



Musicology at Eastman

Annual Newsletter of the Musicology Department

Fall 2009

Rochester, New York

A Word from the Chair

Welcome to another edition of Musicology at Eastman. Among our foremost news items is the hiring of Lisa Jakelski, a recent graduate of the University of California, Berkeley. Lisa is a specialist in music after 1945, especially the avant-garde in Poland and the Warsaw Autumn music festival. We are delighted to have Lisa join us, and with her arrival we now have eight full-time faculty in musicology at Eastman, plus two more faculty members at the College, for a grand total of ten. This makes us one of the largest and most diverse faculties of musicology in the country. We had a banner year in 2008-9 for PhD dissertation completions. After one defense in summer 2008, five more students filed dissertations in spring and summer 2009 (see the listing inside). Several more students are in various stages of finishing their dissertations, with topics ranging from the 15th to the 20th centuries, including: Johannes Ciconia's treatise *Nova musica*, illuminated choirbooks for the Elector of Saxony, the German Lied in the early 19th century, ornamentation in 19th-century Italian opera, Debussy and nature, music in New York in the 1930s, Marc Blitzstein, and, finally, Sondheim's musicals from the 1960s.

Several students passed the special field exam in fall and spring 2008-9, and they presented their dissertation proposals. These include topics on opera and the *Faust* story in the late 20th century, the formation of the jazz canon, and practices in Jewish and Muslim religious music.

Two splendid new books, by Ralph Locke and Roger Freitas, have been published by Cambridge University Press, and these are listed inside. Don't miss the fascinating interviews with the authors at the Rochester public radio website.

The hectic pace of conferences and symposia has abated somewhat this past year, but Eastman hosted the Society for Seventeenth Century Music annual meeting last April, expertly organized by Roger Freitas. This well-attended and successful event allowed us to show off the impressive Italian and German baroque organs that the Organ Department has installed in venues near Eastman in recent years.

The economy is recovering slowly, and if any of our friends or alumni would like to assist our current graduate students by contributing funds to our awards, please see the form at the back of the newsletter. The Charles Warren

Fox Memorial Award is nearly depleted, but other donations can also be applied to the Alfred Mann Dissertation Award, the Ernest Livingstone Memorial Fund, or the Jerald C. Graue Memorial Fund.

We look forward to seeing many of you at the upcoming AMS meeting in Philadelphia, November 12-15. The Eastman party will take place Saturday evening from 10 pm to 1 am in conjunction with 24 other schools, at the Joint Alumni Reception and Gala AMS 75th Birthday Party.

best wishes to all,

Patrick Macey

Eastman Party at AMS

The joint alumni reception at the AMS Philadelphia meeting is Saturday, 14 November, 10 p.m.

Included in the reception will be a special 75th Anniversary cake for the AMS (as it celebrates this milestone). We anticipate about twenty-five participating institutions.

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Faculty News

Michael Alan Anderson, Assistant Professor

I am happy to have my first academic year at Eastman under my belt and look forward to the year ahead. I have been impressed by the quality of students, the collegiality of the faculty, and support of the institution at large. Over the past year, I prepared two articles for publication, which are both currently under review. One deals with enhancements to the unstable "Ave Maria" prayer in music of the late Middle Ages; the other essay illuminates popular rituals referenced in the "high art" of the early motet. I am also taking preliminary steps toward writing a book on political uses of St. Anne (the mother of the Virgin Mary) in early modern music, a topic that grows out of the second half of my dissertation on saints and musical symbolism.

This past February, I delivered a paper entitled "From Armed Man to Forerunner: Johannine Symbolism in Obrecht's *Missa de Sancto Johanne Baptista*" at the annual conference of the Forum for Music and Christianity at the University of Notre Dame. In July, I read a paper in Utrecht at the annual Medieval and Renaissance Music Conference entitled "The Heritage and Symbolism of the St. Anne Office in Torino, MS J.II.9". Finally, I am pleased to report positive momentum for the professional ensemble I continue to conduct in Chicago, the Schola Antiqua of Chicago. In May 2009, the group released its first commercial CD, "Long Joy, Brief Languor: the Anonymous English *Quem malignus spiritus* Mass". This album is the only known recording of one of the earliest cyclic masses in western music history. The CD was released in conjunction with a performance at the magnificent Rockefeller Memorial Chapel in Chicago. As a "lab choir" for my own research, it is a privilege and a pleasure to hear one's scholarship come to life through performance by this talented group of singers.

Melina Esse, Assistant Professor

Melina Esse has spent a busy year writing and preparing articles for publication. Her article on Bellini recently appeared in *Current Musicology* and her research is forthcoming in the *Cambridge Opera Journal*, *Nineteenth-Century Music*, and *Women and Music*. She is also hard at work editing a special issue on opera and film for *Opera Quarterly*. In addition, along with scholars from the Eastman Humanities Department, the George Eastman House, and the River Campus, Melina has been involved in organizing a symposium on early film ("Film: Lost and Found"), which will take place next spring, March 19-21. Funded by the University of Rochester Humanities Project, the symposium will include scholarly talks, demonstrations, and film screenings that center on the soundscape of early film, on pre-cinema technology, and on preservation and conservation of film materials. Events will take place at Eastman, at the George Eastman House, and at the River Campus. Keep your eyes open for more information as the event schedule is finalized!

Stefan Fiol, Assistant Professor of Ethnomusicology, part-time

Stefan Fiol is excited to be back for another year to support the thriving ethnomusicology program at Eastman! He is teaching graduate seminars entitled Music of the Himalayas and Introduction to Ethnomusicology. He has also been appointed as a Visiting Scholar for the South Asia program at Cornell University. His research, exploring the interactions between traditional and mass-mediated musical practices in the central Himalayas of North India, is forthcoming in three journals: *Ethnomusicology*, *Ethnomusicology Forum*, and *Asian Music*. He will be presenting his research at the annual Society for Ethnomusicology meeting in Mexico City, and has also been invited to give a paper in December 2009 for the inaugural South Asian Music and Dance study day at the Institute of Musicological Research in London. In addition to writing, teaching, and advising, he looks forward to immersing himself in sitar performance this year, and to furthering his long-standing interests in Zimbabwean mbira and Indonesian gamelan.

Roger Freitas, Associate Professor

How many of these annual blurbs have I begun, "This has been a very busy year"? This time, though, I really mean it. The biggest news is that my book—*Portrait of a Castrato: Politics, Patronage, and Music in the Life of Atto Melani*—finally appeared this past May in the series New Perspectives in Music History and Criticism from Cambridge University Press. I'm thrilled. Also, in January a short article appeared in the proceedings of a conference that took place several years ago: "Sex without Sex: An Erotic Image of the Castrato Singer," in *Italy's Eighteenth Century: Gender and Culture in the Age of the Grand Tour* (Stanford University Press). Last fall at the AMS meeting in Nashville, I organized an evening session entitled "Research Directions in the Italian Cantata." Joining me, scholars from the U.S., England, and Italy all presented their ideas about and efforts toward future work on the genre. This past spring I was the local organizer for the annual meeting of the Society for Seventeenth-Century Music, which was officially hosted by Eastman and took place at the Memorial Art Gallery. We had eighty-seven registrants attending for four days in April. The papers were excellent, and the concerts—two highlighting Eastman's new baroque organs and one with Ellen Hargis and Paul O'Dette—earned raves. Finally, and a little unusually, I gave a pre-concert lecture in January in New York City on the basics of North Indian (Hindustani) classical music. The lecture preceded a program of the Orpheus Chamber Ensemble at Carnegie Hall that included the premiere of a new concerto for sitar by Ravi Shankar. The audience for the talk was both lively and knowledgeable.

Lisa Jakelski, Assistant Professor

This has been a year of changes. I completed my dissertation at the University of California, Berkeley, on the cultural politics of contemporary music performance in socialist-era Poland. My first publication appeared in the *Journal of Musicology*, in a special issue on music and the Cold War. I also presented "Open Windows, Open Ears: Listening at the Warsaw Autumn in the Early 1960s" at the conference Polish Music Since 1945 in Canterbury, England. But the biggest—and most exciting—change of all was moving to Rochester to join the musicology faculty here at Eastman. I am enjoying getting to know my new colleagues, who have been unfailingly warm and helpful during my transition, and am having a wonderful time interacting with the graduate students in the seminars on music and politics that I am teaching this fall.

Ellen Koskoff, Professor of Ethnomusicology

This year was one of adjustment for me. It was harder than I expected to re-enter my former life in Rochester after my year in Bali. After a year away, everything in Rochester now appeared "foreign." Ernestine McHugh, our anthropology colleague, told me to keep a list of things that seemed "unusual" now that I was back, and I remember that the first thing I wrote down was that a single chicken breast at Wegman's was bigger than a whole chicken in Bali! I laugh now, but basic differences like that were so apparent that it took me almost the whole year to "normalize" myself back to my Eastman/Rochester life.

Our new Master's Program continues to thrive, with four new students entering this year. That makes 12 students in the program so far, two of whom, Tanya Sermer and Dustin Wiebe, have graduated. Tanya is currently in Jerusalem, conducting fieldwork for her doctoral dissertation, and Dustin is living in Bali, studying drumming and Gamelan Gong Kebyar.

We have added two new world music ensembles to our offerings: a Zimbabwean mbira ensemble, directed by Glenn West, and a South Indian drumming ensemble, directed by one of our graduate students, Rohan Krishnamurthy. Both are filled to capacity, as is gamelan, which continues to expand. We now have more than sixty in the group and our main problem is fitting them all into the room!

I spent the summer working with the notes and recordings I made in Bali and will present some preliminary research at the upcoming Society for Ethnomusicology meeting in Mexico City. Finally, my little spot, "What in the World is Music," on Rochester's public radio station, WXXI, has come to an end. Simon Pontin retired this Spring after more than thirty years on the air. Thank you, Simon for allowing me to share the richness of the world's musics with you and the Rochester community, and for being so supportive (and so funny) throughout the years! I will miss working with you.

Kim H. Kowalke, Professor of Music and the Richard L. Turner Professor of Humanities in the College

He has been appointed to the editorial boards of the *Journal of the Society for American Music*, Oxford University Press's new *Broadway Legacies* series, and the new journal *Studies in Musical Theatre*. He continues to serve as President of the Kurt Weill Foundation for Music and the founding member of the Kurt Weill Edition. In March the volume co-edited with Charles Hamm and Elmar Juchem, *Popular Adaptations, 1927-1950*, won top prizes from the Music Publishers' Association for both piano-vocal score and overall book design. During the year Kowalke lectured on *Sweeney Todd* for Cornell's musicology symposium and twice for Weill week at the Ravinia Festival in Chicago. In April he co-directed the University Musical Theater Workshop's revue "Magic! Mayhem! Madness!" and in July conducted *Titanic* at Highfield Theater in Falmouth, Massachusetts.

Ralph Locke, Professor

Cambridge University Press published Ralph Locke's *Musical Exoticism: Images and Reflections* in April of this year. The book has received praise from pre- and post-publication reviewers. Hugh Macdonald (Washington University) noted: "The range—from baroque opera to jazz—is vast, and the ethical and political issues are more relevant today than ever." Sumanth Gopinath (University of Minnesota) appreciated "the book's lucid prose and accessibility to general readers, which should garner it a wide audience."

A half-hour podcast-interview with Locke about the book can be heard, in two different-length versions, on Rochester's public-radio website WXXI (see below, New Books). Locke also published two articles early in 2009: "Doing the Impossible: On the Musically Exotic," in the *Journal of Musicological Research*; and "Unacknowledged Exoticism in Debussy: The Incidental Music for *Le martyre de saint Sébastien* (1911)," in *The Musical Quarterly*. In August the program book of the Bard Music Festival contained a commissioned essay by Locke, "Wagner in Paris," coordinating with a concert of works that Wagner composed (and works by other composers that Wagner could have heard) during two crucial early years in that city. Locke also contributed a number of essays to *From beyond the Stave*, the blog that Boydell and Brewer maintains, concerning books about music. (B&B are the UK publisher that distributes University of Rochester Press books beyond the Western hemisphere.) Locke's postings are collected at <http://frombeyondthestave.blogspot.com/search?q=locke>.

At AMS-Philadelphia he will be presenting a paper entitled "Restoring Lost Meanings in Musical Representations of Exotic 'Others.'" Works he will consider include *Petrushka*, *Daphnis et Chloë*, and an undying pop-orchestra favorite: Alfred Ketelbey's *In a Persian Market*. He remains the active editor of *Eastman Studies in Music*, published by the University of Rochester Press. (See separate article elsewhere in this Newsletter.)

Patrick Macey, Professor

Several projects that have been in the works for some time finally appeared in print this year, including my contribution to Bonnie Blackburn's *Festschrift*, on conflicting attributions to Josquin and Champion for the low-voice setting of the psalm motet *De profundis clamavi*. Also published was volume 15 of the New Josquin Edition, which includes three settings of *De profundis*. I further contributed a study of music in Savonarolan convents in Tuscany to a book on Dominican nuns, *Il Velo, la penna e la parola. Le domenicane: storia, istituzioni e scritture (The Veil, the pen, and the word. Dominican nuns: history, institutions, and writings)*, edited by Gabriella Zarri.

I continue to work with individual editors of volumes for the New Josquin Edition, including the forthcoming volume 18, which will complete the series of psalm motets. Last summer I presented a paper at the Josquin conference in the lovely resort town of Middelburg in the Netherlands. The title of the paper was "Josquin, Invertible Counterpoint and Dissonance," and it forms part of a larger study on Josquin's music that is in preparation.

I am completing my term on the AMS Board this year, and I have been active in organizing the lectures co-sponsored by the AMS and Library of Congress. Last March Jeff Magee spoke about Irving Berlin at the Library, and at the end of October Walter Frisch of Columbia offers a talk on Schoenberg's early works from 1897 to 1912. Podcasts of the lectures are available on the AMS website.

Honey Meconi, Professor of Music and the Susan B. Anthony Professor in the College

This past year I was on leave with an NEH Fellowship to work on my book on the cultural history of the chansonnier. Two publications appeared during this time, my essay "A Cultural Theory of the Chansonnier" in the *Festschrift* for Bonnie Blackburn, and my review of *Canons and Canonie Techniques, 14th-16th Centuries in Renaissance Quarterly*. My article "Margaret of Austria, Visual Representation, and Brussels, Royal Library 228" will be published this coming year in the new *Journal of the Alamire Foundation*. I also wrote an article on *Fortuna desperata* for Grove Online and revised my La Rue article for the same.

In Europe this past summer I continued research for my book on the chansonnier, presented the paper "The Chansonnier as Conduct Manual" at the Medieval/Renaissance Music Conference in Utrecht, was respondent at the conference "Josquin and the Sublime" in the small Netherlands town of Middelburg, and visited Bingen and environs for the first time. This last visit was especially enjoyable as I hope to finish my Hildegard book soon.

Last November I began my term as Vice President of the AMS, serving as chair of the Committee on the Annual Meeting and also chairing the ad hoc committee on our 75th Anniversary Meeting in Philadelphia. An especial pleasure was working with alumna Mary Natvig to construct a commemorative AMS quilt that will be raffled to benefit OPUS. At the University I return to my position as director of the Susan B. Anthony Institute for Gender and Women's Studies; I have recently been appointed Faculty Diversity Officer for the College as well.

Kerala J. Snyder, Professor Emerita

Eleven years have passed since I took early retirement from classroom teaching, and I'm still a practicing musicologist. I have an article forthcoming in *Bach Perspectives*, I am active in the Society for Seventeenth-Century Music and the American Bach Society, and I will hope to see many of you at this year's AMS meeting in Philadelphia.

But I'm also using the skills I honed as an academic in other ways, and I'm enjoying the diversification. Planning an interesting trip now gets my creative juices running just as planning a semester's course of study once did, and I'm now reading more general history than music history. This past spring I connected the dots between two previous trips to France and Spain, and Dick and I spent three wonderful weeks criss-crossing the Pyrenees, admiring Romanesque churches, climbing to the ruins of Cathar castles, and walking a small portion of the Camino de Santiago between France and Spain that not only the pilgrims but also Charlemagne and Napoleon traversed.

Back at home, I'm putting my computer skills to work for East Rock Village, a newly formed non-profit corporation to make it possible for seniors in our neighborhood of New Haven and adjoining Hamden to continue to live in our own homes rather than move into a retirement facility. I'm "mastering" our website, www.eastrockvillage.org, and managing a database of prospective members. Similar villages are now springing up all over the country. To end on a musical note, I'm also a practicing musician, keeping my fingers nimble by playing the organ in church from time to time.

Jürgen Thym, Professor Emeritus

My book, *Of Poetry and Song* is still in process, but after a few delays we are back on track, I am reading proofs, and the volume is scheduled to appear early in 2010 in the Eastman Studies in Music series. However, fresh off the press (Routledge) this summer is the second edition of a book on German Lieder, edited by Rufus Hallmark, to which I contributed a lengthy chapter, updated and with a new section on Clara Schumann, "Crosscurrents in Song: Six Distinctive Voices."

I continue to teach graduate courses in Rochester, mostly in the fall (sometimes during summer session). I am glad that my expertise is still needed and that I can help out when my schedule permits. In February I escaped to the University of Texas in Austin, where I had a weeklong stint of collaborative teaching with Bob Freeman, former Eastman director—a welcome reprieve from the blustery winter in the Northeast.

In Fall 2008 I gave the keynote address at a symposium for the inauguration of the Craighead-Saunders Organ in Rochester. "The Craighead-Saunders Duo at Eastman: A Perspective from the Bellows Room" provided some light on the collaboration of two outstanding organ pedagogues from an administrative angle.

Outside of the musicological orbit is a movie I put together last fall, working as videographer, editor, script-writer, dialogue coach, and producer—"Mansfield Strikes Gold," a video documentary celebrating the success of Mansfield University's choral ensembles at the Choral Olympics in Graz, Austria in July 2008.

Holly Watkins, Assistant Professor

She has devoted the past year to completing revisions on her book, *Depth in German Music: The History of a Metaphor*; the manuscript is currently under review for publication. At this year's AMS meeting in Philadelphia she will present a paper titled "The Horticultural Aesthetics of Schumann's *Blumenstück*, op. 19," which will draw on two of her research interests, ecocriticism and the music of Robert Schumann. She continues to teach the "boot-camp" Introduction to Musicology, and she offered a challenging PhD seminar on postmodernism last spring.

Glenn West, Instructor in Ethnomusicology

The past year marked the return of the Eastman Mbira Ensemble under the direction of Glenn West. High points of the year include residencies and concerts by Zimbabwean artists Cosmas Magaya and Beauler Dyoko in September 2008, Erica Azim in April 2009, and recently Mbira artist

Patience Chaitezvi joined by Erica Azim in September 2009. The Eastman Summer Session also featured an introductory, week-long, hands-on workshop on the Shona Mbira Dzavadzimu that introduced fourteen new musicians to this musical tradition and included performances in Kilbourn Hall. Entering its second year with 22 members, the Ensemble has more than doubled in size and has been added to the Eastman Community Music School catalogue to allow participation by members of the community.

Gretchen Wheelock, Professor Emerita

She continues to teach a DMA seminar on Mozart's music in the spring, and also in summer session.

Student Activities

Julie Beauregard (MA Ethnomusicology)

She is also enrolled for the PhD in Music Education. Julie is beginning her second year as Teaching Assistant of the Gamelan Lila Muni. She has been a member of the ensemble since 2006 and performs with the group in both an instrumental and dance capacity. Summer 2010 will see her conducting research in Accra, Ghana, to investigate these issues for her thesis.

Julie presented a paper at the Music Educators National Conference (MENC) in Providence, RI in March. A version of this paper was later published in *New York State School Music Association School Music News*. She co-authored an article, "Affirming the Benefits of National Conference Attendance," in *Reverberations: Newsletter of the American Orff-Schulwerk Association*. Julie also co-authored and presented the paper "DJ and Dancers As Performers of Electronic Dance Music In A Night Club" at the Society for Ethnomusicology, Niagara Chapter Conference in Ithaca in April. In August, Julie directed and instructed the inaugural session of a new program, The World Music Experience, at the Eastman Community Music School. This summer camp for students entering grades 3-9 allowed for an overlap of Julie's Music Education and Ethnomusicology skills and interests, and will be offered annually.

Maria Cristina Fava (PhD ABD)

She presented two papers during the past year: "Proletarian Music and Modernism: The Case of the Composers' Collective," at the Buffalo Graduate Student Symposium in March, and "Proletarian Mass Songs or Bourgeois Modernist Music? The Aesthetic Dilemma of the Composers' Collective," at the third Annual Conversations in Music Conference in February at the University of Michigan, Ann Arbor. She will present a paper at the upcoming AMS meeting in Philadelphia, "The Downfall of the Composers' Collective: Musical or Political Fiasco?"

Her research on Marc Blitzstein has been supported by several awards and fellowships: the Dena Epstein Award from the Music Library Association, and from Eastman the

Glenn Watkins Traveling Fellowship, and the Elsa T. Johnson Dissertation Fellowship.

Lara Housez (PhD ABD)

The school year started with an opportunity to test my AMS paper, "How a Play by Brecht Almost Became a Musical by Bernstein and Sondheim," at Eastman's Musicology Colloquium series. Travel grants from Eastman and the AMS helped support my trip to Nashville, where I presented the "real thing" at the national meeting.

With the support of the MLA's Dena Epstein Award for archival and library research in American music, I took two trips: first to Stephen Sondheim's Manhattan brownstone to study papers pertaining to *A Prayer by Blecht* (no, that's not a typo) and *Company*, and later to the Wisconsin Historical Society to examine parts of Sondheim's pre-1965 collection. I look forward to presenting the results of my research at the national meeting of the Society for American Music in Ottawa.

Cindy Kim (PhD ABD)

In spring 2009, I received the Edward Peck Curtis Award from the University of Rochester for excellence in teaching by a graduate student. This summer, my husband Daehee and I relocated to Madison, Wisconsin where Daehee recently began medical studies. During the 2009-10 school year, I will continue work on my dissertation with the support of the Elsa T. Johnson Dissertation Fellowship.

Rohan Krishnamurthy (PhD)

He received the Eastman Composition Department's Barbara Smith Gamelan Prize for "Tabu Kreasi Parivartanam," for two mridangam and gamelan anklung, composed with Lena Nietfeld. The piece will be performed in spring 2010. He also received First Prize in the Institute for Music Leadership's "New Venture Challenge" for his proposal, *A New Design of the Ancient Mridangam*, to patent and sell a new design for the South Indian drum that offers a user-friendly drumhead mounting system that can be applied to different

drums from around the world.

In November 2008 he was selected as an Eastman student representative to the "Preparing the Generation E-Musician" music entrepreneurship conference. He also served as an Eastman student representative for the National Association for Schools of Music (NASM) music entrepreneurship conference in San Diego in November 2009. He is founder and director of Eastman's South Indian Percussion Ensemble. The ensemble is offered to collegiate and general community members at large, and specializes in hands-on training on several traditional instruments and uses music as a vehicle to explore the ancient culture of the Indian subcontinent. He also directed Eastman's first South Indian percussion summer institute in July 2009. The weeklong event attracted students, educators, and other musicians from across the country; based on the positive response, the institute will be offered next summer for beginners and intermediate students.

Tanya Sermer (PhD ABD)

This last year has been very exciting for me and the next year promises to be full of even more adventures. I spent the 2008-09 year at the University of California at Santa Barbara, primarily to study Middle Eastern music with Prof. Scott Marcus in the ethnomusicology department. Landscape and climate aside, my experience at UCSB was outstanding and a fantastic complement to my education at Eastman. I have come to understand how different yet interconnected the fields of musicology and ethnomusicology are, and how to combine the best of each in order to make my own research as sophisticated as possible. I attended classes on subjects ranging from performance studies, ethnographic field methods, and history of religion to Arabic maqam and Persian dastgah (music theory), as well as Indian and Polish music studies. Truly exceptional for me was the opportunity to play Middle Eastern music almost every day of the week: percussion class on Mondays, Middle East Ensemble and chorus rehearsals on Tuesdays (a five-hour marathon!), Persian music theory and private lessons on the tombak (a Persian drum that I fell in love with but can't afford to own) on Wednesdays, Arabic music theory on Fridays, and multiple performances each quarter. Both my 'oud and percussion playing have certainly im-

proved, as has my knowledge of the repertoire and musical cultures throughout the Middle East. For a taste of the UCSB Middle East Ensemble, look for the following on YouTube: "Naser Musa and UCSB-ME Ensemble, layla layla" (the 'oud section is on the left!). I was also excited to attend the inaugural meeting of the SEM Southern California and Hawai'i Chapter at UCLA in February. I presented a paper that developed out of a chapter of my MA thesis: "The Youth Group Qur'an-A-Thon: Qur'anic Recitation, Children's Education, and Diasporic Negotiation at the Islamic Center of Rochester, New York."

Now I am living in a beautiful neighborhood in Jerusalem, preparing for a year of ethnographic fieldwork on the politics of sound and music in public space in the Old City. I am enrolled as a visiting research student at the Hebrew University and since the end of June, have been taking intensive courses in both Arabic and Hebrew. I'm taking a wonderfully helpful elective within the Hebrew program on Israeli music, and my 'oud teacher who first taught me about Arabic music has agreed to resume lessons with me this year. Almost everyone I meet has a musician-friend I should contact or an event they highly recommend. The summer has been so packed with festivals and concerts that I can barely keep up. Thus far I have seen, met, or been set up with a Balkan-African-Klezmer-Israeli fusion band; an 'oud and percussion duo who plays regularly on the main street downtown; a Palestinian rapper who lives in the Old City; an opera singer gone Jewish-pop; a founding member of the Women of the Wall; teachers at a music school for Arab children just outside the Old City; a woman who created a legal task force to deal with noise pollution; and groups of ultra-orthodox Jewish men who drive around and blast songs about the messiah from loudspeakers atop their mini-vans, in a style I can only describe as Klezmer-techno-disco. We are currently in the midst of Ramadan; the calls to prayer down the hill from the university are particularly energetic and the downtown core of East Jerusalem has an especially festive feel. The days of Selichot (penitence) are also under way, kick-starting the marathon of Jewish high holy days with daily feasts of chant and song. So there is no shortage of excitement or music! Wishing you all wonderful new year!

Alumni/ae News

Don Boomgaarden (PhD 1985)

I started this summer at Loyola University New Orleans as Dean of the College of Music and Fine Arts; I had previously been Assistant Vice President for Academic Affairs at Loyola College in Baltimore, and I am also David P. Swanzy Distinguished Professor of Music. Along with this I've had a good year publishing, including reviews in *Ad Parnassum* and the *Journal of Musicological Research*, as well as several reviews in *Opera Today*.

I am thrilled to be in New Orleans at Loyola, which has a great tradition in the arts and is an important player in the cultural scene of the city and the Gulf Coast region. My colleagues here are wonderful, and even include a few Eastman grads, such as John Mahoney, MM 1978, who is coor-

dinator of our Jazz Studies program. For a more detailed description of my work in New Orleans you can visit the Loyola New Orleans website, which has a recent interview: <http://cmfa.loyno.edu/news/2009/7/13/1861>

Truman Bullard (PhD 1971)

Shostakovich in Three Dimensions: In the last three months I have enjoyed the privilege in performing Shostakovich's Fifth Symphony as bassoonist with the Central Pennsylvania Symphony, teaching it in depth in a summer session seminar at Eastman, and hearing it one week later as performed spectacularly by the BSO at Tanglewood under the incandescent leadership of Michael Tilson Thomas. I could only selfishly wish that this had been a work

by Shostakovich that we don't all have memorized down to the last sixteenth note. Can't have everything!

Greetings and best wishes to all my Eastman friends and colleagues.

Geoffrey Friedley (MA 1991)

My time at Eastman overlapped Jay Krumbholz, Dillon Parmer, Mary Frandsen, and others. I have very fond memories of my time at Eastman, and particularly of the wonderful community of scholars, scholarship, and music that Professors Macey, Snyder, Thym, Locke, and others fostered for all of us who studied there.

Since leaving Rochester, I have worked in a number of jobs, but always with at least a hand and a foot in music. In the early 90's, I worked at Johnson & Johnson's World Headquarters in New Brunswick, NJ. Then I spent six months from late 1993-94 living the Bohemian life in Paris. I matriculated to the MM Voice program at Rutgers in Fall 1994, and had the good fortune to study with tenor Frederick Urrey, a wonderful teacher, and someone whose sensibilities for early music and oratorio meshed with my own; I finished that program in 1997. In June 1996 I took over the directorship of the Rutgers Community Music Program, which I ran until June 2001. That summer, my wife Diana and I moved to Fresno, California, where we both had jobs at California State University. Diana completed her DMA in Voice the following year and was hired by Idaho State University in Pocatello, and they hired me full-time in 2004. In October 2005, we celebrated the birth of our daughter, Grace. Diana, a soprano, teaches voice, and assists in running our opera program, and, with my assistance, coordinates our summer opera camp for high school students. I teach voice, music appreciation, and two sections of our music history sequence, Ancient Music through Music of the Romantic period. We feel lucky to have jobs in the same department.

Jeremy Grimshaw (PhD 2005)

He concluded his second year on the faculty at Brigham Young University and his first year directing BYU's Balinese ensemble, Gamelan Bintang Wahyu. In July, he presented a paper at the IAML/IMS conference in Amsterdam, and in September gave a presentation at the conference of the Society for Minimalist Music. Jeremy's monograph on La Monte Young, provisionally titled *Draw a Straight Line and Follow It: The Sonic Life of La Monte Young*, is forthcoming from Oxford University Press. He has also written a short, soon-to-be-published creative nonfiction book titled *The Island of Bali is Littered with Prayers*. On the domestic front, Jeremy and his wife Kristen recently welcomed into the world their fourth son, Roscoe.

David Levy (PhD 1980)

He recently published an article, "Ma pero beschleunigt": Notation and Meaning in Ops. 133/134," in *Beethoven Forum* 14/2. In January he held the Endowed Chair in Musicology, University of Alabama, where he gave a public lecture, taught classes, and coached a graduate string quartet on Beethoven's *Grosse Fuge*. He is currently serving as chair of Southeast Chapter of the AMS. He has been invited by the Audubon Quartet to guest lecture on Beetho-

ven's *Grosse Fuge* at Shenandoah Conservatory in January 2010.

Marie Sumner Lott (PhD 2008)

In May 2009 I completed my first year on the tenure track here at Pennsylvania State University, where I am an Assistant Professor of Musicology. It was an exciting year, full of surprises and new experiences. I taught both undergraduates and graduate students, and my courses ranged from a class on Brahms's Symphonies to the sophomore history survey, "covering" music from 1750 to 2000 in one semester! In all of my classes, I have been pleasantly surprised at the eagerness and interest I encounter in the students here, and they make my return to classes this fall a joy, as familiar faces smile back at me in upper-level topics classes—including one on Mozart's Concertos this semester, much inspired by a class taught by Prof. Emerita Gretchen Wheelock while I was at Eastman.

Last year I received a Penn State Faculty Research Grant to fund a trip to Germany, so this past July, I was in Frankfurt am Main and Leipzig looking at nineteenth-century publishers' archives that contain business records, correspondence between publishers and composers, and sheet music. These materials document the process of publishing chamber music in the mid-nineteenth century and illuminate the decisions made by composers, music sellers, and publishers at various stages in that process. I plan to include chapters based on this research and further work like it in my book-in-progress, a revision and expansion of my dissertation on chamber music in the mid-19th century. While in Europe I was also able to visit Vienna, Eisenstadt, and Berlin, and I made the most of my time by touring the former homes of Mendelssohn, Schumann, and Haydn as well as other musical venues.

I have several continuing projects in the works for this year, including an edition of string quartets by Herrmann Hirschbach (1812-88), revisions to my article on Louise Farrenc's piano quintets, and an article in preparation on Brahms's op. 51 string quartets. Of course, my greatest continuing project is raising my son, Joe, who turned 11 this summer and will be starting middle school next week, which hardly seems possible.

bruce d. mcclung (PhD 1995)

I learned last fall that my book, *Lady in the Dark: Biography of a Musical*, won a 2008 ASCAP/Deems Taylor Award, and in January, Oxford University Press published it in paperback. In March I gave a pre-concert lecture for the National Cathedral's Lincoln Bicentennial Concert, which featured Sam Waterston in Copland's *Lincoln Portrait*, as well as Charles Villiers Stanford's *Elegiac Ode* (based on the death carol portion of Whitman's lilacs poem), and Hindemith's *When Lilacs Last in the Dooryard Bloom'd*. At graduation in June, I was honored to receive the University of Cincinnati's Excellence in Doctoral Mentoring Award. I was also elected to the university's Academy of Fellows for Teaching and Learning. I am currently serving on the program committee for the Song, Stage and Screen IV conference to be held in College Park, Maryland in December, and where I will be reading a paper. I am also slated to read papers at the AMS meeting in Philadel-

phia and the SAM meeting in Ottawa. I continue editing *Lady in the Dark* for the Kurt Weill Edition and am reading proof of both the “Entr’acte” and *Glamour Dream*. This past year I taught a musicology seminar on “Stephen Sondheim’s Broadway Musicals,” as well as special topics courses on “Scott Joplin and the Politics of Ragtime” and “Broadway and the Quest for Opera.” In other professional activities, I am serving on the Ruth A. Solie Award Committee for the AMS and as Local Arrangements Chair for the 2010 joint meeting of the Society for American Music and the International Association for the Study of Popular Music.

Dillon Parmer (PhD 1995)

2008-2009 marked another momentous year for me. Not because I made my professional operatic debut as Prince Laertes in Ambroise Thomas’ *Hamlet* (Opera Lyra Ottawa 2008). Not because I’ve been engaged to sing Malcolm in Verdi’s *Macbeth* (Opera Lyra Ottawa 2010). Not because I published another article on Brahms in the new journal *Ad Parnassum*. Not because I gave two controversial papers (one on radical music history pedagogy at AMS Nashville 2008, the other on the relationship between musicology, performance, and slavery at the Canadian University Music Society, 2009). Not because I was promoted to the rank of Associate Professor. Not because I completed a substantial curriculum revision to the undergraduate music programs at the University of Ottawa. Not because I made significant progress on the draft of my first book, *Facing the Music: Adventures in Myth Busting*. Not because I was granted a sabbatical leave to complete it. Not because I survived a 2-month long transit strike in the middle of the Canadian winter. Not because I built fences, finished a nursery, renovated a basement, and remodeled a kitchen largely on my own. 2008-2009 was momentous because, on July 24 2009, my wife, Andrea, and I added new life to the universe with the birth of our son, Donovan Chander. And *that* makes everything else pale by comparison.

Michael Pisani (PhD 1996)

Last February I helped organized a conference/symposium at the Cinematic Arts Library at the University of Southern California entitled “Musicological Film Studies: Sources, Bibliography, and Editions.” Some fifty scholars participated, the bulk of them international. We were fortunate to be able to draw on the wonderful resources of USC and the Warner Bros. collection, which is now a part of their library system. We were also able to invite guest speakers from the film music industry, including John Morgan, Kathleen Mayne, and William Stromberg (who have produced a number of new recordings of older film scores), to talk about such issues as film score editing and reconstruction. I also completed a contribution on Béla Bartók and Arthur Farwell for a forthcoming festschrift devoted to John Graziano. In the early stages of their careers (1904 to 1908) these two young men, working on opposite sides of the globe and unknown to each other, traversed remarkably similar territory, not just in their approaches to collecting and analyzing folk music but also in the way they absorbed features of the traditional music they surveyed and adapted these into a newly crafted modernist idiom.

Finally, this past July I moved into new digs, still in walking distance from the college, and I was also promoted to full professor. The latter was an arduous but exhilarating process. mipisani@vassar.edu

Marjorie Roth (PhD 2005)

Academic year 2008-2009 began with a brief phase of re-entry shock following my restful and productive sabbatical in spring 2008. It was great to reconnect with colleagues and students, though, and the year was a good one. In May I accepted the position of Honors Program Director at Nazareth, and I will work closely with the best and the brightest of the college’s students, helping them research and develop their final thesis projects (just my cup of tea!). In terms of my own scholarly work, my essay on Lasso’s *Prophetiae Sibyllarum* should come out soon in a collection of essays on music and esotericism published by Brill (ARIES series). In June, I had a paper accepted for a May 2010 conference devoted to early modern Rome. In August, I read a paper, “Spiritualism and Early Feminism In Upstate New York,” at the New York Open Center conference at the Seneca Falls Women’s Rights National Park. Plans are in the works for a presentation at another Open Center conference at the Library of Alexandria in Egypt in 2010. Leonard and I spent a restful July in British Columbia (except for my first encounter with a black bear in the woods). And finally, in late August I moved into my enormous new office at Nazareth, formerly a second-floor bedroom in a house on campus. Finally, after all these years, a quiet, roomy space in which to teach lessons, meet with students, read, and think.

Glenn Watkins (PhD 1953)

He has a new book in press, *The Gesualdo Hex* (W. W. Norton), and bound galleys should be available at the AMS meeting in Philadelphia.

Elizabeth Wells (PhD 2004)

This year Elizabeth Wells brings her first year as Head of the music department at Mt. Allison University in New Brunswick to a close. She increased applications and enrollments, spearheaded a new fundraising campaign, initiated a departmental curricular review and rebranded the department’s image, among many other activities (including sitting on 21 separate committees). In May she followed up a year of informal training as Head with a week in Banff, Alberta at the University Management Course held by the Centre for Higher Education Research and Development. She published two papers on pedagogy and gave three pedagogy presentations at different conferences, including a presentation at the Nashville AMS meeting, “Music History Projects for Performance Majors, or Music History Unmodified,” in which she defended the values inherent in the study of musicology. She also presented a session on designing foundation courses in music history to the New York State-St. Lawrence AMS Chapter meeting in Montreal. She gave a talk to the local Rotary club on the Beatles and to PFLAG and the University’s gay and lesbian group on music and queer theory with colleague and fellow musicologist Stephen McClatchie. She was awarded funding under a curricular innovation granting program to cre-

ate “Music and Difference,” a course on LGBTQ scholarship, disability studies, ageism, racism, classism and other issues of difference as they are mediated by music. In late summer she gave a public lecture entitled “The Show Must Go On: Scripts from a Teaching and Learning Life.” The lecture was part of winning the Tucker Teaching Award at Mount Allison last year. In the summer she won the Association of Atlantic Universities’ Distinguished Teacher Award, the highest recognition of teaching excellence in eastern Canada. Excerpts from the Tucker talk were presented to the Association of Atlantic Universities fall meeting along with an acceptance speech for University Presidents of the region entitled “The Teacher as the Leader of Tomorrow.” She was interviewed on CBC radio and featured in *University Affairs* in an article on teaching and technology. She also is featured as actor/reader in a film based on the book *Silences in Teaching and Learning*, in production for international web distribution. She organized a departmental Symposium on Messiaen last October, and also gave a pre-concert talk on Bernstein’s *Chichester Psalms*. Her book on *West Side Story* comes out next year.

Dustin Wiebe (MA Ethnomusicology 2008)

Last spring I won the T. Temple Tuttle Prize for best paper at the Niagara Chapter meeting of the Society for Ethnomusicology, and the Dharmasiswa Scholarship to study Balinese music at *Institut Seni Indonesia* in Denpasar, Bali.

Amy Lynn Wlodarski (PhD 2006)

Life at Dickinson College continues to treat me well, and I am happily transitioning into my pre-tenure sabbatical, during which I plan to complete my book manuscript on musical memorials to the Holocaust. This project has been greatly aided by a National Endowment for the Humanities grant to attend a seminar on German exile culture at Stanford University, led by Russell Berman. As the primary figures of the seminar are those of my book (Schoenberg, Adorno, and Eisler) it has been most rewarding; our discussions remind me of the vibrant seminars at Eastman and the benefits of intensive study. Additionally, I contrib-

uted an essay-review to the Newsletter of the Kurt Weill Foundation concerning cultural exploitation of the Holocaust and a new recording of Weill's Berliner Requiem by the Lucerne Symphony Orchestra, and I had an article on the work “Jüdische Chronik” accepted for the volume *Music and Conflict*, destined for Wesleyan University Press. My co-collaborator, Elaine Kelly, and I also finished a proposal for a collection of essays derived from the conference we organized at Dickinson on new approaches to GDR (East German) art and music; we are currently shopping for a publisher. A real highlight for me, however, was producing (and performing!) a full-length script for the Philadelphia Orchestra's “Getting To Know You” series, organized by Ayden Adler. It was exciting to share the stage with conductor Christoph Eschenbach and NPR commentator Brian Newhouse, as we led the audience through Schoenberg's “Kammersymphonie No. 1.” At the end, the maestro gave me his rehearsal score as a memento. It is a treasured keepsake now. Teaching continued to be a joyful endeavor, and I particularly enjoyed having Gretchen Wheelock as a guest in my German Opera and Society class. The students were thrilled at the opportunity to rub shoulders with a “real musicologist.” (I guess I don't count in their mind!) I also oversaw my first senior theses this year, one of which (by Megan Conlon, on Debussy's wartime nationalism) won the college-wide senior research award. Finally, a highlight for me was working with a group of two colleagues and eight students to collect recordings of black liberation music and oral histories in South Africa and Mississippi. I cannot count how many times I silently thanked Ellen Koskoff during the trip; without her courses on ethnomusicology and fieldwork, I would have been lost. This September, my husband, Jeremy, and I will be moving to a quiet writing retreat on the coast of Maine, and while it is certainly out of the way (and very cold!), we warmly extend an invitation to anyone with an inclination to travel north. Looking forward to reconnecting with everyone at Philadelphia!

Musicology Department Awards 2008-9

Elsa T. Johnson Dissertation Fellowship (two awards)

Cristina Fava
Cindy Kim

Glenn Watkins Traveling Fellowship

Cristina Fava for research on Marc Blitzstein in Wisconsin and at the Library of Congress

Charles Warren Fox Award

Matthew Morrow: "Some Clouds, That Is All": *Trübe Wolken* and the Myth of Lisztian Impressionism"

Jerald C. Graue Award, co-winners

Erin Ellis, DMA Violoncello, for: "Representations of Public and Private Forgiveness in *La Clemenza di Tito* and *Le Nozze di Figaro*"
Alexander Stefaniak, for: "Of Exoticism and Expression: The *Style Hongrois* in Brahms's Classical Works"

Alfred Mann Dissertation Award, co-winners

Katherine Axtell, "Maiden Voyage: The Genesis and Reception of *Show Boat, 1926-1932*"
Martin Nedbal, "Morals Across the Footlights: Viennese Singspiel, National Identity, and the Aesthetics of Morality, c. 1770-1820"

External Awards

New Venture Challenge

Rohan Krishnamurthy, First Place Winner, Eastman Institute for Music Leadership. For patenting a new design for the South Indian drum, the mridangam, to make it commercially available.

PhD Dissertations 2008-9

Marie Sumner Lott (2008)

Audience and Style in Nineteenth-Century Chamber Music, c. 1830 to 1880

Sylvia Alajaji (2009)

Diasporic Communities and Negotiated Identities: Trauma, Recovery, and the Search for the Armenian Musical Voice

Katherine Axtell (2009)

Maiden Voyage: The Genesis and Reception of *Show Boat, 1926-1932*

Alexander Dean (2009)

The Five-course Guitar and Seventeenth-century Harmony: *Alfabeto* and Italian Song

Adriana Martinez Figueroa (2009)

Music and the Binational Imagination: The Musical Nationalisms of Mexico and the United States in the Context of the Binational Relationship, 1890-2009

Martin Nedbal (2009)

Morals Across the Footlights: Viennese Singspiel, National Identity, and the Aesthetics of Morality, c. 1770-1820

Recognition of Current Students and Graduates 2008-9

Academic appointments

Martin Nedbal, University of Arkansas, Fayetteville, assistant professor

Awards for Graduates

Su Yin Mak (PhD MUY & TH 2004), The Hong Kong Academy for Performing Arts.

Emerging Scholar Award, Society for Music Theory, Nov. 2008, for:

“Schubert’s Sonata Forms and the Poetics of the Lyric,” *Journal of Musicology* 23 (2006): 263-306

Ayden Adler (PhD 2007), Director of Education and Community Partnerships, The Philadelphia Orchestra.

Wiley Housewright Dissertation Award from the Society for American Music, for:

“Classical Music for People Who Hate Classical Music’: The Influence of Arthur Fiedler and the Boston Pops Orchestra on the Culture of Classical Music in America”

bruce d. mcclung (PhD 1995), Cincinnati College-Conservatory of Music.

Special Jury Prize, Theatre Library Association, for:

Lady in the Dark: Biography of a Musical (Oxford, 2007)

Awards for Current Students

Cindy Kim, Edward Peck Curtis Award from the University of Rochester for Excellence in Teaching by a Graduate Student

Kimberly Hannon, American Musicological Society, New York State – St. Lawrence Chapter, annual meeting, McGill University, April 20, 2009. Best paper by a graduate student for: “Imagining Africa: Duke Ellington and the Jungle”

Cristina Fava, Dena Epstein Award, Music Library Association, for archival and library research in American music

Lara Housez, Dena Epstein Award, Music Library Association, for archival and library research in American music

Katherine Hutchings, Presser Award for dissertation research in Italy

Fellowships

Martin Nedbal, Alvin H. Johnson AMS-50 Dissertation Fellowship

Jennifer Ronyak, American Association of University Women Fellowship

New Books by Faculty

Ralph Locke, *Exoticism in Western Music: Images and Reflections* (Cambridge University Press). For a description, see the Cambridge website:

<http://www.cambridge.org/us/catalogue/catalogue.asp?isbn=9780521877930>

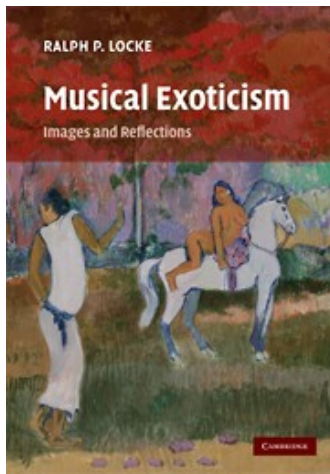
For a podcast of an interview with Locke on the local NPR station, WXXI AM 1370, see:

7 minute version, July 15, 2009:

<http://www.publicbroadcasting.net/wxxi/news.newsmain/article/0/0/1530171/Arts..and..Culture/New.book.examines.exotic.influences.in.classical.music>

ca. 25 minute version:

<http://stream.publicbroadcasting.net/production/mp3/national/local-national-849088.mp3>



Roger Freitas, *Portrait of a Castrato: Politics, Patronage, and Music in the Life of Atto Melani* (Cambridge University Press). For a description, see the Cambridge website:

<http://www.cambridge.org/us/catalogue/catalogue.asp?isbn=9780521885218>

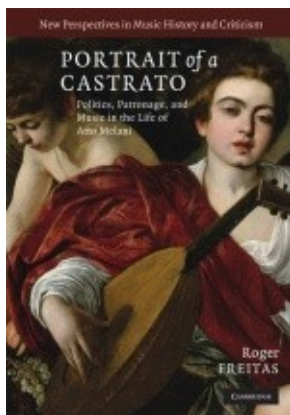
For a podcast of an interview with Freitas on WXXI, see:

9 minute version, August 27, 2009:

<http://www.publicbroadcasting.net/wxxi/news.newsmain/article/1/0/1547199/WXXI.Local.Stories/New.book.spotlights.17th.century.singer>

ca. 25 minute version:

<http://www.publicbroadcasting.net/wxxi/.jukebox?action=viewPodcast&podcastId=17658>



New Books from *Eastman Studies in Music*: Charles Rosen Festschrift, Pioneers of Music Theory (Polignac, Forte, Babbitt), and New Books on Some Remarkable Composers

Since its inception in the early 1990s, the University of Rochester Press has featured a series of new scholarly books on music: *Eastman Studies in Music*. The series now contains close to seventy titles (many in paperback) on a wide range of subjects, from American folk song and the Broadway musical to the lives and works of Buxtehude and Percy Grainger.

Books continue to be praised in scholarly journals and the general press for their expert content and high production values. Books that have appeared in the past year or so treat a wide range of topics in music history, criticism, and theory.

- Recognition has been predictably widespread for *Variations on the Canon: Essays on Music from Bach to Boulez in Honor of Charles Rosen on His Eightieth Birthday*, edited by Robert Curry, David Gable, and Robert L. Marshall. The many eminent authors include Scott Burnham, Walter Frisch, Philip Gossett, Jeffrey Kallberg, Joseph Kerman, Richard Kramer, William Kinderman, Lewis Lockwood, Robert P. Morgan, Julian Rushton, László Somfai, Leo Treitler, James Webster, Robert Winter, and Rosen himself. Personal tributes are also offered by Pierre Boulez, Elliott Carter, and Charles Mackerras.

- John Barker's *Wagner and Venice* tells the story of Wagner's several lengthy stays in Venice and of the gradual acceptance of his works that city after his death there in 1883. According to *Opera News*, "the author's narrative skill allows him to . . . [paint] full portraits of a fascinating cast of characters."

- *Analyzing Atonal Music: Pitch-Class Set Theory and Its Contexts*, by Michiel Schuijjer, examines how Allen Forte, Milton Babbitt, and others created a theory that gained unprecedented authority in America's musical schools and universities. Joseph Straus hails this "tour de force of intellectual history"

- *Dane Rudhyar: His Music, Thought, and Art*, by Deniz Ertan, is the first comprehensive study of an important French-born composer who spent most of his life in the US. Joscelyn Godwin remarks: "It takes a special breadth, expertise, and sympathy to do justice to Dane Rudhyar, whose heart was in music but who earned his living writing about astrology. Deniz Ertan is fully equal to the task."

- John Koegel's *Music in German Immigrant Theater: New York City, 1840-1940*, is "scrupulously researched, precisely annotated, and brought vividly to life with John Koegel's graceful and wisely informed prose" (Miles Kreuger, Broadway authority).

- Sylvia Kahan's *In Search of New Scales: Edmond de Polignac, Octatonic Explorer*, is, says Jonathan Cross, "important not only for the history of music theory but also for a richer understanding of the story of musical modernism in fin-de-siècle Paris." Kahan's previous book in the

Eastman Studies series has just been re-released in paperback: *Music's Modern Muse: A Life of Winnaretta Singer, Princesse de Polignac*.

- *The Ballet Collaborations of Richard Strauss*, by Wayne Heisler, has been welcomed by dance historians and musicologists alike. "A must read," says Strauss specialist Brian Gilliam.

- *Othmar Schoeck: Life and Work*, by Chris Walton, is the first extended study of one of Switzerland's most renowned composers, whose songs have been performed and recorded by such artists as Dietrich Fischer-Dieskau, Lucia Popp, and Ian Bostridge. Arnold Whittall calls it "a major contribution to our understanding of the contexts and forces—including modernism and resistance to it, and the complex cultural politics of the Nazi era—that affected art music during the first half of the twentieth century."

- *Irony and Sound: The Music of Maurice Ravel*, by Stephen Zank, traces five of Ravel's basic obsessions: dynamic intensification, counterpoint, orchestration, exoticism, and an interest in multi-sensorial perception. Daniel Albright (Harvard, formerly U of R) calls *Irony and Sound* "one of finest studies of Ravel ever written."

Forthcoming books include two of particular interest to readers of this Newsletter. Evan Jones (ESM PhD Theory, DMA cello) has edited *Intimate Voices: The Twentieth-Century String Quartet* (2 vols.; several chapter authors have Eastman connections). Jürgen Thym, chair of our department through most of the 1980s and 90s, has compiled *Of Poetry and Song: Approaches to the Nineteenth-Century Lied*. The authors are Rufus Hallmark, Thym, and two noted German-literature specialists, the late Ann Clark Fehn (of the University of Rochester) and Harry Seelig.

For more details about URP music books, and a 25% discount, see the order form on a later page. 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. The discount code for book orders is: \$09281.

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1942 Melvin LeMon [†]	1972 Mary Térey-Smith	1999 Michael Dodds Anne-Marie Reynolds
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1951 Fred Herman Denker [†]	1976 Karen A. Hagberg Robert Maxham	2005 Jeremy Grimshaw Marjorie Roth
1952 Ruth T. Watanabe [†]	1978 Harry D. Perison [†]	2006 Sarah Warburton Nicholson Amy Wlodarski
1953 John K. Munson [†] Glenn E. Watkins	1979 Thomas Braden Milligan, Jr.	2007 Ayden Wren Adler Seth Brodsky
1955 Verne W. Thompson [†]	1980 David Benjamin Levy	2008 Marie Sumner Lott
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1957 William H. Baxter [†] Martin C. Burton	1982 Thomas Arthur Denny Mary Ann E. Parker Elena Borysenko Eric F. Jensen	
1958 James W. Riley [†] Ray J. Tadlock	1983 Deanna D. Bush William E. Runyan	
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