



Musicology Faculty in front of the Bess Meshulam Simon Center.

MUSICOLOGY DEPARTMENT NEWSLETTER

VOL. 10, FALL 2021

INDIANA UNIVERSITY **JACOBS SCHOOL OF MUSIC**



Prof. Halina Goldberg

Greetings from the IU Musicology Department!

Since I wrote my last newsletter memo, we have endured one more year of the COVID-19 pandemic. There are many hopeful signs now: most people on the IU campus have been vaccinated, many of us have done a little vacation travel over the summer and some have taken brief professional trips, and most importantly, as of August of this year we are back to teaching in person. We are masked, and without seeing my students' full faces, I have learned to better read their eyes: in them I am able to see their amusement, bafflement, and curiosity. I love being back in the real classroom; I am even happy (I can't believe I am saying this) to attend in-person meetings.

During the spring semester we had no choice but to continue our activities online. In addition to virtual Musicology Colloquium and Creating Real Change workshops (spearheaded by Prof. Smith and supported by IU's Racial Justice Research Fund), we co-hosted, with the Byrnes Russian and East European Institute, a guest speaker Dr. Dietmar Friesenegger. Members of our department also organized two impressive and highly successful virtual events: the Music, Sound, and Trauma conference co-organized by Prof. Rogers, and the American Handel Society conference hosted by Prof. Smith.

Now we are cautiously restarting in-person events. The **Musicology Colloquium** gatherings are hybrid this semester: about half of the audience gathers with the speaker in our usual room while the other half joins us via zoom—Prof. Zanolello, who is hosting the colloquium, has demonstrated admirable technological skills in overseeing this setup. The Bloomington Bach Cantata Project, a collaboration of the Musicology Department and the Historical Performance Institute, directed by Prof. Melamed, is back to performing at St. Thomas Lutheran Church for live audience. During the upcoming Global Popular Music Symposium Prof. Smith, jointly with JSoM alum Dr. Marquese Carter, will participate in an in-person performance/presentation “Born This Way: Black Bodies and Black Voices.”

Over the past year, we've sent a large group of student-colleagues into the profession: congratulations to Jessica Bachman, Bradley Berg, Claire Buchanan, Adam Dillon, Julie Howe, Krista Mitchell, Tawnya Morse, and Deanna Pellerano who completed their M.A. degrees, and to Ryan Young and Molly Doran who defended their doctoral dissertations! In August we welcomed an incoming class of three Ph.D. and six M.A. students. Dr. Devon Nelson continues with us as adjunct assistant professor, and Dr. Ospina Romero has completed the two-year postdoctoral fellowship at the Universidad de los Andes, in Colombia, and arrived in Bloomington with his family in August to assume his responsibilities as assistant professor in our department.

Last year we offered doctoral seminars and method courses on a wide range of topics: *Zauberflöte*, Music and Politics, Music in Early-Modern Cities, Weird Studies, and Inclusive Music Histories. The subject of the M.A. seminar was Beethoven.

Over the course of last year, our students have won many prestigious awards, including the Prince Bernhard Cultural Foundation Fellowship (Holland), the Vincent and Elinor Ostrom Workshop in Political Economy Fellowship, Research Exchange Grant through the IU-Mexico Gateway, the Jean Monnet Centre of Excellence Grant, the Mellon Endowment Fellowship, and the Outstanding Dissertation Award from the International Musicological Society (IMS). The AMS Virtual 2021 program includes fifteen presentations by musicology faculty, current Ph.D. students, and our alumni.

Students and recent alumni of our department worked with Professor Emeritus Peter Burkholder, who served as the editor of the centennial booklet, “Celebrating 100 Years of Music 1921-2021.” The contributors— Andrew Barrett, Bradley Berg, Nicolette van den Bogerd, Patrick Domico, Benjamin Fowler, Kirby Haugland, Emily Heiress,

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Matthew Leone, Meredith Michael, Christine Wisch—wrote splendid chapters, capturing the history of Jacobs, with the Musicology Department and faculty making appearance in every chapter but one.

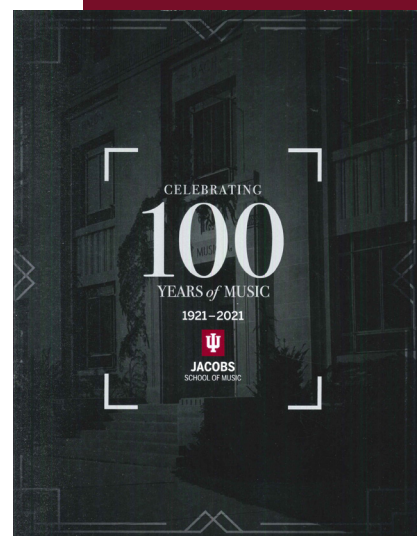
Professors Goldberg, Ossi, and Burkholder, and Musicology alumnus Nik Taylor (Ph.D. '14) were also featured in "**Reminiscing in Time: A History of (Mid) Western Music**" podcast, speaking about our department.

We are deeply grateful for the gifts and pledges from alumni and friends of the department to support fellowships, research travel, conference travel, and other needs of our students! Even though for much of the year it was not possible to travel to conferences and archives, we made it easier for our students to give virtual presentations by paying their registration fees. We also used funds to assist our students in purchasing research materials—such as books, recordings, and digital scans of archival objects—so that they can continue to make progress toward completing their doctoral projects. As this year's AMS conference is again online, we extended the opportunity for every M.A. and Ph.D. student in musicology to attend the meeting. Thanks to our endowment, we have been able to offer paying the registration fee for *all* our graduate students!

We eagerly anticipate seeing you at the AMS IU reception, even if our gathering still must be virtual this year. We will be hosting a reception on Zoom, using breakout rooms to move freely and easily between small groups, just as you would during an in-person reception where alumni, former faculty, and friends, as well as current students and faculty can catch up with each other.

Please join us on **Friday, November 12, 7:00-9:00 p.m. CST (8-10 p.m. EST)** on Zoom: <https://iu.zoom.us/j/88085689234>!

I look forward to seeing you there!



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Global Popular Music Symposium

Ayana Smith

With funding from IU's Platform: An Arts and Humanities Research Laboratory, Prof. Ayana Smith is working on a collaborative research project with musicology doctoral student Jacqueline Fortier that explores gender and the representation of Black bodies in music. The outcomes of this project will contribute to Smith's forthcoming book in the *Leading Change* series, published by Routledge (expected 2022), and a lecture-recital during the **Global Popular Music Symposium** at Indiana University in November, 2021.

The lecture-recital will feature tenor Dr. Marquese Carter, who completed their doctorate in voice at IU in 2018 with a minor in music history and a DM project with Prof. Smith as Research Director. Carter now serves as assistant professor of music at Murray State University. The lecture-recital, titled "Born This Way: Black Bodies and Black Voices," will intersperse excerpts from our collaborative research with performance of repertory by African-American composers Robert Owens, Carl Bean, Florence Price, Margaret Bonds, Regina Harris Baiocchi, and others. The program will unfold in a narrative arch that questions our (mis)perceptions about race, gender, and sexuality, while advocating for authentic expression of self.



Dr. Marquese Carter (Murray State University, D.M. '18)

Dr. Carter's research on the art songs of Florence Price has been featured in numerous forums including the Society for American Music conference and the New York Times. Archival research for their DM project "The Poet and Her Songs: Analyzing the Art Songs of Florence B. Price" was generously funded by the American Musicological Society Thomas Hampson Fund grant for song research. Frequently sought after as an authority on decolonizing frameworks for the academy, Carter has appeared in workshops and panel discussions ranging from the University of Michigan's African American Music Symposium to the University of Utah's two-day summit on music and social justice. Carter serves as president of the International Florence Price Festival, where they curated and administered the first Virtual Florence Price Festival in 2020. Dr. Carter seeks to create spaces that center Black womxn in an effort to re-canonize the hidden figures of music—past and present.

Event Details

Performance and Presentation: "Born This Way: Black Bodies and Black Voices"

Saturday, November 13 | 2:30-4:00 p.m.
Maxwell Hall & Live-stream

Ayana Smith, Indiana University
Marquese Carter, Murray State University

Info here: <https://go.iu.edu/49dK>

Resonant Recoveries

Jillian Rogers

Thanks to an IU Presidential Arts & Humanities Production Grant, Prof. Rogers was able to publish *Resonant Recoveries* as open access, so anyone can read the book for free through Oxford University Press. The [OUP-hosted companion website](#) was published alongside the book in February 2021. The website offers readers bibliographies, discographies, windows into archival materials, linked footnotes, and further information about the music and musicians discussed in the book.

Each section showcases the amazing work of numerous IU Musicology graduate students – Krista Mitchell (M.A./MLS '21), Ph.D. candidate Kirby Haugland, and Ph.D. students Lindsay Weaver and Jacqueline Fortier, as well as MM students Claire Buchanan (M.A. '21 and Jessica Bachman (M.A. '21). Ph.D. student Maria Fokina assisted with website organization and research. Thanks to IU's graduate students, readers of *Resonant Recoveries* will have access to important contextual information to enrich their reading experience.



Above, from *Resonant Recoveries* "Cast of Characters" and the "Addendum of Marguerite Long's Archival Materials": French pianist and teacher Marguerite Marie-Charlotte Long "utilized the planning, practicing, and performance process as a way to navigate her grief; she often chose to perform pieces that would best channel her husband's presence, likely due to the fact that their relationship was deeply intertwined with her musical life.

Musical Borrowing and Reworking

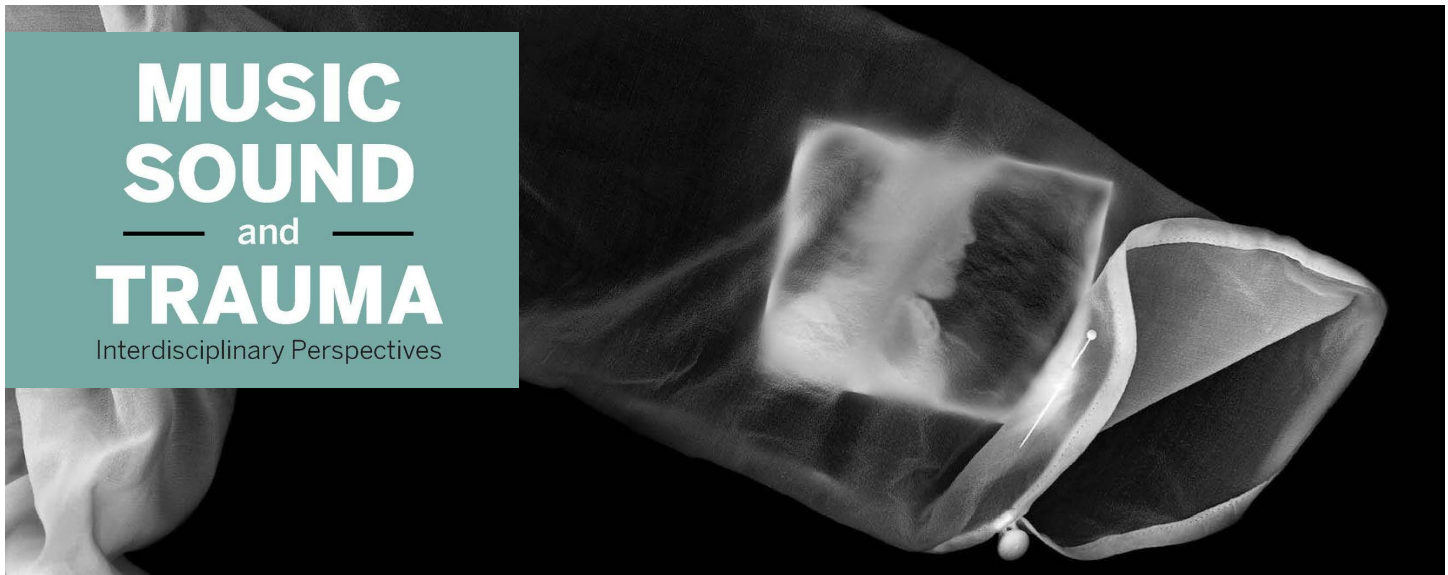
J. Peter Burkholder

One of the online resources at the Jacobs School of Music's Center for the History of Music Theory and Literature (CHMTL) is *Musical Borrowing and Reworking: An Annotated Bibliography*. Founded and directed by musicology faculty member J. Peter Burkholder, this database represents his collaboration over more than three decades with a series of research assistants and over ninety contributors, including dozens of students in his seminars on musical borrowing.

The bibliography began in the 1980s as an outgrowth of Peter's research on borrowing in the Renaissance and in the music of Charles Ives and soon expanded to encompass books, articles, and theses on all kinds of borrowing and reworking in any era. The founding director of CHMTL, Distinguished Professor of Musicology Thomas J. Mathiesen, suggested that the bibliography become part of the Center. He converted Peter's text file to a database and designed the website, which went online in 1999. By 2015 the number of entries had grown from about 800 to more than 1800, most of them annotated.

The website was relaunched in 2017 after a two-year hiatus for redesign and reprogramming supervised by then CHMTL Director Giuliano Di Bacco and recent updates to the site have been overseen by CHMTL's current Director Massimo Ossi. Thanks to the students in Peter's 2017 doctoral seminar and to research assistants Matthew G. Leone (Ph.D. '20) and Matthew Van Vleet, more than 300 annotated items have been added to the database, covering everything from medieval chant and motets to jazz, hip hop, country music, film scores, and video game music. There are now about 2150 entries, over two-thirds of them annotated. Notably missing are annotations for Peter's own recent publications on musical borrowing, but he says he'll get right on it.

CONFERENCE REPORTS



Music, Sound, and Trauma

Jillian Rogers

In February 2021, the IU Musicology Department hosted “Music, Sound, and Trauma Studies: Interdisciplinary Perspectives,” co-organized by Profs. Jillian Rogers, Erin Brooks (SUNY-Potsdam), and Michelle Meinhart (Trinity Laban Conservatoire), with IU Musicology students Jacqueline Fortier and Jessica Bachman (M.A. ’21). The conference showcased over 100 presenters from across the globe and registration reached over 1,000 people from a broad spectrum of disciplines and fields.

The conference featured five fantastic keynote presentations. New York-based vocalist Lucy Dhegrae discussed how traumatic experience shaped her voice and career. Seattle-based feminist psychologist, Dr. Laura Brown, presented her work on embodied, musical recovery from trauma. We were graced by the words of IU-based poet, healer, and scholar, Dr. Maria Eliza Hamilton Abegunde. The Jacobs School of Music’s Pacifica Quartet performed Shulamit Ran’s *Glitter, Doom, Shards, Memory – String Quartet No. 3*, based on the life and work of German-Jewish painter Félix Nussbaum, who died in the Holocaust. Last, but not least, musicologist

and trauma studies scholar Dr. Maria Cizmic closed the conference with a talk entitled “Reflections on Music and Trauma in Ariel Dorfman’s *Death and the Maiden*.”

The conference also served as a platform to showcase the exemplary research of numerous IU Musicology graduate students and alumni. The following presented papers: Nicolette van den Bogerd (Ph.D. candidate), “Holocaust Trauma and Israeli Identity: The Case of Alexandre Tansman’s *Isaïe le prophète*”; Claire Buchanan (M.A. ’21), “‘We’ve Got to Get Ourselves Back to the Garden’: Analyzing Woodstock as a Trauma Response”; Molly Doran (Ph.D. ’21), “Performing Ophelia’s Trauma in the 21st-Century Opera House”; Maria Fokina, “A Requiem for the Unburied: Shostakovich’s Eighth Symphony (1943)”; and Kate Hamori, “Modern American Madwoman: Tracing the Development of Complex Trauma in Carlisle Floyd’s *Susannah*.” Joseph Stiefel (M.A. ’21) presented a lecture recital entitled “Healing and Empowerment in Margaret Bonds’s *Spiritual Suite for Piano*” and Molly Doran and Molly Ryan (Ph.D. ’16) participated in a roundtable on music, sound, and trauma.

“Music, Sound, and Trauma: Interdisciplinary Perspectives” was a success, thanks in large part to the large number of IU faculty, staff, and students who helped things run so smoothly.

Conference website, including the full program, can be found here: www.musicsoundtraumaconf2021.com.



American Handel Festival

Ayana O. Smith

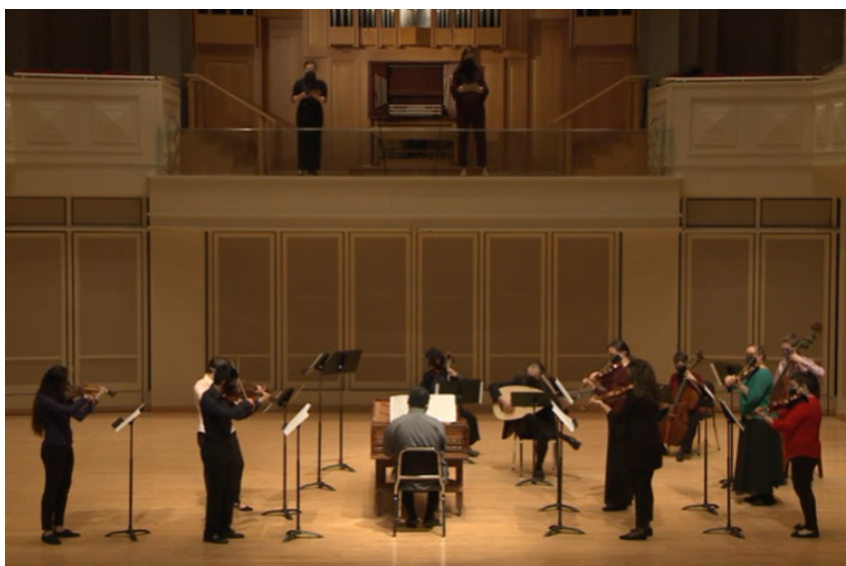
The American Handel Society conference convened online at Indiana University, hosted by Prof. Ayana Smith, between March 11 and March 14, 2021. The online format allowed scholars to gather for conference panels and concerts despite the “social distancing” required by the pandemic, leading to lively conversation and connection.

Highlights of the weekend included “Posterity vs Celebrity: Handel Studies and the 21st Century,” the Howard Serwer Memorial Lecture given by Dr. Berta Joncus (Goldsmiths, University of London), an invited presentation “The *gargarismi* of Lazzaro Paoli: Singing, Pharmacology, and Castration in Eighteenth-Century Tuscany” by Dr. Bruce Alan Brown (Thornton School of Music, University of Southern California), a lecture recital by world-renowned harpsichordist Jonathan Salamon, and two live-streamed concerts offered by IU’s Historical Performance Institute. In addition, conference attendees had on-demand access to IU Opera’s performance of Handel’s *Xerxes* from 2020, and the Historical Performance Institute’s performance of *Parnasso in festa* from 2019. IU Musicology Ph.D. student, Miguel Arango Calle presented

the paper “Landscape, Opera, and Colonialism: Moral and Environmental Difference in Handel’s *Giulio Cesare*.”

Many thanks to Sarah Slover, Miguel Arango Calle, and Grace Pechianu for their invaluable assistance during this weekend of intense scholarly and musical activities.

The conference website and program can be found here: <https://iu.pressbooks.pub/ahsconference2021/front-matter/introduction/>



Paulina Francisco (soprano), Joanna Fleming (mezzo-soprano), and the IU HPI Baroque Orchestra, conducted by Stanley Ritchie, performing “Io t’abbraccio” from *Rodelinda* on Saturday, March 13, in Auer Hall. Courtesy of the Indiana University Jacobs School of Music.

DEPARTMENT ACTIVITY

Guest Lecture: Dietmar Friesenegger

Grace Pechianu

On March 31, 2021, Dr. **Dietmar Friesenegger** (University of Vienna and University of Iași (Romania)) delivered the lecture “Regional Identity, Conflict, and the Nation State: The Four Lives of a Borderland Cantata.” His presentation took place as part of a series of guest lectures organized by the Russian and Eastern European Institute at Indiana University. The event was cosponsored by the Musicology Department, the Institute for European Studies, and the Borns Jewish Studies Program.

Dr. Friesenegger provided a history of four Czernowitz performances—from 1889, 1920, 1927, and 2018—of Eusebius Mandyczewski’s cantata *Im Buchenland* [*In the Country of Beech Trees*]. As state boundaries shifted during the course of the twentieth century, Czernowitz, an ethnically and religiously diverse city, was successively within borders of the Austro-Hungarian empire, Romania, Germany, the Soviet Union, and presently, Ukraine. Although the cantata never left the city, it was adapted to serve the imperial, national, and local interests of various regimes governing Czernowitz.

Im Buchenland—a musical setting of an allegorical play that conveys regional and folk expressions of Bukovinian identity—is linked to the genre of political cantata, inextricably tied to European nationalistic movements of the nineteenth century. The cantata, whose lyricism and vocal ensemble generated widespread appeal, functioned as an agent of political mobilization during the 1889 premiere. Although Mandyczewski remained loyal to the Austro-Hungarian empire, changes were made to the cantata to suit subsequent regimes. Dr. Friesenegger demonstrated how alterations to specific lyrics containing culturally-specific references as well as the language of the libretto constituted a balancing act of national leanings.

The cantata’s most recent performance in 2018 simultaneously highlighted religious and political divides in the city while resisting contemporary political contexts by creating unity in a shared past of former Bukovina. Dr. Friesenegger discussed the significance of certain adjustments made to the 2018 performance:

the substitution of the original German in the concluding section—a national dedication in the form of a musical prayer to the homeland—with a Ukrainian translation. In light of the ongoing Russo-Ukrainian War, the resulting bilingual version was understood by some as a nationalistic Ukrainian gesture and as a homecoming of sorts for Mandyczewski, represented by the finale’s return to his native tongue. Ultimately, the performances of the cantata between the 1889 and 2018 that employed nationalistic and exclusionary rhetoric did not elicit much popularity because the performers and audiences did not identify with the country or language presiding over Czernowitz, but instead embraced a local, Bukovinian identity.

Diversity and Inclusion Workshops and Conversations

JSOM COMMUNITY CONVERSATIONS

Wednesday, October 28, 2020 | 7:00 pm | Zoom

Panel Discussion: “Race and Inclusion in the Music History Classroom” – hosted by Musicology Department; featuring Massimo Ossi, Ayana Smith, and Giovanni Zanovello; moderated by Halina Goldberg

Sunday, November 7, 2021 | 4:00 pm | Auer Hall & Zoom

Performance and Conversation: “Jews, Memory, and Inclusion” – Co-hosted by the JSOM Diversity and Equity Committee, Musicology Department, Borns Jewish Studies Program, and Germanic Studies Department; featuring author/poet/concept artist Esther Dischereit, accompanied by ballet and performance students from JSOM, moderated by Profs. Halina Goldberg and Judah Cohen

CREATING REAL CHANGE SERIES

(Supported by IU’s Racial Justice Research Fund)

Workshop: Discussing course materials, lectures, grant applications, etc.

Friday, April 2, 2021 | 1:45 pm, Zoom
Led by: **Miguel Arango Calle**

Discussion of diversity in the musicology classroom. The event focused on two syllabi submitted by Katherine Altizer and Dr. Jillian Rogers. These served as a departure point

DEPARTMENT ACTIVITY

for commentary by the members of Creating Real Change, to address ideas concerning music history as narrative, unspoken canons, as well as positionality and the treatment of difference.

Pedagogy Demonstration & Discussion

Thursday, April 8, 2021 | 3:00 pm, Zoom
Led by: **Devon Nelson**

Demonstration and discussion of teaching practices addressing diversity in the music history classroom. Members of the team presented examples of class activities, followed by discussion and attendee questions. The goal was to provide attendees with concrete examples of teaching practices, to continue discussions begun in the previous workshop, and to begin more conversations on the many methods of incorporating diverse repertoires and perspectives in pedagogy.

Reading Group: Diversity in Music History

Friday, April 31, 2021 | 1:30 pm, Zoom
Led by: **Deanna Pellerano**

Discussed the readings below and their approaches to historiography, diversity, and origin myths:

Walker, Margaret E., "Towards a Decolonized Music History Curriculum," *Journal of Music History Pedagogy* 10, no. 1 (2020): 1-19.

Appiah, Anthony. "Culture." In *The Lies That Bind: Rethinking Identity, Creed, Country, Color, Class, Culture, 187-212*. New York: Liveright, 2018.

PROFESSIONAL DEVELOPMENT SERIES

Friday, November 20, 2020 | 12:30 pm | Zoom

"Beyond the Western Canon: Building Anti-Racist Teaching and Research Practices" – with Greg Siering, Ph.D., Director of the Center for Innovative Teaching and Learning; and Nicky Belle, Ph.D., Director of the First Nations Educational & Cultural Center

Friday, November 5, 2021 | 12:30 pm | Hybrid

"Hot Topics and Classroom Discussion" – exploring teaching strategies that contribute to an inclusive learning environment—led by a special guest, Dr. Joan Middendorf, Lead Instructional Consultant of the IU Center for Innovative Teaching & Learning



OPERA INSIGHTS

For IU Jacobs School of Music Opera Theater Productions

Since 2006, musicology graduate students have prepared the program notes and delivered pre-performance "Opera Insights" lectures for guests at Musical Arts Center and, more recently, for our livestream an on-demand participants.

The Magic Flute, W. A. Mozart
Performances on Sept. 17, 18, 24, 25
Mingfei Li / J. Peter Burkholder

Coronation of Poppea, Monteverdi
Performances on Oct. 15, 16
Jackie Westerduin / Massimo Ossi

Falstaff, Verdi
Performances on Nov. 12, 13, 18, 19
Meredith Michael / Phil Ford

Highway 1, William Grant Still
Performances on Feb. 4, 5, 11, 12
Elizabeth Frickey / Jillian Rogers

La Rondine, Puccini
Performances on Mar. 4, 5, 10, 11
Kristin Rasmussen / Phil Ford

H.M.S. Pinafore, Gilbert & Sullivan
Performances on Apr. 15, 16, 22, 23
Maggie Eronymous / Giovanni Zanolello

operaballet.indiana.edu
iumusiclive.music.indiana.edu



STUDENT SCHOLARSHIP

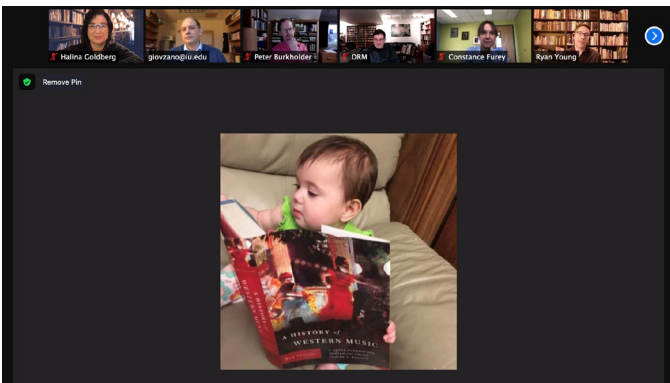


was recognized as such in English society at large. Printed sermons from the 1590s on show us that Puritan ministers took pains to demonstrate that their singing was superior to that of non-Puritans and began to recognize the practice as an issue that distinguished the Puritan community from the rest of the English church. Psalm singing emerged as a community-defining feature—an integral part of the Puritan identity. This line of argument reached its zenith in the 1640s and '50s with the publication of six treatises defending psalm singing in the face of new challenges to the practice raised both by religious conservatives and by new, radical, separatist sects, like the Quakers.

Acloseexaminationofthesetreatises,alongsidecontemporary Puritan sermons, biographies, diaries, and other writings, reveals how the practice of psalm singing helped to shape Puritan self-conception. Furthermore, read in the light of recent studies in soundscape theory, ethnographic studies of group boundaries, and psychosociological studies of the effects of group music making, these sources show how psalm singing played a vital role in strengthening the social ties that bound the Puritan community together. Through the sound of their psalm singing they encouraged one another, reinforced their communal faith, and carved out a godly space in an ungodly world—a “little Heaven” for their community to inhabit.

Molly Doran (Ph.D. 2021), “Women’s Suffering in French Opera: Nineteenth-Century Contexts and Twenty-First-Century Performance”

This dissertation examines representations of women’s suffering in Gounod’s *Faust*, Thomas’s *Hamlet*, and Massenet’s *Werther* through analyses of the operas’ librettos, music, performance, and reception. Marguerite of *Faust*, Ophélie of *Hamlet*, and Charlotte of *Werther* are the heroines at the heart of this dissertation, with one chapter dedicated to each. Much of this dissertation focuses on specific scenes featuring hysteria, suffering, trauma, maternity, and grief. My methodology draws from trauma studies; trauma-centered performance studies; and feminist criticism as it exists in the disciplines of musicology, history, and literature. I employ a three-layered approach: 1) using primary sources surrounding nineteenth-century productions to discover the performative mechanisms representing women’s trauma and the cultural contexts for those representations; 2) deducing how female performers shaped notions of femininity and created public demand for such representations; and 3) considering how today’s productions can engage responsibly with female trauma through staging and various other framing mechanisms. Combining critical analytical approaches from the fields mentioned above, my work demonstrates how operatic performance can signify forms of witness-bearing. Applied to modern contexts, my critical strategies provide insight into how operatic performance choices can satisfy collective



From top: Ryan Young, defense attendees showing their support, and the next generation seeking guidance and inspiration.

RECENT DISSERTATIONS

Ryan Young (Ph.D. 2020), “Psalm Singing, Community, and the Formation of Puritan Identity in England 1558–c. 1660”

Following the return of Protestantism to England with Elizabeth I’s accession in 1558, congregational psalm singing quickly became a fixture of English worship, from parish to cathedral. Contrary to earlier historical narratives, recent scholarship has demonstrated that the practice was not widely associated with Puritanism during Elizabeth’s reign. Despite this universality, however, evidence suggests that Elizabethan Puritans assumed a sort of ownership of the practice, themselves viewing psalm singing as Puritan music, regardless of whether it



STUDENT SCHOLARSHIP

responsibilities to engage current issues of domestic violence, other forms of gendered trauma, and women's rights, by breaking down barriers between stage and spectator and emphasizing female perspectives. I conclude by arguing for the importance of framing productions for audiences in ways that create opportunities for ethical engagement with staged trauma before performances even begin; trauma-informed pre-performance lectures and program notes represent just two examples of such strategies. My work challenges musicologists, opera directors, singers, and opera lovers alike to rethink their perceptions of the heroines I discuss and, in the case of directors and singers, to consider trauma-informed approaches to performing women's suffering.

STUDENT ACHIEVEMENTS

Last fall, **Miguel Arango Calle** presented the paper "Landscape, Opera, and Colonialism: Moral and Environmental Difference in Handel's *Giulio Cesare*" at the American Handel Society Conference. His essay "Honoring the Sources" was featured, alongside presentations by members of the Creating Real Change team, in the workshop "Diversity in Early Music" at the Society for Seventeenth-Century Music/Musicking Conference.

Chelsey Belt will be presenting her paper "Performing Humanism: Nostalgia for a Poetic Golden Age in Early Seventeenth-Century Solo Song" at the 2021 AMS annual meeting. She has served as a member of the Society for Seventeenth-Century Music's Diversity and Inclusion Committee since July of 2020. In October 2020, she recorded a digital lecture for the Bach Collegium San Diego's "Muses of Parnassus" series featuring music by early-seventeenth century women. In Spring 2021, she received a Laura S. Youens-Wexler Award from the Musicology Department supporting access to digital archival materials. In addition to teaching, she spent the summer experimenting with her new *lira da braccio*, completed this past May by Jackson Maberry Violins.

In 2020-2021 **Nicolette van den Bogerd** presented papers at the national conference of the Association for Jewish Studies as well as the Music, Sound, and Trauma: Interdisciplinary Perspectives conference. She contributed the chapter titled "2000-2009: The Jacobs School of Music in the New Millennium" to the IU Jacobs School of Music *Celebrating 100 Years of Music* booklet. This Fall she is scheduled to present papers at the Annual Meeting of the American Musicological Society, and at the Lessons and Legacies Conference, organized by Northwestern University's Holocaust Educational Foundation. Nicolette is the recipient of a 2021-2022 Fellowship from the Prins Bernhard Cultuurfonds (the Dutch Prince Bernhard Cultural Foundation), in support of dissertation research and writing.

Jaime Carini received a 2021-2022 Ostrom Fellowship from The Vincent and Elinor Ostrom Workshop in Political



From top: Molly Doran discusses women's suffering in 19th-century French Opera, and final applause from her Doctoral Committee.

Economy, Indiana University Bloomington. In November 2020, she participated in a tribute to Nobel laureate Elinor Ostrom, delivering remarks on Ostrom's legacy and her contributions to the world. She reviewed the book *Waiting for Verdi: Opera and Political Opinion in Nineteenth-Century Italy, 1815-1841* by Mary Ann Smart for the December 2020 issue of *Notes: the Quarterly Journal of the Music Library Association*. Jaime presented her paper, "Worthy of Imitation": Guglielmo Gonzaga's Madrigals and Some New Discoveries," at the fifth annual conference, *Historical Performance: Theory, Practice, and Interdisciplinarity*, hosted in January 2021 by the Historical Performance Institute, Indiana University Bloomington.

In June, **Freja Cole** presented her paper "Reactions to #MeToo in the U.S. Orchestra" at the New Zealand Musicological Society's annual conference, Music, Society, Agency. She has also recently accepted a position as the Bloomington Community Band's library intern for the upcoming academic year.

Patrick Domico's article, "Renewing Russia Abroad: Nikolai Medtner and Ivan Ilyin," appeared in *Nikolai Medtner: Music, Aesthetics, and Contexts*, edited by Christoph Flamm and Wendelin Bitzan (Hildesheim, Olms Verlag: 2021). This November he will present the paper, "Compositional Techniques that Define Stravinsky's Neoclassical Counterpoint," coauthored with Dr. Lucy Y. Liu, at the Society for Music Theory's Annual Meeting. Furthermore, at IU this year he has had the opportunity to teach twentieth-century Russian music to both music majors and non-majors as well.

STUDENT SCHOLARSHIP

DEPARTMENTAL PRIZES & FELLOWSHIPS

JSoM Dissertation-Year Fellowship

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

Kirby Haugland

Malcolm H. Brown Award

Patrick Domico

Caswell Family Scholarship

Awarded annually to an outstanding musicology student

Matthew Van Vleet

Kaufmann Prize

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

Benjamin Fowler

Tischler Fellowship

Awarded annually to an outstanding musicology student

Aaron Riedford

Austin B. Caswell Awards

For best undergraduate essays in music history

Keslie Pharis

he will present his paper “La famiglia Svizzera and Operatic Genre in Dresden and Milan” at the AMS annual conference as part of the session “Italian Opera at Home and Abroad.”

In November 2021, **Christine Wisch** co-hosted a virtual talk on Beethoven’s Fifth Symphony for the Bloomington Symphony Orchestra and was engaged to write program notes for the 2021-2022 season for Symphony New Hampshire. Her essay “Notes from a Musicologist: A Reflective Introduction to the ology of Music” was recently published in *The Notes Will Carry Me Home: Writings on Music from Evansville and the Tri-State* (2021). Her review of Sean Bellaviti’s *Música Típica: Cumbia and the Rise of Musical Nationalism in Panama* came out in the winter edition of *Diagonal: An Ibero-American Music Review* (vol. 6, no. 23).

IU Classical Connections



From L-R: Musicology students Miguel Arango Calle, Mítia Ganade D'Acol (Music Theory), Mingfei Li, and Elizabeth Frickey.

IU Classical Connections is a podcast hosted and produced by M.A. student Elizabeth Frickey in collaboration with Ph.D. student, Mingfei Li. It is a public scholarship project dedicated to connecting a broad audience to the music presented by the Jacobs School through community conversations. Recent episodes have featured fellow musicology students Miguel Arrango-Calle, Jackie Westerduin, and Meredith Michael, as well as IU opera directors Candace Evans and Michael Shell.

The podcast is now streaming on: [Spotify](#), [Apple Podcasts](#), [Soundcloud](#), and [YouTube](#)!

Stewart Duncan's article, “An Excellent Piece of Propaganda: The British Council’s Use of Choirs as Cultural Diplomacy in the 1930s,” will be published in an upcoming issue of *The Musical Quarterly*. His review of Alexandra Wilson’s *Opera in the Jazz Age: Cultural Politics in 1920s Britain* (Oxford University Press, 2019) appeared in the September 2021 issue of *Notes*. Stewart was also appointed to the board of the North American British Music Studies Association.

Benjamin Fowler contributed a chapter to the IU Centennial Booklet edited by J. Peter Burkholder, entitled “1970-1979: Monuments and Transition.” Additionally, Ben was nominated by IU for a research exchange through the IU-Mexico Gateway in spring of 2022.

Elizabeth Frickey presented her paper, “Schoenberg’s (De)Compositions: Destruction of Tonality, Woman, and Nature in Das Buch der hängenden Gärten” at the Southern Graduate Music Research Symposium at Florida State University on September 11. She is also the host and producer of the *IU Classical Connections Podcast*.

In summer 2020, **Kirby Haugland** received a graduate research award from the IU Institute for European Studies to fund book purchases related to his dissertation. In November



CELEBRATING 100 YEARS *of* MUSIC

Dear friends of IU Musicology,

As alumni and friends of the Department of Musicology, you know how important it is to support our students in all they do. Thanks to generous gifts in recent years, we have ample funds 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 are asking for your help through donations to our annual fund or to two funds announced in 2019.

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.

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, which help us improve the lives and education of our current students and lay the foundation for their future success. 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 check to "IU Foundation" and note the account name in the memo line. 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 the Jacobs School of Music Development Office at musdev@indiana.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 Chair

P.S.: Your contribution can do miracles!

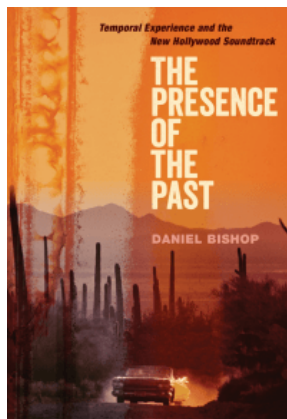
The Indiana University Foundation solicits tax-deductible private contributions for the benefit of Indiana University and is registered to solicit charitable contributions in all states requiring registration. For our full disclosure statement, see go.iu.edu/89n.

RECENT ACHIEVEMENTS

ALUMNI NEWS

C. Matthew Balensuela (Ph.D. '93) has begun teaching music history and studio saxophone at St. Mary-of-the-Woods College (West Terre Haute, IN) in addition to his continued work at DePauw University.

Daniel Bishop (Ph.D. '16) has completed his first book, titled *The Presence of the Past: Temporal Experience and the New Hollywood Soundtrack* (Oxford University Press). The book, an entry in the Oxford Music/Media series, should be in print in the fall of 2021. Publication of the book has been generously supported by a subvention from the AMS 75 PAYS Fund.



Katie Chapman (Ph.D. '20) is currently working as an Analyst/Programmer specializing in Geographic Information Systems (GIS) administration and data management for Research Data Services, part of Research Technologies (UITS), and is based at IU Bloomington. She will present her paper, "Reading Between the [Empty] Lines: The Intended Transmission of Troubadour Melody," at the virtual International Congress on Medieval Studies in May 2022.

Georgia Cowart (M.A. '73) has been named an Honorary Member of the Society for Seventeenth-Century Studies, and has been elected President of the American Musicological Society for the 2022-24 cycle.

This fall, **Molly C. Doran** (Ph.D. '21) started a new position as assistant professor of music at Wartburg College, where she teaches music history and piano. She will also present her paper, "Performing Ophelia's Pain: The Ethics of Women's Trauma on the 21st-Century Opera Stage" at AMS.

Alex Fisher (M.A. '95) has taken over as series editor for *Recent Researches in the Music of the Baroque Era* from A-R Editions as of this spring.

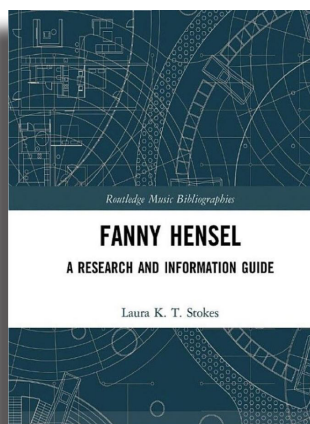
Randall Goldberg (Ph.D. '11) co-edited *Carl Philipp Emanuel Bach's 1783 Passion according to St. Luke*, H. 796 with Jason Grant for CPE Bach, The Complete Works (Packard Humanities Institute). He also completed a five-year term as director of the Dana School of Music at Youngstown State University and is looking forward to restarting his research projects and returning to the classroom.

Robert Green (Ph.D. '79) will be presenting a paper entitled "The Banjo in Indiana 1840-1890" at the Banjo Gathering, November 4-6, in Williamsburg, VA.

Kunio Hara (Ph.D. '12) published an article "Memories of *La bohème* and the Shadow of the *débardeur* in Puccini's *Il tabarro*" in *Studi pucciniani* 6 (2020).

Over the 2020-2021 academic year, **Marysol Quevedo** (Ph.D. '16) was a **Center for the Humanities Faculty Fellow** at the University of Miami, which supported her work on her monograph *Cuban Music Counterpoints*. She also participated in the American Council of Learned Societies **Intention Foundry on Inclusion, Diversity, Equity & Anti-racism**, 2021. Over the spring, two book chapters by Quevedo appeared in print: "Music in Cuban Revolutionary Cinema: Musical Experimentation in the Service of Revolutionary Ideology," in *Experiencing Music in Visual Cultures: Threshold, Intermediality, Synchresis*, edited by Denis Condon and Antonio Cascelli (Routledge, 2021); and "Communication and Marketing: Building and Reaching Your Community," in *Voices of the Field: Pathways in Public Ethnomusicology*, edited by León F. García Corona and Kathleen Wiens (Oxford University Press, 2021). She will be presenting "Postmodern Water Music: Leo Brouwer's *Canción de Gesta*" at the AMS annual meeting in November.

In 2020-21, **Dr. Christopher J Smith** (Ph.D. '99), supervised six dissertations, on topics from Chinese identity in American popular music to Gold Rush-era San Francisco ("best dissertation of the academic year" from Texas Tech). He published five articles: on dance, the Capitalocene, and decolonizing strategies for conservatories, in academic journals and the popular press (including the *Washington Post*) and composed a full-length immersive-theater musical production, to be premiered 2023 with funding from the National Endowment for the Humanities. Smith also gave 22 conference presentations, wrote three major grants (including NEA and AHRC), launched two podcasts – **Voices From the Vernacular Music Center** and *Sounding History*, and practiced a lot of *diatonique* pandemic accordion.



Derek Stauff (Ph.D. '14) was granted tenure and promoted to associate professor at Hillsdale College. His article, "Music and the Leipzig Convention (1631)," appeared in a special issue of the *Journal of Seventeenth-Century Music* 26 (2020) titled "Thirty Years of War: Henrich Schütz and Music in Protestant Germany."

Laura Stokes' (Ph.D. '16) book *Fanny Hensel: A Research and Information Guide*

RECENT ACHIEVEMENTS

(Routledge, 2019) won the 2021 Vincent Duckles Award; this award is the Music Library Association's annual prize for the best reference book in music. She also contributed a review to the March 2021 release of IU's Archives of African American Music and Culture's publication *Black Grooves*.

In the spring of 2021, **Kristen Strandberg** (Ph.D. '14) was awarded the Dean's Teaching Award in the College of Arts and Sciences at the University of Evansville. She also participated in a roundtable for the *Journal of Music History Pedagogy* (vol. 11, no. 1) entitled "Pandemic Lessons." In June, 2021, she began a new position at the University of Evansville as Assistant Director of Online Learning.

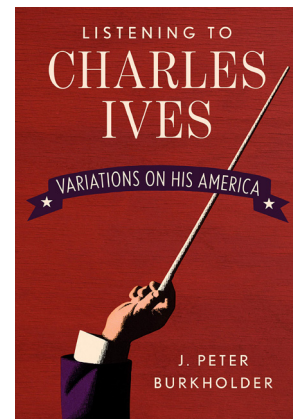
Patrick Warfield (M.A. '97, Ph.D. '03) was promoted to the rank of professor at the University of Maryland in 2020 and with the fall 2021 took on a new role as Associate Dean for the Arts and Director of Arts for All. In this role he oversees collaboration between and promotion of all arts units in the College of Arts and Humanities and oversees the campus-wide Arts for All initiative which seeks to make the arts central to the student experience, promote collaboration between the arts and the sciences, and place the arts in service of social justice. In his downtime he continues to slowly work on a book about the United States Marine Band.

Virginia Whealton (Ph.D. '18) continues as an assistant professor of musicology at Texas Tech University. Her article "Polski Patriota w Paryżu: Wojciech (Albert) Sowiński, Eseiści, Antologisa i Leksykograf" [A Polish Patriot in Paris: Albert Sowiński, Essayist, Anthologist, and Lexicographer] was published in *Studia Chopinowskie*. In July and August 2021, she held the Rabbi Harold D. Hahn Memorial Fellowship as she conducted research at the American Jewish Archives in Cincinnati, OH. Her paper, "The Myers Family Music Collection: Mercantile Sociability, Cultural Ambition, and Jewish Identity in Early Nineteenth-Century Norfolk, Virginia," which she will present at the Annual Meeting of the American Musicological Society, draws upon that work as well as her continuing archival research in Virginia.

FACULTY NEWS

J. Peter Burkholder's book, *Listening to Charles Ives: Variations on His America*, was published in February by Amadeus Press, an imprint of Rowman & Littlefield. In October, the book was named the winner of Best History in the category Best Historical Research on Recorded Classical Music in the 2021 Association for Recorded Sound Collections Awards for Excellence. He participated in a video panel focused on the book, sponsored by the Charles Ives Society and including conductor Leonard Slatkin, who wrote a foreword for the book; pianist, IU grad, and MacArthur Fellow Jeremy Denk; Donald Berman, pianist and president of the Ives Society; singer Susan

Narucki; and Deirdre Chadwick, executive director of BMI. The video, *All the Way Around and Back: A Panel about Charles Ives*, is available on YouTube. In June, Peter's essay "Making Old Music New: Performance, Arranging, Borrowing, Schemas, Topics, Intertextuality" appeared in *Intertextuality in Music: Dialogic Composition*, ed. Violetta Kostka, Paulo F. De Castro, and William Everett, published by Routledge. This fall he will appear in another video, *Charles Ives's America*, produced by Joseph Horowitz. Peter continues to serve as chair of the Development Committee of the American Musicological Society, and as co-chair of the Musicology Department's Development Committee.



Judah M. Cohen completed his first year as director of the Borns Jewish Studies Program. In 2020-21, his publications included "Musical Theater as Literature: Art and Identity that Thrives on Change," in the MLA volume *Teaching American Jewish Literature*; "Music and Community Along the Ohio River: Singing Minhag America in Louisville, Paducah and Owensboro" in the *Journal of Jewish Identities* 13:2; "Fate Leads the Willing, and Drags the Unwilling": Eric Werner, *Wissenschaft des Judenthums*, and the Postwar Reconstruction of Jewish Music Study" in *European Judaism* 54:1; and "Composing the Jew's Soundscape in Operatic Versions of The Merchant of Venice" in *The Merchant in Venice: Shakespeare in the Ghetto* (Edizioni Ca' Foscari). He also published a book review in *Canadian Jewish Studies*. While unable to travel due to the pandemic, he gave a Zoom-based presentation for the Association for Jewish Studies (December 2020), presented a video "co-Keynote" for the online exhibit "Call & Response: The Works That Resonate with Us" at the NYU American Musicological Society annual conference (February-March 2021), gave the Leah Hirschenfang Memorial Lecture at the Debbie Friedman School of Sacred Music in April 2021, and recorded the video "A Great Awakening: Playing Religious Revival to Music" with Zev Eleff as part of the YouTube series "Microepisodes on American Jewish History," and chaired sessions on music and the arts for conferences sponsored by IU's Institute for the Study of Contemporary Antisemitism (July 2021) and the POLIN Museum in Warsaw (October 2021); and in June 2021 he was awarded the William Wiggins Award from the Indiana University Department of African American and African Diaspora Studies for his work with IU's new Blackness and Jewishness Project. He also presented Zoom adult education lectures to institutions in New Jersey, Maryland, Connecticut, Florida, and California.

RECENT ACHIEVEMENTS

Phil Ford continues to create the podcast *Weird Studies*, which has so far been downloaded about 2.5 million times and averages about 100,000 downloads per month. It has built a passionate worldwide community of listeners that includes academics from across the disciplines, as well as artists, musicians, writers, psychologists, students, occultists, and scientists. In recent months Phil and his collaborator, writer and filmmaker J. F. Martel, have had conversations on exotica pop, the films of John Carpenter, *Sgt. Pepper's Lonely Hearts Club Band*, and the Japanese aesthetics of shadows. In the summer they were also visited by three fascinating guests—University of Houston philosophy professor Tamler Sommers, the esotericist Gyrus, and Conner Habib, a lecturer, writer, podcaster, and sex-worker rights advocate. Phil and J.F. are beginning work on a co-authored book titled *Weirding*, which is to be published by Strange Attractor/MIT Press. Phil is also finishing an essay first presented at the IU Musicology Colloquium, “The Devil’s on Your Side: On the Shady Business of Hermeneutics,” which will be published in the Oxford UP collection *Critical Approaches to Musical Meaning*.

Halina Goldberg published “Chopin’s Album Leaves and the Aesthetics of Musical Album Inscription” in the *Journal of the American Musicological Society*. Jointly



with Jonathan Bellman she prepared a scholarly edition *Descriptive Piano Fantasias*, which was issued in February by *Recent Researches in the Music*. Last fall, Goldberg was invited to give a virtual keynote lecture titled “The Banished

Masters and the Shadow Legion of ‘Greats’: Contemplating the Place of Jews in the Historiography of Polish Music” at the international conference *Jews in the Musical Life of Galicia* at the Rzeszów University, Poland. Her article on Polish Jews and music was published in January 2021 in *Legacy of Polish Jews*, edited by Tamara Sztyma and Barbara Kirshenblatt-Gimblett. This book accompanies the opening of the new Legacy gallery at the POLIN Museum of the History of Polish Jews, which is an extension of POLIN Museum’s Core Exhibition and explores the lives and achievements of distinguished Polish Jews in a wide range of fields. Goldberg also participated in “What is the Legacy of Polish Jews?” This discussion with the authors of the book was live streamed the same month. In May 2021, she presented the Distinguished Lecture “Shared Soundscapes: The Legacy of Polish Jews in Music” at the invitation of POLIN’s Global Education Outreach Program. Two of Goldberg’s articles have been published over the past year

in Polish translation: one on music and Jewish reformers in nineteenth-century Warsaw in *Studia Chopinowskie* and another one on descriptive fantasia in Poland in a Festschrift for Prof. Benjamin Vogel.

Daniel R. Melamed “Parallel Proportions” in J. S. Bach’s Music.” *Eighteenth-Century Music* 18 (2021): 99-121. The *Bloomington Bach Cantata Project*, directed by Prof. Daniel R. Melamed, is presenting its twelfth season of free concerts. Cantatas from last season and this one are available on the BBCP’s *YouTube channel*.

During her Fall 2020 sabbatical, **Kristina Muxfeldt** and Scott Burnham co-authored “Two Bars Too Many: ‘An Odd bit of History’ in the Reception of Beethoven’s Fifth Symphony,” which will appear in the next issue of *Musical Quarterly*. Muxfeldt also wrote a chapter on “The Napoleonic War and its Aftermath” for the Cambridge volume *Schubert in Context. The Cambridge Companion to Schubert’s Winterreise* has appeared, containing her chapter “Wilhelm Müller’s Odyssey.” In April, Muxfeldt was a Class of 1960 Visiting Scholar at Williams College. She spoke about “Major-Mode Sadness in Music from ca. 1760–1830.”

Devon R. Nelson virtually presented their research on “Burney’s Antiquarian Tour Guides and the Creation of *A General History of Music*” at the Burney Society of North America biannual conference and the Mozart Society session at American Society for Eighteenth Century Studies conference in 2021. At IU, they gave departmental colloquia on “Antiquaries, Female Harpists, and the Survival of the Bardic Tradition” and “Preserving Authenticity and Exposing Forgery in Eighteenth-Century Britain.” Prof. Nelson led a program note workshop for performers through JSOM’s Project Jumpstart with the Office of Entrepreneurship and Career Development and presented their scholarship at the Historical Performance Institute’s colloquium series. They were invited to present their work on “The Antiquarian Creation of a Musical Past in Eighteenth Century Britain” at Texas Tech University’s Musicology Colloquium series. With the Creating Real Change Project led by Prof. Ayana Smith, Prof. Nelson helped lead a workshop on “Diversity in Early Music Pedagogy” for the Musicking virtual conference and run several workshops and other events for the department.

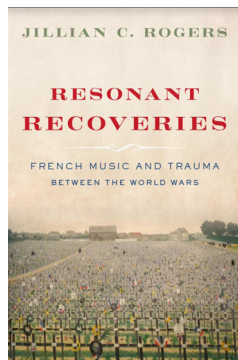
Sergio Ospina Romero successfully finished his postdoctoral fellowship at Universidad de los Andes, in Colombia, and is ready to join the IU Musicology Faculty in the fall. He presented papers at the 2020 national conferences of AMS and SEM, and was the keynote speaker at the 2nd Global Piano Roll Meeting (March, 2021). His publications in the last year included: “Recording Studios on Tour: Traveling Ventures at the Dawn of the Music Industry” in *Phonographic Encounters: Mapping*

RECENT ACHIEVEMENTS

Transnational Cultures of Sound, 1890-1945 (London: Routledge, 2021), and “El final que nunca acaba’ o la vida póstuma de los músicos” in vol. 22 of *Revista Argentina de Musicología*. Sergio is co-editing the book *El sonido que seremos*, a collection of 20 essays about Music Research in Colombia, and was also commissioned to write various program notes for the 2021 Aspen Music Festival. Despite the challenges of the pandemic, he performed a few live concerts with his own Latin Jazz Trio in Colombia, and released two new compositions: “Ringuinguitos” and “Para el Doctor Ospina.” At SEM he participated in a roundtable about “Impostor Syndrome and its implications for matters of diversity and representation in Music Academia” and at AMS he will present his paper titled: “The Jazz Age in the Caribbean: Musical Transactions and Jazz Modalities in New Orleans, Havana, and Beyond.”

Massimo Ossi participated in a panel on “Rethinking the Renaissance Self” for the Renaissance Society of America 2021 on-line conference. On 1 April 2020 he became the new director of the Center for the History of Music Theory and Literature (CHMTL).

Jillian Rogers first book, *Resonant Recoveries: French Music and Trauma Between the World Wars*, was published in February 2021. In the same month, she organized and hosted “Music, Sound, and Trauma Studies: Interdisciplinary Perspectives,” an international and interdisciplinary conference that featured over 100 presenters, performers, composers, psychologists, poets, and music scholars. In May she was awarded two fellowships from IU’s Institute for Digital Arts and Humanities (IDAH) to develop her Ireland-based public history project, *The Sonic Histories of Cork City Project* (aka *The SHOCC Project*) as well as her book’s [website](#). Rogers also presented at numerous conferences, symposia, and lecture series in 2020-2021 and was a featured speaker on a panel on trauma-informed music pedagogy in Peabody Conservatory’s lunchtime series. She will speak on a roundtable at the 2021 American Musicological Society National Meeting entitled “Beyond Objectivity: Embracing Activism in Scholarship and Teaching.”



Ayana Smith was elected Vice President of the Society for Seventeenth Century Music (2021-2022), and to the AMS Council (2021-2023). In fall-spring 2020-2021, she worked with collaborators Devon Nelson (Ph.D. '20), Miguel Arango Callé (Ph.D. student), and Deanna Pellerano (M.A./MLS '21) on the “Creating Real Change” project with funding from IU’s Racial Justice Research Fund, which resulted in

several workshops on music history pedagogy offered at IU and at the SSCM/Musicking workshop in April 2021. In addition, the group has drafted an article summarizing their research-based pedagogical frameworks, and Prof. Smith has contracted a book with Routledge (forthcoming, 2022) in the *Leading Change* series, offering fuller descriptions of the research frameworks, with ideas for implementing these in the classroom. Also in spring 2021, Prof. Smith offered several keynote, panels, and guest lectures, including for the IU Historical Performance Institute conference, the IU Renaissance Studies group, the University of Texas at Austin, Ithaca College, and Princeton University. In March 2021, Prof. Smith organized and hosted the biennial conference for the American Handel Society online at IU (see description). For spring-fall 2021, she received funding to participate as a Faculty Fellow in the Global Popular Music project at IU; her work with this project will result in both a research article and a lecture-recital titled “Born This Way: Black Bodies and Black Voices,” exploring the representation of race, gender, and sexuality in music by African-American composers (see project description above). In spring 2022, Prof. Smith will be a Research Scholar at the Italian Academy for Advanced Studies in America at Columbia University, where she will be working on her next book on Italian baroque opera, *Specularity: Opera, Art, and Science in Rome (1680-1710)*.

In the past year Prof. **Giovanni Zanovello** published a new article on Isaac, entitled “Heinrich Isaac and the Vernacular Somization Pun” (*Musiktheorie* 35, no. 3). In June he also presented the paper “The Sounds of Liturgy: The Dialogue Between Monastic Communities and Citizens in Florence” at the virtual conference *Observant Reforms and Cultural Production in Europe*, organized by the Radboud Universiteit (Netherlands) and the Research Group “Observer l’Observance.” Together with Prof. Erika Honisch (Stony Brook University, NY) and with Deanna Pellerano (Indiana University M.A./MLS '20), he has continued working on the searchable bibliography *Inclusive Early Music*. The number of items in the bibliography has doubled over the last year and the project has been awarded a Collaborative Research Award from the Indiana University Institute for Advanced Study. In his capacity of General Editor of the *New Isaac Edition* for the series “Corpus Mensurabilis Musicae,” Giovanni Zanovello has been accepted in the 2021-2022 Faculty Fellowship program of the Institute for Digital Arts and Humanities, with generous founding that will help create a model of online editorial notes for a physical edition of Renaissance music.

IU MUSICOLOGY | AMS ONLINE 2021

(Current Indiana University faculty, students, and alumni)

PLEASE NOTE: All times are CST

Program schedule: www.amsmusicology.org/page/Chicago

THURSDAY, NOVEMBER 11

12:00 PM | *FORGERY AND DECEPTION*

Devon R. Nelson, "Preserving Authenticity and Exposing Forgery in Eighteenth-Century Britain"

1:00 PM | *EUROPEAN JEWS IN EXILE*

Nicolette van den Bogerd, "The Composer as Intellectual: Biblical Interpretation and Jewish Martyrdom in Alexandre Tansman's *Isaïe le prophète*"

2:00 PM | *BEYOND OBJECTIVITY: EMBRACING ACTIVISM IN SCHOLARSHIP AND TEACHING*

Jillian Rogers, roundtable speaker

3:00 PM | *ANTIRACIST PEDAGOGUES IN THE MUSIC HISTORY CLASSROOM*

Ayana Smith, roundtable/professional development speaker

4:00 PM | *TEACHING (OUTSIDE THE CANON & TEXTBOOK) WITH DIGITAL TOOLS & PROJECTS (AMS Committee on Technology)*

Mollie Ables (Ph.D. '22, Wabash College), professional development speaker

6:00 PM | *NEW DIRECTIONS IN QUEER MUSIC SCHOLARSHIP (LGBTQ Study Group)*

Kerry O'Brien (Ph.D. '22, Cornish College of the Arts), "Jill Johnston's Closet Criticism"

FRIDAY, NOVEMBER 12

10:00 AM | *ECONOMIES OF MUSIC*

Virginia Whealton (Texas Tech University), "The Myers Family Music Collection: Mercantile Sociability, Cultural Ambition, and Jewish Identity in Early Nineteenth-Century Norfolk, Virginia"

11:00 AM | *ON THE RADIO*

Grace Pechianu, "War of the Waves: Radio Free Europe's Crusade for Freedom in Early Socialist Romania"

6:00 PM | *EARLY MUSICS IN THE 21ST CENTURY: SKILLS AND RESOURCES (Skills and Resources in Early Music Study Group)*

Giovanni Zanovello, Erika Honisch (Stony Brook University), and **Deanna Pellerano**, "Mapping Inclusive Early Music"

8:00 PM | **IU Musicology** Reception (see below)

SATURDAY, NOVEMBER 20

11:00 AM | *ITALIAN OPERA AT HOME AND ABROAD*

Kirby Haugland, "La famiglia Svizzera and Operatic Genre in Dresden and Milan"

2:00 PM | *U.S.-LATIN AMERICAN RELATIONS*

Marysol Quevedo (University of Miami), "Postmodern Water Music: Leo Brouwer's *Canción de Gesta*"

3:00 PM | *FRENCH AND ITALIAN SONG, 1600-1700*

Chelsey Belt, "Performing Humanism: Nostalgia for a Poetic Golden Age in Early Seventeenth-Century Solo Song"

SUNDAY, NOVEMBER 21

4:00 PM | *CARIBBEAN CROSSINGS*

Sergio Ospina Romero, "The Jazz Age in the Caribbean: Musical Transactions and Jazz Modalities in New Orleans, Havana, and Beyond"

5:00 PM | *SEXUALITY AND GENDER IN CONTEMPORARY OPERA*

Molly C. Doran (Ph.D. '21, Wartburg College), "Performing Ophelia's Pain: The Ethics of Women's Trauma on the 21st-Century Opera Stage"

YOU ARE INVITED!

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

Friday, November 12
7-9 p.m. CST (8-10 p.m. EST)

<https://iu.zoom.us/j/88085689234>

Current and prospective students, alumni, current and former faculty, and friends of the department are invited to stop by and catch up with former colleagues or forge new connections.

Please join us!



FACULTY

Halina Goldberg

Professor, Chair

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

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.

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

Maggie Eronymous, Bridget Foley, Samantha Foster, Thi Lettner, Howell Petty, Kristin Rasmussen

Continuing M.A. Students

Freja Cole, Monika Franaszczuk, Elizabeth Frickey, Christine Goss, Katherine Hamori, Luke Hayden,

Emily Heiress*, Jacob Jahiel, Shelby Mass, Katharine Teykl*

First-Year Ph.D. Students

Jessica Bachman, Tess Rhian, Savannah Ridley, Jackie Westerduin

Continuing Ph.D. Students

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

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