



Musicology at Eastman

Annual Newsletter of the Musicology Department

Fall 2019

Rochester, New York

A Word from the Chair



Greetings! It is my pleasure to introduce the 2019 Musicology Newsletter in my continuing capacity as Department Chair. As always, I look forward to seeing those of you who will be attending the Annual Meeting of the American Musicological Society in Boston. Many of our faculty, students, 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). Keep an eye out for presentations by current faculty Darren Mueller (on a session titled Recording Cultures) and John Kapusta (on an evening panel devoted to Gender, Music, and the Cold War) as well as current graduate students Stephen Armstrong, Gabby Cornish, Stephen Johnson, Mary McArthur, Pallas Catenella Riedler, and Jane Sylvester. In particular, I hope to be able to welcome you to the Eastman Alumni Reception on Friday evening from 9:00-11:00.

During the past year, our faculty and graduates were as busy as ever, bringing numerous projects to fruition and undertaking new ventures. Honey Meconi and Holly Watkins both saw the publication of new books: *Hildegard of Bingen* (Illinois) and *Musical Vitalities: Ventures in a Biotic Aesthetics of Music* (Chicago), respectively. Darren Mueller published an essay on Wikipedia in the *Journal of the American Musicological Society*, while Michael Anderson co-edited (with Aaron James, PhD 2016) an entry on cantus firmus for *Oxford Bibliographies Online*. Numerous faculty members presented at major conferences last year, including Roger Freitas (AMS), Jürgen Thym (AMS), and John Kapusta (SAM), who this year began teaching at Eastman on the tenure track. Our retired faculty have been active as well: Patrick Macey published an article on Jean Mouton's motets in the *Journal of the Alamire Foundation*, while Kerala Snyder had an article appear in *Buxtehude-Studien* on the repertoire of Lübeck's St. Mary's Church.

In addition to these more conventional scholarly activities, our faculty have been involved in several projects intended to enrich the Eastman community at large. Anaar Desai-Stephens spearheaded a three-day residency by composer-performer Meredith Monk in October, which included a performance, workshops, and lecture/conversation, while

Melina Esse has been bringing Eastman into closer partnership with UR's Mindful University Project by integrating meditation and mindfulness practices into her course offerings.

I would especially like to congratulate recent graduates Lauron Kehrer (PhD 2017) and Jacek Blaszkiewicz (PhD 2018) on landing Assistant Professorships at Western Michigan University and Wayne State University, respectively. In addition, Kehrer saw two articles appear (on Macklemore and Beyoncé) in the *Journal of the Society for American Music* and *Popular Music and Society*, while Blaszkiewicz published an article in *Current Musicology*. In other alumni news, Martin Nedbal (PhD 2009) reports on recent archival escapades in the Czech Republic, while Stan Pelkey (PhD 2004) describes several publications and papers in the areas of popular music and culture.

On a final note, I would like to encourage all alumni to continue sending us your good news and, if you are currently employed as a musicologist at a college or university, to direct your most promising students to Eastman's PhD program as well as our MA programs in Musicology and Ethnomusicology.

AMS Alumni Reception

The Eastman Alumni Reception will take place
Friday, November 1, 2019
9 p.m. to 11:00 p.m.
Boston Westin Waterfront—Alcott Room

A Word from the Chair.....	1
Eastman Alumni Reception at AMS.....	1
Faculty News.....	2-6
Note from GMA President.....	7
Student News.....	8-9
Alumni /ae News.....	10-13
In Remembrance.....	13-14
AMS Schedule.....	15
Student Achievements and Awards.....	16
PhD Degrees Granted.....	17-18
Ethnomusicology MA Degrees Granted.....	19
Eastman Studies in Music.....	20-21
Eastman/Rochester Studies in Ethnomusicology.....	21
University of Rochester Press.....	22
Fellowship Award Funds.....	23

Faculty News

Michael Alan Anderson, Associate Professor of Musicology

Greetings from the River Campus, where I am in residence this semester, thanks to a generous Bridging Fellowship offered by the Provost's office. The fellowship allows for the pursuit of an area peripheral to one's professional work. I have elected to "bridge" to the Simon School of Business. Classes in organizational strategy, negotiation, and leadership are advancing the scope and rigor of my overnight shift as managing editor of the *Eastman Case Studies* series, which is publishing its eighth volume this winter. Since 2016, I have authored 14 case studies, which are published by ESM's Institute of Music Leadership. My most recent articles are "Stress, Science, Saliva, and a Symphony" and "Refugees and Cultural Humility at Buffalo String Works." These and other essays in the series examine issues in today's musical arts enterprises and are designed for classroom discussion.

Publications in my principal field of early music continue to appear. My article on the parchment partbooks Vatican City, Biblioteca Apostolica Vaticana, Mss. Palatini latini 1976-79 is forthcoming in the *Journal of the Alamire Foundation*. I also had the pleasure of developing the entry for "Cantus Firmus" with co-author Aaron James (ESM PhD, 2016) for *Oxford Bibliographies Online*. Apparently it was a year for encyclopedia contributions, as I also expect the publication of my entry for "Magnificat – Christianity – Medieval Times and Reformation Era," to be published by Walter de Gruyter in the thirty-volume *Encyclopedia of the Bible and Its Reception*. Outside my field, I wrote the op-ed article "Can Music Heal Our National Divisions?" this past June for *The Washington Post* with reference to the sesquicentennial of the little-known National Peace Jubilee.

For the first time, my Chicago-based early music ensemble Schola Antiqua is preparing for more performances outside Chicago than in the city—not a bad thing necessarily. Performances last spring included a concert of medieval and early modern convent music at the Cathedral Basilica of Saint Louis (Missouri), guest directed by the department's own Naomi Gregory. The group is also excited to return to the stunning Fuentidueña Chapel at the Metropolitan Museum of Art's Cloisters site this fall in connection with the exhibit "The Last Knight: The Art, Armor, and Ambition of Maximilian I," offered in the quincentennial year of the death of the first Holy Roman Emperor. The concert program is entitled "Maximilian's Musical Armory" and features works by Heinrich Isaac, Pierre de la Rue, and Josquin des Prés. Eastman is a co-sponsor of the event, and Prof. Honey Meconi will travel to New York City to deliver pre-concert remarks for alumni guests of the University of Rochester. Go early music.

Anaar Desai-Stephens, Assistant Professor of Ethnomusicology

Assistant Professor of Ethnomusicology Anaar Desai-Stephens is co-editing a special issue of the interdisciplinary journal *Culture, Theory, Critique* dedicated to the topic of "Musical Feelings and Affective Politics" (June 2020). She also has a chapter forthcoming in the *Oxford Handbook of Economic Ethnomusicology*, edited by Timothy Taylor and Anna Morcom. In the coming months, Anaar will be presenting her research at the Annual South Asia Conference and in the Musicology Colloquium Series at McGill University. She has also been busy coordinating "Dancing Voice/Singing Body: A Residency by Meredith Monk & Vocal Ensemble" (October 21-23, 2019) and "Filmi Worlds: A Festival of Indian Cinema" (November 23-24, 2019). *Filmi Worlds* will pair academic talks by ten renowned scholars of South Asian film with four screenings from the Indian film collection at the George Eastman Museum. Anaar continues to act as a co-chair for the South Asian Performing Arts Section of SEM and has recently joined the board of the Central New York Humanities Corridor.

Melina Esse, Associate Professor of Musicology

I spent the Fall of 2018 as a Bridging Fellow to the Dance Department on the UR River Campus, learning about different somatic and movement practices. (Indeed, I have a long-standing fascination with such themes and have run a small "Somatic Practice Study Group" for the past two Spring semesters.) The fellowship is a part of my larger research project that will examine the historic links between movement practices and music pedagogy from the nineteenth through the twentieth centuries. As an opera scholar, I am particularly interested in how singers have been encouraged to think of their bodies as instruments--sometimes as instruments separate from the self--and how the growth of the medicalization of singing pedagogy has created new ways of imagining the singing body. The insights I gained during my fellowship have led to the design of a new course, an MHS 590 called "The Musician's Body," currently running this Fall, in which we are exploring case studies and discourses of the performing body through both participation in movement practices and reading/research/writing.

On a related note, I am now serving as a member of the Advisory Council for the Mindful University Project, which, thanks to the generous donation of a UR alum, seeks to bring balance and awareness to all aspects of University culture. As part of the MUP's initiative to offer meditation classes to faculty, students, and staff, I spent the summer at two training programs. The first, Koru, is a

Faculty News

meditation curriculum and training program for teachers designed by clinical psychologists at Duke and is geared towards teaching meditation that meets the needs of emerging adults. The second, NYU's Summer Institute on Mindful Leadership in Higher Education dealt with using mindfulness to drive structural and institutional change, especially as it relates to issues of diversity, equity, and inclusion. Look for more meditation classes at Eastman soon!

In other news, my essay on imagining the voice of the *improvisatrice* in poetry will appear in December of this year in *London Voices, 1820-1840*, edited by Roger Parker and Susan Rutherford.

Roger Freitas, Associate Professor of Musicology

The past year feels like one of gear-shifting. After seeing my Patti article into press in summer 2018 (*JAMS* 71.2), I have altogether returned to the 17th century. I gave my paper "Orlando at Play: The Games of *Il palazzo incantato*" at the AMS meeting in San Antonio and will soon submit a revised version for publication. At the same time, I been working full tilt on an edition of Luigi Rossi's *Il palazzo incantato* (Rome, 1642). Five scores, twelve librettos: there is a lot to sort out. With a proposal submitted to A-R editions, I aim to complete my work by fall 2020. I have also published a review of the first video of Rossi's other, better-known opera: his *Orfeo* for Paris, 1647 (*Performance Practice Review*, <https://doi.org/10.5642/perfpr.201722.01.06>). Even my teaching this year has emphasized the *Seicento*, with a PhD seminar this past spring on Venetian opera. I know I am lucky to be able to focus so much of my energy on my area of specialty. Otherwise, I continue the usual round of courses and committee service at Eastman. Outside the School, I finished my two years of service on the AMS governing board and have just taken up the two-year presidency of the Society for Seventeenth-Century Music. I am following some very eminent leaders in this position; I'm doing my best to sustain and advance the work of the Society.

John Kapusta, Assistant Professor of Musicology

I'm thrilled to have begun a tenure-track appointment at Eastman this fall. I continue to work on my book, which presents a new musical history of the US counterculture. To that end, I traveled to the Sonny Rollins archive in New York City last winter to investigate the saxophonist's yoga practice, and I spent part of the summer digging in the Grateful Dead Archive at UC Santa Cruz (I believe the contact high has finally worn off). In the spring, I will travel to Chicago for research on John Cage's engagement with body

awareness practices, supported by a Northwestern University Libraries John Cage Research grant. A new article drawn from the book research is currently under review for the *Journal of Musicology*. Aside from the book, I've also enjoyed working on two other projects: an article entitled "Towards a Critical History of Voice Type: Ravel, *L'heure espagnole*, and the *baryton-Martin*," which was recently accepted for publication in the *Cambridge Opera Journal*, and another article on Ethel Merman, race, and the history of the Broadway "belt," parts of which I presented at the Society for American Music national meeting last March.

Ralph P. Locke, Professor Emeritus of Musicology

Though I retired from teaching (and committees!) in 2015 and then moved with my wife Lona to the Washington DC area, I have continued to edit Eastman Studies in Music (see separate announcement in this newsletter) and to write my own scholarly articles. I also, increasingly, contribute CD and book reviews to various periodicals (most of them accessible online), including *American Record Review*, OperaToday.com, [The Arts Fuse](http://TheArtsFuse.com), [New York Arts](http://NewYorkArts.com), the [Kurt Weill Newsletter](http://KurtWeillNewsletter.com), [Nineteenth-Century Music Review](http://Nineteenth-CenturyMusicReview.com), and the [Bollettino di studi belliniani](http://BollettinoDiStudiBelliniani.com).

For the [Boston Musical Intelligencer](http://BostonMusicalIntelligencer.com), I was pleased to write a [largely appreciative account of an important, often polemical book on operatic performance](http://BostonMusicalIntelligencer.com) (singing, conducting, staging) by a leading American opera critic, Conrad L. Osborne. Also a "wrap-up" of [unusual opera recordings](http://BostonMusicalIntelligencer.com) from the past year (e.g., by Hasse, Paisiello, Rossini, Halévy, Borodin, and Gottfried von Einem).

This past summer I published two essays in the Santa Fe Opera program book relating to Bizet's *The Pearl Fishers*. A program-book essay of mine has now been reprinted in a DVD of the Glyndebourne Festival's production of *Madama Butterfly*. And the UK journal *Opera* published an article of mine on Rameau's *Les Indes galantes*.

The scholarly journal *Musica judaica* will soon publish my article "Silence, Circumlocution, Honest Words—with Remarks by Aaron Copland (1972)," based on one of two lengthy interviews that I conducted with Copland in the early 1970s. I have deposited the unedited recordings at Yale's famous archive (Oral History of American Music).

I enjoying seeing that my description of how exoticist conceptions operate in musical works has been referred to and adapted by a scholar dealing with Radiohead and other progressive rock groups (article by David Heetderks, in [Music Theory Online](http://MusicTheoryOnline.com)).

Faculty News

Most of all, I am delighted to observe the accomplishments of so many of our MA and PhD alumni. But I was deeply saddened by the all-too-early death of Michael Pisani, at age 65).

Patrick Macey, Professor of Musicology Emeritus

My third year of retirement finds me still enjoying research. My article on Jean Mouton's 5-voice motets was published in the *Journal of the Alamire Foundation* in Fall 2018, and I am working on a few new articles. One involves a lament for the French princess Anne de Foix, in which her name is spelled out in an acrostic. Last May I traveled to France and examined the original text in a parchment manuscript in Lille. I also did some research in Antwerp for another article on Josquin and Susato. Currently, I am preparing editions for a program of Florentine music for a professional ensemble in the UK. I am also preparing a related article on Henricus Isaac that includes reconstructions of missing parts for some of his Italian songs and carnival songs. I look forward to seeing colleagues and former students at upcoming conferences.

Honey Meconi, Chair and Professor of Music, College Dept. of Music; Professor of Musicology, Eastman School of Music

The biggest event last year was the publication of my book *Hildegard of Bingen*—the first book in English on Hildegard as composer. The publication was supported by a Margarita M. Hanson publication subvention from the AMS. Also exciting was the four-day international conference in Mechelen in November that I helped organize to mark the 500th anniversary of the death of Pierre de la Rue. I gave the keynote address on the exact day of his passing and chaired the final day of the conference. Two colleagues and I will be editing a book of *La Rue Studies* to commemorate the occasion. I also added five entries (on Bernstein, Liszt, Haydn, Casals, and Puccini's *Messa di Gloria*) to *The Choral Singer's Companion* (<http://www.thechoralsingerscompanion.com>), and wrote the extended essay "Een muzikaal hof" (translated by Klaas Coulembier) for *Laus Polyponiae 2019: Maria van Bourgondië*. And with two colleagues I organized a series of four sessions at the Medieval/Renaissance Music Conference in Basel in July to mark the 40th anniversary of the famous *Census-Catalogue* of Renaissance music manuscripts.

My service on the Editorial Board of *JAMS* concluded last March, and I am now AMS liaison to the Gateways Music Festival. I continue to serve on the Editorial Board for

Grove Music. I'm currently working on the proofs for *The Mechelen Choirbook*, a volume of essays on the famous illuminated choirbook (filled mostly with masses by La Rue) that I am co-editing with David Burn. I'm also working with the wonderful ensemble Seraphic Fire as they prepare performances and a recording of Hildegard's musical drama *Ordo virtutum*.

Finally, in a total fluke, tickets to Bayreuth fell into my lap at the last minute over the summer and I was able to see *Parsifal*, *Tannhäuser* (Dresden version), *Tristan*, and *Meistersinger* in the Festspielhaus with daytime visits to Wagner's house and grave, Siegfried Wagner's house and grave, Liszt's house and grave, and even Nürnberg to say hello to the Hans Sachs statue, St. Catherine's church (where Wagner set Act I; now bombed out), and St. Martha's church (where the Meistersingers really met during Sachs's time). I also attended an all-Rossini concert in Wahnfried (Wagner's house). Fun fact discovered while abroad: the base of the Lassus statue in Munich is now a shrine to Michael Jackson—who knew? A truly amazing trip!

Darren Mueller, Assistant Professor of Musicology

My thinking this past year has oscillated between two musicological subjects: jazz in the mid-twentieth century and the circulation of music in today's digital economy. Both sides of this work created opportunities to engage with colleagues at the Max Planck Institute for the History of Science in Berlin, Germany and Washington University in St. Louis, as well as more locally at the Humanities Center at UR and Eastman (of course). The publication of my lengthy mediation on *Wikipedia* in the *Journal of the American Musicological Society* resulted in a number of fascinating conversations with colleagues around the country. More thoughts are welcome, so please be in touch! My forthcoming article about music scholarship, black studies, and digital culture will soon appear in *Invisible Culture: An Electronic Journal of Visual Culture*—this activity will hopefully launch further exploration into how musical information flows through contemporary digital infrastructures. But first, I'll be on leave this spring to work on manuscript revisions to *At the Vanguard of Vinyl: A Cultural History of the Long-Playing Record in Jazz*. I'm excited to dive back into my first book after the new year.

Kerala J. Snyder, Professor Emerita of Musicology

I usually look forwards, not backwards, and right now I am looking forward to an opera festival in and around

Faculty News

Siracusa, Sicily in early November. But two recent publications have prompted a look backwards to an earlier stage of my career.

My most recent article, “Lübeck’s Sacred Treasures: New Light on the Seventeenth-Century Repertory of St. Mary’s Church,” just appeared in volume 3 of *Buxtehude-Studien*, the journal of the International Dieterich Buxtehude Society. This article grew out of a concert program that I created for the Uppsala Academic Chamber Choir, directed by Stefan Parkman. For the article I mined and synthesized information from two separate databases that I had designed in the 1990s: [*The Düben Collection Database Catalogue*](#), and [*The Choir Library of St. Mary’s in Lübeck, 1546-1674: A Database Catalogue*](#).

The Düben catalog resulted from a collaborative project between the musicology departments of Eastman and Uppsala University, beginning with Professor Erik Kjellberg’s visit to Rochester in 1992. The Eastman students most involved in it were Mary Frandsen, John Sheridan, Stan Pelkey, and Tom Elston. From Uppsala, Kia Hagdahl, now Hedell, spent six weeks at Eastman in 1995, and she is now the head of manuscripts and music at the Uppsala University Library. The Choir Library catalog was my own project, begun in 1990 during my first sabbatical from Eastman and finally published in 2015. It gave me enormous pleasure to find in the completed catalog answers to questions that I had first posed decades before in the database design.

I have just read proof for Volume 25 of the [*Journal of Seventeenth-Century Music*](#), for which I served as founding editor-in-chief from 1995 to 2003. Our twenty-fifth issue gave us the opportunity to look back to our beginnings, and I provided a historical note as well as a document – amusing now but very serious at the time of writing – recounting how one marked up a review in the year 2000. *JSCM* was the first online journal in musicology, and as one of its pioneers I am pleased to see it prospering now and thankful that I am still able to contribute to it.

Jurgen Thym, Professor Emeritus of Musicology

Jürgen Thym, Professor Emeritus of Musicology (at Eastman since 1973) seems to be particularly prone to thoughts about time passing in his contribution to the newsletter:

I continue to teach at Eastman in the fall semester, but I am down now to one course, a seminar on ‘Beethoven and After Beethoven’ to get students ready for 2020, the 250th anniversary of the composer’s birth. The Beethoven-Napoleon connection figures prominently in the course, as the first weeks are entirely devoted to the Eroica. True,

Napoleon’s empire was short-lived and ended up on the ash heaps of history as early as 1815. The comparison with Beethoven makes us feel good as musicians, as Beethoven’s empire has lasted longer—more than 200 years by my reckoning. But let’s not gloat too early. Musical culture is changing, and there is evidence that Beethoven’s empire, at least temporarily, is crumbling: with symphony orchestras failing or teetering at the brink of bankruptcy, with audiences greying and shrinking, and CD sales of classical music going south. The time has come, when we as musicians (understood broadly) have to adjust to the changes and use our imagination to dream up new modes of presenting a glorious repertory and save it from the status of a vanishing species. As historians we know about changes—in fact, we have staked our professional careers on tracing those changes and write books and articles about them. We should be more courageous in entering the debate on public policy about those changes (not just observing them).

I had a rewarding ‘teaching’ encounter in January in one of my fields of specialty. Renée Fleming had asked me to give a presentation in her *SongStudio*—a weeklong masterclass she inherited from Marilyn Horne. So I had my Carnegie Hall debut late in life—not on stage but, mind you, in the educational wing of that building on 57th and Seventh. My wife and I had been groupies of the opera star, met her several times after her performances as ‘the merry widow’ in Léhar’s eponymous operetta, as clambake hostess in *Carousel* (“You’ll never walk alone”), and in her signature role as Marschallin in *Der Rosenkavalier* (in one of her last appearances at the Met)—an opera about the passing of time, ending with a touch of resignation in Viennese dialect (“Sind halt aso, die jungen Leut!”—“Ja, ja”). It was wonderful that she remembered her former music history teacher from the early 1980s.

Songs are still on my mind. I gave a presentation at the AMS/SMT national conference in San Antonio in November 2018 in a session on Fanny Hensel’s Lieder organized by Stephen Rodgers. What a change in comparison with the Mendelssohn-Schumann conference in North Carolina in 1982, when the name of Mendelssohn’s sister was brought up only with some reticence by female participants of the event. Nearly forty years later, Fanny Hensel is here to stay, taken seriously as a composer, her works analyzed and discussed as well as, perhaps most importantly, performed and recorded. I contributed to the ‘discovery’ of Hensel in an edition of Eichendorff songs and a chapter in an edited essay collection since the 1980s. It was heartening to witness a long-neglected composer join the ‘canon.’ Oxford University Press will hopefully accept an expanded version of the San Antonio talk.

Faculty News

On a completely different matter: I attended the Seventieth Birthday celebration of the German music critic Frieder Reininghaus. The event held in Schöntal Abbey (an hour northeast of Stuttgart) was a family affair far removed from musicology. But it reminded me that, fifty years after I came to the United States, ties of family and friendship still connect me with my native country.

Holly Watkins, Department Chair, Professor of Musicology

Last year, my book *Musical Vitalities: Ventures in a Biotic Aesthetics of Music* was published in the University of Chicago Press's series New Material Histories of Music. You can find a description of the book on the Press's website: <https://www.press.uchicago.edu/ucp/books/book/chicago/M/bo31043611.html>. This past September, I had the opportunity to discuss the book with a panel of scholars in English, Art History, and Music Theory at the University of Kansas, whose Hall Center for the Humanities hosts a Research on the Leading Edge series devoted to recently published books. The event offered me the extra benefit of getting to spend some time with musicology faculty member Martin Nedbal (PhD 2009).

Aside from my duties as Department Chair, the rest of my time last year was taken up by the formidable assignment of serving as Chair of the Program Committee for the Boston AMS meeting (I hope everyone enjoys the fruits of the committee's labor!) and by writing an essay entitled "Music and Romantic Interiority" for the forthcoming *Cambridge Companion to Romanticism*.

A Note from the GMA President

Thanks to the wonderful precedent set by our past president, Trevor Nelson, the GMA is on track to continue our broader projects of professional development and community building. We've instituted a number of exciting new changes, the most functional of which are our new GMA email (graduate_musicology@u.rochester.edu) and the introduction of a new Outreach Chair position on our board. Bronwen McVeigh will be serving in this new capacity as we phase out the Secretary seat, along with Suraj Saifullah as returning Vice President, and Anthony LaLena as Treasurer. The semester has already started off with a flurry of events. In September, we hosted a meet-and-greet in our annual spirit of welcoming new members and connecting with old friends (and their numerous and joyously exuberant pets). Anaar Desai-Stephens, John Kapusta, and Darren Mueller led a wonderful workshop on self-care and navigational strategies for conferences. We've also instituted a new policy of hosting weekly themed happy hours on topics like funding opportunities in graduate school and the cultivation of productive academic relationships. In the coming months, we have a number of workshops and events planned to strengthen our skills as scholars and foster a broader sense of supportive community.

--Pallas Catenella Riedler, GMA President 2019-2020

The Graduate Musicology Association had a splendid year in 2018-2019! Thanks to the collaborative efforts of Suraj Saifullah (Vice President), Pallas Riedler (secretary), Rachel Neece (Treasurer), and myself, the GMA organized a series of informative professional development workshops, hosted numerous invigorating guest speakers, and held both exciting and stress-relieving social activities for the (ethno)musicology graduate students. I am grateful to Suraj, Pallas, and Rachel for all of their teamwork and effort, as well as to Jane Sylvester, who set a superb precedent for us in the previous academic year. Our goals for the year were to foster dialogue between students and faculty about the joys and pitfalls of research and teaching, as well as to develop community—both within our department and with our colleagues across Eastman.

The centerpieces of our activities were workshops with professors. In the fall, we welcomed Michael Alan Anderson to lead a discussion and workshops about finding and applying for grants, both large and small. He shared tactics for tailoring the application to meet the guidelines for particular grants and shared his insight from sitting on grant committees. The workshop concluded with a discussion of grant examples, which proved to be quite useful for all. In the spring, Melina Esse spoke about publishing in journals, including choosing the right journal, editing “grad student prose” into “scholar prose,” and what to expect from the submission process. Sue Uselmann, director of the Eastman Writing Center, gave an excellent presentation on writing pedagogy and assessment methods designed to meet the needs of non-native English speakers. During the discussion, students shared their experiences with teaching writing, as well as ideas for assignments. This was an especially fruitful discussion as numerous colleagues from Music Theory attended the event as well—a testament to our continued work in fostering relationships across departments. Students from Theory continually attend our workshops and colloquia, and vice versa. I hope that in the coming years, the gap between our departments will lessen and we can continue to encourage stronger relations with other ESM departments as well.

Thanks to our collaborative effort from the GMA board and the stellar insights from our faculty, there is no doubt that we achieved our goals for the 2018-2019 Academic Year! I am honored to have served as GMA president, and I look forward to the many great upcoming developments with Pallas Riedler's leadership this year.

—Trevor R. Nelson, GMA President 2018-2019

Student News

Stephen Armstrong

This was a very busy and productive year in many ways. The musicological highlight was a summer research/conference trip to Durham, UK, where I spent a month reading through letters of eighteenth-century musical tourists. These materials have proven invaluable as I continue writing my dissertation, "Operatic Mobilities: Italian Opera as Tourist Exchange, 1770–1830." My research trip ended with a short jaunt to Manchester, where I presented a paper on "The Tourist Gaze in Rossini's *L'italiana in Algeri*" for the Royal Musical Association. I am grateful for the support of the AMS Eugene K. Wolf Travel Fund, the Music & Letters Trust, the Charles Warren Fox Award, and the ESM Professional Development Committee for a rewarding musical tour.

It has also been a banner year for taking dissertation research on the road. Aside from the Royal Musical Association, I presented chapters of my dissertation at the American Society for Eighteenth-Century Studies (Denver, CO) and the "Periodical Press as a Source in Musicology" conference held in Lisbon, Portugal; I will also be presenting at the AMS in Boston. These conference travels have been supported by an AMS Palisca-Keitel / MPD Grant and an ASECS Traveling Jam Pot Award. In my (voluminous) free time, I took a side project to the North American Conference on Video Game Music (Hartford, CT) and the Music and the Moving Image conference at NYU.

Though most of my time is consumed with dissertation research, I continue teaching music literature for Eastman Immersion, a program for gap-year students. I also work as a parish musician at St. George's Episcopal Church in Hil-
ton, NY.

Anthony Lalena

In February 2019, I traveled to Dublin to present a lecture-recital called "The Guitar in Negotiations of Spanish Identity, 1920–30" at the Dublin Guitar Symposium. The lecture was a modified version of the lecture-recital I designed for my DMA degree, which was advised by Prof. Jakelski. The trip was financially supported by the Eastman Professional Development Committee grant. In April of 2019, I presented a paper entitled "Rodrigo's *Concierto de Aranjuez* in Franco's Spain" at the NeMLA conference in Washington, D.C., which led to an invitation to give a lecture at Mercy College this fall for their Spanish department. I was also very grateful to be the 2019 recipient of the Jerald C. Graue Fellowship for a paper I wrote in Prof. Anderson's seminar on Marian devotion in music called, "Elaboration and Meditation in Sixteenth-Century Spain: Josquin des Prez's *Missa de Beata Virgine* in the Vihuela Repertoire." As a per-

former, I recently debuted a few new pieces for guitar quartet this past September with a new ensemble, The New York Guitar Quartet, in Skaneateles, New York. Additionally, I've been invited to give a concert and masterclass at Buffalo State College this winter. Last but not least, I've officially completed my DMA degree! At the moment, I'm being kept busy with directed study and my MHS 123/223 course, "20th Century Music and Its Other Worlds." The class explores the diverse representation of others in the 20th-century classical music canon from postcolonial perspectives.

Trevor R. Nelson

The past year has been quite busy in both research and teaching. Research wise, in April 2018, I presented my paper on Ethel Smyth's sonic recollections of Egypt at the Mid-Atlantic Conference on British Studies at the College of William & Mary. (I also got to catch up with alumna Lauron Kehrer!) In May, I took my special field exam and began work on my dissertation, "Music as Geopolitical Pedagogy in Mid-Twentieth-Century Britain." In September, thanks to the generosity of the Glenn Watkins Travel Fellowship, I embarked on a seven-week trip to the UK (where I am currently) to visit numerous archives, including the BBC Written Archive Centre, the National Archives, the Alan Bush Music Trust, and the British Library. While in Britain, I presented a paper on post-World War II British children's operas at the International Conference on Music Since 1900.

In terms of pedagogy, in the Fall 2018 semester, I taught a section of the 20th-century survey titled "Borders, Boundaries, and Barriers in Twentieth-Century Music." The course considered how artists historically excluded from Western Art Music were able to negotiate their place within the increasingly globalized world over the past 120 years. I had a wonderful group of curious, intellectually engaged students who were willing to dive into scores and engage in thorny discussions about race, empire, gender, class, and the ethics of (classical) music today. For this course, I received the University of Rochester's Edward Peck Curtis Award for Excellence in Teaching.

While I'm having a fantastic time in London, I do look forward to returning and seeing my Eastman colleagues just in time for AMS. Cheers!

Student News

Austin T. Richey

During the summer of 2019 I contributed original research and script-writing for the multi-platform PBS Digital Studios series “Sound Field,” where my topics ranged from a close look at James Brown’s funk formula to the Punjabi elements sampled in Missy Elliot’s “Get UR Freak On.” In the fall of 2019 I composed the essay “‘Hey, Have a Very Good Time:’ The Opioid Aesthetics of Post-Verbal Rap,” a piece which takes a sound studies approach to contemporary “mumble” rap, and teases out a feedback loop of addiction embodiment that connects performer, studio technology, and the listener. This essay is part of the edited volume *Opioid Aesthetics*, which will be published by West Virginia University Press in spring 2020.

Looking ahead, I will present at the Society for American Music’s 2020 conference in Minneapolis. This presentation has developed from research and fieldwork for my dissertation “Re-Sounding Detroit: Sonic Afro-Modernity in the North End Neighborhood,” where I explore the role of Pan-African music, dance, and storytelling in the foundation of newly-organized cultural communities in Detroit. Finally, I am thrilled to teach part of the music history survey at Eastman this spring. My course “Contemporary Music in Motion” considers the twentieth and twenty-first centuries through the lens of cultural exchange and influence, with a focus on the way music reflects shifting geographies, ideologies, and ecologies.

Pallas Catenella Riedler

In February 2019, I returned to my alma mater Wellesley and presented my paper, “Freedom, Difference, and the Promise of the Ocean: Maritime ‘Otherness’ In *The Music of the Waters* (1888)” at the New England Chapter of AMS. I’m pleased to report that I received the Hollace Anne Schafer Memorial Award for best student work of the academic year. In March and April, I travelled to Kansas City, MO, and Washington, D.C. to present papers on nautical reality in Wagner’s *Flying Dutchman* and imagined sounds of maritime culture’s liminal state at the annual meetings of the Nineteenth-Century Studies Association, Modern Language Association (North-East region), and Popular/American Culture Association. These trips were generously funded by Eastman’s Professional Development Committee, the graduate caucus of NeMLA, and a grant from NCSA awarded to best graduate student paper delivered at the annual conference.

My work this academic year is supported in part by a Paul Cuffe Memorial Fellowship for the study of minorities in American maritime history and a graduate grant from the Korean American Foundation. Looking forward, I am very

excited to share my work on the satirical pop style of the Lonely Island at our upcoming AMS meeting in Boston.

Jane Sylvester

2019 began with a first for me — I taught my first self-designed MHS 122 class, entitled “Music and the Body from Pergolesi to Puccini.” I am now in the midst of teaching my second iteration of the class. This year, I was also awarded Eastman’s Presser Music Award, which allowed me to spend the summer doing archival research in Milan, Florence, Lucca, and Rome for my dissertation, entitled “Spectacles of Sensational Science: Locating the ‘Real’ Bodies of Italian Opera, 1880-1926.” During this trip, I also presented material from two of my dissertation chapters at the Third Transnational Opera Studies Conference in Paris and at the Convegno *Trittico*, an international conference at the Centro Studi Giacomo Puccini held in celebration of the centenary of the Italian premiere of Puccini’s three-part opera, *Il trittico*. Now that I am settled back in Rochester, I am looking forward to my first national AMS presentation at Boston meeting, where I will be giving a talk entitled “Verismo’s Dramatic Deviants: *Tosca* at the Dawn of Criminal Anthropology.” After the holidays, I will start 2020 with a trip to the UK to participate in a roundtable-style conference, entitled Sounding (Out) 19th-Century Italy, which will take place at St. Joseph’s College in Cambridge.

Alumni/ae News

Jack Blaszkiewicz (PhD 2018)

I am happily into my first semester as a tenure-track Assistant Professor of Music History at Wayne State University. Detroit is a vibrant, exciting city that is investing in its future—similar in many respects to Rochester. Like Western New York, Southeastern Michigan has had its troubles, but the strong sense of community is palpable. I arrived to Detroit after a one-semester stint as Visiting Assistant Professor of Music at Williams College. A winter in the Berkshires is the polar opposite of a summer in Detroit (emphasis on “polar”). While I met some spectacular colleagues and students at Williams, I am pleased to be back in a large city.

I am continuing my work on music and urban culture in nineteenth-century Paris. My article on Offenbach's *La Vie parisienne* appeared in the Fall 2018 issue of *Current Musicology*, and my article on Parisian street hawkers is forthcoming in the *Journal of Musicology*. I am currently working on my monograph, which will incorporate new archival findings as well as methodologies that fuse historical musicology, sound studies, and urban studies.

Rob Haskins (PhD 2004)

At the University of New Hampshire, Rob Haskins began serving as the chair of the music department's graduate program. He has also actively worked on one of the subcommittees for UNH's Undergraduate Research Conference and mentored a student in his presentation on school fight songs. In scholarship, Rob continued work on his *Piano* book, reviewed a number of manuscripts for various journals and publishers, worked with authors revising or writing new essays for the volume of essays on John Cage (co-edited with Seth Brodsky and under consideration at Northwestern University Press), and worked as an editor on an online journal, the *International Journal of Music and Music Performance*. His take on the “Dance of the Adolescents” from Stravinsky's *Rite of Spring*, performed for his wonderful students in MUSI 502, was featured on the international music-news website, Slipped Disc, at <https://slippedisc.com/2019/05/see-how-they-teach-rite-of-spring-in-new-hampshire/>. He recently performed Cage's *Four3* and *Cheap Imitation* at the Portsmouth Music and Arts Center.

Aaron James (PhD2016)

I continue my work as director of music for the Toronto Oratory, along with part-time teaching at the University of Toronto (teaching organ performance and organ literature) and my work with the Royal Canadian College of Organists, for which I now serve as Chair of Examinations. In this role, I direct a team of musicians and scholars who create the written papers and practical tests for the College's national exam system. I continue to be active as an organ re-

citalist, with a busy performing schedule in the Toronto area and a featured recital in Victoria, BC, in the summer of 2019.

In November 2018, I travelled to Mechelen to participate in the conference celebrating the 500th anniversary of the death of Pierre de la Rue (with Honey Meconi, naturally, as keynote speaker!). My paper from that conference, using the music of Benedictus Appenzeller to examine the post-humous influence of La Rue's music, will appear in the proceedings volume of the conference, to be published by Brepols. In March 2019 I participated in the annual meeting of the Renaissance Society of America in Toronto, presenting a paper on adaptations of motets by Josquin; in August, I travelled to the small town of Barry's Bay, Ontario, to give an invited workshop and presentation on Gregorian chant for a liturgical conference at Our Lady Seat of Wisdom College.

Two of my book reviews have just appeared in print; in the *Yale Journal of Music and Religion*, a review of the useful essay collection *Listening to Early Modern Catholicism*, edited by Daniele Filippi and Michael Noone, and in *Antiphon*, the journal of the Society of Catholic Liturgy, a review of the exhaustively researched but eccentrically produced *Jean de Brébeuf Hymnal*. The annotated bibliography on “Cantus Firmus” that I co-authored with Michael Anderson has now passed through the editing process and should appear online within the next few months. Two other publications are in press: an article on motets by Giaches de Wert, for *Sacred Music*, and a short article on “Carillon” as a musical genre, for *Grove Music Online*.

While combining academic and performing activities continues to be a challenging balancing act, it frequently results in unique collaborations, most notably the modern premiere of *Salve Jhesu summe bone*, a newly rediscovered motet by Pierre de la Rue. The motet's rediscovery was announced by Eric Jas in a recent article in *Early Music*; Prof. Jas generously shared his transcription of the piece for our performance. This performance, likely the first in the modern era, took place during a Vespers liturgy in May 2019, and can be heard on YouTube (search for the motet's title or for “Toronto Oratory”).

Lauron Kehrner (PhD 2017)

This past year has been full of exciting personal and professional changes. I am delighted to have joined the faculty at Western Michigan University as Assistant Professor of Ethno/Musicology beginning this fall. I join my spouse and fellow Eastman alum Cristina Fava in the academic area here at the School of Music, where I am presently teaching classes in world music and hip-hop. We offer a Master of Arts in Music in which students can focus on areas such as

Alumni/ae News

music history, ethnomusicology, and interdisciplinary subjects relating music with other fields, so please send us your curious and bright students!

In November my article, "A Love Song for All of Us? Macklemore's 'Same Love' and the Myth of Black Homophobia," appeared in the *Journal of the Society for American Music* (Vol. 12, No. 4), followed closely by the publication of another article, "Who Slays? Queer Resonances in Beyoncé's *Lemonade*" which appeared in print in February as part of a special issue of *Popular Music and Society* (Vol. 42, No. 1) focused on the superstar singer. I am also excited to announce that my book, *Queer Voices in Hip-Hop: Cultures, Communities, and Contemporary Performance*, is now under advance contract with the University of Michigan Press, Tracking Pop Series, with an anticipated publication date of 2022.

Glancing ahead to future projects, I am looking forward to giving an invited talk at the University of North Carolina at Chapel Hill this coming October as part of the Carolina Symposia in Music and Culture Series. I also hope to see other members of the Eastman community at upcoming conferences, such as AMS where I am co-chairing a panel celebrating the 30th anniversary of the LGBTQ Study Group, or at the Society for American Music conference in March, where I will be presenting a paper titled "Inaudible Queerness: New Orleans Bounce in the Mainstream."

Amy Kintner (PhD 2013)

Since the fall of 2016, I stepped well outside the realm of musicology to take up work in software engineering. After establishing myself more firmly in that realm, my two career paths are finally beginning to recombine: in the coming academic year I have been invited (by the computer science department, no less!) to teach two courses in electronic music and theory at the University of Portland. One course is designed for the school of engineering, but the second - "The History of Music and Technology, 1850-2000" - will bridge the school of engineering and the department of fine arts to bring students from both together in the first course of its kind offered at the university. In the latter, we will cover how and why advances in electronic technology and computing systems have run parallel to similar advances in music recording, composition, and consumption.

In my own time, I recently fell down a fascinating (and dark) rabbit-hole of research into copyright and intellectual property laws in the digital age. I have also begun some side projects in the emergent field of data sonification, which may cohere into a conference presentation by summer of 2020.

David B. Levy (PhD 1980)

David B. Levy (Ph.D., 1980) remains very active in his research and writing on Beethoven. He is one of the founders of the New Beethoven Research group, which will hold its Eighth Annual Meeting in late September prior to the AMS Meeting. He also is on the program committee for the "Reframing Beethoven" Conference in honor of Lewis Lockwood's ninetieth birthday to be held in conjunction with Boston University and the Boston Symphony Orchestra in October 2020. In February 2020 he has been invited to give lectures in Oxford, England, Bonn, Germany, and Vienna, Austria. He is nearing completion of his monograph on the Nine Beethoven Symphonies for Yale UP, as well as continuing his work as program annotator and pre-concert lecturer for the Winston-Salem and Chautauqua Symphony Orchestras. Outside the realm of Beethoven studies, Dr. Levy has also given lectures for the Triangle (NC) Wagner Society.

While he intends to keep teaching in continuing education programs, Dr. Levy will be retiring in 2021 from his position as Professor of Music at Wake Forest University after forty-five years of service.

Martin Nedbal (PhD 2009)

The previous twelve months were filled with several serendipitous discoveries in Central European archives, which resulted in a few "old-school" biographical and source studies. Last summer, I came across a unique and previously unknown eighteenth-century manuscript of Mozart's *La clemenza di Tito* in a regional archive in Southern Bohemia, and an article about this manuscript and its importance for present-day understanding of Mozart reception in Bohemia in the 1790s is forthcoming in the *Newsletter of the Mozart Society of America*. A few months ago, I also came across an undergraduate history thesis from Palacký University in Olomouc, Czech Republic. The thesis focused on a newly discovered diary that described the journey of Count Zierotin, a Moravian nobleman, to Frankfurt for the imperial coronation of Leopold II in 1790. Zierotin encountered Mozart during this trip and these encounters have been unknown to Mozart scholars until now. The diary shows, for example, that Mozart conducted not just one but two dress rehearsals of his *Le nozze di Figaro* in Mannheim in October 1790. Three short articles about the diary were published on the database *Mozart: New Documents*: <https://sites.google.com/site/mozartdocuments/news/mozartinthecoronationdiaryofcountzierotin1790>

Alumni/ae News

In June, I was also invited to give a public lecture at the Czech Academy of Sciences in Prague, to commemorate the eightieth anniversary of the escape of the family of Paul Nettl from the Nazi-occupied Protectorate of Bohemia and Moravia in 1939. I became interested in the legacy of this prominent Bohemian-Jewish-German-American musicologist and Mozart specialist after I studied his estate at Indiana University and interviewed his son and Prague native, Bruno Nettl.

Stan Pelkey (PhD 2004)

Stan Pelkey (PhD 2004) is in his second year as Director of the School of Music at the University of Kentucky, the Commonwealth's flagship research university. The UK School of Music is the only comprehensive music program in the state, with 380 students pursuing undergraduate, masters, and doctoral degrees in music. Under his leadership, the School of Music enjoyed a record-breaking recruitment season, and this fall, it welcomed the largest class of first-year undergraduate music majors in its 101-year history.

Stan continues to research and publish in the area of film and television studies. His most recent chapters include "Dexter at Home in Suburbia: Domesticated Monster / Ideal Father" in *Pop Culture Matters: Proceedings of the 39th Conference of the Northeast Popular Culture Association* (Cambridge Scholars Publishing, 2019), and "You Can't Build an Empire Without Getting a Mite Unscrupulous": Music, Ethics, and Cold War Criticism in Doctor Who's "The Gunfighters" (1966)" in *Re-Locating the Sounds of the Western* (Routledge, 2018). During the past two years, he gave papers at the 2018 Film & History conference, the 2018 national conference of the Popular Culture Association, the 2018 and 2019 national conferences of the College Music Society, and the 2019 conference of the Society for American Music. He'll be participating as an administrator on the panel "What Can I Do: The Future of Musicology, A Roundtable and Workshop for Senior Faculty, Graduate Advisors, And Administrators" sponsored by the Committee on Career-Related Issues at the upcoming AMS meeting in Boston. Stan is currently writing two books on television history and music. He remains active as an organist, pianist, and composer and is organist at the Centenary United Methodist Church in Danville, Kentucky.

Tanya Sermer (PhD 2015)

I am pleased to announce that my article, "Women of, for, and at the Wall: A Performative Analysis of Gender Politics at the Western Wall in Jerusalem," has been published in the 2019 issue of *Women and Music: A Journal of Gender*

and Culture. I continue to teach in the B.A., M.A., and preparatory programs at the Rothberg International School at the Hebrew University of Jerusalem. I also continue to work as the Artistic Director of the Jerusalem Oratorio Choir, a non-profit consisting of 150 singers, five conductors, and three pianists. The choir—as a whole and in parts—produces and participates in around 25-35 concerts and projects each year. Our 2019 gala concert was a performance of Aharon Harlap's *Requiem* and excerpts from Haydn's *Creation*. Over the last year we also produced creative projects integrating art music with other arts, including a fabulous concert of Handel's *Messiah* with modern dance that took place in a popular pub. It has been an exciting process to be involved in the production side of the music business and to integrate my experience in research and education.

Megan Steigerwald Ille (PhD 2018)

The past year and a half have been busy for me as I defended my dissertation in the summer of 2018 and transitioned immediately to a new role at Washington University in St. Louis as a postdoctoral fellow in the American Culture Studies Program.

I am enjoying my time at Wash U and learning much as I teach within the American Culture Studies Program. I am currently working on a book project which considers the role of site-specific and digitally-mediated operatic performance in the twenty-first century United States by examining the productions of L.A.-based company, The Industry. I was fortunate enough to receive a Paul R. Judy Center for Innovation and Research Grant in October 2018, and used the grant to travel to Los Angeles for continued research on this project.

This past September (2019), my proposal and sample chapters were workshopped in a book workshop hosted by Wash U, and I was grateful for the feedback of Eastman alumnus and Wash U faculty member Alexander Stefaniak (among others participants)!

In March 2019, I presented my paper "'It is not the voice that commands the story: it is the ear.'" Turning up the Volume on Mobile Listening in Immersive Opera," at the interdisciplinary Geographies of Sound in Audiovisual Media conference in Cremona, Italy. I met some wonderful new colleagues thinking about digital media and sound and have enjoyed hosting some of them via Skype in one of my classes. I also presented my paper "Negotiating Convention: Pop-Ups and Operatic Populism at the San Francisco Opera" at the Society for American Music Annual Conference in the same month.

Alumni/ae News

Beyond this work, I am enjoying the process of starting research for two new projects: one which deals with the roles community engagement and auxiliary programs play in identity formation of regional U.S. opera companies, and a second which considers the role of operatic performance on *Sesame Street* and children's operatic programming more broadly. These projects speak to my continued interest in the intersection of opera and popular culture in the United States.

I am looking forward to seeing ESM friends and colleagues in Boston at the annual meeting and at other events throughout the year.

Elizabeth Wells (PhD 2004)

This year has been busy as I finished my term as Dean of Arts and took a well-deserved 6-month administrative leave. I started the academic year as the Judy Tsou scholar-in-residence at Skidmore College where I spoke on Leonard Bernstein and taught two classes that involved *West Side Story*, one a Bernstein seminar and the other a class on the immigrant experience in America. My book chapter on “*West Side Story* in Washington” is coming out shortly in a book exploring all different aspects of Bernstein in

Washington. I chaired a panel at the RMA in Bristol this past year on Bernstein that involved an overview of his life and work, and I delivered a similar talk to a Bernstein symposium held at Nazareth College in Rochester later in the fall. In January I organized and hosted a centenary symposium on Bernstein at Mount Allison University where I gave a lecture-recital with my colleague Branden Olsen on Bernstein's writing for the male voice. We are hoping also to give this talk at Memorial University in Newfoundland. While on leave I wrote a professional development book called “The Organized Academic” which is now under consideration at a university press. I also have signed two book deals with Cambridge University Press: *The Cambridge Companion to West Side Story*, which I am co-editing with fellow Bernstein scholar Paul Laird, and my own *Bernstein in Context*, part of the “In Context” series by Cambridge. Both are exciting projects I'm looking forward to. In other news, I continue to work away slowly on my research on British musical theatre in London's West End in the late 1950s. As I write this I am flying to Seattle to be a guest speaker in the musicology symposium at the University of Washington, where I will talk about “The Jewish West Side Story.” This year I'm creating, with a student, a musicological board game, so be on the lookout for that!

In Remembrance

Michael Pisani

Michael and I both came into musicology via performance—that is, we both had careers as performers going, but both felt that somehow our true interests lay elsewhere. Michael was in my first PhD seminar back in the early 90s, and he was an endlessly kind, creative, and patient colleague as he helped me negotiate the transition from thinking about music as mainly music, to thinking about it as a crucial part of human culture. Over the years, we never stopped exploring that fascinating theme. Our last lengthy conversation was about, of all things, a Music Fundamentals book he was putting together, based on years of teaching that class. Like the Ancients, we had both come to the conclusion that there is much about Life that can be learned from studying music, even in its most rudimentary

terms. I remember the warm summer afternoon of that conversation, sitting on a bench on Gibbs Street outside the library, as a pleasant, interesting, and inspiring journey back into my most basic roots and instincts as a musician, and I'm so glad it was Michael who led me there. My music world isn't the same without Michael, and I will miss those talks with him forever.

--Marjorie Roth

In Remembrance

The Sibley Music Library Remembers Louise Goldberg

By David Peter Coppén, Ralph Locke, and Dan Zager

Louise Goldberg, longtime librarian at the Eastman School of Music's Sibley Music Library, died on May 31, 2019 in Baltimore, Maryland.

Louise earned the Bachelor of Arts degree—with a major in music and a minor in French—from Smith College. Subsequently she attended the Juilliard School for a year as a viola student before turning to graduate study in French.



Louise Goldberg, as seen in the 1991 edition of Eastman's yearbook, The Score

Returning to the city of her birth, she earned the Master of Arts degree in French from the University of Chicago and then taught French for six years at New Trier Township High School in Winnetka, Illinois. In 1967 she came to the Eastman School of Music and began her doctoral studies in musicology.

The "Vita" in Louise's doctoral dissertation notes that she was a member of the Sibley Music Library staff from June 1971. While working as head of reference, she assumed authority over the rare books collection

when Dr. Klaus Speer retired in 1976; Louise's title became Head of Rare Books and Reference. Louise retired from Sibley Music Library in June 1993.

After her years at Sibley Louise became active as a scholarly editor. She served as Managing Editor at the University of Rochester Press and also copyedited numerous books on music and other topics for the Press. She also served as Assistant Editor for the *Journal of the American Musicological Society*.

As a musicologist Louise worked largely in the area of nineteenth-century French music, with a focus on the music of Hector Berlioz. Her Eastman dissertation, "Les Troyens of Hector Berlioz: A Century of Productions and Critical Re-

views" (1973), meticulously cataloged the productions and critical reception of this opera. Ralph P. Locke, Professor Emeritus of Musicology at Eastman, writes that Louise's dissertation "was a pathbreaking work, showing that the opera had not gone unperformed for a century (until revived by Rafael Kubelik, Colin Davis, and others) but, in fact, had been performed, though in severely truncated versions, in numerous cities. She also demonstrated that the scores that were published reflected the version that was being staged, thus enabling us to know more about the cuts and changes and think about what motivated them."

Louise's discoveries about this opera reached a broader audience through the Cambridge Opera Handbook series; her chapter in Hector Berlioz: *Les Troyens* (Cambridge University Press, 1988) was entitled "Performance History and Critical Opinion" and was supported by an eleven-page appendix listing "select" performances of this opera from 1863 to 1987. Combining her performance background as a violinist turned violist, her ability with the French language, and her musicological training, Louise translated into English the important treatise of Pierre Baillot's (1771–1842), *The Art of the Violin* (Northwestern University Press, 1991), with a Foreword by Eastman Professor of Violin, Zvi Zeitlin.

Louise is remembered fondly as a sterling example of a librarian who cared about bringing music to performance and also as a scholar and editor who found myriad ways to help excellent scholarly work find its way to the broader world of performers, music students, and concertgoers.



Louise Goldberg in 1983, from The Score

AMS Annual Meeting

Boston, MA October 31–November 3, 2019
Eastman and University of Rochester Participants, including Alumni

Thursday, 2:15 pm-3:45 pm

Holly Watkins, Chair, “Plants and Animals”

Mary Natvig, panel, “What Can I Do: The Future of Musicology,” A Roundtable and Workshop for Senior Faculty, Graduate Advisors, and Administrators

Stanley Pelkey, panel, “What Can I Do: The Future of Musicology,” A Roundtable and Workshop for Senior Faculty, Graduate Advisors, and Administrators

Thursday, 8:00 pm-10:00pm

Andrew Hicks, panel, “The Harmony of Politics: Rethinking a Political Commonplace”

Friday, 9:00 am-10:30 am

Stephen Armstrong, “The Diva Queen of England: Rossini’s *Elisabetta, regina d’Inghilterra* and the London Press”

Friday, 10:45 am-12:15 pm

Sarah Fuchs, “Léon Melchissédec’s ‘leçon de chant’”

Friday, 12:30 pm-2:00 pm

Jennifer Ronyak, Chair, “Academic Job Mobility and Interview Practices outside of North America”

Friday, 2:15 pm-3:45 pm

Melina Esse, Chair, “Ethics and Identity”

Mary McArthur, “Sounding the Tensions of the South Carolina Coast: An Eco-Cultural History of Beach Music”

Friday, 4:00 pm-5:30 pm

Jacek Blaszkiwicz, Chair, “Transforming Audiences”

Pallas Catenella Riedler, “‘I’m not your normal definition of a rock star’: The Revolutionary Potential of Satirical Pop”

Friday, 8:00 pm-9:00 pm

Tamara Levitz, panel, “Musicology and Expansion”

Friday, 8:00 pm-10:30 pm

John Kapusta, “Pauline Oliveros’s Cold War Gender Politics”

Trevor R. Nelson, “Girls Just Want to Have Fun: Girlhood and its Ideological Use in Alan Bush’s *The Spell Unbound* (1953)”

Lauren Kehrner, Co-chair, opening remarks “Still Here, Still Queer: Celebrating Three Decades of LGBTQ Scholarship at AMS”

Friday, 9:00–11:00pm

Eastman School of Music Alumni Reception

Saturday, 9:00 am-10:30 am

Kimberly Hannon Teal, Chair, “Recording Cultures”

Darren Mueller, “Counterpoint and Overdubs: Record Making with Charles Mingus”

Saturday, 10:45 am-12:15 pm

Jane Sylvester, “*Verismo*’s Dramatic Deviants: *Tosca* at the Dawn of Criminal Anthropology”

Saturday, 2:15 pm-3:45 pm

Mary Natvig, Chair, “Educators and Students, 1680–1860”

Roger Freitas, Chair, “Spies and Concealed Labor in the Seventeenth Century”

Maria Cristina Fava, “Revolutionary Musical Approaches in the Living Newspapers”

Saturday, 4:00 pm-5:30 pm

Martin Nedbal, “Nationalism and Cosmopolitanism in the Reception of *Don Giovanni* and *Die Zauberflöte* in Prague in the 1790s”

Seth Brodsky, “After Apeshit/After Analysis”

Tamara Levitz, “Breaking the Frame”

Sunday, 9:00 am -10:30 am

Kira Thurman (University of Rochester), “Marian Anderson and Performing Black Womanhood in 1930s Central Europe”

Gabrielle Cornish, “Synthesized Socialism: Soviet Modernity, Electronic Music, and the Politics of Timbre in the Early Cold War”

Sunday, 10:45 am-12:15 pm

Jennifer Ronyak, Chair, “Transcriptions and Arrangements”

Stephen Johnson, “Colonial in Form, Socialist in Content: The Postcolonial Korean Self in North Korean Revolutionary Opera”

Megan Steigerwald Ille, “O is for Opera: Navigating Genre and Elitism on *Sesame Street*”

Student Achievements and Awards

2019 Musicology Awards

Departmental Awards

Elsa T. Johnson Dissertation Fellowship (Honorary)

Gabrielle Cornish, to complete her dissertation “Sounding Socialist, Sounding Modern: Music, Sound and Everyday Life in the Soviet Union, 1956-1975”

Glenn Watkins Travelling Fellowship

Trevor Nelson, for research on his dissertation entitled “Music as Geopolitical Pedagogy in Mid-Twentieth-Century Britain”

Charles Warren Fox Award

Alexis VanZalen, for her paper entitled “French Baroque *Livres d’Orgue*: Products of the French Catholic Reformation”

Non-Departmental Awards

Mellon/ACLS Dissertation Completion Fellowship

Gabrielle Cornish for her research which explores music, technology, and everyday life in the Soviet Union after Stalin, working under the supervision of Prof. Lisa Jakeslski

Edward Peck Curtis Award

Trevor Nelson was chosen as a UR 2019 Edward Peck Curtis winner for stellar performance leading his course, “Borders, Boundaries, and Barriers in Twentieth-Century Music”

Jerald C. Graue Award

Anthony Lalena, for his paper “Elaboration and Meditation in Sixteenth-Century Spain: Josquin des Prez’s *Missa de Beata Virgine* in the Vihuela Repertoire”

Presser Music Award

Awarded to Jane Sylvester to allow for archival research in Milan, Florence, Lucca, and Rome for her dissertation, entitled “Spectacles of Sensational Science: Locating the ‘Real’ Bodies of Italian Opera, 1880-1926”

ESM Musicology PhD Degrees Granted

1936	Leonard Webster Ellinwood [†]	1968	Sr. Mary Laurent Duggan Harold Bruce Lobaugh H. Lowen Marshall Raymond R. Smith
1941	Edwin Eugene Stein [†]		
1942	Melvin LeMon [†]		
1943	William Kimmel [†] Samuel Wayne Spurbeck	1971	Truman C. Bullard Karl Drew Hartzell, Jr. Sr. Marie Dolores Moore Mary Térey-Smith
1944	Paul Matthews Oberg [†]		
1948	Louise Elvira Cuyler [†]	1974	Iva Moore Buff Louise Goldberg Bruce Allen Whisler
1950	John William Woldt		
1951	Fred Herman Denker [†]	1975	Edward Harrison Powley John McCormick [†] Sr. Margaret A. Scheppach
1952	Ruth T. Watanabe [†]		
1953	John K. Munson [†] Glenn E. Watkins	1976	Karen A. Hagberg Robert Maxham
1955	Verne W. Thompson [†]	1978	Harry D. Perison [†]
1956	Harold Mueller [†]	1979	Thomas Braden Milligan, Jr.
1957	William H. Baxter [†] Martin C. Burton	1980	David Benjamin Levy
1958	James W. Riley [†] Ray J. Tadlock	1981	Carolyn Denton Gresham
1959	George A. Proctor [†]	1982	Thomas Arthur Denny Mary Ann E. Parker Elena Borysenko Eric F. Jensen
1960	William H. Schempf [†] Robert W. Weidner	1983	Deanna D. Bush William E. Runyan
1962	Ernest Livingstone [†] Julia Sutton	1984	Mark Arthur Radice
1963	William K. Haldeman Anthony Kooiker [†]	1985	Mario R. Mercado Donald R. Boomgaarden
1966	Joan Strait Applegate [†] Walter Kob [†]	1986	Michael David Nott
1967	Daniel Nimetz Evangeline Lois Rimbach Hugh T. McElrath	1988	Marcia F. Beach [†]
		1991	Mary Natvig Maria Archetto

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1992	Richard Todd Wilson	2008	Marie Sumner Lott
1993	Laura Buch	2009	Sylvia Angelique Alajaji
1994	Tamara Levitz		Katherine Axtell
1995	bruce d. mcclung		Alexander Dean
	Dillon Parmer		Adriana Martinez Figueroa
			Martin Nedbal
1996	Karl Loveland	2010	Hannah Mowrey
	Michael Pisani†		Jennifer Ronyak
1997	Mary Frandsen	2011	Cindy Lee Kim
1999	Michael Dodds	2012	Maria Cristina Fava
	Anne-Marie Reynolds		Matthew Morrow
			Alexander Stefaniak
			Kimberly Hannon Teal
2001	Antonius Bittmann	2013	Caroline Ehman
2002	Andrea Kalyn		Lara Housez
2003	Philip Carli		Amy Kintner
			Rohan Krishnamurthy
2004	Robert Haskins	2015	Tyler Cassidy-Heacock
	Su Yin Mak		Regina Compton
	Stanley Pelkey		Tanya Sermer
	Elizabeth Wells		Anne Marie Weaver
2005	Jeremy Grimshaw	2016	Sarah Fuchs Sampson
	Marjorie Roth		Aaron James
2006	Sarah Warburton Nicholson	2017	Lauron Kehrner
	Amy Wlodarski		
2007	Ayden Wren Adler	2018	Jacek Blaszkiewicz
	Seth Brodsky		Eric Lubarsky (12/17)
			Meghan Steigerwald Ille (12/18)

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
2018	Mary McArthur
2019	Beiliang Zhu

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This past year, the University of Rochester Press's series [*Eastman Studies in Music*](#) reached its 150th title (*Debussy's Resonance*). Many books in the series have won subventions or awards from scholarly societies. Some are available in paperback, and the newest are also available as e-books. Topics range from harpsichord playing (unpublished essays and lectures by Ralph Kirkpatrick) to musical semiotics (festschrift for Jean-Jacques Nattiez). Recent and forthcoming titles include:

- The first translation (and first accurate edition), by Thomas D. Svatos, of the essays by Bohuslav Martinů on music aesthetics, musical modernism, and Martinů's own compositional development.
- A study, by Hyun Joo Kim, of Liszt's imaginative solutions for representing the orchestra, "the Hungarian-Gypsy" band, and other instrumental sounds on the piano.
- A substantial offering, in time for the 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.
- A deeply researched study by Margaret R. Butler on "French connections" in the operatic productions at the court of Parma in the mid eighteenth century.
- Lily Hirsch's resonant biography of Anneliese Landau, who fled Nazi Germany and helped build an audience for concert music in Los Angeles.
- Emily Green's pathbreaking exploration of what led composers and publishers to include prominent dedications to patrons and influential performers on the title pages of music from the years 1785-1830.
- A probing study by Amy Wlodarski (ESM PhD in Musicology) of George Rochberg's lifetime struggles with his experiences in World War II and his Jewish identity.
- James Porter's long-awaited overview of the impact of the poems of Ossian (forgeries, largely, by James MacPherson, but wildly popular) on such composers as Beethoven, Méhul, Schubert, Mendelssohn, Brahms, and Massenet.
- A long-needed translation, with commentary, by John Near of the writings of Charles-Marie Widor on organ playing.
- Talk about long needed! Marie Rolf's translation and revision of François Lesure's masterful biography of Debussy.
- Matthew Mugmon's study of Aaron Copland's advocacy of the music of Mahler, and of how this echoed in the conducting career of Copland's close colleague Leonard Bernstein.
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- The fascinating, and little-known, essays and concert reviews written by Nadia Boulanger, translated, with commentary, by Jeanice Brooks and Kimberly Francis.

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In addition, the Press publishes general-audience books outside of the Eastman Studies series. This year produced two: *City Songs and American Life: 1900-1950*, by Michael Lasser (host of the nationally syndicated radio program *Fascinatin' Rhythm*, produced by WXXI-FM), and *The Karl Muck Scandal: Classical Music and Xenophobia in World War I America* by Melissa D. Burrage.

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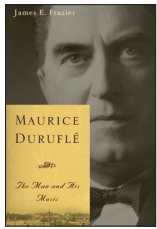
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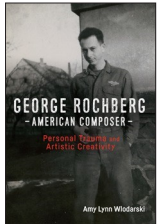
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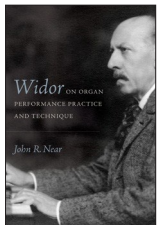
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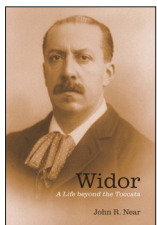
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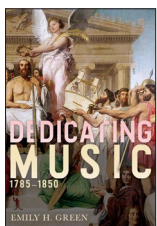
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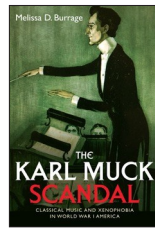
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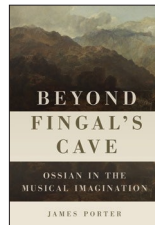
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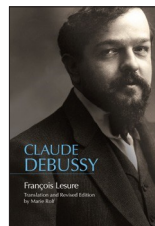
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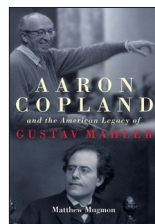
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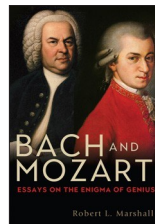
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