looking forward to AMS 2015 in Louisville. (wlodarsa@dickinson.edu)

ESM Ethnomusicology MA Degrees Granted

<table>
<thead>
<tr>
<th>Year</th>
<th>Name 1</th>
<th>Name 2</th>
</tr>
</thead>
<tbody>
<tr>
<td>2008</td>
<td>Tanya Sermer</td>
<td>Dustin Wiebe</td>
</tr>
<tr>
<td>2010</td>
<td>Erica Jones</td>
<td>Rohan Krishnamurthy</td>
</tr>
<tr>
<td>2011</td>
<td>Hanita Blair</td>
<td>Julia Broman</td>
</tr>
<tr>
<td></td>
<td>Jordan Hayes</td>
<td>Lauron Kehrer</td>
</tr>
<tr>
<td>2012</td>
<td>Kimberly Harrison</td>
<td>Leona Nawahineokala’i Lanzilotti</td>
</tr>
<tr>
<td></td>
<td>Jennifer McKenzie</td>
<td>Maggee VanSpeybroeck</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Emeric Viani</td>
</tr>
<tr>
<td>2013</td>
<td>Caroline Reyes</td>
<td></td>
</tr>
<tr>
<td>2014</td>
<td>Megan Arns</td>
<td>Rachel Brashier</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Austin Richey</td>
</tr>
</tbody>
</table>

Musicology at Eastman
ESM Musicology PhD Degrees Granted

1936 Leonard Webster Ellinwood†
1941 Edwin Eugene Stein†
1942 Melvin LeMon†
1943 William Kimmel† Samuel Wayne Spurbeck
1944 Paul Matthews Oberg†
1948 Louise Elvira Cuyler†
1950 John William Woldt
1951 Fred Herman Denker†
1952 Ruth T. Watanabe†
1953 John K. Munson† Glenn E. Watkins
1955 Verne W. Thompson†
1956 Harold Mueller†
1957 William H. Baxter† Martin C. Burton
1958 James W. Riley† Ray J. Tadlock
1959 George A. Proctor†
1960 William H. Schempf† Robert W. Weidner
1962 Ernest Livingstone† Julia Sutton
1963 William K. Haldeman Anthony Kooiker†
1966 Joan Strait Applegate Walter Kob†
1967 Daniel Nimetz Evangeline Lois Rimbach Hugh T. McElrath
1968 Sr. Mary Laurent Duggan Harold Bruce Lobaugh H. Lowen Marshall Raymond R. Smith
1971 Truman C. Bullard Karl Drew Hartzell, Jr. Sr. Marie Dolores Moore Mary Térey-Smith
1974 Iva Moore Buff Louise Goldberg Bruce Allen Whisler
1975 Edward Harrison Powley John McCormick† Sr. Margaret A. Scheppach
1976 Karen A. Hagberg Robert Maxham
1978 Harry D. Perison†
1979 Thomas Braden Milligan, Jr.
1980 David Benjamin Levy
1981 Carolyn Denton Gresham
1982 Thomas Arthur Denny Mary Ann E. Parker Elena Borysenko Eric F. Jensen
1983 Deanna D. Bush William E. Runyan
1984 Mark Arthur Radice
1985 Mario R. Mercado Donald R. Boomgaarden
1986 Michael David Nott
1988 Marcia F. Beach†
1991 Mary Natvig Maria Archetto
1992 Richard Todd Wilson
1993 Laura Buch
1994 Tamara Levitz
1995 Bruce d. Mcclung Dillon Parmer
1996 Karl Loveland Michael Pisani
1997 Mary Frandsen
1999 Michael Dodds Anne-Marie Reynolds
2001 Antonius Bittmann
2002 Andrea Kalyn
2003 Philip Carli
2004 Robert Haskins Su Yin Mak Stanley Pelkey Elizabeth Wells
2005 Jeremy Grimshaw Marjorie Roth
2006 Sarah Warburton Nicholson Amy Wlodarski
2007 Ayden Wren Adler Seth Brodsky
2008 Marie Sumner Lott
2009 Sylvia Angelique Alajaji Katherine Axtell Alexander Dean Adriana Martinez Figueroa Martin Nedbal
2010 Hannah Mowrey Jennifer Ronyak
2011 Cindy Lee Kim
2012 Maria Cristina Fava Matthew Morrow Alexander Stefaniak Kimberly Hannon Teal
2013 Caroline Ehman Lara Housez Amy Kintner Rohan Krishnamurthy

Musicology at Eastman
“Writ large on our façade, George Eastman’s muse looks over us: For the enrichment of community life. We are the alchemists who must convert music into something meaningful, something communal.”

Douglas Lowry was a man determined to, in a favorite phrase, “make music matter” to as many people as possible. When he died at the young age of 62, he had done just that, in his own life and in the lives of many others.

Douglas Lowry viewed his appointment to Eastman in 2007 as the culmination of his career. He inspired and guided many changes in a relatively brief time: building local, national, and international partnerships; recruiting important faculty members; raising Eastman’s profile throughout the United States, Europe, and China; founding the Center for Music Innovation and Engagement and the Paul R. Judy Center for Applied Research.

During Lowry’s brief tenure, Eastman also completed the most extensive architectural transformation in its history, with the renovated Kodak Hall at Eastman Theater and the creation of the Eastman East Wing. He was named the first Joan and Martin Messinger Dean of the Eastman School of Music in 2011. After Douglas Lowry’s death, the Main Hall of the Eastman School of Music was renamed Lowry Hall in his honor.

Along with his academic and professional commitments, Douglas Lowry remained active as a conductor and composer. He was an eloquent writer of speeches, articles, and letters, all treasured by their audiences and recipients. His literary creations included poetry, plays, essays, and a novel.

In his last Commencement speech at Eastman, directed to the Class of 2013, Douglas Lowry stated: “In the end, it will be about the work: each day’s work a link in the chain that cannot be broken, work given with full consciousness of your knowledge, spirit and will, and with untold extremes of generosity. So that you can become that artist-teacher; hence, that true poet, from whom we all are eager to learn. This is your art. Be proud to call yourself an artist, a poet. You are a member of one of the noblest professions on the face of the earth; eminently impractical, perhaps, but untouchable, because it manifests itself in the form of sounds strung together with heart, mind, and spirit. You are, in the broadest sense of the word, a musician.”
Thursday, 2:00–5:00 p.m.
Session: Eastern Borders
**Anne Marie Weaver** (Eastman School of Music, University of Rochester), “Some Fuss about a Flea: Musorgsky’s ‘Mephistopheles’s Song in Auerbach’s Cellar’ and Its Sources in Beethoven and Gounod”

Session: Racialized Boundaries
**Tamara Levitz**, PhD ’94 (University of California, Los Angeles), “In the Shadow of the Zoot Suit Riots: Racial Exclusion and the Foundations of Music History”

Friday, 9:00–10:30 a.m.
Session: American Indianism
**Michael Pisani**, PhD ’96 (Vassar College), chair

Friday, 2:00–5:00 p.m.
Session: The Early Music Renaissance
**Eric Lubarsky** (Eastman School of Music, University of Rochester), “Arnold Dometsch as Antimodernist: Elevating the Past and Negating the Modern”

Session: Music and Performance in Nineteenth-Century Germany
**Alexander Stefaniak**, PhD ’12 (Washington University in St. Louis), “Brilliant, Transcendent Virtuosity in Clara Wieck Schumann’s 1830s Concerts”

Friday, 2:00–3:30 p.m.
Short Session: Opera at the Fin de siècle
**Sara Fuchs Sampson** (Eastman School of Music), “Cultivating the Connoisseur: Technologies of Listening and the Paris Opéra’s Fin-de-siècle Audience”

Friday, 8:00–11:00 p.m.
Session: Assessing Student Learning in the Online Environment
**Elizabeth Wells**, PhD ’04 (Mount Allison University), participant

Session: Psychoanalysis and Music: A (Sexual) Relationship?
**Seth Brodsky**, PhD ’07 (University of Chicago), chair
**Holly Watkins** (Eastman School of Music, University of Rochester), participant

Saturday, 2:00–5:00 p.m.
Session: Hearing Ecologies
**Holly Watkins** (Eastman School of Music, University of Rochester), chair

Sunday, 9:00–11:00 a.m.
Session: Archaeology of the Modern
The University of Rochester Press’s series Eastman Studies in Music has reached its milestone one-hundredth title. Many of books in the series are available as paperbacks; the newest are also available as e-books. Topics range from the improvisation techniques of French organist Pierre Cochereau to principles of segmentation in music analysis. Books that appeared in the past year or will appear in the next few months:

- The 100th title in the series was The French Symphony at the Fin de Siècle: Style, Culture, and the Symphonic Tradition, by Andrew Deruchie, who teaches at the University of Otago (New Zealand).

- The New York Composers’ Forum Concerts: 1935–40, by Melissa J. de Graaf. A study of an important organization, each of whose concerts was followed by a question-and-answer session—transcribed in full!—between the composer and the audience.

- Word, Image, and Song, a festschrift for former president of the AMS Ellen Rosand, in two volumes (available separately or together). Vol. 1 deals with seventeenth-century Italy; vol. 2 with eighteenth- and nineteenth-century topics. The dozens of contributors include Suzanne Cusick, Philip Gossett, Ellen T. Harris, Wendy Heller, Daniel Melamed, Gary Tomlinson, and Eastman’s Roger Freitas. The editors are Rebecca Cypess, Beth Glixon, and Nathan Link.

- Music in Print and Beyond: Hildegard von Bingen to The Beatles, edited by Roberta Montemorra Marvin and Craig Monson. A festschrift for another former AMS president, Jane Bernstein. Numerous noted authors include Honey Meconi (of Eastman and the College), Lewis Lockwood, Bonnie J. Blackburn, Elaine Sisman, and Kate van Orden.

- From Boulanger to Stockhausen: Interviews and a Memoir, by Bálint András Varga. Following upon his much-acclaimed previous books for the Eastman Studies series (interviews with György Kurtág, and Three Questions for Sixty-Five Composers), Varga offers here—for the first time in a language other than Hungarian—his fascinating interviews with Claudio Abbado, Cathy Berberian, Alfred Brendel, György Ligeti, Elisabeth Schwarzkopf, Isaac Stern, and many others, plus a memoir of his life in Communist Hungary and thereafter in Vienna.

- Laughter between Two Revolutions: Italian Opera Buffa, 1831–1848, by Francesco Izzo. Among the works Izzo considers afresh are Donizetti’s L’elisir d’amore and Don Pasquale and Verdi’s early Un giorno di regno.

- The Career of an Eighteenth-Century Kapellmeister: The Life and Music of Antonio Rosetti, by Sterling E. Murray. This extensively researched life-and-works study of a major contemporary of Haydn’s puts into context the many Rosetti works that are now finding their way into print, performance, and recording.

- A Paradise of Priests: Singing the Civic and Episcopal Legacy of Medieval Liège, by Catherine Saucier, offers a “seamless and compelling narrative” (Susan Boynton) about the ways in which clerics created a sacred identity for their city between the seventeenth and sixteenth centuries.

- Claude Vivier: A Composer’s Life, by Bob Gilmore, is the first detailed book on this major Canadian composer, who was murdered in his Paris apartment at age thirty-four.

- Narratives of Identity in Alban Berg’s “Lulu”, a book by Silvio J. dos Santos, offers new analytic insights, as well as evidence from the sketches, about one of the few high-modernist operas to have entered the standard operatic repertory.

- Chris Walton, whose Eastman Studies book on Swiss composer Othmar Schoeck (2009) was widely acclaimed, now writes on the self-aggrandizing ways in which Wagner, Schoeck, and other composers from German-speaking lands fashioned their image as creative geniuses: Lies and Epiphanies: Composers and Their Inspiration from Wagner to Berg.

- Wagner’s Visions: Poetry, Politics, and the Psyche in the Operas through “Die Walküre”, by Katherine Syer. Among the important influences that Syer newly locates are the plays of Gozzi, the Iphigenia operas of Gluck, and the politico-poetic legacy of Theodor Körner.
• Dolores Pesce gives new emphasis to the interweaving of philosophical reflection, religious consolation, and musical experiment in Liszt’s fascinating, and sometimes tortured, later years. The deceptively simple title: *Liszt’s Final Decade.*

• In 2006 Scott Messing published his two-volume *Schubert in the European Imagination.* Now he is back with a study of a single work by that composer. His *Marching to the Canon: The Life of Schubert’s “Marche militaire”* traces that tuneful piece’s career in concerts, the armed forces, the dance studio, the circus, and in piano recitals (thanks to Carl Tausig’s virtuoso arrangement), as well as echoes of the piece in works by Stravinsky and others.

• In 2010 David Schulenberg helped the world celebrate Wilhelm Friedemann Bach’s 300th birthday with the first major study of that composer (in, yes, the Eastman Studies series). He returns for the 300th of JSB’s next son: *The Music of Carl Philipp Emmanuel Bach.*

• Another return appearance: Eastman musicology professor emeritus Jürgen Thym. Following up on his edited collection *Of Poetry and Song: Approaches to the Nineteenth-Century Lied,* he now offers a book based on a festival-conference organized in 2009 by EROI (the Eastman—Rochester Organ Initiative). The book, *Mendelssohn, the Organ, and the Music of the Past,* will have as an online accessory a 2012 re-enactment (by Eastman professors David Higgs, Hans Davidsson, and William Porter) of Mendelssohn’s 1840 Leipzig recital of, and improvisations upon, works by J. S. Bach.

• EROI attendees in October 2013 heard much about the great Anton Heiller. The detailed and insightful biography of Heiller by renowned organist Peter Planyavsky is now translated by Christa Rumsey: *Anton Heiller: Organist, Composer, Conductor.*

• Harry Partch, the American composer who specialized in microtones and invented his own instrumentarium to play his pieces, rode the rails in his early years. S. Andrew Granade discusses the life and the works in *Harry Partch: Hobo Composer.*

• *Music and Musical Composition at the American Academy in Rome,* edited by Martin Brody, documents the Academy’s contributions to American musical life. Includes previously unpublished reminiscences by Elliott Carter and John Harbison, and essays by Judith Tick, Carol Oja, and others.

• A year after publishing a book on pianist and editor John Kirkpatrick, Eastman Studies now offers a book on Ralph Kirkpatrick—no relation, though they knew each other and both taught at Yale. Ralph’s niece Meredith Kirkpatrick (a librarian at Boston University) edits *Ralph Kirkpatrick: Letters of the American Harpsichordist and Scholar,* correspondents include Nadia Boulanger, Elliott Carter, Henry Cowell, Alexander Schneider, Vincent Persichetti, and harpsichord builder John Challis.

In addition, one recent URP book on music is not part of the Eastman Studies series. *Inside Conducting,* a guide to the techniques and challenges of conducting an orchestra, was written, engagingly, by Christopher Seaman, conductor laureate of the Rochester Philharmonic Orchestra.

Newly released books in the Eastman Studies in Music and Eastman/Rochester Studies in Ethnomusicology series are featured (along with books published by Boydell and Brewer and by Toccata Press) in the newsletter *The Posthorn:*

http://www.boydellandbrewer.com/content/docs/posthorn.pdf.

For more details about music books from URP, Toccata Press, and Boydell and Brewer (UK), and for a 35 percent discount, go to http://www.urpress.com/ and order using the promotion code $14434 (exp 12/31/2014). URP has also assisted the Eastman School in publishing Vincent Lenti’s multi-volume history of the School. Volumes 1 and 2 (covering the years 1921–32 and 1932–64) are now available from the URP website or Eastman’s Barnes and Noble bookstore at bksrochestereastman@bncollege.com, or 585-274-1399.
WAGNER'S VISIONS
Poetry, Politics, and the Psyche in the Operas through "Die Walküre"
KATHERINE SYER
Examines the impact of contemporary ideas about the psyche and neglected yet crucial artistic influences on the psychological dimension of Wagner's opera, especially Die Walküre, Der Ring, Der Fliegende Holländer, Tannhäuser, Lohengrin, and the Ring.
List price: $90.00, Offer price: $52.50, September 2014
9781580466826, 366 pp., 18 illus., HB

MARCHING TO THE CANON
The Life of Schubert's "Marche militaire"
SCOTT MESSING
Examines the history of Schubert's March e militaire, from its beginnings, through its many arrangements, to its impact on dance, literature, film, and music.
List price: $99.00, Offer price: $64.35, September 2014
9781580464838, 432 pp., 59 illus., HB

THE MUSIC OF CARL PHILIPP EMMANUEL BACH
DAVID SCHULENBERG
In this first comprehensive examination of the music of the most prolific Bach son, David Schuilenberg offers new perspectives on the career, style, and originality of Carl Philipp Emanuel Bach.
List price: $80.00, Offer price: $52.50, November 2014
9781580466194, 448 pp., 59 illus., HB

MUSIC AND MUSICAL COMPOSITION AT THE AMERICAN ACADEMY IN ROME
Edited by MARTIN BRODY
Combining cultural analysis with historical and personal accounts of a century of musical life at the American Academy in Rome, this volume provides a history of the AAR's Rome Prize in Composition.
List price: $80.00, Offer price: $52.50, November 2014
9781580462497, 342 pp., 18 illus., HB

HARRY PARTCH, HOBO COMPOSER
S. ANDREW GRANADE
Examines the impact of Harry Partch's hobo years from a variety of perspectives, exploring how the composer both engaged and frustrated popular conceptions of the hobo.
List price: $29.95, Offer price: $19.47, October 2014
9781580464956, 368 pp., 19 illus., HB

ANTON HEILLER
Organist, Composer, Conductor
PETER PIANYVSKY
Translated by CHRISTA RUMSEY
First English-language study of Anton Heiller (1923–1979), one of the twentieth-century's most influential organists.
List price: $90.00, Offer price: $58.50, November 2014
9781580464970, 368 pp., 18 illus., HB

RALPH KIRKPATRICK
Letters of the American Harpsichordist and Scholar
RALPH KIRKPATRICK
Edited by MEREDITH KIRKPATRICK
This collection of letters to and from the eminent harpsichordist, scholar, and early-music pioneer Ralph Kirkpatrick paints a portrait of the musician from the beginning of his career in Paris in the 1930s to its end in the early 1980s.
List price: $60.00, Offer price: $39.00, November 2014
9781580465061, 224 pp., 18 illus., HB

Constructing Historical Legacies
Edited by JURGEN THYM
Examines Mendelssohn's relationship to the past, shedding light on the construction of historical legacies that, in some cases, served to assert German cultural supremacy only two decades after the composer's death.
List price: $89.00, Offer price: $64.35, December 2014
9781580464741, 360 pp., 11 illus., HB

TO ORDER: Please complete the form below and return to Boydell & Brewer, Inc., 668 Mount Hope Ave., Rochester, NY 14620 • USA
Tel: 585-275-0419 • Fax: 585-271-8778 • Email: boydell@boydellusa.net • www.boydellandbrewer.com
I would like to order:

<table>
<thead>
<tr>
<th>Quantity</th>
<th>Title</th>
<th>ISBN</th>
<th>Price</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

PAYMENT METHOD:
☐ Mastercard ☐ Visa ☐ Check (payable to Boydell & Brewer)

Card no. Exp. date

Name

Signature

BILLING/Delivery INFO:
Address

Email

Phone

When ordering, please remember to mention this promotion code: $14384 (exp 12/31/2014)
☐ Please send me occasional notifications, by post or e-mail, on new titles in this subject area!
Eastman Musicology Fellowship and Award Funds

I would like to contribute the following amount:

☐ $1,000  ☐ $500  ☐ $250  ☐ $150  ☐ $100  ☐ $50  ☐ Other Amt. ________

I prefer the following method of payment:

☐ Check Enclosed (payable to the Eastman School of Music)

Please charge my:  ☐ Discover  ☐ Mastercard  ☐ Visa

Account #:______________________  Expiration Date_____________Signature_____________________________

Contributions are tax-deductible

I would like my donation to be used for (if more than one, please indicate amount for each):

_____ The Charles Warren Fox Memorial Award recognizes academic achievement (such as reading a paper at a conference or publication of an article) by a current musicology student.

_____ The Alfred Mann Dissertation Award recognizes a dissertation of unusual distinction in either the Musicology or Music Theory Department.

_____ The Ernest F. Livingstone Memorial Fund for Music and Humanistic Studies provides support to students dedicated to exploring music in its social and cultural contexts and to pursuing excellence as teachers at the collegiate level.

_____ The Eastman Alumni Musicology Fellowship Fund supports incoming graduate students in musicology.

_____ The Jerald C. Graue Memorial Fund provides scholarship support to Eastman School of Music graduate students in any field for outstanding work in musicology research.

Mail form and contribution to: Eastman School of Music, Office of Advancement, 26 Gibbs Street, Rochester, NY 14604-2599 or call (585) 274-1040.

Home

<table>
<thead>
<tr>
<th>Name</th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Street</td>
<td>City</td>
</tr>
<tr>
<td>Preferred Telephone Number</td>
<td>Preferred Email Address</td>
</tr>
</tbody>
</table>

Business

<table>
<thead>
<tr>
<th>Company Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>Title</td>
</tr>
<tr>
<td>Street</td>
</tr>
</tbody>
</table>