Greetings! It is my pleasure to introduce the 2016 Musicology Newsletter in my new capacity as department chair. The department has seen a lot of changes over the past few years, notably the retirement of long-time professors Ralph Locke and Patrick Macey. We all miss their supportive and cheerful presences, but we are also jealous of their newfound freedom. Of course, both are staying busy with various musico¬logical projects, from the New Josquin Edition shepherded by Patrick to Ralph’s many ventures in “regular” and public musicology. And our graduate students continue to benefit from their dissertation-advising expertise.

Another departmental-landscape-changing retirement awaits us in spring, when Ellen Koskoff will bring her long tenure at Eastman to a close. Ellen has of course been instrumental in the establishment of Eastman’s ethnomusicology programs and world music concert series, and we hope to strengthen that legacy in the coming years. In a suitably grand culminating gesture, Ellen will be giving the Charles Seeger Lecture at the upcoming SEM annual meeting in Washington, DC. If you’re at the conference or in the area, come out and help celebrate Ellen’s career.

This fall, we’ve had the good fortune to welcome new faculty member Darren Mueller, who specializes in jazz, media studies, and the history of recording. Darren’s research and teaching interests will allow us to expand the range of our instruction and advising capacities in twentieth- and contemporary music, both of which are playing an ever larger role in the musical life of the Eastman School and in musicology at large. If you see Darren at an upcoming AMS, SEM, or other musicological venue, don’t hesitate to say hello.

As alumni of Eastman’s musicology program, you are in a prime position to help spread the word about an exciting new development in our department: the introduction of a free-standing MA program in musicology, which joins our existing ethnomusicology MA program. We believe that Eastman offers an especially rigorous environment in which to obtain an MA, and our aim is to provide students with a level of preparation that will bring admittance to the country’s best PhD programs within reach. We also envision that many Eastman performance majors will wish to enhance their scholarly credentials with an MA degree in musicology. Send your talented undergraduates our way!

Our faculty, both current and retired, continue to be as active as ever. They have delivered papers in such disparate places as Salzburg (Lisa Jakelski), London (Melina Esse), Durban (Jennifer Kyker), and Boston (Michael Anderson and Patrick Macey). You may have already seen their recent publications in the Journal of the Society for American Music (Darren Mueller) and Cambridge Opera Journal (Melina Esse). Michael Anderson continues to concertize widely with his ensemble Schola Antiqua, which performs this fall at The Cloisters in New York City. Roger Freitas’s book, Portrait of a Castrato, appeared in Italian as Vita di un castrato. Jürgen Thym published an essay on Schubert in the collection Thanatos as Muse (Cambridge University Press) and a translation of Walther Dürr’s “Compositional Strategies in Schubert’s Late Music” in Rethinking Schubert (Oxford University Press). Finally, take a look at the Festschrift in honor of Eastman Emerita Kerala J. Snyder, which is continuing to develop at http://www.goart.gu.se/publications/festschrift_kjs and to which Ralph Locke has contributed an article.

It is especially gratifying for me to announce that two books by members of the department are slated to appear...
in a matter of days: Lisa Jakelski’s *Making New Music in Cold War Poland: The Warsaw Autumn Festival, 1956—1968* (University of California Press) and Jennifer Kyker’s *Oliver Mtukudzi: Living Tuku Music in Zimbabwe* (Indiana University Press). Congratulate these authors if you get the chance! In addition, Honey Meconi recently completed the manuscript of her new book *Hildegard of Bingen* (forthcoming from University of Illinois Press). In the coming months, be on the lookout for essays by Eastman faculty in the *Journal of the Alamire Foundation* (Patrick Macey and Honey Meconi), *American Music* (Cristina Fava), *Nineteenth-Century Music Review* (Holly Watkins), and *Music and Politics* (Ralph Locke).

I would also like to note the recent publication of alumnus Martin Nedbal’s book *Morality and Viennese Opera in the Age of Mozart and Beethoven* (Routledge). Martin took up a new position this fall at the University of Kansas, after spending several years at the University of Arkansas. Recent graduate Sarah Fuchs Sampson joined the faculty at Syracuse University, while Ayden Adler accepted a new job as Dean of the School of Music at DePauw University. Best of luck to all!

Three of our current PhD students—Stephen Armstrong, Jacek Blaszkiewicz, and Lauron Kehrer—will be presenting papers at AMS, having made it through a particularly rigorous selection process (I hear). Come show your support for these promising young scholars! Also, if you’re in the mood for some late-night philosophizing, consider dropping by the AMS Music and Philosophy Study Group’s Thursday evening session, where I’ll be responding to three papers on Susanne Langer’s aesthetics. At the very least, do stop by Eastman’s AMS Alumni Party, held jointly with Theory, on Friday, November 4 from 5:00-7:00, and catch up with old friends and former colleagues. Hope to see you there!

Holly Watkins

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**Faculty News**

Michael Alan Anderson, associate professor of musicology

This past academic year featured a mix of familiar activities and new paths in my career. I gave two academic papers in the spring of 2016. First, I presented “Giving Voice to Prayer” at the annual meeting of the Renaissance Society of America in Boston. This paper represented some preliminary thinking on a long-term project I am beginning on music and the book of hours, the most widely held book of the late Middle Ages. I am currently teaching a PhD musicology seminar on this topic in hopes of advancing my work in the company of our fine students. My second paper, “Marguerite of Navarre and the Politics of Devotion,” was a light repackaging of some previous work, but geared for a special conference staged at the University of Rochester entitled “Experiencing Devotion in Medieval and Renaissance Europe: Sights, Sounds, Objects,” which included members of the Domestic Devotions research group of the University of Cambridge.

My second book, *The Singing Irish: A History of the Notre Dame Glee Club*, was published in October 2015 by the University of Notre Dame Press. Although the topic is well outside of my scholarly focus of late medieval and Renaissance music, the book seizes a rare opportunity for me to retell a history of the college choir in which I sang, on the occasion of its centennial. Reaching 70,000 words and published in full color and high gloss, *The Singing Irish* took about two years to research. It is available in hardcover and enhanced e-book format, the latter featuring expanded image, sound, and video galleries. The book has sold over 1,000 copies in less than a year, and I have elected to send a large percentage of the proceeds back to the Notre Dame Glee Club. This past winter, I also penned a substantial article on the Glee Club’s centennial for *Notre Dame Magazine*, the alumni magazine of the university.

While *The Singing Irish* was a one-time publishing opportunity for me, I have embarked on another publishing foray that promised to be permanent in my portfolio. Namely, I have been named managing editor of the new Eastman Case Studies series, published through Eastman’s Institute for Music Leadership. Modeled after Harvard Business Case Studies, the Eastman Case Studies series is an educational collection of essays that profile music organizations and present business problems faced by both traditional and emerging musical arts organizations. In the role of managing editor, I oversee a team of case writers, in addition to compiling my own case studies. In June 2016, we released a handful of case studies, each about 5,000 words plus appendices. I contributed cases on Eighth Blackbird and the Hartford Symphony Orchestra, while members of my team focused on issues in the Rhode Island Symphony Orchestra and the University Music Society (University of Michigan), and Pegasus Early Music. The cases are marketed toward a number of centers for music entrepreneurship around the country and are sold through the IML’s online store.

I continued my artistic leadership of the Chicago-based early music ensemble Schola Antiqua, which I began in 2008. Our concerts of the past year have been wide ranging. In October 2015, we collaborated with the Oriana Singers in a program that featured my transcription of an early sixteenth-century Vespers from the city of Wittenberg. In February 2016, we offered a program called “Slavic Routes: Music from Renaissance Prague,” which centered on a musical crossroads of Europe in the late sixteenth century. Finally in May 2016, we performed “Caged Byrd,” highlight-
ing some of the larger sacred motets of William Byrd as well as keyboard music from “My Ladye Nevell’s Book.” This fall we are excited to perform at The Cloisters in New York City in a program that highlights a current exhibition on medieval Jerusalem at the Metropolitan Museum of Art. Meanwhile, I was honored to receive the Louis A. Botto Award for Innovative Action and Entrepreneurial Zeal this summer from Chorus America. The award is given to an emerging leader with 5–10 years of experience conducting a professional ensemble. This was the first time the award was given to a director whose ensemble focused strictly on early music. Chorus America kindly produced a video that explains my work with the ensemble.

**Melina Esse, associate professor of musicology**

I’ve spent the past year renewing connections with friends and family. Many of these connections were strengthened through commemorating the careers of senior scholars. The celebration of Suzanne Cusick’s work and life at Columbia University in December 2015 was a memorable occasion (especially Sherrie Tucker’s riotous “panel” *Where is the Jazz in Jazzercise?*—complete with audience participation). I also contributed to the special issue of *Cambridge Opera Journal* in honor of Roger Parker, submitting an essay on an aria from Charles Gounod’s opera *Sapho*. In February of 2016, I was invited to give a Phelps Colloquium (organized by the Office of the Provost) at Eastman. I spoke about the collaboration between Gounod and Pauline Viardot and the talk was well received by the audience of University professors and administrators. June found me traveling to Ireland with my entire family, a wonderful experience of sunshine (amazingly), cliffs, beaches, and green hills. In September I returned to the isles to present a paper on a poem by Letitia Landon at the “London Voices” conference held at King’s College. As for Eastman news, the past year has been a busy time as I led our department in curricular reform—we are replacing the large undergraduate music history surveys with a rotating roster of smaller courses that view the broad span of music history through the lens of specific themes. I’ve enjoyed dreaming with my colleagues about ways to improve our undergraduate offerings, hammering out the proposal (with a lot of help!), and getting support and feedback from the school at large. I’m delighted to say that—barring any monkey wrenches—the new undergraduate curriculum in music history is on track for launch in Fall of 2017 (more about this next year!).

**Roger Freitas, associate professor of musicology**

Last spring I concluded my four years of service as chair of the department. As privileged as I have been to serve in that capacity, I cannot deny that the sun now shines a little brighter with the responsibility having passed to Holly Watkins. Indeed, I’m thrilled to have the time to finish up projects too long languishing and to really get new endeavors going. In any case, this past year I enjoyed speaking at Syracuse University as part of the Mellon Humanities Corridor Teaching Exchange program. I also had the great good fortune to be elected a member of the board of directors for the AMS (first meeting in Vancouver). And in September I learned that the Italian translation of my book (*Vita di un castrato, 2015*) was “presented” at a meeting of the Accademia dei Ritovati in Pistoia, Italy (the home town of Atto Melani, the protagonist). Several scholars, including Sara Mamone (who wrote the forward to the translation), were there to discuss the book. It was all a surprise to me!

**Lisa Jakelski, associate professor of musicology**

For the past several years, I have been immersed in socialist Poland’s musical life during the long 1960s. I have been thinking about cross-border mobility and cultural exchange, and I have been thinking about how the performance of social interactions in institutional frameworks has shaped the practices, values, and concepts associated with new music. One of my biggest pleasures during the past year has been sharing my thoughts on these topics with others. In Salzburg, Austria, I was able to chat with performers, curators, composers, and fellow musicologists as part of an intense, highly stimulating conference on new music festivals, and, more recently, I traveled to Amherst, MA, to take part in conversations about *new music’s* many meanings. Soon I am going to be able to share my work even more widely. I am thrilled to announce that my book, *Making New Music in Cold War Poland: The Warsaw Autumn Festival, 1956–1968* will be available from the University of California Press in October 2016.

In the meantime, I have been working on *Lutoslawski’s Worlds*, an essay collection that I am co-editing with Nicholas Reyland. Our aim in this project is to explore the full range of Lutoslawski’s activities, including the ones he was sometimes reluctant to acknowledge. Our contributors come from Australia, Poland, the United Kingdom, and the United States. Their essays present compelling new readings of some of Lutoslawski’s major works, sensitively investigate the composer’s connections to the Polish opposition in the 1980s, shed new light on Lutoslawski’s work in radio and theatre, trace the history of Derwid (the name of Lutoslawski’s alter ego, under which he wrote popular songs)—and more! My own contribution to the collection has taken me into some new chronological and methodological territory. I’m writing about the celebrations in 2013 to mark the one-hundredth anniversary of Lutoslawski’s birth, and, as a result, I’ve been combing through data on government funding schemes, thinking about dead bodies and materiality, reading literature from performance studies, reflecting on post-socialist transformations in East-Central Europe, and considering the kinds of work that can occur through re-enactment. It’s been a fun challenge to write a history of the present, and I anticipate that some of the thoughts that have been sparked by this essay will catalyze some future work. As for the edited collection, this project is also starting to come to an end: Nick and I are now putting together the final manuscript, and we expect the book to be available from Boydell and Brewer by the end of 2017.

The question, then, is what to do next. I’ll be testing out ideas about how to research recent music in a new seminar—called “Making New Music Now”—that I’m developing for the spring term in 2017. While researching the Warsaw Autumn book I became curious about electronic and experimental music in Poland, and I am looking forward to listening and reading as widely as I can during the coming
months. And I will also be starting work on a new project: a small study of Björk, whose music has fascinated me for years. More than anything, though, I’m enjoying this transitional period, in which I’m having the chance to reflect on the work I have done while also plotting my next steps.

Ellen Koskoff, professor of ethnomusicology
This entry in the Musicology Newsletter marks my last as a full-time member of the faculty, as I will be retiring from my position in June 2017 after thirty-seven years. During my time here I have seen the growth of ethnomusicology from its infancy to a full-scale PhD Ethnomusicology Program. Along the way, through various “world music” ensembles and concerts, our students, faculty, and our general Rochester community have gained a fuller appreciation for the beauty of Balinese gamelan, Zimbabwean mbira, West African drumming and many other traditions. And, hopefully all of the students I have encountered have left Eastman with a better understanding of the world’s musics and their people.

There are many folks to thank here, but I would like to single out my musicology colleagues, who have been especially supportive and helpful with our ethnomusicology growing pains as we sorted out different directions for our department. And, heartfelt thanks and gratitude go to my “ethno-daughter,” Jennifer Kyker, who continues to surprise me with her quick mind, essential energy, and loving support. With Jennifer here, ethnomusicology will not only survive, but thrive. Please let your students know about our programs.

On to other matters: I have been on sabbatical leave this semester, working on a book proposal on Balinese angklung music and preparing for the Charles Seeger Lecture that I have had the honor of being asked to deliver this year at SEM’s annual meeting. My lecture, which I call “My Music,” examines various pieces of music that have been especially meaningful to me throughout my life and which have led me in various personal and professional directions. So, if you’re in the Washington DC area on November 12—come and celebrate with me.

I am now entering my last year as editor of SEM’s journal, Ethnomusicology; I’d like to thank my previous assistant editor, Kim Hannon Teal, who has left us for a “real” job and special thanks to one of our current PhD students, Gail Lowther, for her eagle eyes 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 and I ask you, once again, to consider this series for your own book manuscripts.

Jennifer Kyker, assistant professor of ethnomusicology
At the moment, I am anticipating the publication of my first book, Oliver Mtukudzi: Living Tuku Music in Zimbabwe, which comes out at the end of October through Indiana University Press. Already, I find myself wrapped up in a second, very different type of book project, in the form of a co-authored life history of the mbira player Sekuru Tute Chigamba, who has been one of my primary mbira teachers since I first traveled to Zimbabwe as a fifteen year-old mbira student. This book, also under contract through Indiana University Press, is tentatively titled Sekuru’s Stories, and I am looking forward to seeing Sekuru Chigamba’s many vibrant vignettes of life in 20th century Zimbabwe, from his birth in 1939 to the present, in print.

I currently have a growing scholarly obsession with Zimbabwean musical bows, and in February of 2016, I traveled to Durban, South Africa to present my work on the mouth-resonated chipendani bow at the 1st Bow Music Conference, organized by Sazi Dlamini at the University of KwaZulu-Natal. I also arranged for one of the chipendani players I have worked most intensively with, Sekuru Compound Muradzikwa, to perform at the conference. Bringing him to South Africa was one of the most satisfying moments of my career as an ethnomusicologist, as he had never traveled outside the country, and had neither a passport nor even a birth certificate just a few weeks before the conference. Thanks to friends in Zimbabwe, I was able to arrange all of his necessary documents and travel arrangements, and Sekuru Muradzikwa was met with a warm welcome in South Africa, where he sold dozens of CDs and instruments, networked with scholars from around the world, and gave two wonderful performances.

Following up on my conference presentation, I now have two chipendani-related articles in press. The first, “Reassessing the Zimbabwean Chipendani,” engages in historiographic work to argue that common characterizations of the chipendani as a herdboy instrument are incorrect, and must be radically revised; it will appear in the forthcoming issue of the journal African Music. The second article, which will appear in the conference proceedings of the Bow Music Conference, offers Shona-language excerpts from my interviews with both Sekuru Muradzikwa and Sekuru Chigamba, accompanied by facing translations in English and a bilingual preface. In addition to my work with the chipendani, I am currently researching a series of articles on the groundbow, both in Zimbabwe and further afield in Central and Southern Africa.

chipendani player Compound Muradzikwa performing at the 1st Bow Music Conference. Photo by Val Adamson.
Ralph P. Locke, professor emeritus of musicology

Lots of changes for me this past year! I retired in July 2015, around the same time that my “prequel” book appeared (in hardcover and as an eBook): *Music and the Exotic from the Renaissance to Mozart*. The book soon received praise from reviewers at Gramophone, and Opera, and at OperaToday.com. The reviews in the scholarly journals are taking their sweet time.

The book was one of two, in the category “Music & the Performing Arts,” to receive an Honorable Mention in the 2016 PROSE Awards (American Publishers’ Awards for Professional and Scholarly Excellence).

During the past fall and winter, my wife Lona and I sorted through our possessions, prepared our house to be put on the market, and, in April, moved to Clarksburg, Maryland, to be near our two daughters and two young granddaughters. The house sold quickly, and we’re now living in an apartment in a rather uniform-looking “planned community” and getting used to being hundreds of miles away from where we lived and made so many friends through the years. I miss Eastman and especially the Musicology faculty, grad students, and of course the ever-helpful Alice and Kathy.

I am beginning to take advantage of some of the amazing resources of the DC area. The University of Maryland/College Park music library is very well stocked with books, scores, and periodicals. Some amazing Special Collections materials there are already beckoning to me. And of course Library of Congress is not far away. Still, I can’t begin to say how much I wish I could still bop over to Sibley.

Though I am no longer teaching, I continue to edit the Eastman Studies in Music series for University of Rochester Press. (See update elsewhere in this Newsletter.)

Since last summer I have posted online four reviews that I wrote of new CD recordings: one recording contains the complete songs of Édouard Lalo (marvellously performed), the other three contain various vocal and stage works by Félicien David. All four reviews can be located by doing a Search by the respective composer’s name at OperaToday.com. Last month, in American Record Guide, I reviewed a deluxe 3-CD set (with hardcover book) of works for piano and for orchestra by the prominent pianist, pedagogue, composer, and Liszt disciple Marie Jaëll.

I have three scholarly articles that either appeared recently or are forthcoming soon. All three relate to themes in my recent “prequel” book but, for practical reasons, could not find space in the book itself. “Music, Horses, and Exotic Others: Early-Modern Processions, Tournaments, and Pageants,” will appear this December in the online journal *Music and Politics*. “Exotic Elements in Kapsberger’s Sacred Opera (Rome, 1622) Honoring Saints Ignatius and Francis Xavier” has recently been uploaded to the online *Festschrift für Prof. Kerala J. Snyder* (ed. Joel Speerstra and Johan Norrback), a publication that is materializing over several months at this site: http://www.goart.gu.se/publications/festschrift_kjs. I am delighted to help honor Wonderful Kerry, who, in addition to being a superb scholar, was a devoted faculty member in our department for many years and is widely recognized as a pioneer in online access to high-level scholarly work. Finally, “Alexander the Great and the Indian Rajah Puru: Exoticism in a Metastasio Libretto as Set by Hasse and Handel” will appear, in German translation, in *Fremde Helden auf europäischen Bühnen 1600–1900* (Würzburg: Ergon-Verlag).

Last summer I contributed a program-book essay to the Aspen Music Festival: “Evocations of Otherness.” The essay coordinated with the theme of the festival that summer: “Dreams of Travel” (e.g., Mozart’s *The Abduction from the Seraglio*, Rimsky-Korsakov’s *Sheherazade*, and Falla’s *Nights in the Gardens of Spain*). This summer I wrote essays for two European opera houses: “An Encyclopedic World Tour,” for the first-ever production in Munich (Bayerische Staatsoper) of Rameau’s *Les Indes galantes* (the essay appeared in German translation); and “Herculanum: Opera Grand and Melodious,” for the first staging, in over a century, of Félicien David’s *Herculanum* at Wexford Festival Opera (in Ireland). *Herculanum*, David’s only grand opéra, was first performed at the Paris Opéra in 1859. It played to near-capacity audiences for 74 performances over the next nine years and was received with sincere and detailed appreciation by Berlioz and other critics. (A studio recording was released last year by the Centre de musique romantique française/Palazzetto Bru Zane, Venice. I contributed an essay to the small hardcover book that comes with the 2-CD set. David also wrote four comic operas, and these, too, are in the process of being discovered and brought to performance again.)

I have become somewhat active online. I contributed an essay, “Exotic Reflections,” to the American Musicological Society’s blog *Musicology Now*. I posted a shorter version at Cambridge University Press’s blog *fifteeneightyfour*.

In July, I wrote a letter to the *New York Times* in response to a (to my mind) misleading review by Zachary Woolfe of some recent opera productions that evoke the non-Western world. The letter was not printed in the *Times*, but it got picked up by three online sites: the arts magazine *New York Arts*, Norman Lebrecht’s blog *Slippedisc*, and *Musical America Worldwide*. It’s been fascinating to see the varied reactions to the arguments and evidence that I (however briefly) proposed. I hope to do more such “public musicology” in the months and years ahead.

I look forward to returning to Rochester for the AMS National Meeting in 2018 and on other occasions. I’m going to Vancouver this November, too, and will look for you all there!

Patrick Macey, professor emeritus of musicology

After 31 stimulating and enjoyable years at Eastman, I began my retirement last June. I offer warm thanks to colleagues and students who helped mark the occasion with a variety of social events. Eastman is a musical banquet, and I have been well nourished and grateful to have taken part.

I am still active advising two dissertations, and my research continues. Rochester remains home, and I look forward to seeing colleagues, attending concerts and using the Sibley Library. The end of the year should see the
Honey Meconi, professor of music and chair of the College of Music Department

Publications for Honey Meconi in the past year include “Alamire, Pierre de la Rue, and Manuscript Production in the Time of Charles V” in the Festschrift for Alejandro Planchart; “Anthony, Susan B.,” in American Governance, and six essays for The Choral Singer’s Companion: Wagner’s Lohengrin, Verdi’s Requiem, Mendelssohn’s Lobgesang, Vaughan Williams’s Sea Symphony and Toward the Unknown Region, and Charles Hubert Hastings Parry’s Best Pair of Sirens. Now with their respective publishers are her latest book, Hildegard of Bingen (University of Illinois Press), the article “Range, Repertoire, and Recipient in the Alamire Manuscripts” (Journal of the Alamire Foundation), and the essays “Manuscript Culture” and “The Habsburg-Burgundian Line: From Emperor Maximilian I to Emperor Charles V” (A Companion to Music at the Habsburg Courts in the Sixteenth and Seventeenth Centuries, Brill). In April she spoke at Catholic University about Hildegard’s music, and in February she gave a talk on the parallels between Susan B. Anthony and Hildegard at the Susan B. Anthony Museum and House. Upcoming talks include a keynote lecture on Hildegard at the AMUZ Hildegard Festival in Antwerp.

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. With alumna Mary Natvig (and two other members of the AMS Feminist Quilting Quartet) she is preparing a quilt to be raffled at the 2017 Annual Meeting of the AMS in Rochester; the quilt (financed by donors whose names will appear thereon) will endow an annual lecture on women and gender by a distinguished scholar. 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. She is currently Chair of the College Music Department.

Darren Mueller, assistant professor of musicology

The past six months have brought a series of wonderful upheavals, beginning with my appointment to the Musicology Department at Eastman, the welcomed arrival of my daughter Alina in May, and our move to Rochester shortly after. Between exploring a new city and adjusting to a newly-expanded family, I have done my best to hit the ground running, musicologically speaking. In August, the Journal of the Society for American Music published my article on two Dizzy Gillespie LPs recorded and released shortly after he became the first jazz musician take part in the State Department’s Cultural Presentations program, a highly public aspect of U.S. Government’s Cold War propaganda efforts abroad in the 1950s. As an outgrowth of my current book project on the jazz industry’s adoption of the LP, this article analyzes the social, political, and musical changes of the 1950s through the cooperative process of record making.

Back home at Eastman, I have continued hunting down tidbits from the history of recorded music. This included (among other things) perusing Sibley’s enormous record collection and traveling to the labyrinthine basement of the old Sibley library where the Jazz and Contemporary Media (JCM) department has its own large LP collection tucked away among the its many filling cabinets of scores. Both are unusual collections that I hope to visit often. I also had the pleasure of presenting some of my research on the early 1950s recording of Miles Davis to the JCM students and faculty at the end of September. We had a great discussion and it was a rare treat to speak in front of a jazz-specific audience! Looking forward, I will travel to Washington, D.C. mere days after the presidential election to present at the Society for Ethnomusicology’s annual conference. My panel examines archives as locations of public memory and knowledge-making and argues for the usefulness that ethnographic methods can bring to this subject. In my comments, I plan to reflect on my time preparing the private archives of record executive George Avakian for their transfer to the New York Public Library.

Kerala Snyder, professor emerita of musicology

As I watch my younger colleagues in the Musicology Department retire one by one, I am pleased to report that after eighteen years of retirement I am still very much connected to the Eastman School of Music, even from the distance of New Haven. As a member of the Johnson Fellowship committee I stay in touch with what our dissertation writers are doing, and as an affiliate faculty member of the department of Organ, Sacred Music, and Historical Keyboards I participate regularly in their EROI festivals.
This year I will both chair a session and present a paper. It’s been a great year. Since publishing my catalog of the choir library of St. Mary’s Church in Lübeck last year, I have been drawing on its repertory to design concert programs, and both “Christmas in Lübeck” at Yale and “Organ and Choral Music from St. Mary’s Church in Lübeck” at Eastman played to standing-room-only audiences. For the Eastman concert the organ department literally pulled out all the stops, with all four of their professors playing music by Tunder and Buxtehude, alternating with Stephen Kennedy’s Schola Cantorum singing renaissance motets from the choir library. Right now I am planning a program which the Uppsala Chamber Choir will perform in Sweden and Lübeck next year.

I spent most of May in Uppsala, cleaning up the Buxtehude entries in the Düben Collection Database Catalogue, a project that began as a collaboration between Eastman and Uppsala in which several of our graduate students participated, some of whom traveled to Sweden in 1995. Now, more than two decades later, I had the pleasure of working with the two Swedish students with whom we worked most closely at that time: Lars Berglund, who is now the professor leading the Uppsala musicology department, and Kia Hagdahl (now Hedell), who spent six weeks at Eastman that year and is now head of the manuscript division at the Uppsala University Library, overseeing the Düben Collection. Watching your former students thrive is certainly one of the great joys of teaching, and it thrills me every year to read in this newsletter what our former students are doing. But perhaps the most exciting event of the year was my 80th birthday, when Hans Davidsson (former professor of organ at Eastman) flew in from Copenhagen to surprise me with the news that a Festschrift in my honor was emerging on the GOArt website. A wonderful article by Ralph Locke on “Exotic Elements in Kapsberger’s Jesuit Opera” just appeared. Stay tuned!

Jürgen Thym, professor emeritus of musicology writes:

Two publications of mine related to a Schubert Conference in Maynooth, Ireland in 2011 saw the light in 2016 by way of two handsomely produced books, edited by Lorraine Byrne Bodley and Julian Horton: “Invocations of Memory in Schubert’s Late Songs,” in Thanatos as Muse (Cambridge University Press) and a translation of Walther Dürr’s “Compositional Strategies in Schubert’s Late Music,” in Rethinking Schubert (Oxford University Press). Early in 2016, I worked (actually for the first time) for an online publication—i.e., a book where you do not turn pages (kind of a strange experience): “Lombardi, Luca” to be published in Komponisten der Gegenwart [or KdG, a German Online Encyclopedia], ed. Wolfgang Sparrer and Hanns-Werner Heister (Munich: Edition Text+Kritik, 2016). It resulted in a substantial life-and-works discussion with list of works and writings, discography, videography, and bibliography. (A lifelong friendship—well, since 1982—with the composer and privileged access to sources resulted in turning me into a specialist on Lombardi—a Lombardologist, if you wish—and I have accepted that professional attribution.

I am still teaching at Eastman, though part-time and only in the fall (but the teaching duties amount to a full-time load except for faculty meetings). I am grateful that the authorities on 26 Gibbs still trust my expertise and pedagogical acumen.

Travels have gotten me to Moscow and Sochi in Russia in July as well as to Stockholm, Sweden in August: During those trips, I was mostly a supportive husband to my wife Peggy Dettwiler, who had been invited to be a judge at the World Choir Games at the shores of the Black Sea and to participate in a seminar, directed by the fabulous André de Quadros of Boston University (a music educator and human rights activist, connecting choral music to issues of peace and social justice), but in turn I learned a lot about music (and perhaps musicology as well)—besides enjoying the sights and sights of the places mentioned. (And, yes, Rimsky-Korsakov’s A Bride for the Tsar at the Bolshoi Theatre, in walking distance to Kremlin Walls, Red Square, and Lubyanka, the feared KGB headquarters, was part of the trip as well.)

A visit to Glimmerglass Opera in Cooperstown, NY early in August, attending a performance of The Crucible by Robert Ward, a Howard Hanson student, led to a most memorable encounter with Nicole Paiement (a San Francisco-based musician who conducted the opera) and her husband Brian Staufenbiel (a tenor who is now also a stage director—with Wagner’s Rheingold in Minnesota soon to be part of his résumé). It is rewarding to encounter former students, who have launched successful careers and who remember, decades later, that the teachers they had way back in the last century/millennium contributed to finding their place in music.

Holly Watkins, associate professor and chair of musicology

The bulk of my “free” time in 2015–16 was spent (almost) finishing a new book entitled Musical Vitalities. With chapters on organismic, formalism, Schopenhauer’s aesthetics, biosemiotics, and more, the book combines reflection on the role of natural imagery in (mostly) nineteenth-century music and musical aesthetics with contemporary scientific,
philosophical, and post-humanist perspectives on the shared dynamics of biological and cultural life. I had the pleasure of presenting some of this material last year at Northwestern University’s conference on new music and the University of Michigan’s colloquium series in honor of Glenn Watkins (no relation). A related article on organicism should be appearing within the next year in *Nineteenth-Century Music Review*. Apart from a few more pages on Schopenhauer (whose incomparably circumspect remarks on the futility of human endeavors I’ll be re-relishing right around AMS), the first draft of the manuscript is complete. I was helped to this point, to be sure, by the students and faculty in my spring 2016 course on Aesthetics After Humanism, which was an experience in itself—one of the best teaching experiences of my career, in fact. (Class slogan: “My biome made me do it.”) In the next few months, while eagerly awaiting reader’s reports (not!), I’ll be pondering what sort of intellectual goodies to foist upon next year’s seminar takers, and what sort of new directions I’d like to explore in my own research. I have a feeling that Nietzsche’s writings, which inspired many a chuckle over the summer as I read outside in the perpetual warmth, may feature prominently in both (seminar on Mahler-Nietzsche-Freud, anyone?). Here’s to a musicology beyond good and evil!

**Student News**

**Jacek Blaszkiewicz**  
2016 began where 2015 left off: in Paris. Over the previous academic year I conducted archival research in France for my dissertation “City Myths: Music and Urbanism in Second-Empire Paris.” I was fortunate to receive funding from the Fulbright Fellowship, the C. Elizabeth M. Bartlet Fund from the American Musicological Society, and the Glenn Watkins Traveling Fellowship from the Eastman School of Music. While in Paris I studied little-known song texts, libretti, lithographs, as well as police records and tourist guidebooks. I will present portions of my research at the American Musicological Society Annual Meeting in Vancouver.

I spent the unusually warm summer drafting my dissertation, preparing materials for the academic job market, and writing a chapter for the book *Musical Theatre in Europe, 1830–1945*, forthcoming from Brepols in 2017. During the fall 2016 semester I am teaching an undergraduate seminar at Eastman, titled “Paris and the Nineteenth Century.” Beginning with Rossini and ending with Puccini, the course explores the ways in which social, political, and urban developments impacted musical life in the city.

**Lauron Kehrer**  
In addition to continued progress on my dissertation, the 2015–17 year included several other academic projects for me. I completed several entries for the *Hip Hop Around the World: An Encyclopedia* (Tony Fonseca and Melissa Goldsmith, editors) that will be published in 2018. In March I presented a paper, “A Love Song for All of Us? Mackelmere’s ‘Same Love’ and the Myth of Black Homophobia” at the meeting of the Society for American Music in Boston, with travel funding support from the Susan B. Anthony Institute for Gender, Sexuality, and Women’s studies and from the Eastman Professional Development Committee. At that same conference, I was awarded the 2016 Adrienne Fried Block Fellowship to support fieldwork this summer in New Orleans on bounce music, a local hip-hop style that is currently dominated by a number of openly queer and/or trans artists. I also received additional funding for this research trip in the form of a Glenn Watkins Travelling Fellowship from Eastman.

While I was conducting this research in New Orleans in June, a month widely recognized as Pride Month throughout the United States, a terrible tragedy took place. On June 13, a shooter entered Pulse Nightclub in Orlando, Florida during Latin Music night and killed 49 people, mostly queer and trans folks of color. The event struck particularly close to home as much of my research involved entering similar spaces, largely LGBTQ clubs focused on dancing and serving primarily communities of color, usually by myself. I wrote a response to the event that was published at the academic website *Inside Higher Ed*, which you can read here: https://www.insidehighered.com/views/2016/06/17/white-queer-woman-scholar-describes-her-concerns-following-orlando-shootings-essay.

This summer was, nevertheless, a productive time for research and writing. I am pleased to announce the publication of my article, “Goldenrod Distribution and the Queer Failure of Women’s Music” in the forthcoming issue of *The Journal American Music* (Volume 34, Number 2). My reviews of the website genius.com (formerly rapgenius.com) and the multimedia project Trax on the Trail are also forthcoming in the *Journal of the Society for American Music* and *MUSICultures: Journal of the Canadian Society for Traditional Music*, respectively.

As the new academic year begins, I am grateful to be the 2016–17 recipient of the Elsa T. Johnson Fellowship in Musicology, which will support the completion of my dissertation. I am also looking forward to presenting my work at the upcoming meetings of the American Musicological Society in Vancouver (“Wut it is? Wut is up? Wut is wut?”, NYC Black Queer Rap as Genre”) and the Society for American Music in Montreal (“Sissy Bounce and the Politics of Twerking”). I hope to see many Eastman alums at both conferences!

**Jane Sylvester**  
In the 2015–2016 school year, Jane Sylvester presented papers at the winter meeting of the Greater New York Chapter of the AMS and at the Michigan Music Research Conference at the University of Michigan. She was additionally the recipient of the Anne Clark Fehn Fellowship through Eastman. This year, Jane is giving three pre-
Greetings! The GMA had a stimulating year with an exciting array of speakers, professional development seminars, and community-oriented events. As the 2015–2016 GMA President, one of my goals was to offer a series of workshops that would appeal equally to students in all stages of the program as well as to create opportunities for students who would not normally be together in coursework to cultivate personal and professional relationships. To that end, we targeted each workshop towards students in a specific year in the program with the hope that each would also appeal more broadly to our entire GMA community.

Our first workshop, “Abstract, Abstract, Read All About It!” was a writing event in which students were given ten minutes to workshop individual abstracts in a speed-dating format. It was a pleasure to be a part of the compassionate environment of this workshop as we worked with draft-level writing submitted by participants. In February, Professors Holly Watkins and Roger Freitas offered a roundtable style Q&A titled “Demystifying the Job Application Process.” We followed up our February job market discussion with a meticulously-run CV workshop offered by Professor Honey Meconi, and an erudite round of laser tag with the music theorists (Schenkerians vs non-Schenkerians). In the spring, Professor Lisa Jakelski offered a thoughtful workshop on designing a course. We finished our yearly programming with the annual GMA Recital and a Q&A titled “How the Hell do I Write a Dissertation?” The latter focused on writing processes, and relied on the generous wisdom of our fourth-, fifth- and sixth-year students.

The year ended with a celebration of Professor Patrick Macey’s retirement, with visits and touching reminiscences from past advisees. As all whom were fortunate enough to work with and learn from Dr. Macey would agree, he will be very missed at ESM. I have been grateful for the opportunity to serve as your GMA President, and I look forward to participating in the exciting events the 2016–2017 GMA Board has planned!

Megan Steigerwald, Outgoing GMA President
(2015–2016)

This year, the GMA plans to continue to sponsor a wide variety of workshops, social events, and panels for current students of all levels. We hosted a meet-and-greet for new and returning students in August, and other events planned for the year include the annual recital, several pedagogical and professional workshops, student-run panels, and many other exciting academic and social opportunities. We look forward to working with students, faculty, and alumni in the months to come!

Gabrielle Cornish, Incoming GMA President
(2016–2017)

ESM Ethnomusicology MA Degrees Granted

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A Note from the GMA Presidents

Alexis VanZalen
In April I presented on “Afriquains and the Staging of Colonial Power in Quinault and Lully’s Cadmus et Hermione (1673)” at the annual meeting of the Society for Seventeenth-Century Music. I was also awarded one of the society’s travel grants for the conference.
Musicology at Eastman

Alumni/ae News

Ayden Adler (PhD 2007)
I’m thrilled to report that on July 1 I began my tenure as Dean of the School of Music and Professor of Music at DePauw University in Greencastle, Indiana (45 minutes outside of Indianapolis). While I miss my cafecitos and pastelitos from my time in Miami, I am enjoying tremendously being a part of a vibrant undergraduate liberal arts institution. My appointment coincides with the promotion of my predecessor to President of the University, to whom I report as a member of the President’s Cabinet. I love the mix of working with the faculty, staff, and students in the School of Music, serving on university-wide faculty committees for curriculum and tenure/review, and supporting the President with development, board of trustee relationships, and broad university issues such as diversity and inclusion. (And yes, we are having clown sightings here, too.) My first duty in the new position was to execute our 21CMposium—an international conference about the future of music performance and education that was so well attended we had to cut off registration when we ran out of hotel rooms. Greg Sandow wrote after the symposium, “DePauw has emerged as the national leader for change in classical music.” See http://www.artsjournal.com/sandow/2016/09/the-most-inspiring-conference.html. In the midst of all the excitement, I am still working on my Boston Symphony/Pops book, due to University of Illinois Press early next year. Will keep everyone posted. Warmest wishes to all my classmates, faculty, and colleagues—stop by if you ever find yourself in the midwest!

Marie Carter (MA 1986)
As of September, I have been working at The Leonard Bernstein Office for 30 years. Among other duties as VP of Licensing and Publishing, I have helped many musicologists studying Bernstein with ideas, access to his materials, and permissions. We are gearing up for Bernstein centennial, and I am working with the Library of Congress to increase the amount of material from its Bernstein Collection that will be available on line. I had the pleasure of taking a lesson with Paul O’Dette at this summer’s Lute Society Festival in Cleveland, as well as catching up with Mary Natvig, who came for his concert. I enjoy my Tuesday evenings playing lute in the New York Continuo Collective.

Mary Frandsen (PhD 1997) is currently associate professor of music, University of Notre Dame. She has published a critical edition with historical introduction of the earliest known concertos with aria by Dresden court Kapellmeisters Vincenzo Albrici (1631–90) and Giuseppe Peranda (1626–75), Das Geistliche Konzerte am Dresdner Hof ca. 1660–1666: Die frühesten “Concerti con Aria,” Denkmäler der Tonkunst in Dresden, vol. 18. (Berlin: Ries & Erler, 2015), and a biographical article on Giuseppe Peranda (1626–75), in Dizionario Biografico degli Italiani, vol. 81 (Rome: Istituto della Enciclopedia Italiana, 2015). Last fall (2015) she gave papers at conferences in Vilnius, Lithuania and Dresden, Germany; currently she is writing a book on music and devotion in seventeenth-century Lutheranism.

Jeremy Grimshaw (PhD 2005) completed his first year as an associate dean in the College of Fine Arts and Communications at Brigham Young University, in which capacity he oversees curriculum, student funding, academic advising, assessment, and international study programs. He continues to teach world music and direct Brigham Young University’s Gamelan Bintang Wahyu, and in the summer of 2016 he led students on a five-week study abroad program in Bali. With administrative work and gamelan eating up most of his schedule, he nonetheless managed to publish an article on YouTube mashup musician Lindsey Stirling and make progress on a book project that he hopes will see light in the next year or two.

Joyce Harrison (MA 1985) is the new Editor-in-Chief at the University Press of Kansas.

Rob Haskins (PhD 2004) After 12 years at the University of New Hampshire, I was promoted to the rank of full professor as of June 2015. The department’s long-standing tradition of balancing scholarship and performance has allowed me to create an unusual but very satisfying professional career in academia as a scholar and performer. (The Eastman School of Music’s initiative in the 90s to produce double-doctorates in musicology and performance proved the perfect preparation for this.) I’ve continued to work in my primary research area, the music of American composer John Cage, with several articles and books still underway. Recently published work includes “Robert Ashley: A Remembrance.” Open Space Magazine 17 (Spring 2015): 157; “John Cage,” in Oxford Bibliographies in Music, edited by Bruce Gustafson, New York: Oxford University Press, 2015 (accessed 30 April 2015); and “Aspects of Zen Buddhism as an Analytical Context for John Cage’s Chance Music,” Contemporary Music Review 33, no. 5 (2015): 616–29. I also published a book collecting twenty years of his reviews called Classical Listening: Two Decades of Reviews from the American Record Guide (Lanham, MD: Rowman and Littlefield, 2016).

I maintain a secondary research area in performance. Two recordings are in press: (1) a contribution to an album of woodwind music by the American composer Scott Pender (his Variations for Oboe and Piano, with UNH Faculty Artist Margaret Herlehy) and a solo piano work called My Wounded Head 3, composed by the Singaporean composer Marc Chan and dedicated to me. The Chan piece will be released on Mode Records in September.

Aaron James (PhD 2016) The past academic year saw me finish the final requirements of the PhD degree at Eastman. In April 2016, I successfully defended my dissertation, “Transforming the Motet: Sigmund Salminger and the Adaptation and Reuse of Franco-Flemish Polyphony in Reformation Augsburg,” and
I received the PhD degree at the May commencement. Another small publication appeared around the same time: my review of the new edition of Giovanni Croce’s *First Books of Motets* by Richard Charteris, which is out in the spring issue of *Renaissance Quarterly*. I also contributed the liner notes to the CD release *David Baskeyfield: Oeuvres pour Orgue*, the debut recording by one of Eastman’s organ alumni, now available on the ATMA label. Another new CD release, *A Sunday in Paris*, has just appeared on the Loft label, featuring the Christ Church Schola Cantorum; Professors Michael Anderson, Honey Meconi, and I can all be heard singing on this new disk, featuring nineteenth-century music for organ and harpmonium.

Over the course of the year, I presented papers based on my dissertation research at three conferences: the national AMS meeting in Louisville, KY, the University of Michigan’s Music Research Conference in Honor of Glenn Watkins in Ann Arbor, MI, and the Medieval-Renaissance Music Conference in Sheffield, UK. I participated in two other conferences in other roles, serving as a respondent on the graduate student career panel at the annual meeting of the Society for Christian Scholarship in Music in Boston, MA, and directing a choral group for performance at the University of Rochester’s conference “Experiencing Devotion in Medieval and Renaissance Europe: Sights, Sounds, Objects.” I will be in Rochester for the academic year 2016–17, where I will be teaching several courses at the River Campus music department and continuing as director of music at St Mary’s Church in Auburn, where we are in the final stages of a major renovation of the parish’s historic 1890 Carl Barckhoff organ, one of the best-preserved nineteenth-century instruments in upstate New York.

**David B. Levy (PhD 1980)** just ended three years of service as Associate Dean of the College at Wake Forest University. He continues to serve as Program Director for Wake’s Flow House, Vienna. His article, “From the Church and Theater into the Concert Hall: Referential Meaning in Beethoven’s Use of the Trombone in his Symphonies,” was published in April in *Beethoven unter der Wiener Kongress* (Schriften zur Beethoven-Forschung, Bd. 26, Verlag Beethoven-Haus Bonn).

Levy is on the steering committee of the New Beethoven Research Group, which will be meeting in Vancouver, November 2–3, 2016 (NBR6). He also read a paper, “On the Essential Unity of Beethoven’s Op. 130 +/- Op. 133,” at Boston University last April as part of a symposium dedicated to that work sponsored by Boston University’s Center for Beethoven Research. He will be participating in a symposium, “Beethoven’s Creative Vision: Journeys and Worlds,” to be held in Jerusalem, November 14–16, 2016.

**Martin Nedbal (PhD 2009)**

I have had a very busy and exciting year. After seven years at the University of Arkansas, I have moved to the University of Kansas and relocated from Fayetteville, AR to Kansas City, MO. During my final year in Arkansas, I organized a two-week study abroad course for University of Arkansas honors students focused on opera and politics in Central Europe; as part of the course my students visited Vienna and Prague and attended performances of *Fidelio* at the Vienna State Opera and *Le nozze di Figaro* and *Don Giovanni* at the Estates Theater in Prague. My book, *Morality and Viennese Opera in the Age of Mozart and Beethoven*, was published by Routledge (formerly Ashgate) in September of 2016—I am very excited. I have also finished an edition of the first Czech translation of Mozart’s *Così fan tutte* from 1831, which I discovered in Prague together with a 1791 conducting score of the opera and another score of the same work, used by Carl Maria von Weber in 1815; the edition will be published, together with an article about Mozart reception in early nineteenth-century Prague, in the Czech theater studies journal *Divadelní revue* (Czech Theater Review). This study is part of a larger project about Mozart’s operas and the cultural politics in nineteenth-century Prague. In August, I have talked about this project at the Mostly Mozart Festival at the Lincoln Center in New York City. In May, I also presented a paper about harems and exoticism in eighteenth-century Viennese opera at an exciting conference inSalzburg, Austria. The conference focused on Joseph Friebert’s Das Serail, the work that inspired Mozart’s unfinished *Zaide*. My review of that conference is forthcoming in *Eighteenth-Century Music*.

**Marjorie Roth (PhD 2005)**

Marjorie Roth recently returned from a “Mysteries of the North” conference in Hellnar, Iceland (August, 2016) where she read a paper entitled “Fire & Ice, Sea & Sky: ‘Northern’ Music as a Mirror of Nature”. The conference was fabulous, as were the afternoon activities which included climbing a glacier, riding Icelandic ponies on the beach, visiting an Elf museum, being engulfed by hundreds of pilot whales on a whale-watching trip, and the incredible silence of Iceland. In October of 2015 she presented a paper on “Troubadour Song and Poetry” at the New York Open Center in New York City, then traveled to Louisville in November to lead a Music History Pedagogy Study Group discussion on “Teaching Without Technology” with friend and colleague Mary Natvig. The Spring 2016 semester was spent largely on home turf, working with colleagues in the music department on several exciting new projects, including getting our new degrees in Performance & Pedagogy (MM) and Composition (BM) up and running, and designing our new Performance Hall, which will open in 2018 (finally! It’s only been 31 years since we first asked for one). Marjorie goes on sabbatical in the Spring of 2017 and looks forward to completing a few projects for publication, and doing some non-conference-related traveling.

**Sarah E Fuchs Sampson (PhD 2016)**

The past academic year has been marked by several high points: in May, I received my PhD (following the successful completion of my dissertation), and, in August, I joined the Department of Art and Music Histories at Syracuse University as an Assistant Professor of Music History and Cultures. In the coming semesters, I am excited about
developing courses on nineteenth- and twentieth-century Western classical music, as well as courses related to film music and the history of recorded sound. In addition to moving to Syracuse (and hiking around CNY’s many parks!), I spent my summer pursuing new research on how the publication of sheet-music affected Giovanni Battista Velluti’s reception in 1820s London, and in September I traveled to London to share my findings at a conference on “London Voices” co-organized by Roger Parker and Susan Rutherford. Over the coming year, I look forward to discussing my work at several conferences: in November, I will give a lightening talk at the AMS Music and Media Study Group in Vancouver, and next July, I will present a keynote address at the Transnational Opera Studies Conference in Bern.

Tanya Sermer (PhD 2015)
This was a busy year for me. I held two post-doctoral fellowships for this academic year from the Lady Davis Foundation and the Israel Institute, which I carried out at the Hebrew University in Jerusalem. My Lady Davis fellowship will continue during the coming year. I taught courses this year at the Buchman-Mehta School of Music at Tel Aviv University, in the M.A. program at the Rothberg International School at the Hebrew University, and at the Jerusalem Academy of Music and Dance. I was invited to give a lecture as part of a lecture series organized by the Swiss Society for Musicology held in Bern. While I was in Bern, I presented a paper at the annual meeting of the Israel Musicological Society, entitled, “Women Of, For, and At the Wall: Performance, Politics, and Religious Women’s Agency.” And I moderated a panel, “Soundscapes of Jerusalem,” at the biennial conference, “Jerusalem Days,” run by the Ben Zvi Institute in Jerusalem.

Finally, I organized a very exciting event for the Forum for Contemporary Ethnomusicology (a consortium of graduate students and young scholars from throughout Israel). With the support of Da’at Hamakom—Center for the Study of Cultures of Place in the Modern Jewish World—I was responsible for organizing the three-day seminar, “The Place of Music,” an international graduate and post-doctoral summer workshop and public panel. We invited Prof. Salwa El-Shawan Castelo-Branco (New University of Lisbon and the president of the ICTM) and Dr. Dafni Tragaki (University of Thessaloniki) as our guest faculty for a fascinating exploration of the ways in which musical practices both are conditioned by the local and give rise to the place as fiction, to be imagined, challenged, or sustained. At this seminar, I presented my own paper, “Performance and Its Audiences: Gender Politics, Panopticism, and Synopticism at the Western Wall in Jerusalem.” It was a fascinating and invigorating event that culminated in a public lecture by our guest faculty at the Van Leer Institute in Jerusalem.

I am excited to share with you that as I write this, I feel the pressures of oncoming labor…Avi and I are looking forward to letting you know how the product of two musicologists turns out!

Elizabeth Wells (PhD 2004)
This was an eventful year. I worked on two projects, a chapter on Leonard Bernstein in Washington for a book project on that theme, which required a trip to the Library of Congress Bernstein Archive. I also wrote a paper on two favorite topics for me, Bernstein and the Beatles. That paper I gave at the Royal Musicological Association meeting in London in September. While I was there I did some more research on my British musical theatre project, and also launched the International Federation of National Teaching Fellows, an independent organization of national teaching award-winners from across the world. We had our launch at the House of Lords, British Parliament, hosted by a Baroness. I made a lot of good contacts there and look forward to more international travel as a result.

In the summer I took an intensive course on Innovation in Teaching and Learning through Bishop’s University (part of a micro-doctoral certificate), where I also have a research collaborator (a philosopher) who is working with me on theoretical models for musical theater. The biggest news of the year was being named Dean of Arts at Mount Allison, in charge of 10 departments. It has been an exciting challenge and I’m really loving it. I continue to work as an ordained deacon in the Anglican Church, and am trying to put together my community and administrative work to offer arts and humanities courses for underprivileged people in the region. I’ve met some terrific collaborators in that pursuit, and look forward to what will come of the project. Plans for this year include doing some sample chapters for a musical theatre textbook, which would put together my interests in pedagogy with research.

Anne Marie Weaver (PhD 2015)
My biggest news, of course, is that we have recently celebrated the birth of Andrew William Weaver born August 15, 2016.

On the musicological side of things, last spring I published the article “The Soprano and the Nightingale: Alexander Alyabyev’s Solovey” in the Journal of Musicological Research, and I have a more general article on Russian song forthcoming in the Journal of Singing.

Amy Wlodarski (PhD 2006)
I write this update from Basel, Switzerland, where I am researching a new book on George Rochberg at the Paul Sacher Stiftung for the coming academic year. My focus is on the impact that World War II and the Holocaust had on Rochberg’s political and aesthetic thinking, including his philosophies of ars combinatoria and musical humanism. I’m also exploring his shifting relationship to Judaism, primarily through the lens of his expository writings.
on Arnold Schoenberg from 1940–1990. Lastly, I’m conducting oral histories with several of his students to think about how Rochberg talked about art and politics with his students. It is a real joy to be at the start of a new project—that thrilling time of musty old archival boxes and scholarly reading that gets the brain moving in new directions—and I was fortunate to receive two grants in support of the project, an NEH summer stipend and an internal grant from the archive itself. While I won’t be at the AMS this year, I will be in New York City giving a talk on Schoenberg’s Survivor from Warsaw for the New York Philharmonic’s "Insights at the Atrium" series on Holocaust Remembrance Day (April 24th). Other than that, you can find me enjoying time with my family. Jeremy is a fellow at the Center for African Studies at the University of Basel; Benjamin (5) started at a bilingual Kindergarten; and Eleanor (2) is already speaking an enthusiastic mishmash of languages at her Swiss daycare. None of this would be possible without Dickinson College, my ever-generous employer, and Eastman, which gave me all the tools necessary to do an ambitious project like this one. Enjoy Vancouver!

AMS/SMT Annual Meeting
Vancouver, British Columbia Nov. 4–6, 2016
Eastman and University of Rochester Participants, Including Alumni

Thursday, 2:00–5:00 p.m.

Thursday, 8:00–10:00 p.m.
Holly Watkins, Session Respondent for “Susanne Langer Reconsidered”

Friday, 5:15–6:45 p.m.
Ayden Adler (PhD ’04) on moving in and out of academe for “Vaulting Over the Ivy Wall: Alternatives for Musicologists to a Traditional Tenure-Track Academic Career”

Friday 6:45–7:45 p.m.
Ayden Adler (PhD ’04) panelist for “Workshop on Career Alternatives”

Saturday, 3:30–5:00 p.m.
Jacek Blaszkiewicz
“Listening to the Old City: Street Cries and Urbanization in Second Empire Paris”

Sunday, 9:00–10:30 a.m.
Lauron Kehrer “‘Wut it is? Wut is up? Wut is wut?’: New York City’s Black Queer Rap as Genre”
Student Achievements and Awards

Department/Eastman/University of Rochester Awards:

Elsa T. Johnson Dissertation Fellowship

Charles Warren Fox Award
Naomi Gregory, for “The Curious Case of Compère’s Sola caret monstris: The Pope, the King, and the ‘fera pessima,’” given at the national meeting of the AMS, November 2015.

Glenn Watkins Travelling Fellowship
Lauren Kehrer, to support travel to New Orleans for research on her dissertation chapter “Sissy Bounce and the Politics of Twerking.”

Runner-up: Megan Steigerwald, to support travel to Los Angeles and New York for archival and ethnographic research relating to new theories of contemporary opera performance.

Alfred Mann Dissertation Award
Anne Marie Weaver, for her dissertation “Art Song in Nineteenth-Century Russia: An International Exploration.”

Other Honors:

Jerald C. Graue Award (Co-winners)
Gabrielle Cornish, for her seminar paper “‘Communists, Komsomols, Pioneers!’: Soviet Popular Song and the Making of the Cosmonaut Everyman,” for MUY 591, Music and the Cold War (Lisa Jakelski).

Christopher Kayler, for his seminar paper “Accompanying at the Piano in the 19th Century: Examining the Recorded Evidence,” for MHS 590, Performance Practice in the 19th Century (Roger Freitas).

Raymond N. Ball Fellowship
John Green, for completion of his dissertation, “‘Available to Our Ears’: John Cage and Electronic Mass Media”
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New Books from Eastman Studies in Music:
Italian Baroque Guitar Music,
Singer-Composer Julius Eastman,
“Performative Analysis,” the Stravinsky Piano Concerto,
American Popular Music in India, Festschriften for Caplin,
Laufer, and Nattiez, 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 Lulu. Here are the most recent books plus those that will appear in the next few months:

- A festschrift for William Caplin (McGill University): 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 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 England from 1777 to 1810.

- The cultural historian Warren Roberts offers Rossini and Post-Napoleonic Europe, an imaginative attempt at linking specific operas, including La Cenerentola, to political and social developments in Italy and beyond.

- Italian Guitar Music of the Seventeenth Century: Battuto and Pizzicato, by Lex Eisenhardt, has a companion website, at which the author (who teaches guitar at the Conservatory of Amsterdam) illustrates a wide range of performance practices.

- Gay Guerrilla: Julius Eastman and His Music, edited by Renée Levine Packer and Mary Jane Leach, is the first book on this remarkable singer and composer, 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.” Among the contributors are Ryan Dohoney, Kyle Gann, George E. Lewis, and the two editors.

- 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.

- Bradley G. Shope’s American Popular Music in Britain’s Raj studies blackface minstrelsy, cabaret music, and performances of Hollywood songs in major cities of India.

- Jeffrey Swinkin offers a fresh take on the value of analysis: Performative Analysis: Reimagining Music Theory for Performance. Evan Jones (Florida State University) calls it “an original and courageous statement from an extraordinarily thoughtful scholar.”

- Stravinsky’s “Great Passacaglia”: Recurring Elements in the Concerto for Piano and Wind Instruments, by Donald G. Traut, is the first book on this watershed work. It combines contextual history, sketch study, and close analysis.

- In her Smetana: Myth, Music, and Propaganda, Kelly St. Pierre examines the changing images and uses of the great Czech composer across the century and more since his death.

- Sandra Mangsen, noted keyboard player and scholar, shares a lifetime of insights (and much archival research) in Songs without Words: Keyboard Arrangements of Vocal Music in England, 1560–1760.

- The Dawn of Musical Semiology: Essays in Honor of Jean-Jacques Nattiez, edited by Jonathan Dunsby and Jonas-
than Goldman, contains chapters by some of the most noted international figures currently working with semiotic approaches, including (in addition to the two editors) Kofi Agawu, Simha Arom, Rossana Dalmonter, Irène Deliège, Nicolas Meeûs, and Arnold Whittall, plus the renowned semiotician Jean Molino.

- Explorations in Schenkerian Analysis, edited by David Beach and Su Yin Mak, is dedicated to the memory of noted theorist Edward Laufer. The fifteen chapter-authors range from Charles Burkhart, Ryan McClelland, and Matthew Brown to William Rothstein, Boyd Pomeroy, and Lauri Suurpää. The book concludes with an interview with Laufer.

- Consuming Music: Individuals, Institutions, Communities, 1730–1830, edited by Emily H. Green and Catherine Mayes, surveys numerous aspects of music’s “social life” across a notable 100 years. Chapter authors include (in addition to the co-editors) Glenda Goodman, Roger Mathew Grant, Rupert Ridgewell, Marie Sumner Lott, Peter Mondelli, Patrick Wood Uribe, and Steven Zohn.

- The Violin is the first in a projected series of books, within the Eastman Studies series, devoted to individual instruments. The Violin is edited by noted violinist and Mozart scholar Robert Riggs. The chapters treat many major genres (e.g., concertos) but also such topics as the figure of the fiddler in literature and the uses of the violin in folk and world cultures (e.g., India and Peru). The other contributors: Chris Goertzen, Eitan Ornoy, Peter Walls, and Peter Wollny.

- Reflections of an American Harpsichordist: Unpublished Memoirs, Lectures, and Essays by Ralph Kirkpatrick, edited by Meredith Kirkpatrick, contains a vivid account of the great keyboard artist and scholar’s training in Europe under Boulanger and Landowska, and still-valid insights into the challenges of turning a printed score into a living performance.

In addition, the Press has published two general-audience books outside of the Eastman Studies series. Star Turns and Cameo Appearances: Memoirs of a Life among Musicians is an anecdote-rich autobiography by music critic and advocate for new music Bernard Jacobson. Markand Thakar, who contributed a previous book to the Eastman Studies series (Looking for the “Harp” Quartet: An Investigation into Musical Beauty), offers a book more directly oriented toward practical decision-making: On the Principles and Practice of Conducting. David Effron, former head of conducting at Eastman, calls it “a must-read for all students of conducting.”


For more details about music books from URP, Toccata Press, and Boydell and Brewer (UK), and for a 35% discount, go to http://www.boydellandbrewer.com or by calling 585-275-0419 and order using the code BB240. URP has also assisted the Eastman School in publishing Vincent Lenti’s multi-volume history of the School. Volumes 1 and 2 (covering the years 1921–32 and 1932–64) are now available from the URP website or Eastman’s Barnes and Noble bookstore at bksrochestereastman@bncollege.com, or 585-274-1399.
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