



Musicology at Eastman Annual Newsletter of the Musicology Department

Fall 2022

A Word from the Chair



Greetings! After Holly Watkins' valiant service as chair for the past six years, I now assume that role with humility and an inbox ready for onslaught. Eastman has extended its Centennial year celebration into this fall semester, and more exciting events

and collaborations have already begun. Members of the Musicology Department, from students to faculty, continue their contributions to the vibrancy of the school's culture – and of the discipline at large.

A recent survey of faculty "output" at the university revealed that Eastman leads all UR schools in this category. The level of scholarship must in part be credited to the work of my colleagues in musicology. Publications have been keeping pace, even as the rhythms of our work have by no means been restored. Roger Freitas, Darren Mueller, Anaar Desai-Stephens, and John Kapusta have articles coming out in *Early Music*, *Jazz & Culture*, *Twentieth-Century Music*, and *Cambridge Opera Journal*, respectively. Honey Meconi published two essays in *The Book of Requiems 1450–1550* (Leuven University Press). And I myself was glad to see a decade-long journey with late-medieval books of hours reach publication in full color from Routledge Press this summer.

Publications are of course just one measure of achievement among my colleagues. Anaar has secured two impressive fellowships this year, one this fall with the University of Rochester's Humanities Center, complemented by full year research fellowship from the American Association of University Women continuing into the spring. In spring 2022, John was awarded the prestigious Bridging Fellowship from the Provost's Office to undertake study in the History Department on the River Campus. Holly continues to draw invitations for keynote addresses around the world, and Darren guided the launch of workingphds.com, which several graduate students developed with support from Humanities New York and the Central New York Humanities Corridor.

Adjacent avenues of inquiry have also been opening up for our faculty members. Newly certified in Koru Mindfulness

meditation, Melina Esse has been leading classes in this area and examining connections to music pedagogy. Meanwhile, Lisa Jakelski has begun exploring disability studies, which remains a burgeoning subfield of scholarship in musicology.

The department sponsored a number of events in the previous year, most notably hosting the Spring 2022 meeting of the New York State–St. Lawrence Chapter of the American Musicological Society on April 9–10. Students and faculty from the region convened in Howard Hanson Hall for two days of presentations, some by our PhD own students. Our symposium series was likewise an annual highlight. In accordance with the school's Centennial, all guests on the series were distinguished alumni, namely Seth Brodsky, Alexander Stefaniak, Kira Thurman, and Tamara Levitz.

If you are planning to travel to New Orleans in November to attend the joint annual meeting of AMS, SMT, and SEM, we would be delighted to see you at the Eastman Alumni reception, which the Musicology Department will co-host with our colleagues in Music Theory! This event takes place Friday, **November 11, 5:30–7:30pm** in Grand Salon 13 at the Hilton New Orleans Riverside. We also have several students presenting at the conference, to say nothing of alumni and faculty contributions. Hoping to see many of you in the Crescent City!

AMS Alumni Reception

The Eastman Alumni Reception will take place

Friday, November 11, 5:30–7:30 pm

Grand Salon 13 at the Hilton New Orleans Riverside

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Roger Freitas

Professor of Musicology

I'm happy to say the past year has felt much more "normal" than the two previous. Teaching and service assignments at Eastman have returned to more familiar rhythms, and I have been able to make real progress on scholarship again. My "Orlando at Play: The Games of *Il palazzo incantato* (1642)" is fully edited and ready to come out in the May 2022 (sic) issue of *Early Music*. The pandemic has slowed this journal: I'm hoping my piece sees the light by next spring. I finally managed a much-delayed (and far-too-short) research trip to Italy this past May, all in support of my edition of the aforementioned *Palazzo incantato* by Giulio Rospigliosi and Luigi Rossi. At the Vatican Library I was able to look under the many pasteovers in the earliest manuscript score (lots of interesting material!), and in Bologna the examination of another key source revealed changes that are not visible in the published facsimile. (While in Rome, I also managed a daytrip to see the gardens in Ninfa, feeding my newly discovered obsession with horticulture.) Over the remainder of the summer I put the finishing touches on the *Palazzo* score and its critical notes. I look forward to completing the introductory materials this fall and submitting the project. Interestingly, my project editor at A-R Edition is Alex Dean, my first dissertation advisee; he has already been remarkably helpful, and I look forward to our further collaboration.

Holly Watkins

Professor of Musicology

It gives me great pleasure to submit, for the first time in six years, a newsletter entry unaccompanied by a Word from the Chair (I am grateful to Michael Anderson for taking over that responsibility!). Although my return to a normal teaching load has had its own challenges, so far I have been thrilled to have more time to read musicological scholarship past and present (for my Introduction to Musicology course) and early nineteenth-century philosophy (for my German Romanticism seminar)—and to get to know new repertoire that I've been sharing with a great crop of DMA students. In my last big initiative as Chair, I organized the spring 2022 meeting of the New York State–St. Lawrence Chapter of the AMS. Though attendance was modest, it was gratifying to spend some quality time with our keynote speaker, Prof. Sherry Lee of the University of Toronto, and to welcome students and faculty to Eastman from a wide range of

nearby institutions. Several of Eastman's Musicology PhD students also gave excellent presentations.

On the subject of presentations, the Zoom era provided me with a number of opportunities to share recent work without having to travel: I gave papers for audiences at the University of Iowa and Stanford University, where I also joined a graduate seminar that discussed my book *Musical Vitalities*. I also gave a keynote at the conference "Naming, Understanding, and Playing with Metaphors in Music," organized by Nina Eidsheim and Daniel Walden and hosted by the UCLA PEER Lab and Durham University. In November, I will be participating in an AMS panel on metaphor put together by the same two scholars. In the coming months, I'll be giving two more keynote talks at conferences with almost diametrically opposed themes (spirituality and technology)—it will be a challenging endeavor to adapt my current research interests to the concerns of both audiences. Strangely (perhaps), the philosophy of Hegel will likely feature in both talks, as will the interplay between the cognition and perception of music. But lest too much of Hegel's cognitive optimism rub off on me, the perceptive Schopenhauer will be waiting in the wings to dampen any hopes for some future dialectical reconciliation between humanity and nature. Fun times!

Melina Esse

Associate Professor of Musicology

I'm excited to return to the classroom this Fall as I continue to learn how to live with a chronic vestibular condition. Navigating a new world of accommodations has been a challenge but I'm happy to be regaining function and moving toward the activities—reading, driving, writing, hiking, connecting with people—that I enjoy. Last spring I completed my certification process and am now an official Koru Mindfulness meditation teacher through the Mindful University Project and have been actively considering ways to integrate mindfulness practices into the classroom. I gave a presentation on this topic at the 2022 AMS Chapter Meeting held at Eastman in April. I will offer more meditation classes at Eastman and also in the community moving forward. My research interests continue to shift and change with the new shape of my life now; I have been asked to contribute chapters for upcoming opera collections and am exploring projects based on the connection between somatic practice and music pedagogy.

Michael Anderson

Professor and Chair of Musicology

As masks are off and on this semester, the frenetic pace of the school this time of year continues unabated. I am looking forward to serving the department as chair and eager to guide our program toward positive change. As for personal news in my work, I have a few things to mention from the past year.

My book *Music and Performance in the Book of Hours* was published by Routledge Press this summer. The study uncovers the musical foundations of—and performance suggestions in—books of hours, the most popular devotional book of the late Middle Ages. The monograph appeared in full color and a large trim size, supported by a Weiss Brown publication subvention from The Newberry Library, the Claire and Barry Brook Fund and Margarita M. Hanson Fund of the AMS, and professional development funding from Eastman. These charitable sources also allowed for two chapters of Open Access ([link](#)), available worldwide and in perpetuity.

My performance schedule with the Chicago-based early music ensemble Schola Antiqua was surprisingly active in an uncertain 2021-22. In November of last year, I collaborated with art historian and archaeologist Elizabeth Lev to present images, music, and dramatized readings from the *Divine Comedy* to honor the 700th anniversary of Dante's death. (The program will be reprised in a few weeks.) The spring found me back in the Chicago area stewarding the ensemble in a wide-ranging program of convent music, guest directed by the department's own Naomi Gregory (DMA 2014, PhD 2020). A similar program was then featured virtually in the Bloomington Early Music Festival in May 2022. Finally in early August, Schola Antiqua recorded more than two dozen liturgical sequences of Notker of St. Gall, the ninth-century monk who "composed" poetry to help him remember and articulate long melodies. I have a long road ahead to choose the best takes, stitch together tracks, and hopefully not auto-tune any infelicities. What format this recording takes, I have not thought about yet. LPs are cool again, right?

Lisa Jakelski

Associate Professor of Musicology

For the past two years, my focus has been healing. I'm pleased to report that I am now far enough into my recovery that I was

able to return to the classroom in spring 2022. Since then, I have been helping undergraduates explore the fascinating, messy connections between music and politics in the twentieth century. I am continuing to expand my capacities: this fall, I added graduate advising to my duties, and it has been a pleasure to reacquaint myself with my students' promising work on diverse topics, from music in decolonizing Britain to operatic art in North Korea. I am starting to dream of some collaborative research projects of my own. And my recent experiences have inspired me to begin reading in disability studies; I hope to do some work in this area in the coming years. I am glad that I am now able to take an active role in the department again.

Darren Mueller

Assistant Professor of Musicology

This year I pushed several projects forward to (or near) completion. Along with finishing another revision of my book on the jazz LP in the 1950s (for Duke University Press), I also wrote two additional essays. The first, due out in spring 2023 in *Jazz & Culture*, focuses on two dozen columns authored by saxophonist Julian "Cannonball" Adderley in 1961 for the *New York Amsterdam News*. In the future, I hope to use this article as a jumping off place for a broader exploration of musical publics and counterpublics in jazz. The second essay focuses on several 1950s reissues of Louis Armstrong's recorded work from the 1920s. I use these reissues to trace the collaborative networks of economic power within the midcentury record industry. This essay will soon appear in the *Oxford Handbook of Jazz and Political Economy*. The most exciting news, however, was the launch of [workingphds.com](#), the result of several years of effort by the graduate students at Eastman exploring non-faculty career paths and the broader contributions that humanities scholars have to offer. The 10 podcast episodes are fabulous, so please take a listen!

Anaar Desai-Stephens

Assistant Professor of Ethnomusicology

The most noteworthy aspect of this past year has been the arrival of my second daughter. Mira Ash Winn-Desai was born in late January and the whole family has been simultaneously busy, sleep-deprived, and absolutely delighted to be in her luminous presence. Prior to my maternity leave, I completed an article on YouTube in contemporary India; entitled "The Infrastructure of Engagement: Musical Aesthetics and the Rise of YouTube in

India," the article will be published later this year in *Twentieth-Century Music* as part of a special issue on global digital music cultures. My primary focus has been writing my first book, *Voicing Aspiration: Bollywood Songs and Dreamwork in Contemporary India*. In addition to presenting material from the book at various conferences and colloquia, I am delighted to be a faculty fellow at the University of Rochester's Humanities Center this fall, joining a cohort of scholars working on the theme of "Futures, Past and Present." My writing activity will be further supported by a year-long research fellowship from the American Association of University Women. I continue to be active as an improvising violinist across a range of genres and contexts and enjoyed participating in shows at Rochester's annual Fringe Fest.

John Kapusta

Assistant Professor of Musicology

Though I was delighted to return to in-person campus activities last fall, for me the highlight of the academic year came in the spring, when I decamped to the River Campus for a term as a Bridging Fellow to the History Department. As a fellow, I audited courses in US history while developing my book-in-progress on music and social reform in the postwar United States. I presented material from the book on the university's "Looking Forward: Reimagining Lives and Societies after Crisis" series and the Humanities Center's Sawyer Seminar workshop series. One of the most stimulating experiences of my academic career, the fellowship helped me understand the contribution of my book to US historical scholarship in a new light. I also managed to write a lot. I remain deeply grateful for the opportunity and the generous support of the department and the school.

This term I am on a junior research leave and working towards the completion of my book, 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. I will be presenting material from the book at the annual meeting of the American Studies Association in November. In the meantime, I anticipate the publication of my article "Ideologies of Voice Type and Ravel's *L'heure espagnole*" in the next volume of *Cambridge Opera Journal*. Finally, last

spring I was elected faculty senator, and I look forward to promoting the interests of Eastman, along with academic freedom and shared governance, at the university level.

Honey Meconi

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

Professor of Musicology, Eastman School of Music

My publications last year included essays on La Rue's Requiem and Févin's Requiem, both in the *The Book of Requiems 1450–1550*. Also appearing was the first ever complete recording of Hildegard's *Ordo virtutum*, by Seraphic Fire (directed by Patrick Quigley), for which I was artistic advisor (earning me a photo and bio in the liner notes for the CD!) The recording is absolutely gorgeous (that's a purely objective judgment) and I encourage everyone to check it out: ([link](#)).

Also now available is the documentary on Josquin's *Missa Fortuna desperata* for which I was a participant ([link](#)). In addition, I wrote ten essays for my public musicology website *The Choral Singer's Companion: Music History with a Soupçon of Snark* ([link](#)) on compositions by Vivaldi, Handel, Mozart, Beethoven, Schumann, Brahms, Wagner, and Dvorák. According to Google Analytics, *The Choral Singer's Companion* is read worldwide in more than 100 countries on six continents (no choral singing in Antarctica, apparently). In terms of ongoing research, I continue to make progress on my book about performing Hildegard, the co-edited essay collection *La Rue Studies*, and the critical edition of La Rue's secular works.

In the spring I was "Class of 1960 Fellow" at Williams College, where I gave a public lecture on "How Hildegard Became an Internet Meme" as well as a workshop on performing Hildegard. I also was invited to participate in a Josquin conference held in the Vatican; while I was not able to be in Rome in person, the organizers kindly arranged for my online presence. Up next is an appearance at AMS in New Orleans, where I will be chairing the planned session "*D'un autre amer...The Larger World of Fifteenth-Century Chansonniers*." I'm very excited about seeing my AMS friends in person again after the forced three-year hiatus.

Ralph P. Locke

Professor Emeritus of Musicology

Now entering my eighth 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](#) and in three well-edited arts blogs: [Opera Today](#), [New York Arts](#), and [The Arts Fuse](#). I've also recently published a review in JAMS and two in MLA Notes. In *Music & Letters* I published last year a review of a very wide-ranging English-language book that appeared in Poland: *The Orient in Music—Music of the Orient* (full text [here](#)).

For the *Boston Musical Intelligencer* (co-founded by pianist-musicologist Robert Levin), I was pleased to write another in my annual series of “round-ups” of [notable opera recordings from the past year \(2021\)](#). This included works by such varied composers as Cesti, Gounod, Lennox Berkeley (his opera *Nelson*, about the British admiral's love affair with Lady Hamilton), and Bernstein (his magnificent operetta *Candide*). Many of the recordings were that work's first-ever.

In a festschrift for H. Robert Cohen (who spearheaded the creation of major indexes of nineteenth-century music periodicals and of iconographic materials relating to music), I published “André Messager's *Les p'tites Michu* and the Marvels of French Light Opera: A Review and Appreciation.” The book is entitled [Musical History as Seen through Contemporary Eyes: Essays in Honor of H. Robert Cohen](#), ed. Benjamin Knysak and Zdravko Blažeković (Vienna: Hollitzer, 2021).

The journal *Nineteenth-Century Music* published a two-part article of mine, “The Exotic in Nineteenth-Century French Opera.” In it I survey the stereotypes associated with various regions and peoples represented on the operatic stage, and I make a point of considering examples from lighter operatic works that, though widely loved at the time (even in other countries, in translation), go unperformed today because they use so much spoken dialogue. (For example, Bizet's one-act *Djamileh*, set in Egypt and composed just before *Carmen*, is a masterpiece by a composer in his full strength.) I particularly draw attention to the ways that *normal* musical means (as distinct from exotic style-markers) can reinforce a sense of place and ethnicity. The article

is in the Fall 2021 and Spring 2022 issues. With permission, I have put both parts up on my [ESM webpage](#).

I had a delightful time presenting at “Musical Exoticism in the Long Nineteenth Century (1789-1918),” an online conference organized by scholars in Oviedo (Spain). My paper, “Leaving *alla turca* Behind: The Middle East in Opera and Other Musical Genres, 1800-44,” will appear in a volume of selected papers from the conference.

Jürgen Thym and I are engaged in a series of collaborative projects relating to the important pianist-conductor-composer Ferdinand Hiller (1811-85). The first of these is appearing in the forthcoming issue of the *Berlioz Society [UK] Bulletin*: it's an imagined conversation with Berlioz that “occurs” during one of twelve trips that Hiller makes to Heaven (as reported in his astonishingly rich essay “Besuche im Jenseits”). The two musicians were close friends in the early 1830s when they were both in their twenties. Jürgen and I are currently preparing the first complete translation of Hiller's 80-page memoir of Berlioz, and are also translating other important and perceptive writings by this sometimes controversial musician, including the complete “Besuche im Jenseits” (“Visits in the Beyond”). For info on the conference papers that Jürgen and I have co-written recently, see Jürgen's entry in this newsletter.

Kerala J. Snyder

Professor Emerita of Musicology

The covid pandemic of 2020-21 gave some scholars extra time to work on their projects. For me it was just the opposite: my husband's illness and death absorbed all my time and energy during those difficult years. But I am happy to report that 2022 has treated me better, and I am back at work on an edition of music by Simone Vesi, a composer who was active in Padua in the mid-17th century.

Vesi first attracted my attention back in 1989, when I began my research on the choir library of St. Mary's in Lübeck and noticed that it contained three prints (from 1646, 1656, and 1663) by this composer who was completely unknown to me. I began the editing project in Uppsala in 2016, and its first fruits consisted of two works, a Magnificat and a Salve Regina, that were performed from my editions by the Academy Chamber Choir of Uppsala, directed by Stefan Parkman, and included on a CD,

Sacred Treasures,” published in 2020 by Footprint Records. This past March I spent five glorious days in Padua exploring the context of Vesi’s life and work as a chaplain and singer at the Cathedral and as Maestro di Cappella for the private chapel of Bishop Giorgio Cornaro. The Bishops’ Palace is now the Diocesan Museum, and I was able to spend time in its exquisite 15th-century Cappella di Santa Maria degli Angeli, imagining the bishop as an audience of one listening to Vesi’s music in this intimate space. As my work progresses, I hope to organize more Vesi performances.

My trip had begun in London, where I received a Medal from the Royal College of Organists for my scholarship in sacred music and the organ. The ceremony in Southwark Cathedral was magnificent. And by the time you read this, I will have become an honorary member of the American Bach Society.

Jürgen Thym

Professor Emeritus of Musicology

When I was still teaching (even when it was only part-time), the week was somehow structured by the Eastman School of Music: the teaching assignments made me review materials (and, in the process, discover new aspects or do some new research on old topics), ascertain that audio-visual equipment was ready and in working condition, drive to Rochester, and meet students in a lecture class or a seminar. As a retired faculty member, I now have only myself to blame for any time mismanagement. Thus, the freedom that comes with retirement has its drawbacks. But Lewis Lockwood, 90, pre-eminent Beethoven scholar and retired from Harvard for a long time, gave the following advice to Theodore Albrecht at the latter’s release from teaching duties at Kent State University in Ohio: “Just imagine, waking up each morning with nothing to think about except Beethoven.” (Ted is the translator and editor of *Beethoven’s Conversation Books* in English, published by Boydell & Brewer.)

Ralph Locke and I have been spending a lot of time in the last two years translating the writings of Ferdinand Hiller (1811-85), pianist, conductor, composer, music critic, and music administrator, who was a friend of, among others, Bellini, Berlioz, Chopin, Heine, Liszt, Mendelssohn, Nourrit, and Schumann. The occupation, pursued during the pandemic by email and Zoom, has kept us in touch with the field, even

allowed us “publishing” (while the danger of academically “perishing” no longer exists), and admire the cross-cultural sensitivities of a German artist who was also at home in France and in Italy. To Ralph’s account, above, about our Hiller collaboration, I would like to add that the two of us gave papers on our findings (Hiller on Berlioz, Hiller’s Visits to the Beyond) at two semi-annual conferences at Kent State University, called the Invitational on Historical Musicology, in October and in April (Nos. 11 and 12). Another one on Liszt and Hiller, the Dissolution of a Friendship is envisioned for October 2022. (Ralph has been present in spirit, Jürgen in the flesh in delivering the papers so far.)

I was in constant contact, by Zoom and by phone, during the last year and a half with Robert Freeman, 87, former director of the Eastman School of Music, helping shape his autobiography, *Commitment: A Life in the Service of Music*. The book is nearing completion and will be published by Dorrance early in 2023.

It has been a pleasure to edit a newsletter called *Hear the Voices* for friends of choral music at Mansfield University (my wife Peggy Dettwiler is the Director of Choral Activities there), and the issues published during the last years were no exception—in fact, reminiscing about the history of the various ensembles helped to bridge the hiatus or temporary standstill of activities during the pandemic. Things in the choral world, albeit slowly, have been rolling again, even though the risks are not over especially for aerosol-spreading choral/vocal folks. I am particularly proud of a travelogue written up to capture the adventures of the Ninth European Tour of the Mansfield ensembles. It’s not musicology, but perhaps a good read ([link](#)).

For the time being (and on the basis of my European experiences in May), I would not recommend travel by air for a while. But by all means do not listen to me if you plan to go to Nawlins for the combined meeting of AMS, SEM, and SMT in mid-November. (More than three decades ago, I was charged with hosting an ESM musicology reception there, and even Bob Freeman showed up in the room we rented for that purpose: Meeting alums and connecting them with recent faculty and students is always a great reason to show up.)

A Note from the GMA President

Thanks to the efforts of last year's GMA president Ryan Blakeley, the Graduate Musicology Association is once again forging professional opportunities and fostering amicable experiences for (ethno)musicology graduate students and faculty. I'm delighted to serve as this year's president, and I'm joined by three indomitable colleagues: Lauren Berlin as Vice President, Paul David Flood as Treasurer, and Lauren Ganger as Outreach Chair. We've kicked off the year with our new GMA Bulletin e-newsletter featuring weekly updates and reminders, and a personal bio writing workshop and coffee hour. We hosted both Jonathan Saucedo and Dean Crystal Sellers Battle for student-focused colloquiums in September, and enjoyed the outdoors and the company of our colleagues on the third-annual Mushroom Walk in October. We also eagerly await events featuring several faculty members, including Michael Anderson, Anaar Desai-Stephens, and Darren Mueller. As we enter the third year of the no-longer-so-new normal, I relish the face-to-face chances to learn with and from my musicology peers and mentors.

- Eleanor Price, 2022 GMA President

Paul David Flood

My first year as a PhD student in Eastman's musicology department was as academically rigorous as it was intellectually and personally rewarding. I am grateful to have such supportive professors and colleagues here in the musicology department (and in other departments!), all of whom welcomed me into the Eastman community with open arms as soon as I set foot in Rochester. Outside of my academic work at Eastman, I have had the pleasure of performing with Voices, Rochester's premiere professional chamber choir; OSSIA New Music; and the Advanced Mbira Ensemble.

In May 2022, I was invited to present in the second annual Eurovision: Thunder and Lightning Talks session. It was an honor to join the ranks of leading Eurovision scholars from the US, the UK, Canada, Austria, Finland, Australia, and Brazil in this virtual event, where we discussed Eurovision's (and the inaugural American Song Contest's) capacity to function as a "container," per Régis Debray. My talk focused on performances of statehood and issues of diversity in the ASC, using New York's representative ENISA as a case study.

This academic year I am looking forward to wrapping up coursework, embarking on my Directed Study under the guidance of Profs. Jakelski and Desai-Stephens, and publishing

my very first journal review! I was solicited by the founders of Mumbling Eye, an archival record label dedicated to Icelandic sound art and related ephemera, to write a review for their first book/record publication: Magnús Pálsson's *Gapassipi* (1995). This review will appear in *Scandinavian Studies* in early 2023.

Trevor R. Nelson

Over the past year, I have continued working full-time at UR's College Center for Advising Services. There I advise a cohort of around 200 undergraduate students from a range of majors. On top of course planning, I work on retention and graduation management projects. Recently I tracked our Requirements Incomplete population and planned an orientation event for students returning from extended absence from UR.

I am continuing to work on my dissertation and—if everything goes according to plan—should defend in the spring. This past summer, my article "[Hearing Global Britishness on the BBC's Commonwealth of Song \(1953-1961\)](#)" appeared in *Twentieth-Century Music*. I also presented a paper on voice and race-neutral casting in the musical *Six* at the North American British Music Studies Association conference in Normal, IL. This trip was funded by a Byron Adams Travel Grant from NABSMA. I'll be presenting the same research at the AMS/SEM/SMT conference in New Orleans this November.

Jacek Blaszkiewicz, PhD, 2018

After several pandemic-related delays, I was finally able to return to Paris in 2022 for a summer of research. Despite enduring two heatwaves with little to no *climatisation*, it was a joy and a privilege to once again peruse archives, reconnect with colleagues, and stroll the boulevards. In July I took a brief sojourn from Paris to Venice to present a paper at the *France: Musiques, Cultures* conference. The stimulating conversations resulting from this conference helped me put the finishing touches on my book manuscript, and I am pleased to share that *Fanfare for a City: Music and the Urban Imagination in Nineteenth-Century Paris* is forthcoming from the University of California Press.

While this project is slowly coming into existence, another project recently completed its journey to publication. My article “Verdi, Auber and the Aida-Type” has just appeared in *Cambridge Opera Journal*. Although it still awaits a volume/issue number, the online version is available Open-Access ([link](#)) thanks to a partnership between Cambridge University Press and my home institution, Wayne State University.

Maria Cristina Fava, PhD, 2012

It has been a couple of years since I last sent my updates for the Musicology at Eastman newsletter, and quite a lot happened despite Covid. My book *Political Crossroads: Music and Theater in 1930s New York City*, which is under contract with University of Illinois Press, just went through the last round of revisions and will be soon in production. I also contributed the chapter “Bernstein and Blitzstein” to the book *Bernstein in Context* ed. by Elizabeth Wells for Cambridge University Press, which is forthcoming.

I presented the paper “Marc Blitzstein’s *The Cradle Will Rock*: A Leftist Myth,” at the virtual Annual Conference of the Society for American Music in June 2021. I have also been invited to present the paper “Bernstein and Blitzstein: The Intimacy of Queer Musical Gestures” at the AMS-SEM-SMT 2022 Joint Annual Meeting where I am looking forward to meeting other Eastman alumni and former professors and advisors. Taking advantage of the virtual world that Covid opened to all of us, last November, I have given a guest lecture titled “Tracing the History of the New Orleans Brass Band,” for the New Orleans Jazz Ensemble at the John Hopkins Peabody Institute, Baltimore, MD.

I have also some news that regard my role at the School of Music at Western Michigan University, where, besides teaching graduate courses in musicology, I am now also the Coordinator of Graduate Studies and a member of the Director Leadership Group.

Lauron Kehrer, PhD, 2017

I’m very excited to announce that my book, *Queer Voices in Hip Hop: Cultures, Communities, and Contemporary Performance*, will be published on November 2, 2022, by the University of Michigan Press in the Tracking Pop Series and is now available for pre-order ([link](#)). Thanks to funding in the forms of the H. Earle Johnson Publication Subvention grant from the Society for American Music and the AMS 75 PAYS Publication Subvention from the American Musicological Society, *Queer Voices* will also be available as a free, Open Access monograph on the Fulcrum platform in addition to hardcover and paperback editions. I’m very grateful to the team at the University of Michigan Press for helping to make this project available to a wider audience.

Even though Covid-19 is still very much a concern, I am glad to be finally returning to in-person conferences and talks, including some international events. Last spring, I presented brand-new work on rapper Cardi B and bisexual erasure at the Europe-based LGBTQ+ Music Study Group Symposium held at the Universität für Musik und darstellende Kunst Wien in Vienna, Austria. I also presented as part of a roundtable featuring contributors to the book I am co-editing with Stephanie Jensen-Moulton called “*Better Be Good to Me*”: *American Popular Songs as Domestic Violence Narratives* at the Feminist Theory and Music Conference at the University of Guelph in Ontario last July. I am looking forward to physically visiting the Pennsylvania State University in September to deliver a talk as a part of the School of Music’s Diversity in 3D series.

Although we are returning to face-to-face work, Zoom continues to make it easier to give invited talks and visit classes with minimal cost and disruption to our regular schedules. Last February I gave an invited talk, “‘Call Me By Your Name’: Demarginalizing Queer Hip Hop” for the Musicology Colloquium Series at the University of Iowa from my home office in Kalamazoo, Michigan. I also visited colleagues’ courses at the

University of Southern California and the University of Kentucky. While I would have liked to have visited these warmer places during the months when Kalamazoo is covered in snow, it is enriching to be able to interact with students and faculty at other institutions even if from a distance.

In November I'll be presenting my Cardi B work, which is excerpted from my invited contribution to *Hiphop Studies in Queer Black Feminism Anthology* (edited by Elaine Richardson, Treva B. Lindsey, and Gwendolyn D. Pough) at the joint meeting of the AMS, SEM, and SMT in New Orleans. I look forward to catching up with Eastman alumni, faculty, and students in NOLA!

Thomas Milligan, PhD, 1979

Thomas Milligan (PhD, 1979) retired in 2017 after 39 years of college teaching. In retirement he has continued to do research on Johann Baptist Cramer, for whom he published a thematic catalog. He also has updated his Grove Dictionary articles on Johann Baptist Cramer, Franz Cramer, and Nicolas-Joseph Hullmandel.

Dillon Parmer, PhD, 1995

Dillon Parmer (PhD 1995) is currently Director of Graduate Studies at the School of Music (University of Ottawa) where he balances administrative duties with teaching (lectures and seminars, as well as applied voice instruction) and supervision (graduate and doctoral). He maintains an active career combining scholarship and performance. His research, based in the Artistic Practice as Research model, has appeared or is appearing in journal and essay collections focussing on the same. A book is still in progress. Post-pandemic engagements include an opera gala, Mahler's *Das Lied von der Erde*, Beethoven's Ninth Symphony, Mozart's *Idomeneo*, and an art song recital paying homage to the late Dalton Baldwin, amongst other things. Outside of things musicological and musical, he continues to enjoy woodworking, model trains, as well as the company of his grandchildren both of whom address him as Yo-Da (short for "your dad"). He maintains a rigorously active lifestyle and continues his training in competitive martial arts (currently preparing for his 3rd degree black belt in ITF Taekwondo). Messages from former classmates and new friends via Facebook or email are most welcome.

Marjorie Roth, PhD, 2005

Scholarly activity, teaching, travel, and music-making are finally up and running again, following a covid-related pause. *Explorations in Music and Esotericism*, a collection of essays co-edited by myself and Dr. Leonard George (PhD Psychology), is entering the final stages of preparation for publication by the University of Rochester Press. I gave a 90-minute talk on Sibyls for an international online audience in April, sponsored by the Victor Wynd Museum and *The Last Tuesday Society* series on Spiritualism. In July, I presented a paper on the healing ritual of the Tarantella followed by a Tarantella folk dance workshop for *The Science of Things Spiritual Symposium*, at Lily Dale Assembly, Cassadaga, NY. I'm looking forward to my appearance next January as guest lecturer on Music History Pedagogy and the Liberal Arts, on the invitation of ESM friend and colleague Elizabeth Wells at Mount Allison University in Sackville, New Brunswick. The sixth incarnation of my three-week "Music and Culture in Austria" study abroad class, team-taught with Salzburg colleague Michael Malkiewicz, went off without a hitch in June, and was followed by a restful Rhine River cruise gifted by my old "Fulbright brother" Helmut Kusdat now a cruise director for Avalon). I continue to serve on the Board of the Rochester Flute Association, and in March I was thrilled to be part of the orchestra for Bill Weinert's Ukraine fund-raiser performance of J.S. Bach's B-minor Mass at Asbury First Methodist Church. Last December I somewhat unexpectedly acquired a lovely treble viol. I joined a regional chapter of the Viola da Gamba Society, started lessons, and am now happily learning to play it.

Elizabeth Wells, PhD, 2004

This year has been a busy one. I have been working on editing two books for Cambridge University Press, *Cambridge Companion to West Side Story* and *Bernstein in Context*, the latter of which includes essays by a number of ESM alumni and faculty. The manuscripts will be submitted this fall and should be available by AMS time next year. I also finished and submitted my administrative/service title, *The Organized Academic* with Rowman and Littlefield. This will be out in hardback, soft cover, and an eBook in November of this year. It is aimed at helping faculty at all levels of their career with organization, effectiveness, productivity and time management. This year I gave two presentations at the Society for Teaching

and Learning in Higher Education. One was called “Welcome to my Classroom” where I “taught” Cage’s 4’33” and Penderecki’s *Threnody for the Victims of Hiroshima* with a discussion and question and answer. This was a special feature by 3M Teaching Fellows to open up their practice for other faculty members. I also gave a joint paper at that conference on the Dean’s Role in Teaching and Learning, which was meant more for administrators but included a number of faculty in the session. In June, I went to Bonn, Germany to the Beethovenhaus to give a paper on “Bernstein and Stravinsky” for a Bernstein Symposium. Apart from getting some good schnitzel, the paper will be forthcoming in Proceedings from the conference next year. My chapter on “Sondheim and the 11 O’Clock Number” appeared in *Sondheim in Our Time and His* from Oxford University Press. This year I got a large research grant to develop a new book on “Sondheim in Performance,” which I hope to get off the ground this fall. I continue to teach a full load of upper and lower-level courses at Mount Allison University, and I have created a music history prize/scholarship in my name at the university.

Amy Wlodarski, PhD, 2006

The pandemic presented a host of real challenges for me and my family, including our relocation to be closer to family and a mandated year of online teaching and conducting. I learnt more about sound editing and mixing than I ever thought possible, and my generous and supportive colleagues at Dickinson kept encouraging me to aim high but to be realistic. To that end, I pivoted away from my new book manuscript—on the international reception of Viktor Ullmann’s opera *Der Kaiser von Atlantis*—and towards two self-contained publications that had

been sitting in the back of my mind for some time. I contributed a short essay titled “The Repercussions of George Rochberg’s Rubble Rhetoric” to the colloquy “Hearing the Musical Resonances of Catastrophe,” expertly curated by Abby Anderton and Martha Sprigge for *Twentieth-Century Music* 19/2 (2022). I also published “Musical Testimonies of Terezín and the Possibilities of Contrapuntal Listening” in *Music & Politics* 16/2 (2022), and I am thrilled to have it appear in an open access journal. The piece, which calls for a self-critical engagement with musical testimonies that considers listening within historical networks of power and authority, grew out of ideas that had been troubling me for the length of my career as a Holocaust historian. I finally put them down into words, and I hope they find an audience. In the summer of 2020, I decided to throw my hat in the ring and apply for the position of Associate Editor of the *Journal of the American Musicological Society*. Having served in that capacity for ten months, I have just made the shift to editor-in-chief for the coming six issues (volumes 76 and 77). My editorial team and board are populated with the best colleagues one could imagine, and I am honored to be pushed and challenged by their astute and probing minds. In 2021, I was promoted to the Charles A. Dana Endowed Chair at Dickinson and also accepted the position as director of Dickinson’s European Studies Center in Bologna, Italy. I will be based there for the coming two years and am looking forward to returning to the archives needed for the *Kaiser* book. But most importantly, my family and I are all healthy and together, finding our way through this troubled world. Wishing everyone a wonderful AMS this year, and hoping for increased peace in the new year.



In Remembrance

Eric Frederick Jensen (1951-2021)

Sometimes bad news travels slowly, and perhaps even slower during a pandemic. I only learned belatedly about the death (from a sudden heart attack) of Eric Frederick Jensen, who was my first dissertation advisee. Eric was already at Eastman when I arrived in 1975, having received his BM at the School and then completing the MA in Musicology, with a culminating 66-page thesis on [the piano capriccio from 1830 to 1860](#). In those days our department required a master's thesis. We later abolished the requirement, because the thesis often grew too ambitious and slowed a student's degree completion.

Eric was already, when I first knew him, fascinated with the music of the nineteenth and early twentieth centuries—especially with works nowadays held in low esteem (e.g., Schumann's violin concerto)—and with the relationship of music to literature. The two areas of interest already converged in his dissertation, [Gérard de Nerval and Opéra-Comique](#) (1982), since Nerval was a great poet who contributed two libretti for operas by a now-forgotten composer, the short-lived Hippolyte Monpou (1804-41).

Eric was never interested in becoming the ultimate authority on a single composer. He wrote a series of journal articles on topics that interested him, one related to his dissertation on Nerval, the others on a variety of other topics, including Schumann ("Buried Alive: Schumann at Endenich," parts 1 and 2, *Musical Times*, March and April 1998), Norbert Burgmüller, Liszt, Guillaume Lekeu, Erik Satie, and two notable writers, the aforementioned Nerval and Auguste Villiers de l'Isle-Adam. These appeared in some of our field's most distinguished journals: for example, two articles and one review came out in *Nineteenth-Century Music*; others came out in *Journal of Musicology*, *Musical Quarterly*, *The Music Review*, *Soundings*, and *Nineteenth-Century French Studies*.

Always interested in reaching general readers beyond scholarly journals, Eric wrote a series of engaging essays on lesser-known nineteenth-century composers such as Monpou, Charles-Valentin Alkan, Franz Berwald, and Pietro Raimondi. The book—intriguingly entitled [Walls of Circumstance: Studies in Nineteenth-Century Music](#)—was published by Scarecrow Press in 1992. His growing list of publications and his devoted advocacy of classical music and its history made it possible for him to teach as a visiting professor at several successive institutions: Syracuse

University, Denison University, Ohio University (Athens), and University of Illinois (Urbana).

Given Eric's urge to write in a deeply informed manner for a broad readership of music lovers, I wasn't surprised when he contributed a volume to the authoritative and newly revived "Master Musicians" series (Oxford University Press). In fact, he ended up writing two books for the series: on [Schumann](#) and then on [Debussy](#) (replacing the famous Debussy volume by Edward Lockspeiser). Both books were reviewed widely and appreciatively, and the Schumann went into a revised second edition in 2012. The *Boston Globe* called the Schumann book "a tale of latent feminism, music history, and mental illness all wrapped into one." Eric also wrote a series of program notes for a 2004 Schumann festival at Carnegie Hall. His resonant blogpost "[Debussy and the Great War](#)" can still be read on the Oxford University Press site.

During his later years, Eric worked for the Columbus (Ohio) Foundation, an organization established in 1941 "so that gifts and bequests for charitable, educational, and public purposes in central Ohio may function more efficiently." As part of his work at the Foundation, he compiled and edited a 188-page book, with many full-color illustrations, about its remarkable history and accomplishments, [A Spirited Journey: A Portrait of the Columbus Foundation's First 70 Years](#) (2014). He also continued to read and do research on a number of topics, including nineteenth-century literature and the Napoleonic Wars.

Eric would be amused, I am sure, to learn that his narrowly focused—hence, at the time musicologically respectable!—MA thesis and PhD dissertation are now available for interested scholars to read at the click of a button. (I gave the links in the first two paragraphs.) He would be happier to know that his Schumann and Debussy books continue to be recommended to music lovers as a great place to start learning about two of the world's greatest and most imaginative composers.

Eric was one of a kind, and a "public musicologist" before that phrase began to be bandied about. We need more like him. He is survived by his son Ben and was predeceased by his beloved wife Allie Ritter Jensen (herself an Eastman alumna).

Submitted by Ralph Locke, Prof. Emeritus of Musicology

AMS 2022 Annual Meeting

10-13 November 2022

Eastman/UR Participants, including Alumni

Thursday, November 10

2:15pm-3:45pm

Lauron Kehrer

Location: Grand Ballroom C

"I'm a Whole Bisexual": Cardi B, "WAP," and Bisexual Erasure

Mary McArthur

Location: Grand Salon 15/18

The Sounds of Statehood: Mapping the Musical Heritagescape of South Carolina

Friday, November 11

9:00am-12:15pm - AMS/SEM Session

Ayden Adler, Kira Thurman

Location: Grand Ballroom D

Musical Whiteness and the Researcher's Racial Positionality

12:30pm-2:00pm

Gabrielle Cornish, Chair

Location: Grand Salon 7/10

Rethinking Colonial Legacies in the Post-Soviet Sphere

4:00pm-5:30pm - SEM, Workshops

Jennifer Kyker

Hosho Playing for Zimbabwean Mbira Music

Alumni Reception/5:30-7:30 pm/Grand Salon 13

7:30pm-10:30pm

Holly Watkins

Location: Grand Salon 3/6

Turn and Return: The Music of Metaphor

Saturday, November 12

9:00am-10:30am

Maria Cristina Fava

Location: Commerce

Bernstein and Blitzstein: The Intimacy of Queer Musical Gestures

10:45am-12:15pm

Honey Meconi, Chair

Location: Royal

D'un autre amer...The Larger World of Fifteenth-Century Chansonniers

12:30pm-2:00pm

Gabrielle Cornish, Chair, Presenter

Location: Commerce

AMS Cold War Music Study Group Business Meeting

2:15pm-3:45 pm

Ryan Blakeley

Location: Commerce

Mozart and Metadata: Classical Music's Streaming Problem

Trevor R. Nelson

Location: Grand Ballroom D

Divorced, Beheaded, Died, Survived: Listening to Race-Neutral Casting in *Six*

4:00pm-5:30pm

Emmalouise Hartwell St. Amand

Location: Grand Ballroom B

"A gold mine in bobby sox:" Annette Swinson, Black Girlhood, and the Question of Musical Value

8:00pm-10:00pm

Mary Natvig, Chair

Location: Marlborough A/B

The Melodica Revolution: Rethinking Music Appreciation through Creative Participation

Sunday, November 13

9:00am-10:30am

Sarah Fuchs

Location: Steering

Opera and orthophonie in the Laboratoire de la Parole

9:00am-12:15 pm, AMS/SMT Session

Matthew Bailey Shea

Location: Parish

Josephine Lang and Mignon's Lament (1835)

Student Achievements and Awards

2022 Musicology Awards

Departmental Awards

Alfred Mann Dissertation Award

Gabrielle Cornish, for the dissertation, "Sounding Socialist, Sounding Modern: Music, Sound and Everyday Life in the Soviet Union, 1956-1975"

Elsa T. Johnson Dissertation Fellowship

Anthony LaLena, for the project "Spain is different": Manuel De Falla's theatrical music and the (de)structuring of spanish identity

Charles Warren Fox Award

Mary McArthur, for the paper, "Shagging in the Sand: The Steps and Social Meanings of the Carolina Shag"

Non-Departmental Awards

AAUW Fellowship

Pallas Catenella Riedler, recipient of 2022-23 American Fellowships from the American Association of University Women.

Eastman TA Prize

Mary McArthur, 2021-22 Teaching Assistant Prize for Excellence in Teaching in the category of Academic Class & Ensembles Instruction for the course Musical Homes and Homelands, 1750-1900 (MHS 122).

ESM Musicology PhD Degrees Granted

1936	Leonard Webster Ellinwood†	1975	Edward Harrison Powley	2006	Sarah Warburton Nicholson
1941	Edwin Eugene Stein†		John McCormick†		Amy Wlodarski
1942	Melvin LeMon†		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. Schempff†	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 Kehr
	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	2022	-----
	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
				2022	Pallas Riedler Yi Yang

New Books from Eastman Studies in Music:

Paisiello Gives Composition Lessons; Shifts in the Orchestral and Operatic "Canon";
Three Wagner Books and One on Berlioz; Books on the Clarinet, the Piano,
and the Organ; Leonard Bernstein's Early Ballets;
Nattiez Critiquing Others' Analyses; 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 190 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 Greek and Latin music theory (by Edward Nowacki) to reflections on Bach and Mozart (by Robert Marshall) to the representations of courtship, marriage, and "spinsterhood" in French Baroque opera (by Marcie Ray). New titles since mid-2021:

- [Wagner's writings on conducting](#), superbly translated—and with a major historical essay—by Chris Walton. This book is available [Open Access](#) thanks to a grant from the Swiss National Science [i.e., Scholarship] Foundation. It can also be purchased in physical form (as a paperback).
- Sophie Redfern's detailed account of the genesis 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, giving rich advice from David Breitman (DMA Cornell) on [what modern pianists can learn from period keyboard instruments](#).
- [The Clarinet](#), ed. Jane Ellsworth. This is the second in a series of well-researched, reader-friendly books on musical instruments, the first having been [The Violin](#).
- William Weber's combing of two centuries of concert programs and reviews in France to show how [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.
- 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*.

New Books from Eastman Studies in Music:

- A delightful collection of essays on [Berlioz's life and work by Peter Bloom](#), many of them previously available only in French and now all thoroughly revised by the author. This book, like the one by Chris Walton above, is available [online Open Access](#) and also as a paperback, including illustrations (by Delacroix) in full color, thanks to a generous gift from the New Berlioz Edition Trust.
- Christopher Anderson's biography of the great [German organist Karl Straube](#)—and his troubled times.
- Rachel Orzech's examination of the place of [Wagner's writings and music in France](#) during the conflict-ridden years of the Third Reich.
- A superb translation (by Chris Walton) of a much-needed biography of [Wagner's first wife, the actress Minna Planer](#). The distinguished author is Eva Rieger.
- Nicoleta Paraschivescu's thorough examination of the [composition exercises \(partimenti\) composed by Paisiello](#). The translation is, as with Eva Rieger's book, by musicologist Chris Walton.
- A major synoptic study of the [French mélodie \(art song\)](#) by noted Fauré specialist Emily Kilpatrick.

And there are more to come later this Fall and in the Spring!

In addition, a practical, insightful book on the [piano music of Samuel Adler](#) is forthcoming; its author is University of Maryland professor Bradford Gowen. Because it addresses itself primarily to performers, URP is releasing it separately from Eastman Studies in Music, as a “stand-alone” (as they have done with, for example, memoirs by [Gunther Schuller](#) and [Bethany Beardslee](#)).

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, Boydell and Brewer, and Toccata Press, and for a 40% discount, go to www.boydellandbrewer.com and reference promo code **BB140** at checkout, now through 31 December 2022. 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 from Eastman's Barnes and Noble bookstore at bksrochestereastman@bncollege.com (585-274-1399).

Eastman/Rochester Studies in Ethnomusicology (E/RSE)

For Eastman Studies in Ethnomusicology, please visit [Boydell & Brewer](#)

OR contact Ellen Koskoff
ekoskoff@esm.rochester.edu

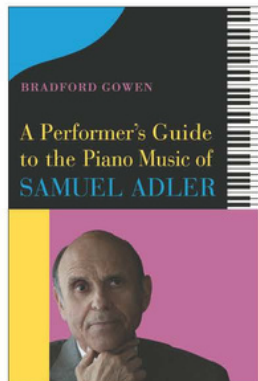
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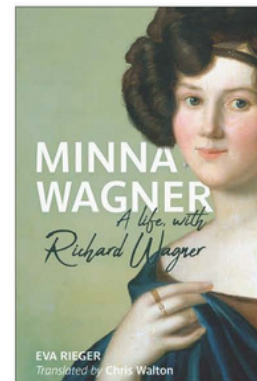
The Partimenti of Giovanni Paisiello:
Pedagogy and Practice
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Translated by CHRIS WALTON



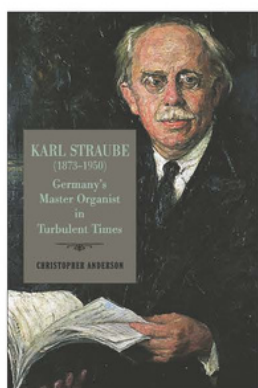
A Performer's Guide to the Piano
Music of Samuel Adler
BRADFORD P. GOWEN



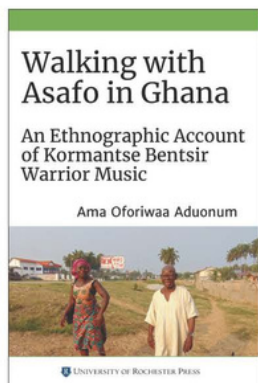
French Art Song:
History of a New Music, 1870-1914
EMILY KILPATRICK



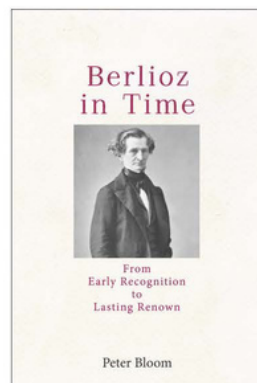
Minna Wagner:
A Life with Richard Wagner
EVA RIEGER
Translated by CHRIS WALTON



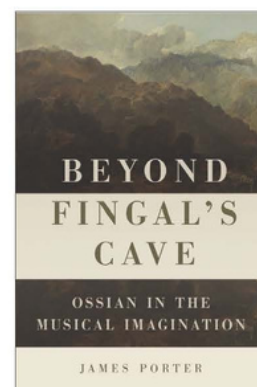
Karl Straube (1873-1950):
Germany's Master Organist in
Turbulent Times
CHRISTOPHER ANDERSON



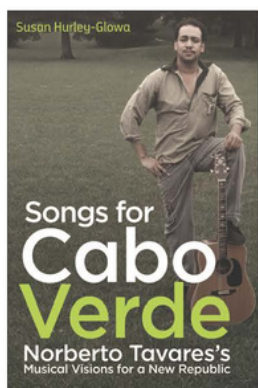
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An Ethnographic Account of
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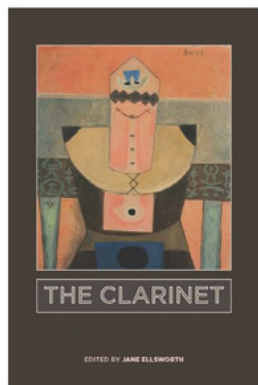
Berlioz in Time:
From Early Recognition
to Lasting Renown
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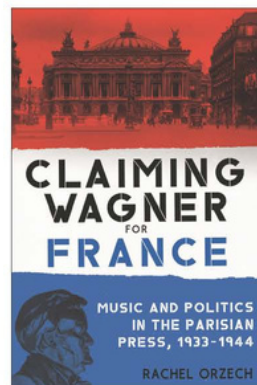
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JAMES PORTER



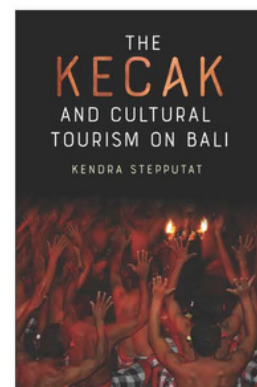
Songs for Cabo Verde:
Norberto Tavares's Musical Visions
for a New Republic
SUSAN HURLEY-GLOWA



The Clarinet
JANE ELLSWORTH



Claiming Wagner for France:
Music and Politics in the Parisian
Press, 1933-1944
RACHEL ORZECZ



The Kecak and Cultural Tourism
on Bali
KENDRA STEPPUTAT

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

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