



Bess Meshulam Simon Music Library and Recital Center

# MUSICOLOGY DEPARTMENT **NEWSLETTER**

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INDIANA UNIVERSITY **JACOBS SCHOOL OF MUSIC**



NEWSLETTER  
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NEWSLETTER  
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## FROM THE DEPARTMENT CHAIR

**Greetings from the IU Musicology Department! This has been an event-filled year, with quite a few comings and goings.**

This fall we welcome back Judah Cohen to teaching in the Jacobs School of Music. He spent last year as interim director of the Borns Jewish Studies Program in the College of Arts and Sciences and on a fellowship from IU's Institute for Digital Arts and Humanities. Meanwhile, Michael Long retired from our department and now has greater leisure for his writing and research. Students will miss his popular classes in film music.

Samuel Dwinell joins us as the 2018-20 Postdoctoral Research Scholar. Back for another year as a faculty visitor and with a fresh slate of courses is Michael Bane. Johanna Frymoyer's two-year visiting appointment in our department ended in May. This fall, she is settling in to her new position as Assistant Professor of Music Theory at New York University. She maintains a home in Bloomington, and happily is still a presence in our musicology colloquium.

We said a bittersweet farewell to Jennifer Diaz, briefly our department administrator, when she moved next door to become Executive Director of the Society for Music Theory! Fortunately, Sarah Slover, an arts administrator with a Master of Music degree in voice from the Jacobs School, was ready to step in. Her extensive work experience in the university has made this the smoothest possible of transitions. We are thrilled that she could join us.

Four doctoral candidates defended dissertations in winter or spring and earned the PhD. Congratulations to Dr. Kerry O'Brien, Dr. Virginia Whealton, Dr. Daniel Rogers, and Dr. David Rugger! Kate Altizer (ABD) deserves special mention here too: she is a recipient of the 2018 Lieber Memorial Teaching Associate Award, a rare university-wide honor.

Seminar and Methods courses this year covered Musical Borrowing and Reworking; Instrumental Mimesis 1580-1720; Music & Politics in the Other Europe; Baroque Opera: Text, Image, Stage, Music; and Intensive Writing. The subject of this year's MA seminar was Music and Place.

Other highlights this year: Massimo Ossi hosted the Second Annual Madrigal Studies Symposium in Bloomington last October. The following month, Halina Goldberg conducted a probing interview with composer Krzysztof Penderecki, in connection with the symposium "Politics Meets Culture: The Political and Historical Significance of Penderecki's 'St. Luke Passion' (1966)." Musicology students participated in a performance of the St. Luke Passion. January saw visits from Simon Morrison of Princeton University, who spoke in our colloquium, and from Richard Taruskin, emeritus professor at the University of California at Berkeley. An informative professional development session on careers for musicologists beyond academia brought virtual or live visits from recent PhDs Amanda Sewell, Nik Taylor, Alison Mero, and from Brent Reidy (ABD). Each of them has kindly supplied an update on their activities for this newsletter. In May, musicology faculty and students contributed to the Third Annual Historical Performance Institute Conference. Over the spring and summer months, a masterfully curated exhibition of medieval books, "Distant Voices, recovered," by students of Giuliano Di Bacco, was on display in the Cook Music Library. And in July, Philippe Canguilhem of the University of Toulouse returned to Bloomington to examine rare Guatemalan manuscripts in the Lilly Library with Giovanni Zanolello.

The coming year is off to a great start. We welcomed three new PhD students and three new MA students into our programs. Musicology students are again giving lectures for IU Opera Theater this season in addition to writing program notes for each of the productions. Studio-versions of those lectures are streamed an hour before the performance during the first weekend of each show and archived in the library as “Opera Insights,” accessible through IUCAT.

Planning is underway for the American Handel Society’s meeting at IU in February, hosted by Ayana Smith, in collaboration with the Historical Performance Institute and the Center for Eighteenth-Century Studies. Our calendars are brimming with events in the colloquium series, the MA reading group, the Bloomington Bach Cantata Project, and more. The November AMS-SMT program in San Antonio includes talks by current students and faculty as well as many recent graduates and department visitors.

Lastly (but never least), a momentous occasion is on the horizon: J. Peter Burkholder has announced his retirement from over three decades of teaching at IU! He promises to stay in close contact with the department. We are planning a party for him in the late spring. Stay tuned.

Generous donations (some details are in this newsletter) help make all of this possible. Please read on for details about the past year’s activities, honors, job successes, and other news, and visit the department Web pages for up-to-date information about coming events.

– Kristina Muxfeldt, Chair

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# NEW TO THE DEPARTMENT



**Samuel Dwinell**

*Postdoctoral Visiting Scholar*

**Samuel Dwinell** received a PhD in Musicology from Cornell University in 2017. His doctoral dissertation, “Blackness in British Opera,” received the Donald J. Grout Memorial Dissertation Prize at Cornell University. Previously, he held the position of Assistant Professor of Instruction at The University of Akron School of Music. His research focuses

on modern opera, popular culture, and black British/diasporic cultural history. He is currently at work on a book project under the title “British Opera and the Racial Imagination.” In the academic year 2018–2019, he will teach musicology courses at the Jacobs School of Music on the music of Benjamin Britten, and opera since 1900.



**Sarah J. Slover**

*Administrative Secretary*

**Sarah J. Slover** joined the musicology and music theory departments in March. Sarah holds an MM in Voice from the Jacobs School of Music and has worked full-time at the school in various roles since 2011, including opera and ballet production, marketing and communications, and now musicology and music theory.

She's on the planning committee for the Metropolitan Opera National Council Indiana District Auditions, serves on the board of directors for the Bloomington Symphony Orchestra, and is currently working part-time on an MA degree in Arts Administration from IU's School of Public and Environmental Affairs.

## STUDENT SCHOLARSHIP

### RECENT DISSERTATIONS

#### **Kerry O'Brien (PhD 2018)**

“Experimentalisms of the Self: Experiments in Art and Technology (E.A.T.), 1966–1971”

In 1966, artists Robert Rauschenberg and Robert Whitman joined Bell Labs engineers Billy Klüver and Fred Waldhauer to form the nonprofit organization Experiments in Art and Technology (E.A.T.). Designed as a “matching agency” for artists and engineers, E.A.T. also served as a liaison with industrial sponsors to fund these collaborative projects. From 1966–71, the organization underwent a large-scale shift, in which E.A.T. artists and musicians began conceiving of technology more broadly as environments, situations, and processes: what E.A.T. called “techne.” Even when handling hardware technologies, like synthesizers and oscilloscopes, composers spoke in environmental or process-based terms; John Cage was tuning in, Steve Reich was phasing, La Monte Young was drifting, and Pauline Oliveros was droning and observing. Once these processes were underway, however, a composer's focus often shifted to the psychospiritual effects these musical experiments were having on their minds and bodies. For composers active within E.A.T., their techne was often spiritual techne.

This dissertation examines four composers who were active with E.A.T.: John Cage, Steve Reich, La Monte Young, and Pauline Oliveros. In each case, their musical experiments were tightly bound up with their psychospiritual experiments. In E.A.T.'s founding event, John Cage attempted a Zen-influenced, non-egoic mode of participation of “tuning in” and “facilitating reception.” In his E.A.T. experiments, Steve Reich sought to program musical time and his fellow performers through a process he found analogous to yoga. Through E.A.T., La Monte Young and Marian Zazeela took their first pilgrimage to India, where they continued their work in “self-research.” In her E.A.T. project, Pauline Oliveros created “an electronicmantra without beginning or end.” In examining these composers' hardware technologies alongside their psychospiritual technologies, this dissertation offers an alternative history of E.A.T. and identifies a tendency within American musical experimentalism to experiment on the self.

#### **Daniel Rogers (PhD 2018)**

“Musical Creative Frameworks in the Late Fifteenth and Early Sixteenth Centuries”

As part of a general cultural shift in aesthetics and epistemology, during the last half of the fifteenth century, numerous writers from a wide range of disciplines

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discussed the process of producing new things. Artists and writers revealed their methodologies and techniques in an increasing number of treatises and pamphlets. From these primary materials, one can deduce two distinct paradigms for artistic production (here called creative frameworks). The first favors the artist's body and physical senses, relying on experimentation, observation, and repetition to fuel one's expertise. The second is primarily intellectual, employing the artist's mind or imagination as the principal guide to creative decisions.

This dissertation identifies the place musical composition occupies within this bifurcated creative environment. Somewhat uniquely, composers from this period appear to be divided between these two creative frameworks. Historically, music claimed a place within the subjects of the liberal arts, an epistemological approach that was self-consciously intellectual. In that context, it described the mathematical relationship between parts of complex systems. Theorists and writers from this period often drew on this background when describing the details of practical music making. They derive theoretical systems from music's natural mathematical proportions and insist that these be the guiding principles for composition. On the other hand, practical music making had much in common with the disciplines of the mechanical arts, whose body-oriented procedures focused on knowing through doing. Practicing musicians learned to perform music through a series of physical processes that were repeated over time, such as charting out musical pitches and consonant harmonies on one's hand. In turn, some composers, not inclined to the abstract systems that theorists proposed, relied on these bodily procedures in composing a new work.

## **David Rugger (PhD 2018)**

*"Seeing the Voice, Hearing the Body: Countertenors, Voice Type, and Identity"*

This dissertation attempts to answer the question "Why has falsetto been systematically excluded from normative modes of western masculine vocality?" Or, in simpler terms: "Why doesn't falsetto seem to 'fit' the male body?" I explore these questions through a series of case studies. First, in a study of late Victorian English Voice Culture, I show how falsetto came to signify a wide range of "otherness," including effeminacy, racial inferiority, and illness. Then I trace the post-World War II negotiations of English national identity on the BBC through a study of countertenor Alfred Deller's

early career. On the opposite end of the spectrum, I discuss how the performance artist Klaus Nomi used falsetto to create a persona founded on disjunction and artificiality, and how his unique aesthetic sensibility emerged from gay male subculture, the East Village (New York) art scene, and New Wave pop. Finally, I explore the representation of countertenor bodies on operatic stage in repertoire written specifically for the voice type, especially in the operas of Benjamin Britten, Philip Glass, and John Adams.

## **Virginia Whealton (PhD 2018)**

*"Travel, Ideology, and the Geographical Imagination: Parisian Musical Travelogues, 1830–1870"*

Before the 1820s, musicians rarely published autobiographical essays or made their lives the subject of musical compositions, but during the 1830s and 1840s, Parisian musicians like Hector Berlioz and Franz Liszt began doing exactly that. Travel was one of their favorite subjects. This project examines how the Romantic generation of musicians in Paris turned to "musical travelogues" – prose travelogues and travel-inspired compositions – to shape their public image, establish themselves as intellectuals, and promote progressive ideologies.

Through their musical travelogues, Parisian musicians tapped into the powerful cultural archetype of the Romantic voyageur, which had been established in the *récits de voyage* of French Romantic authors like Chateaubriand. These Romantics believed that certain regions and nations (which we might call "imagined places") served as case studies in pressing sociopolitical issues, such as nationalism, imperialism, and the future of democracy. I devote a chapter each to four of these "imagined places": the Grand Tour (Switzerland and Italy), Poland, the Southern Mediterranean (especially Egypt and Algeria), and the United States, showing how musicians engaged with these sociopolitical debates and used them to analyze the changing place of artists in society.

Italy and Switzerland prompted questions about European culture, as reflected by Berlioz's travel writings and symphony *Harold en Italie*, and by Liszt's *Lettres d'un bachelier ès musique* and composition *Album d'un voyageur*. Albert Sowiński's *Chants polonais nationaux et populaires* and Liszt's essay *Chopin* show how musicians engaged with debates about Poland as a case

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study in nationalism and as a window into a disappearing past. As shown in works like Félicien David's symphony *Le Désert*, the Southern Mediterranean offered a glimpse of a multi-religious, multi-ethnic society. In their prose travelogues, the pianists Henri Herz, Oscar Comettant, and Louis Moreau Gottschalk analyzed the United States as a window into a democratic, technological future.



*Abanicos dedicados a Rossini, ca. 1830*  
**Museum of Madrid**  
Photo credit: PhD candidate Christine Wisch

## RECENT STUDENT ACHIEVEMENTS

**Emily Baumgart** traveled to New York City in May for a combination research trip and conference presentation, with funding from the Jacobs School of Music and the Musicology Department. Her research focused on the New York Public Library's collections of film music, specifically the George Antheil Collection and Arthur Lange Collection. George Antheil's papers were useful for his writings on film music, and for their connection to previous work she had undertaken on *Le Ballet Mécanique*, while Arthur Lange's scores exemplify the orchestration style for Hollywood's Golden Age. The second half of her trip was spent at the Music and the Moving Image conference at New York University, where she presented research on the use and purpose of music in internet memes.

**Chelsey Belt** traveled to Denmark in May of 2018 to conduct research at the Royal Danish Library in Copenhagen. She consulted two sets of sixteenth-century manuscript partbooks for wind band from the court of King Christian III.

**Caitlin Brown** received a 2018-2019 Short-Term Fellowship from the New York Public Library to support her dissertation research on music at artist communities in the United States. She spent the month of July in the Manuscript Division working closely with materials from the Yaddo Records collection. Caitlin created a blog post for the NYPL's website on Yaddo founder Katrina Trask's original compositions dating from the 1910s. Caitlin also served on the faculty of the Baltimore Symphony Orchestra Academy this year, a "side-by-side" education program for amateur adult instrumentalists, and introduced her students to research methods and primary sources in her class "Musicology for the Orchestral Musician."

**Carolyn Carrier-McClimon**, 2018-2019 recipient of a Jacobs School of Music Dissertation-year Fellowship, relocated with her husband to Philadelphia in summer 2017, where she has been working full-time on her dissertation. She presented work from her dissertation, in July at the 20th Biennial International Conference on 19th-Century Music in Huddersfield, UK. She will also present a paper at the upcoming AMS meeting in San Antonio. Carolyn received travel assistance for the UK trip from the Jacobs School of Music and the Musicology Department.

**Patrick Domico** received a Pre-Dissertation Fieldwork Fellowship from the IU Russian Studies Workshop. He traveled to Washington D.C. last summer to work in the archives at the Library of Congress, where he explored the collections of Sergey Koussevitzky, Rachmaninoff, and of other prominent figures of the Russian musical émigré community.

**Molly Doran** presented "Women's Trauma in Gounod's *Faust*: Nineteenth-Century Contexts and 21st-Century Performance" for the Trauma Studies in the Medical Humanities: New Directions for Research conference at Durham University in the UK. In October she presented "Celebrity through Hysteria: How Two Opera Divas Found Fame on the French Stage" at the 44th Annual Nineteenth-Century French Studies Association's Colloquium on "Celebrity/Obscurity." This year's conference took place in Los Angeles, California. She received travel assistance from the Jacobs School of Music, the Musicology Department, and the Peter Burkholder and Doug McKinney Musicology Fund.



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**Stewart Duncan** presented his paper “From Leipzig to Edinburgh: Amateur Reception and Performance of Bach’s Mass in B Minor in Scotland” at the North American British Music Studies Association’s biennial conference in Logan, Utah, in August 2017, with funding from the Jacobs School of Music and the Musicology Department.

**Elizabeth G. Elmi** published her article “Singing Lyric in Late-Quattrocento Naples: The Case of a Neapolitan Songbook” in the inaugural issue of *Historical Performance* (2018). She also presented papers at two different conferences in spring 2018: the annual meeting of the Renaissance Society of America in New Orleans, Louisiana and “De Canciones y Cancioneros: Music and Literary Sources of the Luso-Hispanic Tradition” at Princeton University. In November 2018, she will present a paper at the annual meeting of the American Musicological Society in San Antonio, Texas. Her 2018 conference travel has been funded, in part, by Indiana University’s Graduate & Professional Student Government Travel Award, the AMS’s Keitel-Palisca/Membership and Professional Development Grant, the Peter Burkholder and Doug McKinney Musicology Fund, and the Jacobs School of Music. Elmi is currently the editorial assistant to the Editor-in-Chief of the *Journal of the American Musicological Society*, a position in which she will continue through the 2018–2019 academic year.

In May of this year, PhD student **Ben Fowler** traveled to Mexico City to the archive at the Conservatorio Nacional de Música, which houses the most important collection of nineteenth-century Mexican music, and Archivo General de la Nación. He met with local scholar Dr. Armando Gomez Rivas and international Mexican composer Gabriela Ortiz. His main focus was on Melesio Morales, a Mexican opera composer, whose operas *Ildegonda* and *Anita* he examined. Ben’s trip was funded in part by a Tinker Field Research Grant from the Center for Latin American and Caribbean Studies, supported by funds from the Tinker Foundation, with matching funds from SGIS and SPEA, to support exploratory graduate student research in Latin America and the Caribbean.

From May 19 to July 21, 2018, **Kirby Haugland** traveled to the Czech Republic and Germany for pre-dissertation archival research, supported by funding from the IU Office of the Vice President for International Affairs and the A. Peter Brown and Carol V. Brown

Research Travel Fund. Kirby visited Prague, Erfurt, Dresden, Leipzig, and Bonn, studying materials in ten different libraries and archives. He also met with several opera scholars to discuss his dissertation project and attended a two-day symposium on Gaspare Spontini’s *Agnes von Hohenstaufen*.

In 2018, **Nathan Landes** presented papers related to his dissertation, “That’s not Metal: The Metal Music Studies Canon and Boundaries of Identity,” at the British Forum for Ethnomusicology/Royal Musical Association Research Students Conference at the University of Huddersfield, UK; the Central States Anthropological Society/Midwest Chapter of the Society for Ethnomusicology Annual Meeting, as part of the “Current Directions in Heavy Metal Studies” panel; and the American Musicological Society New England Chapter Fall Meeting. He received travel assistance from the Jacobs School of Music and the Musicology Department.

**Devon Nelson** presented a paper entitled “Have You Doctor Burney’s History?” on a panel organized by the Burney Society at the American Society for Eighteenth-Century Studies conference in Orlando, Florida. Ze traveled to the conference with support from the Musicology Department and the Jacobs School of Music Student Travel Fund.

**Brent Reidy** was promoted to Director, Research & Administrative Operations at the New York Public Library for the Performing Arts (LPA) in June. He joined LPA last year as Deputy Director, in a role overseeing general operations and the three research divisions: Music & Recorded Sound, Theatre, and Dance. In his expanded role, Brent manages all LPA’s departments, including more than 100 staff spanning exhibitions, public programs, outreach, and NYPL’s second busiest circulating library unit. Brent is happy to give any current student or alum a tour of the stacks and LPA’s 9 million collection items – stop by if you are in NYC!

**Karen Stafford** presented her work as part of the panel “Bound for Glory: Binders’ Volumes in a 21st-Century Reading” at the Music Library Association annual conference, and her review of Paul McNeil’s *The Visual History of Type* was published in the November 2017 issue of ARLIS/NA Reviews. As part of ARLIS/NA Midstates, she served on the Nomination Committee for Chair-Elect. Her eight-case exhibition “Art of the

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Letterform” was on display in the Ryerson & Burnham Libraries at the Art Institute of Chicago from November 2017-January 2018.

**Nicolette van den Bogerd** was awarded a Russian and Eastern European Studies Mellon Grant-in-Aid of Research and a Polish Century Club Exploratory Research Fellowship from the Polish Studies Center for research in Warsaw and Polish language study at St. John Paul II Catholic University in Lublin. Later in the summer, she studied Hebrew at the University of Jerusalem, with a grant-in-aid fellowship from the Borns Jewish Studies Program.

**Sarah Ward** recently accepted a visiting librarian position as the subject liaison serving the Anthropology and Sociology departments and the Folklore and Ethnomusicology Institutes at IU. She was elected to serve as chair of the Music Library Association’s Students and Emerging Professionals group (MLStEP).

**Christine Wisch** received funding from the A. Peter Brown and Carol V. Brown Research Travel Fund to conduct dissertation research in Spain. She spent two weeks in May working in Madrid at the archive and library of the Real Conservatorio de Música de Madrid and the library of the Palacio Real.

**Alexis Witt** presented research at the spring meeting of AMS Midwest, where her paper “The Exotic Allure of Russian Giants, Swans, and Bats: Feodor Chaliapin and the Establishment of Russian Performance Networks in 1920s New York City” received the Indiana University Press Award for an outstanding student paper. With a research grant from the IU Russian Studies Workshop (RSW), Alexis visited both the Music Division of the Library of Congress in Washington D.C. and the New York Public Library for the Performing Arts in New York City during the summer to complete research for her dissertation. Alexis is also a 2018-19 Humanities, Arts, Science, Technology Advanced Collaboratory (HASTAC) scholar through the IU Institute for Digital Arts and Humanities (IDAH).

**Students in or near the dissertation phase of the PhD have traveled abroad this year to conduct research at the following libraries and archives:**

Biblioteca del Real Conservatorio Superior de Música de Madrid; Archivo histórico-administrativo del Real Conservatorio Superior de Música de Madrid; Real Biblioteca (Madrid); Conservatorio Nacional de Música; Archivo General de la Nación (Mexico City); Archiv Národního divadla; České muzeum hudby (Prague); Beethoven-Haus Beethoven-Archiv (Bonn); Sächsische Hauptstaatsarchiv; Sächsische Landesbibliothek – Staats- und Universitätsbibliothek; Stadtarchiv (Dresden); Stadtarchiv Leipzig; Stadtgeschichtliches Museum, Bibliothek, Musik- und Theatergeschichtliche Sammlungen; Universitätsbibliothek (Leipzig); Royal Danish Library (Copenhagen); Biblioteka Narodowa (Warsaw)

**During the past year, MA and PhD students presented papers at the following regional, national, and international student and professional conferences:**

American Musicological Society (Rochester, NY); Music and the Moving Image Conference (New York, NY); 20th Biennial International Conference on 19th-Century Music (Huddersfield, UK); Trauma Studies in the Medical Humanities: New Directions for Research conference (Durham, UK); 44th Annual Nineteenth-Century French Studies Colloquium (Riverside, CA); North American British Music Studies Association Biennial Conference (Logan, UT); Renaissance Society of America (New Orleans, LA); De Canciones y Cancioneros: Music and Literary Sources of the Luso-Hispanic Tradition (Princeton, NJ); British Forum for Ethnomusicology/Royal Musical Association Research Students Conference (Huddersfield, UK); The Central States Anthropological Society/Midwest Chapter of the Society for Ethnomusicology Annual Meeting (Bloomington, IN); American Musicological Society New England Chapter Fall Meeting (Willimantic, CT); Burney Society at the American Society for Eighteenth-Century Studies Conference (Orlando, FL); Music Library Association Annual Conference (Portland, OR); American Musicological Society Midwest Chapter (Muncie, IN); After Experimentalism Symposium (Ithaca, NY); Yogic Traditions and Sacred Sound Practices Symposium (Boston, MA).





**Laura Youens-Wexler**  
Photo by Owen Wexler

## DEPARTMENTAL PRIZES & FELLOWSHIPS

### **Austin B. Caswell Awards**

For best undergraduate essays in music history

**Joseph Wiegand**  
**William Bradley Berg**

### **Caswell Family Scholarship**

Awarded annually to an outstanding musicology student

**Patrick Domico**

### **JSoM Dissertation-year Fellowship**

Awarded annually to an outstanding student in the dissertation phase of the musicology PhD

**Carolyn Carrier-McClimon**

### **Kaufmann Prize**

Awarded annually to a student who has demonstrated excellence in all aspects of graduate study and has shown professional initiative

**Molly Doran**

### **Tischler Fellowship**

Awarded annually to an outstanding musicology student

**Matthew Leone**

## **Laura Youens-Wexler Endowment**

The Musicology Department is delighted to announce a generous new gift: the Laura S. Youens-Wexler Musicology Travel Fund, which supports research-related travel and other research-related expenditures, such as access to research materials or archives, for master's and doctoral students in Musicology.

Laura Youens-Wexler studied at the Indiana University Jacobs School of Music for her Master of Music (1973) and her PhD in Musicology (1978), completing a dissertation on music for the Lutheran Mass in a sixteenth-century Leipzig manuscript. Laura gives great credit and thanks to her academic advisor at the Jacobs School, Thomas Noblitt, for providing invaluable guidance and support while she pursued both of her degrees here.

Laura has had a highly successful career, culminating in a quarter century as Professor of Music at George Washington University from 1989 until her retirement in 2014. She has published articles on manuscript studies, chanson studies, and performers and is best known for her scholarly editions of sixteenth-century music, including Mass cycles and introits from the early Protestant church in Leipzig.

Laura coedited the complete chansons by sixteenth-century composer Thomas Crecquillon, published between 1998 and 2011 as volumes 14-20 of his complete works. She and her coeditors Barton Hudson (a 1961 PhD from our department) and Mary Beth Winn (who edited the texts) won the 2012 Claude V. Palisca Award from the American Musicological Society for their final two volumes to appear.

Laura is presently editing the music of Jean Courtois (fl. 1540) and is working on several articles for publication. She is married to the musicologist Richard Wexler, professor emeritus at the University of Maryland.

The Laura S. Youens-Wexler Musicology Travel Fund creates a permanent endowment to ensure graduate students will always have the ability to travel and access materials and archives for their research and benefit the ever-growing field of Musicology. The Musicology Department is deeply grateful for Laura's friendship and support of countless students who will receive the award.

— Daniel Morris and Peter Burkholder for  
the Development Committee

## Burkholder-McKinney Endowment

The Musicology Department is delighted to announce a generous gift from one of our own: the Peter Burkholder and Doug McKinney Musicology Fund, which supports research-related travel and other research-related expenditures, such as access to research materials or archives, for master's and doctoral students in Musicology.

Peter and Doug have been active in the IU and Bloomington communities for more than thirty years. Peter joined the Musicology faculty in 1988 and was named Distinguished Professor in 2006. Doug has worked in the IU Libraries since 1986 and in the Music Library since 2008. They met in 1990 and recently celebrated their twenty-fifth wedding anniversary. The welcoming home of Doug and Peter serves as the center of the Musicology Department's social life, as they enjoy hosting department functions, socializing with students, following their progress, and keeping in touch with alumni.

Understanding the impact that contributions from faculty and alumni have on supporting our students, Doug and Peter have contributed to the Department of Musicology Fund and the Austin B. Caswell Award Fund each year since their establishment in the 1990s. They have seen first-hand how important it is for students to be able to travel to do research and make presentations at conferences, helping them complete their degrees, and fostering their future careers. Peter and Doug are glad to support them through the new Fund.

The Peter Burkholder and Doug McKinney Musicology Fund creates a permanent endowment to ensure students pursuing a career in the field of Musicology are



**Doug McKinney and Peter Burkholder**

*Photo by Ryan Arford*

provided with reliable resources to support their work. The Musicology Department is very appreciative and grateful for Peter and Doug's remarkable service to the department, friendship to students and faculty alike, and generous support of countless students who will receive the award.

— Melissa Dickson and Halina Goldberg for the Development Committee

## For All: The Indiana University Bicentennial Campaign

In 2014, Indiana University announced the largest fundraising campaign in its history. For All: The Indiana University Bicentennial Campaign is a \$3 billion university-wide campaign that will conclude in June 2020. As an active participant of this initiative, the IU Jacobs School of Music will achieve its own goal of raising \$110 million in support of its students, faculty and programs.

The Department of Musicology is part of this effort. Originally, we sought to raise at least \$350,000 in gifts and pledges to support fellowships, research travel, conference travel, and other needs of our students. Thanks to gifts from Carol V. Brown, announced in the [2015 newsletter](#); from W. Richard Shindle, announced in the [2016 newsletter](#); and from other friends of the department, including two more major gifts announced in this newsletter, we have already received over \$440,000 in gifts and pledges, exceeding our goal. Encouraged by these generous donations, we are now hoping to reach half a million dollars!

The centerpiece of our annual fundraising is the Department of Musicology Fund, established by Musicology faculty in 1990 to provide general support for the department, as well as financial support for students in Musicology degree programs where other funds are not available or are insufficient. In recent years, through annual donations from faculty, alumni, and friends of the department, the Fund has made available grants to our students to travel for research and to present their scholarship at conferences coast to coast, in Latin America and Asia, and all across Europe, as well as offering other support. We are grateful to everybody who contributed!

Our need for other supplementary funding, however, continues to grow. We face the happy dilemma that our students are very good, but we lack sufficient resources to assist them with scholarships and fellowships, especially at the dissertation-writing stage. Your contribution can do miracles here!

We invite you, as a friend of our department, to join us in making a contribution in 2018 to the Department of Musicology Fund. If everyone receiving this newsletter pledges \$100 per year for the final three years of the campaign (2018, 2019, and 2020), we will make our goal.

To make a gift online, please go to the Musicology Department website, click on the Give Now button, and select the Department of Musicology Fund.

To send a gift by mail, please write “Department of Musicology Fund” on the check and send it to IU Jacobs School of Music c/o IU Foundation, Post Office Box 6460, Indianapolis, IN 46206-6460.

No gift is too small! Should you prefer to make a small monthly donation rather than a one-time contribution, such an option is available. For this and other options, please contact Derek Dixon in the Jacobs School of Music Development Office at [dsdixon@iu.edu](mailto:dsdixon@iu.edu).

We are deeply grateful to all who have made contributions to the department's funds over the past three decades, and we are excited for the success of this campaign. We could not do this without you.

— Halina Goldberg and Peter Burkholder for the Development Committee



# DEPARTMENT ACTIVITY



**Giovanni Zanovello and Philippe Canguilhem at the Lilly Library.**

*Photo by Suzanne Godby Ingalsbe*

## **Study of the Guatemala Manuscripts at the Lilly Library**

When one thinks of Renaissance music, Guatemala is not the first place that comes to mind. Yet, between July 23–August 3, professors Philippe Canguilhem (Université de Toulouse Jean-Jaurès, France) and Giovanni Zanovello conducted archival research focused on the Guatemalan Music Manuscripts preserved at the Lilly Library, with the generous support of a Summer Repository Research Fellowship from the IU Institute for Advanced Study. The Lilly manuscripts were copied in the late sixteenth or early seventeenth century in various rural villages of the western highlands of Guatemala (Santa Eulalia, San Juan Ixcoi, San Mateo Ixtatan). They mostly contain sacred polyphonic music and chant—with a number of anonymous *unicas* presumably authored by local composers—intended to be sung during the Office in the churches of these localities.

The contents and codicological aspects of these exceptional artifacts have been thoroughly studied, but Canguilhem and Zanovello reconsidered them from a cross-cultural perspective, as objects of witness to the encounter of cultures that characterized the first decades of the Spanish conquest. Assuming that the two main scribes were indigenous musicians, the two scholars see the manuscripts as a reflection of a mestizo character, not only through the illustrated capitals impregnated with Mayan decorative vocabulary, but also in the music itself: some pieces are in native languages (Kanjopal, Ixil), others in Nahuatl, and in the margins appear some traces of what could constitute a unique attempt at recording some native musical practices. At the end of two weeks of research, the Lilly Library hosted a public presentation on August 2 (“Considering the Local in the Lilly Library Music Manuscripts from Sixteenth-Century Guatemala”), during which professors Canguilhem and Zanovello shared their preliminary results.

## **IU Hosts Second Annual Madrigal Studies Symposium**

In October 2017, Prof. Massimo Ossi hosted, with interdisciplinary support from the Musicology Department, the Renaissance Studies Program, and the Department of French and Italian Mary Margaret Barr-Koon Fund, the Second Annual Madrigal Studies Symposium. The symposium consisted of one and one-half days of papers followed by an organizational meeting to plan future symposia and possible collaborative publications.

We had eleven presentations, with participants coming from Canada and several US institutions (Yale, Columbia, University of North Carolina at Chapel Hill, University of Massachusetts at Amherst, Colgate University, DePaul University). Two alumni of the Musicology Department presented papers: Sherri Bishop (IU) spoke on Venetian madrigal prints, and Derek Stauff (Hillsdale College) on religious contrafacta of madrigals as political statements in Protestant Northern Europe.

Other topics ranged from Monteverdi (Tim Carter (UNC-Chapel Hill)), and Seth Coluzzi (Colgate)), madrigal aesthetics (Giuseppe Gerbino (Columbia)), madrigalisms and topic theory (Emiliano Ricciardi (U of Massachusetts at Amherst)), the madrigal in Spain (Margarita Restrepo (Walnut Hill School for the Performing Arts)), settings of passages from Ariosto's Orlando furioso (Cathy Ann Elias (DePaul) and Mark Rodgers (Yale)), and musico-poetic compositional technique in the madrigals of Willaert (Dan Donelly).

SECOND ANNUAL

## **MADRIGAL STUDIES SYMPOSIUM**



*Indiana University  
Jacobs School of Music  
21 and 22 October 2017*

## **RECENT MUSICOLOGY DEPARTMENT GUEST LECTURES**

March 23, 2018: "Careers for Musicologists Beyond Academia," Professional Development Series, with panelists Alison Mero, Brent Reidy, Amanda Sewell, and Nik Taylor.

January 19, 2018: Simon Morrison (Princeton University), "Galina Ustvolskaya Inside, Outside, and Beyond Music History."

September 8, 2017: Diana Matut (University of Halle-Wittenberg, Germany) "Henekh Kon: Beyond the Dybbuk," co-sponsored by the Borns Jewish Studies Program.



# RECENT ACHIEVEMENTS

## IU OPERA THEATER PRODUCTIONS

Musicology graduate students prepare the program notes and deliver pre-performance “Opera Insights” lectures for the IU Opera Theater.

***The (R)evolution of Steve Jobs***, Mason Bates  
Performances on Sept. 14, 15, 21, 22  
**Matthew Van Vleet and Matthew Leone**

***Dialogues of the Carmelites***, Francis Poulenc  
Performances on Oct. 12, 13, 19, 20  
**Meredith Rigby**

***Hansel and Gretel***, Engelbert Humperdinck  
Performances on Nov. 2, 3, 4  
**Matthew Leone**

***Giulio Cesare***, George Frideric Handel  
Performances on Feb. 1, 2, 8, 9  
**Devon Nelson and Nathan Wright**

***The Elixir of Love***, Gaetano Donizetti  
Performances on Feb. 22, 23 | Mar. 1, 2  
**Kirby Haugland**

***Mass***, Leonard Bernstein  
Apr 5, 6, 7, 12, 13  
**Bret McCandless**

Comique and the July Monarchy. At AMS in November, she will participate in the Time in Opera panel, co-organized by IU alumnus Kunio Hara. She is currently a PhD candidate at Stanford University.

**Laura Dallman (PhD 2017)** began a position this August as Lecturer of Music History in the School of Music at the University of Florida (Gainesville, FL). Dallman is teaching music history and music appreciation to both majors and non-majors. Between her completion of the PhD in 2017 and her appointment in 2018, she presented her research at institutions in California, Michigan, and the United Kingdom.

**Marc Geelhoed (MA 2003)** is Director of Digital Initiatives at the Detroit Symphony Orchestra. He is the producer for DSO Live from Orchestra Hall, the orchestra’s series of live webcasts, now in its seventh season and the only such series by an American orchestra. He frequently interviews conductors for intermission features, and has engaged many musicology PhD students from the University of Michigan to serve as expert commentators. Geelhoed worked for the Chicago Symphony Orchestra from 2008-2016 before joining the DSO staff.

**Alison Mero (PhD 2014)** currently works as the Managing Editor at Clemson University Press in South Carolina. In March 2018, she participated in a professional development session on careers for musicologists beyond academia. Reflecting on how she uses her academic training in her career, she noted that the most important skills that she learned during her PhD are writing and editing. Mero writes—“by using my own personal and professional connections, I’ve managed to contract two music titles, both on British topics. I didn’t plan on Clemson’s first music books aligning with my own interests quite so closely, but I’m certainly not disappointed. Wherever Clemson UP ends up, I’m excited that I get to shape a small corner of academic scholarship.”

**Kerry O’Brien (PhD 2018)** spent the 2017–18 year as a Lecturer in the Department of Music at Yale University, where she was also a Public Voices Fellow. Through the Public Voices program, she published a cover story and feature in the *Chicago Reader* on the late composer Julius Eastman. O’Brien also presented her work at the AMS national meeting in Rochester, the “After Experimentalism Symposium” at Cornell University, and the “Yogic Traditions and Sacred Sound Practices Symposium” at Boston University. This fall,

## ALUMNI NEWS

**Katherine Baber (PhD 2011)**’s first book, *Leonard Bernstein and the Language of Jazz*, will be out in spring 2019 with University of Illinois Press. The book was awarded an AMS 75 Pays subvention. Last November she presented a paper at the Louise E. Peake Music and Culture Colloquium series at the University of South Carolina (“‘All the World’s a Stage’: Performing the Universal at International Festivals during the Cold War”). In February she was a guest speaker at the Bernstein at 100 Symposium at Colorado College and in June she presented a paper at a symposium of the Institute of Musical Research in London (“‘The best the world has to offer’: Programming (Inter-)Nationalism at the Edinburgh International Festival”). This year she is looking forward to speaking at multiple Bernstein centenary events.

**Kelly Christensen (MA 2015)** was awarded a Chateaubriand Fellowship for 2018-2019, which supports her dissertation research on the Opéra-



# RECENT ACHIEVEMENTS

she'll give a public lecture and workshop on Pauline Oliveros at Duke University. Currently back in Seattle, O'Brien is now teaching musicology and percussion at Cornish College of the Arts, a school with a rich legacy of experimental music. Her classes this year include "Musical Ethnographies of Seattle" and "Music, Gender, and Sexuality." In the Spring, O'Brien will help reinstate and co-direct the Cornish Percussion Ensemble, founded in 1938 by John Cage.

**Marysol Quevedo (PhD 2016)**, Assistant Professor of Musicology at the Frost School of Music at the University of Miami, presented her work at various conferences this last academic year, including the national meetings of the American Musicological Society, the Society for Ethnomusicology, the Latin American Studies Association, the Coloquio de Musicología at Casa de las Américas in Havana, Cuba, and the Congreso of the Latin American branch of the International Association for the Study of Popular Music. Her book chapter, "Experimental Music and the Avant-garde in Post-1959 Cuba: Revolutionary Music for the Revolution," was published in the collection *Experimentalisms in Practice: Music Perspectives from Latin America*, by Oxford University Press. Her forthcoming article, "The Orquesta Sinfónica Nacional de Cuba and its Role in the Cuban Revolution's Cultural Project" will soon appear in the journal *Cuban Studies*. Quevedo was also awarded the 2018 University of Miami Provost Research Award and the University of Miami Institute for the Advanced Study of the Americas Faculty Grant. These awards funded her research this last summer in Havana, Cuba, where she worked on her book on the classical music scene in Cuba between 1940 and 1989. Quevedo was elected incoming chair of the Latin American and Caribbean Section of the SEM and she is currently serving a three-year term on the AMS Council. This fall she will present her work at the AMS annual meeting, in San Antonio, and its pre-conference symposium "Diversifying Music Academia: Strengthening the Pipeline." In the spring, Quevedo will present her work at the Society for American Music annual meeting in New Orleans.

**David Rugger (PhD 2018)** traveled to Rochester with funding from the Jacobs School of Music and the Department of Musicology to present his paper "Alfred Deller, the Countertenor Voice, and English Masculinity" at the annual meeting of the AMS in November 2017.

In March of this year, **Amanda Sewell (PhD 2013)** became a full-time classical music host and producer at Interlochen Public Radio, and was elected to a three-year term (2018-2021) on the AMS Council.

This year, A-R Editions released *Samuel Michael, Psalmodia Regia (Leipzig, 1632)* in the series *Recent Researches in the Music of the Baroque*, edited by **Derek Stauff (PhD 2014)**. Stauff will also present a paper on "Religious Exile in Early Modern Lutheran Music" at the upcoming AMS-SMT meeting in San Antonio.

During the spring semester 2018, **Laura Stokes (PhD 2016)** was a visiting lecturer in the music department at Brown University (in addition to her regular duties as Performing Arts Librarian). In January, her entry "Fanny Hensel" was published in Oxford Bibliographies Online, and in June she presented (virtually) her paper "Early-Nineteenth-Century Concepts of the Medieval in Music" at REMOSS 2018. At AMS this year, she will be chairing the session "Women Empowered." Her daughter Julia was born on May 20th.

**Nik Taylor (PhD 2014)** has accepted a research librarian position with the Congressional Research Service, an agency within the Library of Congress in Washington, D.C.. In October 2017, he presented his paper "Performance History of Telemann's Engel-Jahrgang (Hermsdorf, 1748)" as part of the first international conference devoted to Telemann in the English-speaking world. His report on the conference, held at Temple University in Philadelphia, appeared in the September 2018 issue of *Eighteenth-Century Music*.

**Virginia Whealton (PhD 2018)** began a tenure-track job this fall at Texas Tech University. She conducted research in France over the summer with support from the M. Elizabeth C. Bartlet Fund of the American Musicological Society.

**Kathryn White (PhD 2012)** is beginning her sixth year as Assistant Professor of Music History at Mercer University Townsend School of Music. She is looking forward to presenting her paper "The Reckoning of Loss in Laurie Anderson's Landfall" at the AMS-SE conference this fall. White contributed to the recently published *St. James Encyclopedia of Hip Hop Culture*.

# RECENT ACHIEVEMENTS

## FACULTY NEWS

**Dr. Michael Bane** participated in the Mellon Summer Institute in French Paleography at the Newberry Library in June, where he learned to decipher medieval and early-modern scripts. His article “Marin Marais and His Public” will appear in the next issue of the *Journal of the Viola da Gamba Society of America*, and he will present a paper on music and civility in early-modern France at the upcoming meeting of the AMS in San Antonio.

**J. Peter Burkholder** completed work on *A History of Western Music*, 10th edition, and *Norton Anthology of Western Music*, 8th edition, which will be published by W. W. Norton in early 2019. His article “Musical Borrowing or Curious Coincidence?: Testing the Evidence” was published in the Spring 2018 issue of *The Journal of Musicology*. Also in the spring, University of Michigan Press published his “Foreword: The Intertextual Network,” in *The Pop Palimpsest: Intertextuality in Recorded Popular Music*, edited by Serge Lacasse and Lori Burns. His obituary for Clayton Henderson, scholar of Charles Ives and American music, appeared in the August 2018 issue of the AMS Newsletter. A Chinese translation of his article “Rule-Breaking as a Rhetorical Sign” is in press. In May he was the respondent and closing panelist for a conference on “Reading Musicals: Sources, Editions, Performance,” held at the Great American Songbook Foundation in Carmel, Indiana. In November he will speak at Anderson University.

**Judah M. Cohen** served as interim director of the Borns Jewish Studies Program in 2017-18 while completing his term on the Academic Advisory Council of the Center for Jewish History and continuing on the Faculty Advisory Board for the Indiana University Press. During the year, he published two essays: “Interwoven Voices of the Religious Landscape: G. S. Ensel and Musical Populism in the Nineteenth-Century American Synagogue” in the *American Jewish Archives Journal*; and “The Joy of the Bride and the Groom (and the Cantor?): Music and Jewish Marriage Officiation in Twentieth-Century America” in the book *Out of Bounds: Essays in Honor of Kay Kaufman Shelemay*. In addition to giving papers at the 2017 World Congress of Jewish Studies in Jerusalem, the New Institute (held at Spertus Institute, Chicago), UCLA, the Association for Jewish Studies, and the Giorgio Cini Foundation in Venice, Italy, he published

two book reviews and in June 2018 taught the intensive course *Aesthetics of Jewish Civilization* for the Spertus Institute’s Master of Arts in Jewish Professional Service program. Cohen’s fellowship with Indiana University’s Institute for Digital Arts and Humanities in Spring 2018 laid the groundwork for a companion website to his forthcoming book *Jewish Religious Music in Nineteenth Century America: Restoring the Synagogue Soundtrack* (Indiana University Press, expected April 2019).

**Giuliano Di Bacco** co-edited a collection of selected papers delivered at the Music Encoding Conferences 2015-17, for an online publication of the Bavarian State Library (forthcoming this fall). His essay in this volume, “MEI for Mensural Notation in the *Thesaurus Musicarum Latinarum*,” reflects his activity in the field of digital humanities and his role as director of the TML. New electronic editions of music treatises with encoded medieval notation are in preparation, as are new releases of the online resources *Saggi musicali italiani* and *Traité en Français sur la Musique*, projects of Indiana University’s Center for the History of Music Theory and Literature (CHMTL). Since 2017, he has served on the Policy, Curriculum, and Steering committees of IU’s Institute for the Digital Arts and Humanities (IDAH).

In fall 2017, **Phil Ford** delivered a paper, “Garmonbozia: An Daimonic Commentary on Nuclear Fear,” at the University of Chicago as a part of its musicology colloquium and “Arts and the Nuclear Age” lecture series. In the spring he presented “The Devil’s On Your Side: A Meditation on the Perennially Disreputable Business of Hermeneutics” at the UCLA Distinguished Lecture Series. And in early 2018 he and Canadian author and filmmaker J.F. Martel launched “Weird Studies,” an arts and philosophy podcast that dwells on ideas that are hard to think and art that opens up rifts in what we are pleased to call “reality.”

Professor **Halina Goldberg** co-organized “Centering the Periphery: Polish Jewish Cultural Production Beyond the Capital,” the Fifth Polish Jewish Studies Workshop at Rutgers University. An edited volume is in preparation based on papers presented at this international, multidisciplinary event. In conjunction with the Rutgers conference, Goldberg designed and coordinated the concert “Soundscapes of Modernity: Jews and Music in Polish Cities.” The enthusiastic reception led to an invitation from the Jewish Music Forum to repeat the

# RECENT ACHIEVEMENTS

concert on November 18, 2018, at the Society for Jewish History in New York City. During a visit by the acclaimed Polish composer Krzysztof Penderecki, who received an Honorary Doctorate from Indiana University, Goldberg organized the symposium “**Politics Meets Culture: The Political and Historical Significance of Penderecki’s ‘St. Luke Passion’ (1966)**” and conducted a conversation with the composer. She was also invited to Bard College to give a talk during the *Rimsky-Korsakov and His World Music Festival*, and returned to the Abbaye de Royaumont in France to conduct a workshop on Chopin’s piano concerti. She continues her work on other topics related to Jewish history in Poland, with a paper on “Music and Jewish Reformers in Nineteenth-Century Warsaw” given at the Eleventh Congress of the European Association for Jewish Studies, in Kraków, Poland, and the digital project *Jewish Life in Interwar Łódź*.

*Listening to Bach: The Mass in B Minor and the Christmas Oratorio* by **Daniel R. Melamed** was published in May by Oxford University Press.

**Massimo Ossi** received a 2018 Gladys Kriebel Delmas Grant to support two months of Summer research in Venetian archives. He contributed a chapter, “Petrarch and the Pastoral Design of Luca Marenzio’s *Madrigali a quattro Libro primo* (1585) to *Translating Petrarch’s Poetry: L’Aura del Petrarca from the Quattrocento to the 21st Century*, edited by Carole Birkan-Berz, Guillaume Coatalen, and Thomas Vuong (Oxford: Legenda, forthcoming), and four of his papers appeared in various publications: “Heinrich Schütz and Italian Aesthetics in Venice,” *Denn Musik ist der größte Segen... Festschrift Helen Geyer zum 65. Geburtstag* (Weimar, Studio Verlag, 2018); “Improvisation, Authorial Voice, and Monteverdi’s Ambivalence,” in the new journal of the Historical Performance Institute, *Historical Performance* 1 (2018); “Monteverdi’s ‘Zefiro torna e ’l bel tempo rimena’ as Hypertext,” *Early Music* 45.3; and “À la recherche du temps perdu: Il Primo libro di madrigali a tre voci (1575) di Andrea Gabrieli,” forthcoming in *La Performance della Memoria*, edited by Francesca Bortoletti and Annalisa Sacchi (Bologna: Baskerville, 2018).

**Ayana O. Smith** recently completed her book *Dreaming with Open Eyes: Opera, Aesthetics, and Perception in Arcadian Rome*, which will be published in January 2019 by University of California Press. In summer of

2018, Professor Smith participated in an invited seminar at the University of Michigan titled “Writing Blackness and Gender into American Classical Art Music History,” organized by Professors Naomi André and Tammy L. Kernodle. She looks forward to hosting the American Handel Society Festival and Conference at Indiana University from February 7-10, 2019, in a collaborative effort with the Historical Performance Institute and the Center for Eighteenth-Century Studies.



*IU Opera Theater will present Giulio Cesare this coming spring 2019 during the Handel Society Festival and Conference.*

This year Professor **Giovanni Zanovello** published an essay on Franco-Flemish musicians in the Florentine Confraternity of Santa Barbara in the collection *Una musica est universalis. L’eredità culturale di Giulio Cattin*. With graduate student Katherine Altizer, he presented “#Latergrams: For an Event-Based Approach to Music History Teaching” at the *Teaching Music History Conference* (Indiana State University, Terre Haute) in June. Zanovello also organized the session “Frottola Schmottola: Rethinking Italian Song ca. 1500” for the AMS meeting in San Antonio, where he will read a paper entitled “Songs Without Dukes: Singing Communities in Veneto Cities.” He continues to serve as a member of the AMS Graduate Education Committee, on the editorial board of the *Journal of the Alamire Foundation*, and as General Editor of the *New Isaac Edition* (CMM).



# IU MUSICOLOGY | AMS SAN ANTONIO 2018

(Current Indiana University Faculty and Students)

## THURSDAY AFTERNOON SESSIONS

**Panel: Visualizing Archival Research and Data:  
Renaissance Mantua and Venice**

Massimo Ossi

## FRIDAY MORNING SESSIONS

**Seventeenth-Century France**

Michael Bane, "The Art of Pleasing: Nicolas Faret and the Role of Music in French Civility, 1600–30"

## SATURDAY AFTERNOON SESSIONS

**Nineteenth-Century Compositional Strategies**

Carolyn Carrier-McClimon, "'Erinnerung,' Grief, and Imaginative Remembrance in Robert Schumann's Album für die Jugend, op. 68"

**Music and Film**

Daniel Bishop, "Divining the Audiovisual: J. S. Bach in the Science Fiction of Andrei Tarkovsky"

## SATURDAY EVENING SESSIONS

**Italian Music and Poetry around 1600: New Perspectives and Directions**

Massimo Ossi, Chair

## SUNDAY MORNING SESSIONS

**Frottola Schmottola: Rethinking Italian Song ca. 1500**

Elizabeth G. Elmi, "Performing Culture and Community in the Kingdom of Naples: Italian-Texted Songs and Their Sources"

Giovanni Zanollo, "Songs without Dukes: Singing Communities in Veneto Cities"

## YOU'RE INVITED!

The Musicology Department, Indiana University Jacobs School of Music, and IU Alumni Association will host a reception at the upcoming AMS meeting. IU students, alumni, and faculty (current and former) are invited to stop by and catch up with former colleagues or forge new connections.

If you will be attending the AMS/SMT meeting in San Antonio or live in the area, please join us!

**Saturday, November 3**  
9:00 - 11:00 p.m.

**Grand Hyatt near the San Antonio Convention Center, LONE STAR A.**



## FACULTY

### Michael Bane

*Visiting Faculty*

17th-century music: France, civility, amateur communities.

### J. Peter Burkholder

*Distinguished Professor*

20th-century music, Charles Ives, musical borrowing.

### Judah Cohen

*Associate Professor*

Music in Jewish life, American music, musical theater, popular culture, Caribbean Jewish history, diaspora, medical ethnomusicology.

### Giuliano Di Bacco

*Assistant Professor*

14th-century polyphony, music theory, manuscripts, biographies, digital humanities.

### Samuel Dwinell

*Postdoctoral Resident Scholar,*

*Visiting Assistant Professor*

British opera, race and gender, Opera after 1900

### Phil Ford

*Associate Professor*

American popular music, cultural studies, sound and media, radical and counter-cultural intellectual history.

### Halina Goldberg

*Professor*

19th- and 20th-century Poland and Eastern Europe, Chopin, cultural studies, music and politics, performance practice, reception, Jewish studies.

### Daniel R. Melamed

*Professor*

Baroque music, J.S. Bach and older members of the Bach family, performance practice, Mozart's operas.

### Kristina Muxfeldt

*Professor, Chair*

Late 18th- and early 19th-century music and culture, Lieder, stage works, social history.

### Massimo Ossi

*Professor*

Renaissance and Baroque music, early 17th-century Italian music theory and aesthetics, Italian lyric poetry and madrigal 1550-1650, Vivaldi.

### Ayana Smith

*Associate Professor*

Baroque music, opera and literary criticism (1650-1750), signifying and the blues, women and gender in music.

### Giovanni Zanovello

*Associate Professor*

15th-century Italian cathedral music, Florence, music and humanism, Renaissance music theory, Heinrich Isaac.

## STUDENTS

\* with MLS studies

\*\* with MM studies

\*\*\* with DM studies

### First-Year MA Students

Krista Mitchell, Deanna Pellerano, Maura Sugg

### Continuing MA Students

Kristen Bright\*, Alvin Ly\*, Sarah Ward\*, Andrew Barrett\*\*, Anna Hinkley\*, Jacob Mauldwin\*, Cibebe Burke

### First-Year PhD Students

Lindsay Weaver, Nathan Wright, Travis Whaley

### Continuing PhD Students

Katherine Altizer, Emily Baumgart, Chelsey Belt, Nicolette van den Bogerd, Caitlin Brown, Jaime Carini\*\*\*, Carolyn Carrier-McClimon, Katie Chapman, Molly Covington, Patrick Domico, Molly Doran, Stewart Duncan, Elizabeth Elmi,

Masha Fokina, Benjamin Fowler, Kirby Haugland, Amanda Jensen, Anne Lake\*, Nathan Landes, Matthew Leone, Bret McCandless\*, Sarah McDonie, Devon Nelson, Brent Reidy, Aaron Riedford, Meredith Rigby, Karen Stafford, Matthew VanVleet, Christine Wisch, Alexis Witt, Ryan Young

## STAFF

### Sarah J. Slover

*Department Administrator*

Please click [here](#) to review our 2017 newsletter.

\* **PhD Alumni:** Please visit our [alumni webpage](#) and consider providing a link to your current job profile page by emailing [musicol@indiana.edu](mailto:musicol@indiana.edu).

### PHOTO CREDIT

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