A Word from the Chair

I am honored once again this year to be able to greet all the friends and alumni of the Musicology Department at Eastman. It has been a year of great accomplishment for the department but also one of great change. I am pleased to be able to share here some of the highlights.

By any measure, Ralph Locke has had an extraordinary year. His newest book, *Music and the Exotic from the Renaissance to Mozart*, came out from Cambridge University Press, a prequel to his highly successful *Musical Exotism: Images and Reflections* (2009). The *Journal of Musico logical Research* dedicated an issue (vol. 34, no. 3) to Ralph with a series of articles on the theme of “The Hidden Soundtrack in the Nineteenth Century.” Closer to home, he received the University’s Lifetime Achievement Award in Graduate Education. And finally, after forty years at Eastman, Ralph decided to retire so as to spend more time with his family. Even after such a long career, Ralph’s retirement came as a surprise: to many—both within and outside our department—it remains difficult to imagine Eastman without him. For me, Ralph’s generosity, dedication, and brilliance have helped define our department and our School, and I already miss his daily presence (and emails!). Fortunately, he is still living in Rochester and remains involved with departmental events. Also fortunately, the School has authorized a search (now in progress), and so although an era is ending, we look to the future with excitement. (Please see elsewhere in this issue Ralph’s remarks at the unveiling of his portrait in the Cominsky Promenade.)

While none of the rest of us have had years quite so eventful, everyone has indeed been busy. I am thrilled to note that Melina Esse was promoted to associate professor with tenure. Melina has long been such a vital member of our department that it was gratifying to see the University recognize her. As if to validate that decision, Melina promptly won the Alfred Einstein Award from the AMS—for outstanding article from a scholar in the early stages of her/his career—for her “Encountering the improvisatrice in Italian Opera” (*JAMS*, 66/3). She also co-authored a paper with Holly Watkins for a special issue of *Women and Music* dedicated to the career and influence of Suzanne Cusick, with whom they both worked when they were all at The University of Virginia.

Patrick Macey’s long work on Josquin’s chansons was reflected in the publication of his erudite but performer-friendly volume of the composer’s six-voice works for the New Josquin Edition (vol. 30). Reaching beyond our discipline, Patrick prepared an essay for a published catalogue at the High Museum in Atlanta on the occasion of an exhibition of panels from Luca della Robbia’s organ loft for the Duomo in Florence. With great personal regret, I also have to report that Patrick has announced his retirement after this academic year. While I am excited for him as he begins a new (and freer) chapter of his life, I will miss his daily wisdom, guidance, and friendship.

Michael Anderson won his second ASCAP-Deems Taylor/Virgil Thomson award, this time for his article in *JAMS*(66/3) “The One Who Comes After Me: John the Baptist, Christian Time, and Symbolic Musical Techniques.” He has also just published *The Singing Irish: A History of the Notre Dame Glee Club* (UND Press), chronicling an ensemble of which he is an alum. Both he and...
Honey Meconi presented papers at a conference titled The Past, Present, and Future of Public Musicology (held at Westminster Choir College). Honey also presented quite a number of other papers in more Renaissance-oriented fora. And in addition to an article in the Cambridge History of Fifteenth-Century Music (for which Patrick Macey also wrote), she published two contributions to the edited collection Meerstemmigheid in Beeld: Zeven Meesterwerken uit het Atelier van Petrus Alamire. Honey is also the new chair of the College Music Department at the River Campus. Holly Watkins enjoyed an ACLS fellowship during the 2014–15 academic year and used the time to work on a new book manuscript. She presented several papers based on that work at venues in the US and abroad, and her contribution to the session “Psychoanalysis and Music: A (Sexual) Relationship?” at last year’s AMS meeting appeared in Opera Quarterly (31/1-2). Lisa Jakelski has submitted her book manuscript, “The Warsaw Autumn Festival: Making New Music in Cold War Poland,” and is now just awaiting the green light. She also published an article—“Pushing Boundaries: Mobility at the Warsaw Autumn International Festival of Contemporary Music”—in the interdisciplinary journal East European Politics and Societies. This past summer, Ellen Koskoff traveled to Bali, Finland, and Israel, all for professional reasons (no personal pleasure, I’m sure). And she contributed “Is ‘White Christmas’ a Piece of Jewish Music?” to the collection Jewish Music in the Americas. She continues as editor of Ethnomusicology. Jennifer Kyker was on a junior leave in 2014–15 and used the time to finish and submit her book manuscript, “Oliver Mtukudzi: Living ‘Tuku Music’ in Zimbabwe,” which is now in press. She gave a paper at the conference of the Society for Ethnomusicology, and she has directed and performed with Zimbabwean Marimba and mbira ensembles at Eastman. Our emeritis have continued to prove their “merits,” with Jürgen Thym editing the proceedings of an earlier conference as a book of essays, Mendelssohn, the Organ and the Music of the Past: Constructing Historical Legacies (UR Press) and Kerala Snyder publishing her long-awaited database catalogue, The Choir Library of St. Mary’s in Lübeck. I’m also happy to report that Paul O’Dette, an affiliate of our department, won a Grammy for Best Opera Recording for the BEMF recording of Charpentier’s La descente d’Orphée aux enfers.

Of course our graduate students stand at the center of our work at Eastman, and they too have been remarkably active and widely recognized. (For more details, see the listing of Student Achievements and Awards.) Jacek Blaszkiewicz won a Fulbright Fellowship, an AMS M. Elizabeth C. Bartlet Travel Grant, and a Glenn Watkins Traveling Fellowship, all to support dissertation research this year in France. Sarah Fuchs Sampson won the AAUW dissertation fellowship, the Eastman Teaching Assistant prize, and the award for best paper by a young scholar at the first Transnational Opera Studies Conference in Bologna. Austin Richey won the T. Temple Tuttle Prize for best student paper at the Niagara Chapter Meeting of the SEM and, along with Beiliang Zhu, one of the first Ethnomusicology Fieldwork Grants from Eastman. Eric Lubarsky received this year’s Elsa T. Johnson dissertation fellowship, while Naomi Gregory won the Ball Dissertation Fellowship. Aaron James was awarded the Edward Peck Curtis Award for Excellence in Teaching by a Graduate Student. And for her dissertation on Handel’s recitative style, Regina Compton won the Internationaler Händel-Forschungspreis 2015, as part of which she presented a paper at the Händel-Festspiele in Halle.

Although alumni news appears further below, I want to highlight just a few of many happy reports. Two recent graduates have published books: Sylvia Alajaji (PhD ’09), Music and the Armenian Diaspora: Searching for Home in Exile (Indiana University Press); and Marie Sumner Lott (PhD ’08), The Social Worlds of Nineteenth-Century Chamber Music: Composers, Consumers, Communities (Univ. of Illinois Press). Also, Martin Nedbal has been promoted to associate professor (with tenure) at the University of Arkansas, and Jeremy Grimshaw has taken on administrative duties at Brigham Young University as one of the associate deans of the College of Fine Arts and Communication.

As usual, a rich roster of speakers visited us this year, sharing a variety of new work. Jonathan Gilson (Univ. of Kentucky) presented “Opera On and Off the Venetian Stage (in a Prologue and Three Acts)”; Hilary Poriss (Northeastern) considered a trove of new documents in “The Prima Donna as Memoirist: Pauline Viardot’s Souvenirs”; Sarah Ross (Univ. of Bern), spoke of “Tracing the Minhag Ashkenaz in Swiss Synagogue Music: Advocates of Intangible Cultural Heritage Meet Agents of Cultural Sustainability”; and Dana Gooley (Brown) talked about “The Anti-Economy of Improvisation.” We also again enjoyed support from the Eastman Departments Diversity Initiative (EDDI) to bring in a “diversity speaker,” this year, Stephan Pennington (Tufts), who spoke about...
“Engineering the Sounds of Sisterhood: Sandy Stone, Race, Gender, and Olivia Records.” Finally, the School-wide Glenn E. Watkins Lecture, administered by the Musicology Department, was this year delivered by Francesca Zambello, world-renowned opera director, artistic director of the Washington National Opera, and artistic and general director of Glimmerglass Opera. She spoke on “Show Business: Popular Culture vs. Art.”

Truly, it has been another productive, stimulating year. To conclude, I would again encourage you to “like” us on Facebook. Our page has become the main outlet for news of departmental activities and accomplishments, and we hope that prospective students, as well as alumni and friends, will encounter us there. Also, I make my annual appeal for contributions to any of the funds that sustain the work of the Musicology Department: the Charles Warren Fox Memorial Award, the Ernest Livingstone Memorial Fund, and the Alfred Mann Dissertation Award. But I would also point out a new opportunity. As described elsewhere in this newsletter, the newly established Eastman Alumni Challenge is really a contest between the various departments at Eastman to see which can get the highest percentage of its alumni to contribute, to either the Eastman Fund or the Eastman Scholarship Fund. The amount of the individual contributions does not matter (even five dollars qualifies); only the participation rate is considered. The winning department receives an extra $1,000 to use as the department deems best. Given our increasingly tight resources, that amount could make a real difference. And in light of the wonderful commitment of our alumni, I really think we could take the title!

In any case, I hope to see everyone at the department party in Louisville.

With warmest wishes,
Roger Freitas

This year, you can be a part of the first ever Eastman Alumni Challenge. Make a gift, of any amount to the Eastman Fund or the Eastman Scholarship Fund and your participation will be reckoned in the ranking of the Musicology Department. Any amount counts, and if we have the highest participation, the Department will receive $1,000 in extra discretionary funding, a significant boost. Musicology is currently ranking in the bottom third of departments for participation rate, at 1.8 percent.

Michael Alan Anderson, associate professor of musicology

Just before this 2015–16 academic year began, I attended a conference devoted to manuscripts produced by the famous sixteenth-century scribe Petrus Alamire, which was held in conjunction with the Laus Polyphoniae early music festival in Antwerp. There were papers by day and concerts to full houses by night, including a spirited instrumental performance of lutes and recorders led by Eastman’s own Paul O’Dette. At the conference, I read a paper on one of the few sets of partbooks produced in the Alamire workshop (Vatican City, Biblioteca Apostolica Vaticana, MSS Palatini Latini 1976–79), which explored scribal attempts at political “diplomacy” in some of the texts of the partbooks’ thirty-eight motets. I felt very at home seeing the city of Antwerp embrace the legacy of Petrus Alamire. Video kiosks on digitization of music manuscripts were playing in a mall I passed, and advertisements with mensural notation were plastered on bus shelters and metro stops (see picture)!

Collaborations with museums continue to play a large role in my work these days. In January 2015, I presented at the Public Musicology conference at Westminster Choir College. One session was devoted to music and museums, the perfect opportunity to share the details of a special project with Nancy Norwood, curator of European Art at the Memorial Art Gallery. Nancy and I unveiled the results of our work in the newly-installed medieval gallery, in which I “matched” pieces of late-medieval music to select display objects, guided by subject, period, and geography. We included videos highlighting the music-art partnership, while also showing the wider sphere of Eastman partnerships with the MAG, such as the Baroque organ (celebrating its tenth year at the MAG in 2015) and the in-gallery concerts given by the Eastman musicians in the group Sound Ex-
change. Nancy and I will be sharing our work locally in November, once for Eastman’s Freshman Colloquium and again in connection with the 2015 Rochester Early Music Festival.

Being a proud native of Chicago, I have been eager to forge a partnership with a better-known museum, the Art Institute of Chicago. I was fortunate to have that chance in April 2015 when I presented a program of music entitled “A Renaissance Call to Arms” together with Jonathan Tavares from AIC, who discussed the museum’s outstanding collection of Renaissance arms and armor. I conducted the early music ensemble Schola Antiqua in a performance that featured music from the “L’Homme armé” tradition, as well as sixteenth-century battle songs. I am looking forward to working with yet another museum—The Cloisters (New York City)—in connection with the exhibit Medieval Jerusalem in fall 2016. My other appearances with Schola Antiqua in 2015 were in the program “The Lion’s Ear: Music for Leo X,” in which the ensemble was joined by the dynamic young lutenist Ryaan Ahmed, a recent graduate from Paul O’Dette’s studio.

The activity that has consumed most of my time in 2015 is a book project that will reach shelves in late September 2015. The book centers on the history of one of the oldest choral organizations in the United States, the University of Notre Dame Glee Club, which celebrates its centennial this year. The group is an all-male chorus in which I sang as an undergraduate. I offered to write a history of the glee club, and the idea was accepted by the University of Notre Dame Press. This all happened very quickly: my research began in the middle of 2013 and the manuscript was complete by the fall of 2014. The title of this commemorative volume is The Singing Irish: A History of the Notre Dame Glee Club. It is a full-color, coffee-table type book with nearly 300 photos gathered from university archives and from alumni of the chorus. Naturally, it was written for general audiences, but I was struck by how much I drew on my scholarly training and instincts in compiling this colorful history. The book will be available both in hard copy and in enhanced e-book format, with online picture and video galleries that expand the limitations of the print version. Five hundred copies have already been sold to alumni, and I’m gearing up for book signings this fall, something I can hardly imagine, thinking back to my first book on Renaissance music for St. Anne. I am happy to have arranged with the publisher that 15 percent of every sale will be returned to the Notre Dame Glee Club for scholarships.

Melina Esse, associate professor of musicology

My last school year started with the welcome news that I had won the AMS’s 2014 Alfred Einstein award for my article “Encountering the improvvisatrice in Italian Opera,” which appeared in JAMS. Receiving this honor at the Milwaukee AMS was one of the highlights of my career. I spent a busy year working on my book, Sappho’s Lyre: Improvising Italy’s Past in Nineteenth-Century Opera, forthcoming from Indiana University Press. In early July, I traveled to Bologna, Italy for the tosc@bologna conference (Transnational Opera Studies Conference at Bologna), the first of what will hopefully be a series of fruitful exchanges between opera scholars from all over the world. I presented a paper on how singer Pauline Viardot negotiated the real-life roles of both composer and muse, paying special attention to her collaboration with composer Charles Gounod on his opera Sapho from 1851. One of the highlights of the conference was my advisee Sarah Fuchs Sampson’s award for best paper by a younger scholar—congratulations to Sarah! It was also gratifying to see the article “Down with Disembodiment; or, Musicology and the Material Turn,” which Holly Watkins and I co-authored, appear in a special issue of Women and Music dedicated to the career and influence of Suzanne Cusick.

Maria Cristina Fava, assistant professor of musicology

The academic year 2014–15 was incredibly busy for me, but also very rewarding from a professional point of view. In addition to teaching five undergraduate and graduate level courses in music history and one graduate course in Italian Lyric Diction for the Humanities Department at the Eastman School of Music, I also completed and submitted two articles for consideration for publication and presented at two conferences.

My research considers the multifaceted social, economic, political, and intellectual contexts of American musical life during the first half of the twentieth century, but I have recently expanded my interest in American music and politics to include film music, and I am examining the effects of McCarthyism on film music composers. As a result of this new research interest, at the meeting of the Society for American Music in Sacramento last March, I presented a paper titled “Surviving McCarthyism in Hollywood: Elmer Bernstein and Robot Monster,” in which I offered a first glimpse at how McCarthyism may have influenced the creative work of noted film composers.

In June, at the International Association of Music Libraries and International Musicological Society joint conference “Music Research in the Digital Age” in New York City, I presented the paper “Teaching a Growing Population of Non-Native English-Speaking Students in American Universities: Cultural and Linguistic Challenges” as part of the IMS Study Group “Transmission of Knowledge as a Primary Aim in Music Education.” The panel was organized together with European musicologists and chaired by professor Giuseppina La Face Bianconi from the University of Bologna, Italy. The exponential growth of non-native English-speaking students, mostly from Southeast Asia, presents challenges and calls for an in-depth study on how we approach transmission of knowledge. In my presentation, I addressed this issue through my personal experience both as a former ESL student and now as a college professor. The proceedings of the study group will be published in the musicological journal Musica Docta issued by the Art and Music Department of the University of Bologna.
Roger Freitas, chair and associate professor of musicology

Last year was my third as chair of our wonderful department, and even though Ralph retired and Patrick soon will, I still found the work gratifying. Of course I especially enjoyed having a leave this past spring, my first in over ten years. (Patrick kindly stood in for me.) I spent my time completing a draft of my long project on Adelina Patti and also starting work on an edition and study of Luigi Rossi’s first opera, Il palazzo incantato, a fascinating piece. I also dedicated some time to the work of the AMS Program Committee for the upcoming meeting in Louisville. A couple of weeks ago I discovered while perusing an online Italian bookstore that an Italian translation of my book—contracted more than four years ago—was in fact out. I’m not sure I’ve been more surprised by something. La vita di un castrato: Atto Melani tra politica, mecenatismo e musica—with a new preface by Sara Mamone—is now available for purchase. Buon divertimento!

Lisa Jakelski, assistant professor of musicology

The past year has been about making progress on current projects and launching new ones. In early 2015, I published a new article, “Pushing Boundaries: Mobility at the Warsaw Autumn International Festival of Contemporary Music,” in the interdisciplinary journal East European Politics and Societies; this piece was part of a special issue devoted to exploring cross-border relationships in communist Eastern Europe. During the summer, I completed a full draft of my book manuscript, The Warsaw Autumn Festival: Making New Music in Cold War Poland, and submitted it for peer review. It has been a particular pleasure over the past year to share my work on cultural mobility via the Warsaw Autumn Festival with colleagues and graduate students at the University of Georgia and Youngstown State University. In the meantime, I have also begun working on a new project: Lutosławski’s Worlds, a collected volume that I am co-editing with Nicholas Reyland of Keele University in the UK. This volume brings together an international array of scholars to provide new insights into the composer, his music, and the various social, political, economic, and cultural contexts in which he worked.

Ellen Koskoff, professor of ethnomusicology

Our graduate ethnomusicology programs at Eastman continue to prosper. Our first PhD student in the ethnomusicology track, Austin Richey, has been presenting his work nationally and has already begun to publish; and, he, along with ethnomusicology master’s student Beiliang Zhu, were the first winners of a new fieldwork grant made possible by a generous donation to our program. Congratulations Austin and Beiliang! Austin spent the summer in Detroit gathering data on the burgeoning African diaspora community there, and Beiliang, long a member of Boston’s early music community, conducted fieldwork on the Boston Early Music Festival. New master’s students Eric Chubinsky and Mary McArthur (new musicology PhD student) happily round out our ethno group. As we grow, we urge you to continue sending your best students to us!

This past summer was an unusually busy one for me—I visited three different countries for three different (work-related) reasons. In June, I joined an international committee asked to evaluate university music programs in Israel (quite an interesting trip); in August I travelled to Bali to play for Nyoman Suadin’s father’s cremation ceremony with the men of Gamelan Taman Sari—and presented a book of engraved transcriptions to them of all the pieces I had learned while doing fieldwork there in 2007–08. Finally, in early September, I taught a week-long intensive seminar to PhD students in Finland on musical ethnography. Needless to say, it took my body quite a while to return to Rochester time!

This year I published an article, “Is ‘White Christmas’ a Piece of Jewish Music?” for Jewish Music in the Americas, and was asked to write two others: “Ethnomusicology,” for the Oxford Handbook on Western Music Philosophy and “Ethnomusicology as a Profession,” for the SAGE Encyclopedia of Music and Culture. And, I was invited to be on the International Advisory Board of the British Royal Musical Research Chronicle. Finally, I continue to work on my Balinese gamelan angklung materials with the hope that this will result in a future publication or two.

I am now entering my last year as editor of SEM’s journal, Ethnomusicology. I am no longer a “deer caught in the headlights,” and have really enjoyed getting to know some younger colleagues and their work. I’d like to thank my (always working) assistant, Kim Teal for her time and gracious efforts to help make the journal as good as it can be. I also continue as series editor for Eastman/Rochester Studies in Ethnomusicology (see entry under E/RSE), and I ask you, once again, to consider this series for your own book manuscripts.

Jennifer Kyker, assistant professor of ethnomusicology

Over the past year, I have been on leave completing my first book manuscript. Entitled Oliver Mtukudzi: Living
“Tuku Music” in Zimbabwe, the book is now in press through Indiana University Press’s African Expressive Cultures series, with an expected publication date of early fall, 2016. While the manuscript was under review, I also returned to Zimbabwe for my first fieldwork trip in several years, partially supported by small grants from the University of Rochester’s Frederick Douglass and Susan B. Anthony Institutes.

Closer to home, I presented at the Society for Ethnomusicology’s 59th Annual Conference in Pittsburgh, in addition to continuing to serve as co-chair of the African Music Section. With Humanities Project funding from the University of Rochester, I also organized a workshop with three visiting faculty members—Stefan Fiol of the University of Cincinnati College-Conservatory of Music, Tony Perman of Grinnell College, and Darien Lamen of the University of Wisconsin—Madison—and the visiting Zimbabwean mbira artist Tute Chigamba. During his stay, Mr. Chigamba also taught mbira classes and give a lecture-demonstration through Eastman’s World Music Concert Series.

Finally, my contributions to musical life at Eastman over the past year included forming a new Zimbabwean marimba ensemble through the Eastman Community Music School, which I co-teach with Simbarashe Kamuriwo, a masters student in choral conducting at Houghton College. I have also begun teaching the advanced section of the Eastman Mbira Ensemble and performed with ensemble members and visiting Zimbabwean guest artists in various community settings over the past year, including the South Wedge Farmers Market, Baobab Cultural Center, and the NEAD Freedom School on North Goodman. I am looking forward to continuing these musical activities even as I move into a substantial new research project on gender and the mbira dzavadzimu later this year.

Ralph P. Locke, professor emeritus of musicology


A recording of Félicien David’s grand opera Herculanum (1859) has now been released, featuring major singers such as Véronique Gens: http://www.bru-

zane.com/?pubblicazioni=herculanum&lang=en. The accompanying book includes an essay by me (in English and French).

The Eastman Studies in Music series, which I edit for the University of Rochester Press, produces ten or more new books a year. Forthcoming titles include the treatise of Hermannus Contractus (the medieval theorist sometimes affectionately known to scholars as Hermie the Hunchback), a book on the composer-singer Julius Eastman (no relation to our School), and festschriften for Roger Kamien and William Caplin. (See a separate article on the Eastman Studies series in the present Newsletter.)

I was deeply touched to receive the University’s Lifetime Achievement Award in Graduate Education. Since the award specifically recognizes the achievements also of the professor’s doctoral students, I feel it recognizes the strength of our musicology program as a whole. My dissertation advisees have studied with and been advised by numerous faculty members in Musicology (and indeed in other departments).

A special issue of the Journal of Musicological Research (vol. 34, no. 3) was published with an introductory dedication to me. Entitled “The Hidden Soundtrack of the Long Nineteenth Century,” the issue took up the suggestion—made in a few of my articles—that scholars should explore what the non-masterpieces can teach us about the masterpieces that we think we know and about the roles that music played in people’s lives. The special issue was edited by Jonathan Bellman and Halina Goldberg and includes articles by Jonathan Kregor, Marian Wilson Kimber, and each of the editors.

Finally, I took retirement from Eastman in June, forty years after arriving here as a full-time instructor in 1975. My wife and I find ourselves wanting to spend more time in the Washington DC area. Our elder daughter and her family live in Maryland, north of “the District,” and our younger daughter moved to DC in 2014. With luck, we’ll put our house on the market in the spring and move our possessions down there. I still feel, though, like a part of Eastman, not least because I’m involved with some ongo-
Patrick Macey, professor of musicology  


I have written the program note for a CD that focuses on Savonarolan motets, performed by the British choral ensemble Magnificat and conducted by Philip Cave. The CD title is Scattered Ashes: Josquin’s Miserere and the Savonarolan Legacy, and includes motets by Lhéritier, Gombert, Clemens non Papa, Lassus, Le Jeune, and Byrd. I advised another CD project, also produced in the UK, and this one includes Italian laudas on texts by Savonarola, as well as motets by Verdelot, Richafort, Clemens non Papa, Le Jeune, and Byrd.

The year 2015 marked the 400th anniversary of the publication of Girolamo Frescobaldi’s first book of toccatas in 1615, and in March of this year I helped the Eastman Organ Department mark the occasion by presenting a paper, “From Madrigal to Toccata,” on Frescobaldi’s toccatas and their relation to musical procedures in madrigals by Cipriano de Rore and Luzzascho Luzzaschi.

Honey Meconi, professor of music and chair of the College of Music Department  


Papers read last year include “La Rue’s Requiem: Chronology, Anomaly, Affinity,” at the 2014 European Musical Analysis Conference in Leuven, Belgium (September); “The Choral Singer’s Companion and the Intersection of Academic and Public Musicology” at the conference “The Past, Present, and Future of Public Musicology” at Westminster Choir College of Rider University in Princeton (January); “La Rue’s Requiem: Steps towards a Chronology” at the annual meeting of the Renaissance Society of America in Berlin (March); “To (Glory) Be or Not to (Glory) Be: That is the Question (of Hildegard’s Differentiae)” at the International Medieval/Renaissance Music Conference in Brussels (July), where she also chaired the session “Josquin and Around”; and “Range and Recipient in the Alamire Manuscripts” as invited presenter at the conference “Petrus Alamire: New Perspectives on Polyphony” in Antwerp (August), where she also chaired the session “The Impact of the Alamire Manuscripts.” With the AMS Committee on Women and Gender she helped organize the session “Feminist Musicology and Contingent Labor” that will take place on Friday evening of the AMS Annual Meeting.

She continues to serve on the editorial board of the Journal of the American Musicological Society; as chair of the AMS Committee on Women and Gender, and as a member of the AMS Committee on Membership and Professional Development. Other service includes the Grove Music Editorial Board, the advisory board of the series Alamire Manuscripts in Facsimile, and the advisory board of the Josquin Research Project. In July she began a term as chair of the College Music Department.

Kerala Snyder, professor emerita of musicology  

As I write this, I am about to depart for Peru, where we will visit Machu Picchu, the Peruvian Amazon, and some other sites. I am not about to go looking for those Peruvian pan-pipe players that were all over the place some years ago and still may be, but I’ll be on the lookout for everything else interesting. Retirement continues to have its charms.

Nonetheless, I have worked very hard this past year and have finally published my catalog of the choir library of St. Mary’s in Lübeck, a project that had been on my back burner for too many years. You can see it here: The Choir Library of St. Mary’s in Lübeck: A Database Catalogue

I spent all last summer and a good bit of the fall digging up modern editions of these two thousand works preserved mainly in printed parts, and now I have come to the fun part of this project: arranging concerts from

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this wonderful repertory. The first was a fringe concert at the Boston Early Music Festival, where we played off the Monteverdi opera trilogy plus Monteverdi vespers with a Luebeck vespers of concerted music by Rovetta and Grandi, surrounded by Lutheran chorales sung by the congregation in German, all framed by organ works of Tunder. The next one will be at Yale in December, “Christmas in Luebeck,” with Simon Carrington conducting the Yale Schola Cantorum. At the end of March, Stephen Kennedy and David Higgs will present an Eastman concert at the Casparini organ in Christ Church, program yet to be determined. Stay tuned! And please let me know if you would be interested in tapping into this repertory of sacred music from 1546—1674 for a concert; I would be happy to make suggestions. kerala.snyder@rochester.edu

Jürgen Thym, professor emeritus of musicology at ESM since 1973, writes: “Yes, I admit that am an old-timer at the Eastman School of Music for more than forty years (thirty of them full-time, eighteen as chair of the department), and current musicology students only know me from hearsay or not at all. It has been rewarding to witness the growth of the department as a national force to be reckoned with in the field—and the list of presenters with an Eastman connection (whether faculty, alumni, or students) at national events is really impressive (this year’s AMS meeting in Louisville, Kentucky is no exception). Being at the lower end of the food chain, I am grateful that I can keep my mailbox at Eastman (#96 since 1973) and that I am still being asked to teach at the School (my evaluations seem to be good enough). But it is with some bittersweet recollections that I notice that those who were my colleagues in the last two decades of the twentieth century have decided to retire or have passed. Ralph Locke just retired, Patrick Macey announced his retirement, effective next year, and who knows who will call it quits in the near future. Ernest Livingstone would have turned 100 this year, Alfred Mann will have reached that threshold two years from now, Jerald C. Graue, whose death in 1982 profoundly affected my life and professional direction, would have been 73 by now, and Daniel Albright, who gave so much to the Eastman School as an English professor at the University of Rochester in the 1980s and 90s (and in turn became an affiliate in our department), died early in the year at age 68 as a Harvard professor. And yes, I noticed with some dismay that the musicology office space held by Charles Warren Fox, Jerald C. Graue, myself, Robert Bailey, and Ralph Locke (in chronological order) has been recycled to a non-musicologist by an administration ignorant of history and the memories attached to spaces. On a more upbeat note (but not far away from history and memory), I am glad that the Mendelssohn book I have been editing for some time now has finally seen the light of day with University of Rochester Press: Mendelssohn, the Organ and the Music of the Past: Constructing Historical

Legacies.

Two essays on the Italian composer Luca Lombardi have come out in German publications in recent months (those interested in the bibliographical information can write me), and some Schubert papers-turned-into-articles are waiting in the pipelines of Cambridge University Press and Ashgate. I taught in the spring at the University of Texas at Austin (for a week) and am doing so at Eastman (for the fall semester). As I am preparing for this fall semester’s teaching, I am also editing Nothing—or better Nothing Is Enough: Stories of My Life, the autobiography of Samuel Adler, composer, colleague, and friend, who at age 87 has no qualms about being an infectious optimist about life.”

Holly Watkins, associate professor of musicology

During the academic year 2014–15, I held an ACLS Fellowship that allowed me to spend most of my time developing material for a book provisionally entitled Musical Vitalities. The book reflects on music’s ties to both human and non-human life by reconsidering nineteenth-century organicist, formalist, and philosophical discourses, as well as bringing contemporary systems theory, posthumanism, ethology, and biosemiotics to bear on the understanding of music. In recent months, I have presented three papers featuring this new research: “On Not Letting Sounds Be Themselves” (plenary session at the conference “Hearing Landscape Critically,” held at Harvard University); “Schopenhauer’s Musical Ecology” (special session on music at the conference “Romanticism: Philosophy—Literature—Music,” held at the Internationales Zentrum für Philosophie in Bonn); and “Formalism’s Flower” (at Cornell University). In addition to these appearances, I also presented a rather edgy paper called “The Music Friend” on the panel “Psychoanalysis and Music: A (Sexual) Relationship?” convened by Eastman alum Seth Brodsky (PhD ’07) at the 2014 AMS Annual Meeting in Milwaukee. The paper has been published in Opera Quarterly (31, nos. 1–2) if you think you can handle it. Finally, Melissa Esse and I coauthored the essay “Down With Disembodiment, or, Musicology and the Material Turn,” which appears in the current issue of Women and Music (vol. 19) dedicated to the work of Suzanne Cusick.

Anne Marie Weaver, assistant professor of musicology

In addition to teaching at Eastman, Anne Marie is teaching two classes at the University at Buffalo this fall as a one-semester sabbatical replacement. She has a short article, “Cosmopolitanism in the Russian Art Song: An Invitation for Exploration,” forthcoming in the Journal of Singing. She will also be presenting a paper on Napoleon in Russian art song at the conference “Tyranny and Music” in Milwaukee. The paper has been published in Opera Quarterly (31, nos. 1–2) if you think you can handle it. Finally, Melissa Esse and I coauthored the essay “Down With Disembodiment, or, Musicology and the Material Turn,” which appears in the current issue of Women and Music (vol. 19) dedicated to the work of Suzanne Cusick.
Amazing but true: it’s been forty years. I came to the Eastman School of Music in 1975 at age 26, one year after completing coursework for my PhD at the University of Chicago. I spent my first five years here as an instructor (i.e., not yet on the tenure track), during which time I taught a rather heavy load of courses—often on the River Campus and at Eastman in a single day—and somehow managed, bit by bit, but mainly during the summers, to write my dissertation.

I had done my undergrad degree—a BA music major—at a liberal arts college, not a music school. Still, I felt, almost from the moment that I arrived at Eastman that this would be an amazing place to teach music history and musicology.

Being around enthusiastic students and their remarkable studio teachers and conductors was and remains inspiring. I still can get recharged by listening in Kodak Hall to a rehearsal of a work I have always loved. Even better: a work I don’t yet know. A few months ago it was Ron Nelson’s Passacaglia for Wind Ensemble, a great piece that I had never heard of. I later learned that it has won prizes and is considered a modern classic. (Nelson did all three of his degrees here at Eastman, but before I arrived; he began teaching at Brown University in 1956 and retired in 1993.)

I am proud that my fellow faculty members in Musicology and I have participated through the years in giving performance students here a broad and deep foundation, so they can understand better the music they play and sing, why it mattered when first written, and why it matters now.

In addition, Eastman’s MA/PhD program in Musicology has become recognized as one of the nation’s strongest, with a dozen faculty members, all of whom are noted authorities in their respective areas. (And that number does not include any faculty in Music Theory, many of whom do important work that could be described as musicological.)

I can’t say that, in my retired years, I will miss the numerous committee meetings (of which I often had several per week, or occasionally per day). Still, I know for a fact that those meetings helped keep the educational experience rigorous—and, when appropriate, flexible—for the students in the School’s various degree programs.

People have asked me what I will do now. Basically, I’ll continue to be a musicologist. My computer holds a ragbag of articles I’ve been wanting to finish. There were always those committee meetings, and exams to grade, and multiple drafts of term papers and dissertation chapters. Now I have no excuse. I will also keep editing Eastman Studies in Music, which is one of the two book series on music that are published by University of Rochester Press. (Ellen Koskoff edits the other: Eastman/Rochester Studies in Ethnomusicology.)

As many of you know, Lona and I have two daughters, Marti and Susannah, who live in the DC area, and Marti has two young daughters. Now, without the constraints of the academic calendar, we are freer to visit them.

I want to thank Jamal Rossi, Michele Gibson, Donna Fox, Marie Rolf, Dan Zager, and everyone else at Eastman—and I think also of the many who are no longer with us, such as Charles Warren Fox, Ruth Watanabe, Jerald C. Graue, Alfred Mann, Ernest Livingstone, and Mary Wallace Davidson—for keeping Eastman the special place it is: a place where thoughtful and imaginative music-making and thoughtful and imaginative research can enrich each other.

Robert Freeman, director of the Eastman School of Music from 1972 to 1996 (and a musicologist), celebrated his eightieth birthday in August. He stepped down as dean of fine arts at the University of Texas at Austin several years ago but continued to teach classes in music history and arts administration at the Butler School of Music until May 2015, when he officially retired. The Freeman legacy at Eastman was acknowledged in early April in a string of honorific events, ranging from performances to short lectures, a luncheon and a reception in the Miller Center’s winter garden, and a dinner at the president’s house. Many friends from years past showed up for the celebration. The atrium in the Sibley Music Library is now the Freeman Family Atrium; an honorary doctorate was bestowed on the former director.

Retirement does not seem to be in the cards: Bob is on the board of the several foundations and is slated to teach at Dartmouth College (the Freemans have a home across the Connecticut River in Vermont) and to partner with Robert Winter of UCLA in MITA (or Music in the Air), a new online method of using eyes as support for the listening process. Robert Freeman is glad to report that his recent book, The Crisis of Classical Music: Lessons from a Life in the Education of Musicians (Rowman and Littlefield, 2014) is getting good reviews.
In Remembrance:

Daniel Albright
(1945–2015)
by Rob Haskins (PhD ’04)

As I confessed to Roger Freitas when he asked me to write a remembrance of Daniel Albright, I feel very inadequate to the task. Not so much because I have no important memories of him, but rather because our time together as mentor and student was too brief, the actual exchanges too fleeting, for me to give the best impression of who Dan was and why I found him so extraordinary and inspirational.

When I first met him in 1999 or 2000, I was surprised and gratified to learn that he already knew who I was through the CD and book reviews I’d been writing for American Record Guide. (It was through Ralph Locke that I got the chance to write this kind of criticism to begin with, and it’s a job I continue to do with pleasure.) What he liked about my writing, Dan said, was the impression that I communicated a sense of my process of learning about the music even as I reviewed it: “We learn along with you,” he remarked.

He was himself an amazing listener of recorded music, deeply interested in an enormously wide number of composers. I remember a spirited discussion about Cage’s Roaratorio, which he felt failed as music because it remained too closely wedded to sonic illustrations of the musical references in Joyce’s Finnegans Wake (and in their original order, no less!) rather than, he implied, a genuinely musical response to the world of the Wake itself. He knew many works in Cage’s Number Piece series, the subject of my dissertation; his certainty that Fourteen was one of the best of them impressed me and made me more willing to offer aesthetic judgment of Cage’s work. And fortunately I benefited enormously from his presence on my dissertation committee even after his move to Cambridge to accept a professorship at Harvard; I remember he participated in my defense by telephone, a special dispensation no doubt granted because of his formidable reputation.

This discussion offers a glimpse of the way that Dan did scholarship: his ecumenical devotion to various art forms and his staunch insistence to consider their many points of intersection and commentary on each other made him wildly eclectic in his treatment of musical subjects in particular. He was a brilliant, even poetic writer who would not be shackled by some sense of allegiance to one method or another. Quite the contrary: art seemed to challenge him to create (rather than, as so many scholars tend to do, elucidate or organize). He stretched the act of interpretation to its widest possibilities, making in the process a new kind of discourse about music and the arts. (Indeed, in reading Arved Ashby’s review in JAMS of Dan’s impressive Untwisting the Serpent: Modernism in Music, Literature, and Other Arts [University of Chicago Press, 2000], I’m inclined to think that the full impact of his ideas has yet to be felt even now.)

When I began my own tenure at the University of New Hampshire, I hoped to renew my acquaintance with him, but the pressures of teaching and scholarship on the tenure track made it impossible. Later on, many new opportunities and unexpected appreciation for my work made it difficult for me to think about scheduling a visit. I regret that now, but at least he has left behind an enviable body of work that repays continued attention: I can remember Daniel Albright, and continue to be inspired, through his great, lasting achievement.

Editor’s note: On January 3, 2015, Daniel Albright (1945–2015) passed away unexpectedly. At the time he was the Ernest Bernbaum Professor of Literature at Harvard University, but from 1987 to 2003 he served as a professor of English at the University of Rochester, where in 1995 he was named the Richard L. Turner Professor in the Humanities. His deep interest in music led to rich collaborations with our department, including a lengthy appointment as affiliate faculty. He taught PhD seminars for us and served on more than one dissertation committee. Over the course of his career, he authored sixteen books, revealing long-term interests in modernism, aesthetics, music, and the arts. He earned many honors, including a Guggenheim Fellowship, NEH Fellowship, and the Berlin Prize (American Academy in Berlin).

In Remembrance:

Ernest Livingstone
(1915–1997)
by Jürgen Thym

Born as Ernst Felix Levinstein in Berlin, Germany in 1915, Ernest Livingstone (who died in the fall of 1997) would have turned one hundred this year. This is an occasion to reflect on his life and career, as much as it is possible in a few paragraphs, because his connections with the Eastman School of Music and its musicology department as well as Rochester were substantial. Educated at the famous Collège Français (one of two elite high schools in the German capital), he studied law at Berlin University only to be denied continuation of his studies in 1935 by the Nuremberg Laws, which the Nazis had passed to exclude Jews from German society. After teaching for several years in a private Jewish school and witnessing the atrocities of Reichskristallnacht in November 1938,
he decided to leave his home country. Immigration quotas for his desired destination, the United States, were filled, but there was a chance to enter Venezuela as a permanent resident. After adventurous encounters with various bureaucracies and equally adventurous travels that got him temporarily stranded in Curacao, a Dutch possession in the Caribbean, he arrived in Caracas in January 1939. Beginning with starvation wages as a clerk, he learned how to drive a car in South America and advanced to traveling salesman and, a little later, to being a teacher and tutor for children of the affluent. Several years later he had saved enough money to overcome administrative hurdles and draft to travel as “a stateless person” on a Nansen passport to where he had wanted to be in the first place seven years earlier. “I cannot feel any pride,” he wrote in his autobiography (a copy is available in Sibley Music Library), “for being German or half-Jewish or half-Christian since I cannot claim credit for the conditions of my birth. However, I became an American only after overcoming many obstacles.”

After years of delays inflicted by the political and military upheaval of those years, the not-so-young new arrival in the United States could pick up his life again, and he had two goals: complete his education and start a family. Because of personal connections Rochester beckoned, and somehow the Eastman School of Music figured in his plans. The obstacle course that had characterized his life so far continued—almost briefly, as he was denied admission to the BM program at Eastman, only to be hired—a miraculous turn-around indeed!—as instructor of English a few months later. (The GI bill, one of the most worthwhile government enterprises in social engineering, made college education affordable.) It seems that someone in the administration was of the opinion that a non-native speaker had a better grasp of the rules of grammar and syntax than a native one with an intuitive knowledge of the language. Another University official, taking note of Ernest’s stellar high school education and linguistic skills, certified that the German Abitur was the equivalent of an undergraduate degree—in other words, there was no longer a need for enrolling in a bachelor’s program. (A similarly lucky star made him encounter Teresa, aka Terry; they got married in 1948, and a few years later their daughter Erica was born.) Ernest now could advance straight to graduate studies, and he opted for a doctorate in musicology with Charles Warren Fox (serving also as a research assistant for Harold Gleason, author of the Gleason Outlines, the feared curricular staple of music history instruction at Eastman for decades). In 1954 his course work was finished. Hopes to get a job at Eastman dissipated (rumor has it that Fox objected), and a six-year stint at a prep school in Milwaukee ensued. The school not only prepared students for college; it also prepared Ernest Livingstone for teaching at a university.

In 1960 (at age 45) he was hired as an assistant professor of German at Rensselaer Polytechnic Institute in Troy, New York—the only caveat: he needed to complete his dissertation in musicology in due course (and he did so two years later and was immediately promoted to associate rank with tenure). Well, there was another responsibility that Ernest Livingstone acquired in addition to all his other duties. The early 1960s (the Sputnik shock had put a dent into the belief in American exceptionalism) were the years when General Electric sponsored the College Bowl quiz show, broadcast on national TV, and Ernest was picked, three months after joining the faculty, as coach of the RPI team. A defeat might have done in the unentured academic. But in quick succession, the students from Rensselaer defeated Indiana University, Fisk, Fordham, Grinnell, and the University of Connecticut, and in turn the team was declared undefeated champion. An outsider among engineers and technologists, Livingstone still of a sudden found himself celebrated as a hero. The victory brought prestige and scholarship money to RPI, applications increased and, with them, selectivity in admissions—a statistical measure deans, provosts, and presidents like to put on their résumé.

Ernest Livingstone began to become a fixture at Eastman’s summer school around 1962, when Allen McHose, chair of the Theory Department and director of summer school, needed someone at quick notice to teach certain courses. Ernest taught mostly courses that straddled theory and music literature (Analytical Techniques, Symphonic Literature, Schenker—yes, before it became a required approach for music theory students and the rest of those enrolled at Eastman, he was there, explaining how to reduce music to 3–2–1 or I–V–I). In later years, he introduced single-topic courses more appropriate to the limited schedule of a summer session: Bach’s Art of Fugue, Wagner’s Ring, Beethoven’s Ninth, and Mozart’s Magic Flute. Quite often these topics would also become the subject of articles that Ernest managed to publish in journals and Festschriften—quite an accomplishment because in 1973 he had been appointed chair of RPI’s arts department, combining music and the visual arts, an assignment that required him—having studied law in his youth may have helped—to make a case for artistic and humanistic endeavors in an institution specializing in engineering and technology. Ernest Livingstone was a jack of all trades, and I heard him occasionally refer to himself, in jest, as a “jackass of all trades.”

Since Ernest and I taught summer school at Eastman during the 1970s and 1980s, we had many professional and social encounters that intensified when he and Terry, after both had retired from their respective jobs in the Albany-Schenectady area, moved to Rochester. (They had acquired a beautiful condominium at Westage-On-Harbour overlooking Lake Ontario in the Town of Irondequoit, where Terry still lives today.) Once they settled in Rochester, Ernest began to teach courses as needed during the regular school year, with great success. When we became friends, despite the nearly thirty years in age that separated us and despite the very different experiences we had with our common country of birth, it turned out that we had many things in common. In 1925, his parents attended one of the first performances (perhaps the premiere) of Berg’s Wozzeck, one of my favorite operas and certainly an important moment in music history. His French teacher at the Collège Français in Berlin was the director of my high school, the Athenaeum in Stade, twenty-five years later, and we both remembered (and laughed about) the schoolmaster’s elegant but stiff appearance, intensified by a monocle (as if he had come straight from the filming of Ho-
gan’s Heroes). And together we made a trip in 1979 to Berlin, the place of his childhood and youth and the place of my student years in the 1960s, and we walked past his parents’ house, a villa in the scenic district of Nikolassee. (The tree of his early years was still standing in front of the house.) The emotional roller coaster this encounter must have meant for him turned into a moment of reminiscence that revealed his quiet strength. Ernest and I were colleagues and friends for more than twenty years. We rejoiced or mourned over the same events. I consulted him on many occasions, counting on his administrative savvy as chair at Rensselaer or his insights into the sometimes Byzantine workings at the Eastman School of Music and the University of Rochester. His counsel was generous and always profound. I never heard him make derogatory remarks about another human being: he knew about human folly when he saw it, including his own, and that translated into an incredible amount of tolerance.

As Ernest Livingstone’s life is remembered here in a rapid-fastforward, I come to think of him as a survivor. It is the life of someone who constantly ended up on his feet, who repeatedly beat the odds, even though the many obstacles he encountered could have easily knocked him down. His life story is a survivor’s story.

A Note from the GMA Presidents

During the 2014–15 academic year, the Graduate Musicology Association continued our efforts to bring additional professional development opportunities to current students, along with providing the occasional social event.

As has become our tradition, we welcomed new students into the fold at our annual Welcome/Welcome Back event just prior to the beginning of classes. Very early into the semester, Professor Melina Esse conducted our first workshop of the year, on grant writing. In October, Professor Emerita Kerala Johnson Snyder facilitated a workshop on preparing applications for both the Elsa T. Johnson Dissertation Writing Fellowship, which she founded, and other, outside fellowships. In November, musicology alumna Tyler Cassidy-Heacock (PhD ’15), along with a colleague of hers from the Graduate Writing Project at the University’s River Campus, led a workshop on strategies and resources for graduate student writers. Professors Caterina Falli and Sue Uselmann from the Eastman Humanities Department, along with Eastman alumna Professor Cristina Fava (PhD ’12), rounded out the fall workshops with their panel on addressing the unique needs of a growing population of international students, both at Eastman and other institutions where we might be teaching in the future, as well as strategies for teaching music history courses that meet the needs of these students.

During the spring semester, in addition to hosting our annual meetings with prospective students during Interview Weekend, we also presented our annual graduate musicology student recital. This year Jack Blaszkiewicz organized the recital around the theme of collaborative music and featured performances by musicology and ethnomusicology students including Aaron James, Megan Steigerwald, Jack Blaszkiewicz, Erin Futterer, and Anne Marie Weaver, as well as our department secretary, Alice Meyer. The event ended with a group Medieval-Renaissance sing-along. The recital was well attended and the collaborative focus allowed many performers (and non-performers!) to be involved.

With the help of Patrick Macey and the musicology department, we also organized a small event to honor a much beloved professor, Ralph Locke, on the eve of his retirement. Professor Locke graciously met with graduate students to share his experiences, reflections, and wisdom from both his career and the field of musicology more generally. Following this intimate chat, we concluded with a reception where two of Professor Locke’s advisees, Jack Blaszkiewicz and Anne Marie Weaver (PhD ’15) presented him with a special gift from current and former students. Professor Locke impacted all of us positively during his time at Eastman, and while he will be sorely missed, we congratulate him on his retirement.

During the upcoming year, the GMA plans to continue to sponsor workshops and social events for current students. We began the year with our annual meet-and-greet for new and returning students, and have several events planned for the year, including the annual recital, a workshop on designing and implementing a new course, and many other exciting professional and social opportunities.

Megan Steigerwald, incoming president (2015–16)
Lauron Kehrer, outgoing president (2014–15)

Student News

Jacek Blaszkiewicz is conducting archival research in Paris during the 2015–16 academic year on a Fulbright U.S. student grant.

Sarah Fuchs Sampson

Over the past year, I have presented portions of my research at six conferences throughout the United States and Europe, including the national meeting of the American Musicological Society in Milwaukee, WI, the 22nd International Conference of Europeanists in Paris, France, and the First Transnational Opera Studies Conference in Bologna, Italy, where I was awarded the prize for best paper by a scholar under thirty-five years of age for my presentation, “Mechanical Reproduction and the Modern Prima Donna:
Jeanne Hatto’s 1900 Phono-Cinéma-Théâtre Performance.” Over the 2014–15 academic year, I also designed and taught three courses at Eastman (including a music history review class for MM and DMA students, as well as a two-semester music literature sequence for the pilot year of Eastman Immersion). In the spring of 2015, I was honored to be awarded Eastman’s 2014–15 Graduate Teaching Assistant Prize.

Supported by a fellowship from the American Association of University Women, this coming year I have the good fortune to be able to pursue my dissertation research and writing full time. At the national meeting of the AMS in Louisville this November, I will participate in an evening session devoted to “Prima Donnas and Leading Men on the French Stage, 1830–1900” (Thursday evening). Continuing my collaboration with the University of Rochester’s Digital Humanities Center, I also plan to complete my digital visualization of the network connecting singers, vocal pedagogues, and laryngologists in fin-de-siècle France.

Aaron James
In 2014, my article “The Apotheosis of the Salve regina and the Purpose of Munich, Bayerische Staatsbibliothek, Mus. ms. 34” appeared in vol. 6 of the Journal of the Alamire Foundation, as part of a special issue on Habsburg-Burgundian court manuscripts, an issue also featuring articles by Prof. Honey Meconi and ESM alumna Hannah Mowrey-Clarke. Much of 2015 has been devoted to the first stages of writing my dissertation, which focuses on the motet collections published by Sigmund Salminger in Augsburg during the 1540s. My study of the Salminger prints uses this repertory to examine the ways that editors adapted existing repertoire to serve their purposes, adding a new text or additional polyphonic voices to a piece from a previous generation, or reworking musical elements from the original to create an entirely new piece.

In February 2015 I presented my paper “There’s Something About Barbara: The Adaptation and Reuse of Marian Motets” at the annual meeting of the Society for Christian Scholarship in Music (Atlanta, GA), and in July I traveled to Brussels to participate in the annual Medieval-Renaissance Music Conference, where I read my paper “Absalom in Augsburg: The Reformation Context of the ‘Absalon’ Motets.” I will read an updated and expanded version of this paper at AMS in Louisville this November.

After four years as a dual-degree student (PhD musicology/MA organ), I completed my DMA degree this spring, leaving me free to focus on completing my dissertation during the 2015–16 academic year. My final lecture-recital was entitled “The Crisis of Chant Performance in Nineteenth-Century Paris” and was based on a seminar paper originally written for Melina Esse’s PhD seminar on nineteenth-century improvisation. I continue to be active as an organ performer and as a church musician in the Rochester area.

Lauren Kehrer
The year 2015 has been a very productive one so far! In March, my third (and final) year as chair of the Susan B. Anthony Institute’s Interdisciplinary Graduate Conference at the University of Rochester’s River Campus came to a close as we successfully hosted another stimulating conference. This year’s theme, “Between Identities and Environments,” solicited insightful and interesting papers from students representing departments from many academic disciplines and institutions across North America. The conference featured a keynote address by Jin Haritaworn, professor of Gender, Race, and Environment at York University, titled “Queer Regenerations: Transitioning Bodies in Transitioning Environments.” Musicology graduate student Sarah Fuchs Sampson presented a paper titled “Mechanical Reproduction and the Modern Prima Donna: Jean Hatto’s 1900 Phono-Cinéma-Théâtre Performance.” Sarah also served on the organizing committee, as did our colleague Megan Steigerwald.

In May I was invited to participate in a panel called “Out in Grad School” as part of a daylong conference hosted by the Susan B. Anthony Institute called “Out at Work.” The conference was designed to address the needs and concerns of LGBTQ individuals applying for graduate study or entering the professional workplace, as well as offer best practices for potential employers and professionals so they can better support LGBTQ students and employees. This event was intended for University faculty, staff, and students as well as members of the larger Rochester community.

This summer was a particularly busy one for me. During the Eastman summer session I taught MHS 426 Music since 1900 for graduate students. In August I presented a paper, “The Year of the Booty: Race and Gender Politics of the Hip-Hop Ass” at the Feminist Theory and Music 13 Conference in Madison, Wisconsin. I also moved from the Neighborhood of the Arts, where I had lived since arriving in Rochester six years ago, to the South Wedge, another vibrant neighborhood that I am enjoying getting to know more intimately.

Next March I will be presenting a paper, “A Love Song for All of Us? Macklemore’s ‘Same Love’ and the Myth of Black Homophobia,” at the meeting of the Society for American Music in Boston, Massachusetts. I am very much looking forward to it, and to everything else the 2015–16 academic year will bring!

Eric Lubarsky
My number one priority this year is to complete my dissertation “Reviving Early Music: Metaphors and Modalities of Life and Living in Historically Informed Performance,” and land a job. I am grateful to say that I am being supported by the Elsa T. Johnson Dissertation Completion Fellowship from ESM. I will also present a paper on New York Pro Musica in Boston at the annual meeting for the Society of American Music. In the last year I presented a paper in New York City for the conference Postmodernity’s Musical Pasts.” I also published an article applying an ecocritical theory to the costume recitals of American harpsichordist Frances Pelton-Jones in the journal Evental Aesthetics.

Alexis VanZalen
I received the 2015 Jerald C. Graue Fellowship for my paper “A Native American Tyrant King, A Blubbering African Coward, and Erotic African Dancers: Exotic Spectacle in Quinault and Lully’s Cadmus et Hermione (1673).”
Student Achievements and Awards

**Department/Eastman/University of Rochester Awards:**

**Eastman TA Prize**  
Sarah Fuchs Sampson

**Raymond Ball Award**  
Naomi Gregory

**Edward Peck Curtis Award for Excellence in Teaching by a Graduate Student**  
Aaron James

**ESM Ethnomusicology Fieldwork Grants**  
Austin Richey  
Beiliang Zhu

**Charles Warren Fox Memorial Award**  
**Co-winners:**  
Jacek Blaszkiewicz, “Auber’s Greek Aida”  
Sarah Fuchs Sampson, “Technologies of Listening and the Paris Opéra’s Fin-de-siècle Audience”

**Jerald C. Graue Fellowship**  
Alexis VanZalen  
paper: “Exoticism in Lully’s Cadmus et Hermione (1673)”

**Elsa T. Johnson Dissertation Fellowship**  
Eric Lubarsky  
Sarah Fuchs Sampson (honorary recipient)

**Glenn Watkins Traveling Fellowship**  
Jacek Blaszkiewicz, for research in Paris

**Other Awards:**

**AAUW Fellowship**  
Sarah Fuchs Sampson

**AMS M. Elizabeth C. Bartlet Travel Grant**  
Jacek Blaszkiewicz, for research in Paris

**Transnational Opera Studies Conference Award** (for best paper by a younger scholar)  
Sarah Fuchs Sampson

**Fulbright Fellowship**  
Jacek Blaszkiewicz, for research in Paris

**International Handel Research Prize**  
Regina Compton

**T. Temple Tuttle Prize** (for best student paper) at the Niagara Chapter of the SEM  
Austin Richey
Seth Brodsky (PhD 2007)

I feel sheepish. I am way overdue for an update in these here parts. And so I will take the liberty of regaling/haranguing you with high points in the last few years. There’s no point in being coy: the biggest news is the birth of my and Jude’s son Lev Henry Stewart Brodsky, a small swift ginger-headed astounder with blueberry eyes and crack comic timing. His spark and warmth have accompanied quite a few excitements in my professional life and made them all the sweeter.

Probably the biggest development for me, intellectually speaking, has been a renewed interest in psychoanalysis, both in its clinical and theoretical guises. My preoccupations with influence, borrowing, and intertextuality brought me there, slowly but surely. Recent fruit of this development include past talks and forthcoming articles on Benjamin Britten and the Oedipus myth (in progress), John Cage and the pathogen of influence (Northwestern Press, 2016), late European modernism and art and fantasy of failure (in progress), and tonality, modernity, and psychosis, with the work of Wolfgang Rihm as example (Franz Steiner Verlag, 2016). Last fall I had the pleasure of organizing and presenting in an evening panel at the American Musicological Society’s annual meeting called “Psychoanalysis & Music: A (Sexual) Relationship?”; it featured provocative and searching talks by Amy Cimini, Clara Latham, Fred Maus, and—yay!—Holly Watkins, with my redoubtable colleague David Levin in the role of fleet-footed, in-listening respondent.

The biggest—sweetest? most “bitter and spiny”?—fruit of these interests is my book, which I completed in late summer, and is slated to come out in fall 2016 with the University of California Press. From 1989, or European Music and the Modernist Unconscious is an attempt to think the history of European musical modernism from the perch of a year in which, at least in that milieu, nothing “historic” happened. Central to the book is the pathos of this missed encounter, between a Europe celebrating the end of revolution with a last “soft revolution,” and a music, much of it now “forgotten in the archive,” which is still practicing a long-standing modernist ritual of preparing the ground for a revolution-to-come—losing, failing, waiting, readying. While the book is only distantly related to my dissertation, my former mentors will see—or would have seen—the indelible mark on it. The book is in memory of Daniel Albritt.

The University of Chicago has gifted me with extraordinary colleagues and friends, and an amazingly live atmosphere; thinking happens on stage here. So it’s no surprise I’ve had some exceptional opportunities to experiment, collaborate, and play. That last word is certainly apt for a series of events from a few years ago, including my playing demigod DJ with two graciously game string quartets, the Jupiter and Spektral Quartets, as I staged the labyrinthine relation between Britten’s haunting last quartet and the first quartet of 1990s British wunderkind Thomas Adès. As part of “Play as Inquiry,” an experimental practicum put on by the Gray Center for Arts and Inquiry around the same time, I finally got the chance to realize in actual sound one of my central practices as a scholar: the archaeology and hypothetical reconstruction of a musical work’s explicit and implicit intertexts. With graduate student Ted Gordon’s help, I infested a reverberant stairwell of the Logan Center for the Arts with eight strategically placed speakers and created a sort of non-Euclidean “influence chamber” (here’s an excerpt: https://www.youtube.com/watch?v=rzbl.tozuHoM).

One of my greatest pleasures has been organizing large-scale events—symposia, concerts, festivals. This began with a Britten Symposium in spring 2013, in celebration of the composer’s centenary, and reached new (sometimes manic) heights with a week-long Chicago-wide festival and residency in spring 2015 on the work of German composer Mathias Spahlinger. Involving six concerts, a symposium, workshops, and masterclasses in distinct locations throughout the city, “there is no repetition: Mathias Spahlinger at 70” was, I’m delighted to report, a resounding success. With great help and support from the UofC, Goethe Institut, DePaul University, the Renaissance Society, and many others, we were able to give Chicago one of its musical highlights of the year and the largest retrospective outside Germany of one of its most important and challenging artists. (Find out more, including a complete program, at http://norepetition.tumblr.com/. (seths@uchicago.edu)

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

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

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

In service, he joined the newly formed Graduate Committee and continued work on the Planning and Academic
Musicology at Eastman

Mary Natvig (PhD 1991)
This fall marks my sixth year as assistant dean of undergraduate studies at the College of Musical Arts at Bowling Green State University. I’m currently working on three new degree programs and am always busy with student and curricular issues as well as teaching, research, and some violin playing. This February I was invited to speak at Indiana University’s student colloquium where I gave an early version of the paper I will present at AMS this year, “Samuel ‘Golden Rule’ Jones: Music and Reform in Early 20th-Century Toledo.” In April I organized and played in a faculty performance of Bach’s “Coffee Cantata,” BWV 221, at the town’s local coffee shop, Grounds for Thought (aka Dr. Natvig’s “downtown” office). It was a great success, lots of fun, and attracted about one hundred fifty audience members who packed the small shop. This summer, at the Feminist Theory and Music conference in Madison, WI, I presented a paper on Catherine Carl, a graduate of Oberlin and Indiana University who taught in China in the early 1930s and who left copious letters of her experiences during a pivotal time in China’s history. In July, Ashgate Publishing named my 2002 collection of essays, Teaching Music History, as one of their most influential books in the field. They asked me to write a blog that outlined the genesis of the book and what impact it’s had over the last thirteen years. The blog can be found at: http://blog.ashgate.com. I also continue to serve on the editorial board of the Journal of Music History Pedagogy, on the Alvin H. Johnson AMS 50 Dissertation Fellowship committee, and am the reviews editor for the Journal of Musicological Research. (mnatvig@bgsu.edu)

Stan Pelkey (PhD 2004)
This was another major year of transition for me and my family. Back in June our son Nathan graduated from high school and then headed off to college late in the summer. June also found us in the final stages of packing up our home in Rochester and preparing to head south. Following the conclusion of my third year as dean of the School of Liberal Arts and Sciences and associate professor of Music at Roberts Wesleyan College, I began my first year as associate dean of community engagement and entrepreneurship in the College of Music at Florida State University. I am supervising the College of Music’s public relations and marketing, organizing and managing numerous special events and guest residencies, and directing the undergraduate program in musical entrepreneurship. I am also enjoying participating in the life of a large musicology unit with a sizable graduate program.

My most important news in terms of projects is that Oxford University Press published my second book, Anxiety Muted: American Film Music in a Suburban Age, in November 2014. I am now working on an invited book chapter, as well as my next book manuscript. I also served as director of music at the (Episcopal) Church of the Epiphany on the west side of Rochester during the 2014–2015 program year and composed a number of new pieces for the choir, for piano, and for the congregation. This fall, I am serving as interim organist at the First Presbyterian Church of Thomasville, Georgia.

Heidi is also working in Thomasville as the director of music for the First United Methodist Church. Our daughter Madison, sixteen, has gracefully transitioned to a new high school, which has absolutely delighted us. Besides joining the choral and theater arts programs at the Chiles High School in Tallahassee, she is also a new member (oboie and English horn) of the Tallahassee Youth Orchestra. (spelkey@fsu.edu)

Evangeline Rimbach (PhD 1967)
On Friday, August 28, I received an unexpected package from Leipzig, Germany. It contained two volumes of scores of Das Kuhnau Projekt—one was of the Magnificat, and the other contained the score for the cantata Welt adieu, ich bin dein mude. In addition, the package contained a CD of Kuhnau cantatas. A personal letter from the editor of this project, David Erler, indicated that he had read my dissertation on the church cantatas of Kuhnau and was inspired by my work to start this project. The plan is to publish Das gesamte Kantatenwerk of Kuhnau and complete the project by 2022, the tercentenary of Kuhnau’s death. The publisher is Pfeifferkorn Musikverlag in Leipzig. David Erler is a countertenor soloist and sings with the Opella Nova, which is recording all the works. What a pleasant surprise after completing my PhD in 1967! (evangelinerimbach@comcast.net)

Marjorie Roth (PhD 2005)
This past academic year was marked by the positive fruits of my labor as chair of two recent search committees. The presence of two marvelous new colleagues in our department, one in music theory (John Reef) and one in music theory/composition (Octavio Vazquez, who is designing our new BM degree in composition) has spurred much excitement. Their energy and expertise is revitalizing our curriculum, and their passion for combining great music, great food, and great conversation has done wonders for extra-curricular activities as well!

Teaching my usual music history classes, adding a new course cross-listed with Philosophy (The Liberal Arts), and significantly increased administrative duties as Honors Program director kept me far too busy during the academic year. The summer, however, was filled with fun, travel and conference papers. In June I gave a paper on troubadour poetry and song at a week-long conference held in Carcassonne, France, which was followed by further travels in the Languedoc and Barcelona (and the acquisition of a Catalan Independence flag, Viva Catalunya!). After Spain it was on to Athens, Greece, where I spoke on “Music as a Model for Transcendence in Higher
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Education” at a Symposium devoted to the future of higher education, sponsored by the Association for the Study of Esotericism. Then finally, in late July I participated in the first, soon to be annual, “Spirit Art Symposium,” held at the Lily Dale Assembly in Cassadaga, New York, where I gave a talk on the topic of channeled music.

The summer was capped off nicely by a party for our beloved, newly retired professor Ralph Locke. Ralph joined me, Philip and Alice Carli, Mary Natvig, Michael Pisani, and Beth Wells (and Rob Haskins, in spirit, anyway; his flight was cancelled due to bad weather) on my back deck overlooking the Bay. Plans for the coming year include offering the fourth incarnation of the overseas course on Austrian music I team-teach with Michael Malkiewicz, my colleague and friend at the Mozarteum in June, delivering a talk on some esoteric aspect of Nordic music at a conference in Iceland in August and, with luck, taking a sabbatical so I can finally finish a few articles for publication and then take a month to walk the Camino in Spain. (mroth1@naz.edu)

Tanya Sermer (PhD 2015)
My most exciting news for this year is that I finally finished my dissertation and graduated in May. I hold two post-doctoral fellowships for this academic year from the Lady Davis Foundation and the Israel Institute, which I am carrying out at the Hebrew University in Jerusalem. In addition to research and publishing, I will be teaching a course during the second semester at the Jerusalem Academy of Music and Dance and a summer course in the MA program for international students at the Rothberg International School at the Hebrew University. I will also be organizing a seminar series for researchers through the Jewish Music Research Center, a multi-day workshop for doctoral students and postdocs through the Forum for Contemporary Ethnomusicology, and a panel on music for a conference about Jerusalem run by Yad Ben-Zvi.

Finally, I have been invited to give a lecture as part of a lecture series organized by the Swiss Society for Musicology held at the University of Bern, which will take place at the end of November. (tanya.sermer@gmail.com)

Amy Lynn Wlodarski (PhD 2006)
I’m happy to report that my book, Musical Witness and Holocaust Representation, is now available from Cambridge University Press as part of the Music Since 1900 series edited by Arnold Whittall. I also have an essay, “Exposing the Political Gesamtkunstwerk in Hanns Eisler’s Film Music,” appearing in the edited volume The Total Work of Art: Foundations, Articulations, Inspirations (Berghahn, 2016). Those two publications mark the closure of that long research thread, and I am turning to a new book project on postwar humanism and the music of George Rochberg. This past summer I spent a month working with his personal archives at the Paul Sacher Stiftung, and my plan is to return during my sabbatical next year for an extended research period. At Dickinson I was humbled to receive the Ganoe Award for Inspirational Teaching, voted on by members of the senior class. It would have been the highlight of my year had it not been for the birth of our daughter Eleanor, who is a delight. As Kim Kowalke remarked when I wrote him about the news of both book and baby, "two births!” It certainly felt that way, although the book doesn’t keep me up in the middle of the night. Looking forward to bourbon sipping with everyone in Louisville. (wlodarsa@dickinson.edu)
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Thursday, 2:00–5:00 p.m.

Melina Esse, session chair for “Eighteenth- and Nineteenth-Century Italian Opera”

Aaron James, “Absalom in Augsburg: The Reformation Context of the ‘Absalon’ Motets”

Naomi Gregory, “The Curious Case of Compère’s ‘Sola caret monstris’: the Pope, the King, and the ‘fera pessima’”

Thursday, 8:00–11:00 p.m.

Holly Watkins, session respondent for “Ecomusicology and the History of Science”

Amy Wlodarski (PhD ’06), panel contributor for “The Hills Are Alive with the Sound of Music: Musical Theater at Girls’ Jewish Summer Camps in Maine”

Sarah Fuchs Sampson, session contributor for “Prima Donnas and Leading Men on the French Stage, 1830–1900”

Friday, 9:00 a.m.–12:00 p.m.

Roger Freitas, session chair for “Early Modern Italy”

Mary Natvig (PhD ’91), “Samuel ‘Golden Rule’ Jones: Music and Reform in the Progressive Era”

Jeremy Grimshaw (PhD ’05) session chair for “Interpreting Twentieth-Century Avant-Garde Music”

Cindy L. Kim (PhD ’11), “In Defense of a Performers’ Art: Nineteenth-Century Singers’ Discourse on Ornamentation”

Friday, 2:00–5:00 p.m.

Holly Watkins, session chair for “Music and Philosophy”

Jennifer Ronyak (PhD ’10), “Intimate Confession, Public Exhortation: Andreas Romberg’s Setting of Friedrich Schiller’s ‘Die Sehnsucht’ and the Orchestral Lied at the Start of the Nineteenth Century”

Friday, 6:45–7:45 p.m.

Elizabeth Wells (PhD ’04), session chair; Marjorie Roth (PhD ’05) and Mary Natvig (PhD ’91) session contributors for “Master-Teacher Roundtable: Teaching without Technology”

Saturday, 9:00–10:30 a.m.

Katherine Hutchings, “The Matter of France’: Ciconia, the Carolingians, and the Legacy of Antiquity”

Marie Sumner Lott (PhD ’08), “Who is the Knight?’ Rights and Responsibilities in Three Crusader Operas from the Early Romantic Era”

Saturday, 2:00–5:00 p.m.

Martin Nedbal (PhD ’09), “Censoring the Harem: ‘Handkerchief’ Moments in Eighteenth-Century Viennese Operas and the Moralistic Conceptions of (German) National Theater”

Regina Compton (PhD ’15), “How to Enrage Alexander, or Towards an Understanding of Handel’s Recitativo semplice and Theatrical Gesture”

Caroline Ehman (PhD ’13), “Reconceiving the Maternal Subject in Saariaho’s Adriana Mater”

Saturday, 8:00–10:00 p.m.

Tamara Levitz (PhD ’94), session chair, “America and the Interwar European Imagination”
New Books from *Eastman Studies in Music*: Hermie the Hunchback, a Castrato in England, Mendelssohn, Russian Opera, French Ballets, Ralph Kirkpatrick, Two Festschrifts, and More

The University of Rochester Press’s series *Eastman Studies in Music* has now published over 130 titles. Many books in the series are available in paperback; the newest are also available as e-books. Topics range from medieval Liège to Berg’s *Lulu* and beyond. Books that appeared in the past year or will appear in the next few months include:

- Chris Walton writes on the self-aggrandizing ways in which Wagner, Schoeck, and other composers from German-speaking lands fashioned their image as creative geniuses: *Lies and Epiphanies: Composers and Their Inspiration from Wagner to Berg.*

- In her book *Wagner’s Visions: Poetry, Politics, and the Psyche in the Operas through “Die Walküre,”* Katherine Syer explores diverse influences on Wagner’s work: the plays of Gozzi, the Iphigenia operas of Gluck, and the politico-poetic legacy of Theodor Körner.

- *Liszt’s Final Decade,* by Dolores Pesce, gives new emphasis to the interweaving of philosophical reflection, religious consolation, and musical experiment in Liszt’s later years.

- *Marching to the Canon: The Life of Schubert’s “Marche militaire,”* by Scott Messing, traces that tuneful piece’s career in concert halls, the armed forces, the dance studio, and the circus, plus echoes of the piece in works by Stravinsky and others.

- Just in time for the composer’s birthday, David Schulenberg offers *The Music of Carl Philipp Emmanuel Bach.* The book contains links to a splendid website with additional materials.

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

- A detailed and insightful biography of multifaceted organist Anton Heiller—by renowned organist Peter Planyavsky—is now translated by Christa Rumsey: *Anton Heiller: Organist, Composer, Conductor.*

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


- Meredith Kirkpatrick (a librarian at Boston University) edits her uncle’s letters in *Ralph Kirkpatrick: Letters of the American Harpsichordist and Scholar.* Correspondents include Nadia Boulanger, Elliott Carter, Henry Cowell, Alexander Schneider, Vincent Persichetti, and instrument builder John Challis.


- In her *Parisian Music-Hall Ballet, 1871–1913,* Sarah Gutsche-Miller demonstrates the wide range of staged dance performances that were available at the Folies Bergère, the Casino, and the Olympia—long before the arrival in Paris of Diaghilev’s Ballets Russes. Splendid illustrations.
A festschrift for Roger Kamien, *Bach to Brahms: Essays on Musical Design and Structure*, contains contributions by the editors—David Beach and Yosef Goldenberg—and other noted theorists/analysts, including Charles Burkhart, L. Poundie Burstein, William Kinderman, Joel Lester, John Rink, and Frank Samarotto.

Another festschrift, for William Caplin (McGill University), is *Formal Functions in Perspective: Essays on Musical Form from Haydn to Adorno*. It is edited by (and with contributions by) Steven Vande Moortele, Julie Pedneault-Deslauriers, and Nathan John Martin; other contributors include Steven Huebner, Harald Krebs, Janet Schmalfeldt, and Peter Schubert.

In *Reviving Haydn: New Appreciations in the Twentieth Century*, Bryan Proksch charts the process by which Haydn went from being treated with condescension by academics and critics to the high status he now holds. Major figures treated include D'Indy, Tovey, Schenker, and Schoenberg.

Paul F. Rice brings us his latest: *Venanzio Rauzzini: Castrato, Composer, and Cultural Leader*. Rauzzini is best known as the singer for whom Mozart composed *Exsultate jubilate*, but here we find out about the extensive concert series that he organized in Bath from 1777 to 1810.

The cultural historian Warren Roberts offers *Rossini and Post-Napoleonic Europe*—an imaginative attempt at linking certain major Rossini operas, including *La Cenerentola* and the rarely performed masterpiece *Matilde di Shabran*, to political and social developments in Italy and beyond.

The title says it all, in *Italian Guitar Music of the Seventeenth Century: Battuto and Pizzicato*. On the companion website, the author, Lex Eisenhardt (who teaches guitar at the Conservatory of Amsterdam), illustrates a wide range of performance practices.

*Gay Guerrilla: Julius Eastman and His Music*, edited by (and with contributions by) Renée Levine Packer and Mary Jane Leach, is the first book on this remarkable singer and composer, best known for his recording of Peter Maxwell Davies’s *Eight Songs for a Mad King* but here revealed as a figure with connections to many cultural worlds and identities: “black, white, gay, straight, classical music, disco, academia, and downtown New York.” Other contributors include Ryan Dohoney, Kyle Gann, and George E. Lewis.

*The “Musica” of Hermannus Contractus*. This book, a greatly revised version of the long-standard edition and translation by Leonard Ellinwood, is the work of John Snyder. One of the major sources of Hermannus’s treatise is in Special Collections at Eastman’s Sibley Music Library.

In addition, the Press is publishing a general-audience book outside of the Eastman Studies series. *Star Turns and Cameo Appearances: Memoirs of a Life among Musicians* is an anecdote-rich autobiography by Bernard Jacobson, whose variegated career has included years as music critic in Chicago, artistic advisor to record companies and orchestras (e.g., the Philadelphia Orchestra under Muti), and narrator in concert works by Schoenberg and others.


For more details about music books from URP, Toccata Press, and Boydell and Brewer (UK), and for a 35 percent discount, go to http://www.urpress.com/ and order using the code ESM2015. 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 by calling (585) 274-1399.
The Eastman/Rochester Studies in Ethnomusicology Series, published by the University of Rochester Press, began in 2008. It welcomes submissions of ethnographic work on all aspects of music in contemporary world cultures that examines intersections between contemporary musical practices in their social and cultural contexts.

The E/RSE editorial board consists of a variety of ethnomusicologists, representing many geographic and theoretical perspectives, including Eileen Hayes, School of Music, University of North Texas; Anne Rasmussen, Music Department, College of William and Mary; Daniel Sheehy, director and curator, Smithsonian Folkways; Timothy Taylor, Ethnomusicology Department, University of California, Los Angeles; Michael Tenzer, School of Music, University of Vancouver; and Deborah Wong, Music Department, University of California, Riverside.


There are five proposals in various states of peer review and revision and one recent manuscript submission, *Music, Indigeneity, Digital Media*, edited by Thomas R. Hilder.

For more information about the Series, please contact Ellen Koskoff at ekoskoff@esm.rochester.edu.
PARISIAN MUSIC-HALL BALLET, 1871–1913
SARAH L. GUTSCHE-MILLER
This pioneering study of ballets staged in Parisian music halls brings to light a vibrant dance culture central to the renewal of French choreography at the fin de siècle.
September 2015; List price: $55.00; Offer price: $43.75
9781580464572, 364 pp., 38 illus., $43.75

REVIVING HAYDN
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