

FALL 2024

MUSICOLOGY at EASTMAN

Annual Newsletter of the Musicology Department

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EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

A Word from the Chair



While we have a new dean in town (Kate Sheeran), much change is also in the air in the Musicology Department. The untimely departures of Anaar Desai-Stephens and Lisa Jakelski from our core full-time faculty left a hole in the department as we headed into this past summer. These two scholars and cherished colleagues combined for 22 years of service in Musicology, and they will be missed dearly! In their stead, we welcome a two-year visiting professor

in “global musicology,” Jesse Freedman, who will shepherd two students in the Master’s program in Ethnomusicology in addition to teaching Eastman students at all levels. Meantime, an endowed professorship has finally reached the Musicology Department! In a lovely ceremony last February, it was my great pleasure to introduce Holly Watkins as part of her installation as the Minehan Family Professor of Musicology. A week later, Darren Mueller’s eagerly-awaited book *At the Vanguard of Vinyl: A Cultural History of the Long-Playing Record in Jazz* was issued by Duke University Press. He received a much-deserved promotion to Associate Professor with tenure over the summer.

In last year’s newsletter, Roger Freitas alerted you to a generous bequest to our department following the death of Peter H. Helmers from Penfield. The gift chiefly supports research, scholarship, and performance of the music of Robert Schumann. After having lunch this spring with Peter’s widow Sarah (an active cellist), I can attest to the family’s enthusiasm for Schumann’s music and investment in classical music more generally. As part of our plan for this funding, we were pleased to offer a “study day” of music by Robert and Clara Schumann on April 3, 2024, so that the entire school could explore the enduring legacy of these composers. Holly Watkins kindly organized this event entitled “Encounters with the Schumanns: Listening, Thinking, Interpreting.” Not only did we welcome four distinguished scholars from as far as the University of Edinburgh to interact with students and colleagues in different forums, but we also witnessed stirring student performances on historic instruments in the newly renovated Howard

Hanson Hall. Our hope is to offer high-profile, Schumann-centered opportunities like this every other year thanks to the Helmers gift.

As always, we have an exciting slate of speakers who have agreed to present on the department's Symposium series in the year ahead. We expect that two of the six invitees—Daphne Brooks (Yale University) and M. Myrta Leslie Santana (University of California San Diego) will be supported by grants from the Eastman Departmental Inclusion Initiative. Apart from the series, we welcome GRAMMY®-nominated flutist and composer Valerie Coleman, founder of Imani Winds, as our Glenn E. Watkins Speaker on November 6, 2024. For the first time in the history of the series, our speaker's appearance will be extended to a multi-day artistic residency, which will benefit students in composition and chamber music.

This fall, the department continues its strong visibility at the annual conference of the American Musicological Society (see page 17). I would like to draw special attention to a recently “adopted” member of our department, Cody Norling. Cody is the new Faculty Affairs Administrator at Eastman, but he received the PhD in Musicology from the University of Iowa in 2023, where he completed a dissertation exploring an ethos of progress and nation-building that characterized the civic density of operatic cultures in 1920s Chicago. His work will be on full view at the annual meeting—appropriately in Chicago.

Let me also highlight that our alumni reception will take place ***off site*** this year on Friday, November 15, 5:30pm. This arrangement allows us to host a more elegant event with tasty food and open bar at a fraction of the hotel cost. The Marq restaurant is a short walk from the conference. As part of this reception, Sonia Kane (editorial director at University of Rochester Press) will make a few remarks in celebration of the 200th title in the *Eastman Studies in Music* series. I hope you can plan to attend if you are in Chicago for AMS.

Finally, I invite you to browse the last page of this newsletter, where you will find opportunities to support the activities of the Department. While the Helmers gift has been a boon for Musicology and the school at large, it cannot be applied to graduate student stipends. Your pledge specifically to the Eastman Alumni Musicology Fellowship Fund can help us in this perennial area of need.

Michael Alan Anderson
Professor and Chair of Musicology

Faculty Updates

Michael Alan Anderson, Professor and Chair of Musicology

So as to not completely be consumed with administration, I tried to remain active in creative realms last year. Besides presentations at Cornell and the University of Chicago, I took part in a number of performance opportunities with my Chicago-based early music ensemble Schola Antiqua. In October 2023, I programmed and directed a three-concert series marking the quatercentenary of the death of the English Renaissance composer William Byrd. These performances in “countryside” venues in Chicago to emphasize Byrd’s recusant life included a commissioned work on his legacy by Eastman composer Nicholas Chuaqui. A month later, we reprised the multimedia, semi-staged program “Dante 360,” which I helped curate for the 700th anniversary of the poet’s death in 2021. A fourth year of “Dante 360” performances will run this November at Chicago’s historic Athenaeum Center for Thought and Culture. For the third time, Schola Antiqua appeared in Rochester, this time at the Memorial Art Gallery as part of a program of music ([excerpt](#)) to complement the opening of the museum’s exhibit of stained glass. Besides the professional ensemble, [this project at the MAG](#) involved student instrumentalists and Naomi Gregory (PhD, 2021). The program was funded by two grants from the Humanities Project at the University of Rochester and support from 13 academic departments and programs across the university. On the recording front with this ensemble, I have now submitted all materials for the release of 24 sequences by Notker of St. Gall, to be issued by the Naxos of America label in February 2025. My “home base” in Chicago will be on full display at AMS this year, as Schola Antiqua will join with the Newberry Consort to present a program of early modern music from Prague. The program is sponsored by the society and [tickets can be reserved](#) as part of AMS registration. The year ahead will further feature tour performances in Grand Rapids, Ann Arbor, and Cleveland with a program commemorating the quincentenary of the birth of Giovanni Pierluigi da Palestrina.

I can also highlight a new venture that has materialized in the area of music and health, a re-energized strategic focus at the university. In

March 2024, the Eastman Community Music School announced the launch of the ENCORE Chorus for people living with dementia and their caregivers. I am the founder of the ENCORE Chorus and program director for this intergenerational ensemble. While operated through ECMS, our chorus is supported by the Eastman Performing Arts Medicine Center, the UR Aging Institute, the School of Nursing, the Department of Psychiatry Division of Geriatric Mental Health and Memory Care, and the Department of Health Humanities and Bioethics. After six months of singing, our chorus has become a tight-knit community including a small army of volunteers, from students and faculty to community members and retirees. We aim to use music as a medium to enhance the overall well-being of our participants and to address the health and social needs of those living with the diagnosis and their care partners—sometimes called the “hidden victims” of the disease. We create an uplifting environment where individuals are invited to express themselves and show us what they can do. (Too often, they are defined by what they *cannot* do.) As Alzheimer’s Disease and related dementias affect Black and Latino communities at more than two times the rate of the general population, I look forward to securing health equity grants to expand the program in the years ahead. I have already presented on our early success in arts and health, and I foresee opportunities not only for ethnography and scholarship but also chances to contribute to research studies that can test the efficacy of our non-pharmacological approach to the disease.

Melina Esse, Associate Professor of Musicology

Melina Esse has been spending her time working on a writing project about gender, sexuality, and Italian opera after 1800. She also continues to develop her offerings at Eastman that center the relationships between music, mind, and body—in both undergraduate and graduate courses.

**Roger Freitas,
Professor of Musicology**

I am writing this at the eleventh hour this year, so I will be brief. It has again been a good year. I submitted my article on Barbara Strozzi's same-sex cantatas to the editors of the forthcoming volume, *Barbara Strozzi in Context* (from Cambridge). I presented a richer sense of my Strozzi work in a works-in-progress presentation here. And I have almost—almost!—finished my long-overdue (and overlong) edition of Luigi Rossi's *Palazzo incantato*, with only one more section of the introduction to write. (I am thrilled that Paul O'Dette and the Eastman Collegium are performing some of the opera's big polychoral numbers this fall.) I have taken over as chair of the Development Committee of the American Musicological Society, a big job that I am still learning. Of course, I hope all who read this will consider giving to the Society that offers so much support for what we do. As you have no doubt heard, we have a new dean here at Eastman. You know you've been in the job a long time when your new boss was once a sophomore in your MHS 121. Be well!

**John Kapusta,
Assistant Professor of Musicology**

Greetings from Rochester! This summer, after many years of work, I submitted my book manuscript *The Creative Counterculture: Self-Realization in US Arts and Society after World War II* for review. In celebration, I returned heaps of books to Sibley Music Library, much to the amusement of our diligent student employees. This year, I also completed a short entry for *Grove Music Online* on the twentieth-century singing style known as the "belt." I'm now working on a research article on the topic. Aside from my other service work at Eastman, I continue to serve on the faculty senate and as a mentor to new faculty.

**Honey Meconi,
Professor of Musicology, Arthur Satz
Professor, College Music Department**

This past July I read my paper "Mons superat saltus and Hildegard's Song Texts" at the annual Med/Ren Conference in Granada, where I also chaired a session on "Intertextuality and Citation." In addition, Granada offered the opportunity to attend concerts after dark inside the Alhambra—amazing! After Granada I flew to Dublin (and a 50° drop in temperature) to read my first post-1600 paper at the Ethel Smyth Conference held at Dublin City

University, where I greatly enjoyed meeting the many people who have done important work on Smyth over the last 35 years. Earlier in the year I was a guest speaker in Andrew Weaver's seminar on "Music, Diplomacy, and the History of the Book" at Catholic University.

I continue to provide reliable performing editions of Hildegard's music, freely available through [my website](#). I've been able to add about one per month, and I'm pleased that the editions are now being used by both professional and amateur ensembles. The website also provides a link to my public musicology blog, [The Choral Singer's Companion: Music History with a Soupçon of Snark](#), for which I wrote eight new essays this year, including ones on Smyth's Mass in D, Ramirez's Misa Criolla, Mozart's Coronation Mass, Hailstork's *I Will Lift Up Mine Eyes*, and the Rutter Requiem. These essays are read worldwide by singers, conductors, students, and audience members. I also made progress on my three large-scale projects: my book *Performing Hildegard*, the co-edited volume *La Rue Studies*, and the critical edition of *La Rue's secular music for CMM*.

I am fortunate in the opportunities I continue to receive to work with professional performers, including the vocal ensembles Seraphic Fire and the newly-created Aeternum, as well as the pioneering early harpist Cheryl Fulton. The early music ensemble Consort Mirabile used my AR Fortuna desperata edition for their CD released this past year, Fortuna: Old and New Versions of an Italian Song, for which I wrote the liner notes. Although I performed many of these pieces when I was preparing the edition decades ago, it is something else to hear back-to-back renditions by a professional ensemble. It's a fantastic CD that is a powerful confirmation of just why Fortuna desperata was so popular, and I urge early music fans to check it out [here](#) (also available through Amazon).

Finally, I am now the founding editor of a new monograph series to be published by Oxford University Press: *Oxford Studies in Early Music*. For the purposes of the series, early music is defined as anything from antiquity into the seventeenth century, and the intention is to publish material about music during this time period from anywhere in the world—Western Europe, of course, but also China, Africa, South Asia, the New World, and so on. I have been in touch with several potential authors already, and I welcome hearing from anyone who has a book project that might fit into the series.

Darren Mueller,
Associate Professor of Musicology

At long last, *At the Vanguard of Vinyl: A Cultural History of the Long-Playing Record in Jazz* was published by Duke University Press in March 2024. It was amazing to finally see it in print! Best of all, it is [freely available open access](#) thanks to a grant from the Humanities Center and River Campus Libraries. The same week as the book's release I traveled down to the Institute of Jazz Studies in Newark, New Jersey, to moderate a listening session with Judith Tick around her recent book, *Becoming Ella Fitzgerald* (highly recommended). As part of this event, we did a separate interview about biographical writing and jazz historiography. That interview [was published in the Journal of Jazz Studies](#) in June (also open access). After a low-key summer, I've now turned my attention to a new project about early digital instruments and digital recordings. Into the 1980s we go!

Jonathan Saucedo,
Associate Professor of Musicology and
Associate Dean and Head of the Sibley
Music Library

The past year at Sibley has been exceptionally rewarding. We are thrilled to announce a generous donation from the estate of the late Dr. Robert Cowden, an esteemed Eastman alumnus. This remarkable gift includes a collection of 310 rare books on music and dance, appraised at over \$570,000, and spanning the fifteenth through eighteenth centuries. Notable titles in the collection are Franchinus Gaffurius's *Practica musicae* (1512), Lodovico Fogliano's *Musica theórica* (1529), and Pietro Cerone's *El Melopeo y Maestro* (1613).

In addition, my editorship of *Notes: The Quarterly Journal of the Music Library Association* continues. A special double issue, focusing on music information literacy, will be published in September and December 2024, showcasing the latest advancements in the field. I have co-authored articles for *College and Research Libraries* and *Notes*, addressing the evolving format preferences of students and faculty since the pandemic, and providing a longitudinal analysis of shifting library user needs.

We invite you to connect with Sibley on social media: follow us on Instagram [@sibleymusiclibrary](#) and on Facebook. I am also looking forward to moderating

the upcoming AMS panel on "Current State of Music Librarianship and Implications for Musicology," and I hope to see many of you there.

Holly Watkins,
Minehan Family Professor of Musicology

For many of us, this past year was rich in activity both at Eastman and elsewhere. My entry on "Health and Wellness" appeared in the collection *Wagner in Context* (Cambridge, 2024) edited by David Trippett. I had the chance to meet up with David, along with a number of other UK-based scholars, during a trip to Oxford and Cambridge in November, where I participated in a small symposium at Cambridge dedicated to German sociologist Hartmut Rosa's captivating book *Resonance: A Sociology of Our Relationship to the World* (Polity, 2022). The unusually soulful symposium, which Rosa attended, was organized by Bettina Varwig and Jeremy Begbie and featured notable scholars such as Eric Clarke and Julian Johnson. While there, I also gave a talk on representations of birdsong for the Cambridge Music Department. My spring semester was occupied by preparations for the multi-part event "[Encounters with the Schumanns](#)," which was funded by a generous gift from UR alumnus Peter Helmers to the Musicology Department. The event included a roundtable of papers by invited guests Seth Brodsky, Michael Gallope, Roger Moseley, and Benedict Taylor, along with Eastman faculty Sarah Marlowe, Loretta Terrigno, and myself; a graduate seminar on Robert Schumann's role in recent philosophical thinking; and a concert featuring performances of Robert and Clara's works by Eastman DMAs and MMs (special thanks go to Federico Ercoli for organizing the slate of performances). Happily, everyone involved appeared to view "Encounters with the Schumanns" as a fitting way to celebrate the Helmers gift and to inaugurate future Schumann-oriented events at Eastman. Stay tuned for more!

Emeriti Updates

Ralph Locke

In my ninth year of retirement, I still can't stop "doing" musicology. I thank this remarkably rich and varied field for giving me projects galore to help take the place (nothing ever can!) of the excitement of teaching Eastman students, from undergrads to DMAs and PhDs.

Editing, for example, keeps me in touch with younger scholars and new topics and approaches. I'm proud to say that Eastman Studies in Music (which I founded and continue to edit) released its 200th title this summer. (See p. 19 in this newsletter).

And I've continued helping Rob Haskins and an international editorial board with the newish, wide-ranging, open-access *Music & Musical Performance: An International Journal* (see Rob's entry in this newsletter). Some of the items in it have been downloaded hundreds of times. Our readers apparently find their way to the journal mostly through simple boolean searches in Google. Thus they form a much broader cross-section of the music-loving public than the academics and grad students who thumb through scholarly journals in a university's music library.

I've also continued to review CDs, books, and scores (critical editions). The CD reviews mostly appear in *American Record Review* and in Boston's premiere online arts-magazine, 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 from calendar-year 2023. Many of the recordings were that work's first-ever.

I was pleasantly surprised to be given the Eva Judd O'Meara Award from the Music Library Association for the best review published in the previous year in the MLA's quarterly journal *Notes*. My rather lengthy review compared and contrasted three recent scholarly yet (or should I just say "and"?) engagingly written books on Bizet's *Carmen*: one by Richard Langham Smith, one by Michael Christoforidis and Elizabeth Kertesz, and an edited volume carefully put together by Richard Langham Smith and Clair Rowden.

I have also published shorter reviews of books by Edward W. Said (his writings on four major operas), Sophia Lambton (on Maria Callas's life and artistry), Olivia Mattis (on George Gershwin and visual art), and Michael Lasser and Harmon Greenblatt (on "the Great American Songbook").

I was delighted that the *Festschrift* (which I coedited) for our devoted longtime department chair Jürgen Thym has received three online reviews, all notably appreciative: in *Music & Musical Performance*; at the site of the Toccata Classics recording firm; and in *College Music Symposium*. A fourth is reportedly in the upcoming issue of *Min-Ad: Israel Studies in Musicology*.

In addition, Jürgen and I are engaged in a series of collaborative projects relating to the important pianist-conductor-composer Ferdinand Hiller (1811-85). Our second such article appeared as a chapter in *Berlioz and His World*, the University of Chicago Press book published in conjunction with this past summer's Bard Music Festival. The chapter summarizes Hiller's enormously insightful 80-page life-and-works essay on Berlioz and translates (often for the first time) numerous short passages from it. For more Hilleriana from us, see Jürgen's entry in this newsletter.

Jürgen Thym

Having reached the age of an octogenarian, I am grateful that I am around (the average life expectancy of an American male is considerably lower), that I am traveling again (after several lost years during the pandemic), and that I stay active with several scholarly projects. But time certainly is on my mind.

I had an unexpected "teaching" opportunity in writing the program booklet for the Endless Mountain Music Festival that, for twenty years, has showered Northern Central Pennsylvania (with an extension into the Southern Finger Lakes of NYS) with cultural fare. It has been rewarding to witness the planning process, watch rehearsals, hear the concerts, and, at the end, being praised for the enlightening and witty comments in the booklet—public musicology, in short.

What also has sustained me in retirement are two outlets, virtual and real, to present papers and exchange thoughts with colleagues in the field: the Salon Seter organized by Ronit Seter (named after her father-in-law, the Israeli composer Mordecai Seter) and the Kent State University Invitational on Historical Musicology a secessionist offspring of the AMS Allegheny Chapter (organized by Ted Albrecht, a well-known Beethoven scholar). Quite a few of my publications have resulted from those forums, several of them co-authored with Ralph Locke, colleague and friend for nearly half a century. Ralph already mentioned in his contribution to this newsletter our chapter “Berlioz and Hiller” in *Berlioz and His World* (Chicago Press, a volume accompanying this year’s Bard Music Festival). Hiller and Liszt (and their friendship forged in Paris and torn asunder in Aachen) will make an appearance in the *Festschrift* for R. Larry Todd, *Unity in Variety* (the title of the chapter is quite lengthy and can wait for distribution until next year); and a “hil[!]arious” account (again, Ferdinand Hiller is the source) of a sacred-music competition in Louvain or Leuven, Belgium, in 1866, stacked with Catholic judges, including somewhat questionable Catholics like Berlioz and Saint-Saëns, will come out in the *Yale Journal of Music and Religion*. Mum’s the word on the winner of that competition, for the time being, but we will tell you next year!

Other than that, Luca Lombardi is still on my mind—an Italian/German/and now Israeli composer and friend since 1982. Compiling the information for *Grove Music Online* and perhaps editing a second volume of his writings looks eminently doable.

Reading the reviews of the *Festschrift* published on my Eightieth has been gratifying (Ralph alluded to some of them in his newsletter entry), and I must confess that I was very moved by the reminiscences some students expressed in thinking about me. But then, I lived in an “easy” era of Eastman history (with a relatively stable administration) and world history, where world order was guaranteed and partially (and partisanly) enforced by the United States.

For a different and more dramatic life story turn to Samuel Adler’s *Building Bridges with Music*, a book I edited several years ago. A second and amplified edition has come out with Paraclete Press this fall. Sam, one of the great American composers of our time, at age 96, is a life force, still composing, still listening to music and reading books, still inspiring. (Peggy and I saw him and his wife Emily in May in the Midwest.) He and I go back to 1960, when I (a youngster at that time) heard the US Seventh Army Orchestra he had founded. Rumor has it that I decided to become a musician afterwards (and the rest is history, as the saying goes).

It did not quite happen that way, but I am glad to end this note with an admonition that whoever we are as musicians (performers, academics, administrators) we can build bridges through music. And we should!

A Tribute to Truman Bullard

Truman Bullard had a deep connection to Rochester, having graduated from the Harley School and then earning his PhD in musicology from Eastman. His dissertation—written before the scholarship of Richard Taruskin was widely known—considered textual and cultural contexts for the premiere of Igor Stravinsky's *Sacre du Printemps*. From 1976 to 2014, he served as Visiting Professor of Musicology in summer sessions at Eastman, where he taught graduate courses in his area of specialization, Russian Music and Culture.

Truman taught at Dickinson College (PA) for thirty-five years, where he was an award-winning professor and a stellar choral conductor. His legacy at Dickinson lay in his passionate teaching, through which he touched so many lives—making students feel as if they belonged, not simply to the College or the department, but to the world of the music they were studying. I encountered Truman when I took my

first job and unknowingly stepped into his very large shoes. Over the years, he was many things to me—a colleague, a mentor, a next-door neighbor, and a friend—but more importantly, Truman was a gift to our corner of the world. He reminded us daily that joy, beauty, and human connection matter in the lives of our students (and, often, in our own lives—during those cynical moments when we tend to forget). I miss him and his delightful spirit deeply.

Amy Lynn Wlodarski '06E (PhD)



Student Updates

GMA President's Update

I am grateful for the opportunity to serve my colleagues as GMA President during the 2024-25 academic year, following the stellar work of my incredible colleague and predecessor, Lauren Berlin. The Graduate Musicology Association has played an increasingly large role in department operations over the past few years, not least when it comes to organizing both professional development and community-building opportunities for graduate students. I'm honored to serve with three of my wonderful colleagues: Nick Anderson as Vice President; Danny Zahl as Treasurer; and Sven Joseph as Outreach Chair. Among many activities we have planned, we're particularly looking forward to our new pedagogy workshop format, designed in tandem with Darren Mueller in his new capacity as undergraduate curriculum coordinator. In this new format, GMA and the department will host two skills-based pedagogy workshops per semester, with topics suggested and chosen by students. We're looking forward to a session on student writing in the age of AI with Sue Uselmann, as well as a session on classroom time management with Darren Mueller. We've also invited Heather Owen from the River Campus Libraries to lead a workshop on data management for the humanities. Our GMA Weekly Digest is now in its third year, and our Works-in-Progress series continues to be a productive outlet for building our intellectual community. We look forward to another fulfilling year.

**Paul David Flood,
2024-2025 GMA President**

Lauren Berlin

This past year has been bountiful with opportunities for which I am incredibly thankful. As I finish my dissertation, I am pleased to join the new cohort of Meliora Digital Humanities Fellows through the University of Rochester Humanities Center. My research has also received support from the Society for American Music, where I am excited to take over as chair of the Sound and Media Interest Group. As always, it has been a joy to share work with so many wonderful collaborators at meetings of the Society for American Music, the Society

for Cinema and Media Studies, and Stagestruck. These conversations have fortified my essay "'Just the Idea of Giving': Telethons, Entertainment, and Civic Volunteerism, 1949-54," which will appear in the forthcoming Oxford Handbook of Music and Television. I will also make my debut as a scholarly mixologist with my forthcoming dirty pickle martini recipe and short article on Milton Berle in the Cocktail Lover's Guide to TV History with Syracuse University Press, the crowning achievement of my graduate career.

Lauren Ganger

The 2023-2024 academic year was very productive for me. In the spring, I was inducted into Eastman's chapter of the national music honor society, Pi Kappa Lambda. Over the summer, I received the Glenn Watkins Traveling Fellowship, which supported a month of dissertation research in England. I spent the majority of my time at the British Library in London, the Bodleian Archives in Oxford, and the Museum of Music History Archives in Dorking. And in July, I made my conference debut at the North American British Music Studies Association conference in Oberlin, OH. I presented a paper entitled "'England Would Have Had the Honour of Producing a Second Mozart': Aspirational Nationalism, Musical Masculinity, and the George Frederick Pinto Revival." My attendance was supported by the Byron Adams Award. This year, I look forward to serving as the President of Eastman's Graduate Students Association after having served as the Doctoral Liaison for the past three years. I'm also excited to be teaching my own course for the first time, entitled MHS 122: Musical Legacies 1750-1900.

Paul David Flood

The 2023-24 academic year was kind to me. My first run as instructor-of-record for my MHS 123 section "Global Encounters in Music since 1900" went well, and I was awarded the Edward Peck Curtis Award for Excellence in Teaching by a Graduate Student. I'm currently on my second run of this course with a new group of students who remind me why I enjoy teaching so much. On the research end of things, I made good progress on the dissertation and was awarded the David Sanjek Student Paper Prize from

IASPM-US after presenting my paper “‘Everybody Wanna Move Like Us!’: Performing Afro-Sweden in the Eurovision Song Contest, 2019-2021” at their annual conference in Philadelphia. I also pursued fieldwork at Eurovision in Malmö, Sweden this past May thanks to financial support from the Presser Graduate Music Award. The fieldwork was productive and eye-opening, and I’m grateful for the incredible support and feedback from my wonderful colleagues at Malmö University, where I served as a Visiting Researcher during my time in the city. I also made my NPR debut talking about the fraught politics of this year’s Eurovision with host Brittany Luse on an episode of her podcast “It’s Been A Minute,” and wrote a listicle on pop-opera songs in Eurovision for VAN Magazine. It turns out that doing research on a topic that’s become directly informed by current geopolitical events takes a toll on you, allowing me ample time to reflect on both my relationship to this work and why I think it’s important to think critically about Eurovision in the first place.

I’ll be grappling with some of these reflections at SEM in mid-October, as part of a panel titled “Partying on the Periphery: Global Queer/Trans Nightlives” that I co-organized with my brilliant colleagues Alejandrina M. Medina and Christina Misaki Nikitin. I’ll also present my aforementioned Afro-Sweden paper at AMS in Chicago. Please say hi if you see me around!

Eleanor Price

This year, I have found numerous opportunities to broaden my scholarly network. I am currently serving on the Skills and Resources for Early Music study group roundtable session committee, and I have joined the interdisciplinary RaceB4Race Mentorship Network, which supports early career scholars whose work intersects with pre-modern conceptions of race. I have concluded my two-year term as the Robbins Library Digital Fellow, where I architected the Motet Text Database, an online tool for searching, discovering, and linking thirteenth-century motet texts. I’m pleased to be this year’s Johnson Fellow, and along with working on my dissertation, I will be preparing a translation of Machaut’s *Alérion* to contribute to the fifth volume of *Guillaume de Machaut: The Complete Poetry and Prose*, published through the Middle English Text Series. With travel funding from the department, I was delighted to travel to Spain this summer, where I presented at the Medieval and Renaissance Music Conference in beautiful Granada, Spain.

Alumni Updates

Jack Blaszkiewicz '18E (PhD)

I am up for tenure at Wayne State University, where I continue to teach the undergraduate survey and a general introduction to music. I also design and teach seminars for our Master's students; recent offerings have included "Paris: Music Capital of Modernity," "Sound and the City," and "Music and Enlightenment Aesthetics."

The first week of November 2023 was an exciting one. It began with unboxing advance copies of my first book, *Fanfare for a City: Music and the Urban Imagination in Haussmann's Paris*, published by the University of California Press. The book explores the sonic landscape of the French capital during the Second Empire (circa 1850-1870), taking the reader on a musical tour of World's Fairs, cafés, salons, and street corners. Music, it argues, was an active agent in shaping urban planning policies across the metropolis. As of writing, *Fanfare for a City* has received two favorable reviews: in a feature by Larry Wolff in the *New York Review of Books*, and in the Dutch-language magazine *OpusKlassiek*. The latter reviewer, Emanuel Overbeeke, writes that my book is "entirely in the spirit of Richard Taruskin." I'll take it.

On Saturday, November 4, we welcomed our first son, Hugo William Blaszkiewicz. He has been a joy and a true paradigm shift in our lives. When this newsletter is published, we will likely be planning his first birthday. *Que le temps passe vite!*

Maria Cristina Fava '12E (PhD)

Two rewarding events for my professional career as a researcher have highlighted the beginning of 2024: my book, *Art Music Activism: Aesthetics and Politics in 1930s New York City* (University of Illinois Press) was published in February, and the chapter "Bernstein and Blitzstein" that I contributed to the book *Bernstein in Context* edited by Elizabeth Wells (Cambridge University Press), was published in March. I have also started a new research project aiming to analyze the peculiar case of Marc Blitzstein's *Airborne Symphony* arguing that critical reception and historical circumstances surrounding its premiere in 1946 tainted its initial success and hindered its future reception and programming. I co-organized the session "Taking on Administrative

Roles in Academia: Preparation, Challenges, Rewards" at the 2023 AMS Conference in Denver, and I chaired the session "Midcentury Legacies" at the 2024 Conference of Society for American Music in Detroit.

At the Irving S. Gilmore School of Music of the Western Michigan University, besides being an Associate Professor of Musicology, I am also the Coordinator of Graduate Studies, and I continue in my semi-administrative role as a member of the leadership team that supports the work of the director.

Rob Haskins '04E (PhD)

I'm entering my 20th year at the University of New Hampshire and continuing my work as chair of the department. Most recently, I completed negotiations for a donor to purchase a new and much-needed Steinway B for our main recital hall. I've also tried to increase presentations of entrepreneurship and new music in the department.

This year I published two chapters in edited books: one in the *Festschrift* for Jürgen Thym and another in the book *Leonard Bernstein in Context* (edited by my classmate Elizabeth A. Wells). I'm practicing harpsichord a little and hoping to do a recital in January.

A lot of my time has been spent working as one of the chief editors of the open-access journal *Music & Musical Performance: An International Journal*. The next issue to be published (no. 6!) will include a twelve-scholar colloquy on Richard Taruskin, and Issue 7 will feature Robert Freeman's final book on the health of American orchestras. You can see the journal at www.digitalcommons.fiu.edu/mmp.

Lauren Kehrer '11E (MA), '17E (PhD)

I'm pleased to share that this summer I was promoted to Associate Professor with tenure at Western Michigan University. Other highlights of the year include a lot of travel to give invited talks at Florida State University, Stony Brook University, Ohio State University, and Dayton Metro Libraries in Ohio; to present work at the AMS in Denver, the Society for Cinema & Media Studies conference in

Boston and the International Association for the Study of Popular Music – U.S. Branch (IASPM-US) in Philadelphia; and to chair sessions at the Society for American Music conference in Detroit, IASPM-US, and the Feminist Theory & Music conference in Ann Arbor. Needless to say, I don't expect this coming academic year will involve quite so much travel.

I published my most recent article, an invited contribution that explores queer ludonarrativity in rapper Lil Nas X's "Late To Da Party (F*CK BET)" in a special issue of *Popular Culture Studies Journal* on "Queering Blackness: Non-Binary Black Representations in Post-Obama Popular Cultures" in April 2024. I was also delighted that my book, *Queer Voices in Hip Hop: Cultures, Communities, and Contemporary Performance* received thoughtful positive reviews in *Notes: The Quarterly Journal of the Music Library Association* (December 2023) and the *Journal of Popular Culture* (February 2024). I continue to work on my edited volume, *"Better Be Good To Me": American Popular Songs as Domestic Violence Narratives* with my co-editor Stephanie Jensen-Moulton.

I have just started working on a new project on Beyoncé's *Renaissance* (album, world tour, and film). I shared the beginnings of this work at the International Council for Traditions of Music and Dance Study Group on Music, Gender, and Sexuality at Sunway University in Kuala Lumpur, Malaysia this past August, and look forward to continuing to develop this new work.

Trevor R. Nelson '23E (PhD)

It has been an exciting two years since I wrote a newsletter update, then as a student and now as an alumnus. In March 2023, I defended my dissertation, "Sounding Commonwealth: Music as Geopolitical Pedagogy in Mid-Twentieth Century Britain." At that time, I was working as the Academic Affairs Coordinator for Graduate Studies in Arts, Sciences, and Engineering at the University of Rochester's River Campus. Then in January 2024 I moved across the country to Wichita, Kansas to begin a new tenure-track position as Assistant Professor of Musicology at Wichita State University. It's been a busy year of adjusting to a new university and city after nearly 8 years in Rochester, but I have some fantastic colleagues who made the midyear transition much easier. At WSU I teach a range of general education music classes, as well as the music major survey and topics courses for our MM

and MMed students. Amongst the hustle of the new job, I've managed to get some research done. In July 2024, I traveled to Oberlin, OH for the 20th Anniversary NABMSA conference with Christina Baade, where we presented on representations of British identity and Commonwealth belonging at King Charles III's coronation concert. Christina and I also have an essay on the coronation concert forthcoming in an edited volume that hopefully will be out next year. This November at AMS, I'm discussing musical diversity in 1940s and 50s British children's media on the Music, Childhood, and Youth Study Group panel, as well as serving as a discussant for a panel on Musical Trends in 20th-Century England.

Austin Richey '24E (PhD)

Austin T. Richey is the Storyteller for Detroit Opera, where he highlights resonances between musical art and community through Detroit-centric media production. He oversees all audio and video content, bringing Detroit Opera's performances to life in ways that extend beyond the stage. In his role as an embedded journalist, he digs into the stories behind the scenes, the music, and the people who make productions possible. His ongoing work with artistic director Yuval Sharon includes projects that explore the boundaries of opera as an evolving and accessible art form—both at Detroit Opera as well as with Sharon's LA-based company The Industry. His research and photography have been featured in publications including *The New York Times*, *Wall Street Journal*, *The Los Angeles Times*, as well as co-production support for The Metropolitan Opera, Cincinnati Opera, and Scottish National Opera among others.

Richey recently joined the Liberal Arts faculty at the College for Creative Studies, where he teaches Introduction to Material Culture and instills in young artists the value of both critical thinking and critical listening. He emphasizes that art is not just something to see, but something to deeply experience with all the senses. At Western Michigan University, he has spent seven semesters teaching non-majors; it is crucial to invite people from all walks of life to engage with the world of sound in innovative ways. His approach at WMU, influenced by Pauline Oliveros's "Deep Listening," encourages students to listen beyond the surface and seek meaning in sound that is often overlooked or underheard.

Richey, along with his partner Maritza Figueroa-Garibay, is one-half of the experimental duo Dominant Hand, an "abrasive ambient" group that utilize homemade analog synthesizers and place-based sound making to create trance-like experiences. The breadth of their work spans from an experimental opera at a Russian-Jewish bathhouse, performances at large-scale ambient and electronic festivals, and collaborations with artists such as Bora Yoon, Wolf Eyes, and Tatsuya Nakatani. In 2023, they embarked on a national tour with solar-powered instruments in tow, concluding in a co-headlining performance at New Music Gathering (Portland, OR). In Detroit, Dominant Hand offers DIY synth-making workshops for new and experienced circuit makers—ranging from seven-year-old summer campers to graduate students at Cranbrook Academy of Art—where participants build their own solar-powered instrument and, in the process, develop new technical and creative skills.

This past summer, Richey was in residence at the experimental sound center Wave Farm as their Radio Art Archive Research Fellow. As part of this fellowship, he expanded Wave Farm's collection to incorporate artists and sound art from Africa and its diasporas. In addition, his time at Wave Farm included engagement with the John Cage Trust to develop a personal research project as well as Detroit Opera's ongoing connections with Cage and his work.

When he's not teaching, performing, or taking photos, Austin resides in Hamtramck, MI, with Maritza and their two beloved dogs, Cosby and Oliveros. He is currently working on a manuscript that examines the role of the griot as a community activist in Detroit, a project that is as much about music as it is about empowerment and social change.

Marjorie Roth '05E (PhD):

After the August 2023 publication of *Explorations in Music and Esotericism* (University of Rochester Press), which my husband Leonard George and I co-edited, I spent a full month of my fall sabbatical resting and recharging my batteries. In terms of scholarly activity, the remainder of my leave was dedicated to collaborating with Ralph Locke on identifying authors and organizing content for the collection of essays on the orchestral flute he invited me to edit for the Press. I made time for practicing the Renaissance viol, though, and for expanding my

newfound enthusiasm for playing the bass flute as well. Current projects include my own flute book chapter on literature and repertoire associated with the Great God Pan, and preparing a paper on the wild women who helped create the alternative lifestyle communities on Monte Verità during the early twentieth century for a conference to be held next summer at Ascona. I continue to make tweaks and adjustments to my teaching, the biggest one being dusting off my old Women and Music course (which I have not had time to teach since 2014) and transforming it into a Gender and Music class. It was a success last spring and it looks like it will become a permanent fixture in our upper level course offerings. My workload goal is to complete my term as faculty Senator for the School of Music next May and inaugurate a new phase of avoiding all faculty governance work, committee appointments, or administrative roles and task forces. Forever.

Emmalouise St. Amand '24E (PhD)

This year has been full of transitions. I defended my dissertation in May, and in July I moved to Maine to start as an Assistant Professor of Music at Colby College. At Colby, I teach Introduction to Music and courses on African American music and music history. This fall, I'm teaching Intro and a survey course on the music of the Great Migration. The Colby College Center for the Arts and Humanities is producing programming around the annual theme of "Play," and I received a course development grant from the Center to develop a play-based course unit and integrated final project in my spring seminar on music and childhood. In the spring I'm also teaching an early music course called "Sound and Scandal," which I first developed at Eastman. Outside of teaching, I'm consulting with curators at the Colby College Museum of Art around a newly-acquired piece by Nari Ward, entitled "OH FREEDOM!". The piece incorporates the text to the spiritual also entitled "Oh, Freedom!" and we are exploring potential recording projects using historical scores of this spiritual held in Colby special collections.

On the research side, I was excited to have my first article "'A gold mine in bobby sox': Annette Swinson Sings Black Girlhood in the 1950s" published in the *Journal of Popular Music Studies* (March 2024). This article is based on material from my dissertation. While the upcoming school year is mostly focused on teaching new classes, I am also excited to contribute to an upcoming special issue of the *Journal of Jazz Studies* on jazz and gender.

My essay is based on research originally completed at Eastman and focuses on teenage girls' jazz writing and playing as documented in magazines, yearbooks, and school newspapers. I'm also happy to continue to serve on the Executive Committee of IASPM-US alongside Eastmanites Paul David Flood and Lauron Kehrer.

Elizabeth A. Wells '04E (PhD)

This year has been busy but productive. I have two books out: *Cambridge Companion to West Side Story* with co-editor Paul Laird (I am a contributing author) and *Bernstein in Context* (also from Cambridge). The latter includes chapters by our own Ralph Locke and Rob Haskins. I am holding a book launch in a couple of weeks with Paul at my university. I signed a contract with Cambridge for *Sondheim in Performance*, which looks at the creator from a number of different angles and includes an international cast of scholars. Chapters are due in March with a fall publication date. We have even chosen the cover photo already! I signed a contract with University of Toronto Press for *Overtaching: Why We Are Doing Too Much and What We Can Do About It*, which is due next October, and I am halfway through a co-edited book with Cathy Coppola of CUNY for Routledge on teaching the canon of opera and musical theatre in the twenty-first century. I am happy to start a half-sabbatical in January to work full time on these projects. I am still writing an advice column called "Academic Achiever" for the Canadian professor magazine *University*

Affairs. In June I gave a workshop on productivity at the Society for Teaching and Learning in Higher Education, worked with some vocal and acting coaches in Toronto for my chapter in *Sondheim in Performance* on "Sondheim and the Voice" and gave a paper at the International Society for the Study of Musicals in New York, also on "Teaching the Canon in the 21st Century."

Amy Lynn Wlodarski '06E (PhD)

I am grateful for a year of sabbatical, during which I am working on my third book (about the international reception contexts for Viktor Ullmann's Holocaust opera, *Der Kaiser von Atlantis*) and wrapping up my tenure as the editor-in-chief of the *Journal of the American Musicological Society*. It's been an honor to serve the AMS in this capacity, and I have learned so much from the experience and the authors who have shared their work with me. I'm also deeply humbled to have received a Guggenheim Fellowship and a grant from the American Philosophical Society, both of which have made a full-year leave for writing and research possible. I was also delighted to accept an invitation to write the entry on "Music" for the forthcoming *Oxford Handbook on Holocaust Memory*, a commission that allowed me to highlight the excellent work being done in this cross-disciplinary field. I will be at the AMS in Chicago (my first conference since the pandemic!), and I look forward to reconnecting with friends and colleagues at the Palmer House.

Student Awards and Honors

Departmental Awards:

Elsa T. Johnson Fellowship in Musicology

Eleanor Price

Glenn E. Watkins Traveling Fellowship

Lauren Ganger

Charles Warren Fox Award

Eleanor Price

Non-Departmental Awards:

Byron Adams Student Travel Grant (North American British Music Studies Association)

Lauren Ganger

Career Development Grant in American Music (American Musicological Society)

Lauren Berlin

David Sanjek Student Paper Prize (IASPM-US)

Paul David Flood

Edward Peck Curtis Award for Excellence in Teaching by a Graduate Student (UofR)

Paul David Flood

Meliora Digital & Interdisciplinary Graduate Fellowship (UofR Humanities Center)

Lauren Berlin

Presser Graduate Music Award (The Presser Foundation)

Paul David Flood

Raymond N. Ball Dissertation-Year Fellowship (UofR)

Lauren Berlin

Wayne Shirley Research Fellowship (Society for American Music)

Lauren Berlin

Eastman Musicology at AMS

The Current State of Music Librarianship and Implications for Musicology

Chair: Jonathan Saucedo

November 14, 2024 | 2:15 p.m.–3:45 p.m. | Location: Price

Ethics and/of Early Music

Roundtable Organizer: Eleanor Price

November 14, 2024 | 7:30 p.m.–9:30 p.m. | Location: Wabash

Paper: Creating a National Operatic Metropole: The Chicago Civic Opera Company (1922–1932) and the "Capitol of the Great Empire of the Middle West"

Cody Andrew Norling

Session: Operatic Regionalism

November 15, 2024 | 9:00 a.m.–10:30 a.m. | Location: Spire Parlor

Paper: Manufacturing the Maestro: The Infrastructure of Educational Television on Omnibus (1952–61)

Lauren Berlin

Session: Making Music for the Screen: Duke Ellington, Leonard Bernstein, and Mr. Rogers

November 15, 2024 | 4:00 p.m.–5:30 p.m. | Location: Crystal

Alumni Reception for Eastman Musicology

November 15, 2024 | 5:30 p.m.–7:00 p.m. | The Marq restaurant; 60 W. Adams St, Chicago (off site, 3 min walk from the hotel)

Paper: "Everybody Wanna Move Like Us!": Performing Afro-Sweden in the Eurovision Song Contest, 2019–2021

Paul David Flood

Session: Sounding European Identities

November 16, 2024 | 10:45 a.m.–12:15 p.m. | Location: Grant Park Parlor

The Middle Ground in Anime Music Studies

Roundtable participant: Nicholas Anderson

November 16, 2024 | 10:45 a.m.–12:15 p.m. | Location: Salon 12

The Committee of Women and Gender: Looking to the Past, Envisioning the Future

Roundtable Participant: Honey Meconi

November 16, 2024 | 12:30 p.m.–2:30 p.m. | Location: Salon 12

News from the *Eastman/Rochester Studies in Ethnomusicology Series*

2024 has been a year of transition for the *Ethnomusicology Series*. As I wrote in last year's news, beginning earlier this year Damascus Kafumbe, Professor of Music, and Edward C. Knox Professor of International Studies at Middlebury College, joined me as co-editor. In January of 2025, Professor Kafumbe will become the Series' editor and I will take on the title of Founding Editor.

I have thoroughly enjoyed working with the University of Rochester Press and especially with Julia Cook, its managing editor. It has brought me closer in touch with young scholars and with current theories and methods and has been an exciting and fulfilling "sideline."

We are hoping that our series will grow, especially in the area of African music, and become a partner with the press's already fully established *African History and the Diaspora Series*. To that end, here are titles of two books in the pipeline that should be out in 2025: *Power Relations in Court Song: Lyrical Meaning and Political Life in Uganda*, by Damascus Kafumbe (his second with us) and *Mbalax Modernity: Race, Religion, and Ethnicity in Senegalese Urban Dance Music*, by Timothy R. Mangin.

This will be my last *Series* update, but I hope you will stay connected. Please consider telling your students that we are always seeking new and vibrant publications!

Ellen Koskoff

New Books from *Eastman Studies in Music*

Janequin, Bruckner, Our 200th Title, 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 200th: a carefully worked out study by Andrew Weaver (Catholic University) that applies narrativity theory to the song cycles of Robert Schumann.

Many books in the *Eastman Studies* series have won subventions or awards from scholarly societies. Some are available in paperback, and all new books are being made available both in physical form and as e-books.

By now four of our books are available open-access: Amy Wlodarski's on Rochberg, Edmund Goehring's first book on Mozart (we're about to publish his second), Peter Bloom's *Berlioz in Time* (Peter's fourth book for us!), and Chris Walton's new translation—with extensive commentary—of Wagner's famous essay on conducting. 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 Walton) are simultaneously released in paperback for individuals who prefer to hold a book in their hands.

Topics range from debates about principles of dramatic construction in the eighteenth century as these relate to [Mozart operas](#) (by Katharina Clausius) to a detailed study of the thirteen-hour score that Robert Russell Bennett created (using some tunes written for the purpose by Richard Rodgers) for the award-winning [NBC-TV series Victory at Sea](#).

New titles since mid-2023:

Monica Hershberger's insightful of [gender issues in four major 1950s American operas](#) with a central female character.

Our third book on Leonard Bernstein: this one, by Rebecca Schmid, traces [Weill's influence on Bernstein and an important intermediary figure, Marc Blitzstein](#).

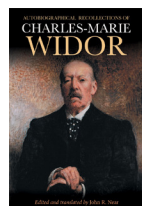
Jeff Arlo Brown's high-profile [biography of Gérard Grisey](#), the founder of the French spectralist school of composition. The New York Times featured a full-page article by Brown, drawn from the book.

The first major interdisciplinary study of [music and esotericist traditions](#) (e.g., [alchemy](#)), edited by Marjorie Roth (Eastman DMA/PhD!) and Leonard George, including opening remarks (and a separate article) by the field's renowned founder, Joscelyn Godwin.

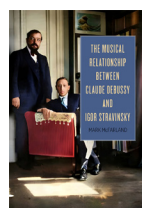
Steven Huebner's book on [Verdi's creative uses of operatic conventions](#) (translated by Huebner himself from the original edition, which he wrote directly in French).



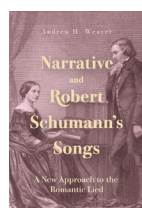
Another long-awaited book: [Rolf Norsen's](#) life-and-works study of Clément Janequin.



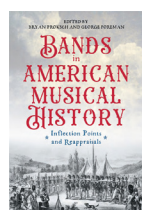
[John Near's](#) third book for our series, this time offering the first collection and translation of Charles-Marie Widor's autobiographical writings.



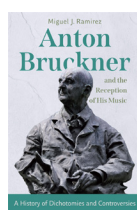
Mark McFarland makes a case for [the youngish Stravinsky having influenced an older one, Debussy](#). This expands on a chapter he contributed to [our book Debussy's Resonance](#).



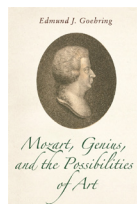
Our 200th offering: a book by [Andrew Weaver](#) (his first for us was on [Leonard Bernstein](#)) that applies narratology theory to the song cycles of Robert Schumann.



An edited collection of essays on the [history of bands and band music](#) (the Sousa type, not the Glenn Miller or Beatles type) in America, edited by Bryan Proksch and George Foreman.



A closely documented study by Miguel J. Ramirez demonstrating that [Bruckner's symphonies](#) were often more appreciated during his lifetime than we have been led to believe.



Edmund J. Goehring's second book for us, focusing again on [Mozart](#) and broader aesthetic questions: [Mozart, Genius, and the Possibilities of Art](#).

A book by noted Brahms authority David Brodbeck (who contributed to our [Rethinking Hanslick](#)) on the political contexts and messages of the Triumphlied and other Brahms choral works.

And there are more to come!

Certain books that are not scholarly studies but are of great potential interest to the musical public (performers and audience members) are released separately from *Eastman Studies in Music*, as "stand-alones," including 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 BB012 at checkout, now through 31 December 2025.

The University of Rochester Press 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).

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1952 Ruth T. Watanabe
1953 John K. Munson
Glenn E. Watkins
1955 Verne W. Thompson
1956 Harold Mueller
1957 William H. Baxter
Martin C. Burton
1958 James W. Riley
Ray J. Tadlock
1959 George A. Proctor
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Robert W. Weidner
1962 Ernest Livingstone
Julia Sutton
1963 William K. Haldeman
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1966 Joan Strait Applegate
Walter Kob
1967 Daniel Nimetz
Evangeline Lois Rimbach
Hugh T. McElrath
1968 Sr. Mary Laurent Duggan
Harold Bruce Lobaugh
H. Lowen Marshall
Raymond R. Smith
1971 Truman C. Bullard
Karl Drew Hartzell, Jr.
Sr. Marie Dolores Moore
Mary Térey-Smith
1974 Iva Moore Buff
Louise Goldberg
Bruce Allen Whisler
1975 Edward Harrison Powley
John McCormick
Sr. Margaret A. Scheppach
1976 Karen A. Hagberg
Robert Maxham
1978 Harry D. Perison
1979 Thomas Braden Milligan, Jr.

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1981 Carolyn Denton Gresham
1982 Thomas Arthur Denny
Mary Ann E. Parker
Elena Borysenko
Eric F. Jensen
1983 Deanna D. Bush
William E. Runyan
1984 Mark Arthur Radice
1985 Mario R. Mercado
Donald R. Boomgaarden
1986 Michael David Nott
1988 Marcia F. Beach
1991 Mary Natvig
Maria Archetto
1992 Richard Todd Wilson
1993 Laura Buch
1994 Tamara Levitz
1995 bruce d. mcclung
Dillon Parmer
1996 Karl Loveland
Michael Pisani
1997 Mary Frandsen
1999 Michael Dodds
Anne-Marie Reynolds
2001 Antonius Bittmann
2002 Andrea Kalyn
2003 Philip Carli
2004 Robert Haskins
Su Yin Mak
Stanley Pelkey
Elizabeth Wells
2005 Jeremy Grimshaw
Marjorie Roth
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Amy Wlodarski
2007 Ayden Wren Adler
Seth Brodsky
2008 Marie Sumner Lott
2009 Sylvia Angelique Alajaji
Katherine Axtell
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Adriana Martinez Figueroa
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Jennifer Ronyak
2011 Cindy Lee Kim
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Lara Housez

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 Rohan Krishnamurthy
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 Regina Compton
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 2016 Sarah Fuchs Sampson
 Aaron James
 2017 Lauron Kehrer
 2018 Jacek Blaszkiewicz
 Eric Lubarsky
 2019 Meghan Steigerwald Ille
 2020 Gabrielle Cornish
 2021 John Green
 Naomi Gregory
 Alexis VanZalen
 Stephen Armstrong
 Katherine Hutchings
 Jane Sylvester
 2023 Steve Johnson
 Trevor Nelson
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 Bronwen McVeigh
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 Pallas Riedler
 Emmalouise St. Amand

ESM Ethnomusicology MA Degrees Granted

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

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Eastman's legacy of world-class education in musicology will be enhanced and carried forward by its students, making it critical to attract and retain the most promising music scholars. Our students remain our top priority and your support ensures that they receive the funding they need to pursue their studies and recognition of their achievements while in residence. Your generosity underscores a deep appreciation for the work of Musicology students to transform lives. Please consider a tax-deductible gift today.

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_____ **Ellen Koskoff Fellowship in Musicology (A10575)** - provide funding for PhD students in ethnomusicology, with a preference for incoming students with backgrounds underrepresented in the field.

_____ **Eastman Unrestricted Scholarship Fund (A01655)** - provides scholarship support for students at Eastman.

_____ **The Eastman Alumni Musicology Fellowship Fund (A01638)** - supports stipends for incoming PhD students in musicology.

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