



Musicology at Eastman

Annual Newsletter of the Musicology Department

Fall 2017

Rochester, New York

A Word from the Chair



Greetings! It is my pleasure to introduce the 2017 Musicology Newsletter in my continuing capacity as department chair. This year we face the unusual prospect of seeing one another again right here in Rochester, as the Flower/Flour City hosts the Annual Meeting of the American Musicological Society. Special thanks go to Michael Anderson for serving as the Local Arrangements

Chair. Many of our faculty and alumni will be participating in the meeting, whether as presenters, chairs, or organizers (see the list below, which may or may not be comprehensive!). I look forward to welcoming many of you to the Eastman Alumni Party on Friday night from 9-11, where Ralph Locke and Jonathan Dunsby will be orchestrating a celebration of *The Dawn of Music Semiology: Essays in Honor of Jean-Jacques Nattiez* (Boydell and Brewer/University of Rochester Press, 2017).

This fall has been an especially busy time for the musicology department's faculty and students, as we roll out a newly conceived undergraduate curriculum. Instead of large lecture format surveys, we are now offering a rotating slate of smaller, thematically oriented classes that cover the same time spans as the surveys. Musicology graduate students will apprentice as teaching assistants for the courses; they will then have the chance to propose and lead a class of their own design. Current course offerings include "Scandal and Controversy in 20th-Century Music" (Darren Mueller) and "Music and Nature from Mozart to Mahler" (Holly Watkins); next semester will play host to "Music and Literature from the Enlightenment to Romanticism" (Melina Esse) and "Citation and Authority, 800-1750" (Michael Anderson). We sincerely hope that undergraduates, graduate students, and faculty alike will find the new format rewarding and stimulating—and worth all the effort it has taken to carry out the changes!

Speaking of curriculum, I would like to welcome visiting faculty members Anaar Desai-Stephens (PhD Cornell, 2017) and John Kapusta (PhD UC Berkeley, 2017), who are currently teaching undergraduate and graduate courses in ethnomusicology and all eras of music history. Anaar specializes in Bollywood film and song, and her interests range widely over themes of embodiment, affect, and media circulation. John's research focuses on

late 20th-century American music and various discourses and practices of self-realization. Please take a moment to greet these talented young teachers and scholars at AMS if you have the chance. In addition, keep an eye out for John's article, "The Self-Actualization of John Adams," forthcoming in the *Journal of the Society of American Music* in 2018.

During the past year, our faculty and students have been as busy as ever, bringing numerous projects to completion and undertaking many new ventures. I would especially like to draw your attention to the publication of Lisa Jakelski's *Making New Music in Cold War Poland: The Warsaw Autumn Festival, 1956-1968* (University of California Press, 2016) and Jennifer Kyker's *Oliver Mtukudzi: Living Tuku Music in Zimbabwe* (Indiana University Press, 2016). Other recent publications include Ralph Locke's "Music, Horses, and Exotic Others: Early-

AMS Alumni Reception

The Eastman Alumni Reception will take place
Friday, November 10, 2017

9-11 p.m.

Grand Ballroom C

at the Hyatt Regency Rochester Hotel

A Word from the Chair	1
Eastman Alumni Reception at AMS	1
Faculty News	2
Alfred Mann in Rochester.....	8
Note from GMA Presidents.....	10
Ethnomusicology MS Degrees Granted.....	10
Student News	11
Alumni/ae News.....	12
AMS Schedule	14
Student Achievements and Awards	16
PhD Degrees Granted	17
Eastman Studies in Music	18
Eastman/Rochester Studies in Ethnomusicology..	19
University of Rochester Press	20
Fellowship and Award Funds	21

Modern Processions, Tournaments, and Pageants,” *Music and Politics* (2017); Honey Meconi’s “Power, Prestige, and Polyphony: The Use of Parchment in Music Manuscripts ca. 1450–1600,” in *Sources of Identity: Makers, Owners, and Users of Music Sources before 1600* (Brepols, 2017); and my own “Toward a Post-Humanist Organicism,” *Nineteenth-Century Music Review* (2017). On a related note, I am pleased to report that Darren Mueller’s 2015 dissertation won the Society for American Music’s Wiley Housewright Dissertation Award.

Finally, I would like to congratulate several alumni on

their new faculty positions: Lauron Kehrer (2017), College of William and Mary; Cristina Fava (2012), Western Michigan University; and Jennifer Ronyak (2010), Universität für Musik und darstellende Kunst in Graz, Austria. It is immensely gratifying to see our graduates employed across the U.S. and abroad; please continue to direct your most promising students to our PhD program as well as our MA programs in Musicology and Ethnomusicology.

With very best wishes,
Holly Watkins

Faculty News

Michael Alan Anderson, associate professor of musicology

I greet you on academic leave this fall semester, consumed by three major opportunities, which I would be hard-pressed to entertain if I were teaching.

First, I was asked by The Newberry Library in Chicago to develop a sound component for its exhibit *Religious Change 1450-1700* on the occasion of the quincentenary of the Lutheran Reformation. This past summer, I prepared editions of music from sources on display in the library’s exhibit. In August, my professional early music ensemble, Schola Antiqua, recorded this music, which will be played in the exhibit. The pieces range from French metrical psalmody and German contrafacta to mercenary songs and music of William Byrd. A live performance of these selections took place after the exhibit opened in September. In December 2017, I return with the ensemble to The Newberry for a “sing-along” in the spirit of congregational music-making flowing from the topic.

As many of you know, I am the local arrangements chair for the 2017 annual meeting of the American Musicological Society in Rochester. Again, I am fortunate to be on leave to attend to the various details of this major undertaking that involves so many groups and institutions in our humble city. My responsibilities range from finding performance spaces for lecture-recitals to organizing points of local interest for members. You will all share my concern about the (lack of a) restaurant scene in the area surrounding the Joseph A. Floreano Riverside Convention Center (our conference site). To ameliorate the circumstances somewhat, I have arranged for three food trucks to camp outside the convention center to satisfy the appetites of those seeking lunch on Friday and Saturday. The general lack of mobility in Rochester will be mitigated by the long-awaited arrival of Uber and Lyft to the area this summer. As local arrangements chair, I am glad to have worked with members and non-members to show off the city as best as one can. I am thrilled about a film music

event at the George Eastman Museum with our own Philip Carli and am grateful to the Department of Organ, Sacred Music, & Historical Keyboards, which will offer not only two marquee concerts at Christ Church but also a “whistle stop tour” around the city to see our enviable instruments. (Ellen Koskoff also hits pause on retirement for a gamelan demonstration!) This is just a taste of what is in store this November.

If the AMS’s descent on Rochester were not enough, I have organized a symposium at Eastman two weeks before the big convention to fill my time. The program is entitled “Machine-Reading and Crowdsourcing Medieval Music Manuscripts” and will take place on Thursday, October 26. All are invited, and registration is free. In the morning, an international group of scholars discusses projects in the digital humanities as they relate to the study of medieval music manuscripts. An evening performance by the women of Schola Antiqua at the Memorial Art Gallery features a pre-modern convent program, including music associated with a 13th-century Italian convent, which will be discussed in the morning sessions. The department’s own Naomi Gregory conducts and will play the magnificent Italian Baroque organ. This extraordinary event is sponsored by a generous grant from the Humanities Project at the University of Rochester, the first given to an Eastman faculty member. There are eleven co-sponsors of this day-long symposium, from Musicology and Humanities (at Eastman) to the Rossell Hope Robbins Library and the Goergen Institute for Data Science at the River Campus. Machine reading of medieval handwriting (let alone notation) is an area that I am interested in exploring as it relates to the medieval “best-seller” known as the book of hours. My long-term project involves musical aspects of these important devotional manuals, but a more basic aid to research will come from computers reading medieval script. It is not unthinkable that the University of Rochester could be at the forefront of this effort, given its institutional emphasis on data science and the humanities, me-

dieval and early modern studies in particular. I am excited to partner with the Goergen Institute for Data Science to advance these lofty goals. Closer to earth and the more immediate project on books of hours, I was delighted by the results of my PhD seminar “Music of the Hours,” as students helped me advance some new ideas on how to understand the role of music in the book of hours. The academic leave will afford some time to gather up the literature and begin organizing the broad survey I imagine for this next book project.

Finally, I should note that I continue work as managing editor of the *Eastman Case Studies*, now preparing the fourth volume of essays in the series. The studies are published through Eastman’s Institute for Music Leadership and are modeled after Harvard Business Case Studies. Each volume presents profiles of both traditional and emerging musical arts organizations and designs relevant business “problems” for classroom discussion. Cases this past year from my team of writers have covered Carnegie Hall, the New World Symphony (Miami), the San Francisco Girls Chorus, and the experimental arts festival Omaha Under the Radar, to name a few. Next fall, I will teach a course on case studies in Eastman’s new Master’s program in Music Leadership.

Anaar Desai-Stephens

Anaar presented a paper at the New York Conference on Asian Studies entitled “The Selfie Singing Video: Affective Labor and Gendered Risk on Mumbai Social Media.” She will also be participating in a roundtable on music and affect at the upcoming Annual Meeting of the American Anthropological Association in Washington D.C. Anaar has a forthcoming article in *MusiCULTURE* and is excited to be preparing a short digital essay and song assemblage on neoliberal Bollywood soundscapes as part of IASPM-US “Mixtape Series.”

Roger Freitas, associate professor of musicology

This past March I was invited to speak in Pistoia, Italy, at a “tavola rotonda” devoted primarily to the Italian translation of my book on Atto Melani. Notwithstanding my unease at presenting in Italian, it was a wonderful event that happily coincided with a performance of an opera by Atto’s brother Jacopo, *Il Girello* (1668), beautifully brought to life by one of the oldest marionette troupes in Italy. The whole visit was a dream. Otherwise I have been continuing my usual activities, including service on the AMS board and the board of the American Handel Society. Very recently I learned that I’ve had an article accepted in *JAMS* (due out next summer) and that I’ve been elected president of the Society for Seventeenth-Century Music. Fortunately my term as president-elect does not begin until spring 2018: I have some time to get my act together!

Lisa Jakelski, associate professor of musicology

I am excited to announce that my first monograph, *Making New Music in Cold War Poland: The Warsaw Autumn Festival, 1956-1968*, is now available from the University of California Press. My driving question in the book is: What can institutions tell us about contemporary art music? The Warsaw Autumn festival provides some intriguing answers to this question. Launched in 1956 (and still running to-day), the Warsaw Autumn was at the heart of a vibrant musical culture in Poland whose diversity and modernity were unique in Cold War Eastern Europe. Electronic music from West Germany, symphonies from the Soviet Union, sonic experiments from Poland, and avant-garde dance from the United States—these were just some of the things a festivalgoer could see and hear in the 1950s and ‘60s. The Warsaw Autumn fascinates me because of its unique location during the Cold War. At the time, the festival was on the cultural fault line between East and West, and, as a result, it was a place where there were heated debates about what new music could (and should) be. I’ve been just as intrigued by the stories of the people who’ve been involved with the festival. In writing this book I’ve encountered savvy composers, traveling performers, wheeling-and-dealing cultural officials, partisan critics, curious tourists, and rioting audiences. Telling their stories has allowed me to present new music as a social phenomenon—the creation of many different actors working through institutions. Following the journeys of people, objects, and ideas has also led me to a more nuanced understanding of Eastern Europe during the Cold War. Instead of being muffled by an Iron Curtain, musicians in Poland, through the Warsaw Autumn festival, were able to participate meaningfully in networks that stretched across the world.

Next on the horizon is *Lutosławski’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 Lutosławski’s activities, including the ones he was sometimes reluctant to acknowledge. Our contributors—from Poland, the United Kingdom, and the United States—present compelling new readings of some of Lutosławski’s major works, sensitively investigate the composer’s connections to the Polish opposition in the 1980s, shed new light on Lutosławski’s work in radio and theatre, trace the history of Derwid (the name of Lutosławski’s alter ego, under which he wrote popular songs), and more! *Lutosławski’s Worlds* is currently in production and will be available in spring 2018 from Boydell and Brewer.

John Kapusta, assistant professor of musicology
I’m thrilled to have joined the Eastman faculty for 2017–2019 after receiving my PhD in music history and literature from the University of California, Berkeley in 2017. Over the summer I learned that my article, “The Self-Actualization of John Adams,” will appear in the *Journal of the Society of American Music* in 2018, and I have been enjoying revising the essay before it goes to press. This past summer I also had the good fortune to receive an American Musicological Society Ora Frishberg Saloman Endowment Travel Award for travel to the Paul Sacher Stiftung in Basel, Switzerland (which houses, among other things, the papers of many prominent US musicians of the last half century—go figure!). While in Switzerland I not only dis-

John Kapusta, assistant professor of musicology

I’m thrilled to have joined the Eastman faculty for 2017–2019 after receiving my PhD in music history and literature from the University of California, Berkeley in 2017. Over the summer I learned that my article, “The Self-Actualization of John Adams,” will appear in the *Journal of the Society of American Music* in 2018, and I have been enjoying revising the essay before it goes to press. This past summer I also had the good fortune to receive an American Musicological Society Ora Frishberg Saloman Endowment Travel Award for travel to the Paul Sacher Stiftung in Basel, Switzerland (which houses, among other things, the papers of many prominent US musicians of the last half century—go figure!). While in Switzerland I not only dis-

covered many wonderful materials but also enjoyed some spectacular Alpine hikes (four-month-old in tow). I am looking forward to presenting some of my research findings at the 2018 Society for American Music annual conference in a paper entitled “George Rochberg, Groovy Science, and the Discourse of ‘Postmodernism.’”

Between these projects and my duties at Eastman I have also jumped back into the New York Public Library for the Performing Arts archives (which I also mined during the writing of my dissertation) to examine the papers of Elaine Summers, an avant-garde dancer involved with the Judson Dance Theater in the 1960s who also helped popularize “body awareness” methods among musicians, including soprano Jan DeGaetani and composer Pauline Oliveros. In the book I am currently researching, I show how musicians in the long 1970s seized on such new, “intuitive” psychosomatic techniques in order to reform their overly “rational” musical culture, with wide-ranging effects on compositional style and performance practice. I have also continued to pursue research on a project that combines two of my secondary research interests, voice studies and the Broadway musical. Next spring, I will present a paper entitled “Ethel Merman, *Gypsy*, and the Birth of the Broadway ‘Belt’” at the Reading Musicals: Sources, Editions, Performance conference in Carmel, Indiana.

Ralph P. Locke, professor emeritus of musicology

Life has become very different for me, ever since my wife Lona and I moved to Clarksburg, Maryland, in April 2016, to be near our two daughters and two granddaughters. I felt rather isolated at first, but borrowing privileges at the University of Maryland’s libraries have helped me keep my research projects going. I also accepted invitations to give talks at four local institutions (U Maryland/College Park, George Washington U, Catholic U, and—in Baltimore—the Peabody Institute); this gave me the chance to get to know (or know better) some musicologists in the region.

My 2015 book [Music and the Exotic from the Renaissance to Mozart](#) has now been very appreciatively reviewed in *Notes*, *Music & Letters*, and some wider-readership magazines.

I have, since the appearance of that “prequel” book, published three scholarly articles that relate to the book but did not appear in it. “[Music, Horses, and Exotic Others: Early-Modern Processions, Tournaments, and Pageants](#),” has now appeared in the online journal *Music and Politics* (Winter 2017). “[Exotic Elements in Kapsberger’s Sacred Opera \(Rome, 1622\) Honoring Saints Ignatius and Francis Xavier](#)” is available in the *Festschrift for Prof. Kerala J. Snyder* (ed. Joel Speerstra and Johan Norrback), an online publication that is being compiled and uploaded, one article at a time. (The festschrift includes contributions by several other Eastman folks and of course by major seventeenth-century scholars from elsewhere.) Finally, “Alexander the Great and the Indian Rajah Puru: Exoticism in a Metastasio Libretto

to as Set by Hasse and Handel” has appeared in *Revue de musicologie* 102 (2016)—that journal now publishes some articles in English—and in translated versions (both of which are somewhat shortened). The German translation is in the conference-based book [Fremde Hel-den auf europäischen Bühnen 1600-1900](#) (Würzburg: Ergon-Verlag, 2016; available in hardcover but also online, open-access—click on the book’s title above to download). The Italian version appeared in the journal *Musica/Realtà* 110 (July 2016).

The September 2017 issue of *Notes* contains my review of the final volume of the *Correspondance générale* of Berlioz. The volume is a “second supplement” to all previous eight volumes, and is longer than any of them. Among the hundreds of previously unpublished letters is one in which Berlioz invites Wagner over for dinner and for a one-to-one discussion afterward in his study—and mentions that there will be a “very fine pineapple” shipped in from Brazil.

In March, I visited Eastman to present a paper at the “Liszt and Virtuosity” international conference, which was organized by Professor Robert Doran (Modern Languages and Cultures; he is also an affiliate faculty member at Eastman, in Music Theory). The conference brought some of the world’s leading Liszt scholars to Rochester, including Nicholas Dufetel, Dana Gooley, Jonathan Kregor, Kenneth Hamilton, Shay Loya, Dolores Pesce, Jim Samson, and Alan Walker. I am now revising my paper—“Meditative Anti-Virtuosity: Liszt and After”—for the book that Professor Doran is basing on the conference.

I continue to edit the Eastman Studies in Music book series for University of Rochester Press. (See update elsewhere in this Newsletter.) In addition to my scholarly activities, I’m increasingly engaging in different forms of “outreach” to the music-loving public.

This past year I became a staff reviewer of classical CD recordings for the bimonthly magazine *American Record Guide*. My “beat” consists mainly of opera and other vocal recordings. I am particularly eager to draw attention to little-known works, such as operas by Paisiello, Méhul, Hérold, Johann Simon Mayr, and, in the twentieth century, Laci Boldemann (*Svart är vitt—sa Keksaren*), John Joubert (*Jane Eyre*), and Ralph Vaughan Williams (*Sir John in Love*). Once the reviews have appeared, I enjoy updating them, adding hotlinks, and (with the permission of ARG) posting them on one or another online site. You can find my review of a [3-CD set of works by an important Alsace-born composer, Marie Jaëll](#), at NewYorkArts.net. At OperaToday.com, I have posted eleven reviews, including, among others, the renowned Leinsdorf *Figaro* (originally on RCA Victor), a live *Tosca* with Régine Crespin, two live recordings of *Lohengrin*, and Requiem settings by Cherubini and Plan-tade. You can find them by doing a search for “Ralph Locke” at [www.operatoday.com](#).

I contributed a program-book essay—“*Herculanum: Opera Grand and Melodious*”—for the first staging, in over a century, of Félicien David’s 1859 grand opera *Herculanum* at Wexford Festival Opera (in Ireland). I was

also interviewed (sitting in a studio at the University of Maryland) for the BBC broadcast from Wexford. That performance, including my recorded remarks, was available as a podcast at the BBC's site for a month. And I gave a pre-performance talk at an Opera Lafayette (early-instrument) concert of big excerpts from Rameau's *Les Indes galantes*.

It was great seeing lots of my Eastman friends at AMS Vancouver and/or at the Liszt conference in Rochester. I look forward to seeing everybody again at AMS Rochester, not least at the Eastman party. I'll also be giving a talk to the study group on music and Jewish studies, and chairing a short session on exoticism.

Patrick Macey, professor of musicology

My first year of retirement allowed me to devote full attention to the critical commentary for volume 29 of the New Josquin Edition, the secular works for five voices. I am pleased to report that the music volume appeared last December, followed by the critical commentary in July of this year. The 30-volume set of the NJE is now complete, some 30 years after the appearance in 1987 of the secular works for three voices, edited by Howard Mayer Brown and Jaap van Benthem.

In April, Mary Natvig extended an invitation to present a paper at Bowling Green State University, where I spoke about Tielman Susato and his 1545 print of Josquin's chansons for five and six voices. It was a pleasure to meet the lively faculty and students in the Musicology Department at BGSU. I am moving other research projects to the front burner, including an article on reconstructions of musical settings of carnival songs on texts by Lorenzo de' Medici; Henricus Isaac appears to be the likely composer. I am still advising two dissertations, and I enjoy attending concerts and recitals at Eastman.

Honey Meconi, professor of musicology

Last year saw the publication of my article "Power, Prestige, and Polyphony: The Use of Parchment in Music Manuscripts ca. 1450–1600" in the volume *Sources of Identity: Makers, Owners, and Users of Music Sources before 1600*. This is the second in a trilogy of extended articles that present a revised picture of the Habsburg-Burgundian court manuscripts. The third article, "The Unknown Alamire: Lost Manuscripts Reclaimed" is slated for publication in the next volume of *Revue belge de musicologie/Belgisch Tijdschrift voor Muziekwetenschap*. The revised version of "Hildegard of Bingen" appeared in Oxford Bibliographies; also published were nine essays for *The Choral Singer's Companion* (www.thechoralsingerscompanion.com): Mozart and Duruflé Requiems, Brahms *Nänie and Gesang der Parzen*, and *Tannhäuser*, *Tosca*, *Turandot*, *Otello*, and Gounod's *Faust*. My next book, *Hildegard of Bingen*, will appear in

Fall 2018 and has been awarded a Margarita M. Hanson publication subvention from the AMS.

I was in Belgium in February where I read the paper "Hildegard's Genres" at the Katholieke Universiteit in Leuven, and did a lecture-recital on Hildegard with the glorious professional early music ensemble Psallentes for the AMUZ Festival "Hildegard in Prime Time" in Antwerp. In the United States I worked with the wonderful Rose Ensemble, providing them with a performing edition of Hildegard's *O virga ac diadema* as well as program notes for two Hildegard compositions. In July I was back in Europe, starting with a visit to Leipzig where I was able to explore the old stomping grounds of Bach, Mendelssohn, the Schumanns, Wagner, Grieg, and Mahler, with a day trip to Halle to pay my respects to Handel. To hear Bach performed in the Thomaskirche, and Mendelssohn sung in the music room of his home, is a pretty amazing experience. After Leipzig I went to Prague for the Medieval/Renaissance Music Conference. Here I read my paper "*O viridissima virga*, Genre, and Performance in Hildegard's Music" and chaired two sessions. I flew to New York immediately after Prague for a Study Day at the Flanders House, where I joined fellow fifteenth-century chanson specialists to examine and discuss the newly-discovered "Leuven Chansonier," a tiny illuminated manuscript from the 1470s in pristine condition. Coming up next year (2018) is the 500th anniversary of La Rue's death, and I've organized a session for the RSA conference in New Orleans (Patrick Macey will be one of the speakers). Plans are also afoot for a celebration in Belgium.

On a slightly different note, I was able to complete the fund-raising to endow the new annual AMS Lecture on Women and Gender. Mary Natvig and I and the other two members of the AMS Feminist Quilting Quartet spent many hours working on the Name Quilt that bears the names of donors to the AMS Lecture and the individuals they wished to honor. Eastman faculty members Ellen Koskoff, Patrick Macey, and Ralph Locke are all honored on the quilt. I urge everyone to stop by and see the quilt at the Annual Meeting, and buy raffle tickets as well. It is truly a unique creation. At the meeting I will chair the inaugural lecture, given by Susan McClary, after which we will draw the winning raffle ticket. That will be a very happy conclusion to my service as Chair of the AMS Committee on Women and Gender.

Elsewhere on the administrative end of things I continue to serve on the Grove Editorial Board and the JAMS Editorial Board (among other commitments), and am Chair of the College Music Department as well. Last year I made my brass/percussion conducting debut as I led fourteen musicians in an all-female performance of Copland's *Fantfare for the Common Man* played on the balcony of Rush Rhees on the first day of classes. I'd like to think Susan B. Anthony would have been proud.

Darren Mueller, assistant professor of musicology

Year one at Eastman was wonderfully hectic but most fulfilling. Year two promises more of the same! I spent a busy few months this past summer writing (and rewriting) the introduction to my book about 1950s jazz and the long-playing record. I found myself wrestling with questions about the relationship of musical media to public memory and cultural agency, while also keeping my ears grounded in the music and the voices of those musicians at the project's center. This difficult yet rewarding work gave me the opportunity to clarify the central themes of this research. It also gave me the chance to revisit my dissertation, which—although completed in 2015—recently won the Society for American Music's Wiley Housewright Dissertation Award. I accepted the award last March at the Society's conference in Montreal.

I'm also fortunate to have been able to share some of my thinking with a rich assortment of colleagues. In quick succession last March, I gave a talk at the Hartt School of Music and another (a few days later) at a conference at Yale titled "The Arts in The Black Press During the Age of Jim Crow." I presented on themes of public intellectualism and cultural engagement in the writing of saxophonist Cannonball Adderley, who in 1961 wrote several columns for *New York Amsterdam News* (an influential black-owned-and-operated NYC newspaper). In November, I'll also be presenting at AMS right here in Rochester! During the conference, I will also accept an award from the Popular Music Study Group of the AMS for my 2016 article about Dizzy Gillespie, record making, and cold war civil rights (published in the *Journal of the Society for American Music*).

This past year, I've had the pleasure of starting a few new collaborative ventures as well. This includes co-founding a Central New York Humanities Corridor working group focused on the intersections of sound and media; it has been a pleasure to work on this with Eastman alumna Sarah Fuchs Sampson. More locally, I've been discussing two different project ideas with Eastman composer Oliver Schneller, director of the Eastman Audio Research Studio, and faculty in Jazz and Contemporary Media. Hopefully there will be more news to share about those activities in the near future.

Kerala J. Snyder professor emerita of musicology

2017 has been an extraordinarily busy and productive year for me. As I write, I am on my way to Gothenburg, Sweden, where I have worked on and off for the past two decades. This time I will be giving a couple of lectures in conjunction with yet another concert that I have designed, drawing from the repertoire of St. Mary's Church in Luebeck. Since the St. Mary's choir library consists mainly of prints, they could have been owned by multiple institutions, and one of these prints, containing many works of Gabrieli and Hassler, also served, I believe, as a musical

source for the big celebration in Dresden of the 100th anniversary of the Reformation in 1617. Since we are now celebrating the 500th anniversary of this event, we will hear works for three and four choirs from this collection.

Working backwards, I was in Luebeck in mid-September for a similar concert-lecture combo, this time with a Swedish choir from Uppsala, and the week before that I gave the keynote address at a conference jointly sponsored by the University of Notre Dame and the Westfield Center for Early Keyboard Music: "Reformations and the Organ." And while I was preparing that, I was also general-editing the last two volumes of Dieterich Buxtehude, *The Collected Works*. When they appear next year, we will finally have completed an edition that began in Germany in 1925.

This flurry of scholarly activity was preceded by several months during which I put it all on the shelf and practiced every day for a recital I played on the Fisk meantone organ at Wellesley College, in celebration of my 60th reunion. I played music by Melchior Schildt, Frescobaldi, Handel, and (of course!) Buxtehude., and I enjoyed every minute of it. The fact that I am still able to do all of this fills me with both amazement and gratitude.

I will be going to the AMS in Rochester and hope to see many of you there.

Kerala J. Snyder (kerala.snyder@rochester.edu)

Jürgen Thym, professor emeritus of musicology

I continue to live in Mansfield, Pennsylvania (about a two-hour drive from Rochester), close enough to teach a course or two in the fall at Eastman and stay engaged with (and have library borrowing privileges at) a place that has been my professional home since 1973. More and more, it dawns on me that I was blessed for a long time—in fact, a life time—with having gifted students in my classes, both practitioners and scholars of music (sometimes both); encountering caring colleagues, both applied and academic (sometimes they straddled studio and lecture hall); and, most of the time, an administration that provided stability during changing times.

I am going through my correspondence of nearly 50 years and have passed important items on for safekeeping to Sibley Music Library. (Our garage where things are housed in flimsy boxes is not a safe place.) I helped Samuel Adler, a colleague and friend for 44 years, to publish his autobiography (*Building Bridges with Music: Stories from a Composer's Life*, Pendragon 2017, \$39.95), a panoramic account of twentieth-century history and music history, as experienced by someone born in Mannheim, Germany in 1928. (Yes, Sam will be turning 90 next year.) And I gave a tribute at the memorial event for Fernando Laires (who died in September 2016 at age 91), a fantastic pianist as well as a colleague and friend for 30 years, in Hatch Hall at the end of March. Another composer-friend, Luca Lombardi, is still much on my mind: a very long essay by me about his compositional career,

with lists of works, literature, and a discography, got finalized this year for the German online-encyclopedia *Komponisten der Gegenwart* (aka *KdG*), ed. Walter-Wolfgang Sparrer and Hanns-Werner Heister, and I gave a talk in April at Kent State University in Ohio about Lombardi's first opera, *Faust: Un travestimento*. A paper that I wrote about virtuosity and non-virtuosity in Liszt's songs was given early in March, at a conference in Rochester about Liszt and Virtuosity, in my absence, by Jane Sylvester, my teaching assistant in the fall of 2016.

Holly Watkins, professor of musicology

This year I finished the manuscript of my second book *Musical Vitalities: Ventures in a Biotic Aesthetics of Music*. The book, forthcoming from the University of Chicago Press, seeks to chart a new path for musicology by traversing disciplinary divisions between the humanities and the sciences and blending the study of cultural artifacts

with research on natural entities. Through close readings of Austro-German musical and aesthetic literature that posits or suggests various analogies between music and the things of nature, *Musical Vitalities* aims both to rekindle the critical potential of a literature believed to be exhausted of contemporary significance and to rejoin the humans at the center of the humanities with the nonhumans whose evolutionary endowments and planetary fates they share. A portion of the book material, entitled "Toward a Post-Humanist Organicism," was published this year in *Nineteenth-Century Music Review* 14, no. 1 (2017). I delivered additional material from the book at the annual conference of the Music Theory Society of New York State in Geneva, NY; the paper was titled "On not Letting Sounds be Themselves," and it combined an analysis of the modernist rhetoric of "sounds themselves" with insights drawn from contemporary biosemiotics. Finally, I served as the respondent to the panel "Susanne Langer Reconsidered" hosted by the Music and Philosophy Study Group at the Vancouver AMS.

Daniel Zager, associate professor of musicology (part-time); associate dean, Sibley Music Library

Two publication projects came to completion during 2016–17. I've been collaborating with Robin A. Leaver on a multi-volume series entitled *Organ Accompaniment of Congregational Song: Historical Documents and Settings*. Volume 1 treats the sixteenth and seventeenth centuries in Germany and England, while volume 2 covers eighteenth-century Germany. Both volumes ap-

peared in 2017, published in the series "Historical Organ Techniques and Repertoire" by Wayne Leupold Editions. Our work aims to clarify questions of when and how the organ came to assume its now typical role in leading and supporting congregational singing of chorales, metrical psalms, and hymns. It was a gradual process that got underway largely in the late sixteenth and early seventeenth centuries, with significant national and regional differences as well as a good deal of variation among churches even within a single urban center. We trace these diffuse rates of development by gathering prose excerpts from primary source documents, such as prefaces to printed collections of music or the published church orders that were particularly common in the German-speaking lands, and then linking those documents to examples of chorale and psalm settings drawn from contemporaneous collections, some of which provided models for improvised settings and others that furnished written-out homophonic settings (some in four parts, others with figured bass). In both volumes we used a core list of nine well-known chorales, thus facilitating comparative study of harmonizations over the course of the late sixteenth through eighteenth centuries, including the multiple bass traditions of German theorists in the second half of the eighteenth century.

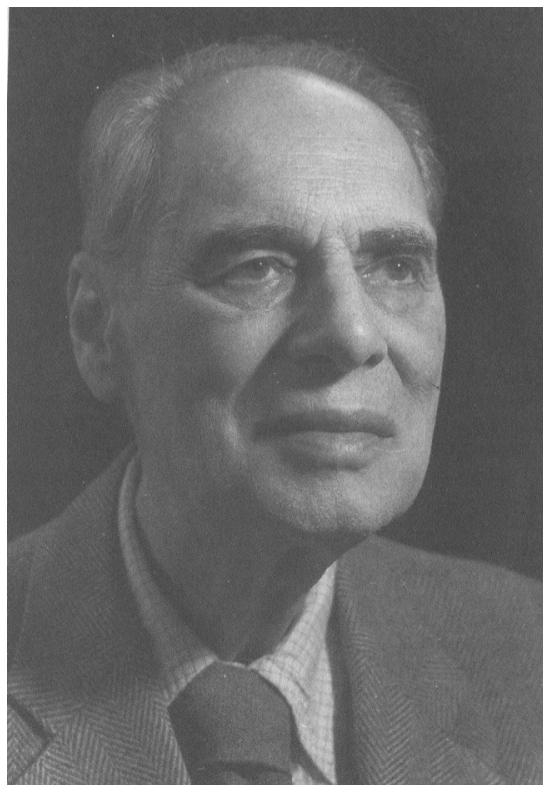
Another publication appearing in 2017 focuses on the first half of the eighteenth century, with J. S. Bach's *Trauerode* (BWV 198) as the basis for studying "A Collision of Values: Text, Music, and Nascent Enlightenment in J. C. Gottsched's and J. S. Bach's *Trauerode*" (*Lessing Yearbook/Jahrbuch* 2016). This article is also a collaborative venture, in this case with a friend at Oberlin College, Steve Huff, professor of German. At the death of Christiane Eberhardine, electress of Saxony, in 1727 a memorial service at Leipzig's University church resulted in a commission that brought together Gottsched, Leipzig's leading poet and literary figure, and Bach. Gottsched was attuned to Enlightenment literary sensibilities, and he could not have been pleased at how Bach ignored his ode structure by dividing the text among choruses, arias, and recitatives. Three years later, Gottsched's *Versuch einer critschen Dichtkunst* included a chapter on the cantata, Gottsched's views being diametrically opposed to Bach's setting of his ode, and Bach—the leading musician in Leipzig—receiving no mention at all. Thus, the *Trauerode* serves as a cultural document illustrating the intellectual tensions inherent in the complex eighteenth-century transitional period that witnessed the gradual decline of Baroque principles and the ascendancy of Enlightenment values.

Alfred Mann in Rochester: Remembering a Colleague at the Occasion of His 100th Birthday

The following is an excerpt of a much fuller account—still to be written—remembering the life of Alfred Mann as recalled by a friend of nearly 26 years.

Alfred Mann was 63 when he joined the musicology faculty at the Eastman School of Music in 1980. He had taught at Rutgers for more than 30 years and conducted the Bethlehem Bach Choir (succeeding Arthur Mendel) for nearly 25. He was ready for retirement, but, instead, a new life chapter opened up for him and his family in Rochester. His older sons, Adrian and John, had flown the coop much earlier and founded families of their own at the time, but Timothy, the youngest, was still of high-school age. The move was courageous, as the appointment was not of the tenured kind, but it allowed Alfred and his wife Carolyn a fresh start. Alfred's expertise as a music historian, music theorist, and choral conductor generated synergisms across academic and applied departments, especially since Jan DeGaetani, Seth McCoy, and Thomas Paul, then on the Eastman voice faculty, had performed with the Bach Choir decades earlier. Some musicians on the faculty may even have been fellow students with Mann at Curtis and, later, Columbia. (That was certainly the case with Abram Loft, chair of the string department, who, like Mann, had been a student of the legendary Paul Henry Lang.) With her usual determination to embrace what the new location had to offer, Carolyn quickly established herself as a teacher at the local Montessori School and as artistic director of the Front Porch Theatre, a summer camp for children she founded (named after an architectural feature of their home, an old farmhouse in Penfield), and which in the 1980s and early 1990s had a considerable following in the eastern suburbs of Rochester because of her imaginative productions. Being an untenured assistant or associate professor, I was of course not at the levers of power at Eastman, but I soon began to admire the wisdom of Robert Freeman, the director of the school (who had known Mann from the meetings of the American Bach Society), and the late Jerald C. Graue, chair of the musicology department, in "threading" the transfer. There was not really a search with interviews of finalists and a rigorous screening of applicants. (We had some Baroque searches in musicology in previous years, and none of them led to an appointment.) The "vetting" (if you want to call it that) took place in the form of consulting senior faculty (probably Hendrik van der Werf and Robert Bailey) and a few social events—proof that good appointments can be made under the cover of discretion. The Manns must have liked what they saw, because soon it was announced that Alfred Mann was going to come to the Eastman School of Music.

Alfred Mann may have been a star, but he did not behave like one. He came to faculty meetings and departmental meetings, chaired and attended committee meetings—in other words, the "works," including full-time teaching, advising of dissertations and independent studies.



(And he filled out faculty activities reports once a year to document his annual progress in the realm of academia!) His presence gave gravitas to the department of musicology, then still a group of promising junior folks. And he reached out (or was it the other way around?) to Donald Neuen, the new choral director at Eastman, and both collaborated in several projects in performing Handel and Bach (with Mann functioning as a scholarly adviser) that called attention to Eastman as an institution where the choral arts were thriving. (My wife, Peggy Dettwiler, was attracted to the School's doctoral program, after both Neuen and Mann presented Bach's B-Minor Mass at the national meeting of the American Choral Directors Association in San Antonio, Texas, in 1986.)

While at Eastman, Alfred taught mostly graduate students: doctoral seminars on Bach, Handel, Mozart, Schubert and Schütz as well as special topics courses for undergraduates. (Occasionally, he may have been assigned the Baroque period course for master's students.) His reputation on German Baroque, of course, was well established by the time he came to Eastman, but his project that spanned several eras of music history was the teaching of composition (ever since, at the age of 20, he had translated Fux's *Gradus ad Parnassum* from Latin into German). Publications that he was completing around 1980 on how Mozart and Schubert taught or were taught informed his seminar offerings. He admitted to me that one of the great things at Eastman was that his research interests and his teaching could come together in our curricular structures. His dis-

sertation advising was surprisingly wide-ranging: Mary Ann Parker and Nicole Paiement on Handel, Mark Radice on Bach, Mario Mercado on Mozart, Anne-Marie Reynolds on Nielsen, Emily Freeman Brown on Strauss—to name just a few. All of these students went on to forge important professional careers as musicologists, arts administrators, or conductors in North America.

Less than two years after Alfred's appointment, a tragic event shook the musicology department to its core: the death at 40, by a heart attack, of Jerald C. Graue, the chair of the department. In its aftermath, I was appointed—at first pro tem, then for a three-year term, later renewed—to guide the affairs of the department, in the knowledge that, for a considerable time, I would have difficulties filling the shoes of a departed friend. The department was indeed demoralized. The meeting of the American Bach Society would take place at Eastman a week after Graue's death; rather than cancelling the "show," we had to go through with it, as national and international JSB authorities were descending on the Gibbs Street Campus. We somehow managed to get through, also (I have to assume) because of Alfred's authority: because no one else in the department was in any shape to welcome the distinguished group. Alfred's steadiness was a stabilizing influence on me at the time (and perhaps others as well). Carolyn pitched in with a copy of the Gilgamesh Epic in English, and I understood: Embrace life in the face of death!

Alfred's professional connections were wide-ranging and international, and they helped at a crucial time: Jens Peter Larsen from Copenhagen gladly accepted a visiting appointment to fill in for his departed friend Jerald Graue; after some successful negotiations along similar lines, Ludwig Finscher declined because of health reasons. And the string of visitors never seemed to stop in the 1980s: Hellmuth Federhofer, Paul & Eva Badura-Skoda, and Walter Siegmund-Schultze from Europe (the latter even from behind the Iron Curtain); Christoph Wolff, Karl Geiringer, Ellen Harris, and perhaps Merrill Knapp from the United States. And the center of hospitality was always that old farmhouse on Scribner Road. Departmental parties shifted from my modest abode on Rochester's East Avenue (a narrow balcony allowed a few visitors to sniff the outdoor air) to Alfred's and Carolyn's premises with that wide Front Porch. Her cooking was superior to mine, and a swimming pool in the backyard invigorated inhabitants and guests. Max Martin Stein, a well-known pianist (Max Reger was his godfather), and his wife Ilsabe (of aristocratic pedigree) were invited to the Manns' Penfield abode; I had been asked to show up for dinner as well and, when I arrived, encountered the guests standing on their head demonstrating their indestructible health with yoga positions—later I was given an LP, signed by the performing artist, that I have treasured as simply the best rendition of Schubert's late piano sonatas I have heard so far. Those were the years!

Alfred "retired" in 1987, only to be rehired on an annual basis as a part-timer. His replacement was Kerala Snyder, who forged a path within Eastman that was similar to Alfred's, reaching out to applied faculty and students. (In her case, it was the organ department that benefited immensely

from her presence.) Alfred continued to teach at Eastman for another decade and participated in meetings and examinations as his schedule permitted (and his schedule was wide open to allow him a full presence). He was always the first to submit his faculty-activities report, and his report was, without exception, chock-full of impressive information: the national and international connections that he maintained with the musicological world-at-large, and the wide-ranging scholarly interests that, far from being exhausted, found an outlet in lectures and publications on both sides of the Atlantic Ocean. In 1994, Mary Ann Parker of the University of Toronto published with Pendragon a Festschrift for Alfred Mann, with colleagues and former students contributing essays on *Eighteenth-Century Music in Theory and Practice* (Michael R. Dodds gathered a most impressive Mann bibliography that spanned six decades of publications). But the most endearing chapter in the book was by Alfred himself, an autobiographical sketch of his life—"A European at Home Abroad"—full of humor, humility, and humanity. It concludes with the words: "Hölderlin speaks of the tender glow in which the light and the dark of bygone days merge. What remains is gratitude and challenge."

Alas, Carolyn Mann died in 1995, but, one more time, Fate looked kindly on Alfred. The farmhouse in Penfield was sold to Thomas Folan, a choral conductor, and he and his wife generously offered part of their new home (with the Front Porch) to Alfred. Luncheons and dinners, however, were not included: a restaurant in the New Sibley Music Library complex called The Brasserie (now Max's of Eastman Place) provided exactly the right diet for Alfred's lactose-intolerant stomach and a table where he could converse with colleagues and students. That's where he and I had dinner, one last time in Rochester, in May or June of 1998. He had picked me up at the Rochester Airport, as I was returning from Europe, having seen my father for the last time; Alfred's driving was a bit unsteady, I thought, but we made it to the Brasserie. After a bathroom stop, Alfred returned to the table, mentioning that he may have suffered a mild stroke. A two-day hospital stay confirmed Alfred's self-diagnosis. We canceled the seminar on Handel's Orchestral Music he was supposed to teach during summer school, postponing the offering to the fall. But at the end of July, Alfred and his son Adrian came to the office and jointly said farewell to Rochester: a space in a senior-living facility in Fort Wayne, Indiana had become available, and they added that it was too good an opportunity. And so Alfred left Rochester, NY for Fort Wayne, IN with a few belongings, including the post-war volumes of *Die Musik in Geschichte und Gegenwart*, which would grace his shelves as mementos and reference tools for the work he planned to get done during his last "retirement."

There were several more encounters with Alfred Mann in Indiana (one of them with Peggy Dettwiler, Emily Freeman Brown and Samuel Adler), and I will treasure those meetings, but they are outside of the scope of these reminiscences.

Jürgen Thym

A Note from the GMA Presidents

The Graduate Musicology Association had another stimulating year in 2016-2017. Together with Jane Sylvester (VP), Mary McArthur (Secretary), and Stephen Armstrong (treasurer), the GMA hosted guest speakers, coordinated professional development workshops, and programmed community events. We aimed to create events that brought a wide range of students together and contribute to the vibrant musicological community at Eastman, and I am grateful to Jane, Mary, and Stephen for their hard work and steadfast commitment to our graduate student community.

To this end, we are also thankful to the faculty for their continued support of the GMA and its programming. Professors Jennifer Kyker and Holly Watkins held an invigorating workshop on writing grant proposals, in which they shared their experiences applying for research funding and tips for success. Professor Honey Meconi offered her expertise in a session on writing (and curating) the academic CV, while also encouraging students to think about how the skills gained from a PhD program can apply to many professions. Finally, Professor Michael Anderson led a stimulating publishing workshop that focused on turning a seminar paper or dissertation chapter into a journal article. We also hosted several student-led workshops, including one on abstract writing and a Q&A on the dissertation process. But perhaps our most remarkable “guest speaker”—and certainly our furriest—was Rosellen. A trained therapy dog and loving yellow Labrador Retriever, Rosellen and her kind owner, Marjorie Oi, visited us in February to help stave off the winter blues. Although she was largely silent on writing a dissertation and surviving the academic job market, Rosellen had plenty of advice for best petting,

scratching, and cuddling practices.

This year also marked Ellen Koskoff's retirement, which we celebrated in May. I know that I speak for any student—grad or undergrad—who was fortunate to work with Ellen when I say that her expertise, wit, and friendly presence will be missed in the halls of Eastman or inside the Gamelan room.

I am grateful to have had the opportunity to serve as the GMA president, and I can't wait to see what exciting events the incoming executive board has planned for this year!

- Gabrielle Cornish, Outgoing GMA President (2016-2017)

Thanks to the excellent precedent set by Gabrielle Cornish this past year, the GMA plans to continue to organize events that aid in professional development, promote strategies for self-care, and foster community for students at all stages in the musicology program. At the very beginning of the semester, we held a meet-and-greet to welcome our newest students and reunite returning ones, as well. We are currently working to plan a variety of panels, workshops, and social gatherings to best cater to the needs of our current student body. Through these events, we hope to offer a variety of strategies that help us to further develop as skilled researchers, well-versed pedagogues, and strong writers. We are excited to collaborate with faculty, alumni, and of course, our fellow colleagues in the year to come!

- Jane Sylvester, Incoming GMA President (2017-2018)

ESM Ethnomusicology MA Degrees Granted

2008 Tanya Sermer
Dustin Wiebe

2010 Erica Jones
Rohan Krishnamurthy

2011 Hanita Blair
Julia Broman
Jordan Hayes
Lauron Kehrer

2012 Kimberly Harrison
Leona Nawahineokala'i Lanzilotti
Jennifer McKenzie
Maggee VanSpeybroeck
Emeric Viani

2013 Caroline Reyes

2014 Megan Arns
Rachel Brashier
Austin Richey



Student News

Jacek Blaszkiewicz

My dissertation, "City Myths: Music and Urbanism in Second-Empire Paris," was awarded two dissertation completion fellowships: an honorary Elsa T. Johnson Dissertation Year Fellowship from the Eastman School of Music and the Alvin H. Johnson AMS 50 Dissertation Year Fellowship from the American Musicological Society. Thanks to these fellowships, I am able to devote the 2017-2018 year to finishing my PhD and to navigating the academic job market.

Gabrielle Cornish

In November 2016, I presented my paper "Communists, Komsomols, Pioneers!': Music and the Making of the Cosmonaut Everyman" at the annual meeting of the Association for Slavic, East European, and Eurasian Studies (ASEEES). I was fortunate to receive the Charles Warren Fox award from Eastman for this paper, and I am in the final stages of transforming this research into an article for submission. In February 2017, I also presented research on music and sound in the Gulag at the AMS New England chapter meeting and the International Association for the Study of Popular Music - United States (IASPM-US) branch's annual meeting. This project grew out of a seminar in UR's History Department, where it was awarded the Herbert Lawrence Sadinsky Prize for best paper on a topic related to World War II. I am excited to share a portion of this research at the national meeting of the AMS in November.

Between teaching courses in music history and Russian language, working on my dissertation, and beginning a digital project exploring music and the Space Race, this year is off to a busy start! I'm eagerly preparing to embark on a ten-month research trip to Russia, where I'll live in Moscow and St. Petersburg from December 2017 through October 2018. This research has been funded by the Cohen-Tucker Dissertation Research Fellowship from ASEEES as well as the Glenn Watkins Traveling Fellowship from Eastman. If you happen to be in the neighborhood while I'm abroad, feel free to drop me a line!

Trevor R. Nelson

The 2016-17 academic year was one of tremendous intellectual growth as I settled into the Eastman musicology program. The two highlights, however, were pedagogical in nature.

First, I won the prestigious Eastman Teaching Assistant award for my work with the music history survey classes. It was a great pleasure to work with a fantastic group of students last year as we traced the history of music from Pergolesi to Saariaho. This year I will again be working with the core undergraduate curriculum as we embark on the new "survey" system, which will certainly be enlightening.

Second, I was invited to serve as the Historical Consultant and Biographer for MusicTheoryExamplesByWomen.Com.

Molly Murdock, my friend and current Eastman music theory student, founded the website; it contains musical examples by women composers categorized by music theory concepts, making it easier for theorists and musicologists to include works by women in their courses. The website has been an enormous success, receiving thousands of visits each month since our launch in March. I invite you to peruse MusicTheoryExamplesByWomen.Com and consider using some of these fantastic pieces in your classroom. Or, if you know of some works which you think we should add to the site, please reach out to us -- we are always trying to expand our coverage!

Jane Sylvester

Thus far, this year has been filled with many transitions, challenges, and changes, but also great opportunity. At the beginning of 2017, I gave my final pre-concert talks for the Eastman Musicale Performance Plus Series, where I hosted concerts for the Alexander Trio and flutist Caroline Sonett. In March, my research on the turn-of-the-century soprano Hariclea Darclee was presented at the Embodied Monologues Symposium in Maynooth, Ireland. With the gracious aid of a Professional Development Committee Grant, I was able to travel to Vanderbilt University in June for the biennial North American Conference on Nineteenth-Century Music. There, I presented further developments of my work on Darclee in my paper entitled "A Flick of the Eye': A Study of Hariclea Darclee's Bodily Agency in Giacomo Puccini's Tosca." (While in Nashville, I also experienced the incomparable beauty of blooming magnolia trees for the first time!) This fall, in addition to starting my directed study and preparation for my special field exams, I am currently writing an introduction to the translated memoirs of Giovanni Pacini. This project is due for publication through Pendragon Press in 2018. Within the next year, I also plan to complete my graduate certificate in Gender, Sexuality, and Women's Studies from the Susan B. Anthony Institute.



Rosellen with Trevor Nelson and Mary McArthur

Alumni/ae News

Aaron James (PhD 2016)

I spent the academic year 2016-17 working as an instructor of music history at the University of Rochester's Department of Music, where I taught the department's Fundamentals of Music class and two music history courses, including a newly-designed class on the life and music of Beethoven. At the same time, I served as music director at St Mary's Church in Auburn, where much of the year was taken up with preparations for the reinstallation and dedication of the parish's nineteenth-century pipe organ. This instrument, the largest surviving organ by Ohio-based organbuilder Carl Barckhoff, has been thoroughly restored by Parsons Pipe Organ Builders, and now stands as one of the most important examples of American Romantic organbuilding in central New York, and its dedication recital on May 20, 2017 attracted a large audience with musicians from across upstate New York visiting for the occasion. In addition to playing the dedication recital in Auburn, I was invited back to Toronto to perform a full recital for the Royal Canadian College of Organists, offering a program of contemporary Canadian music to celebrate the country's sesquicentennial.

This summer, I have returned to Toronto permanently to take up a position as Director of Music for the Oratory of St Philip Neri, a Catholic religious congregation that maintains two parishes and a seminary in the city's west end. The Oratory is an ideal fit for my combination of interests, allowing me to pursue my work as an organist and church musician at a high level while still maintaining connections to the academic world through interaction with the students and faculty of the seminary. I have also been appointed as an adjunct instructor at the University of Toronto, where I will be teaching organ literature.

My article "*Salve Regina Barbara: The Adaptation and Reuse of Marian Motets*" has just appeared in *Early Music*; a side project stemming from my dissertation research, this study shows how the language of Marian piety was repurposed for the cults of other female saints, and how these transformed prayers were reworked a second time in the aftermath of the Reformation. I pursued another thread from my dissertation research in a paper at the annual meeting of the Renaissance Society of America in April, discussing the ill-fated printing career of Ulrich Neuber. Shortly after the RSA conference, I travelled to Yonkers to participate in the conference "Gregorian Chant in Pastoral Ministry and Religious Education" at St Joseph's Seminary, where I read a paper on the tradition of chant accompaniment at the nineteenth-century École Niedermeyer, drawing from research originally completed for my DMA lecture recital. I was particularly pleased to be able to explore some of the repertoire from my research in performance this year, offering a choral concert featuring musical settings of the Biblical story of David's lament for Absalom; the juxtaposition of lesser-known motets with the famous *Absalon fili mi* by La Rue (or is it Josquin?) allowed me to hear some of the works from my dissertation for the first time in

live performance, and confirmed that this music is still powerful in its ability to move contemporary audiences. Once I am settled into my new job in Toronto, I look forward to dedicating more time to this research. My new work in Toronto has also inspired me to begin exploring some less familiar musical repertoires connected with St Philip Neri and his followers, particularly the Oratorian *lauda*, and working with this new music will no doubt stimulate new directions for my research in the years to come.

Adriana Martinez (PhD 2009)

I am continuing to teach at Arizona State University, where last spring I taught a graduate seminar on Latin American Art Music, as well as my signature course, Music and Politics at the U.S.-Mexico Border. I am currently revising sections of my dissertation into a scholarly monograph tentatively entitled *Musical Encounters: Music, Politics, and Identity in the United States-Mexico Borderlands*, which attempts a comprehensive look at the role of music in the U.S.-Mexico encounter at the borderlands. This past summer I worked on this monograph at an interdisciplinary, NEH-funded Summer Institute on Borderlands History at the Newberry Library in Chicago. In April, I presented a paper, "Hearing America in the New Millennium: Nationalism in U.S. Popular Music after 9/11," at the Rocky Mountain Chapter meeting of AMS, held at the University of Utah. A highlight of being in Salt Lake City was the chance to hang out with fellow Eastmanite Jeremy Grimshaw and his lovely wife Kristen! Also in April, I presented a series of public lectures for Arizona Musicfest on Musics of the U.S.-Mexico Border.

On the performance front, I spent the summer before the NEH Institute singing, first on tour with OperaMaya and the Orquesta Sinfónica de Quintana Roo in Mexico, then on a tour of Vienna and Salzburg with the Phoenix Symphony Chorus, and finally in a scenes program with Chicago Summer Opera where I appeared as Flora in Britten's *Turn of the Screw* and Amy in Adamo's *Little Women*.

Bruce D. McClung (PhD 1995)

This fall the Kurt Weill Edition and European American Music Corporation will publish the critical edition of *Lady in the Dark*, which I co-edited with Elmar Juchem. My 26,500-word introductory essay joins my Eastman dissertation, Oxford University Press monograph, and London Cast Recording as probably my last word on the play with music. A smaller project included the liner notes for Video Artists International's release of the 1954 live telecast of *Lady in the Dark* starring Ann Southern. In 2016 I gave a paper at the University of Minnesota's School of Music, "Spotlighting *Lady in the Dark*: A Legendary Musical Play," in conjunction with their production, which was a test run of the critical edition.

I chaired the Society for American Music's Development

Committee from 2011 to 2016 and the SAM/2.0 Campaign, which raised \$1.1 million for the Society. Since July 2016 I have served as Interim Dean of the University of Cincinnati College-Conservatory of Music, so my teaching has been restricted to a semester-long colloquium on "The Academic Job Search," for doctoral candidates and post-docs from across the University. I was happy to return to Eastman this past summer for the Eastman Leadership Institute, where I reconnected with Karen Becker who was an undergraduate piano major while I was a graduate student. I enjoyed touring Eastman for the first time in twenty-five years since I left in 1992!

bruce.mcclung@uc.edu

Martin Nedbal (PhD 2009)

I have completed my first year on the musicology faculty at the University of Kansas with a three-month research trip to Prague, Vienna, and Zürich, where I studied the remnants of the opera archive from Prague's German theater, an institution that ceased to exist after the expulsion of the German population from Czechoslovakia after WWII. While in Europe, I presented at two conferences, in Graz, Austria and Bern, Switzerland, and delivered my first keynote address at a conference on operatic canon formation in Český Krumlov, Czech Republic. I have also published an article in the *Newsletter of the Mozart Society of America*, on an eighteenth-century score the impresario Domenico Guardasoni purchased from Vienna for his 1791 production of Mozart's *Così fan tutte* in Prague. The Mozart Society of America also commissioned from me an essay about the history of Prague's Estates Theater, which was published as the annual gift to the Society's members. In the next few months, I will be traveling to the archives at Harvard, Indiana University, and the University of Georgia in search of Prague- and Mozart-related items in the estates of Alexander von Zemlinsky, Paul Nettl, and Guido Adler (all three of whom spent substantial portions of their careers in Bohemia). My travels will be supported by a grant from the Bot-

stiber Institute for Austrian-American Studies. I would also like to announce that I acquired a small studio in the center of Prague and will be happy to rent it to musicologists traveling to the Czech capital for research trips. I can't wait to return to Rochester to present at AMS in November!

Elizabeth Wells (PhD 2004)

This year has been a very busy one for me as I was Dean of Arts of a large Faculty of Arts at Mount Allison University, responsible for ten departments. I spearheaded a number of academic initiatives, including a Teaching and Learning Summit in the Arts, an Arts Research Day, and a new organization of my faculty leadership. My work on Bernstein and Washington came into fruition, and I have been working on projects related to the Bernstein centenary which is coming up next year in 2018. I will be a guest speaker at the University of Kansas and in Boulder, Colorado as part of Bernstein celebrations and I am organizing a Bernstein Centenary celebration at Nazareth College in Rochester next year, including an all-day academic conference. In September I flew to Hong Kong where I was the external reader on a Ph.D. dissertation at the Chinese University of Hong Kong, and I also visited Cambridge, England, where I gave a joint presentation on Experiential Learning. I look forward to more Bernstein in my future next year.

AMS Annual Meeting
Rochester, Nov. 9-12, 2017
Eastman and University of Rochester Participants, including Alumni

Thursday, 2:00–5:00 p.m.

Jennifer Ronyak, “Reassessing Felix Mendelssohn’s Song Aesthetic through the Lens of Religion: The Case of ‘Entsagung’”

Thursday, 3:30–5:00 p.m.

John Covach, “It’s a Man’s World? The Supremes in 1964”

Thursday 8:00–11:00 p.m.

Ralph Locke and Amy Lynn Wlodarski, Jewish Studies, Music, and Biography

Andrew A. Cashner, “Musical Texts as a Source for Understanding Racial Attitudes in New Spain”

Friday, 9:00 a.m.–12 p.m.

Darren Mueller, “At the Margins of Music: Miles Davis, Sound Reproduction, and the Artistry of Mistakes”

Friday, 10:30 a.m.–12:00 p.m.

Ralph Locke, Chair, The Familiar and the Exotic

Friday, 12:15–1:45 p.m.

Dani Osterman, “Disentangling the Sound of Modern China: The Reappropriation of the *Guqin* in *Hero*”

Sarah Fuchs Sampson, Moderator, Navigating the Tenure Process

Friday 2:00–5:00 p.m.

Austin Richey, “Black Atlantic Dialogues: Detroit, Zimbabwe, and Performative Cultures in the New Global South”

Megan Steigerwald, “Opera as Verb: Liveness and Labor in Alternative Opera”

Kira Thurman, “Whither ‘the Cold War’ in Music Studies Today?”

Friday 5:15–6:30 p.m.

Mary Natvig, “Choosing the Right Textbook”

Friday 6:30 –7:45 p.m.

Nigel Maister and Steven Rozenski, “When Extra-Curricular Activities Are Anything But: ‘Work-Life Balance’ in Performance-Centered Discipline”

Friday 9:00–11:00 p.m.

Eastman School of Music Alumni Reception (Hilton: Grand Ballroom C)

Featuring a celebration of “The Dawn of Music Semiology: Essays in Honor of Jean-Jacques Nattiez” (Eastman Studies in Music, University of Rochester Press/Boydell and Brewer, 2017)

Friday 8:00–11:00 a.m.

Andrew Hicks, Chair, Instruments, Diagrams, and Notation in the History of Music Theory

Lauren Kehrer, “Sissy Style: Gender, Race, and Sexuality in New Orleans Bounce”

Saturday, 9:00a.m.—12:00 p.m.

Sarah Fuchs Sampson, AMS Committee on Career-Related Issues, Career Bootcamp

Gabrielle Cornish, “Sounding the Gulag: Toward a Sonic History of the Soviet Labor Camps”

Saturday, 10:30 a.m.—12:00 p.m.

Honey Meconi, chair, Women and Gender Endowed Lecture

Saturday 2:00–3:00 p.m.

Stephen Kennedy, Director, “Singen und Sagen: Praetorius’s *Polyhymnia Caduceatrix et Panegyrica*” A Concert for Hope in a Time of War

Saturday, 2:00–5:00 p.m.

Martin Nedbal, “Building the National Opera Museum: Czech and German Approaches to *Don Giovanni* and *Così fan tutte* in Early Nineteenth-Century Prague”

Sarah Fuchs Sampson, “Screening the Operatic Spectacle: The Marketing and Reception of Gaumont’s Operatic *Phonoscènes* (1905-6)”

Saturday 3:30–5:00 p.m.

Amy Lynn Wlodarski, “Composing After the Ruins: The War-Inspired Works of George Rochberg”

Derek Remes, “Reconsidering J. S. Bach’s Figured-Bass Chorale Pedagogy in Light of a New Source”

Saturday 8:00–11:00 p.m.

Tamara Levitz, Musicology and Trauma Studies: Perspectives for Research and Pedagogy

Saturday 7:30pm

Film Screening: *A Fool There Was* (1915)

U.S. Premiere with new score by **Philip Carli**

Sunday 10:30 a.m.—12:00 p.m.

Lisa Jakelski, “Reviving Lutosławski: Krystian Zimerman in Warsaw, 1988/2013”

Marie Sumner Lott, “‘Restore the Golden Days of Paradise’? An Anti-Utopian Approach to Honor and Duty in Brahms’s Cantata *Rinaldo* (op. 50, 1869)”

Kira Thurman, “In Praise of the Great Masters: African Americans and the Construction of German Musical Identity under Jim Crow”

Student Achievements and Awards

Department/Eastman/University of Rochester Awards:

Raymond N. Ball Fellowship

Gail Lowther, for “Music, Movement, and the Modern Body: the Choreomusical Legacy of Early Modern Dance”

Charles Warren Fox Award

Gabrielle Cornish, for “Communists, Komsomols, Pioneers!': Soviet Popular Song and the Making of the Cosmonaut Everyman”

Jerald C. Graue Award

Gabrielle Cornish, for "Performing the Body Soviet: Aesthetic Sovereignty and the Subject in Late Socialism"

Glenn Watkins Travelling Fellowship

Gabrielle Cornish

Other Honors:

African Libraries Prize of the Society for Ethnomusicology's African Music Section:

Austin Richey, for his paper "Chimurenga Renaissance: Double Doubteness in the Diasporic Music of Tendai Maraire," published in the journal African Music

Cohen-Tucker Dissertation Research Fellowship through the Association for Slavic, East European, and Eurasian Studies:

Gabrielle Cornish, for her dissertation "Music, Technology, and Everyday Life in the Soviet Union, 1960-1991"

Susan B. Anthony Dissertation Award:

Lauren Kehrer, for her dissertation "Beyond Beyoncé: Intersections of Race, Gender, and Sexuality in Contemporary American Hip-Hop ca. 2010-2016"

ESM Musicology PhD Degrees Granted

1936 Leonard Webster Ellinwood [†]	1971 Truman C. Bullard Karl Drew Hartzell, Jr. Sr. Marie Dolores Moore Mary Térey-Smith	1999 Michael Dodds Anne-Marie Reynolds
1941 Edwin Eugene Stein [†]		2001 Antonius Bittmann
1942 Melvin LeMon [†]	1974 Iva Moore Buff Louise Goldberg Bruce Allen Whisler	2002 Andrea Kalyn
1943 William Kimmel [†] Samuel Wayne Spurbeck	1975 Edward Harrison Powley John McCormick [†] Sr. Margaret A. Scheppach	2003 Philip Carli
1944 Paul Matthews Oberg [†]	1976 Karen A. Hagberg Robert Maxham	2004 Robert Haskins Su Yin Mak Stanley Pelkey Elizabeth Wells
1948 Louise Elvira Cuyler [†]	1978 Harry D. Perison [†]	2005 Jeremy Grimshaw Marjorie Roth
1950 John William Woldt	1979 Thomas Braden Milligan, Jr.	2006 Sarah Warburton Nicholson Amy Wlodarski
1951 Fred Herman Denker [†]	1980 David Benjamin Levy	2007 Ayden Wren Adler Seth Brodsky
1952 Ruth T. Watanabe [†]	1981 Carolyn Denton Gresham	2008 Marie Sumner Lott
1953 John K. Munson [†] Glenn E. Watkins	1982 Thomas Arthur Denny Mary Ann E. Parker Elena Borysenko Eric F. Jensen	2009 Sylvia Angelique Alajaji Katherine Axtell Alexander Dean Adriana Martinez Figueroa Martin Nedbal
1955 Verne W. Thompson [†]	1983 Deanna D. Bush William E. Runyan	2010 Hannah Mowrey Jennifer Ronyak
1956 Harold Mueller [†]	1984 Mark Arthur Radice	2011 Cindy Lee Kim
1957 William H. Baxter [†] Martin C. Burton	1985 Mario R. Mercado Donald R. Boomgaarden	2012 Maria Cristina Fava Matthew Morrow Alexander Stefaniak Kimberly Hannon Teal
1958 James W. Riley [†] Ray J. Tadlock	1986 Michael David Nott	
1959 George A. Proctor [†]	1988 Marcia F. Beach [†]	2013 Caroline Ehman Lara Housez Amy Kintner Rohan Krishnamurthy
1960 William H. Schempf [†] Robert W. Weidner	1991 Mary Natvig Maria Archetto	
1962 Ernest Livingstone [†] Julia Sutton	1992 Richard Todd Wilson	2015 Tyler Cassidy-Heacock Regina Compton Tanya Sermer Anne Marie Weaver
1963 William K. Haldeman Anthony Kooiker [†]	1993 Laura Buch	
1966 Joan Strait Applegate Walter Kob [†]	1994 Tamara Levitz	2016 Sarah Fuchs Sampson Aaron James
1967 Daniel Nimetz Evangeline Lois Rimbach Hugh T. McElrath	1995 bruce d. mcclung Dillon Parmer	2017 Lauron Kehr
1968 Sr. Mary Laurent Duggan Harold Bruce Lobaugh H. Lowen Marshall Raymond R. Smith	1996 Karl Loveland Michael Pisani 1997 Mary Frandsen	

New Books from *Eastman Studies in Music*: English Baroque Keyboard Music, Ralph Kirkpatrick Essays, Analyzing Schubert, Smetana Politicized, “Consuming Music,” the Violin and Its Music, Interviews with Living Composers, and More

The University of Rochester Press’s series [*Eastman Studies in Music*](#) has now published over 140 titles, a number of which have won subventions or awards from major scholarly societies. Numerous books in the series are available in paperback; the newest are also available as e-books. Topics range from the Hermannus Contractus treatise to seveneenth-century Italian guitar music to American-style dance bands in India. Here are the most recent books plus those that will appear in the next few months:

- 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 in his native land, until the Nazi occupation in 1938-39.
- 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 Jonathan Goldman, contains chapters by some of the most noted international figures currently working with semi-otic approaches, including (in addition to the two editors) Kofi Agawu, Simha Arom, Rossana Dalmonte, Irène Deliège, Nicolas Meeüs, 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.
- *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 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. The other contributors: Chris Goertzen, Eitan Ornoy, Peter Walls, and Peter Wollny. (A book on the clarinet will be next.)
- *Reflections of an American Harpsichordist: Unpublished Memoirs, Lectures, and Essays by Ralph Kirkpatrick*, edited by Meredith Kirkpatrick, contains a vivid account of the great keyboardist’s (and scholar’s) training in Europe under Boulanger and Landowska, and rich insights about turning a printed score into a living performance.

- *The Courage of Composers and the Tyranny of Taste: Reflections on New Music* is Bálint Varga's fourth URP book of interviews with (or essays, prompted by him, from) composers and other prominent musical figures. Among the dozens of contributors: John Adams, Sofia Gubaidulina, György Kurtág, Libby Larsen, Robert Morris, Wolfgang Rihm, Allen Shawn, and critic-librettist Paul Griffiths.
- David Beach's fifth book for the Eastman Studies in Music series (as author or co-editor): *Schubert's Mature Instrumental Music: A Theorist's Perspective*.
- A substantial offering, in time for the upcoming centenary of the death of Claude Debussy (1862-1918): *Debussy's Resonance*, edited by François de Médicis and Steven Huebner. Contributors include Katherine Bergeron, Matthew Brown, Mark DeVoto, David Grayson, Denis Herlin, Barbara Kelly, Marie Rolf, Richard Langham Smith, and others.
- *Nadia Boulanger and the Stravinskys: A Selected Correspondence*, translated, edited, and with extensive commentary by Kimberly Francis. Francis's transcriptions of the original French texts will be available on a website, keyed to the book.
- *Scott Murphy, ed., Brahms and the Shaping of Time*: a collection of analytical studies by such authors as Richard Cohn, Harald Krebs, Ryan McClelland, Samuel Ng, Heather Platt, Frank Samarotto, and the editor.
- *Sara Levy's World: Gender, Judaism, and the Bach Tradition in Enlightenment Berlin*, edited by musicologist Rebecca Cypess and cultural historian Nancy Sinkoff. Other contributors include Marjanne E. Goozé, Natalie Naimark-Goldberg, Elias Sacks, Yael Sela, George B. Stauffer, Christoph Wolff, Steven Zohn, the two editors, and others.
- *Martinů's Subliminal States: A Study of Bohuslav Martinů's Writings and Reception, with a Translation of the Composer's American Diaries*, by Thomas Svatos, makes available, for the first time in English, primary sources that are crucial for understanding a composer who is getting performed more often every year.

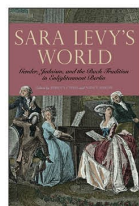
In addition, the Press is publishing two general-audience books outside of the Eastman Studies series. The go-to soprano for modern music, Bethany Beardslee, is coming out with a perceptive book of memoirs, entitled *I Sang the Un-singable: My Life in Twentieth-Century Music* (co-author: Minna Zallman Proctor, editor of *The Literary Quarterly* and daughter of the noted composer Arlene Zallman). And John Barker, a history professor who has already published two books in the Eastman Studies series, now brings out a stand-alone book about the Pro Arte Quartet, a string quartet that got started in Brussels but moved to the US and became the first string quartet to be hired by a university (University of Wisconsin/Madison). Barker's book—*The Pro Arte Quartet: A Century of Musical Adventure on Two Continents*—is based on an immense amount of written documentation about the quartet, its pathbreaking recordings, and its extensive concert tours.

Newly released books in the Eastman Studies in Music and Eastman/Rochester Studies in Ethnomusicology series are featured (along with books published by Boydell and Brewer and by Toccata Press) on [Facebook](#) and on [Twitter](#).

For more details about music books from URP, Toccata Press, and Boydell and Brewer (UK), and for a 35% discount, go to www.urpress.com or call 585-275-0419 and order using the code BB502. 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.

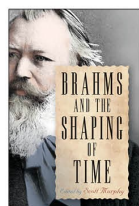
Eastman/Rochester Studies in Ethnomusicology (E/RSE)
For more information about the Series, please contact Ellen Koskoff
at ekoskoff@esm.rochester.edu

SPECIAL OFFER ON NEW & RECENT TITLES: SAVE 35%



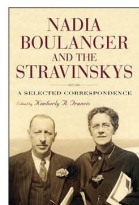
SARA LEVY'S WORLD
Gender, Judaism, and the Bach Tradition in Enlightenment Berlin
Edited by REBECCA CYPRESS & NANCY SINKOFF
A rich interdisciplinary exploration of the world of Sara Levy, a Jewish salonnière and skilled performing musician in late eighteenth-century Berlin, and her impact on the Bach revival, German-Jewish life, and Enlightenment culture.

June 2018; List price: \$99; **Pre-Order Now: \$64.35**
9781580469210; 12 b/w & 30 line illus., 320pp, HB



BRAHMS AND THE SHAPING OF TIME
Edited by SCOTT MURPHY
Combines fresh approaches to the life and music of the beloved nineteenth-century composer with the latest and most significant ways of thinking about rhythm, meter, and musical time.

March 2018; List price: \$110; **Pre-Order Now: \$71.50**
9781580465977; 200 line illus., 320pp, HB



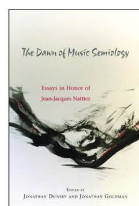
NADIA BOULANGER AND THE STRAVINSKYS
A Selected Correspondence
Edited by KIMBERLY A. FRANCIS
Published for the first time: a rich epistolary dialogue revealing one master teacher's power to shape the cultural canon and one great composer's desire to embed himself within historical narratives.

March 2018; List price: \$90; **Pre-Order Now: \$58.50**
9781580465960; 15 b/w illus., 352pp, HB



REFLECTIONS OF AN AMERICAN HARPSICHORDIST
Unpublished Memoirs, Essays, and Lectures of Ralph Kirkpatrick
Edited by MEREDITH KIRKPATRICK
Presents previously unpublished memoirs (1933–77), lectures, and essays by the eminent harpsichordist and scholar Ralph Kirkpatrick.

March 2017; List price: \$99; **Now: \$64.35**
9781580465915; 13 b/w illus., 216 pp, HB



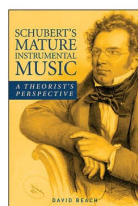
THE DAWN OF MUSIC SEMIOLOGY
Essays in Honor of Jean-Jacques Nattiez
Edited by JONATHAN DUNSBY & JONATHAN GOLDMAN
Showcases the energy and diversity of the young field of music semiology, appealing to readers who want to explore the meaning of music in our lives.

February 2017; List price: \$99; **Now: \$64.35**
9781580465625; 60 line illus., 232pp, HB



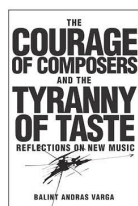
THE PRO ARTE QUARTET
A Century of Musical Adventure on Two Continents
JOHN W. BARKER
An engaging window into a century of musical life, as seen in the history of the Pro Arte String Quartet, first organized in 1912 and still performing today.

October 2017; List price: \$39.95; **Now: \$25.97**
9781580469067; 30 b/w illus., 368pp, HB



SCHUBERT'S MATURE INSTRUMENTAL MUSIC
A Theorist's Perspective
DAVID BEACH
Probing analyses, from the renowned music theorist, of Schubert's great, yet still little-studied piano-solo, chamber, and symphonic masterpieces.

June 2017; List price: \$90; **Now: \$58.50**
9781580465922; 85 line illus., 224pp, HB



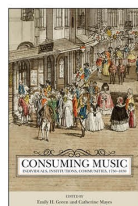
THE COURAGE OF COMPOSERS AND THE TYRANNY OF TASTE
Reflections on New Music
Edited by BALINT ANDRÁS VARGA
All-new interviews with 33 of the world's leading composers—from Adams and Crumb to Gubaïdulina and Rihm—give unique insights into the creative process.

May 2017; List price: \$49.95; **Now: \$32.47**
9781580465939; 272 pp, HB



BEDŘICH SMETANA
Myth, Music, and Propaganda
KELLY ST. PIERRE
This book reveals Czech composer Bedřich Smetana as a dynamic figure whose mythology has been rewritten time and again to suit shifting political perspectives.

March 2017; List price: \$99; **Now: \$64.35**
9781580465106; 12 line illus., 184pp, HB



CONSUMING MUSIC
Individuals, Institutions, Communities, 1730–1830
Edited by EMILY H. GREEN & CATHERINE MAYES
Investigates the consumption of music during the long eighteenth century, providing insights into the activities of composers, performers, patrons, publishers, theorists, impresarios, and critics.

February 2017; List price: \$99; **Now: \$64.35**
9781580465779; 35 b/w & 11 line illus., 264 pp, HB

Use promo code **BB502** to receive 35% off when ordering online at www.boydellandbrewer.com or by calling 585-275-0419.

Offer expires 31 December 2017

BOYDELL & BREWER

Eastman Musicology Fellowship and Award Funds

I would like to contribute the following amount:

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

I prefer the following method of payment:

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

Please charge my: ☐ Discover ☐ Mastercard ☐ Visa

Account #: _____ Expiration Date _____ Signature _____

Contributions are tax-deductible

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

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

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

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

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

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

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

Home

Name			
Street	City	State	Zip
Preferred Telephone Number		Preferred Email Address	

Business

Company Name			
Title			
Street	City	State	Zip