



Musicology at Eastman

Annual Newsletter of the Musicology Department

Fall 2011

Rochester, New York

A Word from the Chair

This Fall I send warm greetings from the Musicology Department to alumni, students and friends. We have a cornucopia of good news to share, from new faculty hires to published books and articles by faculty and alumni, to graduate student awards and fellowships, to new publications in Eastman Studies in Music. First, we welcome two new junior faculty members. Jennifer Kyker is our new ethnomusicologist, having just completed at the University of Pennsylvania her dissertation on popular music in Zimbabwe. With a dual appointment between Eastman and the College Music Department of the University of Rochester, she divides her teaching between both schools. Jennifer is an accomplished performer on the mbira, and she has lived and researched for several years in Zimbabwe. A second new faculty colleague is Corbett Bazler, whose primary teaching duties are in the College Music Department. He has just completed his dissertation at Columbia, and his research focuses on Handel's operas in London and on Italian baroque opera. We are delighted to have these two dynamic young scholars join us. We now enjoy a full complement of 12 faculty between Eastman and the College.

Congratulations to Holly Watkins, Associate Professor, on the publication with Cambridge University Press of her new book on metaphors of depth in music from Schumann to Wagner to Schoenberg; for details about this and her other recent publications, see her entry below. Kudos also to Roger Freitas, Associate Professor, whose book on the castrato Atto Melani (also published by Cambridge) received the Philip Brett Award at the AMS meeting last year. Ralph Locke's book on musical exoticism (yet another book from Cambridge) continues to receive praise from reviewers, and is forthcoming in paperback. His article on *Carmen* was included in the book that received the Ruth Solie Award from AMS last year. Ellen Koskoff, Professor of Ethnomusicology, will have a book of her collected essays published by the University of Illinois Press. Honey Meconi and Kim Kowalke, Professors of Music at the College, have both published articles in various venues during the past year. Michael Anderson, Assistant Professor, has a new article on midsummer rituals in *Early Music History*, and it is available on his faculty page on the Musicology website. Lisa Jakelski conducted research in Poland and presented a paper in England.

We have good news from our emeritus faculty, including an honorary degree for Kerala Snyder, and a new book of essays on the German Lied edited by Jürgen Thym and

published by Eastman Studies in Music.

Congratulations to one of our recent graduates, Katherine Axtell, who received the dissertation award from the Society for American Music. Our alumni continue to publish a steady stream of books (or they have books in progress), as well as articles and editions of music. Books include those by Jeremy Grimshaw, Rob Haskins, Bruce McClung, Mary Natvig and Amy Wlodarski, on topics ranging from the 1939 New York World's Fair to John Cage to La Monte Young to a new textbook for courses in music appreciation (see alumni entries below). Finally, no fewer than seven Musicology faculty members and another seven alumni are presenting papers at the upcoming AMS meeting in San Francisco. The richness and bounty of research by Eastman faculty and alumni is truly gratifying.

Congratulations to Cindy Kim, who last summer defended her dissertation on ornamentation in 19th-century Italian opera. Current graduate students are completing dissertations on a wide variety of topics, including Kathering Hutchings on Ciconia, Alex Stefaniak on Schumann, Anne-Marie Weaver on 19th-century Russian art song, Matthew Morrow on Debussy and nature, Cristina Fava on music in 1930s New York, Lara Housez on Sondheim, Kim Hannon on constructing a jazz canon, Tanya Sermer on music and politics in contemporary Jerusalem, Caroline Ehman on 20th-century Faust operas, Amy Kintner on rock music, women and utopia, and Tyler Cassidy-Heacock on avant garde song.

AMS Alumni reception

The Eastman Alumni Reception will take place on Friday evening, November 11, from 9-11 pm at the Hyatt Regency Hotel in San Francisco in the room Garden View B.

A Word from the Chair	1
Eastman Party at AMS.....	1
Student Achievements and Awards	2
Faculty News	3
Student News.....	6
Alumni/ae News.....	7
AMS Schedule.....	11
Eastman Studies in Music	12
University of Rochester Press.....	13
PhD Degrees Granted	14
Fellowship and Award Funds	15

Musicology at Eastman

On our symposium series last year, we hosted eminent scholars who presented recent research ranging from 15th-century Masses to opera to contemporary music. Mary Ann Smart (UC Berkeley) addressed problems of staging of Rossini's operas; Carolyn Abbate (Univ. of Pennsylvania) spoke on the opera *Mignon*; Guthrie Ramsey (also Univ. of Pennsylvania) focused on issues of diversity in the academy; Ellie Hisama (Columbia) presented new material on the life and music of the African-American composer Julius Eastman (1940-90); and Anne Walters Robertson (Univ. of Chicago) spoke about the new 15th-century Christianity in Masses based on secular songs. We enjoyed lively discussions after each presentation.

The economy appears to be (very) slowly picking up again, and if any of our friends or alumni would like to

contribute to awards for our current hard-working and productive graduate students, especially the Charles Warren Fox Memorial Award, the Alfred Mann Dissertation Award, or the Ernest Livingstone Memorial Fund, we would be very grateful for your support.

warm regards,

Patrick Macey

Student Achievements and Awards

Elsa T. Johnson Dissertation Fellowship

Kimberly Hannon

Glenn Watkins Traveling Fellowship

Alexander Stefaniak

for research on Robert Schumann in Germany

Charles Warren Fox Award

Kimberly Hannon

for a paper presented at the 2010 Guelph Jazz Festival and Colloquium on the composer Mary Lou Williams

Jerald C. Graue Award

Regina Compton

for an outstanding paper in a Musicology seminar, on two works by Saint-Saëns: *Africa* and Piano Concerto no. 5

External Dissertation Fellowship

Amy Kintner, American Association of University Women (AAUW) Dissertation Fellowship, 2011-12

PhD Dissertation

Cindy L. Kim (2011)

dissertation: Changing Meanings of Ornamentation in Nineteenth-Century Italian Opera
advisor: Melina Esse

Alumni Recognition

Society for American Music, Wiley Housewright Dissertation Award

Katherine Axtell (PhD 2009)

dissertation: *Show Boat* and the Landscape of the American Musical, 1926-1994
advisor: Kim Kowalke

Faculty News

Michael Alan Anderson, Assistant Professor of Musicology

The academic year 2010-11 was a satisfying one for me in many ways. I had two articles on music for John the Baptist accepted for publication in journals—one in *Early Music History* on the Midsummer rituals in late-medieval motets for John the Baptist, the other in *Early Music* on Jacob Obrecht's *Missa de Sancto Johanne Baptista*. A book chapter on the offices for St. Anne (the mother of the Virgin Mary) will also appear in a forthcoming book, *Humanity and the Natural World*, an interdisciplinary collection of essays to be published by Brepols in the series Arizona Studies in the Middle Ages and the Renaissance. I also have a book manuscript under review on political uses of St. Anne in Renaissance music, a topic that grows out of the second half of my dissertation on saints and musical symbolism. An NEH Summer Stipend has partially supported this project and specifically allowed for a trip to Paris this past June, enabling me to consult key manuscripts for the book's final chapter.

In November 2010, I presented a paper at the AMS meeting in Indianapolis entitled "Of Widowhood and Maternity: La Rue's *Missa de Sancta Anna*." In the spring, I delivered "Anne of Cyprus and an Office for St. Anne: The Politics of Heritage in Music for a Duchess" at the Renaissance Society of America meeting in Montreal.

Finally, it was a rewarding year for my professional early music ensemble Schola Antiqua of Chicago. The group performed two concerts in January 2011, and the repertory will appear on our third commercial recording *The Kings of Tharsis* to be released on the Discantus label in October 2011. In May 2011, I prepared Schola Antiqua for the rare privilege to premiere a new work of sacred music with two Grammy-award winning ensembles, eighth blackbird and Pacifica Quartet. Even more gratifying was that the work ("Litany of the Sacred Heart") was written by Eastman graduate Jacob Bancks (MM 2006). Schola Antiqua of Chicago also received generous grants during the past year from the Sage Foundation and the Elizabeth F. Cheney Foundation.

Melina Esse, Associate Professor of Musicology

I have spent the past year writing a book review for *JAMS* and an essay on Cecil B. DeMille's 1915 film *Carmen*. I am also working on my new book, which deals with the figure of the improvising poetess in early 19th-century Italian opera. I taught a seminar last spring that dealt with some of the book's material, and I also presented a colloquium at Eastman, "Saffo's Lyre, Corinna's Crown," which compared two operatic incarnations of the chanting poet.

Roger Freitas, Associate Professor of Musicology

At the AMS meeting in Indianapolis last fall, my book—*Portrait of a Castrato: Politics, Patronage, and Music in the Life of Atto Melani* (Cambridge University Press)—received the Philip Brett Award from the LGBTQ Study Group of the AMS. I am honored that my work was at least in this small way linked to the legacy of such a great scholar and gentle-

man. At the same conference, a festschrift for Ellen Rosand was announced, and it will contain my article "The Art of Artlessness, or, Adelina Patti Teaches Us How to Be Natural." It is a study focused on Patti's performance of "Home! Sweet Home!" aiming to shed light both on nineteenth-century performance practices and the musical expression of simplicity in that era. I spoke on this subject at Eastman last spring and at McGill University in September, and I continue to work on an expanded version of the article. I am in my last year of editing *17th-Century Music: The Newsletter of the Society for Seventeenth-Century Music*, and I continue my service on the Alvin H. Johnson AMS 50 Dissertation Fellowship Committee and the board of the American Handel Society.

Lisa Jakelski, Assistant Professor of Musicology

This has been a whirlwind year of travel and research. I spent a month in Poland, where I collected archival materials and conducted interviews for my book project on the Warsaw Autumn Festival. I also began to explore a new topic: musical exchange between Poland and Lithuania. In July I traveled to the UK for the International Conference on Music since 1900, where I gave a talk on "Witold Lutoslawski and the Ethics of Abstraction." This coming months will be just as busy: I am transforming the Lutoslawski material into an article, preparing two papers for the AMS national meeting in San Francisco, and working with graduate students in two seminars, one of which is a new version of my course on music and the Cold War.

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

was thrilled that Katherine Axtell (PhD '09) won the Society for American Music's Wiley Housewright Dissertation Award for her groundbreaking work on *Show Boat*. His advisees have now won the award on three of the last five occasions that it has been bestowed (previous winners were Jeremy Grimshaw '05 and Ayden Adler '07). His 1995 article "Kurt Weill, Modernism, and Popular Culture: Oeffentlichkeit als Stil" was selected for inclusion in Margaret Notley's Ashgate anthology, *Opera after 1900*. This year he also published an essay in *Tempo*, and served as consultant and principal "talking head" for Theo Roos's one-hour German television film "Kurt Weill Downloaded," which airs on 3SAT on Saturday, December 3. Kowalke continues to serve as President and CEO of the Kurt Weill Foundation for Music and on the editorial boards of *Studies in Musical Theatre*, *JSAM*, and Oxford University Press's "Broadway Legacies" series of monographs.

Jennifer Kyker, Assistant Professor of Ethnomusicology

One of the highlights of my year was attending a two-week summer institute on ethnomusicology and global culture, sponsored by the National Endowment for the Humanities, in conjunction with the Society for Ethnomusicology. As well as providing me with invaluable resources for curricu-

lum development, my time at the institute enabled me to begin revising one chapter of my dissertation, now under review for publication as a journal article. In just the last few weeks, a second piece, entitled "What Shall We Do?: Oliver Mtukudzi's Songs about HIV/AIDS," has also been published in a collected volume on the culture of AIDS in Africa, edited by Judah Cohen and Gregory Barz.

In addition to presenting papers at two national conferences, held by the Society for Ethnomusicology and African Studies Society, I spoke as a guest lecturer in ethnomusicology courses at the University of Oregon, and was invited to hold workshops for the mbira ensemble here at Eastman. Just recently, I was also asked to present at the University of Toronto's colloquium series, where I will be traveling later this semester.

In my spare time, I continue to act as executive director of the nonprofit organization Tariro, which I founded to educate and empower girls in Zimbabwean communities affected by HIV/AIDS. Integrating my scholarly interests with my interests in HIV/AIDS prevention and awareness work, I am currently involved in a University of Rochester initiative to commemorate the 30th year of the HIV/AIDS epidemic.

Of course, the most important milestone of the past year was finishing my dissertation at the University of Pennsylvania and joining the faculty at Eastman, with a joint appointment at the University of Rochester's College of Arts, Sciences, and Engineering. As Ellen Koskoff mentioned in last year's newsletter, this unique joint position is intended to create bridges between the two campuses, as well as strengthening the interdisciplinary connections so vital to ethnomusicology, two objectives I'm looking forward to working towards during the coming years. Finally, I was thrilled to begin my initial year at Eastman by appearing onstage in Kilbourn Hall with Erica Azim and Caution Shonhai, as part of our ongoing World Music Series.

Ellen Koskoff, Professor of Ethnomusicology

This year was not only an active one, but also a deeply meaningful one for me. I am truly grateful to the Eastman School and the College for their creative efforts in establishing a new tenure-stream position in ethnomusicology at the University. I am also grateful to members of the Musicology (ESM) and Music Departments (College, River Campus) for their work on the search that ultimately resulted in hiring Jennifer Kyker (PhD University of Pennsylvania) as our newest colleague. I am delighted to have a true ethnomusicology partner, and, as I come to know her better, I have been continuously amazed at her knowledge, energy, and enthusiasm. Welcome, Jennifer!

The second reason for my unusually meaningful year was the completion this summer of a book of my collected essays to be published by the University of Illinois Press, entitled, *A Feminist Ethnomusicology: the Koskoff Reader*. Although it is primarily a collection of my writings over the past thirty-five years on gender and music, it also presents a brief history of feminism in the United States from the 1960s to the present, showing how many of the ideas associated with the second and third "waves" filtered into anthropology, cultural studies, and ultimately into ethnomusicology. I also include some personal moments along the

way that helped me with my thinking and writing. Although it was an honor to be asked to produce this collection, it was also a deeply self-reflective and sobering moment as I looked back through so many decades.

In other news, the world music ensembles have been going well at Eastman. We have had a steady stream of visitors from Zimbabwe providing master classes for our mbira students, and hope that with Jennifer's presence the ensemble will continue to grow and flourish. We had a successful gamelan concert with our new gamelan gong Kebyar (only a few people in the audience covered their ears), and our South Indian drumming ensemble continues to grow. We admitted two students into our master's program in ethnomusicology this year, and I encourage you to think of us when your students express an interest in moving in this direction. We are delighted with the growth of this program and hope it will continue to flourish.

Finally, I continue in my capacity as the Faculty Diversity Officer for the Eastman School, which I highly enjoy. Our committee, consisting of ESM faculty and administrators, has developed some initiatives over the past few years that have helped our community become more aware of difference and of issues of access and inclusion within the music professions. We have been asked to participate in a Webinar, "Look Around You—Who's There? Diversity in Music," on November 14 at 8:00 p.m. Tune in!

Ralph P. Locke, Professor of Musicology

At last year's AMS/SMT meeting in Indianapolis, a book in which I published a study of Bizet's *Carmen* won the Ruth Solie Award for an outstanding essay collection in musicology. The book, edited by Annegret Fauser and Mark Everist, is entitled *Stage Music and Cultural Transfer: Paris 1830 to 1914* (University of Chicago Press). The Solie Committee noted that each chapter of the book "brims over with original insights." My chapter, "Spanish Local Color in Bizet's *Carmen*: Unexplored Borrowings and Transformations," looks closely at all the available versions of the Manuel García song that became the entr'acte to the opera's Act 4, including one version that Bizet could have seen in the manuscript collection of the renowned singer/composer Pauline Viardot (who was the composer's daughter). After determining which version he used—a printed version in an anthology that was found in his library after his death—I go on to demonstrate the changes he made in adapting the tune and its accompaniment.

My 2005 article "Beyond the Exotic: How 'Eastern' is *Aida*?" has been reprinted (abridged but lightly updated) in a festschrift for Julian Rushton (*Art and Ideology in European Opera*, Boydell, 2010). I adapted Jacques Barzun's classic entry on Berlioz for the latest revision of the *New Catholic Encyclopedia*. (This "supplement" is available in hard copy and online.) And a CD of first recordings of chamber works by Félicien David (in superb performances by the early-instrument cellist Christophe Coin and others) was released by Laborie; my essay about the composer is in the online booklet:

http://www.ebl-laborie.com/lc12_en.pdf.

My 2009 book from Cambridge University Press, *Musical Exoticism: Images and Reflections*, continues to receive a surprising number of reviews, thanks in part to various

online sites, such as H-France.net, in which Jann Pasler writes: “This sophisticated and wide-ranging book . . . draws us in, then challenges, instructs, and delights us.” The full review can be read at: <http://www.h-france.net/vol11reviews/vol11no134Pasler.pdf>. A paperback of the book is scheduled to be released by the time you read this.

Online sites have expanded the possibilities for the book series that I edit: Eastman Studies in Music (University of Rochester Press). Markand Thakar’s fascinating book of essays—and dialogues with an imaginary student—about Beethoven’s String Quartet Op. 74 (‘Harp’) offers audio versions of all its musical examples at a password-free site. The site also includes a 17-page-long score and diagram of the work’s first movement.

Eastman Studies books continue to be featured on *From beyond the Stave*, the music-book blog of URP’s sibling firm, Boydell and Brewer:

<http://frombeyondthestave.blogspot.com>.

(For a list of the most recent titles in the Eastman Studies series, see a separate article in the present newsletter.)

At AMS-Indianapolis, I organized and chaired a session on musical exoticism. At AMS-San Francisco, I shall be presenting some of the main findings of my book-in-progress, which deals with musical exoticism 1500-1800.

I continue to advise the Rochester Philharmonic Orchestra’s conductor Christopher Seaman about his widely praised Symphony 101 series of mini-concerts/lectures, and about a book that he is completing in which he gives worldly-wise advice about how to work with orchestral musicians, how much to mark up the orchestral parts, what makes a concert effective, and so on. I look forward to working with the RPO’s wonderful new music director, Arild Remmereit (from Norway). His first season will include some unusual and welcome repertoire, including pieces by women composers and Mahler’s Second Symphony.

Patrick Macey, Professor of Musicology and Dept. Chair

Papers from the 2010 Josquin Conference in Bremen will be published, including my paper on motets for five and six voices by Mouton and Josquin. Jürgen Thym kindly translated the paper into excellent German. A longer version in English is under review for publication. My solution for the riddle canon in Mouton’s 5-voice motet, *Antequam comedam suspiro* on the cantus firmus *Je ris et si ay la lerne*, was performed by Musica Spei in Rochester last November. An interview on WXXI radio about the discovery is available at:

<http://www.publicbroadcasting.net/wxxi/arts.artsmain?action=viewArticle&id=1721673&pid=54&sid=15>

I continue to serve on the board of the Renaissance Society of America, and at the annual meeting in Montreal in March I presented a paper on Henricus Isaac and newly constructed carnival songs on texts by Lorenzo de’ Medici. I will present a revised version at the upcoming AMS meeting in San Francisco.

I have updated the Josquin entry for *Grove Music Online*; the revision incorporates new biographical findings, and the bibliography includes recent articles and books, including the full-length study by David Fallows published in 2009.

The latest volume of the New Josquin Edition appeared in the spring. Vol. 18, edited by Leeman Perkins under my supervision, includes *Miserere mei, deus, Misericordias domini*, and *Qui habitat in adjutorio altissimi*. I am currently working on NJE 29 and 30, the chansons for five and six voices, respectively, and I am gathering copies of sources for such well-known works as *Nymphes des bois* and *Petite camusette*.

Honey Meconi, Professor of Music & Susan B. Anthony Professor of Gender and Women’s Studies

Since January four of my publications have appeared: the edited volume *Medieval Music* (Ashgate, part of their Performance Practice series); the article “Hildegard’s *Lingua ignota* and Music” in the *Festschrift* for Klaus-Jürgen Sachs; the article “London Royal 8 G.vii and the Motets of Pierre de la Rue” in *Die Tonkunst*; and the article “Shedding New Light (Literally) on the Rochester Fascicle: A Preliminary Report,” about Sibley’s very own (disguised) chansonnier, in the *Festschrift* for David Fallows.

In March I read “The Unknown Hildegard: Editing, Performance, and Reception” at Cornell, and I presented a shortened version of the same paper at the Medieval/Renaissance Music Conference in July (held in the glorious city of Barcelona). An expanded version of the paper will appear in the *Festschrift* for Jane Bernstein, to be published in the Eastman Studies in Music series. I’ve also written an extended commentary for a multi-CD set of La Rue’s compositions performed by Capilla Flamenca, to be released by the Belgian record company “Musique en Wallonie” in honor of their 40th anniversary. Also, while in Barcelona I chaired a lively session on “Women and Music” that included a fine presentation by one of our current PhD students, Eric Lubarsky, on Margaret of Austria’s chansonnier.

Last year I completed my term as Vice President of the AMS and Chair of the Committee on the Annual Meeting, and have begun a new position as AMS Representative to the Governing Board of the US-RILM Office (please go to www.rilm.org and submit abstracts for all of your work!). I continue to serve on the Editorial Board of Grove Music Online, and I have just begun a second term as Director of the Susan B. Anthony Institute for Gender and Women’s Studies. This year we celebrate SBAI’s 25th anniversary, and one of the many ways we are marking this milestone is the creation of an annual “Rainbow Lecture” to spotlight research on LGBTQI issues. Plus, our annual Graduate Student Conference has now expanded to attract international participation. We have an exciting year ahead!

Kerala J. Snyder, Professor Emerita of Musicology

I have had a good year, with two very exciting events: Last October I received an honorary doctorate from Gothenburg University in Sweden, and a week later I gave a lecture at the Library of Congress, preceding their Founder’s Day concert on the birthday of Elizabeth Sprague Coolidge. The doctorate resulted from my work for GOArt, including the editing of *The Organ as a Mirror of its Time* and my involvement with Eastman’s reconstructed Casparini organ. The lecture also had a Swedish connection, because a number of works in the concert that followed it come from the

Düben Collection in Uppsala, whose on-line catalog some of our graduate students helped to develop. I also had an article published in the latest volume of *Bach Perspectives* and read a paper at a symposium in conjunction with the inauguration of a new organ at Cornell.

Meanwhile, I have been working on an entirely different project: the development of a "Village," or virtual retirement community, to enable us to remain in our own homes and neighborhoods as we grow older rather than move into a senior living center. East Rock Village, in New Haven and Hamden, opened its office doors a year ago and now has over one hundred members. I'm a member of the Board of Directors and also the webmaster; take a look at www.eastrockvillage.org. We are part of a growing movement across the country, linked by a Village-to-Village network.

Jürgen Thym, Professor Emeritus of Musicology

He is still active on the lecture circuit. At the last AMS meeting in Indianapolis, he gave a paper "Song as Memory, Memory as Song" (the same was presented in a full-length version and with musical examples at the Musicology Colloquium at Eastman in spring). By the time the musicology newsletter will be published, he will have presented at a conference titled Music in Divided Germany at UC Berkeley on "Luca Lombardi, an Italian composer in the two Germanies" and at a Schubert conference at the University of Ireland "Thanatos as Muse" about Schubert's late style. He continues to teach at Eastman part-time during the fall semester and, once in a while, turns up in Rochester for errands and social occasions.

Holly Watkins, Associate Professor of Musicology

It is a pleasure to report that my book, entitled *Metaphors of Depth in German Musical Thought: From E. T. A. Hoffmann to Arnold Schoenberg*, was published this fall in Cambridge University Press's series New Perspectives in Music History and Criticism. Last year, I held a Harrington Faculty Fellowship at the University of Texas at Austin, which gave me ample time to complete the final editing. After so many years in Rochester, I had forgotten how much sunlight contributes to productivity! In addition to supporting my own research projects, the Harrington Fellowship also made it possible for me to host a one-day symposium in February called New Directions in Musical Aesthetics: The Twentieth Century and Beyond, at which eight young speakers gave papers (including myself, and a former Eastman professor, Martin Scherzinger, now at NYU, as well as an Eastman Musicology alum, Seth Brodsky, now teaching at the University of Chicago). While in Austin, I cheerfully attended the SXSW music festival, where I witnessed some excellent Korean punk and some not-so-excellent local metal bands. Finally, I undertook two additional writing projects: a contribution to the Colloquy on Ecomusicology that appeared in the most recent issue of *JAMS* and an essay on Slavoj Žižek for an upcoming issue of *Contemporary Music Review* devoted to music and philosophy. Although I'm happy not to be subject to any more Texas heat, I do think I will have to get a natural light box to keep up the pace in Rochester.

Student News

Maria Cristina Fava (PhD ABD)

In March 2012 she will present a paper, "Downsizing the Myth: Reconsidering Brecht and Weill's Influence on Blitzstein's Agit-Prop Theater," at the annual conference of the Society for American Music, Charlotte, North Carolina

Rohan Krishnamurthy (PhD ABD)

The 2010-2011 academic year was challenging and enriching on all fronts. I had many opportunities to present and improve my research and performance interests at a variety of venues. In March 2011, I presented a paper entitled "Modal Investigations in *Gamelan Gong Gede* Repertoire" at the Society for Ethnomusicology-Niagara Chapter, hosted by Eastman students and faculty. I also presented a lecture-demonstration on South Indian percussion as part of the conference.

In December 2010, I was invited as a featured speaker on MSNBC's "Dylan Ratigan Show," which was recorded at the University of Rochester. The discussion centered on entrepreneurship and job creation in the U.S., and I was especially interested in learning how these ideas can apply to the arts. In November 2010, I presented a clinic-performance entitled "Accompaniment Techniques in South Indian *Mridangam* Performance" at the Percussive Arts Society International Convention (PASIC) in Indianapolis. PASIC is the premiere international organization for

percussionists and it was terrific to see many Eastman percussion students and faculty participating at the event. Finally, I am excited to present my master's thesis research on Indian percussion education via the internet at the SEM international conference in Philadelphia this November. I hope to see many of you there!

Dr. Siu-Lan Tan, psychology professor at my *alma mater*, Kalamazoo College, published a new textbook on the psychology of music last summer: *Psychology of Music: From Sound to Significance*, London: Routledge and Psychology Press, 2010. I was honored that she asked me to contribute some insights on Indian rhythmic theory for the book.

This fall will be my third year teaching Eastman's Indian percussion ensemble, which is offered for credit and is also open to the community through the Eastman Community Music School. We have had strong participation from percussionists and non-percussionists at Eastman, University of Rochester, and the community at large. I am delighted to learn as much from my students as they do from me! This summer was also the third year I offered week-long Indian percussion summer institutes at Eastman. The beginner and intermediate institutes attract students from all over the country, ranging from elementary students to professors, and culminate in an interactive performance.

Lara Housez (PhD ABD)

This past year, I presented papers at Song, Stage, and Screen V in Winchester, UK (“In Comes Brecht!': Metadramatic Aspects of Sondheim's *Company*”) and the annual meeting of the Society for American Music (“On the Trail of Two *Assassins*”). In the fall, I was invited to teach a class on “Stephen Sondheim and the American Musical Theater” and to deliver a paper, entitled “Sunday in the Park with Sondheim, Babbitt, and Seurat,” at McMaster University in Hamilton, ON. I contributed five entries (Stephen Flaherty, Ricky Ian Gordon, James Lapine, Mandy Patinkin, and Bernadette Peters) to *The New Grove Dictionary of American Music*, 2d ed. and continued to work toward the completion of my dissertation on Stephen Sondheim. In addition to my research, I sang professionally and taught students in my private voice studio. In November, I performed operatic selections by Handel and Puccini as well as *Exsultate, jubilate* by Mozart as part of a solo recital in Oakville, ON and, in March, I sang as a featured soprano with the John Laing Singers in performances of Handel's *Dixit Dominus* and Allegri's *Miserere mei, Deus*. As a member of the Elora Festival Singers, I was thrilled that our recent recording, *Eric Whitacre: Choral Music* (Naxos), received a 2011 Grammy nomination for Best Small Ensemble Performance. On a personal note, this year marked two important “firsts”: Nathan and I bought our first home and welcomed our son, Jack, into the world.

Amy Kintner (ABD PhD)

I was invited to teach a course of my own design, Popular and Classical Crossover in Musics of the 20th and 21st centuries, at Syracuse University during spring semester 2011. I presented the paper "On Political Correctness: Joni Mitchell's 'Woodstock' and Political Utopianism" at the Ethnomusicology chapter meeting in March, and at the

chapter meeting of the American Musicological Society meeting at Wilfred Laurier University, Waterloo, Canada in May. My paper was awarded the student paper prize (honorable mention). Last, but certainly not least, I was awarded one of the prestigious Dissertation Fellowships by the American Association of University Women (AAUW) for the 2011-12 school year.

Alex Stefaniak (ABD PhD)

In April, I presented my research on Liszt's "*Weinen, Klagen*" *Variations* at the International Liszt Congress in Utrecht, the Netherlands. Additionally, I received two opportunities to present a case study from my dissertation-in-progress. The paper concerns Schumann's "*Abegg*" *Variations*, Opus 1, and I presented it in March for the University at Buffalo Graduate Music Symposium, and in July for the North American Conference on Nineteenth-Century Music at the University of Richmond. For several weeks during the Fall semester, I will be traveling to Germany with the help of a Glenn Watkins Traveling Fellowship and will visit archives and libraries in Munich, Zwickau, Düsseldorf, and Berlin. Upon my return, I look forward to putting the finishing touches on an undergraduate course called "The Romantic Revolution" that I will teach in the Spring. In addition, I will be preparing a guest lecture for presentation at Baldwin-Wallace College in January on Schumann's unpublished *Fantaisies et finale*, a complete but virtually unknown and never-before-recorded version of the *Études symphoniques*, Op. 13.

Alumni/ae News

Seth Brodsky (PhD 2007)

He has moved from Yale, and he is now teaching at the University of Chicago. He presented a paper in February at a conference on aesthetics organized by Eastman's Holly Watkins at the University of Texas, Austin. His book project is titled *Fail Better: Listening for Utopia in Postwar European Composition, 1961-2001*, and includes studies of the music of Berio, Ligeti, Lachenmann and Rihm. seths@uchicago.edu

Philip Carli (PhD 2003)

Philip is staff accompanist for silent films at the George Eastman House in Rochester, and he teaches an annual course, Early Cinema, in the English Department at the University of Rochester. He also continues to lecture on silent film in the United States and abroad, and he has just returned from an invited presentation and silent film accompaniment at the High Museum in Atlanta. Philip_Carli@pittsford.monroe.edu

Tom Denny (PhD 1982)

My biggest news is that I retired from Skidmore College in

December 2010, just short of thirty years teaching and a dozen as department chair. My last few years there were consumed with the construction of our spectacular new 54,000 sq. ft. Zankel Music Center (www.skidmore.edu/zankel), with overseeing the departmental move into the new building, and with getting the concert operations up and running during its first two semesters of operation. It was an exciting and rewarding time. When Skidmore offered faculty a retirement incentive, it felt like a good high note on which to hit the road.

Retirement has been treating me well. (It will likely treat me even better when Diane takes the plunge and we can travel more.) I have been taking time to explore various interests and have been enjoying the lack of pressure immensely. I have kept my toe in the musicological waters by writing a review for *Notes*, program notes for Lincoln Center and for Saratoga Performing Arts Center, and working to bring my Don Giovanni research to a publishable state. But I have also been reading wonderful fiction, practicing piano (what a luxury!), volunteering for an urban tree census, and biking. My biggest passion and therapy is managing a small slice of forest in the Adirondacks with

chainsaw (a very noisy technology), and scythe (quite Zen, but devastatingly effective). I have enrolled this fall in a Forest Conservation course at Skidmore. I look forward to moving to Venice Beach for three weeks this January to enjoy Dudamel conducting all ten Mahler symphonies over a three-week period. If that doesn't cure me of my love of bombast, I don't know what will.

I won't be making it to San Francisco this fall, but I look forward to staying in touch with many of you and following your successes through the Eastman newsletter and elsewhere. My preferred email is below, although I do still occasionally check my Skidmore email address. Please be in touch. tomdenny2010@gmail.com

Thomas D. Dunn (MA 1965)

In March he published Biagio Marini, *Compositioni varie per musica da camera*, Opus 13 (Venice, 1641) A-R Editions, Recent Researches in the Music of the Baroque Era, 169. This collection of fifteen works for 2-5 voices and continuo includes ten pieces with violin parts. Because the violin partbooks were lost at the end of World War II, I had to reconstruct these parts. This may be the first modern, critical edition of any of Marini's vocal collections (two have been published in facsimile).

I managed the book exhibit at the annual meeting of the Society for Seventeenth Century Music in April. In October of this year Opera Lafayette will perform an excerpt from my edition of Loreto Vittori's 1639 opera *La Galatea* at concerts at the Kennedy Center in Washington and Lincoln Center in New York. affetti@msn.com

Jeremy Grimshaw (PhD 2005)

During the past year I have been working with Brigham Young Univ. colleagues in various disciplines to host concerts and workshops by internationally recognized performers, including Turkish musician and scholar Latif Bolat, sitar virtuoso Nishat Khan, and, this coming March, Palestinian-American musician Simone Shaheen. As the director of BYU's Gamelan Bintang Wahyu, I rounded out the 2010-11 school year by hosting master Balinese performers I Made Lasmawan, Ni Ketut Marni, and members of their family for a workshop and performance. During the summer of 2011 I was one of twenty-five scholars (along with new Eastman ethnomusicology faculty member Jennifer Kyker) selected to participate in the summer institute on ethnomusicology and globalism at Wesleyan University, sponsored by SEM and the NEH. This fall I'm looking forward, finally(!), to the publication of *Draw a Straight Line and Follow It: The Music and Mysticism of La Monte Young*, by Oxford University Press. Other upcoming projects deal with rather disparate topics: I was invited to contribute a chapter on Mormonism and music for a forthcoming collection by Routledge, and I am at work on an article about the (re)appropriation of gamelan music and dance in Balinese Christian worship. On the home front, we recently discovered that our fourth son Roscoe, age two, can successfully identify any theremin or didjeridoo, but only recognizes cows that are white with black spots and shown in profile. jeremy.grimshaw@byu.edu

Ted Honea (MA 1980)

I am now tenured associate professor of music history and still head of graduate studies in music at the University of Central Oklahoma. I have devoted myself for the last two years to curriculum reform as head of the School curriculum committee. In the spring we concluded the reform and updating of all undergraduate and graduate degrees. I have also been very busy performing, with a recital of my own for each of the last three years and playing on a good many other faculty and student recitals, especially with the vocal faculty. This year I will be getting back to study and writing with an internal grant to do preliminary work toward a book on the history of music education. On a personal note—I have moved to an old two-story colonial revival house in a historical district in Oklahoma City. So now the two nutty cats have plenty of room to gallop around, which they tend to do at about 2:00 AM. And perhaps I should add that I just survived the hottest month in US history!

Rob Haskins (PhD 2004)

He is now Associate Professor and Coordinator of Graduate Studies in the music department of the University of New Hampshire. He finished his book, *John Cage*, which is part of the series Critical Lives published by Reaktion Books (distributed in the US by the University of Chicago Press). The book is now in the production process and should appear in the spring or summer of 2012 to coincide with Cage's centenary. Rob also published "John Cage and Recorded Sound: A Discographical Essay," in *Notes* 67, no. 2 (December 2010): 382-409, and reviews of Robert Carl's *In C*, *Notes* 66, no. 1 (June 2010): 755-58, and Kyle Gann's *No Such Thing as Silence: John Cage's "4'33"* in *ARSC Journal* 41, no. 2 (2010): 307-8. Three other reviews, an article on American composition in the late twentieth and early twenty-first centuries (for the *Encyclopedia of Arts and Culture*, to be published by ABC-CLIO), and the article on John Cage for Oxford University Press's online Music Bibliography Series, are in preparation or accepted for publication.

Rob premiered an evening-length solo piano work, *My Wounded Head 3* (2008) by Marc Chan, at UNH and at the Manhattan School of Music in October of 2010. The work will be recorded by Mode Records. He has also begun working with the new music ensemble Alarm Will Sound to prepare and participate in a production of John Cage's *Song Books*, with performances planned for Carnegie Hall in March 2012 and European venues in the summer of 2012.

During the summer, Rob mentored UNH undergraduate student George Adams's continuing work with Steve Reich's *Music for 18 Musicians* (funded by the university's International Research Opportunities Program), which has taken him to the Paul Sacher Foundation in Basle, Switzerland (to study Reich's sketches) and further study with Professor David Nicholls of the University of Southampton. rob.haskins@unh.edu

bruce d. mcclung (PhD 1995)

Last fall I gave two public lectures for concert nova's festival of Baroque music at the Cincinnati Art Museum. I wrote five articles for the second edition of the *The New Grove Dictionary of American Music* ("Cincinnati," "Ira

Gershwin," "Gertrude Lawrence," "Lotte Lenya," and "Kurt Weill"); a review of Charlotte Greenspan's *Pick Yourself Up: Dorothy Fields and the American Musical*, in *American Music*; and an article, "Race and the Theme Center," on William Grant Still's *The Rising Tide* for the 1939 New York World's Fair, in the New York Public Library's inaugural issue of *Biblion: The Boundless Library*. This summer I spent an additional three weeks at the NYPL researching for my monograph "The World of Tomorrow: Music and the New York World's Fair 1939/40." I taught two special topics courses on the history of American music ("Colonization to Civil War" and "Reconstruction to Cold War") in addition to an advanced topics course on "Writing a Thesis, Document, or Dissertation."

I served my third year on the Ruth A. Solie Award Committee for AMS and last March finished up as Local Arrangements Chair for the joint meeting of the Society for American Music and the International Association for the Study of Popular Music in Cincinnati, which set an attendance record for a SAM conference. This fall and next spring I am serving as interim head of the Division of Composition, Musicology, and Theory at the University of Cincinnati.

bruce.mcclung@uc.edu

Mary Natvig (PhD 1991)

It was a busy year at Bowling Green State University. I loved my job as Assistant Dean of Undergraduate Studies in the College of Musical Arts and will continue in that position in 2011-12 (along with teaching). We had searches for a new university president and a new music dean (Jeffrey Showell, ESM grad, viola BM, MM). I gave several papers on pedagogy throughout the year, and in particular the keynote paper at the joint meeting of the AMS Southeast Chapter and Teaching Music History Day Conferences in Charlotte, NC, last March. It was a wonderful meeting and I got a chance to reconnect with ESM musicology grad Kristen Meyers Turner.

This May/June I taught a summer session in Florence, Italy with colleagues from BGSU. Our students performed Isaac's *Missa Comme femme desconfortée* with nine saxophones, one flute, and four voices (you use what you have...) at a newly restored conservatorio about a block away from the church of Santissima Annunciata, where Isaac worked and was buried. It was a fantastic experience (the saxophones sounded like an organ) and I was especially happy to share it with ESM musicology grad Marjorie Roth and her husband Leonard George, who were visiting Florence on their honeymoon.

The best news is that the textbook I co-authored with ethnomusicologist Steven Cornelius (Boston Univ.) is, as I write, in press with Pearson/Prentice Hall. We are hoping it will be displayed at the AMS meeting in San Francisco. If you teach music appreciation or perhaps an introductory seminar for music majors, take a look—*Music: A Social Experience*, by Steven Cornelius and Mary Natvig. It includes chapters on music and: gender, ethnicity, love, war, etc. And it may be the only music appreciation text that features a Busnoys chanson. <http://www.pearsonhighered.com/educator/product/Music-A-Social-Experience/9780136017509.page>

This will be my last year as AMS Council Secretary. I have enjoyed serving the Society in this capacity but I look forward to having more time during our AMS meetings to spend time with ESM friends and faculty! See you all soon. mnatvig@bgnet.bgsu.edu

Dillon Parmer (PhD 1995)

This past year has been an exciting one. On top of adjusting to life as a new parent for the second time (Donovan is now 2 years old), I also made some important developments in my work as a musician. While on academic leave the previous year, I was able to complete the first draft of a book entitled, *Facing the Music: A Performer's Guide to Debunking Academia*. Although I have yet to find a publisher, I did give three talks from the book: one at Carleton University, another at the NYS-SL Chapter of the American Musicological Society, and the third at the annual conference of the Canadian University Music Society. All three talks stirred up some much-needed heated debate. On the performance front, I sang the tenor solos in the usual *Messiahs*, the Brindisi from Verdi's *La Traviata* in Opera Lyra Ottawa's first-ever flash mob for Italian week (check it out on youtube), as well as in other little gigs here and there. But this past year was really about meeting and singing for Bill Schuman, teacher of famed tenor Marcello Giordani. Bill has completely remade my voice in a way that has brought about both a change of *Fach* and a change of repertoire. This coming fall, I will be reentering the audition circuit with a whole new set of roles to market. We'll see what comes of it all. dparmer@rogers.com

Stan Pelkey (PhD 2004)

The most exciting news for me during the past year is that I completed a successful tenure review and was promoted to Associate Professor of Music at Western Michigan University. I also served as Chair of the Academic Area in the School of Music and won a university-wide election to become Vice President of the WMU chapter of the American Association of University Professors.

Five of my articles appeared in the encyclopedia *Movies and American Culture* (ABC-CLIO, July 2011), and my article on Benjamin Britten was also published this past summer in the *New Catholic Encyclopedia*, 2011 supplement. Several more of my book reviews appeared in *Choice: Current Reviews for Academic Libraries* during the past twelve months, including reviews of Robert Miklitsch's *Siren City: Sound and Source Music in Classic American Noir* (Rutgers University Press, 2011), Gregg Redner's *Deleuze and Film Music: Building a Methodological Bridge Between Film Theory and Music* (Chicago: Intellect, 2011), Robert Riggs's *Leon Kirchner: Composer, Performer, and Teacher* (University of Rochester Press, 2010), Marc D. Moskovitz's *Alexander Zemlinsky: A Lyric Symphony* (Boydell Press, 2010), and Rebecca Coyle's *Drawn to Sound: Animation Film Music and Sonicity* (London: Equinox, 2010). I also continued working on my collection of essays on film and television music from the 1950s and 1960s.

This past summer I taught a new graduate seminar on musical aesthetics, and this fall I am teaching sections of our first-year theory and first-year aural skills courses. I

am also offering my graduate seminar on film and television music and I am collaborating on a new team-taught elective on music from the Caribbean and Gulf Coast regions.

I continue working as the organist and choir director at the First Presbyterian Church in Battle Creek, Michigan, and during the spring, I completed a multimovement work for organ and choir, which Trinity United Methodist Church in Lapeer, Michigan commissioned for its 175th Anniversary. Heidi continues as director of choirs at the high school in Comstock, Michigan and as conductor of the Kalamazoo Community Chorale. Nathan entered ninth grade this fall, and Madison is now in seventh grade.

stanley.pelkey@wmich.edu

Evangeline L. Rimbach (PhD 1967)

During the past year I edited and had published two more vocal works of Johann Kuhnau: a collection of Four Christmas Laudes, published the fall of 2010 by Ionian Arts, Inc.: *Vom Himmel hoch, Freut euch und jubiliert, Gloria in excelsis Deo*, and *Virga Jesse floruit*. The second Kuhnau work is "Bereft, O God, I Stand Forsaken" (*Ach Gott, wie lastu mich verstarren*), *Concordia Publishing House, 2011*. "Bereft, O God" is an aria written for the funeral of Erhard Titius, the director of music at the Gymnasium in Zittau, Germany, and a colleague of Kuhnau's at the Kreuzschule in Dresden. It is the earliest known vocal *work by Kuhnau*.

I was honored at the national conference of the Association of Lutheran Church Musicians meeting in Seattle (July 31-Aug. 3) with the "Faithful Servant Award" for my 13 years as editor of the association's newsletter *Grace Notes*. evangelinerimbach@comcast.net

Marjorie Roth (PhD 2005)

2010-11 has been an incredibly busy and satisfying year. In September I presented a paper at the 11th Annual Conference on Musical Signification, which was held at the Academy of Music in Krakow, Poland. The conference, devoted to musical semiotics, was fascinating, and the trip provided an opportunity for reconnecting with European friends and colleagues from my Vienna Fulbright days. The national AMS meeting in Indianapolis was doubly exciting this year, as I not only read an analytical paper at one of the Sunday morning sessions, but also was invited by the AMS Committee on Career-Related Issues to give a talk on music history pedagogy as their annual guest "Master Teacher". Particularly gratifying was the fact that eight of my students (six current Nazareth undergraduates, and two recent graduates, all training for careers in musicology or theory) were with me at the meeting. Summer, 2010 saw the publication of my first major scholarly essay, "Prophecy, Harmony, and the Alchemical Transformation of the Soul: The Key to Laso's Chromatic Sibyls," as part of a collection of essays *Music and Esotericism*, ed. L. Wuidar.

http://ebooks.brillonline.nl/bookid=nij9789004182677_nij9789004182677_i-382

Two other essays will be included in the published proceedings from the 2010 Krakow conference and a conference on Early Modern Rome (Rome, May 2010). Currently, I am preparing a chapter on music history pedagogy for a new book on that subject, edited by James Davis (SUNY Fre-

donia). My work as Honors Program Director continues to be challenging as well as great fun, as I combine a taste of administrative work with advising Nazareth's best and brightest students on their thesis proposals. Finally, in addition to all this professional excitement, my long-time companion Leonard George and I decided to get married. With the organizational support of ESM's Kerry Snyder and the talents of Dick Snyder as Justice of the Peace, we had an absolutely lovely wedding in Connecticut on May 12th, followed by two months of travel to Malta, Sicily, and our favorite cities of Rome, Florence, and Venice.

mroth1@naz.edu

Glenn Watkins (PhD 1953)

In October 2010 Glenn Watkins travelled to Zürich to attend a performance of Marc-André Dalbavie's new opera, *Gesualdo*. Upon his return, Dalbavie wrote that he was dedicating the opera to him.

In February 2011 Watkins gave a lecture: "Writing History: The Composer and the Musicologist," which amplified a thesis embedded in his recent book, *The Gesualdo Hex* (W.W. Norton, 2010). gwatkins@umich.edu

Amy Wlodarski (PhD 2006)

The past year was a lovely one, with progress made on my book manuscript and the tenure hurdle put behind me. I was promoted to associate professor of music with tenure at Dickinson College (PA), which continues to be an engaging and supportive institution at which to teach and research. My colleagues also presented me with the Distinguished Teaching Award this year, an all-college honor that was truly humbling to receive. Scholastically, the collected volume on East German Art that I co-edited with Elaine Kelly (University of Edinburgh) is hot off the presses: *Art Outside the Lines: New Perspectives on GDR Art Culture* (Rodopi, 2011).

<http://www.rodopi.nl/ntalpha.asp?BookId=GM+74&type=new&letter=>

I also organized a colloquium at Dickinson, with Lily Hirsch and Tina Frühoff, on "Jewish Music in Germany After the Holocaust," and we invited ethnomusicologist Philip Bohlman to campus as our keynote speaker. Finally, an essay on the collaborative Holocaust cantata, *Jüdische Chronik*, should come out this academic year in the volume *Music, Geopolitics, and Violence* (Wesleyan University Press).

As for new directions, I am working on three projects, two professional and one personal. I am in the final stages of my book manuscript, tentatively titled *Musical Witness*, and am hammering out an introduction so I can submit it to a press. I am also converting a paper on traumatic musical witness at Terezín into an essay for a collected volume. This was an exciting project for me, which entailed further research at Yale University into traumatic musical memories of the model ghetto. Finally, my husband Jeremy Ball and I are expecting our first baby – the due date: AMS weekend. So, while I won't be in San Francisco, please keep us in your good thoughts and prayers.

wlodarsa@dickinson.edu

AMS, Annual Meeting, San Francisco, Nov. 10-13, 2011
Eastman and University of Rochester Participants, Including Alumni

THURSDAY, 8:00-10:00 pm

Session: Early Works of Carl Philipp Emmanuel Bach

Laura Buch (PhD '93), panelist

Session: Interpreting Terezn: Works, Contexts, Sources

Amy Lynn Wlodarski (PhD '06), "Musical Memories of Terezn: A Trans-traumatic Approach"

(unable to attend; see her entry)

FRIDAY, 9:00 am-12:00 noon

Session: Cold War Conflicts

Lisa Jakelski, "New Sounds, New Ears: Listening at the Warsaw Autumn in the Early 1960s"

Session: Masculinities

Corbett Bazler, "Reforming Handel: The Failed Heroics of *Imeneo* (1740) and *Deidamia* (1741)"

FRIDAY, 2:00-5:00 pm

Session: Late Twentieth-Century Avant-garde and Theory

Holly Watkins, "The Economics of Musical Space"

Session: Local Musics and Global Perspectives, the Cold War and Music Study Group

Lisa Jakelski, panelist

FRIDAY, 2:00-3:30

Session: Confraternity and Carnival in France and Florence, c. 1500

Patrick Macey, "Henricus Isaac and Carnival Songs on Texts by Lorenzo de' Medici"

SATURDAY, 9:00 am-12:00 noon

Session: Beethoven

Martin Nedbal (PhD '09), "Enlightenment Censorship in Vienna as a Source of Creative Inspiration: *Fidelio* and Franz Karl Högelin's Notes on the Tasks of Theatrical Censors"

Session: Text Settings and Adaptations

Melina Esse, "Saffo's Lyre: Improvisation and Neoclassicism in Nineteenth-Century Italian Opera"

SATURDAY, 2:00-5:00 pm

Session: Exoticism Revisited

Ralph Locke, "Musical Exoticism 1500-1750: Some Methodological Considerations and Case Studies"

Session: The Jewish Connection

Elizabeth Wells (PhD '04), "The Jewish *West Side Story*"

Session: Twenty-first Century Methodologies for Teaching Music History

Mary Natvig (PhD '91), panelist

Session: Music and Philosophy

Stephen Decatur Smith (MA '04), "Nature Opens Its Eyes: Adorno, Music and Non-Human Nature"

SATURDAY evening, 7:30-9:30 pm

Session: American Beethoven Society Panel: Future directions in Beethoven Studies

David Levy (PhD '80), "How Recent Editions Have Affected Performances of Beethoven"

SUNDAY, 9:00 am-12:00 noon

Session: The Operatic Voice in the Age of Mechanical Reproduction

Roger Freitas, "The Art of Artlessness, or, Adelina Patti Teaches Us How to Be Natural"

Session: Seeing the Body

Kira Thurman (UR History grad student), "She is neither Cleopatra nor the Queen of Sheba, neither Aida nor l'Africaine: the Black Female Other in Postwar German Opera Productions"

New Books from *Eastman Studies in Music*: W. F. Bach, Ravel, Widor, Recent Composers, and More

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 ninety titles (many in paperback) on a wide range of subjects, from the Broadway musical to German art song (the latter represented by *Of Poetry and Song: Approaches to the Nineteenth-Century Lied*, consisting of essays by two musicologists—Rufus Hallmark and Eastman’s Jürgen Thym—and two Germanists—Harry Seelig and the U of R’s Ann Clark Fehn).

Eastman Studies 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:

Unmasking Ravel: New Perspectives on the Music, edited by Peter Kaminsky (who received his PhD from Eastman’s Music Theory Department). According to Julian Rushton (University of Leeds), the various contributions—by Steven Huebner, Michael Puri, and others—take musical art in general, and that of Ravel in particular, as seriously as it deserves."

Widor: A Life beyond the Toccata, by John R. Near. Rollin Smith noted, in *American Organist*: "John Near struck pay dirt when he located a 103-page manuscript of an unpublished 'Souvenirs Autobiographiques' [that] allows Widor to speak for himself."

Looking for the "Harp" Quartet: An Investigation into Musical Beauty by noted conductor and music theorist Markand Thakar. This series of delightful meditations on Beethoven’s Op. 74 addresses basic issues of how we hear music and how we play it. An online website offers audio versions of all the musical examples.

Three Questions for Sixty-Five Composers, by Bálint András Varga. This intriguing book poses the same three questions again and again to composers of several different generations, including Berio, Boulez, Ligeti, Takemitsu, Babbitt, Cage, Carter, Reich, Schuller, and Tippett. "Varga is a master at interviewing composers" (*MLA Notes*).

Eastman School Professor of Composition Robert Morris’s book of his own writings: *The Whistling Blackbird: Essays and Talks on New Music*. "The book holds together nicely, not least because of Morris’s direct, informative writing style" (review in *Choice*).

Good Music for a Free People: The Germania Musical Society in Nineteenth-Century America, by SUNY Albany professor Nancy Newman. "Reveals the importance of arts to midcentury Americans, particularly after the German immigration" (John Graziano, CUNY).

Leon Kirchner: Composer, Performer, and Teacher, by Robert Riggs. This book, which combines careful scholarly research with lively unpublished interviews, is an "excellent and worthy appreciation . . . [of] a major and enduring talent" (Benjamin Ivry).

The Music of Wilhelm Friedemann Bach, by noted Baroque-music authority (and harpsichordist) David Schulenberg. The first comprehensive study of this composer, enriched by numerous musical examples, many from works that are unpublished or not easily available.

Verdi in America: Oberto through Rigoletto, by noted Verdi specialist George W. Martin. This book gives a definitive account of how various of the early Verdi operas (e.g., *Nabucco* and *Ernani*) made their way to America’s stages during Verdi’s lifetime, fell into oblivion, and then became known again from the mid twentieth century onward.

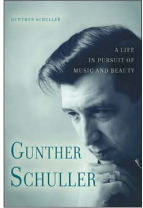
Many books in the Eastman Studies in Music series are featured (along with books published by Boydell and Brewer and by Toccata Press) in the music-book blog *From beyond the Stave*: <http://frombeyondthestave.blogspot.com>.

For more details about music books from URP, Toccata Press, and Boydell and Brewer (UK), and for a 25% discount, go to <http://www.urpress.com/> and order using the code \$11271. 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.



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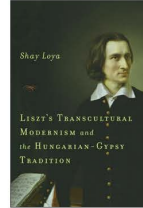
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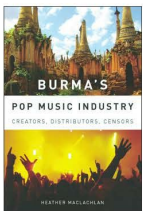
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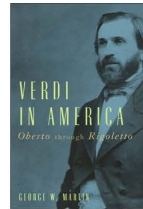
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