



# Musicology at Eastman

## Annual Newsletter of the Musicology Department

Fall 2018

Rochester, New York

### A Word from the Chair



Greetings! It is my pleasure to introduce the 2018 Musicology Newsletter in my continuing capacity as department chair. As always, I look forward to seeing those of you who will be attending the Annual Meeting of the American Musicological Society in San Antonio in early November. Many of our faculty, students, and alumni will be participating in the meeting, whether as

presenters, chairs, or organizers (see the list below, which may or may not be comprehensive). Keep an eye out for presentations by current faculty Anaar Desai-Stephens (at the seminar On the Academic Pipeline), Jacek Blaszkiewicz (on a panel devoted to Nineteenth-Century Soundscapes), Roger Freitas (on a panel titled Seventeenth-Century Italian Voices and Bodies) and John Kapusta (on a panel titled Embodiment). In particular, I hope to be able to welcome you to the Eastman Alumni Reception on Friday evening from 5:30-7:30, which will be held jointly with the Music Theory department.

During the past year, our faculty and graduates have been as busy as ever, bringing numerous projects to fruition and undertaking new ventures. No doubt you saw Roger Freitas's article in the summer 2018 issue of the *Journal of the American Musicological Society* ("Singing Herself: Adelina Patti and the Performance of Femininity"). You may also have run into one of our faculty in such far-flung places as the Med-Ren conference in Maynooth (Michael Anderson and Honey Meconi), the Baroque music conference in Cremona (Roger Freitas), a conference on music and philosophies of life in Graz (Holly Watkins), the Renaissance Society conference in New Orleans (Honey Meconi and Patrick Macey), or the Global Africana conference in Chapel Hill (Jennifer Kyker). In addition to conference presentations, Eastman faculty have held speaking engagements at such institutions as UC Berkeley and Case Western (Melina Esse) and Columbia University and the University of Virginia (Holly Watkins). I would further draw your attention to the publication of two essay collections co-edited by Eastman faculty: *Lutoslawski's Worlds*, edited by Lisa Jakelski and Nicholas Reyland (Boydell and Brewer) and *Digital Sound Studies*, edited by Darren Mueller, Mary Caton Lingold, and Whitney Trettien (Duke). In addition, I would like to alert you to the publication of my own monograph *Musical Vitalities: Ventures in a*

*Biotic Aesthetics of Music*, which will be available in November from Chicago. Finally, if you see her at AMS, take a moment to congratulate Lisa Jakelski, whose book *Making New Music in Cold War Poland: The Warsaw Autumn Festival, 1956-1968* (California, 2017) received the 2018 Honorary Award of the Polish Composers' Union and the 2018 Kulczycki Book Prize in Polish Studies from the Association for Slavic, East European, and Eurasian Studies.

On a final note, I'd like to congratulate recent graduates Megan Steigerwald Ille, who received a Postdoctoral Fellowship in Digital Cultures from Washington University (2018-20), and Jacek Blaszkiewicz, who, after a semester teaching at Eastman, will take up a semester-long engagement as Assistant Professor at Williams College in spring 2019. I would also like to encourage all alumni to continue sending us your good news and, if you are currently employed as a musicologist at a college or university, to direct your most promising students to Eastman's PhD program as well as our MA programs in Musicology and Ethnomusicology.

### AMS Alumni Reception

The Eastman Alumni Reception will take place  
**Friday, November 2, 2018**  
**5:30—7:30 p.m.**  
**Bowie B Room**

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## Faculty News

### Michael Alan Anderson, Associate Professor of Musicology

In addition to teaching responsibilities, my research persists on a long-term project concerning music and the devotional manuals known as books of hours. I presented preliminary observations this summer at the Medieval and Renaissance conference in Maynooth University (Ireland) and will also offer a paper on a panel expressly dedicated to music and the books of hours at the Renaissance Society of America meeting in Toronto (March 2019). Locals may hear me muse on the topic on November 18 at Christ Church's new lecture series. As a side project that will no doubt consume many hours, department graduate Aaron James (PhD, 2016) and I are embarking on an extensive definition and literature review for the term "cantus firmus" for *Oxford Bibliographies* this year.

My work with the Chicago-based early music ensemble Schola Antiqua continues apace as it nears its twentieth anniversary. Performances this fall will commemorate the quincentennial of the death of Pierre de la Rue. Next April, the department's own Naomi Gregory conducts the women of the ensemble in a concert of medieval and early modern convent music on the prestigious series of the Cathedral Basilica of Saint Louis (Missouri). The group returns to Rochester this May for a reprise of the concert it prepared for the Metropolitan Museum of Art's Cloisters site in 2016 in connection with the exhibit *Jerusalem 1000-1400: Every People under Heaven*.

As managing editor of the *Eastman Case Studies* series, I am involved in preparing a sixth volume of essays, amounting to 30 "cases" in total. Our case studies are published through Eastman's Institute for Music Leadership and are modeled after Harvard Business School Case Studies. Each volume presents profiles of both traditional and emerging musical arts organizations and offers real or realistic "management scenarios" for classroom discussion. The case studies will not only be taught in Eastman's new Master's degree program in Music Leadership, but they have also been purchased by faculty, students, and libraries at more than two dozen universities around the country.

### Jacek Blaszkiewicz, Assistant Professor of Musicology

It has been an eventful year for me as I transitioned from Eastman student to alumnus and now to faculty. As I wear this new hat (albeit for a semester), I am continuously reminded of how privileged I am to be a member of this community.

After successfully defending my PhD dissertation "City Myths: Music and Urbanism in Second-Empire Paris" in May 2018 (under the direction of Ralph Locke), I began

preparing the two courses that I am teaching this semester—Music Since 1900 for graduate students and my take on the undergraduate early music survey, "Music and Urban Culture in Europe." It has been a tremendous learning experience to see Eastman from the other side of the classroom. In January, I begin a one-semester position as Visiting Assistant Professor of Music at Williams College. Although it will be bittersweet to leave Rochester, I am excited to develop new courses and work with a new group of students.

I have also been busy with research and writing. Together with Matthieu Cailliez of the University of Grenoble, I co-wrote a chapter titled "Berlioz comme monument: géographie, commémoration et canonicité," which will appear in the commemorative volume *Berlioz 2019* to be published by *Éditions Aedam Musicae*. Work has also begun on my first monograph project, provisionally titled *Fanfare for a City: Music and the Urban Imagination in Nineteenth-Century Paris*. I will present portions of this work at the Annual Meeting of the American Musicological Society in San Antonio.

### Melina Esse, Associate Professor of Musicology

This past year has brought me several exciting new opportunities and roles. Our new undergraduate curriculum in music history made its debut last fall (2017) and I have been shepherding it in my new position as Undergraduate Music History Curriculum Coordinator. Our department now offers six MHS courses at the 120 level each semester (they can also be taken at the 220 level for elective credit) and it's been fabulously exciting to see the wonderful courses designed by our faculty and advanced graduate students. I continue to feel much pride in the way our department has managed this transition, and pleased that we now have smaller music history courses (of about 30 students) across the board. Students, too, have welcomed the increased flexibility (courses can be taken in any order, at any time from sophomore to senior year) and the opportunity to focus on a particular theme in each span of music history. Last year, to give just a sampling, we offered "Citation and Authority, 800-1750," "Music and the Literary Imagination, 1750-1880" and "Music and Technology in the 20th Century" along with nine other options. Our department has also engaged in several thoughtful discussions about pedagogy—including workshops on teaching music history designed for graduate students old and new.

In the spring of 2018, I presented portions of my book at the University of California, Berkeley and at Case Western Reserve University. It was fantastic to meet so many engaging and enthusiastic colleagues and to receive such great feedback on my research on the intersections

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between poetic improvisation and nineteenth-century Italian opera. My book is in its final stages of production with University of Chicago Press and will, fingers crossed, be out in the near future. I also have a forthcoming article on representing the improviser's voice via poetry, which will appear in the collection *London Voices*, edited by Roger Parker and Susan Rutherford.

This fall, I am on leave from department duties as I have been awarded a University of Rochester Bridging Fellowship to the Dance Department. I will be taking classes and making connections with Dance faculty in order to jump start a new project that examines the role of somatic awareness and movement practices in vocal pedagogy from the nineteenth through the twentieth centuries.

### Roger Freitas, Associate Professor of Musicology

This has been a busy but gratifying year. Most notably, perhaps, my article "Singing Herself: Adelina Patti and the Performance of Femininity" recently appeared in *Journal of the American Musicological Society*, volume 71, no. 2. It of course represents the culmination of a lot of work, and I'm thrilled finally to see it in print. I have also returned to my "home" century with work on Luigi Rossi's first opera. I presented the paper "Orlando at Play: The Games of *Il palazzo incantato*" at both our AMS Chapter meeting at SUNY Fredonia (in April) and the 18th Biennial International Conference on Baroque Music in Cremona, Italy (July). I will give it one more time, at the AMS meeting in San Antonio, and then revise it for publication. I continue working on an edition of this opera. My service on the AMS board climaxed with a "retreat" in March, followed by much subcommittee work. It is a humbling task to be asked to think so deeply about the future of the Society. At Eastman I continue the usual round of courses and committee service. Last fall I created a new version of my "chant to Bach" survey to fit with our now more focused curriculum. With a quasi-anthropological approach, I think "Other People, Other Sounds: Music and Meaning, 800-1750" succeeded pretty well, and I'm looking forward to it again this fall.

### Lisa Jakelski, Associate Professor of Musicology

Lisa Jakelski received the 2018 Honorary Award of the Polish Composers' Union as well as the 2018 Kulczycki Book Prize in Polish Studies from the Association for Slavic, East European, and Eurasian Studies for her monograph, *Making New Music in Cold War Poland: The Warsaw Autumn Festival, 1956-1968* (University of California Press, 2017). *Lutoslawski's Worlds*, an essay collection co-edited by Jakelski and Nicholas Reyland, was published by Boydell and Brewer Press in May 2018.

### John Kapusta, Assistant Professor of Musicology

What a delight to be beginning my second year on faculty at Eastman. I felt so warmly welcomed last year, and I can honestly say I've never been happier to start a new semester. I've especially enjoyed leading two seminars this fall: one for DMA students on music, gender, and the US suffrage movement, and another for PhDs entitled "Music and Cultural Hybridity." Some of my performance students will get their first taste of archival research this month in the University of Rochester's outstanding women's rights collections, and I'm hopeful that their work will lead to some engaging musical events around the centennial of the Nineteenth Amendment in 2020.

Last year, I received the Society for American Music Edward T. Cone Fellowship for research on music pedagogy and bodywork disciplines in the 1960s and 70s. I completed that research in personal and university archives in Vancouver and Santa Barbara this summer and will present some of my findings at the 2018 Annual Meeting of the American Musicological Society. This work will form part of the first chapter in a book I am now writing. Tentatively entitled *The Tao of Bach*, the book presents a new history of musical creativity in the US counterculture. In August 2018, an article from the project entitled "The Self-Actualization of John Adams" appeared in the *Journal of the Society for American Music*. This spring, I will present a paper entitled "Ethel Merman, Race, and the Birth of the Broadway 'Belt'" at the 2019 Society for American Music national meeting. I see in the paper the seeds of a new project on black musics and the Broadway musical in the 1950s. I also recently completed another article entitled "Ravel, *L'heure espagnole*, and Voice Type in the Long Nineteenth Century," which examines the role of vocal classification in Belle Époque operatic culture and in opera scholarship more broadly.

### Jennifer Kyker, Associate Professor of Ethnomusicology

This spring, I was awarded a fellowship from the American Council of Learned Societies for a born-digital project titled *Sekuru's Stories*. The subject of *Sekuru's Stories* is the renowned Zimbabwean mbira player, oral historian, and ritual specialist Sekuru Tute Chigamba. This digital publication frames Sekuru Chigamba's oral histories as part of the Shona narrative genre of nhoroondo, a multi-valent category that encompasses various ways of recounting the past, including legends and myths, oral accounts of historical events, individual life histories, and written academic narratives. In the process, *Sekuru's Stories* suggests productive new possibilities for narrating African musical history. During my fellowship year, I am currently developing this born-digital project in collaboration with the University of Rochester's Digital Scholarship Lab.



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Over the past year, funding from the College of Arts, Sciences, and Engineering also enabled me to obtain an outstanding collection of photographs taken by Zimbabwean photojournalist Chicago Dzviti in the early 1990s. This collection is now housed in Rare Books and Special Collections at Rush Rhees Library. It includes a significant body of images depicting mbira players and makers, as well as a range of other Zimbabwean musical practices. I am currently in the process of cataloguing this material, and once this process is complete, I anticipate that my scholarly engagement with this archive will develop in several directions, including ethnographic, archival, and exhibit-related initiatives.

My speaking engagement over the past year included presentations **at the 6<sup>th</sup> Annual Global Africana Conference at UNC Chapel Hill, the 7<sup>th</sup> Annual African Studies Symposium at California State University Northridge, and a microhistory symposium at The University of Rochester.** In terms of publications, I am currently finalizing a chapter for the *Oxford Handbook on Protest Music* and have an article under review in the journal *Ethnomusicology*.

### Ralph P. Locke (Professor Emeritus of Musicology)

I continue to be active in retirement, doing research and writing; that this is possible is a real plus of the academic life! (Friends who were clinical psychologists or lab scientists tell me that they have to come up with new projects and activities instead). I am still “senior editor” of the Eastman Studies in Music series published by the University of Rochester Press. See a separate announcement in this newsletter of recent and forthcoming titles in the series.

My 2015 book *Music and the Exotic from the Renaissance to Mozart* continues to receive very appreciative reviews in scholarly journals, such *Eighteenth-Century Music*.

A paper that I presented at the “Liszt and Virtuosity” international conference at Eastman in 2017 is forthcoming in a book with the same title (from University of Rochester Press), edited by Robert Doran (professor of French, at the River Campus; he is also an affiliate faculty member at Eastman, in Music Theory). A paper that I presented at the AMS National Meeting in 2017 (in Rochester) is forthcoming in *Musica Judaica*, as part of a Colloquy on Jewish Studies, music, and biography. My article is entitled “Silence, Circumlocution, Honest Words [about Being an American, a Composer, and a Jew]—with Remarks by Aaron Copland (1972).”

I have also just finished writing three chapters on nineteenth-century French opera for a three-volume histo-

ry of French opera (to be published in France by Fayard). I am paying a professional translator of musicological texts to turn my words into more fluent French than I could possibly have managed on my own.

I continue to review opera and vocal-recital recordings for the bimonthly magazine *American Record Guide*. I particularly enjoy drawing attention to little-known works, such as operas by Handel (*Alessandro*), Leonardo Vinci, Nicola Porpora, Ferdinand Hérold, Charles Gounod, Umberto Giordano, Alexander Zemlinsky, William Walton, Gottfried von Einem, and three forgotten Italians: Nicola de Giosa, Giulio Ricordi, and Lamberto Pavanelli. The Giosa and Ricordi operas are unusual cases, indeed: comic operas—and delightful ones—in Italian, with spoken dialogue! Once a review has appeared, I update it, add links, and (with the permission of ARG) post it on one or another online site. I also wrote for the *Boston Musical Intelligencer* a long article summarizing some of the most interesting and unusual opera releases of 2017. You can find all my reviews that OperaToday.com has posted by doing a search for “Ralph Locke”: <http://www.operatoday.com/cgi-bin/mt/mt-search.cgi>. Ditto for those at NewYorkArts.net (and its sister websites): <http://newyorkarts.net/>.

I contributed a program-book essay—“The Exotic East: *Butterfly* and Orientalism”—for the Glyndebourne opera festival this past summer.

It was great seeing lots of my Eastman friends again at AMS Rochester, not least at the Eastman party. See you at San Antonio!

### Patrick Macey, Professor of Musicology Emeritus

My second year of retirement finds me still working on various research projects. A forthcoming article, “Jean Mouton: Canon, Cantus Firmus, and the ‘Combinative Impulse’ in Motets for Five Voices,” will appear in the *Journal of the Alamire Foundation*. The article will include newly edited scores for two of Mouton’s motets, *Antequam comedam suspiro* and *Peccantem me quotidie*. Last March I gave a paper at the Renaissance Society of America meeting in New Orleans, on a session organized by Honey Meconi. I presented the discovery of an acrostic in a motet-chanson, *Cueurs desolez/Plorans ploravit*, with a text that spells out the family name of Anne de Foix. She was a French princess who married the king of Hungary in 1502, and this lament apparently commemorates her death after childbirth in 1506. The work has been ascribed to Josquin in a late source, but I have proposed Prioris as the more likely composer, based on stylistic and circumstantial evidence.

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I just completed a three-year term on an AMS committee, the Ruth A. Solie Award, which recognizes an outstanding collection of musicological essays. I continue to advise two dissertations, and I enjoy staying in touch with colleagues and attending concerts at Eastman.

### **Honey Meconi, Chair and Professor of Music, College Dept. of Music; Professor of Musicology, Eastman School of Music**

Two of my articles were published last year: “The Munich Connection: Extreme Singing in Lassus and La Rue” (in *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*) and “The Unknown Alamire: Lost Manuscripts Reclaimed” in *Revue belge de musicologie/Belgisch Tijdschrift voor Muziekwetenschap*; the latter significantly expands our understanding of the Habsburg-Burgundian court manuscripts. I also added seven essays to *The Choral Singer's Companion* (<http://www.thechoralsingerscompanion.com>). I'm most excited about my new book *Hildegard of Bingen* (University of Illinois Press), which will appear on October 15. It is the first book in English on Hildegard as composer, and it is supported by a Margarita M. Hanson publication subvention from the AMS.

2018 is the 500th anniversary of the death of Pierre de la Rue, so I organized and chaired a session on his music at the Renaissance Society of America meeting in New Orleans in March; Patrick Macey was one of the speakers. For the Medieval/Renaissance Music Conference in Ireland in July, I co-organized another La Rue session (this one on parody in La Rue), where I read my paper “Mass and Model: Pierre de la Rue's *Missa Tous les regretz* and Self-Borrowing” and chaired a separate session on France. In August I was back in Europe to read my paper “Then There Were Six: Text and Context in the Leuven Chansonnier” at the symposium on the Leuven Chansonnier held as part of the AMUZ Early Music Festival in Antwerp. In November I'll be in Belgium again to give the keynote address at the big La Rue conference in Mechelen.

I continue to serve as a board member of Grove Music and of JAMS, and I have signed on for a second term as Chair of the College Music Department. Last November saw the conclusion of my service as chair of the AMS Committee on Women and Gender, marked by the standing-room-only inaugural Endowed Lecture on Women and Gender. The lecture was funded by the Name Quilt that Mary Natvig, Annegret Fauser, Lydia Hamessley and I created and then raffled at the AMS meeting. It was nice to conclude my committee service on a high note.

### **Darren Mueller, Assistant Professor of Musicology**

This past year has been characterized by exciting ends and new beginnings. In October 2018, Duke University Press published *Digital Sound Studies*, an essay collection I co-edited with Mary Caton Lingold (Virginia Commonwealth University) and Whitney Trettien (University of Pennsylvania). Drawing together a chorus of voices from multiple disciplines, this project explores new opportunities the digital turn has created for scholars to use sound in their scholarship. This book is the product of seven years of collaboration with two outstanding colleagues and it is enormously exciting to see it come into the world. The fall will also see the completion of my first manuscript draft about the jazz industry's adoption of the long-playing record. The end of the drafting process, however, is really a new beginning. I will begin revisions sometime after the most exciting beginning of all: the arrival of Stephanie and my second child in December!

### **Kerala J. Snyder, Professor Emerita of Musicology**

I am still on the move! Just returned from two weeks in Bologna, a wonderfully musical city. A real highlight for me was the day I spent working in the *Museo internazionale e biblioteca della musica di Bologna*. The library, formerly known as the *Civico Museo Bibliografico Musicale*, contains the large collection of printed music assembled by Padre Giovanni Battista Martini, which he left to the city at his death. Of particular interest to me were three prints (from 1646, 1648, and 1663) by the obscure composer Simone Vesi, because they turn up in both the Choir Library of St. Mary's Church, Lübeck, and the Düben Collection at Uppsala. He figured significantly in an article I just completed for the next issue of *Buxtehude Studien*. After the library closed, Dick and I went to the museum, which displays more of the rarities collected by Padre Martini, including the only surviving copy of Petrucci's *Harmonice Musices Odhecaton A* of 1501, and a full-length portrait of Farinelli. The Tagliavini Collection at San Colombano contains an amazing collection of keyboard instruments, most of them Italian, and we spent two delightful afternoons there. We also attended two concerts of early music, and the *fetuccine Bolognese* was utterly delicious.

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### Jürgen Thym, Professor Emeritus of Musicology

Little has changed since I contributed to the last issue of *Musicology at Eastman*. I continue to live in Mansfield, Pennsylvania, teach two classes related to my expertise in the music of the nineteenth century during the fall semester in Rochester, and move a few musicological projects toward completion during the rest of the year. A book review in the last issue of the *Österreichische Musikzeitung* in January (the journal indeed has ceased to exist) may have been a particularly poignant publication, as it had to address the failure of German musicology to account for caving in to Nazi ideology between 1933 and 1945 and its collusion in continuing, as if nothing happened, for decades thereafter: “The Undead Past: Der große Versuch, das ‘Schweigekartell’ beredt zu machen”—the title of the review—was a rather difficult and painful assignment, as the book lacked a conceptual frame and an ethical perspective. A few translations and pre-publication reviews as well as a lecture in April at Kent State University in Ohio on Luca Lombardi’s opera *Dmitri* (“The Power of Music and the Powerlessness of the Composer”) round off my recent professional accomplishments. My former colleague and friend Ernest Livingstone advised me decades ago: “When you get older, you can do all the things you did before—it just takes longer.” I will appear at the national meeting of the AMS in San Antonio during a panel on Fanny Mendelssohn Hensel: “Reading Poetry: Hensel and Others.” (One of the “others” is Schumann!) Memories abound as the years go by: A particular joy for me was to be present when Samuel Adler, great American composer as well as a colleague and friend, was honored at the occasion of his Ninetieth with the *Bundesverdienstkreuz* in the residence of the Consul General of Germany in New York City in May; with a splendid concert of chamber music at the Konzerthaus in Berlin at the Gendarmenmarkt in June; and with a similarly impressive concert a few days later at the Synagogue in Mannheim, Germany, his native city. (*Building Bridges with Music* is the title of Sam’s autobiography, which I helped to shape prior to publication by Pendragon—it has received good reviews in the last year.) Quite a number of my friends have died during the summer. In this newsletter, I should mention the passing of Jon Engberg (at age 85 in Durham, NC), Associate Director of the Eastman School of Music, 1975-95; I reported to him as chair of musicology for most of those years. He was a fortress of administrative stability without abandoning his humanity.

### Holly Watkins, Associate Professor of Musicology Chair, Musicology Department

I am happy to announce that my book *Musical Vitalities: Ventures in a Biotic Aesthetics of Music* will be available from the University of Chicago Press in November. You can find a description of the book on the Press’s website: <https://www.press.uchicago.edu/ucp/books/book/chicago/M/bo31043611.html>.

Last spring I gave a paper entitled “Romantic Musical Aesthetics and the Transmigration of Soul” at three congenial venues: the Columbia University Society of Fellows, the conference “Romanticism, Then and Now” hosted by the journal *New Literary History* at the University of Virginia, and the conference “Musik und Lebensphilosophie” held at the Kunstuniversität Graz. The paper will soon be published in a special fiftieth-anniversary issue of *NLH* along with essays by an interdisciplinary group of eminent Romanticism scholars. While in Graz, I was fortunate to be able to spend some quality time with my dissertation advisee Jennifer Ronyak, who took a position at the Kunstuniversität in 2017. It is very gratifying for me to see Jen happily ensconced in such a beautiful place and fine institution. Finally, as a member of this year’s AMS Program Committee, I would welcome your feedback on the program when I see you in San Antonio. As chair of next year’s Program Committee, I would especially value your thoughts on the current direction of the AMS Annual Meetings.

## *A Note from the GMA President*

Thanks to the fabulous precedent set by Jane Sylvester this past year, the GMA plans to continue events focusing on community building, professional development, and self-care. At the beginning of the semester, we hosted our annual meet-and-greet to welcome new members of the program, as well as reconnect with old friends. We also collaborated with the Music Theory graduate students on an autumnal outing, complete with cider and a corn maze (which the musicologists completed at a quicker pace, FYI). In the coming months, we plan to host a variety of workshops and panels intended to meet the needs of our entire student body. We hope to strengthen our skills as researchers, teachers, writers, and global citizens through collaboration with faculty, alumni, and our fellow colleagues at Eastman.

—**Trevor R. Nelson, GMA President 2018-2019**

The Graduate Musicology Association had a wonderful year in 2017-2018! Thanks to the collaborative efforts of Mary McArthur (Vice President), Trevor Nelson (Secretary), Stephen Armstrong (Treasurer), and myself, the GMA officers organized professional development workshops, hosted guest speakers, and held social events for the musicology graduate students. I am grateful to Mary, Trevor, and Stephen for all of their teamwork and enthusiasm, and also to Gabby Cornish, who set a tremendous precedent for us in the 2016-2017 school year. Our goals for the year were to devise strategies that help students develop as skilled researchers and well-versed pedagogues, as well as foster community amongst colleagues, friends, and professors.

Many of this year's highlights included workshops and roundtable discussions with our esteemed professors. We are continually appreciative for the faculty's invaluable contributions! In the fall we gathered to discuss research and travel with a roundtable led by Patrick Macey, Anaar Desai-Stephens, and Jack Blaszkiewicz. They shared their insights about the delights and difficulties of working in archives, conducting fieldwork, and adjusting to new locations. In the spring we had a handful of fabulous workshops. We were grateful to Darren Mueller, Anaar Desai-Stephens, and Chelsea Burns who planned a collaborative workshop on race and difference in the music classroom. Along the lines of pedagogy, Lisa Jakelski led a wonderful workshop on how to cultivate a supportive classroom for a diverse student population. We did hands-on work concerning how to formulate creative lesson plans that engage with a variety of learning styles, as well as exercises to create syllabi that present important musicians, performers, and composers who are often underrepresented in the Western canon. We also polished our prose in Roger Freitas's workshop this spring. He was kind enough to not only offer practical advice about editing, but he also brought in an excerpt from his own dissertation for us to practice our skills in dialogue with one another.

With the GMA officers' strong work ethic and the creative efforts of our professors, I am pleased to report that our goals for the 2017-2018 were achieved! I am thankful to have served as GMA president, and I feel confident that great things are on the horizon with Trevor Nelson's leadership this year.

—**Jane Sylvester, GMA President 2017-2018**



## Student News

### Gabrielle Cornish

In November 2017, I presented my paper “Sounding the Gulag: Toward a Sonic History of the Soviet Labor Camps,” at the national meeting of the AMS in Rochester, which I’m in the process of turning into an article. Shortly thereafter, I embarked on a ten-month research trip to Russia, where I worked in archives in Moscow, St. Petersburg, and Kazan while also conducting oral history interviews. My time in Russia has been exciting, productive, and profoundly fun—and luckily not too cold! I was fortunate enough to be able to travel to the United Kingdom twice for conferences and research: first, to present my research on noise abatement practices in the mid-century Soviet Union at the annual meeting of the British Association of Slavonic and Eastern European Studies; and second, to present on Thaw-era domesticity and Shostakovich’s operetta, *Moskva—Cheremushki*, at the Royal Musical Association’s annual conference.

Now that my research travels have wrapped up, I’m eager to continue working on my dissertation, which I’ll be presenting part of at the Association for Slavic, East European, and Eurasian Studies annual convention in Boston this December. I’m also looking forward to teaching an updated version of my course on twentieth-century music and technology at Eastman this spring.

### Trevor R. Nelson

In April 2018, I traveled to Toronto where I presented my paper “*Butterfly* in Bombay: Towards a History of Imperial Operatic Culture” at the annual meeting of the Niagara chapter of SEM. The paper grew out of Prof. Desai-Stephens’s seminar “Critical Approaches to South Asian Music”; I used the *Times of India* online archive to evaluate the role of opera in colonial Bombay from the Anglo-Indian perspective. I’m pleased to say that this paper won the T. Temple Tuttle Prize for best student paper at Niagara SEM. Over the summer I attended the 2018 meeting of the North American British Music Studies Association in Logan, UT where I gave a paper on imperial rhetoric in the audience songs from Benjamin Britten’s *Let’s Make an Opera!/The Little Sweep*. This trip was generously funded by the Eastman Professional Development Committee. This fall I am teaching a course titled “Borders, Boundaries, and Barriers in Twentieth-Century Music” as part of the new music history survey. The course explores the role of identity in canon formation, as well as the legacy of European imperialism in Western art music since 1900. The students and I are enjoying how the new system allows us to study the perennial favorites, while also foregrounding voices typically excluded from the survey.

I’m also hard at work finalizing my dissertation topic and preparing for my special field exam—more details forthcoming!

### Jane Sylvester

2018 has been a year full of travel and exciting professional opportunities. In July, I traveled to Huddersfield, UK to present my paper “Theatricality and Reality: Hypnotism and the Subconscious in Leoncavallo’s *Pagliacci*” at the Biennial International Conference on Nineteenth-Century Music. I am grateful for the help of the Professional Development Committee at Eastman for helping to make this opportunity possible. Currently, I am in Turin, Italy doing research for my dissertation, which explores the connections between verismo opera and late nineteenth-century scientific practices in Italy. This research has been funded by the Glenn Watkins Traveling Fellowship and the Jerald C. Graue Fellowship from Eastman. A bit closer to home, my introduction for the English translation Giovanni Pacini’s “Artistic Memoirs” was published earlier this year through Pendragon Press. Looking ahead, I am very excited to offer my first MHS 122 at Eastman, entitled “Musical Bodies from Pergolesi to Puccini.”

### Alexis VanZalen

This year Alexis VanZalen happily received both Eastman’s Elsa T. Johnson fellowship and a Graduate Music Award from the Presser Foundation in support of her dissertation, “Beyond Registration: Timbral Variety and the Rhetoric of Attention in Organ Music of the French Baroque.” Thanks to the Presser award, Alexis spent the summer conducting archival research in Paris, taking lessons on seventeenth- and eighteenth-century French organs, and presenting at a conference co-sponsored by the Institut de Recherche en Musicologie and the Centre de Musique Baroque de Versailles. Back in the States, Alexis presented at the 2018 meeting of the Society for Seventeenth-Century Music in April, and she looks forward to sharing her work at the upcoming AMS meeting in November.



## Alumni/ae News

### Alexander Dean (PhD 2009)

I continue my work as editor for the Recent Researches series at A-R Editions. My article “The Magic Square of Olocin Ozzaniugnas” appeared in *Early Music* vol. 45, no. 5 (November 2017), and an edition of the complete works of Michele Pesenti, co-authored with Anthony M. Cummings and Linda L. Carroll, is forthcoming from A-R Editions.

### Rob Haskins (DMA 1997; PhD 2004)

Rob Haskins submitted a ms of Cage essays to Northwestern University Press, co-edited with ESM alum Seth Brodsky; the ms has returned from its initial peer review and should be resubmitted in the fall or spring. Rob is also finishing a short cultural history of the piano for Reaktion books. He has returned to intensive piano practice for his faculty recital in April of 2019 and a number of performances in various venues for the summer and fall of 2020. He also completed a short essay on Robert Morris for a book of interviews conducted by Barney Childs, unpublished during Childs’s lifetime but now being prepared for submission by the British experimental music scholar Virginia Anderson.

### David B. Levy (PhD 1980)

David B. Levy is in his forty-third year as a member of the music faculty of Wake Forest University and is teaching this fall at WFU’s program in Vienna, Austria. In addition to his scholarly publications on Beethoven, he is a founding organizer of the New Beethoven Research Group, which held its most recent conference in Rochester, NY prior to the AMS National Meeting. He continues his service as program annotator and lecturer for the Winston-Salem and Chautauqua Symphony Orchestras. He also was a guest of the Triangle (NC) Wagner Society, where he presented a talk, “Teaching the ‘Ring’.” He will be giving two presentations to the same group next spring on “Tristan und Isolde” and “Die Meistersinger von Nürnberg.” This spring he will be offering for the second time a course on the symphonies of Beethoven at the University of North Carolina School of the Arts.

### bruce d. mcclung (PhD 1995)

In February the Kurt Weill Edition and European American Music Corporation published the critical edition of *Lady in the Dark*, which I co-edited with Elmar Juchem. The edition includes my 26,500-word

introduction: Kurt Weill Edition (Series I, Volume 16): *Lady in the Dark*, ed. bruce d. mcclung and Elmar Juchem (New York: Kurt Weill Foundation for Music / European American Music Corporation, 2017). Complete Score in Two Volumes: 748 pp.; Critical Report: 137 pp. ISBN: 978-1-62721-901-3.

In March I received the Society for American Music’s Distinguished Service Citation.

The Spring 2018 *Bulletin of the Society for American Music* included the citation:

“This year’s Distinguished Service Citation goes to bruce d. mcclung in gratitude for his creative and determined leadership of the Development Committee and its SAM/2.0 fundraising campaign. bruce led this important initiative from 2011 to 2016, and he threw himself into the campaign with infectious energy. He planned the campaign meticulously, initially holding a retreat to brainstorm about a strategy and consulting extensively with the chair of the AMS’s Opus Campaign. These initial steps gave SAM/2.0 a firm compass. bruce rightly thought that we wouldn’t be able to raise one million dollars solely from SAM members. One idea was to seek out friends of named funds to raise money, and through this strategy, we were able to extend the donor base to non-SAM members. Another way was to pursue grant opportunities. The first ones were clear-cut: an NEH matching grant and an endowed fund from the Virgil Thomson Foundation. Members of the Development Committee helped write the grant proposals, and bruce gave excellent feedback, often writing and rewriting parts of proposals. Not surprisingly, SAM was successful with grants from the Aaron Copland Fund, the Hampson Foundation (Thomas Hampson’s foundation), and the Edward T. Cone Foundation. In sum, bruce’s strategies and persistence made SAM/2.0 an extraordinary success. As of this writing, the society has 13 new endowed fellowships, which offer crucial funding to scholars of American music—whether based in or outside of the academy—as well as for public-school teachers. The SAM/2.0 campaign will end in July 2018, having raised over one million dollars, which is an impressive achievement for such a small organization. bruce also chaired local arrangements for the 2011 conference in Cincinnati. bruce d. mcclung has served SAM impressively with a laser-beam focus over an extended period of time.”

In October I participated in the panel “Strategies for Recruiting a Diverse Faculty in the 21st Century” at the 61st National Conference of CMS. My paper, “Adding Figures: Five Strategies for Diversifying a Music Faculty,” outlined specific steps that I took while Interim Dean of the University of Cincinnati College-Conservatory of Music to increase the number of underrepresented faculty members.

## Alumni/ae News

### Evangeline L. Rimbach (PhD 1967)

I received the Albert Nelson Marquis Lifetime Achievement Award for my contributions to the field of music this spring.

### Marjorie Roth, (DMA 1998; PhD 2005)

The past twelve months have been busy as usual, but also rewarding (as usual!). One highlight was the fifth incarnation of “Music & Culture in Austria & Italy,” a summer course I teach every other year with my old friend and colleague Michael Malkiewicz (University Mozarteum). In addition to our weeks in Salzburg, Vienna, and Venice, this time around we added a full weekend of living, singing, and playing with the delightful monks at Melk. We also spent a magical afternoon with Nuria Schoenberg Nono at the Nono Archive on the Giudecca (photo attached). I celebrated the end of the summer class by giving myself one solitary week in Venice, in my own quiet and gorgeous apartment. Another highlight of the year was an invitation from the Sivananda Yoga Retreat on Paradise Island in the Bahamas to be one of four guest speakers at their “Esoteric Traditions in the West” seminar last April. Yes, I was officially a totally vegan (!) guru for five whole days, taking my meals in the private house of the main Swami, and delivering my hour-long talk from a golden throne with my bare feet perched on a little pillow, surrounded by life-sized paint-

ings of the Hindu gods, and with an audience of about 200 yogis dressed in saffron robes sitting cross-legged in front of me. The lecture, given at night in a semi-open venue, ended with a cat running through the audience and a bat flying over my head. The following day I taught a two-hour workshop on the Tarantella folk dance, gamely attended by 15 or so hearty individuals willing to dance strenuously in the 90-plus degree heat and humidity, among whom were my good friends and all-things-esoteric colleagues Leonard George and Joscelyn Godwin. A one-time experience, surely; but one I’m so grateful to have had. In July I presented a paper on “Sibyls, Seeresses, and the Power of a Woman’s Voice” at the “Science of Things Spiritual” conference at Lily Dale Assembly in Cassadaga NY. And finally, after nine years of haunting the hallowed halls of administration, I retired from the directorship of the Honors Program at Nazareth and returned as of September to my beloved music department, full time. It feels wonderful!

### Tanya Sermer (PhD 2015)

Since writing for this newsletter last, I have enjoyed the adventures and challenges of welcoming a new member of the family, who is now a curious and rambunctious two-year-old. After completing maternity leave, I returned to work in a number of new ventures. I began to work as the Artistic Director of the Jerusalem Oratorio Choir, a non-profit consisting of 150 singers, five conductors, and three pianists. The choir—as a whole and in parts—produces and participates in around 25-35 concerts and projects each year. Our 2018 gala concert was a performance of Sir Karl Jenkins’ “The Armed Man: A Mass for Peace” for choir and orchestra. We were proud to have been the first Israeli choir to perform the piece, and the first to include soloists from the three Abrahamic religions. It has been an exciting and fascinating process to get to know the production side of the music industry and to integrate my experience in research and education.

I continue to teach in both the B.A. and M.A. programs at the Rothberg International School at the Hebrew University, and have added classes at the gifted school Leyada—The Hebrew University High School. My article, “Women Of, For, and At the Wall: A Performative Analysis of Gender Politics at the Western Wall in Jerusalem,” will be published in the 2019 issue of *Women and Music: A Journal of Gender and Culture*. In November, I will be giving an invited lecture on the topic of the article at the Hannover University of Music, Drama and Media in Germany, as part of their lecture series, “Gender, Body, and Art.”



## Alumni/ae News

### Amy Wlodarski (PhD 2006)

This past year, I finished the manuscript for my book, *George Rochberg, American Composer: Personal Trauma and Artistic Creativity*. It is the first book-length study of the composer and his musical and intellectual work, and I am thrilled it will be published by the University of Rochester Press in 2019. A chapter of the book was published in the *Journal for the Society of American Music*, which revised the widely accepted narrative that the death of Rochberg's son in 1964 prompted his postmodern turn to humanism. Instead, I locate the seeds of that artistic shift in the traumatic context of his service as an infantryman in the European theater during World War II and trace them through his modernist period. I was also delighted to contribute a chapter to the volume *Korngold and His World* (edited by Kevin Karnes and Daniel Goldmark, Princeton University Press), and invitation which allowed me a nice opportunity to branch out. My family is well, and I really enjoy having a spirited six- and three-year-old in the house to keep me laughing. Looking forward to seeing everyone in San Antonio!

### Elizabeth A. Wells (PhD 2004)

This has been an exciting year of Bernstein centenary events. I started out the year being renewed for another year as Dean of Arts at Mount Allison University, a busy job that doesn't leave me as much time for scholarly pursuits. Last summer a chapter came out on British Musical Theatre in the 1960s in the *Oxford Handbook of the British Musical*. I also wrote a chapter on "West Side Story in Washington" for a book on Bernstein and Washington, which is a collection of essays by different scholars. This January I was pleased to go to the University of Kansas where I was a joint keynote speaker with Paul Laird on Bernstein's musical theatre works. In March I was an invited speaker at a Bernstein celebration at Colorado College where I spoke on the historical roots of West Side Story. I was thrilled to meet Jamie Bernstein, the conductor's daughter, who said she liked my book! In September I gave a presentation on Bernstein at the Royal Musical Association in Bristol which attempted to put Bernstein in a wider historical context. In teaching news, I won the AMS Teaching Award last year for an article I published in the *Journal of Music History Pedagogy* on "Foundation Courses in Music History." I also continue as founding co-president of the International Federation of National Teaching Fellows—we had a world summit in Halifax this past spring. In a few weeks I am off to Skidmore College where I will be the Judy Tsou Scholar in Residence for two days for Bernstein year. New projects abound, and I will take them up when I am on a well-deserved administrative leave starting January 1<sup>st</sup>. I hope to see many people when I'm in town for a Bernstein conference in November at Nazareth College organized by friend and colleague Marjorie Roth.

# AMS Annual Meeting

## AMS Annual Meeting San Antonio, Nov. 1-4, 2018 Eastman and University of Rochester Participants, including Alumni

### Friday, 9:00 – 10:30 a.m.

Darren Mueller, panel chair, “Mid-Century Jazz”

Kimberly Hannon Teal, “Moving the Margins: The Surfacing of John Zorn’s Underground Performance Space”

### Friday, 2:15 – 3:45 p.m.

Anaar Desai-Stephens, “Undoing ‘Academic Whiteness,’ Embodying Multiple Selves in Academic Musicology”

Roger Freitas, “Orlando at Play: The Games of *Il palazzo incantato* (1642)”

John Green, “Sound and Meaning on Radio in John Cage’s *The City Wears a Slouch Hat* (1942)”

### Friday, 5:30 – 7:30 p.m.

Eastman School of Music Alumni Reception (Bowie B)

### Saturday, 9:00 a.m. – 12:15 p.m.

Anaar Desai-Stephens, respondent, “Minimizing Implicit Bias to Improve Campus Climate: Developing Inclusive Classrooms and Faculty Search Processes”

### Saturday, 10:45 a.m. – 12:15 p.m.

John Kapusta, “‘Here We Are Now’: Body Awareness and Music Pedagogy in the Me Decade”

Lauron Kehrer, panel chair, “Hip Hop”

### Saturday, 10:45 a.m. – 12:15 p.m.

Eric Lubarsky, “New York Pro Musica in Stereo: Sound Recording, Instrumental Orchestrations, and Timbral Listening”

Alexis VanZalen, “Affect, Variety, and the Rhetoric of Timbre in the Organ Music of Guillaume-Gabriel Nivers”

### Saturday, 2:15 – 3:45 p.m.

Alexander Stefaniak, “Composing the Priestess’s Performances: Clara Schumann’s Concerto Customizations”

### Saturday, 4:00 – 5:30 p.m.

Jacek Blaszkiewicz, “*Voilà Napoléon*: Street Song, Quirk, and Subversion in Second-Empire Paris”

### Saturday, 8:00 – 11:00 p.m.

Danielle Osterman, panelist, “Global East Asian Music Research: Proposals for New Directions in Musicology”

### Sunday, 9:00 – 10:30

Holly Watkins, panel chair, “Distant Ecologies”

### Sunday, 9:00 a.m. – 12:15 p.m.

Lauron Kehrer, convener, “Diversity and Discipline in Hip-Hop Studies”

Jennifer Ronyak, “Song in and as Translation: Hensel’s *Drei Lieder nach Heine von Mary Alexander*”

Jürgen Thym, “Reading Poetry through Music: Hensel and Others”



# ***Student Achievements and Awards***

## Department/Eastman/University of Rochester Awards:

### **Elsa T. Johnson Dissertation Fellowship**

Alexis VanZalen, for her dissertation “Beyond Registration: Timbral Variety and the Rhetoric of Attention in Organ Music of the French Baroque”

### **Glenn Watkins Travelling Fellowship**

Jane Sylvester, for research on her dissertation “Spectacles of Sensational Science: Locating the ‘Real’ Bodies of *Verismo* Opera, 1880-1920”

### **Charles Warren Fox Award**

Gabrielle Cornish, for her paper “Sounding the Gulag: Toward a Sonic History of the Soviet Labor Camps”

### **Alfred Mann Dissertation Award**

Lauron Kehrer, for her dissertation “Beyond Beyoncé: Intersections of Race, Gender, and Sexuality in Contemporary American Hip-Hop ca. 2010-2016” (2017)

### **Eastman TA Prize**

Gabrielle Cornish, MHS 123 Music & Technology in the 20<sup>th</sup> Century

## Other Honors:

### **Edward Peck Curtis Award**

Gabrielle Cornish

### **Jerald C. Graue Award**

Jane Sylvester, for her paper “Spectral Solidarity: The Nymphal Cohorts of Puccini’s *Le Villi*”

### **Presser Music Award**

Alexis VanZalen, for research on her dissertation “Beyond Registration: Timbral Variety and the Rhetoric of Attention in Organ Music of the French Baroque”

### **Student Paper Prize** from the New York State-St. Lawrence Chapter of the American Musicological Society

John Green for his paper “Sound and Meaning on Radio in John Cage’s *The City Wears a Slouch Hat* (1942)”

## ***ESM Musicology PhD Degrees Granted***

1936	Leonard Webster Ellinwood <sup>†</sup>	1968	Sr. Mary Laurent Duggan Harold Bruce Lobaugh H. Lowen Marshall Raymond R. Smith
1941	Edwin Eugene Stein <sup>†</sup>		
1942	Melvin LeMon <sup>†</sup>		
1943	William Kimmel <sup>†</sup> Samuel Wayne Spurbeck	1971	Truman C. Bullard Karl Drew Hartzell, Jr. Sr. Marie Dolores Moore Mary Térey-Smith
1944	Paul Matthews Oberg <sup>†</sup>		
1948	Louise Elvira Cuyler <sup>†</sup>	1974	Iva Moore Buff Louise Goldberg Bruce Allen Whisler
1950	John William Woldt		
		1975	Edward Harrison Powley John McCormick <sup>†</sup> Sr. Margaret A. Scheppach
1951	Fred Herman Denker <sup>†</sup>		
1952	Ruth T. Watanabe <sup>†</sup>	1976	Karen A. Hagberg Robert Maxham
1953	John K. Munson <sup>†</sup> Glenn E. Watkins	1978	Harry D. Perison <sup>†</sup>
1955	Verne W. Thompson <sup>†</sup>	1979	Thomas Braden Milligan, Jr.
1956	Harold Mueller <sup>†</sup>	1980	David Benjamin Levy
1957	William H. Baxter <sup>†</sup> Martin C. Burton	1981	Carolyn Denton Gresham
1958	James W. Riley <sup>†</sup> Ray J. Tadlock	1982	Thomas Arthur Denny Mary Ann E. Parker Elena Borysenko Eric F. Jensen
1959	George A. Proctor <sup>†</sup>		
1960	William H. Schempf <sup>†</sup> Robert W. Weidner	1983	Deanna D. Bush William E. Runyan
1962	Ernest Livingstone <sup>†</sup> Julia Sutton	1984	Mark Arthur Radice
		1985	Mario R. Mercado Donald R. Boomgaarden 1986
1963	William K. Haldeman Anthony Kooiker <sup>†</sup>	1986	Michael David Nott
1966	Joan Strait Applegate Walter Kob <sup>†</sup>	1988	Marcia F. Beach <sup>†</sup>
1967	Daniel Nimetz Evangeline Lois Rimbach Hugh T. McElrath	1991	Mary Natvig Maria Archetto

## ***ESM Musicology PhD Degrees Granted***

1992	Richard Todd Wilson	2008	Marie Sumner Lott
1993	Laura Buch	2009	Sylvia Angelique Alajaji
1994	Tamara Levitz		Katherine Axtell
1995	bruce d. mcclung		Alexander Dean
	Dillon Parmer		Adriana Martinez Figueroa
			Martin Nedbal
1996	Karl Loveland	2010	Hannah Mowrey
	Michael Pisani		Jennifer Ronyak
1997	Mary Frandsen	2011	Cindy Lee Kim
1999	Michael Dodds	2012	Maria Cristina Fava
	Anne-Marie Reynolds		Matthew Morrow
			Alexander Stefaniak
			Kimberly Hannon Teal
2001	Antonius Bittmann	2013	Caroline Ehman
2002	Andrea Kalyn		Lara Housez
2003	Philip Carli		Amy Kintner
			Rohan Krishnamurthy
2004	Robert Haskins	2015	Tyler Cassidy-Heacock
	Su Yin Mak		Regina Compton
	Stanley Pelkey		Tanya Sermer
	Elizabeth Wells		Anne Marie Weaver
2005	Jeremy Grimshaw	2016	Sarah Fuchs Sampson
	Marjorie Roth		Aaron James
2006	Sarah Warburton Nicholson	2017	Lauron Kehrler
	Amy Wlodarski		
2007	Ayden Wren Adler	2018	Jacek Blaszkiewicz
	Seth Brodsky		Eric Lubarsky (12/2017)
			Megan Steigerwald Ille (8/2018)

## ***Ethnomusicology MA Degrees Granted***

2008	Tanya Sermer 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 Rachel Brashier Austin Richey
2018	Mary McArthur



## New Books from *Eastman Studies in Music*:

**Symmetry in Purcell, Rhythm in Brahms, Martinů on Music Aesthetics, Debussy a Century after His Death, Boulanger and the Stravinskys, Liszt's Arrangements, a Jewish Proponent of Bach's Music in Eighteenth-Century Berlin, and More**

The University of Rochester Press's series [\*Eastman Studies in Music has now published close to 150 titles\*](#), a number of which have won subventions or awards from major scholarly societies. Numerous books in the series are available in paperback; the newest are also available as e-books. Topics range from English keyboard arrangements of songs, 1560-1760 to "recurring elements" in the Stravinsky Piano Concerto. Here are the most recent books plus those that will appear in the next few months:

- In her *Smetana: Myth, Music, and Propaganda*, Kelly St. Pierre examines the changing images and uses of the great Czech composer in his native land, until the Nazi occupation in 1938-39.
- *The Dawn of Musical Semiology: Essays in Honor of Jean-Jacques Nattiez*, edited by Jonathan Dunsby and Jonathan Goldman, contains chapters by some of the most noted international figures currently working with semiotic approaches.
- *Explorations in Schenkerian Analysis*, edited by David Beach and Su Yin Mak, is dedicated to the memory of noted theorist Edward Laufer.
- *Consuming Music: Individuals, Institutions, Communities, 1730–1830*, edited by Emily H. Green and Catherine Mayes, surveys numerous aspects of music's "social life" across a notable 100 years. Chapter authors include (in addition to the co-editors) Glenda Goodman, Roger Mathew Grant, Rupert Ridgewell, Marie Sumner Lott, Peter Mondelli, Patrick Wood Uribe, and Steven Zohn.
- *The Violin* is the first in a projected series of books—within the Eastman Studies series—devoted to individual instruments. *The Violin* is edited by Mozart scholar Robert Riggs. The chapters treat many major genres (e.g., concertos) but also such topics as the figure of the fiddler in literature and the uses of the violin in folk and world cultures. The other contributors: Chris Goertzen, Eitan Ornoy, Peter Walls, and Peter Wollny.
- *Reflections of an American Harpsichordist: Unpublished Memoirs, Lectures, and Essays by Ralph Kirkpatrick*, edited by Meredith Kirkpatrick, contains a vivid account of the great keyboardist's (and scholar's) training in Europe under Boulanger and Landowska, and rich insights about turning a printed score into a living performance.
- *The Courage of Composers and the Tyranny of Taste: Reflections on New Music* is Bálint Varga's fourth URP book of interviews with and new essays by composers from John Adams and Sofia Gubaidulina to György Kurtág, Libby Larsen, and Wolfgang Rihm.
- David Beach's fifth book for the Eastman Studies in Music series (as author or co-editor): *Schubert's Mature Instrumental Music: A Theorist's Perspective*.
- *Nadia Boulanger and the Stravinskys: A Selected Correspondence*, translated, edited, and with extensive commentary by Kimberly Francis. Francis's transcriptions of the original French texts are available on a website, keyed to the book.
- Scott Murphy, ed., *Brahms and the Shaping of Time*: a collection of analytical studies by such authors as Richard Cohn, Harald Krebs, Ryan McClelland, Samuel Ng, Heather Platt, Frank Samarotto, and the editor.
- *Sara Levy's World: Gender, Judaism, and the Bach Tradition in Enlightenment Berlin*, edited by musicologist Rebecca Cypess and cultural historian Nancy Sinkoff. Contributors include Marjanne E. Goozé, Natalie Naimark-Goldberg, Elias Sacks, Yael Sela, George B. Stauffer, Christoph Wolff, Steven Zohn, the two editors, and others.

## **New Books from *Eastman Studies in Music*:**

**Symmetry in Purcell, Rhythm in Brahms, Martinů on Music Aesthetics, Debussy a Century after His Death, Boulanger and the Stravinskys, Liszt's Arrangements, a Jewish Proponent of Bach's Music in Eighteenth-Century Berlin, and More**

- Edmund Goehring's *Coming to Terms with Our Musical Past: Mozart and Modernist Aesthetics*, including such chapters on such basic and wide-ranging topics as ambiguity, mimesis, and pleasure.
- Alon Schab's *The Sonatas of Henry Purcell: Rhetoric and Reversal* is a first-rate study straddling the fields of historical musicology and music theory. Schab reveals unsuspected parallels between symmetrical procedures (e.g., "retrograde") in music and in the visual arts.
- Maria Razumovskaya's *Heinrich Neuhaus: A Life beyond Music* is the first deeply researched study of the life and distinctive artistic vision of this legendary pianist-pedagogue, who taught both Sviatoslav Richter and Emil Gilels.
- The first translation (and first accurate edition), by Thomas D. Svatos, of the essays by Bohuslav Martinů on music aesthetics, musical modernism, and Martinů's own compositional development—*Martinů's Subliminal States: A Study of the Composer's Writings and Reception, with a Translation of His "American Diaries."*
- A study, by Hyun Joo Kim, of Liszt's imaginative solutions for representing the orchestra, "the Hungarian-Gypsy" band, and other instrumental sounds on the piano.
- A substantial offering, in time for the centenary of the death of Claude Debussy (1862-1918): *Debussy's Resonance*, edited by François de Médicis and Steven Huebner. Contributors include Katherine Bergeron, Matthew Brown, Mark DeVoto, David Grayson, Denis Herlin, Barbara Kelly, Marie Rolf, Richard Langham Smith, and others.

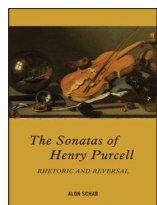
In addition, the Press publishes general-audience books outside of the Eastman Studies series. The go-to soprano for modern music, Bethany Beardslee, has come out with a perceptive book of memoirs, entitled *I Sang the Unsingable: My Life in Twentieth-Century Music* (co-author: Minna Zallman Proctor). John Barker offers *The Pro Arte Quartet: A Century of Musical Adventure on Two Continents*; the topic is the Pro Arte Quartet, an ensemble that got started in Brussels but moved to the US and became the first string quartet to be hired by an American university (U Wisconsin/Madison). And Marissa Silverman has a forthcoming book entitled *Gregory Haimovsky: A Pianist's Odyssey to Freedom*. Based on writings by and interviews with Haimovsky, it gives extensive, sometimes harrowing details about Haimovsky's life and career in the Soviet Union and his eventually successful efforts at getting major works of Olivier Messiaen performed and recorded there during the 1960s-70s.

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

For more details about music books from URP, Toccata Press, and Boydell and Brewer (UK), and for a 25% discount, go to <http://www.urpress.com/> and order using the code XXXX. URP has also assisted the Eastman School in publishing Vincent Lenti's multi-volume history of the School. Volumes 1 and 2 (covering the years 1921-32 and 1932-64) are now available from the URP website or Eastman's Barnes and Noble bookstore at [bksrochestereastman@bncollege.com](mailto:bksrochestereastman@bncollege.com), or 585-274-1399.

## ***Eastman/Rochester Studies in Ethnomusicology (E/RSE)***

**For more information about the Series, please contact Ellen Koskoff  
At [ekoskoff @ esm.rochester.edu](mailto:ekoskoff@esm.rochester.edu)**



## The Sonatas of Henry Purcell

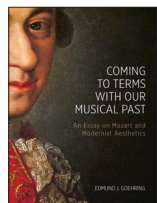
Rhetoric and Reversal

ALON SCHAB

This pathbreaking study reveals Purcell's extensive use of symmetry and reversal in his much-loved trio sonatas, and shows how these hidden structural processes make his music multilayered and appealing.

June 2018; List price: \$99; **Now: \$64.35**

9781580469203; 10 b/w & 77 line illus., 280pp, HB



## Coming to Terms with Our Musical Past

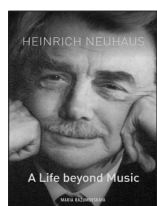
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A bold, restorative vision of Mozart's works, and Western art music generally, as manifestations of an idealism rooted in the sociable nature of humans.

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## Heinrich Neuhaus

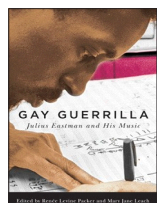
A Life beyond Music

MARIA RAZUMOVSKAYA

The first critical study of the life and distinctive artistic vision of Heinrich Neuhaus, a legendary pianist-pedagogue widely considered one of the leading shapers of the renowned Russian piano tradition.

August 2018; List price: \$99; **Now: \$64.35**

9781580469326; 9 b/w & 4 line illus., 272pp, HB



## NEW IN PAPERBACK

### Gay Guerrilla

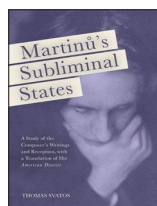
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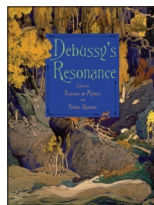
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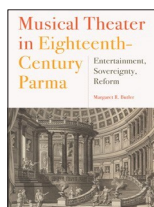
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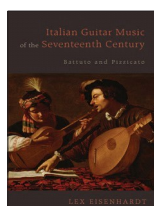
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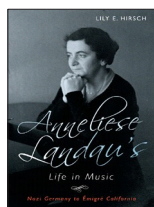
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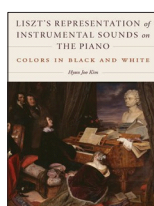
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