



## Annual Newsletter of the Musicology Department

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# A Word from the Chair



Greetings! I hope this newsletter reaches you at a peaceful moment. Since you last received the Musicology Department's annual missive, many changes have taken place within higher education and the nation at large. The University of Rochester, and with it Eastman, continues to thrive, though it has not been immune from the disruptions. As Eastman copes with the rising costs of maintaining competitive PhD programs, the administration has paused PhD admissions in 2025-26 and plans to reduce the school's overall PhD cohort by about two-thirds. While these decisions will pose significant challenges for the PhD-granting departments, the chairs of those departments are exploring exciting new ways to build stronger cohorts across the areas of Musicology, Music Theory, Composition, and Music Teaching and Learning. In the long run, we hope to adapt to altered conditions in ways that will foster greater interaction across disciplines that too easily remain separate.

Despite the uncertainties of a rapidly changing world, Eastman's Musicology faculty continue to produce exciting works of scholarship and develop new areas of research and pedagogical interest—only a few of which I highlight here. Keep an eye out for Darren Mueller's forthcoming chapter in the *Oxford Handbook of Jazz and Political Economy*; Darren is also researching a new book on the adoption of digital technologies by jazz musicians beginning in the 1980s. John Kapusta has several publications forthcoming: an article on musical postmodernism for the *Journal of Musicology* and—excitingly!—a book entitled *Self-Realization Nation: How Artists of the Creative Counterculture Made a New America*, in production with the University of California Press. Melina Esse has a chapter on gender and sexuality forthcoming in *The Cambridge Companion to Italian Opera since 1800*, while Jennifer Kyker, with the support of a Fulbright Fellowship, created an exhibit of musician-centered photography for the National Gallery of Zimbabwe in Harare.

Special congratulations go to Roger Freitas, who submitted the final version of his edition of Luigi Rossi's *Il palazzo incantato* (1642) to A-R Editions. In addition, Roger's article on Barbara Strozzi's cantatas will soon appear in Cambridge University Press's collection *Barbara Strozzi in Context*. Warm congratulations also go to Emerita Ellen Koskoff, who published a book with the University of Illinois Press titled *Bittersweet Sounds of Passage: Balinese Gamelan Angklung Cremation Music*. Emeriti Ralph Locke and Jürgen Thym have been involved in multiple projects centered on the multitalented musician Ferdinand Hiller (1811-85); they have also been publicizing a previously unknown collection of materials related to Clara Schumann.

Over the summer, Michael Anderson wrapped up a three-year term as Musicology Department chair, for which all of us are grateful! This past year, he conducted the *Passion of St. Mark* at the University's Interfaith Chapel and led two concerts by his ensemble, *Schola Antiqua*, at the 2024 AMS in Chicago. Michael has also extended his performance-driven work into the Rochester community by heading the *ENCORE Chorus* for individuals living with Alzheimer's Disease and related dementias.

My own initiatives include shepherding into publication a series of essays stemming from 2024's special multi-pronged event "Encounters With the Schumanns," even as I plan another Schumann-related symposium made possible by a generous gift from URochester alum Peter Helmers. The symposium, entitled "Personal Effects, or, The Material Ecology of Nineteenth-Century Music," will be held in April 2026 and will feature the work of six scholars from the United States, Canada, and Europe, as well as research by our very own emeriti Ralph Locke and Jürgen Thym.

The intellectual life of our department remains robust in our various seminars and in presentations by faculty, students, and invited guests. This fall we welcomed Daphne Brooks (Yale) to Eastman, where she spoke about the troubled legacy of George Gershwin's *Porgy and Bess*. In the spring, we look forward to hearing talks by Ben Barson, Rogério Budasz, and Pamela Potter. If you're planning to be at AMS, I encourage you to catch some of the many presentations by our students and faculty (see below for more information). I would also like to reiterate the invitation to Eastman's alumni reception at the Minneapolis AMS/SMT, which we will host jointly with the Theory Department. The reception will be held at Brühaven (1368 La Salle Ave., a short walk from the conference hotel) from 8:00 to 10:00 p.m.

This past month, I led a wonderful discussion of Vinciane Despret's book *Living as a Bird*, made possible by the Central New York Humanities Corridor Sound and Media working group organized by Darren Mueller and Theory faculty member Landon Morrison. The discussion drew student and faculty participants from Eastman's Musicology and Music Theory departments as well as from URochester and RIT. The event confirmed my sense that the best way to navigate current disruptions in the world of higher education is to double down on the rich exchange of ideas that drew us to the profession in the first place. Whatever your personal and professional situations, I hope you can find similar sources of social and intellectual sustenance in the coming year.

**Holly Watkins**  
**Minehan Family Professor and Chair of Musicology**



# Faculty Updates

## Michael Alan Anderson

This past year, I offered a new course for undergraduates entitled “Music in Six Cities” (MHS 121), which I continued to teach this fall. Last spring, I also worked with a small group of students on a new project merging academics and performance. With departmental support and sponsorship from the Rossell Hope Robbins Library; Eastman’s Department of Organ, Sacred Music & Historical Keyboards; the Premodern Cluster; and the CNY Humanities Corridor, I directed a performance of the Passion of St. Mark at the University of Rochester’s Interfaith Chapel. Doctoral students in musicology and other Eastman students (graduate and undergraduate) rehearsed for ten weeks in preparation for a live recitation from a 16th-century manuscript ‘passional’ from River Campus Libraries’ medieval manuscript collection. Students deciphered the ancient notation and text from the book in real time, connecting past and present in a transformative experience for performers and audience alike. Students not only grew as musicians and scholars over the semester but also were compensated for being part of the workshop. I hope this event will become an annual offering.

At the 2024 annual meeting of the American Musicological Society, I was honored to deliver two performances with the Chicago-based early music collective Schola Antiqua. In my first collaboration with the Newberry Consort, we offered “From Prague and Beyond: Slavic Routes for Voices and Winds,” a concert of works surveying the musical culture of Renaissance Prague. Inspired by a previous touring program curated by my former classmate Erika Honisch, the two ensembles featured music from Kryštof Harant and Philippe de Monte to Jacobus Gallus and Michael Praetorius, including projected images, translations, and in-concert remarks. Those who saw the performance in the Red Lacquer room of Chicago’s Palmer House Hilton could sense the opulence of the music appropriately matched by the ballroom’s own lavishness.

The evening prior to the performance with the Newberry Consort, the Skills and Resources for Early Musics Study Group of the AMS invited Schola Antiqua to present a short choral performance as part of the memorial session for Lenka Hlávková. Hlávková was

the Czech musicologist tragically killed in the mass shooting at Charles University (Prague) in December 2023. She was the head of the musicology department and a cherished colleague to those of us in early music studies. Guests from Prague expressed their gratitude for Schola Antiqua’s performance of music in which Hlávková specialized.

The first half of 2025 was even busier for Schola Antiqua, as we toured with a program for the quincentenary of the birth of Giovanni Pierluigi da Palestrina. We presented “The Prince and Father of Music: Palestrina at 500” in Ann Arbor and Grand Rapids, MI, Cleveland, OH, and Wilmette, IL (outside Chicago). A striking feature of the final concert was the large LED screen, which created the illusion that the singers were present within the sacred spaces and manuscripts projected behind them.

Amid the performances, Naxos of America released Schola Antiqua’s [Notker Balbulus: Liber ymnorum](#) in March 2025, a recording of 23 sequences by the ‘babbling’ Benedictine monk, Notker of St. Gall. Notker’s poetry, unlike many contemporaneous French examples, was composed in polished Latin that both reflected musical structures and reinforced them in memory. His “rhythmic verses” functioned as theological and liturgical commentaries while simultaneously serving as a kind of musical notation in the ninth century. Because they were transmitted orally rather than through fully developed notation, these sequences were likely performed by soloists or small groups (as the ensemble recreates) rather than large choirs. Notker Balbulus: Liber ymnorum has been reviewed by the American Record Guide and MusicWeb International and was the album of the week in the Polish-language culture blog *W Kulturalny Sposób* ([link to review](#)).

Finally, I continue to pour energy into a novel venture through the Eastman Community Music School. In March 2024, I founded the ENCORE Chorus for individuals living with Alzheimer’s Disease and related dementias, who attend regular rehearsals with their caregiver (~32 weeks per year). The group is now entering its sixth session, and we have more than 50 participants, which includes a large group of volunteers of all ages. The project has united our

school of music with 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. We are close to expanding to a second chorus, and promising conversations have begun about launching both a gospel choir and a Spanish-language group. As ENCORE’s volunteer ‘program director,’ I chart the overall direction of the endeavor, developing relationships with key parties within and outside the university, engaging in fundraising, and assisting with weekly execution with our music director and volunteer coordinator. I continue to serve on the national advisory council of the Giving Voice Initiative, which provides a model for the chorus and advocates for this type of ‘arts in health’ work. The ENCORE Chorus has received grants from the Rochester Area Community Foundation, and I have been invited to speak at both Public Health and Geriatric Medicine “Grand Rounds” forums of local health professionals. I have begun to take note of the fascinating stories developing in this extraordinary musical community, and I hope to share those publicly in the journey ahead.

## Melina Esse

I spent the spring and summer putting the finishing touches on a commissioned chapter on Gender and Sexuality in Italian Opera since 1800. I continue to teach classes on Romanticism and Improvisation, on Music and the Body, and on Eighteenth-Century Music and Culture.

Many of my PhD students have finished or are finishing and I’ve been enjoying seeing them move into new roles!

## Roger Freitas

The highlight of 2025 was presenting on Barbara Strozzi’s cantatas at the 21st Biennial International Conference on Baroque Music in Birmingham, United Kingdom, in July. It was wonderful to see so many European (and North American) colleagues and hear such great papers. While there, I also indulged my gardening obsession by visiting the Arts and Crafts-style Winterbourne House and Garden (highly recommended!). Then, needing to check a source at the RCM, I justified spending a few days in London. That source in fact relates to my edition of Luigi Rossi’s

*Il palazzo incantato* (1642), which I am thrilled to say has *finally* been submitted to A-R Editions. Copyediting of the beast has begun! Meanwhile the Strozzi cantata materials will appear in the collection *Barbara Strozzi in Context* (Cambridge), which is due out later this year or in early 2026.

In addition to the scholarship, I’m happy to say that my teaching also remains rewarding. I still love introducing undergraduates to “early” music (medieval through baroque), even as the value of that experience is increasingly questioned, and I’m grateful to explore the baroque repertoire with the more advanced master’s students. This year I got to teach a DMA seminar on Baroque Gender and Sexuality, and my seminar on Nineteenth-Century Performance Practice is still well subscribed some twenty-two years (!) after I first taught it. Oh, and I was interviewed for a podcast. The sixth season of Gavin Whitehead’s *Art of Crime* is devoted to spies in the arts, and so we had a pleasant talk about my old friend, the castrato Atto Melani. The podcast is due out later this fall. Indeed, it has been a very good year.

## John Kapusta

Greetings from Rochester! It has been another fulfilling year. My book, *Self-Realization Nation: How Artists of the Creative Counterculture Made a New America* (University of California Press) is now in production and will be released in May 2026 (the publisher would want me to mention that it’s now available for pre-order at your favorite online book retailer). I also recently completed editing for my most recent article, “Historicizing the Discourse of Postmodernism in Music,” which will be published in the *Journal of Musicology* this winter. Last spring I had the good fortune to teach an undergraduate course on music of the Belle Epoque in collaboration with the ESM chamber music program and cello faculty member David Ying. It was a thrill to see the students connect what they learned about music history directly to their playing, under David’s expert guidance. I was also reelected last spring for another three-year term on the University of Rochester Faculty Senate.

**Jennifer Kyker**

I spent the past year in Zimbabwe as a Fullbright Scholar, curating a photographic exhibit for the National Gallery of Zimbabwe in Harare. The exhibit, “Chicago Dzviti: Portrait of Zimbabwe,” features the work of pioneering photographer Chicago Dzviti, whose archive is now held at the University of Rochester’s department of Rare Books, Special Collections, and Preservation. Working in the 1990s, Dzviti took photographs of a broad section of Zimbabwean life, with special focus on traditional and popular musicians such as Thomas Mapfumo, Oliver Mtukudzi, and Stella Chiweshe. In conjunction with the exhibit, I organized performances by mbira dzavadzimu players featured in the photos, commissioned new work by contemporary painters, printmakers, and performance artists, and conducted ethnographic interviews with some of Dzviti’s subjects. The exhibit has now moved to The Arches at Aberfoyle and will subsequently be displayed at the National Gallery of Zimbabwe in Victoria Falls and Bulawayo. It was truly a joy to work on this public-facing project, and I am in the process of finalizing a digital exhibit that will bring the exhibit to global audiences.

**Honey Meconi**

This year I extended my list of publications about strong women into the twentieth century with the appearance of my article "Almost Lost to History: Ethel Smyth's Extraordinary Mass in D" in the Choral Journal. And by the time you read this, another strong woman will be featured in my article "*O vis eternitatis*, Text Expression, and Performance in the Music of Hildegard von Bingen" when it appears in *Sacred Music: Creation, Interpretation, Experience*, a special issue of the journal *Religions*. I have also revised my Hildegard entry for Oxford Bibliographies Online; this is currently in press. My multi-year project to create reliable performing editions of Hildegard's songs is approaching the halfway mark (36 of 77 songs to date); these are freely available through my website ([www.honeymeconi.com](http://www.honeymeconi.com)). I continue to make progress on other major projects: my book *Performing Hildegard*, the co-edited volume *La Rue Studies*, and the critical edition of La Rue's secular music for CMM. Also, in terms of editing, I am hopeful that Oxford University Press will soon be able to announce the first volume to appear in the monograph series for which I am the founding editor, *Oxford Studies in Early Music*.

I added seven new entries to *The Choral Singer's Companion: Music History with a Soupçon of Snark* (<http://thechoralsingerscompanion.com>), including

essays on Karl Jenkins's *The Armed Man: A Mass for Peace* and the *Misatango* by Martín Palmeri. This resource, which continues to be read worldwide by singers, conductors, students, and audience members (I receive email from all these categories), now includes essays on 80 pieces by 42 composers. A hard copy printout would run to 605 pages.

I will be reading on Hildegard again at AMS this year, and my appearance at AMS last year as part of the Committee on Women and Gender panel prompted me to post online an interactive photo of the Name Quilt; we made this in 2017 to fund the annual endowed CWG lecture. If you sponsored a block on the quilt, or if you were honored on the quilt, or if you just want to see this historic creation that documents amazing women (and some men) dating back to Hildegard, check it out at <https://honeymeconi.com/ams-name-quilt/>, where you will also find helpful guides to discover who is named where and who honored whom.

My media appearances last year included several on Alamire Television (Belgium) in connection with the Leuven Chansonier, as well as a podcast on Hildegard by the San Francisco-based radio program Philosophy Talk. I also continued working with the glorious professional vocal ensemble Seraphic Fire as a consultant, appearing on two of their podcasts; both are available on YouTube.

**Darren Mueller**

As usual, I have several projects in the works! Before the year is over, I will have completed a chapter on the cultural politics of discographical data centered on reissued recordings of Louis Armstrong in the early 1950s. This chapter will be published in the *Oxford Handbook of Jazz and Political Economy*. I'm also writing two additional chapters about digital instruments as I continue to think about what the transition to digital technologies in the 1980s and 1990s meant for jazz. The first explores the many electronic keyboards of Herbie Hancock, with a focus on his musical activities in 1984. His appearance on Sesame Street playing the Fairlight CMI is a particular delight. The second chapter is about Michael Brecker's use of the Electronic Wind Instrument in the late 1980s—you can hear this instrument on many of his solo recordings along with several performances with Paul Simon. The many sounds of the 1980s continue to circle through my imagination!

**Jonathan Saucedo**

Sibley has been abuzz with (figurative) yellow jacket activity this past year. Two generous bequests are enabling the renovation of several areas of the library, including the Freeman Family Atrium, Alec Wilder Reading Room, and Listening Room. A grant from the Friends of the University of Rochester Libraries and a significant donation made in honor of late faculty member Russell Miller by his husband are enabling the purchase of a collection of more than 1500 items of poetry connected to song-related texts. The assembly of these titles is the product of years of research by renowned pianist and Lieder scholar, Graham Johnson, who meticulously traced the precise editions used by composers such as Mozart, Schubert, Schumann, and Brahms, making it possible to see each poem on the page exactly as they would have seen it—whether in a valuable first edition, an almanac, or an ephemeral literary magazine.

I recently began as chair of the editorial board of the University of Rochester Press, whose excellent board includes the esteemed Ralph Locke. I am honored to have been nominated to run for president of the Music Library Association and potentially follow in the footsteps of two of my illustrious predecessors, Ruth Taiko Watanabe and Mary Wallace Davidson. I continue to follow in the footsteps of another director of Sibley, Daniel Zager, as editor-in-chief of *Notes*.

**Holly Watkins**

This past year I have continued to find ways to blend my philosophical interests in music and the natural world with practical activities such as gardening and land stewardship. Last year, I gave talks at New York University and the University of Oklahoma entitled “From Eco-poetics to Eco-practice (and Back?) in Four Not-So-Easy Steps,” which mulled over the difficulties in combining traditional academic work with direct intervention in the world—especially time-consuming and physically demanding intervention. At the moment, I am currently occupied with planning another event funded by a gift from UR alumnus Peter Helmers that supports research and programming related to Robert Schumann and his era.

This coming April, the Musicology Department will host a symposium called “Personal Effects, or, The Material Ecology of Nineteenth-Century Music” that focuses on the material objects and personal archives (including albums, diaries, collections of letters, and relics) through which musicians established, maintained, and preserved relationships with one

another and their audiences. Guest speakers will include Abigail Fine, Fabio Morabito, Joe Davies, Roe-Min Kok, Halina Goldberg, and Henrike Rost. The first Schumann-themed event made possible by Helmers’ gift, an event called “Encounters with the Schumanns” held at Eastman in 2024, generated a series of short papers that I am now editing for publication in a leading musicology journal. At the Minneapolis AMS, I will be giving a paper on the session devoted to hermeneutics hosted by the Music and Philosophy Study Group (hope to see some of you there!). It has been quite stimulating re-reading Hans-Georg Gadamer’s *Truth and Method* while working on the paper. The book’s insistence that some species of truth fall outside the purview of science remains as relevant as ever in an era when support for the humanities seems to wane a little more every day. May the legacy of Eastman’s Musicology Department live on in the musical truths all of you share with the world!



# Emeriti Updates

## Ellen Koskoff

In January 2025, I stepped down from my position as Founding and General Editor of the Eastman/Rochester Studies in Ethnomusicology Series (ER/SE), published by the University of Rochester Press. The editorship has been passed on to Damascus Kafumbe, Edward C. Knox Professor of International Studies and Professor of Music at Middlebury College. Damascus has published widely on traditional musics of Buganda, the largest Bantu-speaking kingdom in East Africa, located in Uganda; he hopes to expand the ER/SE offerings to include new research on changing musical interactions in Africa and African diasporas.

I greatly enjoyed my more than 18 years as Editor of this series, especially working with Julia Cook and Sonia Cane, of the University of Rochester Press, and with the many fellow-ethnomusicologists on the Advisory Board. I wish Damascus the best of luck and wish him well as he embarks on this new chapter.

This year, I put the finishing touches on my book, *Bittersweet Sounds of Passage: Balinese Gamelan Angklung Cremation Music*, which was launched in July from the University of Illinois Press. To hear more about it, check out my interview with Marc Masters on his podcast, "The Music Book:" <https://themusicbookpodcast.buzzsprout.com/> (#69).

## Kim H. Kowalke

Professor Kowalke is finally disassembling his office in Dewey Hall and offering his large collections of books, scores, CDs, etc. to anyone willing to adopt them. Remaining after a "come and get it day" in September are a large number of books about opera and musical theater. I'm happy to pack them up—I have photographed the books on their shelves in case you are interested. My e-mail address remains [kkwk@ur.rochester.edu](mailto:kkwk@ur.rochester.edu). Meanwhile, I continue my 44-year tenure as president of the Kurt Weill Foundation in NYC and to publish on Weill and Sondheim—most recently about *Love Life*, *Sweeney Todd*, and *Die sieben Todsünden*. In March, Liz and I became doting grandparents for the first time, and on the last day of the month I took a freak fall resulting in something of an orthopedic rarity—bilateral rupture of my quads. Six months later, I'm still rehabbing, with about 85% of normal function returned. I consider myself very lucky.

## Ralph P. Locke

In my tenth year of retirement, I still enjoy being busy doing research and writing, which also helps me stay in touch with longtime colleagues (from Eastman and elsewhere) and former students, some of whom have gone on to distinguished careers or, in some cases, rich and interesting lives separate from research and teaching.

Eastman Studies in Music (which I founded and continue to edit) has just published its 208th title, with more coming down the line. (See separate announcement in this newsletter.)

I continue to help Rob Haskins and an international editorial board with the newish, wide-ranging, open-access [Music & Musical Performance: An International Journal](#) (see Rob's own entry, under Alumni). Some of the items in it have been downloaded more than a thousand times. Clearly, readers are finding us through simple keyword searches in their browser. (When the country/Western singer Kinky Friedman died, over a thousand people located our article about him. But Peter Bloom's review of *Berlioz and His World* topped that at over 5000!)

I also still review CDs, books, and some scores (critical editions, in Notes). 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 2024](#). Many of the recordings were the first ever made of that work.

I was delighted that the Festschrift (which I coedited) for our devoted longtime department chair Jürgen Thym has received two additional reviews (for a total of five, which is quite a Festschrift, with its quite varied contents), namely in [Min-Ad Israel Studies in Musicology](#) (by Julian Rushton) and in *Music Library Association Notes* (by George Burgstaller).

Jürgen and I continue to produce a series of collaborative projects relating to the important pianist-conductor-composer Ferdinand Hiller (1811-85). The one we published on Hiller's 80-page memoir-essay

about his longtime friend Berlioz got appreciative words in reviews of the aforementioned *Berlioz and His World* (University of Chicago Press): [Peter Bloom's](#) (in *Music & Musical Performance*), Julian Rushton's in the *Berlioz Society Bulletin*, and Samuel T. Nemeth's in *Music Library Association Notes*. Nemeth called it "one of the standout contributions to the volume," adding that it offers "crucial insight into the complexities of the intimate social, and artistic domains that Berlioz . . . inhabited and created."

For our latest two articles, see Jürgen's entry in this newsletter. There you can also read about our report on a previously unknown collection of letters and memorabilia relating to Clara Schumann and her circle (including Brahms).

## Jürgen Thym

(1973-2019 at Eastman, now Emeritus) misses teaching but has found another outlet for communicating his knowledge by writing the program booklet for the Endless Mountains Music Festival that provides cultural fare during a fortnight in Northern Central Pennsylvania and the Corning, NY, area. The assignment was rewarding, as he had to leave his "comfort zone" (classical music), and deal with a broad variety of repertoires, including bluegrass, tango, and piano concertos composed by American songwriters (one of them a world premiere). He has, reluctantly, parted with most of his teaching materials, as much of the information he needs is readily available on the internet.

Ralph Locke and JT have been translating the writings of Ferdinand Hiller (1811-85), and their research has led to several lectures and publications. One such article came out at the end of last year: "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, 2024), 287-305. This year's harvest resulted in two related articles: "Who is Allowed to Compose Catholic Church Music? Ferdinand Hiller's Insightful Report on the Sacred-Music Competition in Louvain (1866)," in *Yale Journal of Music and Religion*, vol. 10, no. 1 (Fall 2024), 1-19 (accessible at <https://elischolar.library.yale.edu/yjmr/vol10/iss1/4/>) and "Wer darf katholische Kirchenmusik komponieren?"

Ferdinand Hillers einsichtsvolle Reminiszenzen über einen Kirchenmusikwettbewerb," to be published in *Mimesis, Künste und Wirklichkeit: Festschrift für Hanns-Werner Heister zum Achtzigsten*, ed. Hanjo Polk and Dietrich Stein (Baden-Baden: Valentin Koerner Verlag, 2026).

Another area in which RL and JT collaborated during the last few years was an assessment of the memorabilia (heirlooms and letters) of the descendants of Robert and Clara Schumann in the United States. They have gathered a 100-page research report for the family (including facsimiles, transcriptions, and translations of letters) that they hope to publish in a shortened version under the title "New Schumanniana."

In 2025, JT also wrote several prepublication reviews for University of Rochester Press and contributed a book review ("Weighing in on Weill at 125") to the recent issue of the *Kurt Weill Newsletter* (vol. 43, no. 1: <https://www.kwf.org/newsletter/>). His tribute to a well-known music theorist and friend, "Remembering John Rothgeb (1940-2020)," finally got published in *Music and Musical Performance: An International Journal*, issue 7 (March 2025), 1-4 (<https://digitalcommons.fiu.edu/mmp/>).

# Student Updates

## GMA President's Update

The role of GMA President seems to become easier each year, even as we take on more challenges and opportunities, thanks to the fantastic efforts of my predecessors. I have been honored to step into this position following the excellent tenure of my colleague, Paul David Flood. Joining me on the board this year are an unprecedented four indefatigable peers: Danny Zahl as Vice President, Sven Joseph and Kelsy Morrison as co-Treasurers, and Liz Jorgenson as Social Outreach Chair. Especially exciting this year, GMA will be hosting a writing retreat to help tackle the chaos of the spring semester. Pedagogy workshop continues in last year's format of two workshops per semester, and we have already enjoyed some excellent discussions this fall on group work and in-class activities with Darren Mueller and on exams and assessments with Michael Anderson. In the spring, we will meet to ponder "What is the music history survey in 2026?" and close on perennial favorite, syllabus design. The GMA Digest continues to persist despite technological hurdles. Alongside continued social activities and conference preparations, there has been exceptional interest among the students in presenting Works-in-Progress, and we are thrilled to be able to offer this space for growth and development. We are looking forward to what promises to be a productive year of collaboration and community.

**Nick Anderson '22E (MA),  
2025-26 GMA President**

## Bethany Brinson '24E (MA)

Greetings from a newly-designated PhD candidate! Throughout this past year (a rigorous yet rewarding one), I have completed all my coursework and exams. I also specified and developed my research topic: sound art installation and its historical and ongoing motivations. My dissertation work will involve travel—visiting archived collections and interacting with artists—which is a daunting yet exciting prospect. Earlier this year, I was inducted into Eastman's chapter of Pi Kappa Lambda (the national music honor society). In November, I will be presenting at AMS's national conference, sharing my ongoing work on birdsong in music. In my project, I explain how recent multimedia installations have invited audiences to attune to songbirds' lived experience (which I term

their "sonic quest for survival"). This coming spring, I will be designing and teaching a course at Eastman for the first time: "Understanding Musical Culture and Creativity, 1750-1900." As a collaborative pianist, I am continuing my role at Nazareth, primarily playing for their Treble Choir. I also recently joined the piano faculty at the Hochstein School, which involves teaching private lessons. I am honored to be part of the Eastman community, and I look forward to this year's continued adventures!

## Paul David Flood

It's hard to believe that five years have passed since I arrived at Eastman. Even harder to believe that I'll be defending in the spring! I have a few exciting updates to share before I graduate from the "student news" section of our annual newsletter.

I published my article "'Everybody Wanna Move Like Us!': Performing Afro-Sweden in the Eurovision Song Contest" in the September 2025 issue of the *Journal of Popular Music Studies*. This article began as a paper in Cory Hunter's "Sacred and Secular Black Musical Expression" seminar in Spring 2022 and has grown into both a journal article and a dissertation chapter. Shortly after my article was published, I joined the *JPMS* editorial team as the Journal's Web Editor. Speaking of editorial teams, I'm co-editing a forthcoming (2027) special issue of *Women and Music: A Journal of Gender and Culture* on "Global Queer/Trans Nightlives" with my dear friends and colleagues Alejandrina M. Medina (UC San Diego) and Christina Misaki Nikitin (Harvard). This issue will bring global musicology to bear on queer/trans music and nightlife studies through a vibrant set of contributions that introduce insurgent definitions of queer/trans, intimacy, and temporality across multiple registers of locality. Relatedly, my commissioned review of Anita Jori and Guillaume Robin's edited collection *Living at Night in Times of Pandemic: Night Studies and Club Culture in France and Germany* will appear in *JAMS* later this year.

I'll be presenting at both AMS and SEM this fall. My appearance as AMS is funded in part by an AMS Travel Grant, and my appearance at SEM is funded in part by SEM's Ric Trimillos Travel Award and a travel grant from SEM's Historical Ethnomusicology Section. Both of these papers come from my forthcoming dissertation,

titled "'United By Music': Europeanism, Migration, and Belonging through the Eurovision Song Contest, 1990-2024." I am also looking forward to giving guest lectures at the University of Cincinnati, University of Delaware, Roberts Wesleyan University, and University of Southern Queensland this academic year.

Lastly, I am still running our Facebook page as a Social Media Assistant for both the Department of Musicology and the Office of Marketing & Communications. If you have any updates to share, please contact me so that I can announce them on our page!

## Lauren Ganger '21E (MA)

My 2024–2025 academic year was busy and rewarding. In the fall of 2024, I was instructor of record for a class called MHS 122: Musical Legacies 1750–1900, which I'm delighted to be teaching again this semester.

My research has been progressing well, and I presented work from my dissertation at five conferences in the spring and summer of 2025: the Midwest Victorian Studies Association in Fort Wayne, IN; the North American Conference on Nineteenth-

Century Music in Detroit, MI; the Research Society for Victorian Periodicals in Chicago, IL; the Music in 19th-Century Britain conference in York, England; and the online Sound, Space, and the Home symposium. York was a definite highlight! On the public musicology side of things, last spring I also gave an invited talk at Third Presbyterian Church in Rochester entitled "Demystifying the 'Five Mystical Songs': Ralph Vaughan Williams, George Herbert, and the English Musical Renaissance."

On a personal note, I stepped down as President of the Eastman Graduate Students Association this year after serving on the executive board for four years. I hope this will give me more time to focus on completing my dissertation!



# Alumni Updates

## Rob Haskins '96E (MA), '97E (DMA), '04E (PhD)

I am finishing this final year as chair of the music department at the University of New Hampshire, helping to steward the department as it faces yet more fiscal challenges. I've been concentrating on performance this year. I just completed my third run as the Devil in Stravinsky's *L'Histoire du Soldat*. (Like Cage, who performed it with Copland and Carter in the 60s, "everyone said I was well cast" in the role.) I'm also reading, mostly weekly, Cage's *Diary: How to Improve the World (You Will Only Make Matters Worse)* in the art gallery of UNH, as a kind of living sound installation. I'm enjoying the work and think I may do a one-evening performance of his Indeterminacy stories next year. I performed as part of several musicians to celebrate the donation of a new Steinway B to our principal recital hall and will perform Cage's Two2 with Laurel Sheehan on November 5. A lot of my effort has gone into being one of the co-editors of the online journal *Music & Musical Performance* (<https://digitalcommons.fiu.edu/mmp/>). In 2025 alone, we've published three issues: a colloquy in memoriam Richard Taruskin edited by Ralph P. Locke and Ronit Seter (<https://digitalcommons.fiu.edu/mmp/vol1/iss6/>), a general issue (<https://digitalcommons.fiu.edu/mmp/vol1/iss7/>) including articles on Musorgsky by (Martin Nedbal), the Ohio patron Helen Beach Jones (by Mary Natvig), a remembrance of John Rothgeb (by Jürgen Thym), a short review-essay on Karol Berger's *Bach's Cycle, Mozart's Arrow* (by Robert L. Marshall), and two essays by James Porter that explore paired explorations of two little-known composers; the issue also contains ten book or CD reviews including Philip Ewell's *On Music Theory* (by George Adams), Benjamin Binder and Jennifer Ronyak's edited volume *The Lied at the Crossroads of Performance and Musicology* (by James Parsons), and Diedrich Diederichsen's *Aesthetics of Pop Music* (by Michael Mario Albrecht). The most recent issue (<https://digitalcommons.fiu.edu/mmp/vol1/iss8/>) published Robert Freeman's last book, on the American symphony orchestra (with contributions by Mark Adamo and Leonard Slatkin), along with eight reviews of such books as Andrew S. Berish's *Hating Jazz* (by Gabriel Solis), Karol Berger's *Mahler's Symphonic World* (by Nicolas Waldvogel), and Elizabeth A. Wells's Leonard Bernstein in Context (by James Leve). I also contributed an essay-length review of *The Way of the Moderns: Six Perspectives on Modernism in Music*, edited by Antoni Pizà.

## Mary Natvig '81E, '82E (MA), '91E (PhD)

Hello Eastman musicology friends. I have been happily retired just over a year and am spending much of my time quilting and hanging out in my partner's coffee shop in Perrysburg, OH. This fall I am sitting in the back of the Bowling Green State University orchestra (directed by my ESM colleague, Emily Freeman Brown) to get some of my violin chops back. It is taking a while, but my fingers are gradually getting used to moving fast and in tune. I am also on the board of directors of our local domestic violence shelter, and on the editorial board of IAWM (the International Journal of Women in Music). So, if any of you or your graduate students have articles that would be appropriate for that journal, please send them to us. They don't have to be long, and we welcome a variety of topics having to do with women and music.

## Eleanor Price '21E (MA), '25E (PhD)

2025 was a productive and exciting year for me—I finished my dissertation, "Students, Harlots, and Strangers: Crafting Identity at the Margins of the Thirteenth-Century French Motet," under the aegis of the Elsa T. Johnson Fellowship in Musicology, and accepted a postdoctoral fellowship offer at Katholieke Universiteit Leuven, sponsored by the Belgian American Educational Foundation under the supervision of David Burn. This project, "*Sang* in Song: Wine, Students, and Violence in Motets on *Par verite*," examines Franco-Flemish student identity crafting tactics and musicking at the thirteenth-century University of Paris. I also launched the Motet Text Database (<https://eprice.digitalscholar.rochester.edu/s/motet-text-database/page/welcome>), an online reference tool that makes the texts of thirteenth-century motets digitally accessible, searchable, and discoverable. This project was sponsored by the Rossell Hope Robbins Library at the University of Rochester. Along with my own digital humanities project, I finished my tenure at the Middle English Text Series as a Senior Staff Editor upon graduation. Before embarking on my move to Belgium, I have spent the fall adjuncting at Roberts Wesleyan University, where I teach music history and a Global Honors course. Finally, I enjoyed my third year of presenting at the Medieval and Renaissance Music Conference, held this year in Newcastle, United Kingdom.

## Austin T. Richey '14E (MA), '23E (PhD)

Since receiving his PhD in 2023, Austin T. Richey has deeply rooted himself in the cultural arts and performing communities in his home of Detroit, MI. Currently, he serves as the Storyteller for Detroit Opera, a position that brings together his love of scholarship, localized education, and photography. Richey is a regular contributor to Detroit Opera program notes, and has spearheaded a number of public efforts, including a curated exhibition of John Cage's rarely-seen work from metropolitan Detroit at sold-out performances of Cage's *Europerras 3 & 4*.

Richey's photography has been featured most recently on the cover of Opera America's Summer Issue and outlets including *Ebony*, *New York Times*, *Hyperallergic*, *LA Times*, and many local media organizations. He is an in-demand photographer for low-light performances, from opera stages to late-night raves. This includes the 2024 world premiere of George Lewis and Yuval Sharon's *Comet/Poppea*, and work with clients ranging from Cybotron to Hillary Clinton.

In 2025, Richey received the American Folklife Center's Archie Green Fellowship for "Backstage Detroit: Labor and Artistry at the Detroit Opera," an oral history and portrait project exploring the intricate relationship between labor and artistry in one of America's premier performing arts institutions. In 2024, he was in residence as Wave Farm's Radio Art Archive Research Fellow in Upstate New York, where he expanded Wave Farm's collection to incorporate artists and sound art from Africa and its diasporas. He is also completing a documentary project on legendary Detroit techno organizers Interdimensional Transmissions, which follows the group as they prepare and present the 30th anniversary of their four-day rave, No Way Back.

In 2024, Richey joined the Liberal Arts Department at Detroit's College for Creative Studies, where he teaches courses including Global Sound Cultures, Visual Narration: Africa, and Acoustics: The Science of Sound. Since 2022, he has served as a part-time lecturer at Western Michigan University's Gilmore School of Music.

Richey has maintained an active performance life as a solo artist and with his "abrasive ambient" duo

Dominant Hand. This includes a recent artist residency at University of Wisconsin-Madison's Mead Witter School of Music, where he presented in-class guest, instrument workshops, and joined the Musicology faculty for their colloquium. In March 2024, Dominant Hand was invited to celebrate the 50th anniversary of the Detroit premiere of Cage's *Child of Tree* in the Detroit Institute of Art's Rivera Court. Dominant Hand is not just a performing ensemble but offers do-it-yourself synthesizer workshops for learners of all ages; in the process combining concepts of basic sound synthesis, electronic circuitry, and Deep Listening into a tangible, accessible, and free experience in Detroit's neighborhoods.

Richey volunteers with several cultural arts organizations in and around Detroit. He sits on the board of Media City Film Festival, where he is the Director of Marketing for the world's longest-running cross-border film festival. He also volunteers with the Detroit Sound Conservancy, including an upcoming archival project for Submerge Records, the origin point of Detroit techno.

He currently lives in Hamtramck, MI—"The World in Two Square Miles"—with his fiancée Maritza and their two dogs.

## Michael Smith '64E (MA)

I followed a very different path and jumped into Music Administration. My first job was at the Oberlin Conservatory, followed by a four-year Assistant Professorship at the University of South Florida, where I taught studio clarinet and managed Center for the Arts under the umbrella of the Humanities Department there. Then, a Ford Foundation Administration Intern award sent me to the Detroit Symphony Orchestra, where I remained for a little over 20 years. Finally, I managed the Colorado Music Festival for 12 years in Boulder, CO. A path not expected to be taken, but it was very rewarding.

## Elizabeth A. Wells '96E (MA), '04E (PhD)

This year has been very busy, topped off by a needed 6-month sabbatical. Currently in production is *Teaching Opera and Musical Theatre with Intention* (Routledge), that I co-authored with Catherine Coppola of CUNY. This is part of the press's "Musicology in the College

Classroom” series, a collection of handbooks for professors to teach different aspects of the field. In this book we push back on cancel culture and argue that the most challenging works of the canon should be taught precisely because we can teach the issues (sexism, racism, colonialism, to name a few) through these pieces. I am currently part-way through writing *Overtaching: Why We Are Doing Too Much and What We Can Do About It* for University of Toronto Press. This comes out of my experience with the Scholarship of Teaching and Learning and encapsulates my time in the trenches and how we can all strive for more work/life balance. Next week I finish editing *Sondheim in Performance: Interpreting the Composer’s Art* for Cambridge University Press for publication in 2026. This edited volume is a series of essays, interviews, and analyses of what it is like to actually perform Sondheim’s theatrical works from many perspectives (dance, singing, production, direction, etc.). I have written the chapter on “Sondheim and the Singing Voice” with two voice colleagues for that collection. I have signed a contract to write a book next summer for Intellect Press in the UK (the publishers of the journal *Studies in Musical Theatre*) with my colleague Toni Roberts on teaching and learning 13 musicals from the past century. It is appropriate for teachers who need to cover musical theatre history as well as students who want to self-study the history of the genre through representative works from each decade of the last 100 years. As this newsletter is going to press, I am in negotiations with a major University Press for a monograph on Bernstein’s *Mass* of 1970. This will be a study from different perspectives on the history, analysis, and performance of this watershed work. I have also written some reviews, for instance on *The Music for “Victory at Sea”: Richard Rodgers, Robert Russell Bennett, and the Making of a TV Masterpiece*, by George J. Ferencz. (University of Rochester Press, 2023) *Music & Musical Performance: An International Journal*, issue 5, article 9 (March 2024): 1–3. <https://digitalcommons.fiu.edu/mmp/vol1/iss5/9/> and I also wrote a review of the film *Maestro* which appears in the same online journal. I finished up this year a 2-year stint as an academic advice columnist for *University Affairs*, the Canadian equivalent of *Chronicle of Higher Education*. I continue to teach full time, but I have backed off administration

**Lauron J. Kehrer ’11E (MA), ’17E (PhD)**

This fall I have joined the faculty of Smith College in Northampton, MA as Associate Professor of Music, where I am teaching popular music studies. In the spring I also moved into the position of President of the International Association for the Study of Popular Music, U.S. Branch. I’m very excited about these

opportunities, even as the transitions have kept me quite busy.

These big changes come on the heels of a very eventful summer and previous academic year. I spent almost three weeks in Paris in June and July, where I presented at the Depression in Popular Music international conference convened at the Sorbonne Université and the International Association for the Study of Popular Music Biannual Conference at l’Université Sorbonne Nouvelle. In March I also presented at the biannual Hiphop Literacies Conference, with the special theme “Hip Hop Feminisms: Culture, Care, Justice” at The Ohio State University.

I’m grateful to have received some recognition for my academic work this past year. I was the recipient of the 2024 Marcia Herndon Article Award from the Society for Ethnomusicology for my article, “‘Sissy Style’: Gender, Race, and Sexuality in New Orleans Bounce Dance,” which was published in the *Journal of Popular Music Studies* Vol. 35, No. 3 (September 2023). In my last semester at Western Michigan University I was named a Lewis Walker Institute for the Study of Race and Ethnic Relations Faculty Thought Leader and was awarded the 2025 College of Fine Arts Recognition Award for Excellence in Creative Research.

This past year I also engaged in more public-facing work. In February I was invited to participate in a webinar organized by the Harvard Radcliffe Institute called, [“New Orleans, Katrina, and Bounce: A Conversation with Big Freedia”](#) moderated by Dr. Loren Kajikawa. Just prior to that event, I published a blogpost on the University of California Press blog, [“Bounce Back: 5 Queer Bounce Artists To Twerk To.”](#) I’ve also been interviewed by the popular press for my expertise in sapphic pop ([Rolling Stone](#)), the early hip hop “Roxanne Wars” ([Tonart-Deutschlandradio](#)), and Beyoncé ([Agence France-Presse](#)).

# Graduate Student Awards

## Departmental Awards:

**Elsa T. Johnson Fellowship in Musicology**  
Paul David Flood

**Glenn E. Watkins Traveling Fellowship**  
Miles Greenberg ’20E (MA)

**Charles Warren Fox Award**  
Paul David Flood

## Non-Departmental Awards:

**Ann Clark Fehn Fellowship, University of Rochester**  
Kelsy Morrison

**Conference Presentation Prize (Honorable Mention), Gender and Sexuality Studies Section of the Society for Ethnomusicology**  
Paul David Flood

**Oxford University Press Graduate Student Prize (Honorable Mention), International Society for the Study of Musicals**  
Lauren Berlin ’21E (MA)

**Ric Trimillos Travel Award, Society for Ethnomusicology**  
Paul David Flood

**Teaching Assistant Prize, Eastman School of Music**  
Paul David Flood



# A Tribute to William P. Mahrt

The year 2025 had barely gotten a start when the sad news spread through the musicological and church music community that Bill Mahrt had died on New Year's Day in Stanford, CA. He was 85 years old. What is little known is that Mahrt, albeit briefly, had been on the musicology faculty of the Eastman School of Music in the early 1970s, entrusted, I believe, with teaching nineteenth-century music. He had been an important teacher for me at Case Western Reserve University in Cleveland, OH, especially in the area of Medieval and Renaissance music, and we remained friends for over 50 years, with reciprocal visits to California's Bay Area and the Northeast of the United States, respectively.

Mahrt served on the music faculty of Stanford University for decades, beginning in 1972 (he received his PhD there in 1969), was president of the Church Music Association of America and publisher of the Sacred Music journal and the *New Liturgy Movement*. (Many of his essays were published as *The Musical Shape of the Liturgy* in 2012.) He was particularly known for his expertise in Gregorian chant, but his encyclopedic knowledge extended to the music of Machaut, Dufay, Isaac, and, surprise, Johannes Brahms.

San Francisco Archbishop Salvatore Cordileone said after Mahrt's death: "We have lost a giant of a man, a legend as a scholar of music, a true gentleman and one of the finest and most faithful Catholics I've ever known. The successful revival of Gregorian chant and sacred polyphony in this country owes much to the gifts, the generosity and the persistence of this great human being."

—Jürgen Thym

# A Tribute to Edoardo Bellotti

Two-time affiliate faculty member in the Musicology Department and Associate Professor of Harpsichord, Edoardo Bellotti was a remarkable musician, scholar, teacher, and colleague. His untimely death on February 27, 2025, left his students in historical keyboards and organ devastated and the musical world emptier for the loss of his artistry, wisdom, and generosity. He was 67 years old. Edoardo's brilliant musical talent and deep historical knowledge were a light for this world and lit a flame of musical passion in generations of students. I was pleased to know him for a decade-long stretch of his magnificent career.

While Edoardo was trained in the conservatory environments of Parma and Verona in organ and harpsichord respectively, he earned a degree in theology from the Theological Seminary of Pavia and a doctorate in Italian literature, philosophy and theology from the University of Pavia. This rigorous humanistic overlay to his "technical" education put him in rare company and exemplified the complete musician we often talk about at Eastman. He is the kind of musician that the sixth-century Roman philosopher Boethius would be proud of—one who uses and sees music as an organizing force in the universe and a pathway to understanding divinity. Edoardo died in his hometown of Pavia, where Boethius also rests.

As a leading expert of Renaissance and Baroque keyboard repertoire, improvisation, and theory, Edoardo was also deeply engaged in musicological research, and his outstanding record of publication was a beacon in the field. His towering scholarship resulted in numerous publications on historical keyboard traditions, and he was a frequent presenter at international and domestic conferences. He published over 20 articles and essays, in addition to 15 critical editions of organ music. Edoardo provided the first modern edition of two of the most important Baroque

treatises on organ playing, including Adriano Banchieri's 1605 *L'Organo Suonarino* (2014). Banchieri's pedagogical treatise is mentioned extensively in the literature on seventeenth-century organ and liturgical practice but had gone without a modern critical edition until Edoardo prepared it.

As a performer, where to begin? Edoardo has performed the complete organ works of Cesar Franck, Felix Mendelssohn, Dietrich Buxtehude, and Girolamo Frescobaldi. His discography—spanning over 30 recordings as a soloist and ensemble collaborator—brought historical instruments to light and wide-ranging repertoire to audible reality, leaving an indelible mark of his artistry that will live forever.

I will always associate Edoardo with the magnificent Italian Baroque organ at the Memorial Art Gallery. He was at the inauguration in 2005 and was instrumental in the activities celebrating its ten-year anniversary in 2015. One of my memorable experiences with Edoardo occurred at that very organ. About ten years ago, I invited him to present a lecture with me at the MAG in front of this awe-inspiring instrument for an undergraduate course. We tag-teamed on topics of tuning and temperament; 17th c. Italian keyboard style and repertoire; and the construction of this precious organ. I was impressed not just by Edoardo's command of the concepts but also by his ability as an instructor to distill complex ideas into digestible form for music students not majoring in organ.

Edoardo was a modest and benevolent person who enriched our university not only professionally but also, and above all, as a human being. He always displayed a spirit of collegiality, and I will miss his witty humor, infectious smile, and humility. I am confident Edoardo's legacy will live vibrantly through the students, recordings, writings, and even instruments which continue to shape the study and performance of historical keyboard music. We grieve especially for Edoardo's longtime partner Naomi Gregory, (Lecturer in Music, Arthur Satz Department of Music, University of Rochester), a cherished graduate of our department (PhD 2020, DMA 2014).

A poignant memorial concert and celebration of Edoardo's life took place on April 11, 2025, at Christ Church Rochester. Full video is captured [here](#). A star with the coordinates RA: 18H 44M 46.3S DEC: +37° 36' 18.2" (magnitude 4.34; spectral type KASHF0VMF3) has now been named "Bellotti," presented by the Arthur Satz Department of Music of the University of Rochester. The star appears in the Lyra constellation not only to symbolize Edoardo's love of music but also to provide comfort in being able to look to the sky and remember him.

—Michael Alan Anderson



Photo by Romina Zanon

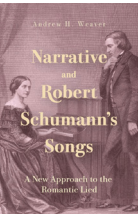
# Ralph Locke’s New Books from *Eastman Studies in Music*

The University of Rochester Press’s series [\*Eastman Studies in Music\*](#) continues to publish new books on quite diverse topics that get widely hailed in scholarly journals and the wider world. Many have won subventions or awards. Some are available in paperback, and all new books are being made available both in physical form and as e-books.

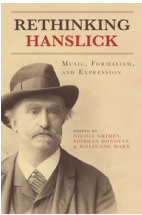
Four books in the series are available open-access: [Amy Wlodarski’s ’01E \(MA\), ’06E \(PhD\) on Rochberg](#), [Edmund Goehring’s first book on Mozart](#) (he has since published another in the series), [Peter Bloom’s \*Berlioz in Time\*](#) (Peter’s fourth book for the series!), and Chris Walton’s translation—with extensive commentary—of [Wagner’s famous essay on conducting](#). As a rule, all the 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. Some also become true e-books (e.g., for hand-held readers like Kindle). Books that are open-access from the outset (e.g., the Bloom and the Walton) are simultaneously released in paperback for individuals who prefer to hold a book in their hands.

Topics range from [the fifteenth-century composer Janequin](#) to [the life and music of French “spectralist” composer Gérard Grisey](#).

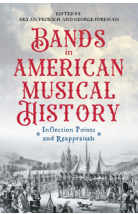
## New titles since mid-2024:



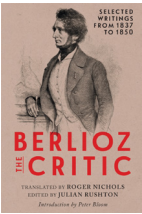
Our 200th offering: a book by [Andrew Weaver](#) (his first for us was on [Leonard Bernstein](#)) that applies narratology theory to the song cycles of Robert Schumann.



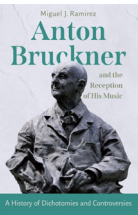
A book by noted Brahms authority David Brodbeck (who contributed to our [Rethinking Hanslick](#)) on the political contexts and messages of the *Triumphlied* and other Brahms choral works.



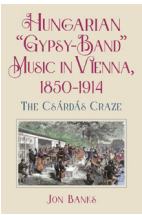
An edited collection of essays on the [history of bands](#) and band music (the Sousa type, not the Glenn Miller or Beatles type) in America, edited by Bryan Proksch and George Foreman.



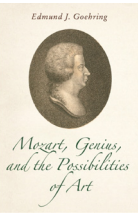
[Berlioz the Critic: Selected Writings from 1837 to 1850](#), translated by Roger Nichols, edited by Julian Rushton, and with an extensive introduction by Peter Bloom.



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.



Jon Banks’s important book about Hungarian-style dance music in the era of Liszt and Brahms: [Hungarian “Gypsy-Band” Music in Vienna, 1850-1914: The Csárdás Craze](#).



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



Chris Walton’s engaging [Music and Desire among the Austro-German Romantics: Beethoven, Schubert, Wagner, Brahms, and the Schumanns](#).

And there are more to come, including an important biography of Smetana, and three edited volumes: on music in fifteenth-century Bohemia, Gustav Holst’s music for winds, and music in Israel (from the years of Jewish settlement under the British Mandate to the October 7 attacks and the Gazan War), plus a festschrift for Gluck authority Bruce Alan Brown.

Certain URP books that are not scholarly studies but are of great potential interest to the musical public (such as concertgoers and performing musicians) are released separately from Eastman Studies in Music as “stand-alones.” These include memoirs by [Gunther Schuller](#) and [Bethany Beardslee](#). Two stand-alones issued this past year are In the [Realm of Tones: A Composer’s Memoir, by the American composer Allen Shawn](#) and [Pepe Romero: Dialogues on a Life’s Journey with the Guitar](#) as told to noted Spanish-music scholar Walter Aaron Clark.

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 <https://boydellandbrewer.com/newsletter-signup/>.

URP has also assisted the Eastman School in publishing Vincent Lenti’s ’60E, ’62E (MA) multi-volume history of the Eastman School of Music. All three Lenti volumes are available from the [URP website](#), or from Eastman’s Barnes and Noble bookstore at [bksrochestereastman@bncollege.com](mailto:bksrochestereastman@bncollege.com) (585-274-1399).



# Former ESM Director Robert S. Freeman’s Final Book, *Contemplating the American Symphony Orchestra*, Gets Published

The late Robert S. Freeman (1935-2022) was, as most readers of this newsletter know, a pianist, conductor, and musicologist, but most of all a major administrator in the field of higher education in music: the director of Eastman School of Music (for 24 years) and, thereafter, president of the New England Conservatory and, finally, dean of the College of Fine Arts at the University of Texas (Austin).

The final book that Bob (as everyone called him) put together reached publication in March 2025, after having been tightened and reorganized, with Bob’s blessing, by developmental editor Rio Hartwell. The resulting book can be found as the main material in [issue 8 of the open-access journal \*Music & Musical Performance: An International Journal\*](#). It was intended by Freeman to draw together a number of arguments and suggestions—his own and those of other notable American figures in American musical life—about how to revive the American symphony orchestra.

Freeman’s four chapters trace the history of the orchestra as an institution; sketch the career and accomplishments of one world-renowned American leader of orchestras, Leonard Slatkin; offer detailed suggestions about how music education can be improved at various levels to help ensure that music retain a central place in the nation’s cultural and social life; and propose an idea that he developed jointly with Slatkin, namely that “a new private foundation for the arts” be established to restore viability to America’s orchestral life and its artistic life more generally. To these chapters, Freeman added statements from two major figures in American music: Slatkin himself (explaining further his and Freeman’s idea of a creating private foundation for the arts) and a foreword by the distinguished composer and librettist Mark Adamo.

The central and longest section of the book is a Colloquy consisting of responses by 18 individuals to eight questions posed by Freeman. These individuals, all of them working in the field of classical music today in America, include composers, performers, critics, music administrators, and music educators (those who received degrees at ESM, or taught here, are shown in bold): **Ayden Adler ’97E (MA), ’99E (DMA), ’07E (PhD)**, Andrew Balio, **Jeff Beal ’85E**, Aubrey Bergauer, **Michael Drapkin ’79E**, Glen Dicterow, JoAnn Falletta, **Charles Geyer, Barbara Haffner ’63E**, Hilary Hahn, Pam Hentges, David Hyslop, Anne Midgette, **David Myers ’73E (MM)**, Joseph Robinson, **Joseph Schwantner**, Jenny Vogel, and John Yeh. Some individuals of course wear several hats, which helps them comment from multiple angles. Freeman and Slatkin occasionally add comments of their own after a reply.

All in all, the book provides a trenchant analysis—or even analyses in the plural—of how we got to the challenging situation today, plus many lively and imaginative ideas about how to improve that situation, for the mutual benefit of performing musicians, the music-loving public, and, by extension, of the arts and humanities more broadly.

# ESM Musicology

## PhD Degrees Granted

1936	Leonard Webster Ellinwood
1941	Edwin Eugene Stein
1942	Melvin LeMon
1943	William Kimmel
	Samuel Wayne Spurbeck
1944	Paul Matthews Oberg
1948	Louise Elvira Cuyler
1950	John William Woldt
1951	Fred Herman Denker
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
1960	William H. Schempf
	Robert W. Weidner
1962	Ernest Livingstone
	Julia Sutton
1963	William K. Haldeman
	Anthony Kooiker
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
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# ESM Ethnomusicology

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