



200 YEARS



Bess Meshulam Simon Center, home of the Musicology Department.

# MUSICOLOGY DEPARTMENT **NEWSLETTER**

VOL. 8, FALL 2019

INDIANA UNIVERSITY **JACOBS SCHOOL OF MUSIC**



*Professor Goldberg touring the Great Wall of China in 2019*

## FROM THE DEPARTMENT CHAIR

### Greetings from the IU Musicology Department!

We've had another lively and successful year. Professor Kristina Muxfeldt completed her term as the Chair of the Musicology Department in July 2019. In that role, Professor Muxfeldt served the department with dedication, diligence, and grace. She provided leadership in bringing to fruition numerous initiatives and events, such as the festivities honoring J. Peter Burkholder on his retirement and the search that resulted in hiring two new members to the musicology faculty. Dr. Jillian Rogers, whom many of you remember from her earlier stint as Visiting Assistant Professor at IU, has returned as Assistant Professor in our department. Dr. Sergio Ospina Romero's appointment will start in 2021, at the conclusion of his postdoctoral position. We congratulate Professor Judah Cohen, who was promoted to Full Professor, and Professor J. Peter Burkholder, who in his retirement has settled into an active writing schedule while maintaining a close affiliation with the Musicology Department as Distinguished Professor Emeritus.

Our department is thriving. Last year we offered doctoral seminars and method courses on a wide range of topics: Music in Esoteric Studies; Collectorship; Approaches to Musical Theater; The Season of Figaro; and Digital Humanities. The subject of the M.A. seminar was topic theory.

We keep a busy weekly schedule of events with our [colloquium series](#) and the reading group. Members of our community also benefit from musicology faculty initiatives, such as the performances presented by the [Bloomington Bach Cantata Project](#) and the new [Weird Studies](#) podcast. In February we hosted the [American Handel Festival](#), and in September we presented [Four Generations of American Scholarship on Russian Music](#): A Conference and Concert in Honor of Malcolm H. Brown's 90th Birthday. We are especially proud that the youngest generation of scholars at this conference was represented by our own students. In the last year, we've sent two student-colleagues into the profession: congratulations to Elizabeth G. Elmi and Alexis Witt who defended their doctoral dissertations! In August we welcomed an incoming class of three Ph.D. and eleven M.A students.

Our faculty and students are active producing books, articles, conference papers, and working on digital projects. Over the course of last year, our students have won many prestigious awards, including Hemlow Prize in Burney Studies, Carnegie Corporation Grant, The Jean Monnet Centre of Excellence Grant, Phi Kappa Phi Dissertation Fellowship, Kennan Institute Fellowship from the Woodrow Wilson Center, Mellon Endowment Fellowship, and the Chateaubriand Fellowship. The AMS program in Boston includes eight presentations by musicology faculty members and current Ph.D. students. We are also thrilled to see many of our alumni presenting.

Thanks to our endowment, we have been able to provide students with support to travel nationally and internationally to conduct research and present it at conferences. Recently we have been fortunate to add two more funds, each honoring a retired member of our department: Peter Burkholder Lecture Fund and Malcolm H. Brown Fellowship.

We enjoy getting together socially for our regular picnic before classes begin in August, a holiday party in December, and a house concert in the spring or summer. Every year we look forward to the IU reception at the national meeting of the American Musicological Society, where alumni and former faculty as well as current students and faculty can catch up with each other. This year the AMS meets in Boston from October to November 3. If you will be attending the meeting, or are close to Boston, please join us on Saturday evening, November 2, from 9:00 PM to 11:00 PM in the Lewis room at the Westin Boston Waterfront Hotel.

To keep up with departmental activities, look for IU Musicology on Facebook and Instagram!

– Halina Goldberg, Chair

NEWSLETTER  
EDITOR

Sarah J. Slover

NEWSLETTER  
ASSISTANT

Maura Sugg



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## NEW TO THE DEPARTMENT



**Jillian Rogers**

Assistant Professor of Music

**Jillian Rogers'** research centers on how people experience, process, and perform grief and trauma through music and sound, with particular focus on late nineteenth- and twentieth-century classical and popular musical cultures in Europe and the United States. Her interests in French modernism, affect and psychoanalytic theory, sound studies, and trauma and performance studies coalesce in

her current book project, *Resonant Recoveries: French Music and Trauma Between the Wars*. In addition to co-editing and contributing to special issues of *Nineteenth-Century Music Review* and *Women and Music*, Dr. Rogers was a co-organizer of a 2018 seminar series and a 2019 conference at IRCAM on intersections between music, sound, science, and technology in French historical contexts. She has taught at University College Cork, Indiana University, and UCLA, and is also the founder of the Sonic Histories of Cork City (SHOCC) Project, which explores how Cork, Ireland may have sounded in the past through historical documents, interviews, and contemporary field recordings.



**Sergio Ospina Romero**

Assistant Professor of Music

**Sergio Ospina Romero** is a musician, anthropologist (B.A.), historian (M.A.), and musicologist (M.A. and Ph.D). His research activities deal primarily with sound reproduction, jazz, and transnationalism in the early twentieth century. He is the author of *Dolor que canta: La vida y la música de Luis A. Calvo en la sociedad colombiana de comienzos del siglo XX* (ICANH,

2017). His work has appeared in the *Journal of the American Musicological Society*, *Latin American Music Review*, *Journal of Folklore Research*, *Anuario Colombiano de Historia Social y de la Cultura*, *Ensayos, Música y Sociedad*, and other journals and books across the Americas. He has taught at Cornell University, the Universidad Nacional de Colombia, and the Universidad Javeriana. Awards include the Donald J. Grout Memorial Prize, the Ellen Gussman Adelson Prize, a Fulbright Scholarship, and an honorable mention in the Otto Mayer-Serra Award. Sergio is the director and pianist of *Palonegro*, an ensemble of Latin American music and Latin jazz.

# STUDENT SCHOLARSHIP

## RECENT DISSERTATIONS

### **Elizabeth G. Elmi (Ph.D. 2018), “Singing Lyric among Local Aristocratic Networks in the Aragonese-Ruled Kingdom of Naples: Aesthetic and Political Meaning in the Written Records of an Oral Practice”**

In this dissertation, Elmi examines the predominantly oral practice of singing lyric poetry among members of the Neapolitan aristocracy in southern Italy during the late-fifteenth century. The tradition of singing Neapolitan lyric developed and gradually gained ascendancy in the Kingdom of Naples over the nearly sixty years of the Aragonese dynasty (1442–1501)—both in the capital city of Naples and at feudal courts throughout the Kingdom’s rural provinces. The surviving song repertory and its preservation in late-fifteenth-century musical and literary sources bear witness not only to these varied performance contexts, but also to the inherently communal aspect of the tradition as a whole.

Combining approaches in musicology, ethnomusicology, and literary theory, Elmi questions the fixity and purpose of this written repertory in preserving a fluid and dynamic oral practice that flourished as the artistic expression of a subjugated class—Neapolitan nobles and intellectuals living under Aragonese rule. The manuscript collections, historical descriptions, and theoretical and literary works that preserve and transmit the records of this oral practice demonstrate how writing was used to record, recollect, recreate, and ultimately memorialize a communal practice of song-making—lending value and legitimacy to the Kingdom’s local aristocracy—during a tumultuous time in the history of southern Italy. Some copies, perhaps preserved on less durable media, have likely been lost while others preserve traces of orality with varying levels of fixity and transformation. How and why these records were created and preserved is the central question that this study seeks to answer.

### **Alexis Witt (Ph.D. 2018), “Networks of Performance and Patronage: Russian Artists in American Dance, Vaudeville, and Opera, 1909-1947”**

A steady stream of Russian performers of ballet, vaudeville, and opera arrived in the United States during the first half of the twentieth century. Included among these performers were some of the most illustrious artists out of Russia, many of whom were primarily performing abroad, such as operatic bass Feodor Chaliapin, the Chauve-Souris vaudeville troupe, various incarnations of the Ballets Russes, and ballerina Anna Pavlova. Major cities such as New York City

and Chicago served as centralized locations in which these artists would stage performances and establish schools; however, they also engaged in expansive cross-country performance tours that brought their art to a wide variety of American audiences and spurred interest in Russian dance, music, and the visual arts, which were new and exciting to American audiences at this time.

These Russian artists were supported in their endeavors by the efforts of Russian-born impresarios active in the United States and by American patrons of the arts, and the extent to which the performers were successful in their American appearances was largely dependent upon the strength of their relationships with such managers and benefactors. Additionally, Russian performers in the United States were forming relationships (artistic, educational, and social) with their American counterparts. Although Russian dancers and singers were often treated as exotic novelties during the 1910s and 1920s, the nature of their reception changed as they became more commonplace and integrated into the American cultural landscape. Such integration was only possible through the myriad relationships that Russian artists cultivated with their American contemporaries, managers, and patrons, and such relationships would ultimately define and drive American artistic trends, most notably in the development of an American style of ballet.

## STUDENT ACHIEVEMENTS

**Kate Altizer** is presenting her paper, “Sing Out For Him! ’: Rendering Cetaceans and Whalers in Sonic Adaptations of Herman Melville’s *Moby-Dick*” at the 2019 AMS national meeting in Boston. She was grateful to receive both an AMS Keitel-Palisca Professional Development Grant and an award from the Peter Burkholder and Doug McKinney Musicology Fund to support this presentation. Kate teaches multiple courses each semester at IU, and in Spring 2019 she designed and taught a seminar-style course on music and nature for Music in General Studies. She has also been active in the local community, speaking about her research on nonhuman animals and music at the Monroe County Public Library for their Staff Development Day, designing and leading a Bloomington Soundwalk, and developing a concert for the nonhuman animal residents at Uplands PEAK Sanctuary in Freedom, Indiana.

**Andrew Barrett** presented a paper entitled “Shared Visions of the Eternal: Joaquín Rodrigo’s *Fantasia para un gentilhombre* and Francoist Spain,” at the fall meeting of the AMS Midwest chapter, for which he was awarded the Most Outstanding Student Paper Award.

# STUDENT SCHOLARSHIP

**Chelsey Belt** completed pre-dissertation research in Bologna, Italy, with the combined support of an OVPIA Pre-Dissertation Fellowship, a graduate student research grant from the Jean Monnet Centre of Excellence (Institute for European Studies), and the Department of Musicology Fund. In addition to the Museo internazionale e biblioteca della musica in Bologna, she gathered materials at the Biblioteca Marciana (Venice), Biblioteca Nazionale Universitaria di Torino, and Biblioteca Nazionale Centrale Firenze. Between library visits, Chelsey presented her paper “Remembering the Sound of the Lira da Braccio in the Seventeenth Century” at the 47th Annual Medieval and Renaissance Music Conference in Basel, Switzerland.

In the summer of 2019, **Nicolette van den Bogerd** traveled to Poland, Israel, and France for pre-dissertation archival research and Polish language studies. She was awarded the Sara and Albert Reuben Fellowship for the Study of the Holocaust from the Borns Jewish Studies Program, a Mellon pre-dissertation Grant, and a Grant-in-Aid of Research, both from the Russian and East European Institute. Nicolette visited Warsaw, Gdańsk, Tel Aviv, Jerusalem, and Paris, accessing materials at Warsaw University’s Archive of Polish Composers, the Israeli Music Archive at Tel Aviv University, and the Bibliothèque nationale de France in Paris. In July, Nicolette completed a four-week Polish language course at the John Paul II Catholic University of Lublin, funded by the Polish National Agency of Academic Exchange. While in Lublin, she gave a guest lecture on national constructs in Chopin’s music. In January 2019, Nicolette was elected onto the board of the Jewish Studies and Music Group at the American Musicological Society. She will present a paper at the *Grief in the Arts* conference at Leuven University in Belgium in November of this year.

**Jaime Carini** reviewed the book *Exploring the World of J. S. Bach: A Traveler’s Guide* by Robert L. and Traute M. Marshall for the September 2018 issue of *Notes: The Journal of the Music Library Association*. In June 2019, she twice presented her research on Bob Dylan’s Great American Songbook recordings: (1) “(Un)covering *Triplicate*: The World of Bob Dylan’s Great American Songbook Recordings” at the international *World of Bob Dylan Symposium* hosted by The University of Tulsa in Tulsa, Oklahoma, home to the Bob Dylan Archives; and (2) “Who Governs the Musical Canon? The Case of Bob Dylan’s Great American Songbook Recordings” at the international *Workshop on the Ostrom Workshop* (WOW6) hosted by Indiana University, Bloomington. Funding from the Mercatus Center at George

Mason University supported both presentations. Also from the Mercatus Center, Jaime received a 2018–2019 Bastiat fellowship and now holds a 2019–2020 Adam Smith fellowship. She freelances as an academic editor for Scribendi, located in Chatham, ON.

This year **Patrick Domico** was a summer fellow at the Kennan Institute at the Woodrow Wilson Center, where he conducted dissertation research. He was able to present some of his research at the Four Generations of American Scholarship on Russian Music conference presented at the Jacobs School in honor of Malcolm Brown’s 90th Birthday.

**Molly C. Doran** was awarded a Chateaubriand Fellowship for spring 2020 in support of four months of research in Paris. During summer 2019, she spent two weeks conducting archival research in Paris, supported by the David Henry Jacobs International Overseas Musicology Fellowship. She will present research at the pre-AMS meeting, *France: Musiques, Cultures 1789–1918*, in November 2019. Other recent conferences where she has presented papers include the *Transnational Opera Studies Conference* (June 2019); the Society for French Historical Studies conference (April 2019); the symposium, *Sciences du son en action: acoustique, physiologie, technologie en France (XVIII-XXe siècle)*, hosted by IRCAM (March 2019); and the winter meeting of AMS New England (February 2019).

**Stewart Duncan** traveled to England in May 2019 to conduct research at the British Library, the National Archives, and the universities of Sheffield, Exeter, and Birmingham for his dissertation on choral music and politics in England in the 1930s. He received funding from the IU Graduate and Professional Student Government and the Musicology Department, as well as a Jean Monnet Centre of Excellence grant from the IU Institute for European Studies. He will present portions of this research at the *Music and National Identity* conference at Middle Tennessee State University in March 2020.

**Kirby Haugland** will be presenting at AMS during the Friday 10:45-12:15 session “Circa Beethoven,” giving a paper titled “*Leonore* on Leipzig’s Stage.” He also received the Tischler award from the IU Musicology Department.

**Matthew Leone**, the 2019-20 Musicology Dissertation-Year Fellow, presented papers based on dissertation research at several conferences: AMS Midwest chapter (Spring 2019 meeting), the *Musical Centers and Peripheries* conference at CUNY, the International Musicological



# STUDENT SCHOLARSHIP

Society at Hochschule Luzern, Switzerland, and North American Conference for Nineteenth-Century Music at UNC, Chapel Hill. He completed a year-long collaboration with Dr. Lawrence Bennett, Professor Emeritus of Wabash College, engraving a new edition of six cantatas by Antonio Bononcini, based on a manuscript from the Österreichische Nationalbibliothek, Vienna. The newly engraved score is scheduled to be published in 2020 by A-R Editions.

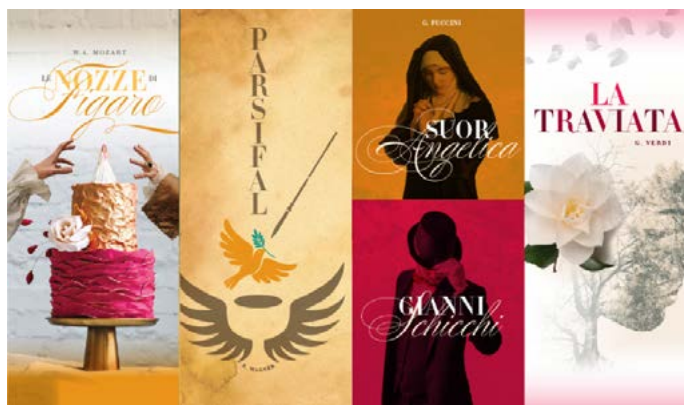
**Devon Nelson**, recipient of the Freda and Walter Kaufmann Prize, was awarded the 2019 Hemlow Prize in Burney Studies from the Burney Society of North America for their essay “The Antiquarian Reception of Charles Burney’s *A General History of Music*.” The prize is awarded to the best essay written by a graduate student on any aspect of the life or writings of Frances Burney or members of the Burney family. In May 2019, Devon’s paper “Ancient Music and the Antiquarian Fight Against Falsehood in Eighteenth-Century Britain” was a part of the Indiana University Center for Eighteenth-Century Studies’ workshop *Falsehood, Forgeries, and Fraud: The Fake Eighteenth Century*.

In October, **Brent Reidy** was promoted to Senior Director for New York Public Library’s new Digital Research Division. The group is charged with developing and executing a visionary strategy for the future of research across NYPL’s research centers. Brent’s work spans digitization, digital preservation, digital collections services, rights, permissions and information policy, as well as stewardship of rapidly growing born-digital and digitized collections spanning 27+ million items across text, still, audio, visual, and other formats on 5+ petabytes. Brent will serve as Interim Executive Director at the Library for the Performing Arts while a search is conducted for a new leader there.

**Karen Stafford** presented her paper “The Changing Shape of an Art Museum Library Artist File” at the Art Libraries Society of North America annual conference. In September, she spoke as part of the panel “Great Migration Music at Bronzeville’s Forum Hall” at the Newberry Library as part of their “What is the Midwest?” project, funded by a grant from the Paul M. Angell Foundation.

**Christine Wisch** was awarded a Dissertation Fellowship from the Honor Society of Phi Kappa Phi. She also presented versions of her paper “The Liceo Album of María Cristina de Borbón: A Case Study in Romantic Aesthetics and Patronage of 1830s Spain,” which draws from her dissertation, at the Spring 2019 joint meeting of the Pacific-Southwest and Northern California chapters of the AMS (Riverside, CA),

the North American Conference for Nineteenth-Century Music (Chapel Hill, NC), and the Wrocław Musicological Conference: The Culture-Making Role of Musical Patronage (Wrocław, Poland). Travel for these conferences was made possible through a Jean Monnet Centre of Excellence grant through IU’s Institute for European Studies as well as funding awards from IU’s Graduate Professional and Student Government (GPSG), the Jacobs School of Music, and IU’s musicology department.



## OPERA INSIGHTS

### For IU Jacobs School of Music Opera Theater Productions

For the past several years, musicology graduate students have prepared the program notes and delivered pre-performance “Opera Insights” lectures for guests at Musical Arts Center.

**Le Nozze di Figaro**, W. A. Mozart  
Performances on Sept. 20, 21, 27, 28  
**Miguel Arango Calle and Molly Covington**

**Parsifal**, R. Wagner  
Performances on Nov. 10, 13, 16  
**Matthew Van Vleet**

**Suor Angelica/Gianni Schicchi**, G. Puccini  
Performances on Feb. 7, 8, 14, 15  
**Matthew Van Vleet**

**La Traviata**, G. Verdi  
Performances on Feb. 28, 29 | Mar. 6, 7  
**Kirby Haugland**

[operaballet.indiana.edu](http://operaballet.indiana.edu)

# STUDENT SCHOLARSHIP

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

Museo internazionale e biblioteca della musica (Bologna); Biblioteca Marciana (Venice); Biblioteca Nazionale Universitaria di Torino; Biblioteca Nazionale Centrale Firenze; Warsaw University's Archive of Polish Composers; Israeli Music Archive at Tel Aviv University; Bibliothèque nationale de France (Paris); The British Library (London); National Archives (Richmond, UK); 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, M.A. and Ph.D. students presented papers at the following regional, national, and international student and professional conferences:**

American Musicological Society (San Antonio, TX); AMS Midwest (Detroit, MI); Medieval and Renaissance Music Conference in (Basel, Switzerland); Transnational Opera Studies Conference (Paris); Society for French Historical Studies Conference (Indianapolis, IN); *Sciences du son en action: acoustique, physiologie, technologie en France (XVIII-XXe siècle)* Symposium (Paris); AMS New England (Wellesley, MA); Music and National Identity Conference (Murfreesboro, TN); Falsehood, Forgeries, and Fraud: The Fake Eighteenth Century (Bloomington, IN); The World of Bob Dylan Symposium (Tulsa, OK); Workshop on the Ostrom Workshop Conference (Bloomington, IN); Musical Centers and Peripheries (New York); International Musicological Society at Hochschule (Luzern, Switzerland); North American Conference for Nineteenth-Century Music (Chapel Hill, NC); Art Libraries Society of North America annual conference (Salt Lake City, UT); AMS Pacific-Southwest and Northern California (Riverside, CA); Wrocław Musicological Conference: The Culture-Making Role of Musical Patronage (Wrocław, Poland)

## DEPARTMENTAL PRIZES & FELLOWSHIPS

### Austin B. Caswell Awards

For best undergraduate essays in music history

**Ethan Balakrishnan**  
**Noah Sonderling**

### Caswell Family Scholarship

Awarded annually to an outstanding musicology student

**Aaron Riedford**

### JSoM Dissertation-Year Fellowship

Awarded annually to an outstanding student in the dissertation phase of the musicology Ph.D.

**Matthew Leone**

### Kaufmann Prize

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

**Devon Nelson**

### Tischler Fellowship

Awarded annually to an outstanding musicology student

**Kirby Haugland**





**J. Peter Burkholder**

*Distinguished Professor Emeritus of Music*

## **The J. Peter Burkholder Lecture Fund**

by Kristina Muxfeldt

In May 2019, Distinguished Professor of Musicology J. Peter Burkholder retired after a memorable thirty-one years of teaching in the musicology department. To honor Peter's contribution to the department and to the Jacobs School of Music, we held a reception on Friday, May 10 in the Musical Arts Center (see page 12).

To celebrate Burkholder's legacy (and to encourage him to stay involved in the department in retirement) the musicology department has established the Peter Burkholder Lecture Fund. This will enable us to bring outstanding scholars to campus to present new research in any area of music history and expose our students to recent developments in this ever-expanding field.

Please consider honoring Burkholder's immense scholarly achievements and dedication to the department by helping us build the fund into a permanent endowment. We welcome your donations in any amount and at any time.

**Give to the Peter Burkholder Lecture Fund by visiting: [go.iu.edu/2c16](https://go.iu.edu/2c16)**

## **The Malcolm H. Brown Fellowship**

by J. Peter Burkholder

On November 9, 2019, Malcolm Hamrick Brown will mark his 90th birthday. Brown was a faculty member in the Musicology Department for thirty-one years, from 1962 through 1993, and served as Chair of the department for a total of fifteen years, in 1972-79 and 1985-93. During his tenure, the department grew remarkably in size and in stature. The department recently celebrated him in two ways: holding a conference to mark his 90th birthday (see page 13) and establishing a fund in his honor.

The Malcolm H. Brown Fellowship will be used to support a Ph.D. student in the Musicology Department who has financial need, with preference for a student at the dissertation writing stage. The fellowship will help students complete their degrees more quickly and begin their careers with more financial security. It is one way the department is working to improve the lives of our current students and lay the foundation for their future success.

Please consider making a contribution to the Malcolm H. Brown Fellowship Fund, to honor Brown for his distinguished service to the department and to the field of Russian music studies, and to provide support for our Ph.D. students.

**Give to the Malcolm H. Brown Fellowship Fund by visiting: [go.iu.edu/2c15](https://go.iu.edu/2c15)**



**Malcolm Hamrick Brown**

*Jacobs School Professor Emeritus of Music*



## 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](#); from Peter Burkholder and Doug McKinney and from Laura Youens-Wexler, both announced in the [2018 newsletter](#); and from other friends of the department, including two new funds announced on the facing page, 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 2019 to the Department of Musicology Fund. If everyone receiving this newsletter pledges \$100 per year for the final two years of the campaign (2019 and 2020), we will make our goal.

To make a gift online, please go to the Musicology Department website or visit [go.iu.edu/2c1s](https://go.iu.edu/2c1s), 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



# IN MEMORIAM



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

## **Laura Youens-Wexler in Memoriam**

by Constance Cook Glen

We are deeply saddened to convey the news that Dr. Laura Youens-Wexler passed away on July 22nd. Youens-Wexler was an extraordinary human being—as a scholar: conscientious, passionate, insightful, and wise; as a friend: kind, loyal, and empathetic. In recent years, Laura became ardently involved in online discourse, making thoughtful and carefully constructed statements about many topics, but at the same time finding humor wherever possible and responding calmly and civilly to all.

Dr. Youens-Wexler completed her graduate work at Indiana University in the 1970s under the guidance of Dr. Thomas Noblitt, with a dissertation on music for the early Lutheran service (1978). After leaving Indiana University, Dr. Youens-Wexler taught at the University of Georgia, where Karen Bryan (IU Musicology Ph.D., 1994) was her first graduate student. She says of her: “working with Laura had a profound impact on me; her influence shaped me as a scholar, administrator, and individual. She was compassionate, funny, and exacting—all things I needed as I started on my graduate career—and she

introduced me to a much wider world of art and music than I have previously known. I will miss her terribly.”

Laura had an original and nimble mind, with a remarkable depth of ingenuity. When she took the job at the University of Georgia she was far away from the love of her life, Richard Wexler, who taught at the University of Maryland. In order to visit him, Laura learned to pilot her own plane. Her good friend Peter Alexander (IU Musicology, Ph.D., 1986) reports: “There was more steel to her resolve than you realized on first meeting. I still marvel at the idea of dear sweet Laura piloting a plane into the airspace around DC and Baltimore. But I am certain she did that with the same calm assurance she brought to all her undertakings. As daunting as she could be as a scholar, those who got to know her outside the journals and lecture halls knew that she was a deeply caring and compassionate human, someone whose friendship was as steady as a rock, even after years without close contact.”

Dr. Youens-Wexler was the author of numerous publications on Lutheran service music in the early years of the Reformation. Later in her career, she was internationally recognized for her editions of music by the sixteenth-century French composer Thomas Crecquillon, for which she won the Claude V. Palisca Award from the American Musicological Society. Besides teaching at the University of Georgia, she also taught courses at Indiana University (summers) and the University of Maryland before joining the faculty of The George Washington University in 1989, where she was Professor of Music until her retirement in 2014.

In 2018, the Musicology Department announced the Laura S. Youens-Wexler Musicology Travel Fund. The fund is a permanent endowment that 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. The Musicology Department is forever grateful to Laura for her support of countless students through this award.

Sadly, Dr. Youens-Wexler's husband, Richard Wexler – also a fine musicologist—passed away on September 6th. She is survived by her son, Owen Wexler.



by Ayana O. Smith

The biennial American Handel Festival occurred at the Jacobs School of Music on February 7-10, 2019. The Festival comprised concerts and conference papers, organized through the interdisciplinary collaboration of Ayana Smith (faculty, Musicology) and Dana T. Marsh (director, Historical Performance Institute), with assistance from Sarah Van der Laan (faculty, Comparative Literature) and members of the program committee from the American Handel Society.

The conference began with the Howard Serwer Memorial Lecture given by Ellen Rosand (emerita, Yale University). Eighteen additional scholarly papers on all aspects of Handel's career unfolded over two-and-a-half days, by presenters from the US, the UK, Germany, and Italy. Among these were three recent IU Music Theory Ph.D. graduates: Matthew Boyle, Nathaniel Mitchell, and Paul Sherrill. Several performances

during the Festival highlighted IU student ensembles. IU Musicology doctoral candidate Devon Nelson gave the pre-show lecture for Handel's *Giulio Cesare*, performed by the Jacobs School of Music Opera & Ballet Theater (with Musicology doctoral student Nathan Wright speaking the following night). Ensembles of the Historical Performance Institute offered Handel's *Parnasso in festa* under the baton of guest conductor Jeffrey Thomas (American Bach Soloists)—in only the second American performance of this work. A chamber ensemble of current students, alumni, and faculty of the HPI played musical excerpts of the newly rediscovered *Six Select Odes* to texts by Anacreon and Horace to illustrate the final scholarly paper of the conference.

The entire Festival was a lively exploration and display of scholarship and music, with hopes to return to Bloomington for February 2021.



# DEPARTMENT ACTIVITY

## Distinguished Professor J. Peter Burkholder Retires After Thirty-One Years

This spring, Distinguished Professor of Musicology J. Peter Burkholder retired from the Indiana University Jacobs School of Music after a memorable thirty-one years of teaching in our department. From rewriting the definitive text on the history of Western music, to establishing himself as one of the world's foremost authorities on American composer Charles Ives, to developing a greater understanding of the concept of "musical borrowing," Burkholder has made a lasting impact on music scholarship throughout the world.

Burkholder's landmark revision of *A History of Western Music* (now in its 10th edition), which is the quintessential resource for the study of Western music in higher education, reflects the author's belief that to fully explain music's significance, historians should attempt to understand the people who composed, performed, and appreciated it. In many respects, the book represents a continuation of Burkholder's longstanding commitment to teaching and to the growth and development of future scholars and musicians.

His students and colleagues regard Burkholder with respect and fondness. The welcoming home that Peter shares with his husband Doug McKinney serves as the heart of the Musicology Department's social life, as Doug and Peter enjoy hosting department functions, socializing with students, following their progress, and keeping in touch with alumni. With their characteristic generosity, in 2018 Doug and Peter established the Peter Burkholder and Doug McKinney Musicology Fund,



*Professor Burkholder "holding the bench" during a routine fire drill at the Jacobs School of Music.*

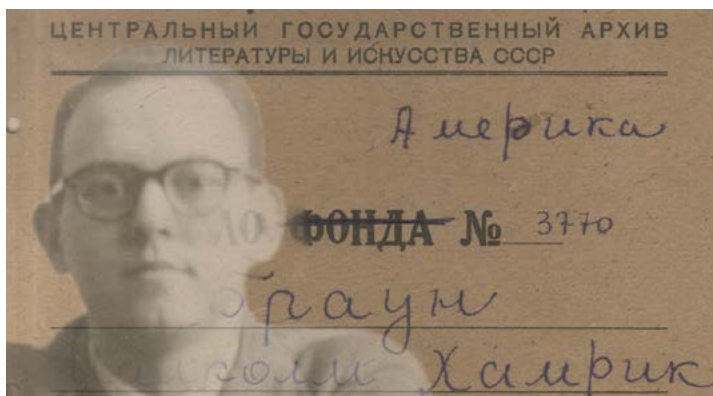
which supports research-related travel for students in our department. While busily working on new book projects in his retirement, Burkholder continues to participate in the department's life in various capacities, including serving on doctoral committees.

The department and the Jacobs School of Music honored Burkholder's retirement with a reception. This occasion brought back to Bloomington many of Peter's former students, who now populate departments all around the country, to celebrate his boundless dedication and remarkable achievements. So that we may continue to honor this great legacy over many years, we have established the Peter Burkholder Lecture fund (see page 8). We look forward to bringing the first guest in this series to campus soon.

*Professor Burkholder's last day in M401, after the class learned that he didn't own any plaid shirts.*



## DEPARTMENT ACTIVITY



### Four Generations of American Scholarship on Russian Music: A Conference and Concert in Honor of Malcolm H. Brown's 90th Birthday

On September 28 the Musicology Department, with support from the Jacobs School of Music Lecture Committee, the Russian and East European Institute, the Horizons of Knowledge Lecture Fund, and the Russian Studies Workshop, presented a one-day interdisciplinary conference and concert dedicated to Russian music in celebration of IU Jacobs School of Music Professor Emeritus Malcolm H. Brown's ninetieth birthday.

Brown is widely seen as the father of Russian Studies in musicology. He was the first American musicologist to travel to the Soviet Union in the early years of the Thaw, to prepare his dissertation on the symphonies of Prokofiev (1967). He went on to publish several influential books on Shostakovich, Mussorgsky, and other topics in Russian music. He is also the founding editor of the book series Russian Music Studies from

Indiana University Press. Malcolm retired from IU in 1993 after thirty-one years on the School of Music faculty, most of them spent as chair of the Musicology Department.

The lineup of the interdisciplinary conference included three illustrious guests—Kevin Bartig (Michigan State University), Simon A. Morrison (Princeton University), and William Quillen (Oberlin Conservatory)—and distinguished IU faculty—Jacob Emery (Slavic and East European Languages and Cultures), Aida Huseynova (General Studies, JSOM), Anya Peterson Royce (Anthropology and Comparative Literature), and Russell Scott Valentino (Slavic and East European Languages and Cultures). We were especially proud to be able to include three members of the youngest generation of musicologists working in Russian Studies—our department's students, Maria Fokina and Patrick Domico, and recent alumna, Alexis Witt.

Malcolm was over the moon! Even though the day was very long for the ninety-year-young honoree, he did not want to miss a minute of it. He loved the diverse and thought-provoking presentations, and was deeply touched by the loving tributes delivered by former students who came from near and far and colleagues who arrived in Bloomington especially for the occasions, Peter Schmelz and Richard Taruskin among them. Like all the listeners at Auer Hall, he was utterly captivated by the riveting performances of two Shostakovich string quartets by the Pacifica Quartet and the Dior Quartet.

In Malcolm's honor, we have established the Malcolm H. Brown Fellowship, which will be used to support a Ph.D. student in our department (see page 8).



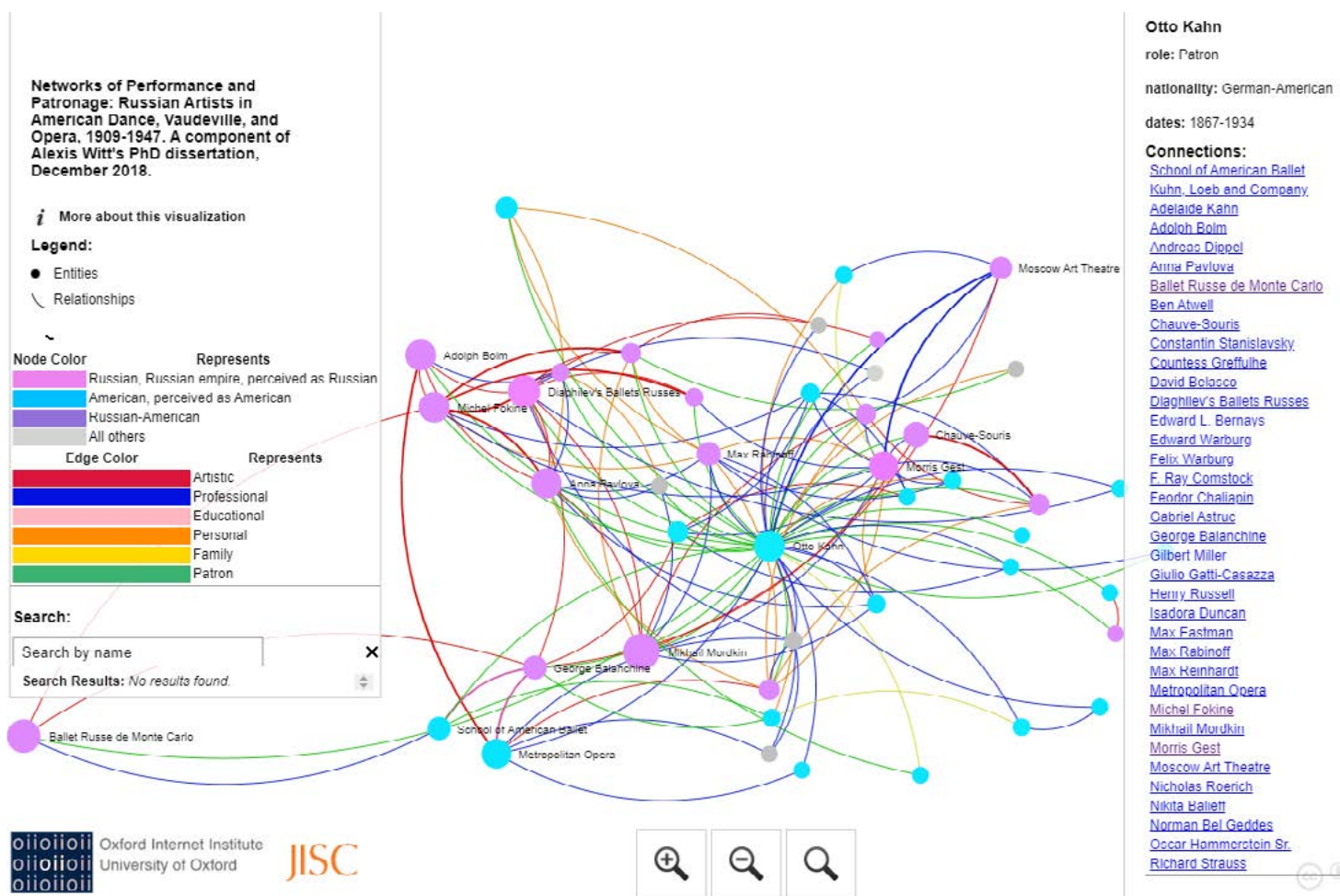
*Front Row (from L-R): Maria Fokina, Aida Huseynova, Malcolm H. Brown, Halina Goldberg, Alexis Witt; Back Row: Richard Taruskin, Patrick Domico, William Quillen, Kevin Bartig, Peter Schmelz, J. Peter Burkholder, and Simon A. Morrison.*



*From L-R: Aida Huseynova, Maria Fokina, Sarah Ward, Maura Sugg, Lindsay Weaver, and Meredith Michael.*



# DEPARTMENT ACTIVITY



## Digital Musicology

by Halina Goldberg

In recent years, members of the musicology department have developed various digital humanities projects. The support and logistic help for these projects come from Institute for Digital Arts & Humanities (IDAH), Cyberinfrastructure for Digital Humanities group (CyberDH), Humanities, Arts, Science, and Technology Alliance and Collaboratory (HASTAC), as well as our [Center for the History of Music Theory and Literature \(CHMTL\)](#), which hosts five websites dedicated to projects in the fields of music theory and historical musicology. Below we present digital projects associated with three recent Ph.D. dissertations.

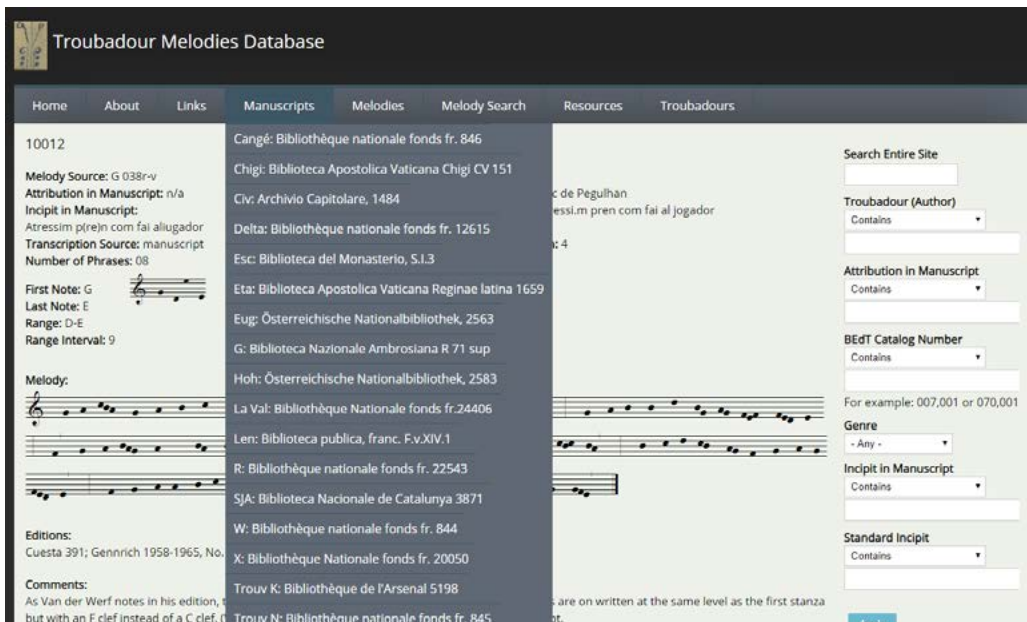
When **Alexis Witt** was writing her dissertation, titled "Networks of Performance and Patronage: Russian Artists in American Dance, Vaudeville, and Opera, 1909-1947" (2018), she turned to the digital humanities to solve a specific research problem she was having: there were simply too many individuals active within the geographic area and

time frame of her research to reliably track manually. Witt constructed a network graph, categorizing the relationships among these individuals and performance companies into broad types, such as those between teacher and pupils or between family members, as well as those that were business arrangements between artists and patrons, or artistic collaborations between performers ([networksalarusse.com/network](#)).

The graph revealed particular associations that were not as readily apparent in the archival sources but also highlighted some unexpected *absences* of connections. These were individuals who were fundamentally important to the scholarly *narrative* but were not all that important to the *network*. By analyzing the graph, Witt was also able to identify the performers and patrons who had the largest variety of relationship types as the most influential people in the social network and thus the most influential to the artistic trends of that period.



# DEPARTMENT ACTIVITY



The companion site to **Katie Chapman's** dissertation "Digital Approaches to Troubadour Song," the Troubadour Melodies Database ([troubadourmelodies.org](http://troubadourmelodies.org), preview above) includes transcriptions of the extant troubadour melodies from the 13th- and 14th-century manuscripts which preserve the tradition. The melodies are encoded using alphanumeric strings designed for the font Volpiano, developed by David Hiley and Fabian Weber to encode chant. The TMD also gives basic information on the manuscripts and troubadours, tables of concordances, and can be browsed by troubadour, manuscript, genre, and catalog number.

In addition to gathering the melodies and essential information about the repertoire in one place, the database allows users to search the melodies directly using an expanded version

of Jan Kolářek's Melody Search Tool, designed for his Global Chant Database. The encoding project and analysis of the melodies form the basis for her dissertation, which combines digital approaches such as computational musicology, textual analysis, and network graphs to analyze (and visualize) stylistic aspects of the repertoire.

A visualization of musicians' networks in sacred institutions surrounding Giovanni Legrenzi's Venetian career ([musiciansinvenice.com/dissertation](http://musiciansinvenice.com/dissertation), preview below) was developed by **Mollie Ables** in connection with her dissertation,

titled, "Giovanni Legrenzi's Venetian Career and Musicians' Networks at Sacred Institutions, 1670-1690" (2016). Her data, derived from extensive archival research, relates institutions associated with Giovanni Legrenzi, a prominent musician in late seventeenth-century: the Fava Church, the Ospedali dei Derelitti and Mendicanti, the Basilica di San Marco, and the Sovvegno di Santa Cecilia.

Ables's work demonstrates that Saint Mark's no longer held the monopoly on the city's best musicians. Instead, the most prestigious musicians in Venice appear to have been associated with the Sovvegno di Santa Cecilia confraternity and the Fava church, which hired musicians that were (or would be) well connected to other institutions.

## MUSICIANS IN VENICE

HOME ABOUT DISSERTATION PROJECT LINKS BLOG CV



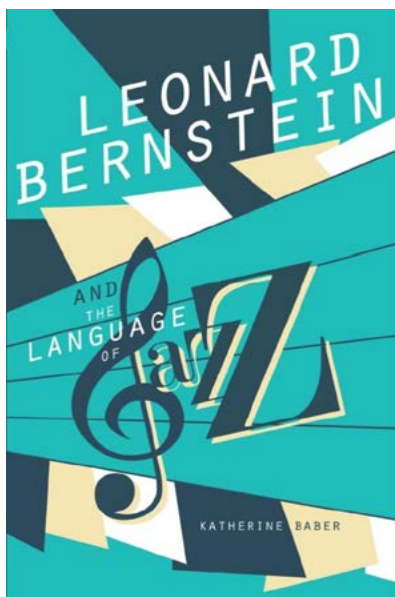
# RECENT ACHIEVEMENTS

## ALUMNI NEWS

**Mollie Ables** (Ph.D. 2016) is a Visiting Assistant Professor of Music at Wabash College. Her research is on musicians' networks in seventeenth-century Venice, in which she uses archival documents to create connections between musicians and different musical institutions. In 2018 she presented at DH conferences at Duke University, the Orpheus Institute in Ghent, Belgium, the Newcastle University Humanities Research Institute, and the German Historical Institute in Washington D.C. She organized and presented on a Digital Humanities panel at the American Musicological Society meeting and will co-chair a similar session in 2019. She recently received a grant from the Gladys Krieble Delmas Foundation to conduct further archival research in Venice. More information on her research is available on page 15.

Since Fall 2018, **Rika Asai** (Ph.D. 2011) has been a full-time lecturer in musicology at the University of Pittsburgh, where her work centers on developing the General Education curriculum. She also created a graduate course on teaching music history, theory, and world music. Rika continues to enjoy working with international students through her involvement with a summer program at the University of International Business and Economics in Beijing. Her published work on music and radio includes the forthcoming "Music and Institutional Advertising: Consolidated Edison and *Echoes of New York*," in the *Oxford Handbook of Music and Advertising* (eds. R. Rodman, S. Tan, J. Deaville).

**Katherine Baber's** (Ph.D. 2011) book, *Leonard Bernstein and the Language of Jazz*, was published (University of Illinois Press, 2019). She also presented a paper at the Society for American Music meeting in New Orleans, "Mozart in Manhattan: Classicism and Urban Renewal at the Lincoln Center Festivals, 1966–1968," and another, "New alliances': Leonard Bernstein and Gustav Mahler at the Wiener Festwochen," at the conference *Cultural Politics and Propaganda: Mediated Narratives and Images in Austrian-American Relations*, hosted by the Austrian Academy of Sciences. After being a professor of music



history at the University of Redlands for ten years, she has accepted a position as the Alice Mozley Salzburg Director and CAS Associate Dean. For the next four years she will be managing a study abroad program for American students in Salzburg, Austria that has been running since 1960. They are incorporated as the Bildungsverein der Universität von Redlands, so any current students or alumni of IU musicology who need to carry out research in Salzburg and are looking for a host should feel free to get in touch with her, as hosting graduate students and early-career scholars does fall within their mission.

**C. Matthew Balensuela** (Ph.D. 1993) served as the general editor for the recently published *Norton Guide to Teaching Music History* (2019), which included the essay "Renewing the Survey," by J. Peter Burkholder. His article "Humor in Early Twentieth-Century Sheet Music: Problems of Contexts and Receptions" appeared in *The Routledge Companion to Popular Music and Humor* (2019). His revision of the article "Anonymous Theoretical Writings" for Grove Music Online went live on January 29, 2019. He contributed analyses of the solo woodwind *Parables* of Vincent Persichetti for Andrea Olmstead's *Vincent Persichetti: Grazioso, Grit, and Gold* (Rowman and Littlefield, 2018). He presented the paper "Singing the New Technology of Car Riding: Jitney Bus Songs, 1915-1916," at the Popular Culture Association/American Culture Association Conference in Indianapolis in March 2018.

In 2018-2019, **Lisa Cooper Vest** (Ph.D. 2014) presented her paper, "Hearing Voices in Santa Fe: The Sonic Implications of Possession in *Help! Help! The Globolinks!* and *The Devils of Loudun*" at the Society for American Music meeting in New Orleans. She was also the invited Paderewski Lecturer at the University of Southern California Polish Music Center's 2018 concert, celebrating 100 years of Polish national independence. At the USC Honors Convocation in spring 2019, Vest received the Dean's Faculty Award for Outstanding Teaching.

In the 2018–19 year, **Elizabeth G. Elmi** (Ph.D. 2018) completed the final year of her three-year term as assistant to the Editor-in-Chief of the *Journal of the American Musicological Society*. She also presented her research on late-fifteenth-century southern Italian song at two different conferences: in November 2018, at the annual meeting of the American Musicological Society in San Antonio; and in March 2019, at the Society for Textual Scholarship International Interdisciplinary Conference in New York City. Following the latter, she was invited to be a member of the editorial board for the Society for Textual Scholarship's peer-reviewed journal *Textual Cultures*. In the summer of 2019, Elmi traveled to Mantua and Assisi, Italy, as a featured musicology expert in

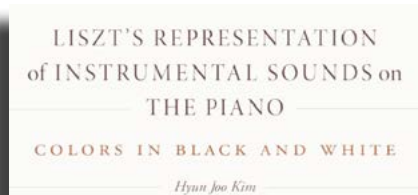


# RECENT ACHIEVEMENTS

the documentary film *Le canzoni silvestre: Songs of Arcadia* in collaboration with the digital humanities project *IDEA: Isabella d'Este Archive – Music/a*. She was also a fellow in the month-long Mellon-funded Summer Institute in Italian Paleography at the Newberry Library's Center for Renaissance Studies in Chicago. Recently relocated to Indianapolis, Elmi is currently teaching musicology at IU and will be at IU and Butler University in the spring; her current and upcoming courses include "Medieval Music," "Women Music Patrons in Europe and North America," and "Music History for Dancers."

**Kunio Hara** (Ph.D. 2012) was promoted to the rank of Associate Professor with tenure at the University of South Carolina in the summer of 2019. His article, "Per noi emigrati': Nostalgia in the Reception of Puccini's *La fanciulla del West* in New York City's Italian-Language Newspapers," was published in the May 2019 issue of the *Journal of the Society for American Music*. His book, *Joe Hisaishi's Soundtrack for My Neighbor Totoro*, is scheduled to be out from the Bloomsbury Press's 33 1/3 Japan Series in spring 2020. In April 2019, he received the Cantey Outstanding Faculty Award from the University of South Carolina School of Music.

**Hyun Joo Kim's** (Ph.D. 2015) book, *Liszt's Representation of Instrumental Sounds on the Piano: Colors in Black and White*



came out from Eastman Studies in Music (University of Rochester Press, 2019). She presented a paper, "Liszt as Musical Engraver, Translator, Interpreter and Colorist," at the Society for Musicology in Ireland (Maynooth, IE) in June 2019. She is currently teaching at Yonsei and Ewha Woman's Universities in Seoul, South Korea.

As Managing Editor of Clemson University Press, **Alison Mero**

(Ph.D. 2014) has just launched a new book series in partnership with the North American British Music Studies Association. Studies in British Musical Cultures will publish books that encompass the diverse array of subjects and perspectives within British musical studies.

Whether the subject is medieval or contemporary, imperial or post-colonial, metropolitan or provincial, cultivated or vernacular, stylistic analysis or social history, this series presents contributions from all corners of the field.

**Bruno Nettl** (Ph.D. 1953) is Professor Emeritus of Music and Anthropology at the University of Illinois in Urbana-Champaign, whose faculty he joined in 1964, and where he continues to maintain a program of research and publication. Among his most recent publications are essays on the history of the discipline, including "Ethnomusicology, History of" in *SAGE International Encyclopedia of Music and Culture*, ed. Janet Sturman (Los Angeles: SAGE, 2019), "Some Contributions of Ethnomusicology," in *Music and Music Education in People's Lives*, vol. 1, ed. by Gary McPherson and Graham F. Welch (Oxford University Press), and "Contemplating Urban Culture in Ethnomusicology: A Personal Perspective," in *Sounding Cities*, ed. Sebastian Klotz et al. (Vienna: LIT Verlag, 2018). Also worth noting is an essay about Bruno Nettl's father, Paul Nettl, who taught musicology at Indiana University from 1946 to 1964: "Paul Nettl, Bohemian Musicologist: Emigration and Virtual Return," in *Return from Exile*, edited by Waldemar Zacharassiewicz (Vienna: Austrian Academy of Sciences, 2017). Bruno Nettl's various books in the field of ethnomusicology have been translated into Chinese, French, Greek, Japanese, Korean, Persian, and Spanish. Most recently, his book *Theory and Method in Ethnomusicology* (1964) appeared in an Indonesian translation, *Teori dan Metode Dalam Etnomusikologi*, translated by Nathalian HOD Putra (Yogyakarta: Penerbit Ombak, 2019).

In the 2018-2019 academic year, **Marysol Quevedo** (Ph.D. 2016) delivered conference papers at the *Diversifying Music Academia: Strengthening the Pipeline* symposium, the annual meetings of the American Musicological Society and Society for American Music, and the *Encuentro Cubano* organized by Center for Iberian and Latin American Music at the University of California, Riverside. Her article "The Orquesta Sinfónica Nacional de Cuba and its Role in the Cuban Revolution's Cultural Project" was published in the journal *Cuban Studies*, and her annotated bibliography "Music of Puerto Rico" was published in *Oxford Bibliographies in Music*, both in the spring of 2019. She was the panel chair and organizer for "Músicas en Múltiples Orillas: Music Interactions and Exchanges between Cuba and Puerto Rico," at the 12th Cuban Research Institute Conference on Cuban and Cuban-American Studies at Florida International University. This fall, Quevedo will participate as chair and respondent for



# RECENT ACHIEVEMENTS

panels at the annual meetings of the American Musicological Society and the Society for Ethnomusicology. She currently serves as council member for the AMS and SEM, acting chair of the Latin American Music Section of SEM, and member of the editorial team for *Musicology Now*. Quevedo is in her third year as assistant professor of musicology at the University of Miami's Frost School of Music.

**Mary Ellen Ryan's** (Ph.D. 2016) article "Our Enemies Are Gathered Together": The Politics of Motets During the Second Florentine Republic, 1527-1530" was published in the *Journal of Musicology*. She is also the Director of Liturgy & Music at Immaculate Conception Catholic Church in Port Clinton, Ohio.

**Amanda Sewell** (Ph.D. 2013) was promoted to Music Director at Interlochen Public Radio (MI), where she manages the station's 24-hour classical radio service. In 2019, she received both the Paul Charosh Independent Scholar Fellowship and the Judith Tick Research Fellowship from the Society for American Music. Sewell's first book, *Wendy Carlos: A Biography*, is forthcoming from Oxford University Press.

**Christopher J. Smith** (Ph.D. 1999) continues as Professor and Chair of Musicology, and founding director of the Vernacular Music Center ([www.vernacularmusiccenter.org](http://www.vernacularmusiccenter.org)), at the Texas Tech University School of Music, with teaching concentrations in North American and Caribbean vernaculars, dance, arts practice, and historical performance practice. In addition to his scheduled teaching, he also presents international intensive/immersive Devising workshops as house composer for the Bassanda Project, a music-and-dance collective. His most recent monograph, which won an H. Earle Johnson Publication Subvention from SAM, is *Dancing Revolution: Bodies, Space, and Sound in American Cultural History* (Illinois 2019). In the past year, he presented conference papers and keynotes for the Humanities Center, the Society for American Music national meetings, the Dance Studies Alliance national meeting, and the World Dance Alliance, and in Fall 2019 will present at CMS, SAM, and SEM national meetings. He serves as co-chair for the conferences *The Electric Guitar in American Culture* and the biennial TTU Arts Practice Research conference, as co-PI for a Turing Institute (UK) grant ("Jazz as Sonic Social Machine"), and on the editorial team AMS's digital portal *Musicology Now*.

**Derek Stauff** (Ph.D. 2014) published an essay, "The Church under Persecution: Bach's Cantatas for the Fourth Sunday after Epiphany," in *Bach Perspectives*, vol. 12, edited by Robin A. Leaver (University of Illinois Press, 2018). He was

also awarded the William H. Scheide Research Grant from the American Bach Society for research travel to Dresden, which he undertook in the summer of 2019.

**Laura Stokes's** (Ph.D. 2016) book *Fanny Hensel: A Research and Information Guide*, appeared in spring 2019 with Routledge. In July 2019, she presented a paper at the North American Conference on Nineteenth-Century Music ("Fanny Hensel's Lied 'Der Fürst vom Berge' in Light of Contemporary European Politics"). She will be presenting at the upcoming AMS meeting in Boston, with a paper titled "Jenny Lind and the American Reception of Meyerbeer's *Ein Feldlager in Schlesien*"; in addition, she is one of the co-organizers of the AMS preconference The Mendelssohn Network.

In the past year, **Kristen Strandberg** (Ph.D. 2014) has given papers at the 19th-Century French Studies conference (Los Angeles), the Society for French Historical Studies conference (Indianapolis), and "Il Jornadas NEMI—Periodical Press as a Source in Musicology" conference (Lisbon, Portugal). She recently co-authored a post for the AMS blog, "Musicology Now," entitled, "Practical and Engaging Alternatives to the Music History Research Paper." In the spring of 2018, she was the recipient of a university-wide research award at the University of Evansville, where she is Assistant Professor of Music History. In August 2019, she became the Associate Director of the Eykamp Center for Teaching Excellence at the University of Evansville.

Over the summer, **Nik Taylor** (Ph.D. 2014) celebrated his one-year anniversary as a research librarian with the Congressional Research Service, where he informs members of the U.S. Congress and their staff on a wide range of issue areas, particularly wildlife conservation, water resources, and Native American and tribal affairs.

**Patrick Warfield** (M.A. 1997, Ph.D. 2003) serves as Associate Professor and Associate Director for Graduate Studies and Strategic Initiatives in Music at the University of Maryland. Currently at work on a history of "The President's Own," United States Marine Band, he saw several publications this year, including articles in *The Journal of the Society for American Music* and *MLA Notes*, as well as presentations in the US, Germany, and the UK. He was honored by the University of Maryland with a Research Communicator Impact Award for his curated public concerts with the Marine Band and the Washington National Opera Domingo-Cafritz Young Artist Program, commemorating the centennial of WWI. Patrick will also be presenting at AMS Boston in Fall 2019.

## RECENT ACHIEVEMENTS

**Virginia Whealton** (Ph.D. 2018) presented papers at the conference *Periodical Press as a Source in Musicology*, at the International Musicological Society's Intercongressional Symposium *Agency and Identity in Music*, at the Music and Democracy Study Days at the University of Huddersfield, at the Fall meeting of the AMS—Southwest Chapter, and at the annual meetings of the Nineteenth-Century Studies Association and the Interdisciplinary Nineteenth-Century Studies Consortium. She has two forthcoming publications expected in late 2019: the article “Franz Liszt’s *Album d’un voyageur*: Music, Memorials, and the Anthropocene,” in *Nineteenth-Century Contexts*, and the book chapter “Transformed Abruzzi: Berlioz’s *Harold en Italie* as *Récit de voyage*,” in *Symphonism in Nineteenth-Century Europe*, ed. Roberto Illiano (Turnhout: Brepols). At the AMS Annual Meeting in Boston, she will be presenting the paper “Berlioz as French Romantic *voyageur*: Heroic Transformation in *Harold en Italie*” and at the 2020 annual meeting of the Music Library Association in Norfolk, Virginia, she will give a plenary entitled “The Moses Myers House Sheet Music Collection: Musical Culture in Early Nineteenth-Century Norfolk, Virginia.” This research grows out of a new research partnership that Dr. Whealton has formed with the Moses Myers Museum and the Chrysler Museum of Art in Norfolk, Virginia. During the last year she also served as the chair of AMS Southwest’s new committee on Accessibility, Diversity, and Sustainability, and this fall became Graduate Research Coordinator for the School of Music at Texas Tech University.

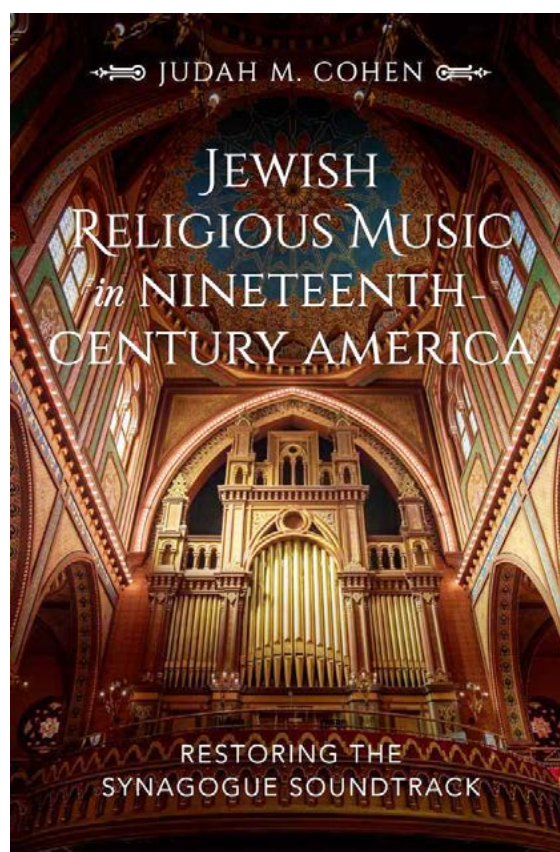
**Kathryn White** (Ph.D. 2012) has been awarded tenure and promoted to Associate Professor of Music History at Mercer University, and she is currently under contract with Lexington Books (working title: “*This Is America*”: *Race, Gender, and Politics in American Music*).

### FACULTY NEWS

In February, **Michael Bane** received the Claude V. Palisca Fellowship in Musicology from the Renaissance Society of America for his project “Guitar Song in Seventeenth-Century France: A Survey of the Manuscript Sources.” The award will allow him to conduct archival research in France this summer. His article “Marin Marais and His Public,” an exploration of amateur viol communities in eighteenth-century Paris, recently appeared in the *Journal of the Viola da Gamba Society of America*. He is currently preparing a modern edition of François Martin’s *Pièces de guitairre, à battre et à pinser* (Paris, 1663) for the Web Library of Seventeenth-Century Music.

**J. Peter Burkholder** retired this May after thirty-one years teaching at Indiana University. In November 2018, he presented the paper “From Improvisation to Symphony: Charles Ives as Organist and Composer” at Anderson University. His revised editions of *A History of Western Music*, 10th edition, and *Norton Anthology of Western Music*, 8th edition, were published by W. W. Norton in spring 2019. He contributed the chapter “Renewing the Survey” to *The Norton Guide to Teaching Music History*, edited by IU Musicology Ph.D. graduate C. Matthew Balensuela and published in June by W. W. Norton. He is at work on a new book on Charles Ives, and he wrote the preface for a new critical edition of Charles Ives’s String Quartet No. 1 by David G. Porter, forthcoming next year.

**Judah M. Cohen** was promoted to Full Professor in July 2019. His book, *Jewish Liturgical Music in Nineteenth-Century America*, was published by the Indiana University Press, and his article “Professionalizing the Cantorate—and Masculinizing It? The Female Prayer Leader and Her Erasure from Jewish Musical Tradition” was published in *The Musical Quarterly*. He also contributed the podcast response “When the Word is a Sound: Toward a Sensory Scholarship of Religion” to *The Religious Studies Project*. He gave conference presentations

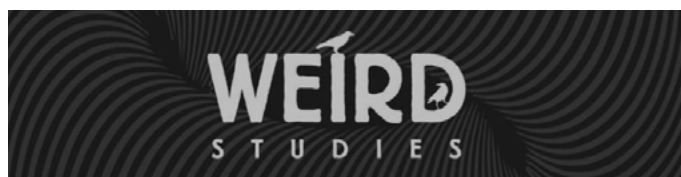




# RECENT ACHIEVEMENTS

at the Association for Jewish Studies (Boston), the Society for American Music (New Orleans) and the American Choral Directors Association (Kansas City, with Judith Clurman). In addition, Cohen gave talks at the University of Kentucky, UCLA, the Jewish Music Forum (NYC), and the Indiana University Musicology Colloquium, and he worked with local musicians to present lecture-concerts as part of the Southern Jewish Historical Society conference (Mobile, AL) and Piccolo Spoleto (Charleston, SC). He also co-organized the international conference *Hallel V'Zimra: Jewish Liturgical Music, Present and Future* with the Mordecai M. Kaplan Center at the University of Chicago; developed an online course in the Aesthetics of Jewish Life for Chicago's Spertus Institute; and taught a graduate course on Leonard Bernstein in line with the composer's centennial.

**Sam Dwinell's** most recent article, "JAY-Z's Borrowed Time," traces traditions of "black temporality" in hip-hop and experimental music, and will appear in a special issue of *Black Camera* timed for JAY-Z's fiftieth birthday in December, 2019.



In January 2018 **Phil Ford** launched *Weird Studies*, an arts and philosophy podcast he co-hosts with Canadian filmmaker and writer J.F. Martel. *Weird Studies* is a project of exploring art and ideas that resist any settled explanation or frame of reference. In the year and a half since the first full episode dropped ("Garmonbozia," which deals with the Twin Peaks mythos), *Weird Studies* has sustained conversations on ideas and artworks that open up rifts in what we are pleased to call "reality," usually with Phil and J.F. but sometimes with guests, including comparative-religion scholar Jeffrey Kripal, philosopher Joshua Ramey, rock star Stuart Davis, horror author Matt Cardin, magician Lionel Snell, and IU musicology alumna Kerry O'Brien, who spoke about the "deep listening" music of Pauline Oliveros. Phil has also recently seen an article published in *The Routledge Companion to Popular Music Analysis*. The essay, "Style as Analysis," is also the topic of *Weird Studies* episode 38. In addition, his article, "What Was Blogging?," appeared in the *Journal of Musicological Research*.

**Halina Goldberg** took a sabbatical in the spring. As guest editor, Goldberg published a special issue of *The Musical Quarterly* titled *Jewish Spirituality, Modernity, and*

*Historicism in the Long Nineteenth Century: New Musical Perspectives*, which included her article on Music and Jewish Reformers in Nineteenth-Century Warsaw and an introductory essay by her. She is continuing her work on the Digital Scholarly Commons "Jewish Life in Interwar Łódź." In June, she traveled to China where she was invited to give lectures on Chopin for Renmin University and for The Third International CCOM Piano Festival, at Central Conservatory of Music in Beijing. Another invitation took her to *Polin* Museum of the History of Polish Jews in Warsaw, Poland, where she gave a lecture on "The Jewish Inn in the Polish National Ballet." Upon her return from the sabbatical, she started her term as Chair of the Musicology Department and a one-year interim position as Director of the Russian and East European Institute at the Hamilton Lugar School of Global and International Studies at IU.

**Daniel R. Melamed's** article "How Did J. S. Bach's 'Aus Liebe will mein Heiland sterben,' BWV 244/49, Get to Be So Slow?" appeared in the summer issue of *19th-Century Music*.

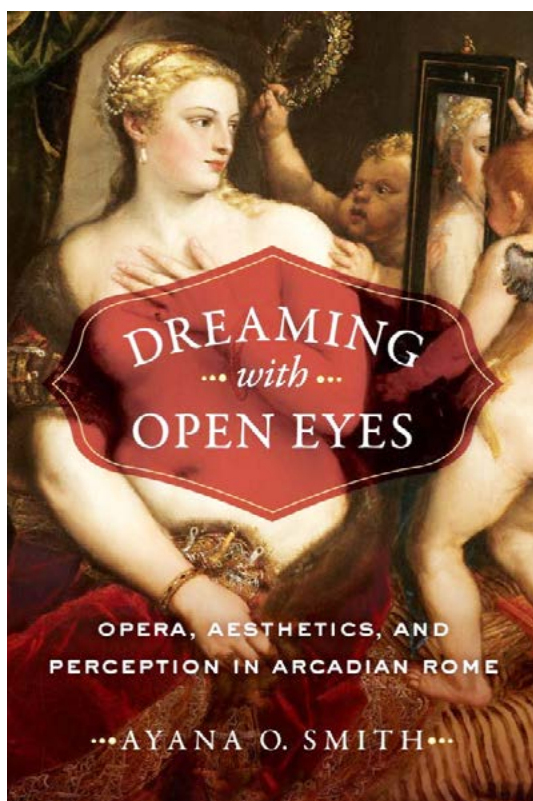
**Kristina Muxfeldt** contributed the chapter "Wilhelm Müller's Odyssey" to the forthcoming *Cambridge Companion to Schubert's Winterreise*.

**Massimo Ossi** spent two months in Venice (Italy) on a grant from the American Philosophical Society, continuing his research on musicians' social connections in the first half of the 17th century, for which he has been culling information from parish records preserved in the Archivio Storico del Patriarcato di Venezia (ASPV). While there, he met up with department alumnae Liz Elmi and Mollie Ables (recipient of a Gladys Krieble Delmas Foundation grant), and current student Chelsey Belt, who were on research trips. For a panel on digital humanities organized by Dr. Ables at the American Musicological Society meeting in San Antonio (TX), he presented a paper on the structure of the data set he is designing to analyze and display the information gathered at the ASPV. For this project, he was awarded a Faculty Fellowship for 2019-2020 by Indiana University's Institute for Digital Arts and Humanities. He also presented a paper on the structural function of music in the novel *Hypnerotomachia Poliphili* (1499) at the Renaissance Society of America annual conference in Toronto (Canada).

In addition to being appointed as an assistant professor of music at IU, this year **Jillian Rogers** completed the manuscript for her book, *Resonant Recoveries: French Music and Trauma Between the Wars* (forthcoming from Oxford University Press). She also presented research at numerous conferences in the U.S., Canada, the UK, Ireland,

# RECENT ACHIEVEMENTS

and France, and gave talks in lecture series at University College Dublin, Queens University Belfast, IU, University College Cork, and Université Paris 8. Dr. Rogers organized two conferences this year: “Sciences of Sound in Action: Acoustics, Physiology, and Technology” at IRCAM in Paris, and “Sustainable Sounds: Interrogating the Materials of Music Making Technologies” at the University of Edinburgh in Scotland. Jill’s public history project, the Sonic Histories of Cork City (SHOCC) Project, which she developed with colleagues in Cork, Ireland, was nominated for two different Irish research and education awards. In addition to chairing the panel “French Identities and Disguises” at this year’s AMS National Meeting, she will present an excerpt from her forthcoming book in a talk entitled “The Importance of Being Pleasing: Laughter as a Salve for Trauma in Jean Cocteau’s Interwar Musical Theatre Productions.”



**Ayana Smith** published her book *Dreaming with Open Eyes: Opera, Aesthetics, and Perception in Arcadian Rome* (University of California Press, 2019). In May, she gave a plenary lecture on the topic “Race and Representation in Baroque Opera: Some Thoughts on Pedagogy, Scholarship, and Performance” at the *Historical Performance: Theory, Practice, Interdisciplinarity* conference hosted by the Historical Performance Institute at Indiana University. In September,

Prof. Smith will participate in an ongoing faculty workshop on Engaging Music, Race, Gender, which will be held in Atlanta this year, hosted jointly by Spelman College and Clark Atlanta University. She will also join a plenary roundtable at the early modern art history conference *Afterlives: Reinvention, Reception, and Reproduction* hosted by University of California Long Beach and the Forest Lawn Museum in Glendale, CA in November, 2019.

This year Professor **Giovanni Zanovello** has presented a paper entitled “Singing, Writing, and Printing Songs in North-Eastern Italy” at the Forty-Seventh Medieval and Renaissance Music Conference in Basel, Switzerland. He has also accepted appointment as co-editor for the Music section (with Erika Honisch, Stony Brook University) of the *Routledge Encyclopedia of the Renaissance World*. He continues to serve as a member of the AMS Graduate Education Committee, a member of the editorial board of the *Journal of the Alamire Foundation*, and as the General Editor of the *New Isaac Edition* (CMM).

## Recent and Forthcoming Musicology Department Guest Lectures:

### FALL 2018

**Christopher Chowrimootoo** (University of Notre Dame), “Copland’s Styles: Musical Modernism, Middlebrow Culture and the Appreciation of New Music”

### SPRING 2019

**Suzanne Ryan** (Oxford University Press), Professional Development Event: “Navigating the Academic Book Publishing World”

### Fall 2019

Monday, Nov. 4 | 8:00 pm | Simon Music Center M356  
“Lift Ev’ry Voice and Sing”: A Conversation on Black Music with **Imani Perry** (Princeton University)

Tuesday, Nov. 5 | 7:30 pm | Presidents Hall in Franklin Hall  
**William T. Patten Foundation Lecture**  
**Imani Perry** (Princeton University), “Vexy Thing: On Gender and Liberation”

**Nov. 15: Alex Reed** (Ithaca College), “Gender and Genre in Laurie Anderson’s *Big Science*”



# IU MUSICOLOGY | AMS BOSTON 2019

(Current Indiana University faculty, students, and alumni)

## WEDNESDAY PRE-MEETING | 3:30

France: Musiques, Cultures 1789–1918

**Molly Doran** (IU), “Une Nouvelle Ophélie: Female Creativity Through Madness on the fin-de-siècle Stage”

## THURSDAY AFTERNOON SESSIONS | 2:15–3:45

**Patrick Warfield** (University of Maryland), “Sounds to Establish a Corps: The Origins of the United States Marine Band, 1798–1804”

**Calvin Peck** (IU), “Musique dramatique’ and Populist Signification in Revolutionary France”

## THURSDAY AFTERNOON SESSIONS | 4:00–5:30

**Dana Marsh** (IU), *Seminar: Putting It All into Practice: Performance as a Research Methodology*

## FRIDAY MORNING SESSIONS | 9:00–10:30

**Frederick Reece** (IU), “Ghostwriting the Canon: Rosemary Brown’s Musical Spirit Mediumship”

**Jillian Rogers** (IU), Chair, French Identities and Disguises

**Anna Gatdula** (University of Chicago), Session #BelieveMe, Professional Listening, and Hearing on Purpose

## FRIDAY MORNING SESSIONS | 10:45–12:15

**Kirby Haugland** (IU), “Leonore on Leipzig’s Stage”

## FRIDAY AFTERNOON SESSIONS | 12:30–2:00

**Mollie Ables** (Wabash College), co-chair, **Katie Chapman** (IU), *Digital Musicology: Dialogue, Demonstration, Demystification*

## FRIDAY AFTERNOON SESSIONS | 4:00–5:30

**Jingyi Zhang** (Harvard University), “Bright Sheng’s *Dream of the Red Chamber* (2016): A Chinese Musical Commentary in the Twenty-First Century”

**Kathryn White** (Mercer University), Chair, *Gender in Jazz and Hip Hop*

**Virginia Whealton** (Texas Tech University), “Berlioz as French Romantic *voyageur*: Heroic Transformation in *Harold en Italie*”

**Alex Fisher** (University of British Columbia), “The Apollo of Franconia’: Shaping Sound and Space in an Age of Confessional Discord”

## FRIDAY EVENING SESSIONS | 8:00–10:30

**Marysol Quevedo** (University of Miami), Chair, *Gender, Music, and the Cold War*

**Lisa Cooper Vest** (University of Southern California), “I’m Not Matka Joanna, I’m No One’: *Matka Joanna od aniołów* (1961) and Envoicing the Threat That Comes from Within”

**Phil Ford** (IU), “Diviner’s Time”

## SATURDAY MORNING SESSIONS | 9:00–10:30

**Jillian Rogers** (IU), “The Importance of Being Pleasing: Laughter as a Salve for Trauma in Jean Cocteau’s Interwar Musical Theatre Productions”

**Alana Murphy** (Graduate Center, CUNY / RILM), “(Cradle) Songs without Words: Brahms, Herder, and the Intertextuality of an Instrumental Lullaby Topos”

## SATURDAY MORNING SESSIONS | 10:45–12:15

**Katherine Altizer** (IU), “Sing Out For Him!’: Rendering Cetaceans and Whalers in Sonic Adaptations of Herman Melville’s *Moby-Dick*”

## SATURDAY AFTERNOON SESSIONS | 2:15–3:45

**Laura Stokes** (Brown University), “Jenny Lind and the American Reception of Meyerbeer’s *Ein Feldlager in Schlesien*”

## SATURDAY EVENING SESSIONS | 8:00–10:00

**Kunio Hara** (University of South Carolina), co-chair of the session *Global East Asian Musicology*

## SUNDAY MORNING SESSIONS | 9:00–10:30

**Sergio Ospina Romero** (IU/Universidad de los Andes), “Traces of Imperial Improvisation: The 1917 Transnational Expedition of the Victor Talking Machine Company”

*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, faculty (current and former), and friends are invited to stop by and catch up with former colleagues or forge new connections. If you are attending the meeting in Boston or live in the area, please join us

**Saturday, Nov. 2, 9-11 PM**  
**The Westin Boston Waterfront**  
**LEWIS Room**



## FACULTY

### Halina Goldberg

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

### Michael Bane

*Visiting Assistant Professor*  
17th-century music: France, civility, amateur communities.

### J. Peter Burkholder

*Distinguished Professor Emeritus*  
20th-century music, Charles Ives, musical borrowing.

### Judah Cohen

*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.

## STUDENTS

\* with MLS studies

\*\* with MM studies

\*\*\* with DM studies

### First-Year M.A. Students

Jessica Bachman, Bradley Berg, Claire Buchanan, Adam Dillon, Emily Heiress\*, Alice Hiemstra\*\*, Julie Howe, Tawnya Morse, Joseph Stiefel\*\*, Katharine Teykl\*, Jillian Vernarsky\*

## STAFF

### Sarah J. Slover

*Department Administrator*

Please visit [go.iu.edu/288w](http://go.iu.edu/288w) to review our 2018 newsletter.

### COVER PHOTO CREDIT

Sarah J. Slover

### 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.

### Daniel R. Melamed

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

### Kristina Muxfeldt

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

### Sergio Ospina Romero

*Assistant Professor*  
Sound reproduction, jazz, Latin American music, transnationalism in the early twentieth century.

### Continuing M.A. Students

Andrew Barrett\*\*, Kristen Bright\*, Anna Hinkley\*, Jacob Mauldwin\*, Krista Mitchell\*, Deanna Pellerano\*, Maura Sugg, Sarah Ward\*

### First-Year Ph.D. Students

Miguel Arango Calle, Jacqueline Fortier, Grace Pechianu

### Continuing Ph.D. Students

Katherine Altizer, Emily Baumgart, Chelsey Belt, Nicolette van den Bogerd, Caitlin Brown,

### Massimo Ossi

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

### Jillian Rogers

*Assistant Professor*  
French modernism, music and trauma studies, sound studies, affect and psychoanalytic theory.

### 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.

Jaime Carini\*\*\*, Carolyn Carrier, Katie Chapman, Molly Covington, Patrick Domico, Molly Doran, Stewart Duncan, Maria Fokina, Benjamin Fowler, Kirby Haugland, Amanda Jensen, Anne Lake\*, Nathan Landes, Matthew Leone, Bret McCandless\*, Sarah McDonie, Devon Nelson, Brent Reidy, Aaron Riedford, Meredith Michael, Karen Stafford, Matthew VanVleet, Lindsay Weaver, Travis Whaley, Christine Wisch, Nathan Wright, Ryan Young





1820–2020



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**INDIANA UNIVERSITY BICENTENNIAL**  
1820–2020