

Musicology at Eastman

Annual Newsletter of the Musicology Department

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AMS Alumni Reception

Please join us at the AMS Alumni Reception

Friday, November 10, 2023

5:45-7:45 p.m.

Director's Row I

Sheraton Denver Downtown Hotel

A Word from the Chair

I am honored once again to be able to greet all the alumni and friends of the Musicology Department at Eastman. I am filling in as interim chair this semester while our current chair, Michael Anderson, takes a much-deserved leave. I stepped in once before, in fall 2020, at a time when the pandemic was disrupting nearly all of our operations (including the publication of this newsletter). Let's just say, this time is slightly less nightmarish.

Indeed, I am excited to share here some of the wonderful things that have been happening. Certainly among our biggest pieces of news is a bequest to our department of ca. \$187,000 from the estate of Peter H. Helmers. Mr. Helmers, who passed away last year, received his undergraduate degree from the University of Rochester in electrical engineering while also taking classes at Eastman. He and his wife regularly attended faculty and student concerts, and he particularly loved the music of Schumann. The purpose of his bequest, then, is "to support musicological research, scholarship, graduate fellowships, or musical performance, with a strong preference given to the music of Robert Schumann (1810-1856), as well as the music of his lesser-known European contemporaries." The gift is intended as a current use fund, meaning the money will be spent down over time rather than invested in an endowment. Michael has worked with the School administration, Advancement Office, and our own faculty to come up with a general plan for its use. Over the next six or seven years—however long the money lasts—we aim to fund four key activities: lectures and performances relating to Schumann and his world; travel and research support for faculty; travel and research support for graduate students; and projects that address music and mental health, likely in collaboration with the Eastman Performing Arts Medicine program. The first Helmers event, so to speak, will be a School-wide day of "Encounters with the Schumanns" on April 3. Organized by Holly Watkins, it will involve performances by Eastman students, a listening session, and a seminar featuring internationally recognized scholars. (Check <https://www.esm.rochester.edu/musicology/events/> for details, which will be posted when finalized). We look forward to more such events and indeed to all the wonderful work this gift will enable.

As always, we enjoyed a remarkable variety of guest speakers this past year. In October, Michael B. Bakan of Florida State University spoke about his Music and Intercultural Neurodiversity project; in December, J.

Martin Daughtry from NYU presented "The Air and the Opera House"; in March, we heard from Jeffrey Q. McCune Jr., UR professor of English and the director of the Frederick Douglass Institute for African and African-American Studies, who gave us "From Sonic Disobedience to Sonic Dis-Ease: The Rise and Fall of Kanye West"; and then later that month, Glenda Goodman from University of Pennsylvania reported on "Brant's Barrel Organ, Cosmopolitanism, and the Aurality of British Imperialism"; finally, Shana Redmond, professor of English and Comparative Studies at Columbia, spoke about "'Agencies of Menace': The State, the Car, and the Music in Between." Many of these topics overlapped directly with the research interests of specific graduate students, so these guests proved an especially stimulating group.

Of course we also share our own work with others. I would draw your attention to the rich presence of Eastman faculty and students at the upcoming AMS-SMT joint meeting in Denver. A listing can be found in this newsletter under the heading "Eastman Musicology at AMS-SMT 2023." I especially hope to see everyone at our alumni party: Friday, November 10, 5:45-7:45 p.m., in Director's Row I.

To conclude this note, I would direct your attention to the last page of this newsletter, where you will find a range of opportunities to support the activities of the Department. While the Helmers gift certainly gives us a boost over the next handful of years, it cannot be used for what is by far our most urgent need: improved graduate student stipends. For that reason, I commend to you especially the Eastman Alumni Musicology Fellowship Fund, which specifically serves that purpose. But any support for the Department would be very helpful and deeply appreciated. In any event, I hope to see many of you soon in Denver.



**Roger Freitas,
professor and
interim chair of
musicology (fall 2023)**

Faculty News

Michael Anderson, professor and chair of musicology

Greetings from a semester of academic leave! After a year of serving the department as chair, I seized the opportunity to step back for a few months and am grateful to Roger Freitas for assuming the role in my absence. During this time, I am planning to complete an article that has grown out of an excursus from my 2022 book *Music and Performance in the Book of Hours* (Routledge Press). I was also invited to give a talk at Cornell University at the end of October, co-sponsored by the Music Department, Medieval Studies, the Society of the Humanities, and the COLLIS Institute for Catholic Thought and Culture. Performances of early music continue this fall with the Chicago-based ensemble Schola Antiqua. I will direct a three-concert series marking the quatercentenary of the death of the English Renaissance composer William Byrd (including a commissioned work on his legacy) and a reprise of a multimedia program on the subject of Dante Alighieri, commemorating the 700th anniversary of his death in 2021.

Looking back at the last year, I was mainly learning the ropes of the chair position—it's true, nothing prepares you for it! Apart from committees galore at Eastman, I engaged in a couple of creative activities. I appeared at the Columbus (Ohio) Early Music Festival with Schola Antiqua in February 2023 and further spent the year preparing the release of an album of two dozen liturgical sequences of Notker of St. Gall, which Schola Antiqua recorded in August 2022. My mentor Calvin Bower and I will unveil this recording as part of a colloquium presentation at the University of Chicago in January 2024.

I might also say a few words on the subject of music and health, an area into which I am making inroads. In my stint with the *Eastman Case Studies* series, I published a case detailing the Phoenix Symphony's participation in clinical research with Alzheimer's patients (2019). This report led to deeper interest in the topic and my involvement in Eastman Performing Arts Medicine and the Sound Health Working Group at the University of Rochester, two efforts exploring the collaborative potential of music within and outside health care environments. This September, I organized a five-day residency for musicologist, soprano, and physician Patricia Caicedo, whose expertise lies not only in Latin American and Iberian musics but also in community health through music. She is taking part in a full slate of activities sponsored by the Musicology Department; the UR Humanities Center; Voice, Opera, and Vocal

Coaching; Health Humanities and Bioethics (UR Medical Center); ESM Humanities; Music Teaching & Learning; and Eastman Performing Arts Medicine. I also am leading an effort to start a chorus in spring 2024 for people living with dementia, their care partners, and students through the Eastman Community Music School.

Anaar Desai-Stephens, assistant professor of Ethnomusicology

I return to the rhythms of institutional life this fall after a year of research leave supported by fellowships from the American Association of University Women and the University of Rochester's Humanities Center. Over the past year, I made substantial progress on my book, *Voicing Aspiration: Bollywood Songs and Dreamwork in Contemporary India*, and I was delighted (and relieved!) to offer the manuscript for discussion in a manuscript review workshop sponsored by the Humanities Center at the end of September. Last year, I presented material from the book at colloquia at Cornell University, University of Chicago, and Duke University, and I look forward to a visit to Peabody Conservatory in a few weeks. I also returned to India last winter for the first time since the outbreak of Covid, affording a meaningful and poignant opportunity to reconnect with family, friends, and interlocutors. I will be presenting material from that visit at the upcoming SEM conference in Ottawa, considering the relationship between pop love songs and illiberal affects. Finally, I am thoroughly enjoying teaching a DMA seminar on "Bollywood Songs and South Asian Culture" and a PhD seminar on "Musical Futures, Dreams, and Speculations." It's a treat to be able to work with topics that are so near to my heart and research, and I continue to learn so much from our students!

Melina Esse, associate professor of musicology

Melina Esse has been working on projects for upcoming edited collections—the first on Verdi and globalization, and the second on gender and sexuality in Italian opera since 1900. She is also offering a new undergraduate course this fall entitled "Music, Mind, and Body from 1750 to 1900" that integrates embodied practices into the study of music history.

Roger Freitas, professor and interim chair of musicology (fall 2023)

Overall, this has been a very satisfying year. In the spring I had an article appear in *Early Music* (though dated August 2022): "Orlando at Play: The Games of *Il palazzo incantato* (1642)." Of even greater consequence, I was granted a leave for the spring, and I think I took full

Faculty News (cont.)

advantage of the freedom to explore new work, which focused primarily on the seventeenth-century master Barbara Strozzi. My interest in Strozzi's life and music had burgeoned over the past few years as the subject of a number of my DMA and PhD seminars, and I am especially grateful to the students in these courses for their inspiring work. In April, my sabbatical research coalesced into the Donald J. Grout Lecture at Cornell University ("Barbara Strozzi, *cortigiana per musica*"), material I hope to develop much further. That research also informed a contribution to the forthcoming collection, *Barbara Strozzi in Context* (from Cambridge): "Same-Sex Cantatas." Or rather it will once I get my manuscript to the editors later this fall (!). My leave also allowed me to bring my long-overdue edition of Luigi Rossi's opera *Palazzo incantato* much closer to completion—with luck, by Christmas. Outside Eastman, I have served on the AMS Development Committee and will take over as its chair (for three years) in November. I also serve on the SSCM Nominating Committee. But my biggest commitment—as the first page of this newsletter will have revealed—has been my service as interim chair this fall, while Michael Anderson takes his own much-deserved leave.

Lisa Jakelski, associate professor of musicology

This past year has been devoted to serving my students. I am thrilled for Trevor Nelson, who completed his thought-provoking dissertation on musical pedagogy in decolonizing Britain, and Stephen Johnson, who is just about to complete his groundbreaking dissertation on revolutionary opera in North Korea. It has also been a pleasure to support Paul David Flood as he has conceptualized and launched his dissertation on Eurovision's queer geopolitics. My time in the classroom has been spent with graduate students. In the spring, I taught a new version of my East-Central Europe seminar, updated to engage with the cultural politics of the Russian war of aggression against Ukraine. And, this fall, I am leading a revival of my Cold War seminar which I haven't taught since 2019. It's been stimulating to rethink this material with a lively and talented group. In the meantime, I am continuing my foray into disability studies. I am a member of the first cohort of "Accessibility Ambassadors" at the University of Rochester, and this year I'm being trained in Universal Design for Learning as well as best practices to support students with visible and invisible disabilities. I hope that the skills and knowledge I gain from this program will allow me to create more equitable and just learning environments in the years ahead.

John Kapusta, assistant professor of musicology

After a productive junior leave last fall, I am pleased to be back in the classroom working with our wonderful students. On the research side of things, over the last year I completed a working draft of most of my book, *The Creative Counterculture: The Movement for Self-Realization and Social Justice in American Music, Dance, and Theater*, and I will be pitching the project to presses this fall (I'll be presenting material from the book at this year's American Studies Association meeting in Montreal). I was also invited to contribute a short article to Grove Music Online on the twentieth-century singing style known as the "belt." Aside from my other service work at Eastman, I continue to serve on the faculty senate this year and am proud to help promote the interests of Eastman, academic freedom, and shared governance at the university level.

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), helping Rob Haskins and an international editorial board with the new, wide-ranging open access journal [Music & Musical Performance](#) (see Rob's entry in this newsletter), and reviewing CDs, books, and scores (critical editions).

The reviews (other than a few scholarly ones) appear in [American Record Review](#) and three well-edited arts blogs: [Opera Today](#), [New York Arts](#), and [The Arts Fuse](#). 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 recordings that I reviewed in the past year \(2022\)](#). This included operas by Graupner (*Antiochus und Stratonica*, co-conducted by Eastman's Paul O'Dette), Saint-Saëns (*Henry VIII*), and Boston-based Marti Epstein (*Rumpelstiltskin*). Many of the recordings were that work's first-ever.

I've also recently published a double-review in *MLA Notes* (a book on the young Bizet's years in Rome, by Hugh Macdonald, plus Macdonald's critical edition of Bizet's early opera *Don Procopio*, a work composed in Rome to a libretto in Italian). Likewise in *Notes* is my review of recent scholarly books on Bizet's *Carmen*: by Richard Langham Smith, by Michael Christoforidis and Elizabeth Kertesz, and an edited volume carefully put together by Richard Langham Smith and Clair Rowden. The Smith-Rowden book coordinates with a website that the two have developed documenting [performances of Carmen](#) around the world.

Faculty News (cont.)

I have also published shorter reviews of books by Lisa Kirchner (about her father Leon, the noted composer and conductor), J. Peter Burkholder (on Ives), Nancy Spada (on the renowned American conductor Thomas Schippers), and Pierpaolo Polzonetti (on food in opera and in the opera house—the author also draws attention to opera characters who refrain from eating or from joining in a friendly toast)

A paper of mine, “Leaving *alla turca* Behind: The Middle East in Opera and Other Musical Genres, 1800-44,” will appear next year in a volume deriving from an international conference held “in” Oviedo, though with most of us Zooming in.

I published an article (translated by a kindly French Berliozian) that derives from, and updates, the opening sections of my chapter in Jonathan Bellman’s edited volume *The Exotic in Western Music* (1998). Entitled “Orientalisme et musique au XIX^e siècle,” it is included in a volume coedited by Gisèle Séginger and Cécile Reynaud: *Berlioz, Flaubert et l’Orient* (Paris: Le Passage, 2022).

A retrospective essay of mine, summarizing some of my experiences teaching music history and musicology at Eastman, appeared in the Festschrift for our own dear Jürgen Thym. (See the separate description in this newsletter, by David Levy and myself.)

I published an article, available open access, in the Cambridge University Press journal *Nineteenth-Century Music Review*: “Félicien David’s Grand Opera *Herculanum* (1859): Rome, Early Christianity, Multiple Exoticisms, Great Tunes—and Satan.” The Open Access license occurred automatically (at no cost to me) thanks to a new arrangement between University of Rochester Libraries and Cambridge University Press. Click here: <https://doi.org/10.1017/S1479409823000216>. This article forms a kind of pair with another recent one that I published, likewise in NCMR, and forgot to mention here last year: “How Reliable Are Nineteenth-Century Reviews of Concerts and Operas?: Félicien David’s *Le Désert* and His Grand Opera *Herculanum*.” (That one appeared in a special issue on French music criticism in the long nineteenth century.)

I have also recently contributed the entry on Félicien David to [Dictéco](#) (*DIC*Tionnaire des *É*crits de *COM*positeurs et *com*positrices), a very high-level online guide to the writings of hundreds of composers. The site publishes entries in French and in English. Mine was

superbly translated by one of the organizers, Matthieu Cailliez. The site is, I believe, little known in the Anglophone world, so I’m happy to spread the news.

In addition, Jürgen and I are engaged in a series of collaborative projects relating to the important pianist-conductor-composer Ferdinand Hiller (1811-85). Several of these have appeared as articles in the past year or are forthcoming. See Jürgen’s entry in this newsletter.

Patrick Macey, professor emeritus of musicology

The pandemic lockdown provided extra time to complete work on several projects. I published an article in the 2020 issue of *Early Music*, “*Cueurs desolez*: Josquin, La Rue, and a Lament for Anne de Foix”. Based on the discovery of an acrostic in the text of the lament, it emerges that it marked the death of Anne de Foix in 1506. Her 1502 marriage to the King of Hungary played a role in French diplomatic strategy to exert influence on the eastern border of the Holy Roman Empire. The article also explores the agency of women poets at the French court.

Another article in press focuses on issues of punctuation in settings of the gospel of John, *In principio erat verbum*. The article examines settings by Josquin and his contemporaries, and explores a theological controversy raised by Erasmus and his new translation of the gospels.

I am in the final stages of overhauling the Josquin entry for Grove Music Online. This includes revision of the worklist that incorporates information from the New Josquin Edition, completed in 2017, and from more than two hundred items added to the bibliography since the entry was last updated in 2011.

Honey Meconi, professor of musicology

Last year I finally got a dedicated website (www.honeymeconi.com) and I’m using it to provide free access to my new ongoing series of editions of Hildegard’s songs. These editions are unique in several aspects, including their indication of all ornamental neumes and their word-by-word literal translations so that performers and students know the exact text-music relationship at all times. I’ve been averaging about one edition each month. The website also links to my public musicology blog, *The Choral Singer’s Companion: Music History with a Soupçon of Snark* (<http://www.thechoralsingerscompanion.com>), for which I wrote half a dozen new essays this year (e.g., Brahms Requiem, Mahler Resurrection Symphony, Nathaniel Dett *Ordering of Moses*, Michael Haydn Requiem). These essays continue to be read in more than one hundred

Faculty News (cont.)

countries worldwide. In November I chaired the planned session “*D’un autre amer . . . The Larger World of Fifteenth-Century Chansonniers*” at AMS in New Orleans; in March I was at Wesleyan where (among other things) I gave a talk on “The Practical Prophet: Voices and Visions in Hildegard’s Symphony of the Harmony of Celestial Revelations;” in April I was installed as the inaugural Arthur Satz Professor at UR; and in July I read my paper “Extreme Singing and Hildegard’s Voice” at the Med/Ren conference in Munich, where I also chaired the session “Women and Maternity.” Med/Ren was my first international conference since the pandemic, so seeing my many European musicological friends again was truly wonderful. While I was in Munich I was interviewed by Alamire Television for an episode on the poetry of the Leuven Chansonnier, and back in the States I was interviewed for a Hildegard program to be broadcast on radio worldwide on the San Francisco-based KALW series “Philosophy Talk.” I continue to make progress on my book *Performing Hildegard*, the co-edited volume *La Rue Studies*, and the critical edition of La Rue’s secular music for CMM, and I will again be consulting with the glorious ensemble Seraphic Fire as they plan their 2024–2025 season.

Darren Mueller, assistant professor of musicology

At long last my book, *At the Vanguard of Vinyl: A Cultural History of the Long-Playing Record in Jazz*, will be published by Duke University Press in March 2024. I was also excited to have my article on the public writings of Cannonball Adderley for the New York Amsterdam News published in *Jazz and Culture* in spring 2023. This research helped inspire a new undergraduate class at Eastman on the public writings and public interactions of musicians throughout jazz history. It’s been a fun and lively class! In May 2023 I also hosted a workshop at Eastman focused on the circulation of jazz through different forms of mass media (film, radio, print, record)—this event brought together some inspiring work by several inspiring colleagues, including ESM’s own Emmalouise St. Amand. We plan to propose an essay colloquium this fall, which I’m excited about. Other future plans include a collaboration with composer David Kirkland Garner (University of South Carolina) about listening—we plan to launch a podcast that features interviews with a wide range of musicians, composers, journalists, and academics. This project has been long planned, but we are finally making progress. I also have my eyes and ears on several emergent digital technologies in the recording studio, on stage, and in record stores in the 1970s and 1980s. It’s great to have several projects percolating at once!

Jonathan Saucedo, assistant professor of musicology and associate dean and head of the Sibley Music Library

The last couple of years at Eastman have been truly remarkable. Since arriving in 2021 with our three (now four) kids, my wife and I have been deeply touched by the warmth and support of our Rochesterian neighbors and colleagues. Sibley, as you dear reader already know, is an incredible treasure with a rich history. I’ve been gratified that even with duties primarily related to the administration of the library I’ve had the opportunity to contribute as a teacher and researcher. Much of my scholarly activity is related to my responsibilities as editor of *Notes: The Quarterly Journal of the Music Library Association*. I’ve coedited several special issues that I’m very proud of, with focuses on the digital humanities (June 2021), race and music libraries (March 2022), and the current state of music librarianship (September and December 2023). In a 2022 essay titled “‘On Certain Aspects of Music History’: The Scope of *Notes*,” I looked at the attitude different editors of the journal have had toward publishing musicological topics. Recently, I had the opportunity to present some preliminary research findings on the music format preferences (e.g., print books versus ebooks, print scores versus e-scores, streaming audio versus CDs, etc.) of music students and faculty since the COVID-19 pandemic at the Association of College and Research Libraries biennial meeting and several MLA chapter meetings; my coresearchers and I will hopefully have a couple articles appearing soon. Having never been a “prize” before, I’m also excited to note that WXXI offered a tour of Sibley led by David Peter Coppen and me as a thank you to public television station donors. I guess they were fresh out of tote bags...

Jürgen Thym, professor emeritus of musicology

“...wie die Zeit vergeht . . .” was an essay by Karlheinz Stockhausen on how time passes (at its time, in 1956, widely noticed but now considered merely one of those prose pieces in which a composer “vent”); its title, especially its melancholy ellipses, caught my attention as I was recently accepted in the club of octogenarians. The hourglass, of course, has been running all the time, but, when you pass a certain threshold, you become increasingly aware of the flow of the sand, mourn the departure of folks left behind, cherish friendships that have withstood the test of longevity, and strive to live life to the fullest as long as that is still possible.

My wife Peggy Dettwiler and I were blessed to realize a long-held dream of traveling to Portugal, postponed by the years of the pandemic and then adjusted, as we had

Faculty News (cont.)

gotten three years older, to a less ambitious itinerary with “only” Lisbon and the island of Madeira as principal destinations. Still, seeing the natural and architectural treasures of that country was a life-affirming and glorious experience.

Upon our return, there were two important book publications waiting in the mail: Robert Freeman’s autobiography, *Commitment: A Life in the Service of Music* (for which I performed an act of midwifery as an editor) and a Festschrift honoring me on the occasion of my Eightieth: *Music, A Connected Art/Die Illusion der absoluten Musik*, a bilingual publication with contributions in both English and German. Robert Freeman, who passed away at age 87 last fall, and the Festschrift will be discussed elsewhere in this newsletter, allowing me to focus here on personal aspects related to both books.

Helping Robert Freeman to put his autobiography together was a labor of love, executed mainly during years of the pandemic. The work was done long-distance, as Bob lobbed chunks from Texas Hill Country to the Pennsylvania Wilds, and I did the same in reverse. The two of us, both of us born on the “other side” of the generation gap, learned how to master Zoom sessions and file sharing as well as Dropbox links. Having been appointed to the Eastman faculty in 1973 and staying in touch with Bob after his move to Boston and Texas, I was an eyewitness to many events in the life of Robert Freeman and enjoyed our collaboration, as it also helped me to retrieve my own memories of years past. The book was completed in 2022 (with Bob signing off on the Acknowledgments in August), but, overseeing the next stages from page proofs to publication and promotion, alas, was left to me.

As to the “other” book, I, of course, knew for quite some time that “something” was afoot. Leaks had reached me from both sides of the Atlantic Ocean about a “Thymschrift” and, as a modestly skilled historian, I could easily put 2+2 together. The Festschrift had no less than four (4) editors, two each in Germany and in the US, and, in retrospect, I marvel at what they have wrought. I am overwhelmed and deeply moved by the many scholarly “Essays” on wide-ranging subject matter (with many fellow German-Lieder experts contributing) and the “Greetings and Remembrances” (and I wonder whether the guy remembered is really me). I am certain (and this is not just false modesty) that I am not in the league of Festschrift-worthy individuals, but, since so many folks contributed, I have to confess that I am not only

humbled but also immensely grateful. Striving to leave this earth as a better place when we fade away into retirement is a most noble principle that humans can aspire to. It helps me to know that, in a most limited and short space and time, I may have assisted in that trajectory.

Ralph Locke and I have spent a lot of time in the last few years in translating the writings of Ferdinand Hiller (1811-85), and the fruits related to our work are evident through a number of article-length publications, either realized or forthcoming:

“Ferdinand Hiller and Franz Liszt: A Friendship Built at the Keyboard, Then Sundered and Never Healed,” in *Unity in Variety: Essays in Musicology in Honor of R. Larry Todd*, ed. Anna Harwell Celenza and Katharina Uhde (Vienna: Hollitzer Wissenschaftsverlag forthcoming).

“A Comet in the Musical Sky: Ferninand Hiller on Hector Berlioz,” in *Berlioz and His World* (to be published in connection with the Bard Music Festival in 2024 by University of Chicago Press.

“Ferninand Hiller’s Twelve Trips to Meet Old Friends in Heaven: A Little-Known Essay in Cultural Commentary from 1881,” in *Musical Quarterly* 1/2023, 1-67.

“A Little-Known Encounter with the Ghost of Berlioz,” in *Bulletin of the Berlioz Society* 2016 (August 2022), 36-41.

Another piece of publication (October 2022), was co-authored with Ralph Locke, should be mentioned:

“The Dickinson Collection: Adventures in Musicological Research,” *Musicology Now* (the blog of the American Musicological Society).
<https://musicologynow.org/the-dickinson-collection-adventures/>

The blogpost summarizes and comments on our research in the late 1970s on a collection of Schumanniana in the Finger Lakes area south of Rochester (and now safely housed at the Heinrich Heine Institut in Düsseldorf, Germany). The post generated interest that led us on a trail, forty-five years later, to other Schumann materials (mostly Clara, and nearly all of it unknown) owned by several families of Schumann descendants living in the United States. We hope to provide some more details next year.

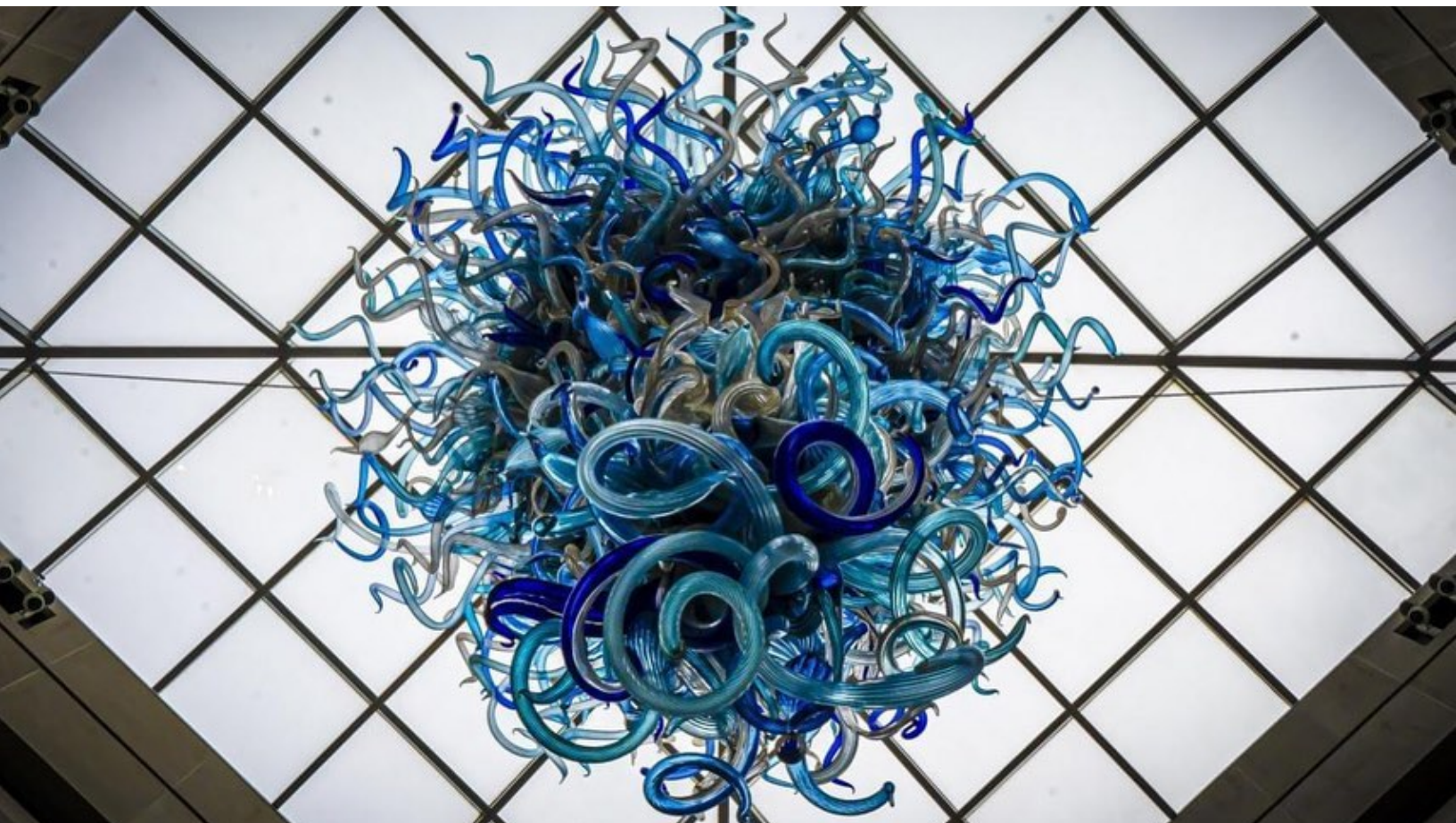
Faculty News (cont.)

Before this newsletter reaches you, I will have given a paper at the Fifteenth Kent International Conference on Historical Musicology, organized by Theodore Albrecht at Kent State University in Ohio; its title “About Naked Kings: In Fairy Tales, Opera, Politics, and Other Areas.” This introduction to Luca Lombardi’s 2009 operetta *Il re nudo* was written also as comment on past and very current political trends and the role of various “emperors without clothing” in those events.

Holly Watkins, professor of musicology

In addition to publishing a review in *JAMS* and putting the finishing touches on an essay for the forthcoming collection *Wagner in Context*, this past year I had the pleasure of speaking at several conferences and getting to know people from a variety of disciplines and backgrounds. In May, I delivered a keynote on birdsong at the yearly International Conference on Technologies for Music Notation and Representation (TENOR), held this time at Northeastern. After the talk I had inspiring conversations with attendees from Germany, Ireland, and other countries, plus I had the chance to catch up with musicologists Hilary Poriss, Elizabeth Hudson, and Daniel Callahan. In February, I drove to Montreal through harrowing squalls to deliver a keynote at the conference *Music and Transcendence in a Posthuman Age*. I gave a

paper that discussed Romantic notions of spirit and soul through the lens of the little-known book *Clara* by Friedrich Schelling, and it turned out that a member of the audience had translated the book from German into French. I even bought a special coat to take to the conference so that I could enjoy Montreal’s “White Nights” festival despite single-digit temperatures (which didn’t seem to deter Canadians one bit). Finally, last fall I gave a paper on the AMS/SMT/SEM joint panel on metaphor organized by Nina Eidsheim and Daniel Walden. The panel was one of those rare but invigorating experiences in which scholars across different disciplines get to share ideas with one another (special thanks go to the intrepid Eastman students who turned up to see my paper at 10:00 p.m. with beers in hand—you know who you are!). I may not see those of you reading this at AMS in Denver, as I will be traveling to Cambridge, England the week before to participate in a small symposium dedicated to German sociologist Hartmut Rosa’s transformative book *Resonance: A Sociology of Our Relationship to the World*. Rosa will be participating as well, and I can’t wait to find out if his references to heavy metal in the book mean that he is a fan. If so, I’ll be ready share notes on my favorite metal songs!



Student News

A Note from the GMA President

I am pleased to step into the role of GMA President this year, following the commendable leadership of past president Eleanor Price. Under our collective efforts, the Graduate Musicology Association continues to thrive as a platform for creating professional opportunities for graduate students and nurturing a sense of community in the department. I'm honored to work alongside exceptional colleagues: Emmalouise St. Amand, vice president; Bethany Brinson, treasurer; and Paul David Flood, outreach chair. This year, we've maintained initiatives to enhance our intellectual community, including our weekly GMA digest with updates, reminders, and a brand new advice column. We are also collaborating with faculty colloquium coordinators to develop a thriving Works-in-Progress series, providing a platform for students and faculty to present ongoing research and encourage scholarly exchange. Looking ahead, we anticipate works-in-progress talks from department members, including Anaar Desai-Stephens, Paul David Flood, Roger Freitas, and myself. Additionally, we will embrace the outdoors and the bonds of friendship during our fourth annual Mushroom Walk in October. I am truly honored to lead the Graduate Musicology Association, and we look forward to a year of collaboration, growth, and community.

-Lauren Berlin, 2023 GMA president

Lauren Berlin

This past year held many exciting developments for my research and work. I am thrilled to have completed the requirements for the Advanced Certificate in Ethnomusicology, though I intend to continue playing in both of Eastman's gamelan ensembles in the future. I had an active conference season in spring 2023, presenting papers on different TV variety shows at the annual meetings of the Society for American Music, Society for Cinema and Media Studies, and Music and the Moving Image. Additionally, I was elected as the SAM Graduate Student Forum co-chair for a term from 2023 to 2025. I look forward to serving the organization and facilitating graduate student concerns for the remainder of my term.

This summer I embarked on archival research across the United States, from the Marian Anderson papers at the University of Pennsylvania, down to the Library of Congress, and out to the UCLA Film and TV Archive. The highlight of this trip was the drive out and back with my beloved corgi, Calliope. Together we saw buffalo, prairie dogs, the Grand Canyon, and myriad other American landmarks. My travels were generously supported by the Glenn Watkins Traveling Fellowship and the Susan B. Anthony Institute at the University of Rochester.

In the coming year I look forward to my AMS debut, presenting on Marian Anderson's headlining performance on the *Ford 50th Anniversary Show* in 1953. I also eagerly await my forthcoming review in the *Historical Journal of Film, Radio, and Television* on Annie Berke's recent monograph, *Their Own Best Creations: Women Writers in Postwar Television*.

Paul David Flood

The 2022-23 academic year saw my first journal publication: an invited review of Magnús Pálsson's *Gapassipi*, the first publication by the Icelandic sound art label Mumbling Eye, for *Scandinavian Studies*. The year also began with my passing comps and ended with my passing the special field exam. After that, my summer was busy with a multitude of professional engagements.

First and foremost, I was invited by my wonderful Eurovision studies colleagues to participate in a panel honoring the life and work of Robert Tobin and a roundtable discussing the future of Eurovision studies at the Eurovisions International Conference. This meant that, with the help of the new Helmers Student Research and Travel Grant, I was able to travel to Liverpool to attend Eurovision for the first time. The conference went well, and I got to meet and think with amazing scholars who I'm now proud to call colleagues and friends. Other highlights include being invited to attend a luncheon and panel on Eurovision and diplomacy hosted by the EU Ambassador to the UK, and seeing the first semifinal LIVE in the arena. I'm looking forward to attending next year's Eurovision in Malmö, Sweden where I've been invited to join the Medea Lab at Malmö University's School of Arts and Communication as a visiting research affiliate.

Shortly before Eurovision, I was interviewed by a reporter from *The Globe and Mail*, Canada's national newspaper, on the importance of geopolitics and diasporic relations in Eurovision. You can read the story, wherein I'm quoted alongside the 2023 French representative La Zarra, [here](#).

Student News (cont.)

This past summer's travels also included a trip to Minneapolis, where I read a paper at the IASPM international conference and officially began my service on the IASPM-US Executive Committee. Shortly after, thanks to a grant from the Susan B. Anthony Institute, I traveled to Copenhagen, Denmark for a research trip focused on music in/and queer nightlife at Copenhagen Pride. I've been making lots of smørrebrød since.

My third year in the program is already off to a great start. I'm spending the fall semester working on my dissertation and teaching my section of MHS 123, titled "Global Encounters in Music since 1900." The students are bright and friendly, and I hope they're learning as much from me as I am from them.

Eleanor Price

The past year has yielded some very exciting scholarly opportunities for me. I presented work from two dissertation chapters at a total of four international conferences: the International Congress for Medieval

Studies (where my paper won the Karrer Travel Award), the Music and Pleasure before the Law conference in Dublin, Ireland, Leeds International Medieval Congress, and MedRen. This fall, I'll also be traveling to Denver to present "Asses and Ales: Locating Ethnicity Through Parody in Thirteenth-Century Balaam Motets" at the annual meeting of the AMS. My international travel was funded by the Susan B. Anthony Institute and the AMS's M. Elizabeth C. Bartlet travel grant for research in France, where I spent just over two weeks, splitting time between Paris and Arras. I looked at many thirteenth-century scrolls and manuscripts, ate a lot of pain au chocolate, and traveled under the English Channel by train. Beyond my dissertation work, I performed on renaissance flute in various ensembles in Rochester - with fellow PhD candidates Emmalouise St. Amand and Lauren Berlin by invitation from the Friends of the Rochester Libraries, and with the Scivias Medieval Ensemble.



Alumni News

Ayden Adler, PhD 2007

Dear friends and colleagues, I hope everyone is doing well! I'm really happy living in Houston and enjoying my University life here. My consulting business is doing great too—I'm providing executive coaching to arts and education leaders and loving the opportunity to share my knowledge to support the current generation of administrators. My news of the past year includes being named as a Fellow of the Center for Critical Race Studies and member of the board of the Star Spangled Music Foundation. And I published "[The Boston Pops: An American Institution and Its European Roots](#)," *Journal of Musicological Research* 42, no. 2 (2023): 1-37. Most fun of all, I auditioned for and was accepted into the [Houston Symphony Chorus](#). The rehearsals and concerts have reminded me how much I have missed communal music-making. Best wishes to all."

Gabrielle Cornish, PhD 2020

After three years working on my tan at the University of Miami, I've moved back to a chillier climate and am now Assistant Professor of Musicology at the University of Wisconsin – Madison. Here, I'm thrilled to join a robust research community and have the opportunity to advise both MA and PhD students in ethno/musicology. (Please feel free to send talented undergrads/MA students our way!) I've had a few publications come out since graduating from Eastman in 2020: my [essay on LCD Soundsystem and "cool capitalism"](#) after the '90s dot-com bubble was published by Routledge in 2022, and my article, "[Synthesized Socialism: Soviet Modernity and the Politics of Timbre in the Cold War](#)," came out in JAMS later that year. Like many Eastern Europeanists, I've been reckoning with Russia's war in Ukraine in my personal and professional lives. I wrote about Soviet censorship of Ukrainian music in the [New York Times](#) to try to shed some light on Russia's colonial history. At the moment, besides settling into the land of beer and cheese with my dog, Laika, I've got an article on remixing and remastering Lenin's voice coming out in *Slavic Review* in a few months, and I've been an active research lead in the [Music Studies in/of the Anthropocene Research Network](#). If you're ever in lovely Madison, please do feel free to drop me a line!

Julia Egan, MA 2021

For my first ever contribution to the newsletter, I am excited to announce the formation and active performing status of my new group, AMIDI. AMIDI is a project born out of my thesis on algitara music of the Kel Tamashek people of North Africa. We perform the music of the world-class band, Tinariwen ([link](#)). Coincidentally, I first fell in love with Tinariwen's music

while I was working as a barista at Java's Cafe in 2013 during my undergraduate studies at Eastman. My love of Tamashek guitar music has now brought me to start AMIDI.

Amidi means friend (sing.) in Tamashek. I picked the name with the idea that we are able to perform Tinariwen's music in solidarity with our Tamashek collaborators who struggle from the ongoing war, extremist activity, and inequitable access to resources in the Sahel region—knowing we hold an etic position as a band whose members are not Tamashek—and taking care with my positionality as an ethnographer who can also perform this music. This past year, AMIDI has performed at the First Niagara Rochester Fringe Festival, as well as the National Alliance on Mental Illness Annual Walk, and we look forward to closing the year out with one more performance at Muck Duck Studio on Friday, October 20th at 7 p.m. (FREE). See our performance from the Fringe Festival [here](#).

Since I graduated in 2021, I actively continue my engagement in African music and dance art forms. I now study with and perform in the Rochester-based West African dance company, Atebayilla, directed by Mohamed Diaby. We also run community classes on Saturdays that are open to the public ([link](#))! As a hoshō player, I am an integral member of the Simba Marimba Zimbabwean ensemble directed by Greg Doscher through ECMS ([link](#)). Finally, I am looking forward to producing some Tamashek-English translations of algitara music, inspired by conversations I had with Bombino and his bandmates after seeing their show in Homer, NY on September 25. Stay updated on AMIDI at @amidiroc on Instagram!

Rob Haskin, PhD 2004

Rob Haskins, professor of music at the University of New Hampshire was elected for a second three-year term as the department chair. As I told a group of students the other day, while there is much about being chair that I dislike, what I like the most is helping the students. I've written a few pieces recently that are getting published now or soon: a contribution to the festschrift honoring Jürgen Thym; an essay on Bernstein, Gould, and Cage for the Leonard Bernstein Companion (edited by fellow alum Elizabeth A. Wells); and a number of commentaries for the online *A-R Music Anthology*.

I am also actively involved as one of the chief editors, along with notable scholars, of a new, open-access scholarly journal [Music & Musical Performance: An I](#)

Alumni News (cont.)

[International Journal](#). Ralph Locke (see entry) has been helpful with a number of questions, not least some very fine reviews of recordings and books. Issue 1 was a relaunch of the only issue published (in 2019) of the *International Journal for the Study of Music and Musical Performance*. That journal was built within ProQuest, which basically then abandoned it. The new one, with mostly the same editorial team, is more secure, being built within Digital Commons (through the Florida International University library). The journal is explicitly open to articles focusing on musical performance (a topic treated rarely, though not never, at other journals). But it also publishes work of more usual sorts, including archival/historical studies and discussions of repertoires or individual pieces. M&MP publishes as soon as an issue is full, and issues are numbered simply by year and number. The first three issues appeared in September and November 2022 and February 2023; issue 4 is forthcoming, and 5 is already half full. We invite you to [visit the site and read/download/cite the articles and reviews](#)—and let us know of possible articles or reviews you think might interest our readers. The open-access aspect is working well: some of our articles have already been downloaded a few hundred times.

Lauren Kehrer, MA 2011, PhD 2017

My book, *Queer Voices in Hip Hop: Cultures, Communities, and Contemporary Performance* (University of Michigan Press) was published in November 2022 and since then I've been keeping busy giving talks on this and other current projects. Last year I visited Pennsylvania State University, Kalamazoo College, and Temple University, in addition to several conference and local campus presentations. This coming year I'm looking forward to visiting Ohio State, SUNY Stony Brook, and Florida State University. The timing of the 50th anniversary of hip hop has led to several more public-facing opportunities, as well, including a talk at the Dayton Metro Library in Ohio in October and an appearance on an ABC News Live segment on LGBTQ hip hop artists that aired in July. In September, I was part of a roundtable, "Hip Hop at 50: New Perspectives, Alternative Genealogies" at the University of Minnesota with other hip hop scholars from various disciplines to celebrate the milestone and reflect on the past, present, and future of the genre and scholarship.

My article, "'Sissy Style': Gender, Race, and Sexuality in New Orleans Bounce Dance" was recently published in the *Journal of Popular Music Studies* vol. 35, no. 3 (September 2023). This work draws on fieldwork I conducted while I was still a student at Eastman, with

support from the ESM Glenn Watkins Traveling Fellowship and the Adrienne Fried Block Fellowship from the Society for American Music. I had the opportunity to share aspects of this work this past summer at the International Association for the Study of Popular Music conference in Minneapolis and at the International Council for Traditions of Music and Dance (formerly International Council for Traditional Music) at the University of Ghana.

I have a few projects in progress, including the book I am co-editing with Stephanie Jensen-Moulton called "Better Be Good to Me": American Popular Songs as Domestic Violence Narratives, which is now under contract with the University of Michigan Press, Music and Social Justice Series. My invited article, "'You Bitches Wouldn't Get It': Queer Ludonarrativity in Lil Nas X's 'Late To Da Party (F*CK BET)'" has been accepted for a special issue of *Popular Culture Studies Journal*, "Queering Blackness: Non-Binary Black Representations in Post-Obama Popular Cultures."

This summer I was elected vice president of the International Association for the Study of Popular Music, U.S. Branch, where I serve with two current Eastman students on the executive committee, Emmalouise St. Amand and Paul David Flood. I am also chairing the program committee for the 2024 Feminist Theory & Music Conference that will take place in Ann Arbor, Michigan next summer – please send us your abstracts!

I look forward to seeing other members of the Eastman network at the upcoming AMS-SMT joint meeting, where I will be on two panels, "Popular Music, Gendered Violence, and Trauma Studies" and Dissertation to Book: Recent Survivors, which was organized by fellow Eastman alum Kimberly Hannon Teal and includes current Eastman faculty Darren Mueller and University of Rochester alum Kira Thurman.

Adriana Martínez Figueroa, PhD 2009

It has been a few years since I've had a chance to share my activities. Last academic year I received tenure and was promoted to associate professor of music at Eureka College (Eureka, IL), where I teach music history, music theory, voice, and direct the Opera and Lyric Theater Workshop. While a challenge, this position allows me to use the many hats I wear as a scholar, teacher, and singer, and there is never a dull moment! I also received the Distinguished Mentor Award at Eureka, a particularly humbling honor due to the fact that nominations for this award come from the students themselves. My paper

Alumni News (cont.)

"Binational Indianism in James DeMars' *Guadalupe, Our Lady of the Roses*" has been accepted in the *Journal of the Society for American Music*. One of my Eureka colleagues, Sarah Riskind, and I received a grant from the Community Foundation of Central Illinois, which we used to present a series of lectures for K-12 teachers in the area. My lectures included "An Introduction to Latin American Music" and "Teaching Foreign Language Diction." In January, I was invited to give a lecture-performance and masterclass on the art song of Latin America and Spain at Illinois Wesleyan University. I presented my paper "Teaching Music and Race: A Social Justice Approach" at the Teaching Music History virtual conference in June. This past week I delivered the Dean's Lecture at Eureka, entitled "Music and Its Canons." I have also continued to be an active singer; I have performed at several concerts and recitals for MIOpera in Normal, IL, as well as a production of *Pirates of Penzance* in July, and I am a member of Baroque Artists of Champaign-Urbana. Ongoing and upcoming projects include co-editing a volume that grows out of a panel my colleagues Sarah Town, Amy Frishkey, and I presented on neoliberalism and Latin American popular music at AMS 2021, finishing my book proposal on music at the U.S.-Mexico borderlands, and taking a lecture-recital of Latin American art songs I did virtually during COVID and performing it live. Hoping everyone in the ESM ethno/musicology community are healthy and happy.

Mary Natvig, PhD 1991

Hello everyone,

After 34 years teaching at Bowling Green State University, I am finally retiring in spring 2024. It's been a great career, and I am grateful for my Eastman education and all of the opportunities I have had because of it. In order to end "with a bang," I completed a few projects, which I've been working on forever, that will be published soon (perhaps even before this newsletter is distributed). My article "Samuel 'Golden Rule' Jones: Music and the Social Good in Progressive Era Toledo, Ohio" is forthcoming in *American Music* and I have a chapter, "Mental Health and the Pedagogy of Self-Disclosure" coming out soon in *Sound Pedagogy*, published by University of Illinois Press. A great delight of this project is that one of the three editors of this collection is a former BGSU master's student who, like many of our students, went on to get her PhD in musicology and do great things. I was also able to write a short article for Jürgen Thym's *Festshrift*, which was an honor and a delight.

If I can get my violin chops back up, I'm hoping to give a "good bye" recital at BGSU in May. I recently purchased a baroque violin from the estate of Abram Loft, who was on the ESM faculty for many years and who was my high school violin teacher in Milwaukee, WI before he came to ESM. Dr. Loft, a violinist and musicologist, influenced me immensely and was like a surrogate father to me. So, I am practicing! Thank you to all of my Eastman friends and faculty, with a particular shout out to Ralph Locke for his wonderful guidance and friendship for all these years.

Finally, I have been preparing for my "retirement career" over the last few years by working on a master's degree in Clinical Mental Health Counseling. I will be done with courses this summer and then begin my practicum and internship. Once I am licensed, my goal is to counsel music students. I'm hoping my experiences as a music student (albeit ages ago), music faculty member, and someone who has experienced mental health issues, will all inform my practice and enhance care for our students.

Eastman love,
Mary

Marjorie Roth, PhD 2005

This past year has been a busy one. In addition serving as the School of Music representative on Nazareth's Faculty Senate, I took on the administrative role of interim program director of music composition while my colleague Octavio Vazquez was on sabbatical. I was very happy to see him return. In January, I spent a pleasant week with Eastman musicology graduate school comrade Elizabeth Wells and her students, serving as pedagogue in residence at Mt. Alison University in Sackville, New Brunswick. In May, I traveled to Portugal for an Esoteric Quest conference that took place in the shadow of the famous Templar castle at Tomar. My plenary paper ("The Harmony of the Stars: Music on the Pilgrim Road to Compostela") focused on repertoire from the 12th through 21st centuries that is associated with the Camino. It was the last paper of the conference, immediately after which post-conference event attendees walked the segment of the Portuguese Camino that crosses into Galicia. Several magical days in Santiago de Compostela culminated in the traditional trek to Finisterre. In August, my husband Leonard George and I were excited to see our collection of essays, *Explorations in Music and Esotericism*, come out from the University of Rochester Press. The essays in the book stemmed from a conference on Music and Esotericism I organized at Nazareth in February of 2020. Our

Alumni News (cont.)

wonderful authors and several guests assembled for a Zoom book launch party in mid- September. After a celebratory toast we all agreed it's time for another Esoteric Music conference at Nazareth. I am currently on sabbatical and have been spending my time chairing the Rochester Flute Association's 2023 Flute Fair Committee, working hard on making our first in-person Fair since the Covid shut-down a success. I am also in the early stages of planning a collection of essays on the flute and flute repertoire for the University of Rochester Press series on orchestral instruments. For fun and relaxation, I have been playing my bass flute in area flute choirs, experimenting with modal improvisations on my wooden flute, and continuing to learn to play my Renaissance treble viol. Looking ahead to next semester's teaching, I am updating my Music and Gender course and will be offering it for the first time since 2014.

Elizabeth A. Wells, 2004

This year the pandemic slowed down a lot of my projects: editing *Bernstein in Context* for the Cambridge University Press "In Context" series, which included chapters by Ralph Locke and Rob Haskins. We are now going into production and I couldn't be more pleased. As of this writing my co-editor Paul R. Laird and I have just gotten permissions for Bernstein's music for the

Cambridge Companion to West Side Story. Hopefully both of these volumes will be out by AMS next year. My book *The Organized Academic* came out last year and led to some workshops in Canada and New York State. This summer we recorded it for Audible, so please check it out from Rowman and Littlefield. I also did some consulting work on music curriculum for a small music department nearby, and that was very fun. This summer I prepared three book proposals: one for *Overteaching: Why We Are Doing Too Much and What We Can Do About It* for a Canadian university press. I also have submitted, with a co-author, a proposal on teaching musical theatre (my co-author is writing about opera) in the 21st century and dealing with the canon. I'm also in the process of submitting a proposal for *Sondheim in Performance*, which takes account of Sondheim's works as living and breathing creations. I'm teaching my Sondheim seminar this year in the winter term, which I'm excited about, and teaching early music for the first time in my career. So, lots of changes and things coming out of the woodwork. I hope to get three book contracts by the end of this term, which I will work on during an upcoming sabbatical in 2025. In other news, I am contracted to do an advice column for *University Affairs*, which is Canada's equivalent to the *Chronicle*. So life is busy.



Music, a Connected Art: **A (Bilingual) Festschrift for Jürgen Thym on His 80th Birthday**

David B. Levy (Ph.D. 1980) and Ralph P. Locke (emeritus professor of musicology), along with our German fellow co editors, Ulrich J. Blomann and Frieder Reininghaus, are pleased to announce the publication last July of *Music, a Connected Art / Die Illusion der absoluten Musik: A Festschrift for Jürgen Thym on his 80th Birthday* (Verlag Valentin Koerner, Baden-Baden, 2023). The publication is volume 103 of Koerner's "Collection d'études musicologiques / Sammlung Musikwissenschaftlicher Abhandlungen" (see <https://www.koerververlag.de/nichtbibliographische/etudes.html>).

This bilingual labor of love and admiration took three years of writing, editing, and preparation. It includes twenty eight essays that span the world of musical scholarship, as well as reminiscences and greetings from seventeen of Jürgen's friends and colleagues. It also features two new musical compositions, by Sam Adler and Luca Lombardi, respectively, created especially to celebrate Jürgen's milestone birthday. (Informally, some of us have called it simply the Thymschrift, analogous to other publications honoring one-syllable musicologists such as Grout and Strunk.)

The contributors, inevitably, represent a mere fraction of the many individuals who know and admire Jürgen Thym: among those included are Eastman/U of R faculty members and administrators, former graduate students in Eastman's PhD and DMA programs who have gone on to significant careers, and scholars elsewhere, including seven Europeans. Four of the chapters are in German; two others by Germans are in English. An appendix lists Jürgen's wide- ranging scholarly achievements and honors.

The topics range widely but all address the basic issue raised in the volume's double-title: how does music relate to (derive from, etc.) aspects of human life and culture beyond itself? One substantial group of chapters, not surprisingly, deals with the interaction between music and poetry in the German lied, a topic central to much of Jürgen's own activity as scholar and teacher.

For a complete table of contents, including the names of all thirty-nine chapter authors and well-wishers, see <https://www.liquidmusicology.org/aktuelles/2023jul-festschrift-juergen-thym/>.

Remarkably, the book has already received a detailed review from baritone and translator Niall Hoskin at the website of Toccata Classics (the recording label that specializes in music since around 1900). Among the key sentences: "The contributions attest to an openness to, and interest in, wider areas of enquiry, and to an encouraging attitude to the work of others. The volume is dedicated to him as 'Scholar, Teacher, Mentor, Friend': he clearly has a gift for friendship and a talent for navigating the sometimes choppy waters of faculty politics. . . . These scholars share Thym's energetic enthusiasm for their subject matter, . . . and most achieve accessibility beyond their own discipline."

David Levy
Ralph Locke

Honoring Robert Freeman

Robert S. Freeman Obituary, October 19, 2022

by Jürgen Thym

Robert Schofield Freeman, born August 26, 1935 in Rochester, NY, died October 18, 2022 in Austin, TX. His beloved, dedicated wife of forty-two years, Carol Jean Freeman, predeceased him the summer of 2018. His first wife and the mother of his children, Katharine Merk McNally, passed in 2018 as well. He is survived by his brother, James Douglas Freeman, his children, John Frederick Freeman and Elizabeth Katharine Poon, and his stepson, Scott Alan Henry. He has four grandchildren: Morgan Freeman, Connor Freeman, Benjamin Poon, and Nicholas Poon.

Bob (as he was known to all) lived an accomplished life in the service of classical music, a family legacy. He was the son and grandson of accomplished musicians. His paternal grandfather played in John Philip Sousa's Band in 1910–1911 before becoming the first professor of trumpet at the Eastman. His mother and father were early graduates of the Eastman School. His father performed in the Rochester Philharmonic Orchestra before becoming principal bassist in the [Boston Symphony Orchestra](#). His mother was an accomplished freelance violinist.

As a boy, Bob was a precociously talented oboist and pianist. Both Bob and his brother, Jim, attended Milton Academy, in Milton, MA, during their high school years.

Bob earned a BA in music summa cum laude from Harvard College and a diploma in piano performance from the Longy School of Music in 1957 while performing as a professional oboist in Boston. He studied piano privately with Artur Balsam and Rudolf Serkin during the summers of 1955 and 1956. He completed graduate studies in musicology at Princeton University, earning an MFA and PhD. He was awarded a Fulbright Scholarship to Vienna.

Bob served initially on the music faculties of Princeton and MIT. In 1972, he was named director of the Eastman School of Music, a position he held for twenty-four years. He was a galvanizing and transformative influence on the music school and the City of Rochester. He preserved and expanded the Eastman School campus in Rochester, helping it serve as a bulwark against the urban decline threatening the city center. He built a faculty dedicated in equal measures to the performance, academic study, and compelling teaching of music. He led a nationwide rethinking and reformation of collegiate music education in America.

After leaving the Eastman School, he briefly served as president of the New England Conservatory before becoming dean of the College of Fine Arts at The University of Texas at Austin in 2000. He taught for many years after stepping down as dean, retiring in 2015 as the Susan Menefee Ragan Regents Professor of Fine Arts.

Bob is the author of numerous published articles on music, as well as several books, including *The Crisis of Classical Music in America: Lessons from a Life in the Education of Musicians* (2014), *Gilbert Kalish: American Pianist* (2021) and *Woof!: A Love Story of Dogs, Music and Life* (2019). He also had recently completed his autobiography, as well as a major new book about the future of the American orchestra.

In addition to his academic, performance, and administrative careers, Bob was a tireless impresario, commissioning many often innovative contributions to contemporary classical music, including Joseph Schwanter's *New Morning for the World* (1983), a setting of the writings of Dr. Martin Luther King Jr. narrated at its premiere by baseball Hall of Famer Willie Stargell.

He was awarded an honorary degree in April 2015 by the Eastman School of Music, which named the atrium of its Sibley Music Library the "Freeman Family Atrium." Before his death, he was an emeritus professor of musicology at the [University of Texas at Austin](#). He was also a senior educational liaison for Music in the Air (MITA), a revolutionary computer-mediated means of learning music, developed by UCLA's [Robert Winter](#) and [Peter Bogdanoff](#), designed to develop broader audiences for music of all kinds while extending human attention spans.

Throughout his active and varied career, Bob was devoted to ensuring a place for serious musical composition, scholarship, and music-making in American life. The deeply held principles that underlay his life's work include honesty, teamwork, a respect for others, and a dedication to protecting the environment for future generations.

Honoring Robert Freeman (cont.)

Remarks Delivered by Jürgen Thym at the Celebration of Life Service in Eastman's Hatch Hall on Saturday, March 25, 2023

Driving to New York City recently to attend a concert at Juilliard honoring the composer Samuel Adler (at the occasion of his 95th birthday), I was pondering what I might say at today's event honoring and commemorating Robert and Carol Freeman, two individuals inextricably connected with the Eastman School in the last three decades of the 20th century and beyond. At Juilliard, I heard a poignant performance of Sam Adler's setting of a poem by the African-American poet Maya Angelou. It opens with these lines:

When great trees fall,
rocks on distant hills shudder,
lions hunker down
in tall grasses,
and even elephants
lumber after safety.

Though Sam set them to music in memory of the great Supreme Court Justice Ruth Bader Ginsburg, these words made me think, almost involuntarily, of Bob Freeman.

(Aside: I hope Bob's children, now full-grown and highly accomplished, will forgive me for focusing today on the Bob Freeman that I knew best: the practical visionary who stood at the helm of this institution for twenty-four amazing years.)

Tall in stature and endowed with a resonant voice and the rhetorical gift of persuasion and storytelling, Bob Freeman was able to walk into a room, redefine its field of gravitation to the point of causing the floor to tilt, and make other people "hunker down in tall grasses" and listen; deans of music schools and conservatories "on distant hills" picked up echoes of his pronouncements and felt compelled to adjust their respective institutions. (It must have pleased him because it confirmed that, though he sometimes encountered opposition to his proposals at Eastman, he was on the right path.) He could be overwhelming, overpowering, overbearing—his leadership was not always comfortable for those of us who preferred to "lumber after safety." But for those who were inclined to think outside of the box, he provided food for thought and encouragement in the form of words and financial subventions to explore new avenues. And, to use a metaphor not covered by Angelou's poem but apt for Freeman the baseball fan, he often hit "home runs" for those adventurous enough to come up with solutions that could help to move the Eastman School ahead, even if only by a few notches. (Or, to use yet another metaphor, he gave this great ocean-liner, by way of five-year plans painstakingly arrived at through departmental input, a needed push in a slightly different direction.)

The Eastman School of Music was fortunate to have two great leaders during the twentieth century, one shortly after the institution was founded and the other during much of the century's last decades: Howard Hanson and Robert Freeman. (And their combined tenure extended over sixty-four years.) We would not be where we are now without the guidance they provided at different times of history, and the difficulties they encountered at different times—we should be generous enough to admit—were formidable.

When Bob Freeman became director of the Eastman School of Music in 1972, the institution was in a crisis and downtown Rochester in a seemingly irreversible decline; when he left the school after nearly a quarter century at the helm, the institution was in great shape, but a new monster had raised its head: Classical music, the artistic staple that by-and-large was taught and nurtured at the School, was in a crisis. The state of Downtown Rochester, the other issue, I have to admit, awaits judgment as I speak, but I am convinced that, without Bob Freeman's commitment in the mid-1970s to urban renewal of the city of his birth, we would be in worse shape right now. You have to keep in mind that abandoning the building on Gibbs Street was a real possibility in the



Robert Freeman and Howard Hanson in 1973

Honoring Robert Freeman (cont.)

mid-1970s. (And Hatch Hall where we convene right now would never have been built.) Heart-wrenching decisions about the future awaited the young and, by his own admission, administratively inexperienced director. The pressure must have been tremendous. Decisions matter! They are not casual expressions of preferences. But Freeman was smart and a fast learner.

Bob Freeman was the son and grandson of musicians and became a musician himself, excelling on the oboe (to the point of placing second to Heinz Holliger in a competition in Europe), touring Europe and the United States as a collaborative pianist, conducting student orchestras, and getting a doctorate in musicology from Princeton. He was a jack of all trades, you might say, or, put in more dignified terms, a generalist who knew different fields of the musical enterprise well: from reed-making to fingerings (in so-called applied areas) to dusting off Bach manuscripts and measuring the space between needle holes in the paper indicating its bindings (in so-called academic areas). He could crack jokes about the limitations of all the school's departments—including my own: musicology. But, after causing some raised eyebrows and noticing a tad of discomfort with his jovial assessments, he ultimately settled on using a fictitious kazoo department as a preferred scapegoat for his criticism. Being a generalist, I think, made him an ideal director.

Freeman played an active role in personnel decisions, especially in the beginning when there was an urgent need to hire faculty for the many vacancies that had remained unfilled in the last years of his predecessor's administration. The school indeed needed to rejuvenate itself, and that allowed him to put his personal stamp on the faculty, which he did so for the rest of his tenure as director. And, because of his credentials as a performer and a scholar, the decisions he made, with the input from departmental and, sometimes, interdepartmental search committees, were informed by hands-on knowledge of the respective branches of music.

Freeman liked to think BIG and AHEAD of the times. Very early on in his tenure, he defined the Eastman School of Music as a comprehensive school of music, an institution different from a European-style conservatory (educating only practitioners of the art) and from a Platonic music department, as he liked to call it, housed within a university (where one learns to talk and write about music but not how to do it). And he justified the course he wanted to follow for the institution by pointing to Howard Hanson as having already pursued this strategy in building the School. After all, in addition to all the applied departments, humanities, musicology, music history, music literature, music theory, composition, and music education played a more or less significant role during the Hanson years. Not to mention the presence of the Sibley Music Library, housing one of the finest collections of musicalia in the world. Musicians, he insisted, needed to understand their art in all its aspects, and especially the economic and social conditions within which they wanted to forge successful professional careers. The Arts Leadership Program, now thriving already for a quarter century, was the result of such thinking. It was one of the responses to the above-mentioned Crisis of Classical Music, recognized by Freeman early on and discussed by him in a surprisingly readable book of 2014 with that very title that contains much wisdom for current and future musicians as well as arts administrators.

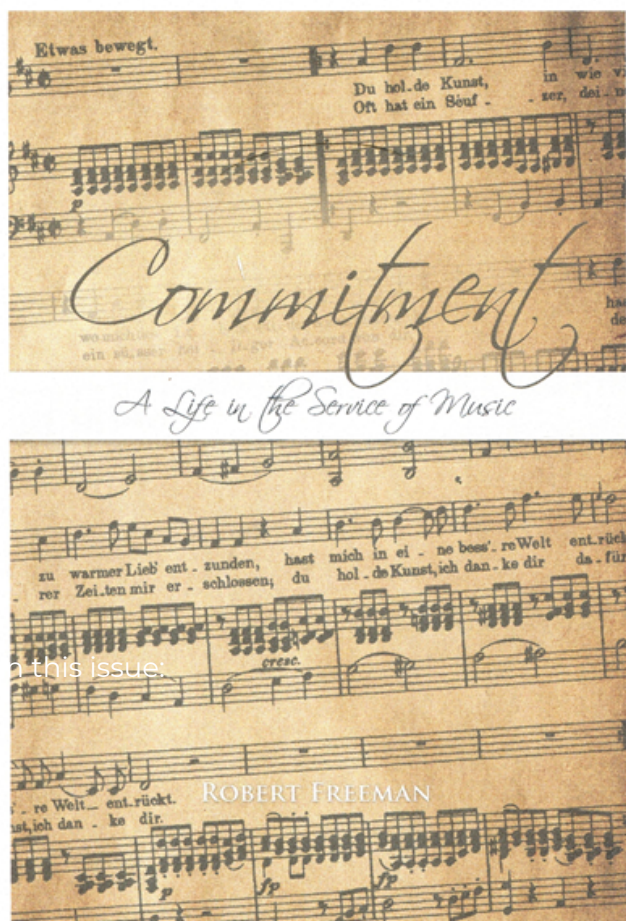
When this hour of commemoration is done, step outside Hatch Hall and walk around; you will see an urban campus that is second to none for the study of music. Or stroll through the gallery on the second floor of the main building; you will encounter portraits of distinguished Eastman faculty members, some already departed, some retired, some still teaching today—many of whom were hired during the Freeman years. Or cross Gibbs Street from the main building to encounter a state-of-the-art structure housing the Sibley Music Library. The entire urban campus, as it has developed over the span of a century, is the architectural expression of the idea of a comprehensive music school, a distinctly American phenomenon, and it was Bob Freeman who defined this ideal early on.

The song that I quoted at the beginning—"When great trees fall"—rings true also in other respects. The composer, Samuel Adler, was there at the beginning of Bob Freeman's tenure at the Eastman School; he was in fact on the search committee recommending Freeman's appointment. And, like the poet, Maya Angelou, but in his own way, Bob Freeman was a kind of civil-rights activist. Even in his waning years, he came up with provocative and, I would say, inspirational plans: to create great American artistic ventures that would address issues of our time and reconcile a divided nation. He had tried something of the kind forty years earlier: Joseph Schwanter's New Morning for the World in which Eastman's compositional, instrumental, and conducting expertise joined forces with Willie Stargell, a

Honoring Robert Freeman (cont.)

baseball icon from the Pittsburgh Pirates, reciting excerpts from Martin Luther King's writings. It is a work that still grips us because of its confluence of historical, political, and musical dimensions. For Bob Freeman, who commissioned the piece, it may have been one of the great moments in his life: it brought music and baseball, the latter a family tradition with deep roots, together. He had succeeded in "hitting a home run" for family, Eastman, and the cause of civil rights by way of music. Bob's principles and his devotion to carry them out helped make the Eastman School of Music the remarkable entity that it is today: a model of what the comprehensive music school can be.

Bob passed away before his autobiography, *Commitment: A Life in the Service of Music*, an eminently readable account of his life and career, filled with lots of wisdom about music's future in the United States and elsewhere, was published by Dorrance in Pittsburgh. The book is full of pictures, some of them perhaps featuring readers of this Newsletter.



in this issue:

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Eastman Musicology at AMS-SMT 2023

November 9-12, 2023 | Denver, Colorado
Sheraton Denver Downtown Hotel

Friday, November 10, 2023

- 10:45 a.m.- 12:15 p.m. Plaza Ballroom D: Meditation of Blackness in Mid-Twentieth Century America
Lauren Berlin (PhD candidate), “(Re)introducing Marian Anderson: Television’s Normative Power at the *Ford 50th Anniversary Show* (1953)” (paper 1)
- 5:45 p.m.-7:45 p.m. Director’s Row I
Eastman School of Music Alumni Reception
- 8:00 p.m. -10:00 p.m. Governor’s Square 14: Symposium: Music and Spirituality in the Cold War, organized by the AMS Cold War Music Study Group
John Kapusta (assistant professor), discussant

Saturday, November 11, 2023

- 9:00 a.m.-10:30 a.m. Governor’s Square 16: Medieval Polyphony
Eleanor Price (PhD candidate), “Asses and Ales: Location Ethnicity through Parody in Thirteenth- Century Balaam Motets” (paper 1)
- Vail: Dissertation to Book: Recent Survivors
Darren Mueller (assistant professor), presenter
(Many other ESM/UR alums involved: Kimberly Hannon Teal, chair; Lauron Kehrer, and Kira Thurman, presenters)
- 10:45 a.m. - 12:15 p.m. Governor’s Square 12: Transforming Nationalism in Spanish Music: From Cultural Expression to Propaganda (1898-1975)
Anthony LaLena (PhD candidate), “Spanish Nationalism, Neoclassicism, and Comic (Dis)Enchantment in Manuel de Falla’s *El retablo de maese Pedro*” (paper 2)
- 4:00 p.m. -5:30 p.m. Plaza Ballroom E: Symposium: Histories of Pedagogy/ Pedagogies of History, organized by the AMS Jazz and Improvisation Study Group
Darren Mueller (assistant professor), chair and contributor with “The Performance and Pedagogy of Ron Miles” (paper 1)

Student Achievements & Awards

Departmental Awards

Alfred Mann Dissertation Award

Ryan Blakely, co-winner for the dissertation “Endless Streams: Locating Agency in Music Streaming Networks”

Bronwen McVeigh, co-winner for the dissertation “Sound, Song, and Embodied Trauma: Navigating Parisian Soundscapes during World War II”

Charles Warren Fox Award

Trevor Nelson, for the article: “Hearing Global Britishness on the BBC’s Commonwealth of Song (1953-1961)”

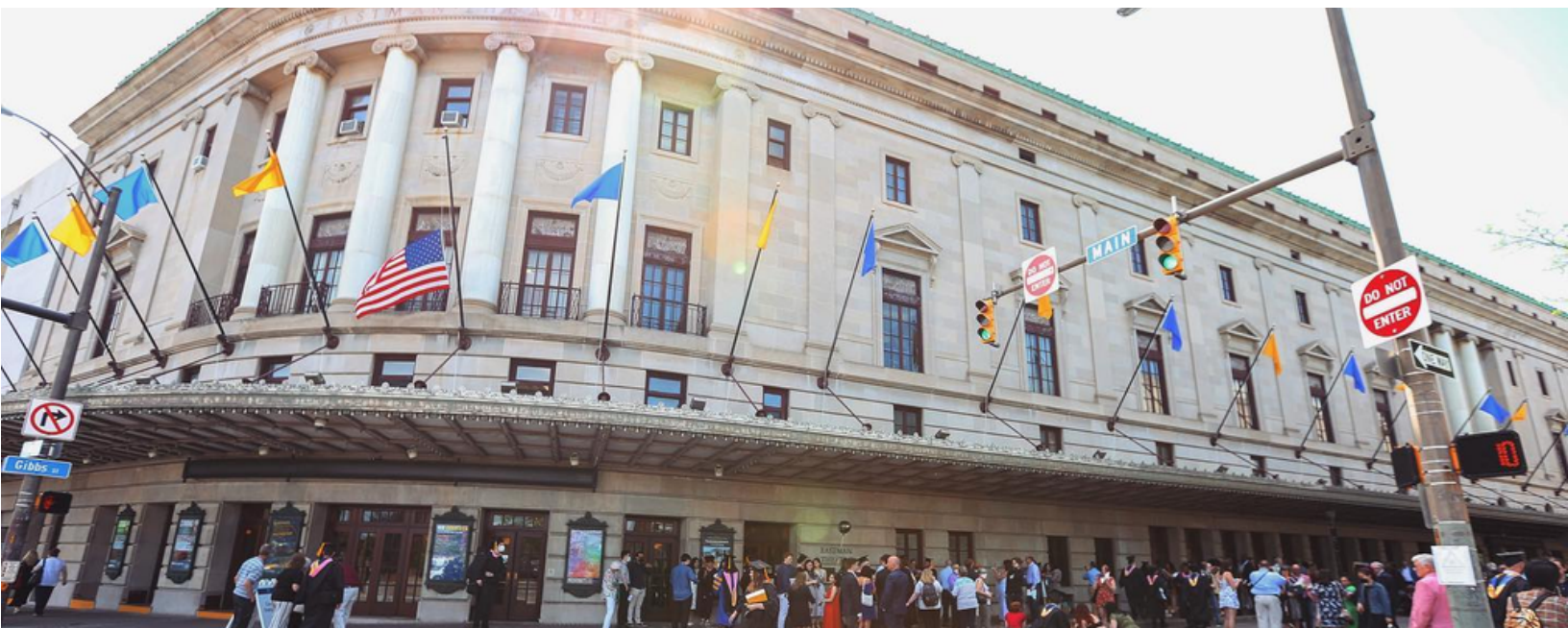
Non-Departmental Awards

Edward Peck Curtis Award

Ryan Blakely, 2023 Edward Peck Curtis Award for Excellence in Teaching by a Graduate Student

Eastman TA Award

Miles Greenberg, 2022-23 Teaching Assistant Prize for Excellence in Teaching in the category of Academic Class and Ensemble Instruction for the course MUSC 223: History of Western Music, 1800-Present

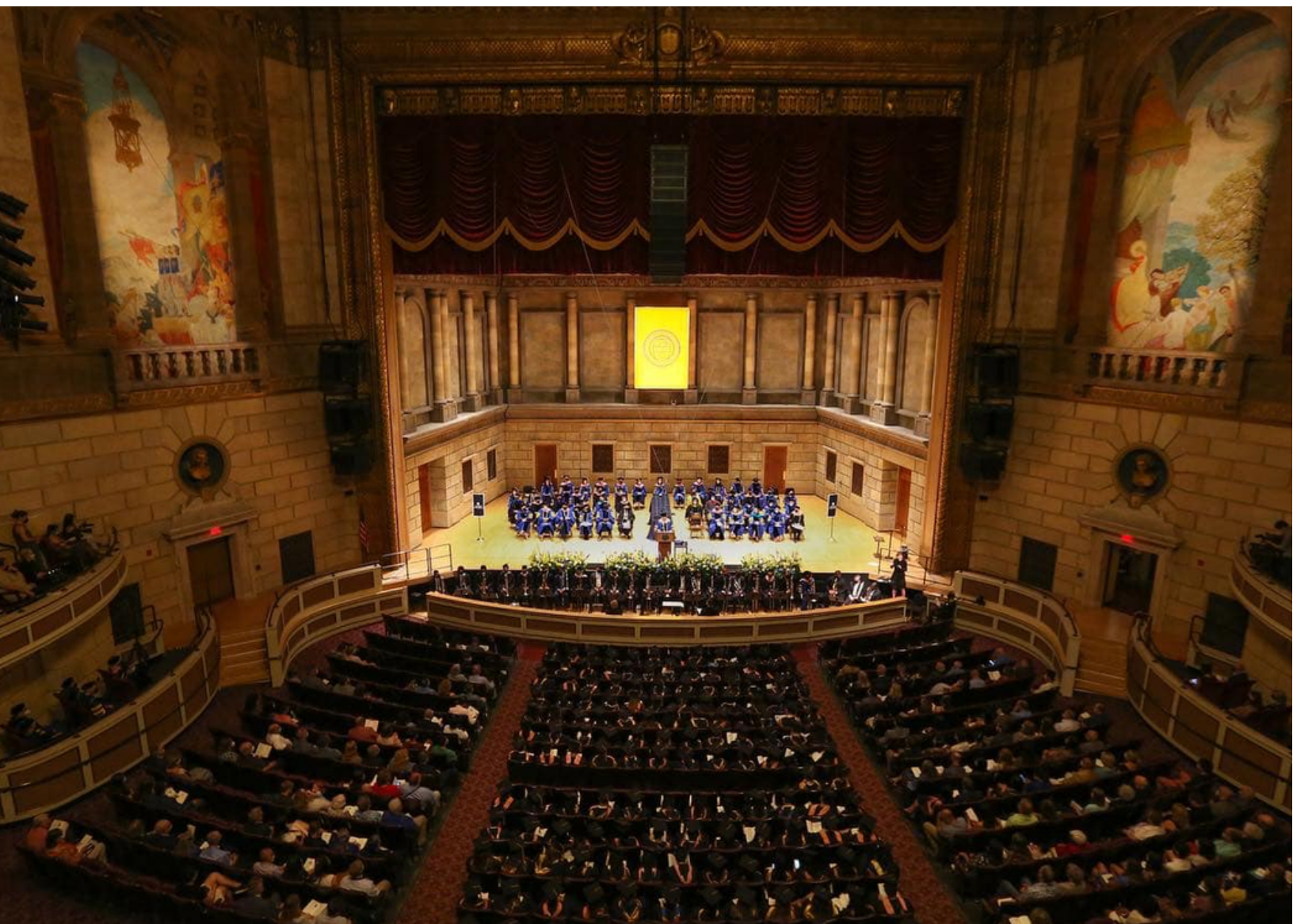


ESM Musicology PhD Degrees Granted

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 Kimmel†	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.		Katherin Axtell
1950	John William Woldt	1980	David Benjamin Levy		Alexander Dean
1951	Fred Herman Denkert†	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 Mowret
	Glenn E. Watkins†		Elena Borysenko		Jennifer Ronyak
1955	Verne W. Thompson†		Eric F. Jensen†	2011	Cindy Lee Kim
1956	Harold Muellert†	1983	Deanna D. Bush	2012	Maria Cristina Fava
1957	William H. Baxter†		William E. Runyan		Matthre Morrow
	Martin C. Burton	1984	Mark Arthur Radice		Alexander Stefaniak
1958	James W. Riley†	1985	Mario R. Mercado		Kimberley Hannon Teal
	Ray J. Tadlock		Donald R. Boomgaarden	2013	Carolyn Ehman
1959	George A Proctor†	1986	Michael David Nott		Lara Housez
1960	William H. Schempf†	1988	Marcia F. Beach†		Amy Kintner
	Rovert 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 Kooikert†	1994	Tamara Levtiz		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
1986	Sr. Mary Laurent Duggan	1999	Michael Dodds	2019	Meghan Steigerwald Ille
	Harold Bruce Lobaugh		Anne-Marie Reynolds	2020	Gabrielle Cornish
	H. Lowen Marshall	2001	Antonius Bittmann	2021	John Green
	Raymond R. Smith	2002	Andrea Kalyn		Noami Gregory
1971	Truman C. Bullard	2003	Philip Carli		Alexis VanZalen
	Karl Drew Hartzell, Jr.	2004	Robert Haskins		Stephen Armstrong
	Sr. Marie Dolores Moore		Su Yin Mak		Katherin Hutchings
	Mary Térey-Smith		Stanley Pelkey		Jane Sylvester
1974	Iva Moore Buff		Elizabeth Wells	2023	-----
	Louis Golberg†	2005	Jeremy Grimshaw		
	Bruce Allen Whisler		Marjorie Roth		

ESM Ethnomusicology Degrees Granted

12008	Tanya Sermer Dustin Wiebe	2012	Kimberly Harrison Leona Nawahineokala'i Lanzilotti Jennifer McKenzie Maggee VanSpeybroeck Emeric Viani	2018	Mary McArthur
2010	Erica Jones Rohan Krishnamurthy	2013	Caroline Reyes	2019	Beiliang Zhu
2011	Hanita Blair Julia Broman Jordan Hayes Lauron Kehrer	2014	Megan Arns Rachel Brashier Austin Richey	2021	Julia Egan Shiyu Tu
				2022	Pallas Riedler Yi Yang
				2023	-----



New Books from Eastman Studies in Music

Janequin; music and esotericism; Mozart and opera *seria*; Schumann's song cycles; Wagner's wife Minna Planer; Verdi's operas; the French *mélodie*; Weill/Blitzstein/Bernstein; women in American operas; Stravinsky's influence on Debussy (not the reverse); Widor's autobiographical writings; the *Victory at Sea* score; Gérard Grisey; 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 (drumroll, please!) our forthcoming 200th. 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.

By now four of our books are open access: Amy Wlodarski's (yay!) on Rochberg, Edmund Goehring's on Mozart, Peter Bloom's latest book on Berlioz (Peter's fourth book for us!), and Eva Rieger's book on Minna Wagner. As a rule, all our books come out in hardcover and as an e-pdf (i.e., with identical page image to what is in the physical book) and then in paperback a year or two later. Books that are open access from the outset (the Bloom and the Rieger) are simultaneously released in paperback for individuals who prefer to hold a book in their hands.

Topics range from music and liturgy in medieval Paris and Tournai (by Sarah Ann Long) to eighteenth-century *partimento* instruction (by Nicoleta Paraschivescu) to contending analyses of *Tristan und Isolde* (by Jean-Jacques Nattiez). New titles since mid-2022:

- 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.
- Katharina Clausius's study of the genre of [opera *seria* as handled by Mozart](#), in the context of debates about literary and dramatic theory at the time.
- Monica Hershberger's insightful study of [gender issues in four major 1950s American operas](#) with a central female character.
- Our third book on Leonard Bernstein: this one tracing [Weill's influence on Bernstein and an important intermediary figure, Marc Blitzstein](#).
- Jeff Arlo Brown's high-profile [biography of Gérard Grisey](#), the founder of the French spectralist school of composition. The *New York Times* featured a [full-page article](#) by Brown, drawn from the book.
- George Ferencz's long-awaited history and detailed description of the [background score for the award-winning TV series *Victory at Sea*](#) (composed by Robert Russell Bennett, partly using melodies composed for the purpose by Richard Rodgers).
- The first major interdisciplinary study of [music and esotericist traditions \(e.g., alchemy\)](#), edited by Marjorie Roth (yay!) and Leonard George, including opening remarks (and a separate article) by the field's renowned founder, Joscelyn Godwin.
- Steven Huebner's book on [Verdi's creative uses of operatic conventions](#) (translated by Huebner himself from the original edition, which he wrote directly in French).
- Another long-awaited book: [Rolf Norsen's](#) life-and-works study of Clément Janequin.
- [John Near's](#) third book for our series, this time offering the first collection and translation of Charles-Marie Widor's autobiographical writings.
- Mark McFarland makes a case for the youngish Stravinsky having influenced an older one composer, Debussy. This expands on a chapter he contributed to [our book *Debussy's Resonance*](#).
- And, finally and proudly, our 200th offering: a book by [Andrew Weaver](#) (his first for us was on [Leonard Bernstein](#)) that applies narratology theory to the song cycles of Robert Schumann.

And there are more to come!

In addition, Bradford Gowen's insightful book on the [piano music of Samuel Adler](#) was published last year by URP. It even takes account of works that the ever-youthful Sam (former chair of Composition at ESM) has produced in this, his ninth decade. Because the book addresses itself primarily to performers, URP has released 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](#).

News about the latest books in Eastman Studies in Music and the Eastman/Rochester Studies in Ethnomusicology (as well as about music books published by Boydell and Brewer and by Toccata Press) can be found on [Facebook](#), [Instagram](#), and [X \(formerly Twitter\)](#). Authors of newly released books often share some thoughts about their research and writing process in [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 December 31, 2023. URP has also assisted the Eastman School in publishing Vincent Lenti's multi-volume history of the School. All three Lenti volumes are available from the [URP website](#), or from Eastman's Barnes and Noble bookstore at bksrochestereastman@bncollege.com (585-274-1399).

News from the Eastman/Rochester Studies in Ethnomusicology Series

2023 saw the publication of three new books in the Eastman/Rochester Studies in Ethnomusicology Series:

1. *Faith by Aurality in China's Ethnic Borderland: Media, Mobility, and Christianity at the Margins*, by Ying Daio, which explores how voice, faith, and hearing become intertwined with technologies of sound reproduction and mobility within China's marginal ethnic communities;
2. *Performing Arts and Gender in Postcolonial Western Uganda*, by Linda Cimardi, which focuses on *runyege*, the main traditional performance genre of the Banyoro and Batooro people, and the entanglement of music, dance, and theater with gender and postcolonialism in Western Uganda; and,
3. *intimate entanglements in the ethnography of performance race, gender, vulnerability*, edited by Sidra Lawrence and Michelle Kisliuk, exploring intersecting understandings of erotic subjectivity, intimacy, and trauma in performance ethnography and in institutional and disciplinary settings.

Beginning in January 2024, Damascus Kafumbe, Professor of Music, and Edward C. Knox Professor of International Studies at Middlebury College will be joining me as Co-editor of the Series, and in 2025, Professor Kafumbe will become the Series' Editor. It has been a pleasure to work with Damascus on his previous and forthcoming publications, as well as his service on the E/RSE Board, and welcome him to the Press.

As for me, I completed my book, *Sounds of Bittersweet Oldness: Balinese Gamelan Angklung Cremation Music*, to be published by the University of Illinois Press (forthcoming), based on fieldwork over many years in Bali, while "cremation gigging."

Ellen Koskoff



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____ **Dean's Fund for Musicology (A11740)**- allow the Department of Musicology to direct funds toward the most urgent current needs.

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