



Bess Meshulam Simon Center, home of the Musicology Department.

MUSICOLOGY DEPARTMENT NEWSLETTER

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INDIANA UNIVERSITY **JACOBS SCHOOL OF MUSIC**



Professor Halina Goldberg

Greetings from the IU Musicology Department!

The last few months have been difficult for all of us. In March, the COVID-19 pandemic brought life on the IU campus to a screeching halt. The events of this year have left us all grieving the loss of life and the suffering that exists in our country. They have forced us to reckon with racism and question the structural frameworks that perpetuate the oppression faced daily by Black, Brown, and Indigenous people. They have made us take stock of our own conscience.

In these unprecedented times, we are all doing our best to forge ahead with teaching, learning, scholarly writing, and developing our projects. We have found new ways to make music—for example, the **Bloomington Bach Cantata Project** is streaming their performances and lectures. We have imagined new means of cultivating community connections in virtual spaces and through socially-distanced, masked small group visits. The **Musicology Colloquium and Professional Development Workshops** have moved online. While we miss the intimacy of our weekly in-person meetings, the online colloquium has been thriving, with sessions featuring as many as 100 participants from the US and abroad. Our cherished social events have either gone virtual, as in the case of the Musicology House Concert, or have taken on a modified in-person form. The Reading Group continues to meet in person and we held our annual Fall Picnic in the form of concurrent small-group visits in the backyards of several faculty hosts. Professor Smith is still planning the 2021 **American Handel Festival** and Professor Rogers the **Music, Sound, and Trauma conference**, but both events will be held online.

Last year we offered doctoral seminars and method courses on a wide range of topics: Shadow Histories: Race and Gender; Who Was Beethoven?; Mediterranean Musical Encounters; and Selling Your Scholarship. The subject of the M.A. seminar was Attribution and Authenticity.

Over the course of the last year, our students have won many prestigious awards, including the International Musicological Society Outstanding Dissertation Award, Honorable Mention for the Nicholas Temperley Student Paper Prize, the Dumbarton Oaks Research Library and Collection Scholarship, the Sara and Albert Reuben Fellowship to Support the Study of the Holocaust from the Jewish Studies Center, the Jean Monnet Centre of Excellence Grant, a Mellon Endowment Fellowship, Most Outstanding Student Paper Award at the AMS Midwest Meeting, the Chateaubriand Fellowship, and the Ostrom Fellowship from the Vincent and Elinor Ostrom Workshop in Political Economy. The AMS/SMT Virtual 2020 program includes ten presentations by musicology faculty, current Ph.D. students, and our alumni.

We are deeply grateful for the gifts and pledges from alumni and friends of the department, which allowed us to surpass our fundraising goal for The Indiana University Bicentennial Campaign. The Department of Musicology raised more than \$550,000 to support fellowships, research travel, conference travel, and other needs of our students! As this year's AMS conference moved online, we saw it as an opportunity for every M.A. and Ph.D. student in musicology to attend the meeting. Thanks to our endowment, we have been able to pay the registration fees for all our graduate students.

In the last year, we've sent a very large group of student-colleagues into the profession: congratulations to Andrew Barrett, Anna Hinkley, Jacob Mauldwin, Maura Sugg, and Sarah Ward who completed their M.A. degrees, and to Carolyn Inez Carrier, Katie Chapman, Amanda Jensen, Matthew Gramm Leone, Devon Nelson, Brent Reidy, and Karen Stafford who defended their doctoral dissertations. In August we welcomed an incoming class of three Ph.D. and nine M.A. students. Dr. Devon Nelson, who graduated last spring, has joined the department as Adjunct Assistant Professor of Musicology for the 2020-2021 academic year. We also said goodbye to a dear friend. In January of 2020, one of our most accomplished alums, Professor Bruno Netti passed away. We will miss him!

Given the urgency to face difficult questions of race and social justice, we stepped up our efforts to make musicological teaching and research more diverse and inclusive. In addition to dedicating several sessions of the Colloquium and Professional Development Workshop to these topics, we are pursuing three long-term **pioneering scholarly and pedagogical initiatives** led by faculty-student teams. These initiatives were recently presented to the public in "JSOM's Community Conversations: Race and Inclusion in the Music History Classroom."

In this time of uncertainty, I am deeply grateful to all in the IU musicology community—faculty, staff, students, alumni, and friends. The extraordinary circumstances have made balancing our professional and personal responsibilities particularly challenging. In light of these hardships, I am that much more thankful for your hard work and unswerving support, which have allowed us to maintain our department on a steady course. I look forward to resuming our activities in person and to Professor Sergio Ospina Romero joining us in Fall 2021, at the conclusion of his postdoctoral position.

Every year we eagerly anticipate seeing each other at the AMS IU reception, where alumni, former faculty, and friends, as well as current students and faculty can catch up with each other. This year the AMS meets online and our reception will also be virtual. Please join us on Saturday evening, November 7, from 7:00 PM to 9:00 PM, CST, in Zoom room: go.iu.edu/3o9p (password **AMS2020**)!

Stay well and healthy!

NEWSLETTER
EDITOR

Sarah J. Slover

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NEW TO THE DEPARTMENT



Devon Nelson is currently Adjunct Assistant Professor of Musicology at Indiana University where they recently finished their Ph.D. in musicology with a minor in historical performance. Their dissertation, “The Antiquarian Creation of a Musical Past in Eighteenth-Century Britain,” on the construction of antiquarian music publications and their foundation in a wider multi-disciplinary antiquarian culture was completed in May 2020.

Devon also holds a Bachelor of Music from Roosevelt University's Chicago College of Performing Arts. They have presented at national and international conferences, including Indiana University's Historical Performance: Theory, Practice, and Interdisciplinarity conference, the American Society for Eighteenth-Century Studies conference, and the Utrecht Early Music Festival's STIMU symposium, where they won the 2017 STIMU Young Scholar Award.

Devon's article on the antiquarian reception of Charles Burney's history of music won the 2019 Hemlow Prize in Burney Studies and has since been published in *The Burney Journal*. Devon's research interests include music and antiquarianism in Britain, music printing, historical instruments, issues of early-modern music and dance, and connections between music and drink.

DEPARTMENT ACTIVITY



Bloomington Bach Cantata Project Enters its Second Decade

Daniel R. Melamed

The **Bloomington Bach Cantata Project**, a community effort of the Musicology Department and the Historical Performance Institute of the IU Jacobs School of Music, entered its eleventh season this fall. The BBCP presents cantatas by Johann Sebastian Bach in performances modeled on his own, using carefully considered musical texts and staffing the performances on the evidence of his practices.

Performers are drawn from IU and from the Bloomington community, with rotating music direction by faculty members and advanced students. Cantatas are prepared on a professional schedule, with a short schedule of intensive rehearsal.

Concerts are free and open to the public, and have developed a large following. The format is distinctive: a performance of the cantata, a short lecture on the work by Prof. Daniel R. Melamed (who serves as director of the project) and then a second performance. The second is never quite the same, either in its execution by the musicians or in the way listeners hear it.

In the COVID era, cantata performances are recorded and streamed, and you can find them on the BBCP's **YouTube channel**. The first offering of the 2020-21 season (the BBCP's 61st concert), "Wer sich selbst erhöhet" BWV 47, includes bass David Rugger, who earned a musicology PhD in 2017 from our department. David's expanding career as a singer includes numerous Bach performances that draw on his experience with the Bloomington Bach Cantata Project.

The BBCP is supported by generous donations from individuals, and this year by a grant from the Bloomington Arts Council/Bloomington Urban Enterprise Association. The Cantata Project welcomes your support; information on donating is on the organization's Facebook page. This is an especially challenging year because of the expense of recording and producing video concerts. But with the help of donors, Bach cantatas continue in Bloomington!

PERFORMANCE SCHEDULE Fall 2020

Sunday, September 13

J. S. Bach, "Wer sich selbst erhöhet" BWV 47

Directed by Alejandro Gómez Guillén

Performance: youtu.be/Umb5cT7sphY

Program: tinyurl.com/BBCP-BWV047

Sunday, October 18

J. S. Bach: "Weinen, Klagen, Sorgen, Zagen" BWV 12

Directed by Jono Palmer

Performance: youtu.be/Ng4IaDQ7mmM

Program: tinyurl.com/BBCP-BWV012

Sunday, November 15

J. S. Bach: "Darzu ist erschienen der Sohn Gottes" BWV 40

Directed by Martie Perry

Preview here: youtu.be/BqjJHnhrwOk

Subscribe to the **YouTube channel for notifications!**



Weird Studies

Meredith K. Michael

"**Weird Studies**" is a scholarly field that doesn't and can't exist.

The Weird is that which resists any settled explanation or frame of reference. It is the bulging file labelled "other/misc." in our mental filing cabinet, full of supernatural entities, magical synchronicities, and occult rites. But it also appears when a work of art breaks in on our habits of perception and ordinary things become uncanny.

The Weird is easiest to define as whatever lies on the further side of a line between what we can easily accept from our world and what we cannot. And it defines an attitude towards whatever lies on that side of the line: a willingness to remain suspended between explanations and abide in strangeness. Professor Phil Ford has long been involved in public musicology projects, the latest of which is the podcast *Weird Studies*, which he hosts with filmmaker and author J. F. Martel. This podcast has been an excellent medium to explore what he values about such projects: the opportunity to have conversations about music, the human experience, and other ideas that interest him. As Phil says, "With podcasting, the whole world can become your classroom, and every listener can become a student or friend." Not only does the podcast itself consist of a conversation between the two hosts, but that conversation is also extended to the listeners via various social media platforms, most recently the *Weird Studies* subreddit. The hosts have also brought scholars from diverse fields into the conversation as guests. Some of these have included comparative-religion scholar Jeffrey Kripal, artist and writer James Curcio, and musicologist Kerry O'Brien, a graduate of our department.

Since January 2018, *Weird Studies* has explored "art and philosophy at the limits of the thinkable." The podcast has covered a myriad of topics, from H. P. Lovecraft's stories to the music of Gyorgi Ligeti to the practice of walking. In the past year, the show has only continued to grow as the hosts have tackled some of the classics of weird media and scholarship such as the film *2001: A Space Odyssey*, the divinatory book the I Ching, and Carl Jung's writings on psychology. The listener base has also grown, with the podcast surpassing a total of 1 million downloads!

Starting this August, I have had the opportunity of joining the *Weird Studies* production team. It has been fun as well as a learning experience, one that I particularly welcome because, while I love academia, I am drawn to communicate to a larger audience as well. I believe what musicology has to offer about musical meaning and function can be relevant, perhaps even captivating, to people outside of our field and even outside of academia. Working on *Weird Studies* is also allowing me to explore creative communication methods that can present scholarly ideas in ways that are engaging and accessible. Some of the things I have been doing are audio editing, composing show notes, and finding visuals or pictures to complement the themes of each show. It is exciting to learn practical skills of dealing with digital technologies, as well as the ins and outs of producing and marketing, but it is also necessary. As this year has shown us, digital media can help bring us together and allow us to move forward through a global calamity.

I look forward to seeing what unexplored regions *Weird Studies* will venture to this upcoming year, and I am excited to discover how I can forge connections between my scholarly work and a non-academic community.

Race & Inclusion in the Music History Classroom

Halina Goldberg

In recent years, our department has been increasingly seeking to intellectually and pedagogically engage with underrepresented voices in music history. We are doing this by bringing to IU scholars whose research focuses on such subjects; by expanding the range of course offerings and introducing new material or new perspectives within existing courses; and by developing new scholarly and pedagogical initiatives.

Last year, Professors Ayana Smith and Samuel Dwinell spearheaded the invitation of Imani Perry as IU's 2019-20 William T. Patten Foundation Lecturer. Perry is the Hughes-Rogers Professor of African American Studies at Princeton University, and has written on a range of topics regarding African American experience, legal history, feminist critique, music, literature, and cultural studies. She is author of six books, including *May We Forever Stand: A History of the Black National Anthem*, and *Prophets of the Hood: Politics and Poetics in Hip Hop*.

Our department co-hosted "Lift Ev'ry Voice: A Conversation on Black Music," during which Professor Perry together with Carolyn Calloway-Thomas (Professor and Chair, Department of African American and African Diaspora Studies) and Alisha Lola Jones (Assistant Professor of Ethnomusicology) discussed the song "Lift Ev'ry Voice and Sing," also known as the Black National Anthem. This was an amazing event! The nuanced and illuminating discussion was presented (and sometimes sung and danced) to a large and enthusiastic crowd of engaged listeners.

We have been steadily expanding the range of courses offered in our department. Recent and current classes include *Shadow Histories: Race and Gender*, *Women in Music*, *African American Music*, *Genderless Music*, *Music in Colonial Latin America*, *Music in Nineteenth Century Latin America*, *Music in the Mediterranean*, and *Music & Drink* (which takes us from Renaissance taverns to absinthe bars, jazz clubs, and queer spaces). Among forthcoming courses are *Inclusive Music History*, *18th-Century Global Music Encounters*, *Jazz Around the World*, *Race Representations in American Musical Theater*, *Latin American Music and Identity*, and *Global Music Histories*.

We have also given much thought to how we can foreground voices of underrepresented musicians and decolonize our teaching of standard music history classes. The recent editions of the authoritative *History of Western Music*, penned by our own Peter Burkholder, expanded the idea of the Western musical canon to include blues, jazz, hip-hop, the music of women and Black composers, and of Latin America. Presently, three faculty-student teams in our department are developing pioneering pedagogical initiatives, discussed below. These projects have already received recognition. "Inclusive Early Music" was identified by **RISM - Répertoire International des Sources Musicales** as an important resource for locating compositions by musicians from underrepresented racial or ethnic groups, and "Creating Real Change: The Pedagogy of Race and Representation in Music History" was awarded funding from the Racial Justice Research Fund. Our aim is to make our department a place where we engage with issues related to race and foster diversity and inclusivity.





Modern rendition of the Tabula Rogeriana created in 1154 by Muslim cartographer Muhammad al-Idrisi. Note that the South is at the top of the map.

Creating Real Change

Ayana O. Smith

"Creating Real Change: The Pedagogy of Race and Representation in Music History," is a project created by Prof. Ayana O. Smith that establishes a collaborative, research-based, laboratory model to assist faculty and student instructors striving to reform the music history curriculum at Indiana University and beyond. The project addresses the racial imbalances encoded into the canonic repertory, pedagogy, and historiography of our field and will develop tools that instructors can use at all stages of course design, from syllabus writing to lecture planning, discussion techniques, and assignments.

Over a four-year period, the "Creating Real Change" team will develop and design curricular modules; host collaborative workshops and discussions; publish scholarship; and disseminate methodological tools and trainings. The current team includes: Devon Nelson, Ph.D.; Miguel Arango Calle, and Deanna Pellerano.

In June of this year, IU announced the creation of a new **Racial Justice Research Fund** designed to provide start-up funding for race-related research, workshops, and to engage members of the university community. As of September 21, the fund was supporting 31 projects and continues to accept proposals on a rolling basis. Prof. Smith has been named a recipient of this award.

Rethinking M401: History of Western Music

Massimo Ossi

For some thirty years, M401 and M402 have been staples of the curriculum, required courses for all Jacobs undergraduates. Conceived by Professors J. Peter Burkholder and Thomas Mathiesen as a two-part sweeping history of music from antiquity to the near-present, the courses developed into a well-oiled machine, taught each year by two faculty members and six Assistant Instructors who made sure students kept up with the daunting workload. But even well-oiled machines eventually age, and in the year of Covid-19 and Black Lives Matter time has finally caught up with the music history sequence. Noble and rich as it was, it has finally been taken in for a rebuild.

The new version—still a work in progress—takes as its premise that the musical traditions of Western Europe can no longer be studied only from a Eurocentric perspective. As a result, my first task was to contextualize Europe as part of the Mediterranean world, alongside the musical cultures that share that space: Jewish, Byzantine, Arab, and Ottoman. In the tradition of Mediterranean studies going back to Ferdinand Braudel's *The Mediterranean in the Age of Philip II* (1949), we begin with an empty map of the region. I centered the start of the course at the Eastern end of the sea, with Greek and Jewish music. Greek theoretical writings link Byzantine, Western Roman, and Arab musics; the Jewish synagogue provides both Western and Eastern Christianity with liturgical chanting and singing. But

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the differences between cultures also bring clear distinctions: the development of notation in the Carolingian Empire sets European music apart from the oral traditions of the rest of the Mediterranean basin. Arab and Ottoman music—highly sophisticated though they may have been—are largely lost and survive in the accounts of Arab writers; so does the music of the Aztec, Maya, and Inca cultures. Orality is both a source of discontinuity in our narratives and a challenge; notation is a blessing and a curse, because as it preserves repertoires it also makes us deaf and blind to all the music that was not written down, in Europe and elsewhere. And this forces us to confront historical questions of power, hegemony, and aesthetic judgment: unwritten music is often the music of the marginalized, be they in foreign lands or in Europe. By focusing on the diverse musical cultures that come into contact with Western travelers and colonial occupiers, the course aims to dispel the notion that music is a universal language, and that the universe—marvel of marvels—speaks in Western European tonal idioms. Our task is to understand the impact of Western cultural hegemony even as we focus on the achievements of European musicians over nearly 1800 years of complex, tumultuous, and often confusing history.

Prof. Ossi is assisted in his efforts by a wonderful team of AIs: Molly Covington, Masha Fokina, Sarah McDonie, Lindsay Weaver, Travis Whaley, and Nathan Wright.

Inclusive Early Music

Erika Supria Honisch (Stony Brook University)

The "Inclusive Early Music" project is a searchable bibliography developed by music historians [Giovanni Zanovello](#), here at Indiana University, and [Erika Supria Honisch](#), at Stony Brook University (New York), in collaboration with over 60 other music scholars. Launched in August 2020, the bibliography is a resource for music history teachers eager to incorporate more diverse musical voices and musical traditions into the study of music in Europe before about 1750.

The "early music" survey is standard fare in North American music departments. Yet students and teachers often realize that, despite the promise of the term "early music," this musical tour usually stays within the confines of Christian Europe (leaving out the musical traditions of Europe's Muslims and Jews, for instance). This restricted narrative has rendered silent the musical practices of non-Christians and musical communities elsewhere in the world, while also obscuring the rich and regular cultural encounters that have shaped so much European music.

An image in a thirteenth-century Iberian manuscript containing the 420 Christian songs known as the *Cantigas*

de Santa Maria—the image that greets visitors to *Inclusive Early Music*—exemplifies one such encounter. Two elegantly dressed men make music together: the man on the right sings, and both pluck similar string instruments, the placement of their hands suggesting they are playing the same pitches. Differences in attire and pigmentation suggest that one figure is meant to represent an Andalusian musician, and the other a Castilian musician.



The manuscript is a reminder that Spanish music's flowering depended on such musical cross-pollination. The men caught mid-song call out to be heard, the damaged face of the Andalusian musician a metaphor for some of the challenges that come with trying to recover musical pasts that have been forgotten or obliterated. They're fitting avatars, in other words, for a project highlighting the permeability of a Europe whose music was long taught as singular (*sui generis*, to borrow a Latin phrase that captures this fiction).

The project is deliberately open-ended—a starting point rather than a completed tool. At present, contributions come from scholars in Europe, North America, and Australia, and—perhaps inevitably, given this orientation—most sources are in English. The Inclusive Early Music Collective anticipates expanding the bibliography to include entries in all the languages in which music scholarship is written, and the participation of colleagues in Central and South America, Asia, and Africa. Recognizing that the project reflects the biases of its initial contributors, Giovanni and Erika welcome feedback, and keep updating both the bibliography and the [News](#) as they make changes in response to input and critiques.

Giovanni and Erika were delighted to have the opportunity to present the project recently as part of the IU Musicology Colloquium series; they were joined by IU graduate student Deanna Pellerano (Musicology and Library Sciences), who has

been ensuring that the tags (i.e. keywords) for articles on music outside Europe are as finely grained and nuanced as those for European subjects. In the lively Q & A that followed, audience members made crucial distinctions between the project's efforts to make the study of European music more inclusive and the systemic changes that are necessary for "decolonizing"—a term that, when used metaphorically, risks distracting from that radical and essential work. They look forward to presenting the project at the University of Maryland in November, and transforming the site in response to user feedback.

Music, Sound, and Trauma

Jillian Rogers

In 2020 Dr. Jill Rogers was awarded two IU Presidential Arts & Humanities grants. A Conference Hosting grant will fund an online conference "at" IU on February 12-14, 2021 entitled Music, Sound, and Trauma: Interdisciplinary Perspectives.

This conference will feature more than 40 papers, panels, lecture recitals, and workshops from presenters at IU and from around the world. Co-organized by Dr. Rogers, Dr. Erin Brooks, and Dr. Michelle Meinhart—with assistance from IU musicology graduate students Jessica Bachman and Jacqueline Fortier—the conference will showcase eight keynote presenters who work at the intersections of music, sound trauma and/or perform music related to trauma.

Presenters include IU's [Pacifica Quartet](#) in a performance of Shulamit Ran's Third String Quartet; [Dr. Maria Hamilton Abegunde](#) from IU's Department of African American and African Diaspora Studies; psychologist [Dr. Laura Brown](#) from Seattle, WA; [Dr. Maria Cizmici](#) (University of South Florida), whose monograph *Performing Pain: Music and Trauma in Eastern Europe* (2012) was one of the first books to address intersections between music and trauma; and [Lucy Deghbrae](#), an award-winning mezzo-soprano who is currently an artist-in-residence at National Sawdust, where she has been exploring relationships between sexual trauma and voice in *The Processing Series*.

This conference will lead to two publications: an *Oxford Handbook of Music, Sound, and Trauma Studies* (co-edited by Brooks, Meinhart, and Rogers) and a special issue of the *Journal of Music History Pedagogy* (co-edited by the same) devoted to trauma-informed pedagogical practices.

2021 American Handel Festival

Ayana O. Smith

We are looking forward to the return of the American Handel Festival and Conference to Bloomington in March 11-14, 2021, this time for a virtual gathering. This event is co-hosted by Indiana University and the [American Handel Society](#). The society seeks to foster study of the life, works, and times of George Frideric Handel, and to encourage and support the performance of his music. The main organizer of the conference is Professor [Ayana Smith](#), Board Member of the American Handel Society who organized the previous successful [Handel conference at IU in 2019](#), which we featured in [2019 Newsletter](#).

The conference promises exciting academic panels on Handel's music by top baroque scholars. We are working in tandem with the [Historical Performance Institute](#) to provide a livestream performance of music by Joseph de Boulogne (1745-1799), and with the IU Opera to offer a streamed performance of Handel's *Xerxes* to conference attendees.



IMAGES TO THE RIGHT: Two set renderings from Robert Perdziola's set design for the IU Jacobs School of Music Opera & Ballet Theater's 2013 production of Handel's *Xerxes*

STUDENT SCHOLARSHIP

RECENT DISSERTATIONS

Carolyn Inez Carrier (Ph.D. 2019), “Memory and Commemoration in Robert Schumann's Album Leaves”

In this dissertation, I study Robert Schumann's interaction with nineteenth-century album practice, in his own inscriptions and compositions, as a means of better understanding Romantic memory. Personal keepsake albums—in which people asked friends and family members to inscribe leaves through which they could be remembered—show the complex ways individuals interacted with and constructed memory. The Romantics were concerned with both inner and outer worlds, and though albums foreground what may seem like the quotidian nature of everyday interpersonal relationships, they also demonstrate a profound acknowledgement of the poetic and imaginative power of memory and the ways in which everyday people could access it.

Through a series of case studies, I engage with Schumann's mementos as both cultural objects and musical texts, contextualizing them historically and biographically. I explore a period of time in which Schumann almost exclusively inscribed choral canons, constructing a private legacy which emphasized his status as a pedagogue and his affection for his choral society. I investigate the album Robert and Clara created for their student Emilie Steffens to commemorate her importance in their social circle and celebrate her identity as an up-and coming musician. I show how some of the conventions of private album practice permeated the public sphere through Schumann's contributions to published musical albums and anthologies. And lastly, I approach the Album für die Jugend through the lens of album practice, demonstrating how “Erinnerung,” written for Felix Mendelssohn after his death, stands in dialogue with several other private album leaves created by the Schumanns and their close friends, as well as with the so-called Star Pieces in the Album. My approach to Romantic memory and music thus explains how issues of aesthetics, Robert Schumann's personal practices, and the very social considerations of album-keeping intersect.

Amanda Jensen (Ph.D. 2019), “Universal Music, Universal Magic: Esoteric Thought in Athanasius Kircher's *Musurgia Universalis*”

While scholars have increasingly studied the works of Jesuit polymath Athanasius Kircher, his 1650 treatise on music, *Musurgia universalis*, has received relatively little attention. Even less well-studied is the esoteric knowledge contained therein, despite its importance to the treatise as a whole. In this dissertation, I explore the different types of esoteric knowledge in the treatise, arguing that their inclusion demonstrates the rigor of Kircher's philosophical system.

Kircher also uses esoteric knowledge to guide the reader in contemplation of deeper wisdom and understanding of God. Finally, Kircher uses esoteric concepts and topics to provoke wonder in the reader to demonstrate Kircher's virtuosic learning and ensure glory both for the Jesuits and for God.

Katie Chapman (Ph.D. 2019), “Digital Approaches to Troubadour Song”

This study aims to contribute to a better understanding of the musical legacy of the poet-composers who flourished in Occitania (today southern France) during the twelfth and thirteenth centuries. The troubadours composed lyric poems that survive primarily in songbooks that most often preserve only the texts, whereas only a small portion of the melodies that accompanied these texts have survived.

This dissertation is part of a larger project whose aim is twofold: to create an open-access, electronic archive of troubadour melodies and to apply computational methods to analyze this repertory. The melodies have been transcribed from the sources, electronically encoded, and stored in a database along with information about sources, authors, genres. The first release of my website <www.troubadourmelodies.org> allows scholars to search the melodies, as well as to browse them by various facets.

The prose component of the dissertation illustrates policies and procedures followed in building the database and introduces computational and statistical methods that can be used to investigate the features of the melodies. A number of case studies apply these methods to specific aspects of the repertory. From this analysis, I corroborate, revise or challenge conclusions advanced by past scholarship concerning corpus-wide musical features, characteristics of the music of individual composers, and chronological shifts in style.

Brent Reidy (Ph.D. 2020), “A Golden Age of Poetry and Power: Artists, Outsiders, and the Kennedy Administration”

John F. Kennedy is remembered as the first president who fully embraced the arts and artists. Robert Frost's inaugural poem for Kennedy heralded the President's creation of a “golden age of poetry and power,” which historians recognize as has having come to fruition. Yet Kennedy is also denigrated as a pseudo-intellectual who championed the arts for sake of political and public relations and due to the lobbying of his wife, Jacqueline. This historiography obscures the arts work undertaken by Kennedy, its impact, and the philosophy that informed that work.

Kennedy and his administration understood artists as alienated outsiders with unique access to moral truths that the country needed during the Cold War. The cultural policy

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Kennedy's administration shaped enabled artists to pursue those truths while safeguarding them from being co-opted by the state and integrated into mass culture. These policies influenced the life and work of composers such as Leonard Bernstein, who was a quintessential artist-outsider embraced by and used by the Kennedy administration. The concept of the artist-outsider predates the Kennedy administration. It follows centuries-old examples in music history and builds off a mythology of American individualism.

But the ideology was powerfully catalyzed by the Cold War search for a sense of national purpose in the face of the exhaustion of political ideals. As crystallized in Colin Wilson's 1956 seminal book *The Outsider*, the artist-outsider was a powerful and potent symbol through which the nation understood creativity.

Through an examination of the inner workings of Kennedy's administration, the development of the artist-outsider figure through the Cold War, and the impact of the administration and that ideology on artists, this study reveals how the nation once understood the artist and how that understanding led to the creation of our national arts policy.

Karen Stafford (Ph.D. 2020), "Binders' Volumes and the Culture of Music Collectorship in the United States, 1830-1870"

The creation of binders' volumes of sheet music in nineteenth-century America coexisted with other collecting traditions, such as the production of scrapbooks and keepsake albums. The individual pieces of music included in these books were sometimes hand-copied but more often were mass-produced. Despite this commercial aspect, the music was acquired in a variety of ways and represented meaningful personal relationships and events in collectors' lives. Illustrated title pages on some of the music served as vibrant pictorial souvenirs of the age.

In this dissertation, various types of evidence, including newspaper advertisements, letters, diaries, and handwritten inscriptions on music found in binders' volumes in the Library of Congress, demonstrate the value ascribed to acquiring sheet music and assembling it into binders' volumes in the nineteenth century. These volumes embody repertoires performed both in the parlor and public spaces; at the same time, they held personal significance for their owners as cherished physical objects. As collectors aged and looked back on their music, the volumes became sentimental relics that could evoke memories of the past. In examining the motivations behind the inclusion of music in binders' volumes, our understanding of popular and middlebrow music in the nineteenth century can be broadened beyond study of individual pieces and their composers to encompass the role of commercial enterprises and individuals who engaged in music-making.

Matthew Gramm Leone (Ph.D. 2020), "The Dynamics of Canon Formation, 1800-1850: The Case of Jan Ladislav Dussek"

The pianist-composer Jan Ladislav Dussek (1760-1812) was one of the most famous musicians of his day. Despite his notoriety and fame, however, and the large number of compositions published in his lifetime, Dussek and his music were largely forgotten after his death. While scholarship has often argued that Dussek has been unjustly neglected, there has been little analysis of what may have contributed to this neglect, and what this potentially reveals about nineteenth-century music historiography.

My dissertation explores Dussek's posthumous legacy in music journals, encyclopedias, performance, and other contexts in order to attain a deeper understanding of why he was relegated to the margins of music history after his death. Through this case study, I address larger questions about the social and cultural forces that influenced the formation of the "great composer" canon in the early 1800s, and why writers included or excluded certain figures from this canon. I demonstrate how genius was a major factor in evaluating composers, and argue that many critics did not find traits they associated with genius in Dussek's works, even if they praised him as a performer. In an era when writers were classifying composers into different national "schools," Dussek's itineracy and spurious national identity, I contend, made it difficult for writers to neatly situate him within any national musical tradition. I then establish how Dussek's personal lifestyle and pursuit of music as a business, not an artform, often conflicted with nineteenth-century archetypes of the "great artist," which subsequently tarnished his legacy. Finally, I show how music publishers, educational institutions, and performers in the early to mid-1800s rarely promoted Dussek's compositions, especially when compared to their promotion of Mozart's and Beethoven's works; thus, later generations had far less exposure to his music. Ultimately, this examination provides a more rigorous set of criteria for how music histories are written, and how certain historical frameworks can privilege some figures at the expense of others.

Devon Nelson (Ph.D. 2020), "The Antiquarian Creation of a Musical Past in Eighteenth-Century Britain"

Interest in the past and its artifacts pervaded eighteenth-century British culture. Antiquaries from many fields formed societies that fostered discourse on a wide variety of topics. Society members were allowed access to rare artifacts and given forums to discuss their findings. Many of these antiquaries published histories of their subjects, reproductions of historical relics, and anthologies of old works. London supported a particularly vibrant intellectual

STUDENT SCHOLARSHIP

environment in which antiquaries interacted with the wider intellectual and musical communities in forming their ideas about the musical past. The work of antiquaries is often left out of discussions of eighteenth-century musical life in London. Antiquaries' study, discussion, and dissemination of old music, however, was an integral part of London's varied musical world.

This dissertation demonstrates how the antiquarian culture in Britain affected the creation of music anthologies printed in London from 1760 through 1812, how it connected these anthologies to the larger antiquarian goal of preserving the past, and how it impacted the wider intellectual and musical environments. I examine antiquarian music anthologies from four angles. First, I demonstrate their position within the wider publication of antiquarian books and music, especially old music, in eighteenth-century London. Second, I analyze editors' discussions about their musical source materials, as found in the anthologies and in their letters and manuscripts, in order to uncover their views about the rarity, authenticity, and value of sources. Third, I investigate the anthologists' reception of the first two general histories of music in English – Charles Burney's *General History of Music* and John Hawkins's *General History of the Science and Practice of Music* – in order to show that each historian's relationship to particular groups of antiquaries affected the immediate reception of their histories. Finally, I compare three distinct antiquarian musical perspectives through case studies of Joseph Ritson, Edward Jones, and John Stafford Smith. By exploring anthologies from these angles, I demonstrate that the relationship between music and antiquarianism has ramifications for our understanding of eighteenth-century antiquarianism, musical culture, and intellectual culture; and the current perception of the eighteenth century.

STUDENT ACHIEVEMENTS

This summer, **Miguel Arango Calle** was awarded a scholarship by the Dumbarton Oaks Research Library and Collection to present the paper "Listening to the Landscape: Constructing the Operatic Garden in Mozart's *Le nozze di Figaro*" and to participate in the Garden and Landscape Studies Graduate Workshop.

Jaime Carini received a 2020–2021 Ostrom Fellowship from The Vincent and Elinor Ostrom Workshop in Political Economy, Indiana University–Bloomington. As an Ostrom Fellow, she is working on the pre-dissertation project, "Blurring the Lines between Creative Expression and Intellectual Property in the Songwriting Industry Five Years after *Marvin Gaye estate vs. Robin Thicke and Pharrell Williams*," which combines study of musicology, governance, and institutions to explore how judge-made law influences artistic creativity and intellectual property rights.

Patrick Domico is presenting his paper "The Politics of Russian Music Abroad: Resisting Modernism in Medtner and Ilyin" at the 2020 AMS national meeting. He also contributed the chapter "Imagining Russia Abroad: Ivan Ilyin and Nikolai Medtner" to *Nikolai Medtner: Music, Aesthetics, and Contexts*, edited by Wendelin Bitzan and Christoph Flamm (Hildesheim, Germany: Olms Verlag, 2020).

Stewart Duncan's paper, "The Role of Choral Music in British Diplomacy, 1934–1939: The British Council and National Identity Abroad," received the Honorable Mention award for the **Nicholas Temperley Student Paper Prize**, given at the 2020 North American British Music Studies Conference. His review of Laura Tunbridge's *Singing in The Age of Anxiety: Lieder Performances in New York and London between the World Wars* (University of Chicago Press, 2018) will appear in the Fall 2020 issue of *Current Musicology* (#107).

Kirby Haugland presented his paper "Leonore on Leipzig's Stage" at the 2019 national AMS meeting in Boston and delivered guest lectures in two undergraduate courses – "A Question of Love" for a Hutton Honors College course taught by Prof. Hall Bjornstad and "The Neural Language of Music" for a psychology class taught by Prof. Anna Kalinovsky. Kirby assisted Opera Lafayette with their February 2020 performances of Beethoven's 1805 *Leonore* in New York and Washington D.C. by transcribing parts he researched in 2018 at the Czech National Theater Archive in Prague, and also wrote program notes and gave public lectures for the IU Opera Theater production of *La traviata* in Feb/March 2020.

In Spring 2019, **Bret McCandless** accepted a position as the Performing Arts Librarian at Rowan University, in Glassboro, NJ. He serves as the library liaison for music, theater, dance, radio, television, film, and art, instructing students on library research, leading workshops, developing collections, and providing reference services. Over the past year, he has published book reviews for *Music Reference Services Quarterly* and album reviews for *Black Grooves*, a publication of Indiana University's Archives of African American Music and Culture. For 2021, he has been accepted to present at the Music Library Association Annual Conference, Biennial StageStruck! Conference in Carmel, IN, and the International Federation of Libraries and Associations World Congress in Rotterdam.

Kaylee Simmons is presenting her paper "She sings a song of her desire": Female Song Culture of the Dutch Republic as Represented by Gesina ter Borch" at the 2020 AMS national meeting.

In February, **Christine Wisch** was an invited speaker at the Currier Art Museum in Manchester, NH and curated a concert titled "Simple and Unsimple Gifts: Sounds of

STUDENT SCHOLARSHIP

American Modernity for Strings and Piano.” She was also scheduled to present her paper, “Piermarini’s Harem’: Fashioning the Musical Image of Spain” at the 21st Biennial 19th-Century Music Conference in Vancouver, which was cancelled due to COVID-19. Her presentation, “Rethinking Musical Nationalism and Cosmopolitanism in 1830s Spain,” will take place during the 2020 Virtual AMS conference as part of the Ibero-American Music Study Group’s “Lightning Lounge: Current Topics in Ibero-American Music Research.”

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 (Boston, MA); AMS Midwest (Chicago, IL); 2020 North American British Music Studies Association Conference; Music and National Identity Conference (Murfreesboro, TN); The Ostrom Workshop Conference (Bloomington, IN); Spirituals Project National Conference (Denver, CO), Grief and the Arts in the West from the Middle Ages to the 21st Century (Leuven, Belgium).

DEPARTMENTAL PRIZES & FELLOWSHIPS

INAUGURAL Malcolm H. Brown Award

Meredith Michael

Austin B. Caswell Awards

For best undergraduate essays in music history

Amane Machida

Alex Tedrow

Caswell Family Scholarship

Awarded annually to an outstanding musicology student

Ryan Young

JSoM Dissertation-Year Fellowship

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

Molly Doran

Kaufmann Prize

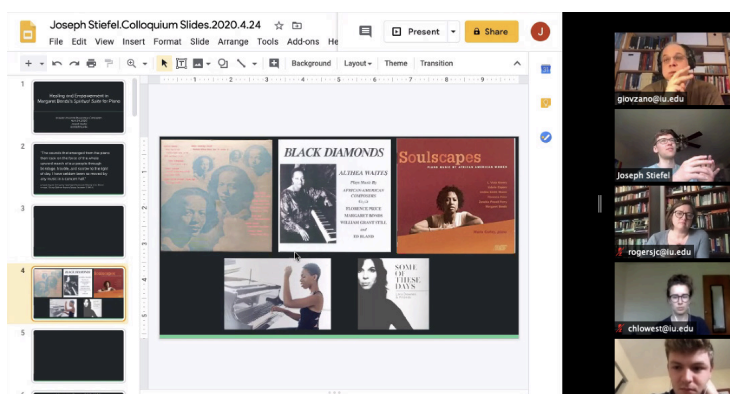
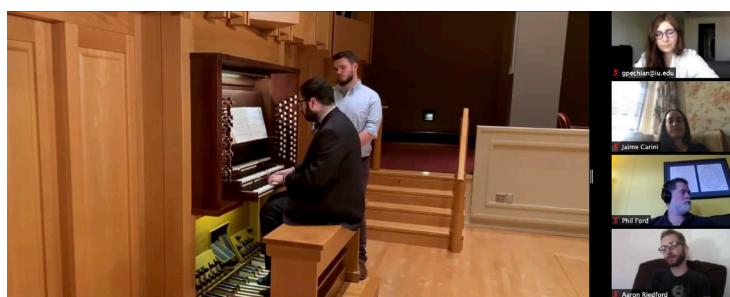
Awarded annually to a student who has demonstrated excellence in all aspects of graduate study and has shown professional initiative

Katherine Altizer

Tischler Fellowship

Awarded annually to an outstanding musicology student

Patrick Domico





INDIANA UNIVERSITY BICENTENNIAL 1820–2020

For All: The Indiana University Bicentennial Campaign

On September 30, Indiana University concluded its ambitious and highly successful fundraising campaign, For All: The Indiana University Bicentennial Campaign. As part of that effort, the Department of Musicology 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 and pledges from alumni and friends of the department, we surpassed our goal by more than \$120,000. We are grateful to everyone who contributed!

Thanks to these gifts, ample funds are now available to support our students' travel to archives, to give papers at conferences, and for other research expenses. Such financial support can make a huge difference for students.

Our need for other supplementary funding, however, continues to grow. We face the happy dilemma that our students are excellent, but we lack sufficient resources to assist them with scholarships and fellowships, especially at the dissertation-writing stage. We are asking for your help through donations to our annual fund or to two new funds announced just last year. Your contribution can do miracles here!

The Department of Musicology Fund was established by Musicology faculty in 1990 to provide general support for the department's activities and financial support for students in Musicology degree programs where other funds are not available or are insufficient.

The Malcolm H. Brown Fund, established in 2019 on the occasion of Malcolm's 90th birthday celebration, helps to support a Musicology Ph.D. student who has financial need, with preference for a student at the dissertation writing stage. Such support helps 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.

The Peter Burkholder Lecture Fund, established in 2019 to honor Peter's retirement after 31 years at IU, enables the Department to bring outstanding scholars to campus to speak and work with graduate students at IU.

We invite you, as a friend of our department, to join us in making a contribution to one or more of these funds. To make a gift online, please visit go.iu.edu/2c1s, click on "Make a Selection," and select the fund to which you would like to donate.

To send a gift by mail, please write the name of the fund on your check and send it to:

IU Jacobs School of Music
c/o IU Foundation
PO Box 6460
Indianapolis, IN 46206-6460

No gift is too small, and every bit helps. 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 dxdixon@iu.edu.

We are deeply grateful to all who have made contributions to the department's funds over the past three decades. We could not do this without you.

– Halina Goldberg, Department of Musicology
Development Committee

The Indiana University Foundation solicits tax-deductible private contributions for the benefit of Indiana University and is registered to solicit charitable contributions in all states requiring registration. For our full disclosure statement, see go.iu.edu/89n.



Bruno Nettl in Memoriam (1930-2020)

Our department lost one of its most prominent graduates this year with the passing of Bruno Nettl on January 15. He was among the most important and influential ethnomusicologists in the world, publishing on methodology, Native American music, classical music of Iran and India, improvisation, urban musics, and folk and traditional musics. He served as president of the Society for Ethnomusicology and was twice editor of their journal. Among his most intriguing projects was his book *Heartland Excursions* (1995), in which he examined the inhabitants and musical cultures of a Midwestern school of music from the perspective of an ethnomusicologist from Mars.

Bruno was the son of Paul Nettl (1889–1972), professor of musicology at IU from 1946 to 1959, and the pianist Gertrud Hutter Nettl. Paul was born in Bohemia to a Jewish Czech-German family, earned a Ph.D. at the German University of Prague and later taught there, and became a prolific scholar of Mozart, Beethoven, dance music, and seventeenth- and eighteenth-century music in Austria and Bohemia. After Nazi Germany occupied Czechoslovakia in 1939, the Nettl family came to the United States, eventually settling in Bloomington when Bruno was a teenager.

Bruno earned his B.A. and M.A. at IU and was the fifth student to complete a Ph.D. in our department, writing a dissertation on “American Indian Music North of Mexico: Its Styles and Areas” and graduating in 1953 at the age of 23. His first book, based on his dissertation, was published the next year, followed by twenty-one more. He taught at Wayne State University in Detroit, then in 1964 moved to the University of Illinois, where he mentored many of the most influential ethnomusicologists of the next three generations. Throughout his career, he was extraordinarily active and productive as a scholar (see his report on his activities in last year’s issue of our department newsletter!). He was also one of the kindest, warmest, and most supportive human beings one could ever hope to meet. We will miss him.

For other remembrances, see the tribute by Jeff Sposato, Director of the University of Illinois School of Music, at music.illinois.edu/news/remembering-bruno-nettl and Philip V. Bohlman’s obituary on behalf of the Society for Ethnomusicology at ethnomusicology.org/news/486084/Bruno-Nettl-19302020.

– J. Peter Burkholder

RECENT ACHIEVEMENTS

ALUMNI NEWS

Georgia Cowart (M.M. 1973) was elected to Honorary Membership in the Society for Seventeenth-Century Music, for outstanding research, mentorship, and service to the field. She is one of twelve scholars to receive this honor since the founding of the Society in 1992.

In 2020, **Elizabeth G. Elmi** (Ph.D. 2018) was named the winner of the International Musicological Society Outstanding Dissertation award for her 2019 dissertation, "Singing Lyric among Aristocratic Networks in the Aragonese-Ruled Kingdom of Naples." She was also selected for a Fulbright U.S. Scholar award to Italy in order to conduct the archival research for her book project "Inscribing the Self in Occupied Southern Italy: Culture, Politics, and Identity in Lyric Song Practices of the Aragonese-Ruled Kingdom of Naples." The Fulbright is projected to begin in Spring 2021, and she will be hosted by Professor Dinko Fabris at the Università della Basilicata. In March 2020, Elmi was also featured as a musicology expert in the documentary film *Le canzoni silvestre: Songs of Arcadia* in collaboration with the digital humanities project *IDEA: Isabella d'Este Archive – Music/a*. For the upcoming meeting of the American Musicological Society, she has organized a panel entitled "Music in Occupied Southern Italy," which will feature papers on the politics of southern Italian musical practices from the fifteenth through eighteenth centuries. Currently, Elmi is working as a visiting lecturer in musicology at Iowa State University, where she has been responsible for teaching a range of courses over the past year, from a freshmen course on musical styles (including Western Art Music, Jazz, and World Musics) to an advanced senior seminar on "Colonial Musics."

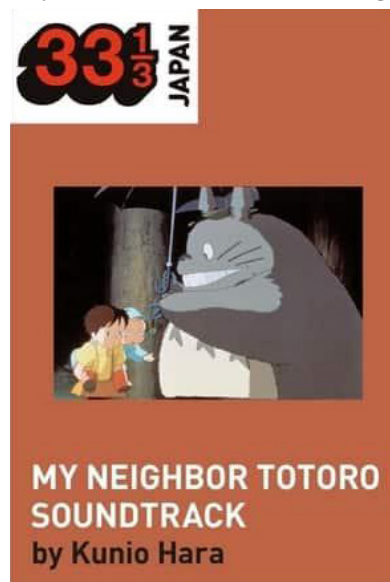
Marc Geelhoed (M.A. 2003) has been Director of Digital Initiatives at the Detroit Symphony Orchestra since 2016. He is Producer for the DSO's series of live-streamed concerts and oversees live concert video production and the video production team. He recently became Director of these concerts, in addition to producing, and uses his musicology education to analyze works to create the camera angles and follow the music's form to tell the visual story for the audience, reading the score during the concert as well as the multi-camera production.

Andreas Giger's (Ph.D. 1999) critical edition of Ruggero Leoncavallo's *Pagliacci* has recently been published by **Bärenreiter**.



Robert A. Green (Ph.D. 1979), Professor Emeritus, Northern Illinois University, presented a paper entitled "Parke Hunter and the Introduction of American Music to England" on October 25, 2019 at the Banjo Gathering, Old Dominion University. He is currently developing an article, "The Banjo in Indiana, 1840-1890", in addition to a book tentatively titled *Fun on the Wabash: the Life and Music of Parke Hunter*.

Kunio Hara's (Ph.D. 2012) book *Joe Hisaishi's Soundtrack for "My Neighbor Totoro"* was published as part of the 33 1/3 Japan series (Bloomsbury 2020). He has a forthcoming article "Memories of *La bohème* and the Shadow of the *débardeur* in Puccini's *Il tabarro*" in *Studi pucciniani* and is presenting his paper, "Fujiwara Opera's U.S. Tours in the 1950s" in the panel "Musical Exchange During the Cold War" at the 2020 AMS national meeting.



At the AMS meeting in Boston in Fall 2019, **Katie (White) Rios** (Ph.D. 2012) chaired the session on Gender in Jazz and Hip Hop. She looks forward to the publication of her book "*This Is America*": *Race, Gender, and Politics in Current American Music* with Lexington Books in Spring 2021. In personal news, she got married over the summer in a remote Zoom wedding and welcomes husband Erik and stepchildren Tucker and Trinley to the family.

Matthew Leone is presenting his paper "Dussek the (Im)moral Composer: A Case Study in Disability, Physiognomy, and Nineteenth-Century Reception" at the 2020 AMS national meeting which he delivered at the Fall 2020 AMS Midwest conference. He is contributing an essay on the JSOM's history in the 1940s to the forthcoming JSOM commemorative booklet project in collaboration with Peter Burkholder and Melissa Dickson. Matthew currently teaches a course in musical performance for the Music in General Studies department, and is assisting Peter Burkholder in updating and editing his Musical Borrowing and Reworking database. He is currently working on an article on Albert Lortzing's *Singspiel Szenen aus Mozarts Leben* and Mozart's nineteenth-century German reception.

Marysol Quevedo (Ph.D. 2016) is currently Assistant Professor of Musicology at the Frost School of Music at

RECENT ACHIEVEMENTS

the University of Miami. She is currently finishing her first monograph under contract with Oxford University Press, titled *Cuban Music Counterpoints*. In the Spring of 2020 she was awarded the University of Miami's Center for the Humanities Faculty Fellowship and UM's Fellowship in the Arts & Humanities Award to support continuing work on her book. In March, she traveled to Cuba to participate in the Casa de las Américas Coloquio de Musicología and present new work on the Inter-American Music Festival, which stems from research using archival materials from IU's Latin American Music Collection. She has delivered pre-concert talks on Latin American orchestral and chamber music in the Miami area as part of her public-facing work and she will further this work through a new open-access project on Latin American Music Pedagogy, co-founded with Mark Lomanno. As she finishes her term in the editorial board of the AMS's online publication *Musicology Now*, she will begin a three-year term in the AMS's Graduate Education Committee, where she hopes to address issues concerning graduate education in musicology and ethnomusicology in North America.

Derek Stauff (Ph.D. 2014) published an article, "Monteverdi and Scacchi in Breslau: Madrigal Contrafacta in a Time of Conflict" in the *Journal of Seventeenth-Century Music* 25 (2019). Last October (2019), he presented a lecture at the International Heinrich-Schütz-Festival (Karlsruhe, Germany) titled "Höfische und städtische Strategien der Repräsentation in Kompositionen zum protestantische Sieg bei Breitenfeld (1631)."

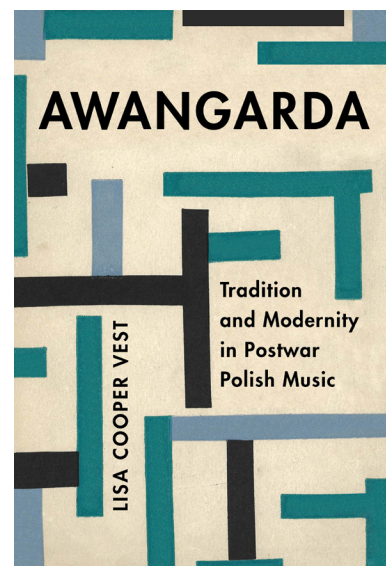
Laura Stokes (Ph.D. 2016) published essays in two collections in the spring of 2020. "Medievalisms in Early Nineteenth-Century German Thought" appeared in the *Oxford Handbook of Music and Medievalism*, ed. Stephen Meyer and Kirsten Yri (Oxford University Press, 2020), and "Felix Mendelssohn's Deutsche Liturgie in the Context of the Prussian Agende of 1829" appeared in *Rethinking Mendelssohn*, ed. Benedict Taylor (Oxford University Press, 2020). She will present a revised version of "Fanny Hensel's Lied 'Der Fürst vom Berge' in Light of Contemporary European Politics" at the conference 'Women are Not Born to Compose': Female Musical Works from 1750 to 1950', which will take place online rather than in Lucca, Italy, in November 2020. She will also present this paper at Brown University's Music Now colloquium in November 2020.

Kristen Strandberg (Ph.D. 2014) is Assistant Professor of Music History at the University of Evansville. In January, 2020, she was named Director of the Eykamp Center for Teaching Excellence, which oversees orientation and first-year programs for new faculty, awards teaching and travel grants, and hosts several monthly series of pedagogical workshops and discussions for faculty across the university. In February of 2020, she delivered a talk for the university's

Andiron Lecture Series in Liberal Arts and Sciences entitled "Constructing Otherness: Critical Representation of Musicians in the Press." Later that month, she organized and oversaw violinist Rachel Barton Pine's residency at UE, which included a masterclass, performance with UE's Symphony Orchestra, music history class visit, and presentations to 1,200 public school students, all of which drew on Ms. Pine's Music by Black Composers project.

Nik Taylor (Ph.D. 2014) was promoted to Senior Research Librarian in the Resources, Science, and Industry Division of the Congressional Research Service, Library of Congress. His work focuses on water resources, climate change, and Native American issues. He regularly presents lectures to House and Senate staffers on the legislative process.

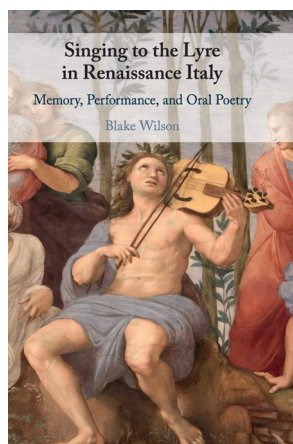
Lisa Cooper Vest (Ph.D. 2014) has completed her first book, titled *Awangarda: Tradition and Modernity in Polish Postwar Music* (University of California Press), and she looks forward to holding a physical copy in her hands in late 2020 or early 2021. In Fall 2019, Vest presented her paper "'I'm Not Matka Joanna, I'm No One': *Matka Joanna od aniołów* (1961) and Envoicing the Threat that Comes from Within" for the Cold War Music Study Group at the annual meeting of the American Musicological Society, and she also presented her paper "Ruling by Intellectual Means: Zygmunt Mycielski and the Role of the Creative Intelligentsia in Poland, 1937-1957" at the annual meeting of the Association for Slavic, Eastern European, and Eurasian Studies.



Virginia E. Whealton (Ph.D. 2018) gave a plenary, "The Moses Myers House Sheet Music Collection: Musical Culture in Early Nineteenth-Century Norfolk, Virginia," at the Music Library Association's meeting in Norfolk in February 2020. In March 2020, she gave a public lecture on the same topic at the Chrysler Museum of Art, and she curated an exhibit of the Myers' albums for the Chrysler's Reading Room (https://chrysler.org/myers_music/). Over the summer, she continued archival work on the Myers Collection. She and fellow IU alum Pam Pagels joined forces to help bring about the joint virtual meeting of the AMS Southwest Chapter and the Texas Music Library Association. In October, Virginia was elected the Secretary-Treasurer of AMS-Southwest

RECENT ACHIEVEMENTS

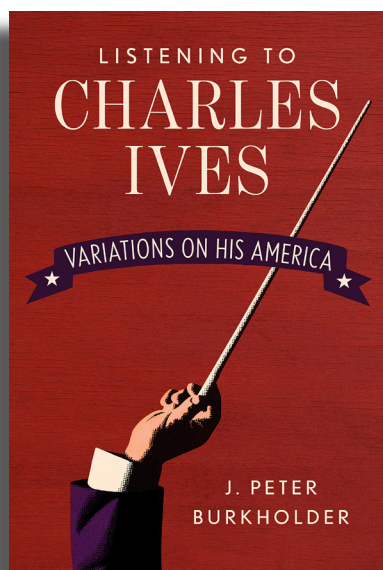
Blake Wilson (Ph.D. 1987) recently published his book *Singing to the Lyre in Renaissance Italy: Memory, Performance and Oral Poetry* (Cambridge University Press UK 2019; US 2020).



FACULTY NEWS

The Cambridge Opera Journal published **Michael Bane's** article "O Strange Transformation! Act II Scene 5 of Lully and Quinault's *Armide* (1686) and the Retelling of Tasso in France" last November. He also contributed a chapter to Routledge's forthcoming volume *More than Merely Passive: Addressing the Early Modern Audience*. Another article, "Guitar Song in Mid-Seventeenth-Century France: New Examples, New Perspective," will appear in the next issue of *Historical Performance*. In October, he will speak at the Newberry Library's symposium "Speech as Protest: Being Heard and Taking up Space in the Premodern World."

J. Peter Burkholder completed work on his new book *Listening to Charles Ives: Variations on His America*, due in December from Amadeus Press, an imprint of Rowman & Littlefield. He wrote the preface for David Porter's new critical edition of Ives's String Quartet No. 1, published early this year by Peermusic Classical. His essay "Making Old Music New: Performance, Arranging, Borrowing, Schemas, Topics, Intertextuality" will appear in *Intertextuality in Music: Dialogic Composition*, ed. Violetta Kostka, Paulo F. De Castro, and William Everett, forthcoming next year from Routledge. In March, he gave a version of this essay as a talk at the Musicology Colloquium and at Utah State University and was interviewed on "Profiles on WFIU." Also scheduled to appear next year is his chapter on "The Symphonic Works of Charles Ives," in *The Symphonic Repertoire, Volume 5: The Symphony in the Americas*, ed. Brian



Hart, forthcoming from Indiana University Press. Brian is a 1994 Ph.D. graduate of our department, and *The Symphonic Repertoire* was begun by the late A. Peter Brown, longtime faculty member in our department, who passed away after completing five of the projected eight volumes.

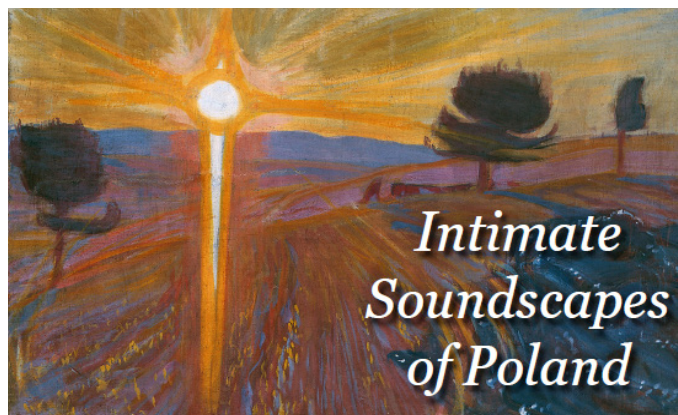
Judah M. Cohen succeeded Mark Roseman as the director of the Indiana University Borns Jewish Studies Program in July 2020. This past year, he published both "Artistic Control and Partnership: Jewish Studies Programs and the Incubation of New Musical Works" in *Studies in American Jewish Literature* 38.2, and the first scholarly bibliography on singer/songwriter/liturgist Debbie Friedman (Oxford Bibliographies in Jewish Studies). He co-founded (with David Weinstein) the Public History Reviews section for the journal *American Jewish History*, and wrote its inaugural review on the exhibit "Leonard Bernstein: The Power of Music." He also co-edited a special issue of *Studies in Musical Theatre* 14, #1 (Spring 2020) on ethnography, with Jake Johnson. In November 2019, Cohen gave the talk "Musical Theater and Nazi-Era Stories: an Uncomfortable Pairing?" at Muhlenberg College; and he co-organized a session on music for the conference "The Power of Jewish Camps" at Brandeis University's Mandel Center, including his own presentation "Summer Camps as Musical Laboratories: Experimenting Locally, Disseminating Nationally." Judah also served as the co-chair of the program committee for the 2020 Biennial Conference of American Jewish Historians, which was forced online due to the COVID19 pandemic; and he presented at the Study Group for Jewish Music at the 2020 online conference of the Society for American Music.

Prof. **Phil Ford** read his paper "Diviner's Time" at the 2019 AMS annual meeting, as a part of the Music & Philosophy study group panel on mysticism. During the same month, he appeared with *Weird Studies* co-host J.F. Martel on Michael Garfield's podcast *Future Fossils*. He is also serving as Acting Director of Graduate Studies at the Jacobs School of music for the 2020-2021 academic year.

During the 2019-2020 academic year Professor **Halina Goldberg** served as Interim Director of the Russian East European Institute (REEI), at the Hamilton Lugar School of Global and International Studies at IU. Among the events she spearheaded during her tenure was the symposium "Writings on the Wall: The End of the Eastern Bloc in Cultural Memory," marking the thirtieth anniversary of the fall of the Berlin Wall (and the fall of communist regimes of the Soviet Bloc), which was co-organized with the Institute for European Studies and Polish Studies Center. In April of 2020 she led the same group of centers, joined by Inner Asian & Uralic National Resource Center, in organizing an International Virtual Conference "COVID-19 in Europe." <https://hls.indiana.edu/covid19-conference/>. At JSOM she organized, in collaboration with the Chopin Institute in Poland, the performance by Sileo Quartet of the music of Grażyna Bacewicz and Karol Szymanowski in a concert titled "Intimate Soundscapes of Poland" (November 2019), for which she also presented a pre-concert lecture. Goldberg was invited to give the keynote lecture on "The Banished

RECENT ACHIEVEMENTS

Masters and the Shadow Legion of 'Greats': Contemplating the Place of Jews in Historiography of Polish Music" at the International Conference Jews in the Musical Life of Galicia (October 2020, Rzeszów, Poland).



Daniel R. Melamed began a term as president of the [American Bach Society](#), and now serves as director of the [Bloomington Bach Cantata Project](#).

Kristina Muxfeldt participated in Opera Lafayette's online series about Beethoven's 1805 *Leonore*, which took place over eight weeks in April and May. During her sabbatical this fall she is completing new studies involving the reception of Beethoven and Schubert.

In 2019-2020, **Devon R. Nelson** (Ph.D. 2020) gave two departmental presentations, appearing on the in-person panel "Life after Coursework" in October 2019 and sharing their paper "John Stafford Smith and Applied Antiquarianism" virtually in May 2020. They recently presented their paper, "Antiquarians, Female Harpists, and the Survival of the Bardic Tradition," at the virtual meeting of the Midwest chapter of the American Musicological Society in September 2020. Their article "The Antiquarian Reception of Charles Burney's *A General History of Music*" appeared in the 2019 issue of *The Burney Journal*. Dr. Nelson is currently teaching musicology at IU; their current and upcoming courses include "Historicism in English Music," "Music & Drink," and "Eighteenth-Century Global Musical Encounters."

Sergio Ospina Romero completed the first year of a two-year postdoctoral fellowship at the Universidad de los Andes, in Colombia. He was given the honorary mention in the 2020 Premio de Musicología Casa de las Américas, probably the most prestigious award for musicology scholarship written in Spanish, for the manuscript of his forthcoming book, *Fonógrafos Ambulantes. Las expediciones de la Victor Talking Machine Company por América Latina durante la era acústica*. He was also just awarded the Klaus P. Wachsmann Prize of the Society for Ethnomusicology, for his article "Ghosts in the Machine and Other Tales around

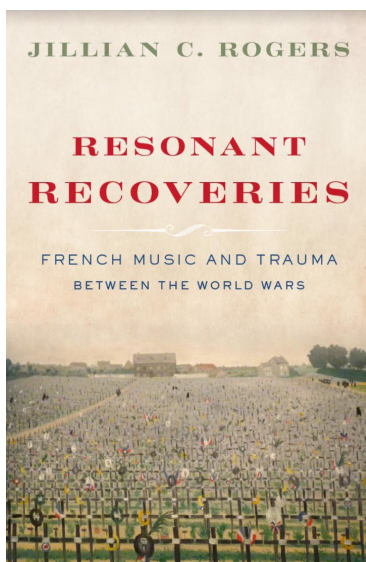
a 'Marvelous Invention': Player Pianos in Latin America in the Early Twentieth Century", published last year in JAMS. Sergio just published another article on player pianos in *Keyboard Perspectives* (titled "On Pianolas and Pianolists: Human-Machine Interactions, Dialectic Soundings, and the Musicality of Mechanical Reproduction"), and has five forthcoming chapters and articles dealing respectively with itinerant recording ventures, the transnational circulations of acoustic records, Victor's 1913 sessions in Bogotá, jazz in the Caribbean, and musical afterlives. He recently became a regular contributor in the widely-read blog of *BanRepCultural* in Colombia, in which he is writing columns about a variety of musical issues—from musical labor in times of covid-19 to musical soap operas. He will present his paper "Parodies of Indigeneity and Other Phonographic Caricatures in Early-Twentieth-Century Latin America" at the 2020 AMS national conference. Sergio's kids, Daniel and Samuel, just turned 7 and are thriving in the local soccer scene.

Massimo Ossi was a Faculty Fellow of IU's Institute for Digital Arts and Humanities to work on his project *Musicians among Venetians, 1600-1650*, which analyzes data collected in Venetian archives relating to the lives of musicians outside the city's main institutions, such as the Basilica of St Mark. His article, *Petrarch and the Pastoral Design of Luca Marenzio's Madrigali a quattro Libro primo (1585)*, appeared in *Translating Petrarch's Poetry: L'Aura del Petrarca from the Quattrocento to the 21st Century* (Oxford: Legenda, 2020), edited by Carole Birkan-Berz, Guillaume Coatalen, and Thomas Vuong, and he presented a paper entitled "Sigismondo d'India Reads Tasso's *Gerusalemme liberata*: 'Amico, hai vinto,' from *Le Musiche a una e due voci. Libro Quarto* (1621)" at the *Tasso and Music Symposium* organized by the Tasso in Music Project at the University of Massachusetts at Amherst. He was also a reviewer for the American Council of Learned Societies Mellon/ACLS Dissertation Completion Fellowship Program.

A Production Grant from the IU Presidential Arts & Humanities Program will enable **Jillian C. Rogers** to publish her forthcoming book, *Resonant Recoveries: French Music and Trauma Between the World Wars* (Oxford University Press, February 2021), as an Open Access title. In addition, this grant covers other elements of *Resonant Recoveries*'s production, including image permissions, musical example engraving, and indexing. Last but not least, this grant provides funding for Dr. Rogers to create both the companion website to *Resonant Recoveries* and a Digital Humanities project that has emerged from this book entitled *Sonic Constellations: Circulations of Music, Sound, and Emotion in Interwar France*. The companion website will feature linked bibliographies, discographies, biographical vignettes of musicians and artists in interwar France, and information regarding relevant archival holdings in various locations throughout and beyond the United

RECENT ACHIEVEMENTS

States and Europe. Bibliographies and discographies will present those interested in early twentieth-century France, World War I, and trauma studies with a wealth of sources in different media. Meanwhile, by presenting information regarding archival holdings digitally, this site will help scholars who may have limited funding for research-related travel in planning research trips, while also shedding light on the holdings of archives that have often been used only sparingly by music scholars. The aim of *Sonic Constellations* is to provide publicly accessible social networks maps as well as maps detailing how sound and music performance moved throughout Paris during and after World War I. This grant has allowed Dr. Rogers to hire six IU musicology graduate students—Jessica Bachman, Claire Buchanan, Maria Fokina, Jacqueline Fortier, Kirby Haugland, and Lindsay Weaver—to assist in collecting the information necessary for both *Resonant Recoveries*'s companion website and *Sonic Constellations*. The companion website will be accessible beginning in February 2021, and *Sonic Constellations* will likely go live by June 2021.



Ayana O. Smith was invited to speak on her recent book, *Dreaming with Open Eyes: Opera, Aesthetics, and Perception in Arcadian Rome*, for Harvard University's DeBosis Colloquium in Italian Studies in March, 2020. She has given guest lectures at the University of Pennsylvania (Musicology and Italian Studies, Feb. 2020) and a guest seminar at Georgetown University (Department of Spanish and Portuguese, Nov. 2019). She spoke as an invited panelist on the subject "Race, Identity, and Fantasies of the Past" at the *Afterlives: Reinvention, Reception, and Reproduction* conference in art history, jointly hosted by the Center for Medieval and Renaissance Studies at California State University Long Beach and the Forest Lawn Museum, in November, 2019. Her conference panel contribution for the College Music Society conference ("Like the Light of Liberty: Using Primary Sources and Interdisciplinary Methods to Contextualize African-American Music in the Classroom," Sept. 2019) is forthcoming in the *Journal of the American Musicological Society* in volume 73, no. 3 (2020) as a colloquy article titled "Like the Light of Liberty: Art, Music, and Politics at the Tennessee Centennial Exposition." She has recently founded a research-based pedagogy working

group with musicology faculty and students titled "Creating Real Change: The Pedagogy of Race and Representation in Music History;" this project has just received over \$14,000 in funding from IU's Racial Justice Research Fund, to support Prof. Devon Nelson (Ph.D., 2020), and current students Deanna Pellerano and Miguel Arango Calle. This project will create curricular tools for instructors wishing to reform teaching practices to support diversity, inclusivity, and intersectionality. She will be organizing the American Handel Society conference at IU, in virtual format, for March 11-14, 2021.

This year Professor **Giovanni Zanovello** has co-published an article entitled "Isaac, Schubinger, and Maximilian in Pisa—A Window of Opportunity?" with Prof. Nicole Schwindt (Staatliche Hochschule für Musik Trossingen, Germany) in the volume *Henricus Isaac (c.1450/5–1517): Composition–Reception–Interpretation* edited by Stefan Gasch, Markus Grassl, August Valentin Rabe, as well as a contribution to the volume *La tradizione musicale dell'Ordine dei Servi di Maria: Il manoscritto Bergamo, Biblioteca del Seminario vescovile Giovanni XXIII, ms. 7 (sec. XV)* edited by Marco Gozzi and Angelo Rusconi. With Prof. Erika Honisch (Stony Brook University, NY) he has recently launched the searchable bibliography *Inclusive Early Music* (<https://inclusiveearlymusic.org/>).

COVID-19 put a bit of a damper on our guest lecture schedule. However, here are a few recent Musicology Guests:

FALL 2019

Imani Perry (Princeton University), "Lift Ev'ry Voice and Sing": A Conversation on Black Music with Carolyn Calloway-Thomas (Professor and Chair, Department of African American and African Diaspora Studies) and Alisha Jones (Assistant Professor of Ethnomusicology)

William T. Patten Foundation Lecture

Imani Perry (Princeton University), "Vexy Thing: On Gender and Liberation"

Alex Reed (Ithaca College), "Gender and Genre in Laurie Anderson's *Big Science*"

SPRING 2020

Rob Pearson (Assistant Dean in the Emory University Professional Development and Career Planning), "How to Prepare for Diverse Careers as a Musicologist"

AMS 2019



AMS 2019

American Musicological Society

Boston, Westin Waterfront Hotel
31 October - 3 November

IU MUSICOLOGY | AMS ONLINE 2020

(Current Indiana University faculty, students, and alumni)

PLEASE NOTE: All times are CST

SATURDAY, NOVEMBER 7

11-11:50 WEBINAR 2 | *Musical Exchange during the Cold War*

Kunio Hara (University Of South Carolina School Of Music), "Fujiwara Opera's U.S. Tours in the 1950s"

4-4:50 MEETING ROOM 1 | *Digital Exhibit: A Hands-on Poster and Demo Session (AMS Committee on Technology)*

Mollie Ables (Wabash College), moderator

6-7:30 WEBINAR 4 | *Lightning Lounge: Current Topics in Ibero-American Music Research (Ibero-American Music SG)*

Christine Wisch (Indiana University), "Rethinking Musical Nationalism and Cosmopolitanism in 1830s Spain"

Sergio Ospina Romero (Universidad De Los Andes/IU), "Parodies of Indigeneity and Other Phonographic Caricatures in Early-Twentieth-Century Latin America"

6-7:30 TBD | Hearing Nature and the Environment During the COVID-19 Pandemic. (Ecocriticism Study Group AMS Study Group)

Kristen Strandberg (University of Evansville), "Sound Bubbles and Social Bubbles: Protected Spaces and Soundscapes"

SUNDAY, NOVEMBER 8

6-8:00 MEETING ROOM 1 | *Global Music Histories at the Interstices: Perspectives across North and South*

Sergio Ospina Romero (Universidad De Los Andes/IU), "Recording Scouts in the Acoustic Era, or the Writing of a Global History of the Phonograph from Below"

SATURDAY, NOVEMBER 14

12-12:50 WEBINAR 5 | *Music and Critical Disability Theory*

Matthew Leone (Indiana University), "Dussek the (Im)moral Composer: A Case Study in Disability, Physiognomy, and Nineteenth-Century Reception"

2-2:50 WEBINAR 4 | *Radio in 20th-century America*

Rika Asai (University of Pittsburgh), "Made in USA: Music, Radio Drama, and the Kitsch Aesthetic"

6-7:30 WEBINAR 5 | *Modulations and Intersections: Disability and the (Un)Critical Role of Music (Music and Disability AMS Study Group and SMT Interest Group)*

Anna Gatdula (University of Chicago), "Einstein's Einstein, on Opera's Hegemonic Assimilation of Disability"

SUNDAY, NOVEMBER 15

10-10:30 WEBINAR 2 | *Music in Occupied Southern Italy*

Elizabeth Elmi (Iowa State University), "Pastoral Politics in the Lyric Song of Late-Fifteenth-Century Southern Italy"

1-1:50 WEBINAR 4 | *Singers and Song in the Low Countries*

Kaylee Simmons (Indiana University), "'She sings a song of her desire': Female Song Culture of the Dutch Republic as Represented by Gesina ter Borch"

2-2:50 WEBINAR 3 | *Russian Transnationalisms*

Patrick Domico (Indiana University), "The Politics of Russian Music Abroad: Resisting Modernism in Medtner and Ilyin"

You're Invited!

The Musicology Department will host a virtual reception at the upcoming AMS annual meeting.

IU students, alumni, faculty (current and former), prospective students, and friends are invited to stop by and catch up with former colleagues or forge new connections.

Please join us!

Saturday, November 7, from 7-9 PM CST (8-10 PM EST)

Zoom: <https://go.iu.edu/3o9p> (Password: AMS2020)



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

Adjunct Assistant Professor
Music and culture of early-modern France.

J. Peter Burkholder

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

Judah Cohen

Professor
Music in Jewish Life, Musical Theatre, American Music (19th–21st century), Popular Music, Ethnomusicology, Music Historiography.

Giuliano Di Bacco

Assistant Professor
14–15th-century polyphony and music theory, manuscript and archival studies, digital humanities.

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, the Bach family, performance practice, 18th-century opera.

Kristina Muxfeldt

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

Devon Nelson

Adjunct Assistant Professor
Music and antiquarianism in Britain, music printing, early-modern music and dance, connections between music and drink.

Sergio Ospina Romero

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

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, aesthetics, and visual culture (1650–1750); race and representation in music history pedagogy; women and gender in music.

Giovanni Zanovello

Associate Professor
15th-century Italian musical institutions, Florence, music and learning, Heinrich Isaac.

STUDENTS

* with MLS studies

** with MM studies

*** with DM studies

First-Year M.A. Students

Freja Cole, Monika Franaszczuk, Elizabeth Frickey, Christine Goss, Katherine Hamori, Luke Hayden, Jacob Jahiel, Shelby Mass

Continuing M.A. Students

Jessica Bachman, Bradley Berg, Claire Buchanan, Adam Dillon, Emily Heiress*, Alice Hiemstra**,

Julie Howe, Krista Mitchell*, Tawnya Morse, Deanna Pellerano*, Joseph Stiefel**, Katharine Teykl*, Jillian Vernarsky*

First-Year Ph.D. Students

Mingfei Li, Sarah Sabol, Kaylee Simmons

Continuing Ph.D. Students

Katherine Altizer, Miguel Arango Calle, Emily Baumgart, Chelsey Belt, Nicolette van den Bogerd, Caitlin Brown, Jaime Carini***,

Molly Covington, Patrick Domico, Molly Doran, Stewart Duncan, Maria Fokina, Jacqueline Fortier, Benjamin Fowler, Kirby Haugland, Anne Lake*, Nathan Landes, Bret McCandless*, Sarah McDonie, Grace Pechianu, Aaron Riedford, Meredith Michael, Matthew VanVleet, Lindsay Weaver, Travis Whaley, Christine Wisch, Nathan Wright, Ryan Young

STAFF

Sarah J. Slover

Department Administrator

Please visit go.iu.edu/3o9q to review our previous newsletters.

FRONT AND BACK COVER PHOTO CREDIT

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