



Musicology at Eastman Annual Newsletter of the Musicology Department

Fall 2021

Rochester, NY

A Word from the Chair

Greetings! It is my pleasure to introduce the 2021 Musicology Newsletter in my continuing capacity as Department Chair. Last year, we chose not to publish a newsletter in recognition of the pandemic's disruption of faculty research and the burden of online teaching in 2020-21. Indeed, the current faculty's contributions to this newsletter speak to the lingering effects of COVID-induced strain. However, we are all gradually finding our feet again, and it has been invigorating to be back in the classroom, attending in-person concerts and talks, and greeting (masked) colleagues once again in the halls of Eastman. The renewed sociality comes not a moment too soon, as this year marks Eastman's 100th anniversary! The large slate of Centennial events includes our own "Celebrating Alumni" symposium series and a joint meeting of the New York State–St. Lawrence Chapter of the AMS and the Music Theory Society of New York State in April 2022.

Given the challenges of the past twenty months, it has been heartening to see a number of faculty projects come to fruition. Melina Esse's book *Singing Sappho: Improvisation and Authority in Nineteenth-Century Italian Opera* was published by the University of Chicago Press in 2020. The book subsequently won the Scaglione prize in Italian Literary Studies from the Modern Language Association—a rare feat for a musicologist! Michael Anderson's new book *Music and Performance in the Book of Hours* will appear from Routledge Press in 2022, while Darren Mueller's *At the Vanguard of Vinyl: A Cultural History of the Long-Playing Record in Jazz* will follow soon after from Duke University Press. Anaar Desai-Stephens co-edited an issue of *Culture, Theory and Critique* devoted to musical feelings and affective politics, and Honey Meconi brought out a co-edited collection of essays on the Mechelen Choirbook, now available in facsimile.

Other faculty have seen articles and book chapters appear after the publishing slow-down of the past several months. John Kapusta has an article on Pauline Oliveros and somatics in the current issue of *Journal of Musicology*, while Jürgen Thym's

"Reading Poetry through Music: Hensel and Others" can be found in the new collection *The Lieder of Fanny Hensel*. Roger Freitas won the 2019 H. Colin Slim Award from the AMS for his JAMS article on Adelina Patti. For myself, I was thrilled to find the beautifully produced *Cambridge Companion to Romanticism* in my mailbox a couple of weeks ago with my essay "Music and Romantic Interiority" contained therein.

Though it will be sad not to have the chance to interact in person at AMS, I would like to encourage you to preview and attend the excellent papers by current students Stephen Johnson, Anthony LaLena, Mary McArthur, and Pallas Catenella Riedler. An impressive number of alumni are also presenting at the conference (see the list on p. 13). Finally, we will be holding a **virtual Eastman party on Saturday, November 20 from 4:00 to 5:30**. It would be wonderful to greet you all there!

Speaking of esteemed alumni, I have three final announcements, two somber and one joyous. A student travel fellowship awarded by the Society for American Music has been named in honor of ESM alumnus Michael Pisani (PhD, 1996). Also, many

AMS Alumni Reception

The Eastman Alumni Reception will take place

Saturday, November 20, 2021

4:00 - 5:30 p.m. (America/Chicago) 5:00 - 6:30 p.m. (Local Time)

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of you are probably aware of the recent passing of one of our most celebrated graduates, Glenn Watkins (PhD, 1953). Glenn was a treasured benefactor of the school whose legacy was apparent in the all-school lecture series founded by and named after him, which has brought to Eastman such illustrious guests as Meredith Monk, Jeremy Denk, and, in the spring of 2022, Vijay Iyer. Please see Jürgen Thym's memorial essay below for more on Glenn's wide-ranging scholarly life.

On a more cheerful note, I would like to announce the establishment of the Ellen Koskoff Fellowship in Musicology, generously seeded by alumna Mary Natvig (PhD, 1991). The first priority of the fellowship will be to attract students to the PhD program from backgrounds underrepresented in musicology. Please consider contributing to this important fund, or to any of the funds supporting our students that are listed on the last page of this newsletter. Any amount is welcome, especially during this Centennial year!

Michael Alan Anderson

Associate Professor of Musicology

In this unprecedented time, it is my hope that everyone has tried to prioritize health and safety. It is remarkable to see how much can shift in academia in this cataclysmic year and a half. In our neck of the woods, I am thankful to all those who held the school together during this fragile period. Like many, my main concern a year ago was cobbling together courses that could go forward acceptably in an online environment. While I hurried to record lectures for introductory courses and rewrote many assignments and tests for my classes, I was not alone in locating opportunities to improve instruction rather than making small changes to existing syllabi that were expected year to year. For the losses we endured in face-to-face contact with students, there were other gains in student interaction and other mini-triumphs in freeing up student schedules and enriching their experiences through refreshed course material. Though we are now back in person, our classrooms, our students, and we have been profoundly changed.

My principal scholarly project during the pandemic has been putting finishing touches on my book manuscript. I'm happy to report that *Music and Performance in the Book of Hours* will be published by Routledge Press and is expected in 2022. The study

uncovers the musical foundations of books of hours, the most popular book of the late Middle Ages. Art historians have long dominated investigations of books of hours, while musicologists have only recently engaged with these widely-held guides to devotion. Although books of hours lack musical notation, my exploration elucidates the sound world cued by these prayer manuals through texts and visual markers for action. The book will be issued in full color and a large format, supported generously by the Weiss Brown Publication Subvention from The Newberry Library in Chicago and by professional development funding from Eastman.

As live public performances start to return, I have plans for some exciting projects on the horizon with my Chicago-based early music ensemble, Schola Antiqua. We are preparing to record the sequences of Notker of St. Gall based on a new edition of his works. Also, the group has been invited to present music for an interdisciplinary event inaugurating the new Athenaeum Center for Thought and Culture on Chicago's north side. The program "Dante 360" offers images, spoken word, gesture, music, and commentary on the 700th anniversary of Dante's death. We are collaborating with the celebrated art historian and archaeologist Elizabeth Lev.

My work continues with the *Eastman Case Studies* series, published by the school's Institute for Music Leadership. After having contributed 22 studies to the library over the last six years, I am moving into an advisory role with the series so that new voices can emerge to chronicle administrative challenges in the contemporary arts world. One study I compiled in 2019 shines light on The Phoenix Symphony's community partnership with Arizona State University's College of Nursing and Health Innovation and the Banner Alzheimer's Institute. In multiple phases of a research trial, symphony members were paid to develop custom programs and perform live music for patients with advanced stages of dementia who were living in long-term care facilities. The results were promising, as measured by quality of life factors and stress events that notoriously hamper care center environments. Inspired by the potential of this model, I am now working with UR's Sound Health Working Group and Eastman Performing Arts Medicine to advance the idea in Rochester. I am excited to see music change—and even save—lives in Rochester through these programs.

Anaar Desai-Stephens

Assistant Professor of Ethnomusicology

Like so many of us, I spent the past year navigating the manifold challenges of the Covid-19 pandemic, including remote schooling for my young daughter and concerns about family encountering the Delta variant in India. Happily, we have all been able to stay safe and healthy! Simultaneously, I collaborated with Nicole Reissour to co-edit a special double issue of the interdisciplinary journal *Culture, Theory, and Critique* on the topic of “Music and Affective Politics.” The special issue draws together thirteen articles from ethnomusicologists working on the intersections of affect and musical practice across an array of historical periods and geographical regions. Keeping the publication process on track during the pandemic was challenging, but we are very proud of the final product! The issue also contains my own article, “‘You have to feel to sing!’: Popular music classes and the transmission of feel in contemporary India.”

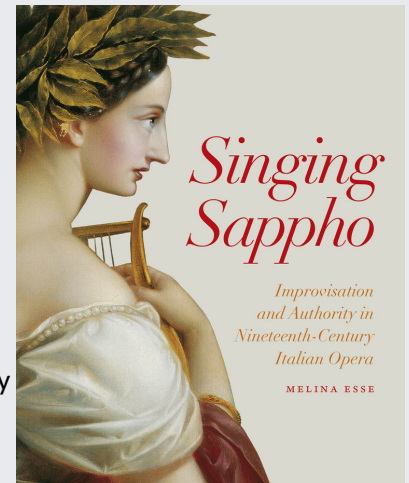
I served on the program committee for the Society of Ethnomusicology’s annual conference (which was held virtually). In that capacity, I participated in several initiatives to foreground conversations around equity and diversity within ethnomusicology and within South Asian ethnomusicology more specifically. My contribution to the SEM roundtable, “Re-thinking Economic Ethnomusicology,” forms the core of an article, “‘Face Value,’ Reality Music Television Shows, and Speculative Celebrity in India,” which is forthcoming in the *Oxford Handbook of Economic Ethnomusicology*. I also gave several (Zoom) talks, including colloquia at McGill University and Boston University as well as a talk on Asian-American influences in popular music for the advertising agency Droga5! Finally, I continue to play violin with the Rochester-based Brazilian forró band, “Forró du Estrelas du Norte,” and, through this group, to expand my awareness of the many social worlds within Rochester.

Melina Esse

Associate Professor of Musicology

Melina Esse writes: “Like many people during these pandemic times, I had a difficult year of family losses and personal health challenges that have changed the way I work and teach. One

bright spot was the long-awaited publication of my book [*Singing Sappho: Improvisation and Authority in Nineteenth-Century Opera*](#) from the University of Chicago in the spring of 2021. I was also pleased to learn late last fall that *Singing Sappho* won the 2020 Aldo and Jeanne Scaglione Publication Award for a Manuscript in Italian Literary Studies from the Modern Language Association. My book probes the intertwining histories of musical texts and improvisatory performance and shows how discourses of spontaneity—specifically those surrounding the *improvisatrice*, or female poetic improviser—were paradoxically used to carve out a new authority for opera composers just as improvisation itself was falling into decline.”



Roger Freitas

Professor of Musicology

It will surprise no one if I say that the past two years have been a challenge. With all the demands of teaching during a pandemic, my scholarship has often found itself on the back burner (if not somewhere on the floor behind the stove). After the sudden switch to remote teaching in spring 2020, I stood in for Holly as chair of the department during a hectic and confusing fall semester. We all survived, but the strain on the faculty—especially the younger members, with children home full time—required redistribution of responsibilities. Many of us also had to devise asynchronous teaching methods on the fly. I was proud that our department responded so successfully to these challenges, earning positive reviews from the students; I was even happier to hand the reins back to Holly in the spring.

Still, through the chaos, I have managed to accomplish a few things over the last two years. My piece on Adelina Patti (*JAMS* 71, no. 2) received the H. Colin Slim Award for outstanding article by a scholar beyond the early stages of the career (a wonderful euphemism). I served as president of the Society for Seventeenth-Century Music from spring 2019 to spring 2021, in

which role I quickly organized and managed a Zoom conference to replace our planned spring 2020 meeting; led an effort to establish an endowment for the Society (which exceeded its goal of \$100k); and helped institute diversity initiatives in response to the death of George Floyd. As I stepped down from the SSCM, the AMS asked me to run for president; I was probably lucky to have been edged out by my good friend and fellow seventeenth-century scholar Georgia Cowart. I have recently had an article accepted for publication in *Early Music* (due out in May). Unfortunately, the various travel bans have slowed my work on the edition of Luigi Rossi's *Palazzo incantato*, preventing me from seeing key sources in Europe, but I hope by this time next year that project will be complete. I continue to love teaching the wonderful students at Eastman—by whatever technical means—and I know how lucky I am to work with such talented and humane colleagues.

John Kapusta

Assistant Professor of Musicology

Though the last several months have been filled with terror and despair, I am grateful that they have also afforded opportunities to grow as a teacher and scholar. For one thing, the shift to online teaching in fall 2020 gave me the chance to fully redesign my course MHS 426: Music Since 1900. With the help of a summer-long course I took at the Warner School of Education, I reimagined MHS 426 to focus more explicitly on teaching students to use what they learn about music history to build the future they want to live in. In the process, I developed a more diverse, equitable, and inclusive course. I was proud of the results and have enjoyed adapting the new design to in-person teaching this term.

On the research side of things, I was gratified to have my article “Pauline Oliveros, Somatics, and the New Musicology” appear in the Winter 2021 issue of the *Journal of Musicology*. I also learned to enjoy the virtual conference medium. I chaired a panel for our local AMS chapter meeting in the spring of 2021 and presented a paper entitled “Sonny Rollins, Yogi” at the 2020 AMS annual meeting and the 2021 International Association for the Study of Popular Music—U.S. Chapter conference. I drew the latter paper from a book I am currently writing about music and social reform in the postwar period entitled *The Creative Counterculture*. The book traces the history of what I call the

creative counterculture, a multiracial movement that championed the performing arts as the key to self-realization and social reform. A multidisciplinary study, the book enriches broader conversations about the social function of the arts, race in the United States, and the nature of activism. With the generous support of Eastman and the History Department on the River Campus, I was recently awarded a fellowship to develop this project as a guest of the History Department in the spring of 2022.

Ralph P. Locke

Professor Emeritus of Musicology

Now entering my seventh year of retirement, I remain active in musicology: editing Eastman Studies in Music (see separate announcement in this newsletter), writing scholarly articles, and reviewing CDs and books in various periodicals. The reviews appear mainly in [American Record Review](#) or in three well-edited arts blogs: [Opera Today](#), [New York Arts](#), and [The Arts Fuse](#), but also in JAMS and MLA Notes.

For the *Boston Musical Intelligencer* (co-founded by Robert Levin), I was pleased to write two “round-ups” of notable opera recordings that had appeared in [2019](#) and in [2020](#). This included operas by such varied composers as Leonardo (not “da”) Vinci, Paisiello, Massenet, Pauline Viardot, Alexander Zemlinsky, and Carlisle Floyd. Many of the recordings were that work’s first-ever. An essay that I wrote for [Naxos Musicology International](#), about the challenges of writing for a general readership, has been picked up by three other publications, including [NewYorkArts.net](#).

I wrote program notes for a concert at the Bard Music Festival (works of Lili Boulanger and other composers who taught or knew her) and for a production of *Samson et Dalila* that was scheduled in Bilbao (Spain) but, alas, had to be canceled. (The program book was published electronically.)

The scholarly journal [Musica judaica](#) (a long-delayed issue: “2018-19”) published my article “Silence, Circumlocution, Honest Words—with Remarks by Aaron Copland (1972).” The article draws on one of two lengthy interviews that I conducted with Copland in the early 1970s.

I published a chapter in a book that derives from the “Liszt and Virtuosity” conference held at the River Campus and Eastman in 2016. My chapter title: “[Anti-Virtuosity and Musical Experimentalism: Liszt, Debussy, Marie Jaëll, and Others.](#)”

JAMS published my appreciative review of the first-ever (and exquisitely detailed) [critical edition—by Peter Bloom—of Berlioz’s *Mémoires*](#). This reminds me: I somehow never mentioned in this newsletter that in 2017 I reviewed vol. 9 of the Berlioz correspondence (officially *Nouvelles lettres de Berlioz, de sa famille, de ses contemporains*)—in *MLA Notes*. I subsequently got permission to upload it to the web [here](#).

In *Nineteenth-Century Music Review* (August 2021 issue), I published a review-article on French light opera, with special attention to a new recording of [André Messager’s *Les p’tites Michu* \(1897\)](#). The Messager work was a big international hit for about a decade (including in London and New York, translated and adapted).

In an article likewise appearing in *Nineteenth-Century Music Review*, I explore the challenges of [evaluating French newspaper and magazine reviews](#) of concerts and operas. (The article is available online but not yet assigned to a printed issue.) I chose the specific case of Félicien David’s sole grand opera, *Herculanum* (1859), which was quite a success at the time but then dropped out of the repertory. In recent years it has received a superb [first recording](#) and (in Wexford, Ireland) a much-hailed [first staged revival](#).

In 2020, I published three chapters in Hervé Lacombe’s three-volume [Histoire de l’opéra français](#). Volume 2, in which the chapters appeared, won two awards: the Prix René Dumesnil (from the Académie des Beaux-Arts) and the Grand Prix France Musique-Claude Samuel (from the music channel of Radio France). They were superbly translated by Dennis Collins. I have now expanded the first two of the chapters into a two-part article forthcoming in *Nineteenth-Century Music*: “The Exotic in Nineteenth-Century French Opera: Locales, Plots, and Musical Devices.” It looks at dozens of works, including lighter ones by Auber, Adam, Offenbach, and Messager, set in foreign lands, from the Caribbean to East Asia.

Jürgen Thym and I published in *Musical Quarterly* (Summer 2020) our translation-with-commentary of an extensive 2001 interview with the late musicologist and Harvard professor [Reinhold Brinkmann](#). Brinkmann reflects on many topics, including post-WW II musicology in Germany, the differences between higher education in Germany and the US, and the challenges of writing about music for the broader reading public.

Jürgen and I are currently translating (again, with commentary) an important primary source: Ferdinand Hiller’s lengthy 1880 summary of the life and works of Berlioz. The even-keeled, German-born and -trained Hiller was a close friend of the intense Frenchman during the seven years (1828-35) that the former spent in Paris establishing himself as a concert pianist. Hiller remained devoted to Berlioz despite substantial differences in their temperaments and aesthetic orientations.

Honey Meconi

Arthur Satz Professor in the Department of Music, School of Arts and Sciences

Professor of Musicology, Eastman School of Music

The last two years have been very busy, the pandemic notwithstanding. The biggest publication was *The Mechelen Choirbook*, a volume of essays (including two of my own), co-edited with David Burn, about a spectacular illuminated manuscript from around 1515. This essay collection was created to accompany a beautiful facsimile edition of this important manuscript, and I took part in a webinar about the choirbook last May. In the same month I was interviewed for a documentary on Josquin’s *Missa Fortuna desperata* in connection with the 500th anniversary of his death; Patrick Macey took part in another documentary, already broadcast, on the Hercules mass. My documentary (with the ensemble Blue Heron) will be aired this fall.

In addition to *The Mechelen Choirbook*, recent publications include “Text and Context in the Leuven Chansonier” (*JAF*, 2021), two essays in *A Companion to Music at the Habsburg Courts in the Sixteenth and Seventeenth Centuries* (Brill, 2020), “The Segovia Manuscript as Chansonier” in *The Segovia Manuscript: A European Musical Repertory in Spain, c. 1500* (Boydell, 2019), “Range, Repertoire, and Recipient in the Alamire

Manuscripts" (*JAF*, 2019), the third iteration of "Hildegard of Bingen" in *Oxford Bibliographies in Music*, and half a dozen essays (Britten *War Requiem*, Fauré *Requiem*, Copland *In the Beginning*, Beethoven *Mass in C*, *Handel Utrecht Te deum*, Elgar *The Music Makers*) for *The Choral Singer's Companion* (<http://www.thechoralsingerscompanion.com>). I gave talks in New York City (in connection with Michael Anderson's wonderful Cloisters performance), at Case Western Reserve University, and at Williams College (this one online), and I had the unforgettable experience of serving as artistic advisor for Seraphic Fire's performances and forthcoming recording of Hildegard's *Ordo virtutum*—the first ever complete recording. I joined a coterie of scholars to start the new AMS Study Group for Skills and Resources in Early Music, and I also joined the Music Advisory Board for the Routledge Encyclopedia of the Renaissance World. In addition, the AMS asked me to represent the Society at the inauguration of President Mangelsdorf, which I was very pleased to do.

This past year I was on leave, which means I was able to avoid the challenges of online teaching (I am extremely grateful for this). I was able to make very good progress on my book about performing Hildegard, and I worked as well on the essay collection *La Rue Studies* (co-edited with David Burn and Christiane Wiesenfeldt; to be published by Brepols) and the edition of La Rue's secular works for CMM. I was also deeply honored to be named the inaugural Arthur Satz Professor at the College.

Darren Mueller

Assistant Professor of Musicology

In spite of—or perhaps because of—the pandemic, the past year has been quite collaborative. Along with co-running both a jazz studies and a digital humanities working group through the Central New York Humanities Corridor, I helped found an AMS study group focused on jazz and improvisation. This group's existence is long overdue and I'm looking forward to our first meeting in November. Additionally, several ESM graduate students helped organize a workshop series focused on academic podcasting, with the goal of making humanistic research accessible beyond the academy. The results were

inspiring! Along the way, I also made the time and space to revise my manuscript. My book on the advent and adoption of the jazz LP in the 1950s will hopefully be out in 2022.

Jurgen Thym

Professor Emeritus of Musicology

Teaching, Scholarship, Community Service have been the rubrics by which academic appointments have been judged in the past. Well, here is **Jürgen Thym** (at ESM since 1973) filling out his activities report for the last two years.

He misses teaching at Eastman, which he did on a part-time basis (no benefits) since 2003 until the pandemic hit. But he realizes that switching from "F2F instruction" (in modern parlance) to online might have led to about what he had feared most (finding expression in occasional nightmares): that his last teaching assignment would be an embarrassing flop. Instead, he parted with good ratings in the fall of 2019, teaching a seminar on symphonies in the nineteenth century, participated in a few oral exams in the spring of 2020 (in the feared online format), and realizes, since he has not been asked for further service, that he is now fully retired. The Eastman School of Music has been his professional home for nearly half of the 100 years of existence the School is celebrating now—a sobering thought!

A few projects of his came to conclusion in the past two years: "Reading Poetry through Music: Hensel and Others" appeared as a chapter in *The Lieder of Fanny Hensel*, ed. Stephen Rodgers (New York: Oxford University Press: 2021), 210-31. A translation (with Ralph Locke) of an interview that the eminent musicologist Reinhold Brinkmann gave in 2001, "Picking up the Tone of an Era," was published by *Musical Quarterly* (see Ralph Locke's entry for bibliographical details); and several book reviews of his appeared (or will appear shortly) in *Revue de musicologie* (Jennifer Ronyak), the *Wagner Journal* (Richard H. Bell), and *Journal of Musicological Research* (Frieder Reininghaus, et al). His "Remembering John Rothgeb" (who died early in 2020 and with whom he translated the two volumes of Schenker's *Kontrapunkt* in the 1980s), however, still needs to find an outlet, as the *Journal of Schenkerian Studies* (which commissioned the obituary) became dysfunctional last year. There are a couple of

things in the pipeline, whose completion, hopefully, can be reported in next year's *MUY* at *ESM*.

When it comes to community service, he enjoys editing *Hear the Voices: A Newsletter for the Friends of Choral Music at Mansfield University* and takes pleasure in supporting his wife Peggy Dettwiler, a choral conductor, in keeping the choral flame alive during difficult times, involving masks and social distancing. And he organized a reunion of sorts, insisting that it was not a reenactment of a departmental meeting c. 1990, when Kerala Snyder visited him in Mansfield, PA in May of this year: Ellen Koskoff, Kim Kowalke, Ralph Locke, Patrick Macey, and Gretchen Wheelock joined the Zoom session. Holly Watkins, the current department chair, was informed, in advance, that the virtual meeting was not a conspiracy of the elders.

Holly Watkins

Chair and Professor of Musicology

As for so many of our faculty, the past year was an intensely challenging one for me on so many levels. Luckily, I did have the pleasure of being on leave in fall 2020 (thanks, Roger!), during which I audited a computer science course and brushed up on my long-disused mathematics skills. Though partly motivated by nostalgia for my physics-major youth, these exploits will likely feed into a new research project on music and mathematics. Although Zoom is no substitute for in-person interaction, I was glad to be able to present papers at institutions to which I would not have been able to travel even under normal circumstances: Royal Holloway, University of London and the University of Hong Kong, for which my paper was one of four Rayson Huang lectures on the theme "Music: Pre- and Post-Human." In other news, I completed an entry on "Health and Wellness" for the forthcoming collection *Wagner in Context*, and my essay entitled "Music and Romantic Interiority" just appeared in the stimulating *Cambridge Companion to Romanticism*.

A Note from the GMA President

Thanks to the exceptional precedent set by our previous president, Bronwen McVeigh, the GMA continues to foster a sense of community, offer opportunities for personal and professional development, and be an advocate for student needs. This year, Eleanor Price will serve as Vice President, Lauren Berlin as Treasurer, and Nick Anderson as Social Outreach. After a long year of Zoom fatigue and self-isolation, we are happy to ease our way back into a mix of online and in-person classes and events. Our year is already off to a promising start with a Grad Skills workshop hosted by Anaar Desai-Stephens and an evening of camaraderie with the Music Theory department. Looking ahead, we are especially excited for the much-anticipated Second Annual GMA Mushroom Walk™. We also have additional workshops, reading groups, and social events on the horizon to develop our skills as scholars, pedagogues, and community members.

—Ryan Blakeley, GMA President 2021–2022

Trevor R. Nelson

As has been the case for many others, my musicological experiences over the last 2 years have been marked by ups and downs. When I penned my 2019 newsletter entry, I was in London completing archival research for my dissertation; in many ways, I was quite lucky planning my travel before the world shut down. I've been hard at work writing the dissertation with a few interruptions along the way. Even in the midst of the COVID-19 shutdowns, I've been able to present at conferences virtually. In March 2020, I presented on Anglo-Pakistani rapper Riz Ahmed as part of the Music Scholarship at a Distance colloquium series, a program for scholars to present papers intended for other conferences canceled due to the pandemic. As part of the 2020 North American British Music Studies Association Conference and the 2020 AMS Meeting, I presented on a BBC program radio series, *Commonwealth of Song* (1953-61). In 2021, I gave papers on musical celebrations for Empire Day at the New York State – St. Lawrence Chapter of the AMS and the International Society for the History of Children and Youth. I also took part in the keynote roundtable on Post-Postcolonialism for a special symposium on Music, Identity, and the British Empire in August 2021. Unrelated to my dissertation, my article "Butterfly in Bombay: Operatic Culture and British Identity during the Raj and Beyond" was published in the December 2020 issue of *Ethnomusicology Review*.

COVID protocols also influenced my teaching experiences. After nearly a year of planning, in Spring 2020, I started teaching a course, "Popular Music in American Life," at a prison in Western New York. This was possible thanks to much coordination with the Rochester Education Justice Initiative and the Cornell Prison Education Program; this was a for-credit course for incarcerated individuals pursuing college degrees. We got through half the course until COVID shut us down, and due to technical limitations, instruction paused until we developed a work around. This took the form of mail-based distance learning; I never thought I would have to teach Jimi Hendrix's Woodstock Performance of the "Star-Spangled Banner" exclusively through text, but COVID pushed all of us in innumerable ways. Hopefully when protocols are loosened, I'll be able to offer additional music classes at other prisons in the area. In summer 2021, I also taught Eastman's graduate Music History Review course, though

this was done via Zoom. I also continued working at the Eastman Writing Center, also through Zoom, during the 2020-21 academic year.

The most meaningful work I completed recently were my service experiences related to diversity, equity, and inclusion. After the murder of George Floyd, Dean Jamal Rossi invited me to serve on the Eastman Action Commission for Racial Justice. Over 3 months, our 20-member commission met countless times, studying the history of racial bias and animus at our institution. From there, we developed nearly 200 recommendations to help Eastman become an antiracist school of music; to date, many of these recommendations have been or are in the process of being implemented. One outgrowth of this commission's work was a symposium I planned through Eastman's Institute for Music Leadership and the University of Michigan's EXCEL Lab. The event, titled *Disruption. Action. Change: Creating a More Just and Equitable Arts Ecosystem*, asked arts leaders to think through the oppressive whiteness of classical music today. As part of the symposium, I interviewed Dr. Antonio C. Cuyler, an expert on opera's diversity problems. We had over 300 people register for the symposium, and we're already in talks about our next collaboration.

My final bit of news is that, as of mid-August, I am now working as an Academic Advisor at the University of Rochester's College Center of Advising Services. Here I work with students to develop academic plans, declare majors, and generally succeed here at UR. I also work closely with numerous student service offices across campus to develop programs for increasing retention, particularly from historically excluded student populations. So far, I'm loving the position, and it's great that I get to stay in Rochester for a while longer.

Eleanor Price

In June 2021, I presented my paper "Instrumentalizing Noise and the Other in Albert of Aachen's *History of the Journey to Jerusalem*" at the Fifteenth Annual Center for Iconographic Studies conference, "Iconography and Religious Otherness." This paper will be published in the associated international journal *IKON* 15 in 2022.

Ayden Adler (PhD 2007)

"Dear friends and colleagues, I hope everyone is doing well, staying healthy, and generally surviving this crazy time in which we are living. During the pandemic I made the decision to leave my position at DePauw University and accept a professorship at the University of Houston. I'm teaching in and directing the undergrad arts administration program here (200+ students from diverse backgrounds!), and teaching in the MA in Nonprofit Management program. Having decided to lean in to remote teaching, I'm developing both face to face and asynchronous online versions of my courses in order to provide as much access and opportunity for my students as possible. I moved to Houston this summer and am deeply grateful to live in this minority-majority city. After over a decade in senior administrative roles and deanships, having the bandwidth to focus on teaching and research is a most welcome change. I also recently founded my own consulting firm, Adler Executive Strategies. In that capacity, I've been doing a lot of executive coaching with leaders in the arts and culture sector as they embrace the "new normals" of technology and social equity, which for the past twenty years have stood as the two pillars of my own research and administrative initiatives. If you live in the Houston area I'd love to catch up, or if you plan to come to town, please let me know! Best wishes to all."

Stephen Armstrong (PhD 2021)

The past year has certainly been eventful. I moved to North Carolina in November 2020 to be near family while finishing my dissertation, "Operatic Mobilities: Italian Opera as Tourist Exchange, 1770–1830." During the Spring 2021 semester, I presented dissertation research at the American Society for Eighteenth-Century Studies as well as a virtual conference on "Music, Sound, and Trauma: Interdisciplinary Perspectives" hosted by Indiana University Bloomington. I also published an essay on video game sound design in the *Journal of Sound and Music in Games*.

I graduated in May and am currently working as a piano teacher, choir director, and music minister in the Raleigh-Durham area. In the summer, I taught a course on music analysis for the Eastman Community Music School's Summer Classical Studies program. The fall promises to be busy: I am in the last stages of proofing an article, "Bellini's *Il pirata* as Virtual Tourism in Late Georgian London," which is about to come out in *19th-Century Music*, and I recently submitted another project for review with the *Cambridge Opera Journal*. I will also be presenting at the national conferences of the American Musicological Society and the Society for Ethnomusicology.



Alexander Dean (PhD 2009)

I recently took the position of Managing Editor for the Recent Researches series at A-R Editions. Along with Anthony M. Cummings and Linda L. Carroll, I co-edited the recent *Complete Works of Michele Pesenti* (A-R Editions, 2019), and will moderate a Professional Development panel at the upcoming AMS 2021: "Can the White Page be Overwritten? Race and Representation in Critical Editions."

Jennifer DeLapp-Birkett (M.A. 1992)

Jennifer DeLapp-Birkett (M.A. '92) is co-editor of MUSA volume 31, Copland: Appalachian Spring (Original Ballet Version), published by A-R editions in 2020.

<https://www.areditions.com/copland-appalachian-spring-mu31-a088.html>

Her article "American Folk Music by Shaker Women and Girls: The Case of Ann Maria Love" appeared in *Ethnomusicology Ireland* in March, 2021. <https://www.ictm.ie/journal/issue-7/>

Based in Ithaca, NY, she continues as consultant for the Aaron Copland Fund for Music and has taught at Binghamton University and Ithaca College.

Jeremy Grimshaw (PhD 2005)

I have continued into a second term as an associate dean in Brigham Young University's College of Fine Arts and Communications. Although my pivot into administration has severely limited my research and writing bandwidth, I have been pleasantly surprised at how much musicological, ethnomusicological, historiographic, and critical methods have come to inform my role in our college's most conspicuous project at present: a new 170,000 sf music building. (I do note, however, that my Eastman education left me somewhat underprepared for the amount of time I currently spend talking about conduit diameter, the acoustics of grout (the *other* one!), and OSHA requirements for organ lofts...)

When I'm not involved in administrative duties, I continue to direct BYU's Balinese gamelan as well as our Bali study abroad program. Prior to all of the disruptions resulting from Covid 19,

the 2019-2020 school year featured one of the highlights of my scholarly and artistic career: we welcomed renowned Balinese composer I Nyoman Windha and his partner, Balinese dancer I Gusti Agung Ayu Warsiki, to BYU for a two-semester residency in music and dance. Although their stay was cut short, we continue our collaboration with them remotely and hope to bring them back to campus soon.

Rob Haskins (PhD 2004)

Rob Haskins began a three-year term as chair of the music department at the University of New Hampshire. His term will expire in June of 2022. He retired from his work at the *American Record Guide* but continues to make occasional contributions. Rob presented a recital at the University of New Hampshire in March, performing selections from Bach's Inventions and Sinfonias and the Gnossiennes of Erik Satie. He completed essays for *Bernstein in Context* (Cambridge, forthcoming) and the Festschrift for former ESM chair (and Rob's dissertation co-advisor) Jürgen Thym. He also made an arrangement of Bach's *Musical Offering* for a 2022 UNH performance. Plans for this year include completing a short cultural history of the piano and making a recording of music by the American composer Scott Pender.

Lauron Kehrer (PhD 2017)

Like many of you, since the onset of the Covid-19 pandemic in March 2020, I have been working almost entirely online. While this has presented a number of challenges (especially in teaching), it has also opened up many opportunities to share research and ideas with colleagues and students remotely. In addition to presenting at virtual conferences for the Society for American Music, the American Musicological Society, the Society for Ethnomusicology, the International Association for the Study of Popular Music – U.S. Branch, and an interdisciplinary themed conference on Music, Sound and Trauma, I have also been able to both invite guests into my classrooms and participate in others' online courses. During the 2020-21 academic year I was a guest at Harvard, McMaster University, and Santa Clara University, and have been invited to "visit" the University of Southern California this fall. I participated in the Popular Music New Books in Progress series,

sponsored by IASPM-US and the *Journal of Popular Music Studies*, where I discussed my current book project, *Queer Voices in Hip Hop: Cultures, Communities, and Contemporary Performance* (under contract with the University of Michigan Press, Tracking Pop Series). You can watch my conversation with fellow hip hop scholar Elliott H. Powell here:

<https://www.youtube.com/watch?v=nscstMf18OU>. I was also accepted to workshop a chapter from the book at the 2020 AMS Popular Music Study Group Junior Faculty Symposium (also virtual). I anticipate that *Queer Voices* will be published in Fall 2022.

In addition to completing my book manuscript and sending it out for review, I submitted two book chapters this past summer. “‘Sissy Style’: Gender, Race, and Sexuality in New Orleans Shaking,” for *The Routledge Companion to Choreomusicology*, draws on fieldwork conducted while I was working on my dissertation. “See Me Now: Domestic Violence in LGBTQ Pop Songs,” for an edited volume on domestic violence and American popular music, reflects brand-new research for me in music and trauma.

My article, “Who Slays? Queer Resonances in Beyoncé’s *Lemonade*” which appeared in *Popular Music and Society* (Vol. 42, No. 1) was given Honorable Mention for the 2020 Marcia Herndon Prize from the Society for Ethnomusicology for exceptional ethnomusicological work in gender and sexuality.

While it seems that most of my professional connections will remain virtual for the time being, I am hoping to see other members of the Eastman community at upcoming conferences, such as AMS where I will be chairing the Popular Music Study Group’s panel, “The Blues and Beyond: Narratives, Fictions, and Crossroads in Popular Music,” or SEM where I am helping to coordinate the 2021 David Sanjek Keynote Lecture in Popular Music.

Megan Steigerwald Ille (PhD 2018)

Megan Steigerwald Ille is enjoying her second year working at the University of Cincinnati College Conservatory of Music as an Assistant Professor of Musicology, Educator. Prior to her time

at CCM, Megan served as a Postdoctoral Fellowship in Digital Cultures in the American Culture Studies Department at Washington University in St. Louis, and enjoyed having fellow ESM musicology alum Alexander Stefaniak as a supportive colleague across campus in the Music Department! Megan's articles, "Negotiating Convention: Pop-Ups and Populism at the San Francisco Opera," "'Live' in the Limo: Remediating Voice and Performing Spectatorship in Twenty-first Century Opera," and "The Operatic Ear: Mediating Aurality," have recently been published in the *Journal for the Society of American Music*, *The Opera Quarterly*, and *Sound, Stage, Screen*, respectively. Other activities have included public-facing writing for the Chicago Lyric Opera, Michigan Opera Theatre, and Los Angeles's KCET. She is currently completing her first monograph, *Opera for Everyone: Experimenting with American Opera in the Digital Age*, which is under contract with the University of Michigan Press.

Elizabeth Wells (PhD 2004)

This has been a busy year for me. I was on sabbatical for the winter term and did a lot of reviewing of manuscripts for publishers over that time and two book reviews. I worked on a large article on Jewish identity and Broadway which I hope to publish this year. I was also contracted to co-edit *The Cambridge Companion to West Side Story* for Cambridge University Press and was contracted to edit *Bernstein in Context*, also for Cambridge Press. The latter is part of Cambridge’s “In Context” series and will include essays by Cristina Fava, Ralph Locke, and Rob Haskins. I also became a board member of the Atlantic Boy Choir, a going concern in this part of the world for young men and boys. This year my chapter “Sondheim and the 11 O’Clock Principle” is coming out in *Sondheim In Our Time and His* from Oxford University Press and I am also contributing a chapter to the *Cambridge West Side Story Companion* mentioned earlier on the musical and the “Real Gangs of New York.” I participated in the Kim Kowalke conference put on by Dominic McHugh earlier this year. With my research partner Branden Olsen I will be presenting on Bernstein and the Male Voice this coming year and hopefully a residency with him at the University of New Hampshire under the auspices of Rob Haskins.



Glenn Watkins Remembrance

By Jürgen Thym

Glenn Watkins (1927-2021) was one of the greats in the field of musicology and a towering figure as a teacher at the University of Michigan, his academic home for most of his professional career (beginning in 1963 and advancing to an endowed Earl V. Moore Professor of Music there in 1984). From the tower of his mind, he surveyed the history of music, with special attention to the Renaissance and the twentieth century. Gesualdo and Stravinsky were the focal points of his inquisitive mind, but it did not stop there: He hosted Igor and Vera Stravinsky at his abode in Ann Arbor, and, if it had been possible, he would have invited Gesualdo to join the party (because Stravinsky, late in his career as a composer, got very interested in Gesualdo and consulted Watkins.) Watkins edited the music of Gesualdo and Sigismondo d'India and wrote incisive books on Gesualdo and on the music of the twentieth century: *Soundings* (1988), a wonderful textbook that was used in music-history classes across the country, and *Pyramids at the Louvre* (1994), come to mind, the latter exploring postmodernist ventures in the arts. And then, of course, there was his last book, *The Gesualdo Hex* (2010), a study of Gesualdo reception through the ages, including that composer's impact in popular culture. When the latter came out, I made him aware, by email, of a not-so-good review in *The Economist*, a British weekly. "This, Jürgen, is pretty bad, but I have been there before," he said (if memory serves). "But keep in mind," I may have responded, "that it is in a magazine that most musicologists will never be mentioned in." And, I think, he took some solace in my interpretation of the critical reception doled out to him. The "tower" could take it!

Born in Kansas, Watkins enlisted in the army when he turned 17, and served in General MacArthur's headquarters in Tokyo as a Japanese translator. Spurred on by the GI Bill, an enormous piece of legislation that enabled millions of Americans to get an education and have good jobs, he enrolled at North Texas State University and, later, at the University of Michigan, earning a bachelor and a master's degree in music. Louise Cuyler, his teacher at Michigan, who preceded him in the doctoral program in musicology program at Eastman, may have recommended that field for doctoral studies and directed him to Charles Warren Fox as a mentor. In any case, he did come to Eastman, receiving his Ph.D. in musicology in 1953. Studying in Paris in the mid-1950s with Jean Langlais and Nadia Boulanger, Glenn Watkins was also a competent pianist and organist. Being a performer and a scholar shaped his comprehensive approach to music and made him a much sought-after teacher who inspired several generations of students.

After Charles Warren Fox retired, the musicology department's memory of Glenn Watkins may have been interrupted for a decade, but when Richard Grunow and, later, David Headlam were appointed to the faculty at Eastman (in music education and music theory, respectively), both



of them with Michigan doctorates and both of them reporting enthusiastically about the inspiring teacher of music history they had, connections were restored: Glenn Watkins came back to Eastman as a guest lecturer and, in 1996, he returned to receive



the Distinguished Alumnus Achievement Award. By now his memory is more permanently engrained at Eastman through the Glenn Watkins Lectures, a series he generously endowed in gratitude for the education he received at his former alma mater almost seventy years ago.

AMS 2021 Annual Meeting
11-12 & 20-21 November 2021 (Online)
Eastman/UR Participants,
including Alumni

Thursday, November 11

10:00-10:50 AM (America/Chicago)/11:00-11:50 AM (Local Time)

Zoom Webinar Room 2

Regina Compton, "Experiencing Motherhood: The Significance of the Replacement Aria "Ahi perché" in the First Revival of *Rodelinda* (December 1725)"

11:00-11:50 AM (America/Chicago)/Noon-12:50 PM (Local Time)

Zoom Meeting Room 2

Adriana Martinez, panel, "Por La Humanidad (Y Con/Tra El Neoliberalismo): Exploring the Expressive Agency of Latin American Popular Musicians at the Turn of the 21st Century"

Noon-1:50 PM (America/Chicago)/1:00-2:50 PM (Local Time)

Zoom Webinar Room 5 - Committee

Lauron Kehrer, Current Work by Eileen Southern Fellows

Noon-1:50 PM (America/Chicago)/1:00-2:50 PM (Local Time)

Zoom Meeting Room 4 - Roundtable

Jacek Blaszkiewicz, Theater, Genre, and Urban Geography in Paris, 1800-1900

1:00-1:50 PM (America/Chicago)/2:00-2:50 PM (Local Time)

Zoom Webinar Room 3

Pallas Catenella Riedler, "Ghost Trials and Phosphorescent Horrors, Or the Operatic Specters of Professor Pepper"

2:00-2:50 PM (America/Chicago)/3:00-3:50 PM (Local Time)

Zoom Webinar Room 3

Anthony LaLena, "Sounding Spanish: Manuel de Falla's *La vida breve* and the Failure of Representation"

3:00-3:50 PM (America/Chicago)/4:00-4:50 PM (Local Time)

Zoom Meeting Room 2

Jane Sylvester, "Youth is Fleeting: Positioning Children in Puccini's Operas"

Friday, November 12

2:00-2:50 PM (America/Chicago)/3:00-3:50 PM (Local Time)

Zoom Meeting Room 2

Mary McArthur, "The Steps and Social Meanings of the Carolina Shag"

Saturday, November 20

10:00-11:50 AM (America/Chicago)/11:00-12:50 AM (Local Time)

Zoom Meeting Room 1

Stephen Johnson, panel, "Circulations and Competitions: New Perspectives on Music and Cold War East Asia" - "The Dear Leader's Tales: Reconsidering the Work-Concept for Revolutionary Opera"

Noon-12:50 PM (America/Chicago)/1:00-01:50 PM (Local Time)

Zoom Webinar Room 3

Sara Fuchs, "Operatic Illusions"

2:00-02:50 PM (America/Chicago)/3:00-03:50 PM (Local Time)

Zoom Webinar Room 4

Martin Nedbal, "Mozart, Bertramka, and National Politics in Nineteenth-Century Prague"

Alumni Reception- Remo Hall 4

4:00-5:30 PM (America/Chicago)/5:00-6:30 PM (Local Time)

6:00-8:00 PM (America/Chicago)/7:00-9:00 PM (Local Time)

Zoom Meeting Room 1

Lauron Kehrer, panel, "The Blues and Beyond: Narratives, Fictions, and Crossroads in Popular Music"

Sunday, November 21

10:00-10:50 AM (America/Chicago)/11:00-11:50 AM (Local Time)

Zoom Webinar Room 4

Jennifer DeLapp-Birkett, "Copland's Middlebrow Image: Music and Society in the 1950s Political Landscape"

11:00-11:50 AM (America/Chicago)/12:00-12:50 PM (Local Time)

Zoom Webinar Room 5

Gabrielle Cornish, "Sounds Like Lenin: Noise and the Problems of Soviet Modernity"

1:00-1:50 PM (America/Chicago)/2:00-2:50 PM (Local Time)

Zoom Webinar Room 1

Jennifer Roynak, "Leonard Bernstein's *Serenade* (after Plato's "Symposium") and his Homosexual Musical Circle: The Homoeroticism and Lyricism of a Musical Gift"

2:00-02:50 PM (America/Chicago)/3:00-03:50 PM (Local Time)

Zoom Webinar Room 5

Stephen Armstrong, "Disciples of the Great Dr. Mus.: The Musical Grand Tour after Charler Burney"

3:00-3:50 PM (America/Chicago)/4:00-4:50 PM (Local Time)

Zoom Webinar Room 5

Megan Steigerwald Ille, "Opera's Colonial Ghosts and The Industry's Sweet Land"

Student Achievements and Awards

2020 Musicology Awards

Departmental Awards

Elsa T. Johnson Dissertation Fellowship

Stephen Armstrong, "Operatic Mobilities: Italian Opera as Tourist Exchange, 1770–1830"

Glenn Watkins Travelling Fellowship

Anthony LeLena, for preliminary archival research supporting his dissertation relative to Manuel de Falla's legacy in the production of early twentieth-century notions of "Spanish music"

Charles Warren Fox Award

Jane Sylvester, for her paper "Verismo's Dramatic Deviant: Tosca at the Dawn of Criminal Anthropology"

Alfred Mann Dissertation Prize

Megan Steigerwald Ille, "Bringing Down the House: Situating and Mediating Opera in the Twenty-First Century"

Non-Departmental Awards

AMS Holmes/D'Accone Opera Studies Dissertation Fellowship

Stephen Armstrong, "Operatic Mobilities: Italian Opera as Tourist Exchange, 1770–1830"

Mellon/ACLS Dissertation Completion Fellowship

Jane Sylvester, for her project, "Spectacles of Sensational Science: Locating the 'Real' Bodies of Verismo Opera, 1880–1926"

Jerald C. Graue Award

Bronwen McVeigh, for her paper, "Singing Sacrifice and Saving France's Soul in Poulenc's *Dialogues des Carmélites*"

2021 Musicology Awards

Departmental Awards

Elsa T. Johnson Dissertation Fellowship

Mary McArthur, "From Shoutin' to Shaggin': Charting the Tides of South Carolina's Musical Heritage"

Glenn Watkins Travelling Fellowship

Pallas Catenella Riedler, foundational archival research, "Ghost Trials and Phosphorescent Horrors, Or the Operatic Specters of Professor Pepper"

Runyan-Monfort Charles Warren Fox Award

Pallas Catenella Riedler, for her paper, "Synthesizing Archives of the Sea: Maritime 'Authenticity' in the Maritime Music Collection"

Non-Departmental Awards

Eastman TA Prize

Pallas Riedler, MHS 122: "Myths, Music, and Manipulated Realities, 1750-1880"

Jerald C. Graue Award

Nicholas Anderson, for his paper "Divi Cesares, Cruce Duce: Legendary and Historical Resonances in the Text of the Holy Cross Motet Reverenter Veneremur/Venerandum Crucis Lignum of Turin Codex J.II.9"

Raymond N. Ball Fellowship

Stephen Johnson, for "The Juche Spectacular: Assembling Revolutionary Opera in North Korea"

Student Paper Prize

Emmalouise St. Amand, for her paper "Listening in Lycra: Jazzercise Records and the Race of the Slender Body"

ESM Musicology PhD Degrees Granted

1936	Leonard Webster Ellinwood†	1975	Edward Harrison Powley	2006	Sarah Warburton Nicholson
1941	Edwin Eugene Steint†		John McCormick†		Amy Wlodarski
1942	Melvin LeMont†		Sr. Margaret A. Scheppach	2007	Ayden Wren Adler
1943	William Kimmelt†	1976	Karen A. Hagberg		Seth Brodsky
	Samuel Wayne Spurbeck		Robert Maxham	2008	Marie Sumner Lott
1944	Paul Matthews Obergt†	1978	Harry D. Perison†	2009	Sylvia Angelique Alajaji
1948	Louise Elvira Cuyler†	1979	Thomas Braden Milligan, Jr.		Katherine Axtell
1950	John William Woldt	1980	David Benjamin Levy		Alexander Dean
1951	Fred Herman Denker†	1981	Carolyn Denton Gresham		Adriana Martinez Figueroa
1952	Ruth T. Watanabe†	1982	Thomas Arthur Denny		Martin Nedbal
1953	John K. Munson†		Mary Ann E. Parker	2010	Hannah Mowrey
	Glenn E. Watkins†		Elena Borysenko		Jennifer Ronyak
1955	Verne W. Thompson†		Eric F. Jensen	2011	Cindy Lee Kim
1956	Harold Mueller†	1983	Deanna D. Bush	2012	Maria Cristina Fava
1957	William H. Baxter†		William E. Runyan		Matthew Morrow
	Martin C. Burton	1984	Mark Arthur Radice		Alexander Stefaniak
1958	James W. Riley†	1985	Mario R. Mercado		Kimberly Hannon Teal
	Ray J. Tadlock		Donald R. Boomgaarden	2013	Caroline Ehman
1959	George A. Proctor†	1986	Michael David Nott		Lara Housez
1960	William H. Schempft†	1988	Marcia F. Beach†		Amy Kintner
	Robert W. Weidner	1991	Mary Natvig		Rohan Krishnamurthy
1962	Ernest Livingstone†		Maria Archetto	2015	Tyler Cassidy-Heacock
	Julia Sutton	1992	Richard Todd Wilson		Regina Compton
1963	William K. Haldeman	1993	Laura Buch		Tanya Sermer
	Anthony Kooiker†	1994	Tamara Levitz		Anne Marie Weaver
1966	Joan Strait Applegate†	1995	bruce d. mcclung	2016	Sarah Fuchs Sampson
	Walter Kob†		Dillon Parmer		Aaron James
1967	Daniel Nimetz	1996	Karl Loveland	2017	Lauron Kehrer
	Evangeline Lois Rimbach		Michael Pisani†	2018	Jacek Blaszkiewicz
	Hugh T. McElrath	1997	Mary Frandsen		Eric Lubarsky (12/17)
1968	Sr. Mary Laurent Duggan	1999	Michael Dodds	2019	Meghan Steigerwald Ille (8/18)
	Harold Bruce Lobaugh		Anne-Marie Reynolds	2020	Gabrielle Cornish
	H. Lowen Marshall	2001	Antonius Bittmann	2021	John Green (8/20)
	Raymond R. Smith	2002	Andrea Kalyn		Naomi Gregory (12/20)
1971	Truman C. Bullard	2003	Philip Carli		Alexis VanZalen (12/20)
	Karl Drew Hartzell, Jr.	2004	Robert Haskins		Stephen Armstrong
	Sr. Marie Dolores Moore		Su Yin Mak		Katherine Hutchings
	Mary Térey-Smith		Stanley Pelkey		Jane Sylvester
1974	Iva Moore Buff		Elizabeth Wells		
	Louise Goldberg†	2005	Jeremy Grimshaw		
	Bruce Allen Whisler		Marjorie Roth		

ESM Ethnomusicology Degrees Granted

2008	Tanya Sermer Dustin Wiebe		2012	Kimberly Harrison Leona Nawahineokala'i Lanzilotti		2018	Mary McArthur
2010	Erica Jones Rohan Krishnamurthy			Jennifer McKenzie Maggee VanSpeybroeck		2019	Beiliang Zhu
2011	Hanita Blair Julia Broman Jordan Hayes Lauron Kehrer		2013	Emeric Viani Caroline Reyes		2020	---
			2014	Megan Arns Rachel Brashier Austin Richey		2021	Julia Egan Shiyu Tu

New Books from Eastman Studies in Music:

A Double Dose of Bernstein; Three Books on Women in Music; Essay-Collections on Beethoven and on Liszt; Wagner's Writings on Conducting; Nattiez on Analysis; Medieval Confraternities; Greek and Medieval Theory; Classic-Romantic Performance Practice; and More

Over the past two years, the University of Rochester Press's series [Eastman Studies in Music](#) has published some two dozen new books, bringing us to about 180 titles thus far in the series. We're trying to figure out which intriguing book to jiggle into place as no. 200, for maximum publicity!

Many books in the series have won subventions or awards from scholarly societies. Some are available in paperback, and all new books are now being made available both in physical form and as e-books. Topics range from reflections on Bach and Mozart (by Robert Marshall) to Aaron Copland's role in getting Mahler's symphonies recognized in America (Matthew Mugmon). New titles since January 2020:

- The first collection (in any language) of the essays and music criticism of [Nadia Boulanger](#), superbly translated and edited by Jeanice Brooks and Kimberly Francis.
- A multi-sided view of [Leonard Bernstein's relationship to Washington DC](#), to the Kennedy Center (which commissioned *Mass* and co-commissioned *A Quiet Place*), and to the American political scene.
- Bonny H. Miller's detailed study of the life and musical output (and journalist work) of a prominent mid-nineteenth-century American pianist-composer, [Augusta Browne](#).
- Scott Messing's trenchant study of an [allusion in one of Schubert's instrumental works \(the Second Piano Trio\)](#) to his famous song "Ave Maria."
- Paula Musegades's overview of [Copland's Hollywood film scores](#), e.g., *The Red Pony* and *Our Town*.
- Zdenek Skoumal's rich exploration of [Janáček's musical style](#).
- Marcie Ray's examination of the theme of marriage (including portrayals of [coquettes and women who do not marry](#)) in French Baroque opera.
- A comprehensive attempt, by R. Allen Lott, to document how the [Brahms Requiem](#) was understood as a deeply Christian work (indeed a specifically Protestant one) in its own day and for decades thereafter.

New Books from Eastman Studies in Music:

- Robert Wason and Matthew Brown's study of [Schenker's book *Harmony*](#) and its complex origins and publication history.
- In time for Lewis Lockwood's 90th birthday: a festschrift, [The New Beethoven](#), edited by Jeremy Yudkin.
- A book edited by Robert Doran, [Liszt and Virtuosity](#), based on a conference held at Rush Rhees Library and at Eastman.
- Essays by Edward Nowacki on [ancient Greek and medieval music theory](#).
- [Wagner's writings on conducting](#), superbly translated—and with a major historical essay—by Chris Walton.
- Sophie Redfern's detailed *Entstehungsgeschichte* of Leonard Bernstein's first two ballets: [Fancy Free and Facsimile](#) (both with choreography by Jerome Robbins).
- A study of music and liturgy in the [confraternities of medieval Paris and Tournai](#) by Sarah Ann Long.
- *Piano-Playing Revisited*, a study, by David Breitman (DMA Cornell) of [what modern pianists can learn from period keyboard instruments](#).
- William Weber's combing of two centuries of concert programs and reviews in France to show how various [standards of value](#) regarding musical works have shifted over time.
- Julia Dokter's [Tempo and Tactus in the German Baroque](#), with a special emphasis on organ music. (Eastman Studies has published numerous important books on organ music and organ playing.)
- And the long-awaited English translation (by Joan Campbell Huguet, an Eastman PhD in music theory) of [Jean-Jacques Nattiez's comprehensive study of analyses](#) (by himself and many others) of the English-horn solo in *Tristan und Isolde*.

And there are more to come this Fall and Spring!

Newly released books in Eastman Studies in Music and the Eastman/Rochester Studies in Ethnomusicology are featured (along with music books published by Boydell and Brewer and by Toccata Press) on [Facebook](#) and on [Twitter](#). Select titles are highlighted at the [Boydell/URP blog](#), [Proofed](#).

For more details about music books from URP, Toccata Press, and Boydell and Brewer (UK), and for a 35% discount, go to <http://www.urpress.com/> and order using the code BB135. URP has also assisted the Eastman School in publishing Vincent Lenti's multi-volume history of the School. All three Lenti volumes are now available from the URP website, or Eastman's Barnes and Noble bookstore at bksrochestereastman@bncollege.com (585-274-1399).

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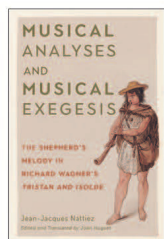


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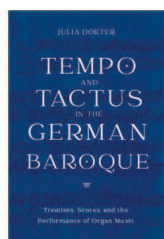
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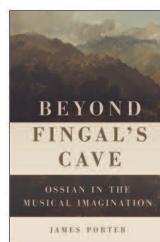


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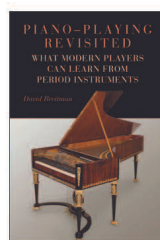


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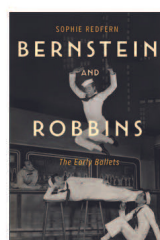


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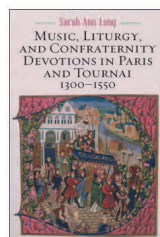


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