



Bess Meshulam Simon Center

MUSICOLOGY DEPARTMENT **NEWSLETTER**

VOL. 11, FALL 2022

INDIANA UNIVERSITY **JACOBS SCHOOL OF MUSIC**



Prof. Halina Goldberg
(photo by Sarah J. Slover)

Happy Autumn from the IU Musicology Department!

Over the past year we have been gradually returning to normal. Not only are we teaching in person, but we have also mostly shed our masks. I love seeing my students' full faces and getting cues from their facial expressions ("This surprised me"; "I'm pondering a response"; "I'm not sure I'm buying your take on this"). The colloquium is now in-person only, and we resumed our busy schedule of social events: new students' lunch chez Goldberg, the house concert and the fall picnic chez Burkholder/McKinney, and the holiday party chez Ryan/Melamed.

During the spring semester we were finally able to host the long-promised [Inaugural Peter Burkholder Lecture](#). Our initial plans to start the series, established in 2019 to honor Peter's retirement after 31 years at IU, were delayed because of COVID-19. Presented on April 1, 2022 by Professor Anna Maria Busse Berger, "Bruno Gutmann, the WaChagga, and *Jugendbewegung*" was a fitting opening for the series. Our next Peter Burkholder Lecture guest will be Mark Burford, R.P. Wollenberg Professor of Music at Reed College, who will visit IU in February 2023. Musicology students are taking the lead in the selection of guests and organization of the visit, which allows them to tailor the experience to their needs and interests. Please consider supporting the [Peter Burkholder Lecture Fund](#) so we can keep bringing prominent scholars to our department.

We continue to spearhead and participate in numerous collaborative activities: In February, in collaboration with the Department of Folklore and Ethnomusicology, the Latin American Music Center, the Latino Studies Program, and the Center for Latin American and Caribbean Studies, we hosted [Ana R. Alonso Minutti](#) who lectured on "Writing as an Affective Practice: Mario Lavista, a Relational Composer." In September, our department collaborated with Borns Jewish Studies Program and IU Philharmonic Orchestra to present the [premiere of *Lyrisches Tongedicht* by James Simon](#), a German-Jewish composer who was detained in the Theresienstadt Ghetto in 1944 and later murdered in the Auschwitz extermination camp. Also in September, the Departments of Piano, Strings, Music Theory, and Musicology joined forces to present a concert and symposium focusing on [The Violin Sonatas of Johannes Brahms](#). The Bloomington Bach Cantata Project, a collaboration of the Musicology Department and the Historical Performance Institute, directed by Professor Melamed, is back to performing live at St. Thomas Lutheran Church. Professor Melamed is also a co-author of [BachCantataTexts.org](#), a freely available source for texts and historically-informed translations for the music of Johann Sebastian Bach. Musicology students continue to provide program notes and pre-opera presentations for [IU Opera Theater](#) performances; they also host the [IU Classical Connections Podcast](#); and the Graduate Theory and Musicology Associations now co-organize the [Annual Symposia of Research in Music](#).

Over the past year, we've sent several student-colleagues into the profession: congratulations to Monika Franaszczuk, Elizabeth Frickey, Jacob Jahiel, and Katharine Teykl, who completed their M.A. degrees, and to Stewart Duncan, who defended his doctoral dissertation and started his position as Assistant Teaching Professor of Musicology at the University of Missouri-Kansas City! In August we welcomed an incoming class of four Ph.D. and nine M.A. students. Our alums, Drs. Devon Nelson and Alexis Witt Morgan are serving this year as Visiting Assistant Professors and Dr. Alessandra Jones started her term as Postdoctoral Resident Scholar and Visiting Assistant Professor. Professor Ayana Smith returned to IU after her sabbatical, during which she was a resident scholar at the Italian Academy for Advanced Studies in America at Columbia University.

Last year we offered doctoral seminars and method courses on a wide range of topics: Music, Sound, and Violence, Beethoven's World, Historiography, and Jazzin' in the Americas. The subject of the M.A. seminar was Ludomusicology.

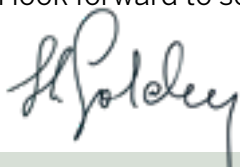
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Over the course of last year, our students have won many prestigious awards, including the American Guild of Organists Salisbury Scholarship, Lilly Endowment Fellowship, Doctoral Scholarship from the Memorial Foundation for Jewish Culture, Mellon Endowment Dissertation Write-Up Grant from the Byrnes Russian and East European Institute, and Dissertation Writing Grant from the Association for Slavic, East European, and Eurasian Studies (ASEEES). Three students were funded to conduct research through **IU Global**: Benjamin Fowler through the IU-Mexico Gateway at the Universidad Nacional Autónoma in Mexico City, Nicolette van den Bogerd through the Graduate Exchange Program in Poland at Warsaw University, and Chelsey Belt in Italy at the University of Bologna.

Our students also resumed travel to conferences and archives. In May, two musicology Ph.D. students, Miguel Arango Calle and Mingfei Li, along with Professor Melmaed, traveled to London through the Graduate Exchange Program to present at the Mozart Colloquium, a seminar devoted to Mozart scholarship, hosted by the British Library. 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!

The **AMS 2022 program** includes eighteen presentations by musicology faculty, current Ph.D. students, and alumni. We eagerly anticipate seeing you at the IU reception during AMS-SMT-SEM in NOLA, the first in-person reception since 2019! Please join us on **Saturday, November 12, 7:00-9:00 p.m** in the **Cambridge Room** of the Hilton New Orleans Riverside.

I look forward to seeing you there!



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NEW TO THE DEPARTMENT

Devon Nelson was appointed Visiting Assistant Professor of Musicology at the Indiana University Jacobs School of Music, where they recently finished their Ph.D. in musicology with a minor in historical performance.

Nelson's 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.

They have presented at national and international conferences, including IU'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.

Nelson'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*.

Their 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.



Dr. Devon Nelson (Ph.D. 2020), Visiting Assistant Professor of Musicology (photo by Sarah J. Slover)



Dr. Alessandra Jones, Postdoctoral Resident Scholar; Visiting Assistant Professor of Musicology

This fall, **Alessandra Jones** was appointed Postdoctoral Resident Scholar and Visiting Assistant Professor of Musicology. Her research centers on the politics of sound and music in nineteenth-century Italy, with a particular focus in examining the porous boundaries between art music and the popular or the folk. Additional research interests include audiovisual aesthetics in contemporary media and Italian opera in nineteenth-century Latin America.

Dr. Jones's current book project explores the relationship between Italian song and the development of ethnography in the nineteenth century. An article on the politics of listening in Venice after the 1848 revolutions appeared in *Cambridge Opera Journal*.

She was previously a postdoctoral fellow at the Mahindra Humanities Center at Harvard University. Her research has been supported by the American Musicological Society (Alvin H. Johnson AMS 50 Dissertation Fellowship) and the Gladys Kreible Delmas Foundation. Prior to beginning her Ph.D. studies, she spent five years working in administration at the Metropolitan Opera.

Beyond her research interests, Jones is always excited to talk about romance and fantasy novels, movies that came out in 1994, and her many animal godchildren.

NEW TO THE DEPARTMENT

Alexis Witt is a Visiting Assistant Professor, teaching in Musicology and Music in General Studies. She has also taught for both departments as adjunct lecturer and served as the Reserves Coordinator and Circulation Supervisor in the William and Gayle Cook Music Library from 2014 to 2017.

Dr. Witt's dissertation, "Networks of Performance and Patronage: Russian Artists in American Dance, Vaudeville, and Opera, 1909-1947," earned her a Ph.D. in Musicology from IU in 2018. She also completed a doctoral minor in Russian and Eastern European Studies, where she received a pre-dissertation networking fellowship from the IU Russian Studies Workshop, funded through a grant from the Carnegie Corporation. She was a Humanities, Arts, Science, and Technology Alliance and Collaboratory (HASTAC) Scholar through the IU Institute of Digital Arts and Humanities (IDAH) from 2018 to 2019, and her year-long HASTAC project resulted in an interactive, digital component to her dissertation: networksalarusse.com/network.

Dr. Witt's areas of interest include Russian music and literature of the nineteenth and twentieth centuries, American music, twentieth-century American reception of Russian and Soviet music, digital humanities and social networks, film music, the grotesque and/or absurd in opera, music



Dr. Alexis Witt (Ph.D. 2020), Visiting Assistant Professor of Musicology
(photo by Lisa Walker Photography)

history pedagogy, ballet, American vaudeville, and biography construction.

When not in the classroom or taking care of her young daughter, she works with the Bloomington Symphony Orchestra, serving on their Board of Directors as Secretary to the Board and as the Chair of their Marketing and Communications committee.

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Goldberg Wins AMS H. Colin Slim Award

The 2021 H. Colin Slim Award from the American Musicological Society went to Professor Halina Goldberg. Her award-winning article, titled "Chopin's Album Leaves and the Aesthetics of Musical Album Inscription," was published earlier this year in the *Journal of the American Musicological Society*.

The [2021 AMS Award Winners](#) page describes the article as follows: "Tapping a previously unexplored and extensive primary source base that was ephemeral and had been feminized, the author of this article convincingly builds an argument that takes the reader from small moments of interpersonal interaction to the overarching theme



Watercolor by Nicolas Louis François Gosse from the album of Jean-Marie-Anax-Alfred Du Bois de Beauchesne (Paris, Bibliothèque nationale de France, Département de la Musique, W. 24. 88)

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of national identity. Centering her exploration on musical album inscriptions in the musical world of the Polish composer, Frédéric Chopin, the author establishes networks of interpersonal exchange around these albums that connected composers, patrons, and consumers. Paying scrupulous attention to details, her rich referential matrix situates Chopin's album inscriptions in a cosmopolitan habitus, shedding new light on their musical meaning and the stylistic genres from which they are derived, all conditioned by gift-exchange etiquette. The research is impressive and offers a multi-disciplinary critical framework, reflecting the author's deep knowledge of musical repertoire, long engagement with archival sources, reading across a large and multidisciplinary secondary source base, and careful interpretation."

Each year, the **H. Colin Slim Award** honors an article of "exceptional merit" that is published during the previous year. The award committee chooses a single winner from nominations in any language and from any country, as long as they are a member of AMS or a citizen or permanent resident of Canada or the United States.

Il Dolce Suono: "Ki Koléch Arév: Jewish and Secular Music from Late Medieval Italy"



Countertenor Doron Schleifer and multi-instrumentalist Corina Marti performed in Bloomington.

On Wednesday, March 2, 2022, the ensemble Il Dolce Suono presented a concert titled "Ki Koléch Arév: Jewish and Secular Music from Late Medieval Italy." Corina Marti (harpsichord and recorders)

and Doron Schleifer (countertenor) performed compositions by Francesco Landini, Gherardello da Firenze, Don Paolo da Firenze, Laurentius da Firenze, and Jacopo da Bologna. Of their program, Marti and Schleifer said:

"Italian polyphonic music in the fourteenth century has been likened to a dazzling meteor suddenly flaming into existence against an obscure background and, its fireworks spent, disappearing just as abruptly...In this program we would like to introduce the dichotomy between the two different but still connected worlds that would constitute the musical world of the many Jewish musicians and dance masters who lived in Italy at the time. Alongside the elaborate polyphonic music and flashy dances they would play, sing, dance and teach, they would also have a parallel musical world that of the synagogue and its special music.

Some of the most beautiful piyutim, from Achot Ketanah for the High Holidays to Maoz Tzur for Hanukkah we can find in Italy, with each of them having its own unique Italian version, and we do find some of the melodies again in the secular music of the same era."

This event was co-sponsored by the Jacobs School of Music Historical Performance Institute, Department of Musicology, Borns Jewish Studies Program Dorit & Gerald Paul Fund in Jewish Culture and the Arts, Medieval Studies Institute, Renaissance Studies, Italian Studies, and the Belgian Government.

For more information: go.iu.edu/4Cme

Indiana University at MedRen 2022

This summer, eight IU faculty members, students, and recent graduates from the IU Jacobs School of Music Departments of Musicology and Music Theory presented at the 50th Annual Medieval and Renaissance International Music Conference (MedRen 2022). The conference took place at Uppsala University in Sweden from July 4-7. Presenters representing IU included:

- Prof. Kyle Adams, "Untangling Lusitano's Chromaticism"
- Prof. Andrew Goldman, with Prof. Adam Gilbert (University of Southern California),

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joint presentation titled “From Eye to AI: Fearful Symmetries in Fifteenth-Century Counterpoint,” Prof. Goldman’s individual paper is titled “Putting the Eye in AI: On the Relationship between Human and Computational Analyses”

- Prof. Giovanni Zanovello, “Monk See, Monk Do? Crossing the Monastic Soundscape of Fifteenth-Century Florence”
- Deanna Pellerano (M.A. Musicology/MLS, 2018; currently working on Ph.D. at Johannes Gutenberg University, Mainz), “The Many Lives of Death: A Functional Perspective on the Early 16th Century Déploration”
- Adam Dillon (M.M. Early Music, 2018; M.A. Musicology, 2021; currently pursuing Ph.D. at McGill University), “Unraveling Lusitano’s use of improvisatory techniques in his six-voiced motet, *Salve Regina*”
- Paulina Francisco (D.M. Voice and Historical Performance; Musicology Minor, 2021; currently pursuing D.M. at McGill University), “Strategic use of the trillo in Francesca Caccini’s *Il Libro primo delle musiche* (1618)”
- Christine Goss (M.A. Musicology/MLS), “New Isaac Edition: Exploring the Effectiveness of Online Critical Editions”

and Collegiate Professor of Music at New York University, joined the orchestra for an on-stage presentation at the start of the performance to provide valuable context for Simon’s work, for the audience members as well as the musicians who performed in the orchestra that evening.



Above: Arthur Fagen and the IU Philharmonic on stage at the Musical Arts Center. Below: Michael Beckerman (NYU) presents on stage with the orchestra illustrating (Photos by Noam Niv, courtesy IU Jacobs School of Music)

IU Musicology and Philharmonic Orchestra Collaborate to Present *Lyrishes Tongedicht* by James Simon

In September, Maestro Arthur Fagen and the IU Philharmonic Orchestra presented *Lyrishes Tongedicht* by James Simon, a German-Jewish composer who was detained in the Theresienstadt Ghetto in 1944 and later murdered in the Auschwitz extermination camp.

The edition of this never-performed work was produced by Matthew van Vleet, a doctoral student in the IU Musicology Department. Michael Beckerman, Carroll and Milton Petrie Chair

Beckerman’s visit was co-sponsored by the Jacobs School of Music, the Department of Musicology, and the Borns Jewish Studies Program Mervis Chair for Jewish Culture.

For more info: go.iu.edu/4C8e
View on IU Music Live: go.iu.edu/4C8g

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From L-R: Frank Samarotto, music theory; Heather Platt (Ball State), musicology; Ryan McClelland (University of Toronto), music theory; Mark Kaplan, violin; Norman Krieger, piano; Émile Naoumoff, piano; and David Kaplan (UCLA), piano (all photos on this page by Sarah J. Slover)

The Violin Sonatas of Johannes Brahms: A Concert & Symposium

On Saturday, September 10, 2022, the IU Jacobs School of Music Departments of Piano, Strings, Music Theory, and Musicology joined forces to present a concert and symposium focusing on the violin sonatas of Johannes Brahms. The day began with opening remarks from Abra Bush, David Henry Jacobs Bicentennial Dean. The morning presenters were Heather Platt (Sursa Distinguished Professor of Fine Arts at Ball State University), Ryan McClelland, (Professor of Music Theory at the University of Toronto, whose Ph.D. is from IU), and our own Prof. Frank Samarotto.

The keynote lecture was given by Joel Lester, Professor Emeritus at CCNY and the CUNY Graduate Center and author of *Brahms's Works for Solo Violin* (Oxford University Press, 2020). Lester's lecture was followed by a round table, bringing scholars and performers in a lively discussion.

That evening, guests reconvened for a concert of all three of Brahms's violin sonatas featuring Mark Kaplan on the violin, with David Kaplan, Emile Naoumoff, and Norman Krieger at the piano.



Above: Symposium audience members in Ford Hall; Below: Mark Kaplan (violin) and Émile Naoumoff (piano) perform Sonata No. 1 in G Major, Op. 78 for the audience in Auer Hall



For more info: go.iu.edu/4ww8
View on IU Music Live: go.iu.edu/4C8g

Produced with support from a Distinguished Lecturer Award from the Jacobs Lecture Committee.

BachCantataTexts.org



What started as a pandemic project for Prof. Daniel R. Melamed and his colleague Michael Marissen (Swarthmore College, emeritus) has become a resource that they hope will be useful to anyone who studies, performs, or listens to Bach. [BachCantataTexts.org](https://bachcantatatexts.org), a freely available source for texts and historically-informed translations for the music of Johann Sebastian Bach.

They write:

"We offer carefully edited original texts of Bach's vocal works, closer to a comprehensive critical text of this repertory than anything else we know, and English translations that pay particular attention to eighteenth-century meanings and usages, and to resonances (presumably intended) with scriptural texts in Martin Luther's translation. We also aim to explain the Lutheran theological underpinnings of the cantata librettos on the assumption that listeners and readers of the time would have understood Bach's cantata poetry in light of well-established doctrine.

We undertook this ongoing project because neither Bach scholarship nor historically informed performance has given enough attention to an essential question: What did the decidedly premodern German texts that Bach set in his church cantatas most plausibly mean to their creators and listeners? For present-day students of this music, both German-speaking and not, the answer necessarily involves interpretation in light of eighteenth-century language and contemporary Lutheran understanding.

Many published translations of the librettos from Bach's cantatas are designed to accommodate foreign-language performances of the works. Others, especially those produced for recording booklets

and concert programs, often contain serious errors as well as a host of smaller inaccuracies, many stemming from lack of knowledge of premodern German vocabulary, of historical Lutheran theology, and of interpretively significant biblical expression. We provide extensive annotations explaining choices, particularly old usages and (especially) the indebtedness of cantata texts to Martin Luther's translation of scripture.

Another problem is that many translations simply copy their biblical excerpts verbatim from standard English Bibles that typically reflect neither the readings of the Hebrew and Greek sources for Martin Luther's German Bible, the specific language Luther used in rendering them in German, nor the premodern Lutheran interpretive understanding of his particular translations. The new translations rely on Luther's text as it was known in Bach's time.

Existing reference works attempt to indicate places where Bach's cantatas quote or allude to Luther's translation of the Bible, but they are problematic, sometimes suggesting vague or loose associations between cantata poetry and scriptural texts even when particular and specific references are probably intended. We have tried to better identify allusions and references, and to provide the complete scriptural text that the poetry refers to.

Translations often rely on modern German usage and meanings. We have approached the texts with an eye to early eighteenth-century meanings, relying on contemporary dictionaries, modern historical dictionaries, and scholarly works that examine the older German of Bach's cantatas.

As of this writing there are more than 30 texts available on the site, with a cantata added approximately every two weeks. Each is presented as a Web page with annotations, a pdf with those notes, as a plain Word document without notes (suited to programs and made freely available for anyone to use), along with a QR code that links to the site. In the works are a mobile-friendly site and the texts in machine-readable form.

You can sign up on the site for announcements as new texts are posted, and read more there about the translations and how they are created. The plan is to encompass all of Bach's vocal music, including the oratorios and motets, and we hope that the new translations and their annotations will lead users to new understandings of this repertory."

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Arts & Humanities at IU: A Fellowship to Dig Deeper



Ospina Romero at the piano (photo by Sarah J. Slover)

Our very own Sergio Ospina Romero, Assistant Professor in Musicology, is one of eight IU Faculty members to receive the inaugural IU Presidential Arts and Humanities Fellowships (2022-2023). This innovative program “aims to accelerate and amplify the work of outstanding IU faculty poised to become national and international leaders in their fields.” As Indiana University President Pamela Whitten put it: “We are proud that they represent Indiana University’s stellar arts and humanities community, and we are committed to supporting their collaboration and scholarship.”

For Ospina Romero, this Fellowship will allow him to work on his third book (the first one in English), titled *Talking Machine Empires: Phonograph Culture in Latin America and the Caribbean during the Acoustic Era*. Currently under contract with Oxford University Press, the book will be the first comprehensive study of the sound recording industry between 1877 and 1925, before the advent of microphones, loudspeakers, and electrical recording. As the imperial and neocolonial ventures of the United States, England, Germany, and France unfolded during those years, so did the operations of large-scale businesses like Victor, Edison, Columbia, Gramophone, Odeon, and Pathé. It is not just the history of the effective advance of certain media corporations. On the contrary, the encounters of peoples across the Americas with sound recording

technologies and the eventual legitimization of this novel soundscape in everyday life—or what Ospina Romero calls phonograph culture—came to happen at the intersection of convoluted imperial networks, mundane interactions between corporate delegates and local artists, improvisations in matters of music and technology, and unprecedented cultural formations mediated by new ideas about economy, modernity, and entertainment.



Victor Record 98817 with Portuguese Baritone Luiz de Oliveira

In Spring 2023, with the support of this Fellowship, Ospina Romero will bring two outstanding scholars to IU: David Suisman and Frederick Schenker. Suisman is Associate Professor of History at the University of Delaware and the author of the awarded and widely read book *Selling Sounds: The Commercial Revolution in American Music*. Schenker, Assistant Professor of Music at St. Lawrence University, teaches and writes about jazz, musical labor, race, and imperialism in 1920s Asia. On March 23, at 5:00pm, David Suisman will give a talk at IU Cook Center for the Humanities, and the next day, March 24, Frederick Schenker will be our guest at the IU Musicology Colloquium. In addition, Schenker and Suisman, along with Suzanne Ryan Melamed (former Editor in Chief at Oxford University Press), will hold a book workshop with Prof. Ospina Romero.

The engagement with these scholars and Ospina Romero's project on the whole are a testimony to his interest in building bridges across the humanities and beyond as well as in pursuing new ways to conceive the cultural history of music. As Ospina Romero would put it himself, "this fellowship represents not only a recognition of an emerging and promising field of study, but the potential and need of interdisciplinary research and dialogues."

Collaboration Brings Ana Alonso Minutti to Campus

On Friday, February 11, Dr. Ana R. Alonso Minutti joined the IU community to present her research on "Writing as an Affective Practice: Mario Lavista, a Relational Composer." Alonso Minutti is Associate Professor of Music, a faculty affiliate of the Latin American and Iberian Institute, and a research associate of the Southwest Hispanic Research Institute at the University of New Mexico.

As Alonso Minutti articulated in her presentation, Lavista did not write music for himself but for and with other people; poets, writers or painters whose work served as a starting point for his compositions. She proposed that understanding these relational dimensions and the resulting confluences between presences, sounds, texts, and images are key to fully appreciating in Lavista's music.

Dr. Alonso Minutti's visit was co-sponsored by the Musicology Department, the Department of Folklore and Ethnomusicology, the Latin American Music Center, the Latino Studies Program, and the Center for Latin American and Caribbean Studies.



2022 DEPARTMENTAL PRIZES & FELLOWSHIPS

JSoM Dissertation-Year Fellowship

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

Aaron Riedford

Malcolm H. Brown Award

Awarded to a musicology Ph.D. student, with preference for those in the dissertation phase

Nathan Landes

Caswell Family Scholarship

Awarded annually to an outstanding musicology student

Benjamin Fowler

Kaufmann Prize

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

Stewart Duncan

Tischler Fellowship

Awarded annually to an outstanding musicology student

Christine Wisch

Austin B. Caswell Award

For best undergraduate essays in music history

Jamey J. Guzman

Ariel Sol "Ari" Bertulfo Schwartz

From L-R: Sergio Ospina Romero, Javier León, Ana Alonso Minutti, Christine Wisch, Monika Franaszczuk, Loida Garza, and Eduardo Herrera

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Anna Maria Busse Berger Delivers Inaugural Peter Burkholder Lecture



From L-R: Doug McKinney, J. Peter Burkholder, and Anna Maria Busse Berger listen as introductions are given in Auer Hall (photo by Sarah J. Slover)

In May 2019, the Peter Burkholder Lecture Fund was established in honor of Distinguished Professor Emeritus J. Peter Burkholder and in celebration of his retirement. The inaugural lecture of the series was initially postponed due to COVID-19, but finally, on April 1 of this year, we hosted Anna Maria Busse Berger, Distinguished Professor Emerita of Medieval and Renaissance History and Theory at the University of California Davis.

The talk, titled “Bruno Gutmann, the WaChagga, and *Jugendbewegung*,” focused on the activities of Bruno Gutmann (1876-1966), the most important German missionary/ethnographer active in East Africa in the first half of the twentieth century, who translated the New Testament into Chagga and wrote numerous studies of Chagga law and society.

Even though Gutmann was not trained as a musicologist, his views on church music in the mission field are of great importance. In the 1920s he fell under the spell of *Jugendmusik* and *Singbewegung* which promoted a sense of *Gemeinschaft* by means of communal singing of folk music and early music, particularly medieval music. When Gutmann returned to Germany in 1920 he was received by the leaders of the *Jugendmusik* and *Singbewegung* with open arms: he talked about *Gemeinschaft* in Africa, *Singbewegung* publisher Bärenreiter published several of his books (Chagga participatory music is described as the ideal *Gemeinschaftsmusik*), and African songs were transcribed and performed all over Germany.

When Gutmann returned to Africa in 1926, he argued that the Lutheran chorale is inextricably linked to the Gospel. He now translated all Lutheran chorales into Chagga or wrote new texts for the melodies which would correspond to a Chagga ritual. Both rituals and chorales are alive and well to this day: Lutheran chorales are a required part of the regular choral competitions taking place every year in Tanzania.



Maasai people listening to a phonograph recording of the Leipzig Thomanerchor singing Bach (1927-38)

In addition to the Peter Burkholder Lecture Fund, this event was co-sponsored by the Department of History, the Department of Germanic Studies, the African Studies Program, the Institute for European Studies, and the Jacobs School of Music Lecture Committee.

Dear friends of IU Musicology,

Greetings from the Department of Musicology! The fall semester is in full swing, and we are already preparing for spring. As restrictions have eased, students have resumed travel to archives and are presenting their papers at conferences. We love hearing from our alumni and friends and are so thankful for your continued involvement.

This year we are asking for your help to support the **Peter Burkholder Lecture Fund**, established in 2019 to honor Peter's retirement after 31 years at IU.

During his long career, Peter taught thousands of Jacobs students and mentored dozens through their doctoral projects. He has made a lasting impact on music scholarship throughout the world, from establishing himself as one of the world's foremost authorities on the composer Charles Ives, to developing a greater understanding of the concept of "musical borrowing," to rewriting the definitive text on the history of Western music. His work on *A History of Western Music* represents Peter's longstanding commitment to teaching and to the growth and development of future scholars and musicians.

The **Peter Burkholder Lecture Fund** enables our department to bring outstanding scholars to campus to present new research in any area of music history, exposing our students to recent developments in this ever-expanding field. Musicology students take the lead in the selection of guests and organization of the visit, which allows them to tailor the experience to their needs and interests.

This year, we presented the inaugural Peter Burkholder Lecture with Anna Maria Busse Berger discussing German missionary and ethnographer activities in East Africa in the first half of the twentieth century in "Bruno Gutmann, the WaChagga, and Jugendbewegung." (For more information see go.iu.edu/4Aha).

Please consider honoring Burkholder's immense scholarly achievements and dedication to the department by contributing to the Peter Burkholder Lecture Fund. We appreciate your investment of any amount! To make a gift online, please visit go.iu.edu/Burkholder.

We are deeply grateful to all who have made donations to the department's funds over the past three decades. We could not do this without you, no gift is too small.

Sincerely,



Halina Goldberg
Department of Musicology

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. Please review our [full disclosure statement](#).

STUDENT SCHOLARSHIP

RECENT DISSERTATIONS

Stewart Duncan (Ph.D. 2022), “Choral Singing and English Politics in the 1930s”

Committee: Halina Goldberg (Chair), J. Peter Burkholder, Judah Cohen, and Carolann Buff

Duncan's abstract reads: Between the First and Second World Wars, music sat at the center of vociferous political debates regarding identity, class, ideology, nationalism, patriotism, and more. Accordingly, music also helped a number of groups and individuals locate themselves in these discourses. In this dissertation I seek to understand how that came to be by focusing on specific national tradition—choral singing in England—which interacted potently with the decade's political currents.

First, I chart the ways that choral singing contributed to the work of various groups along the left wing of British politics in the 1930s. Progressive activists sang to build communities, educate their members, and broadcast their ideology to the public. I then examine how singing served the political needs of the state itself. The British Council, a wing of the Foreign Office tasked with bolstering Britain's image abroad through propaganda, used the sounds, sights, and historical associations of English choral music to project an image of the nation as timeless, authentic, and prestigious. Finally, I examine the work of three English composers who turned to choral forces to articulate specific reactions to the decade's events: Ralph Vaughan Williams, Alan Bush, and Benjamin Britten. Each composer turned to large choral pieces to accomplish specific political goals, whether voicing individual beliefs or engaging directly with their audiences.

STUDENT ACHIEVEMENTS

Emily Baumgart, Ph.D. candidate in Musicology and Archives Processing Technician in the Music Division at the Library of Congress, created a research guide titled “LGBTQ+ Performing Arts Resources at the Library of Congress.” In May, she presented a paper titled “Death by Music: The Musician, the Muse, and the Perils of Musical Control” at the annual conference on Music and the Moving Image (MAMI) at New York University.

Chelsey Belt is currently a visiting fellow at the University of Bologna – Alma mater studiorum, with the support of the IU Office of the Vice President for International Affairs. In July 2022, she completed additional dissertation research at the National Library of Sweden in Stockholm with an award from the A. Peter Brown and Carol V. Brown Research Travel Fund. She began writing scripts for WFIU's nationally syndicated radio program *Harmonia* in May 2022.

Miguel Arango Calle, third-year Ph.D. student, presented the paper “Sets, Staging, and Spectacle in *Die Zauberflöte*” at the Mozart Society of America and Society for Eighteenth-Century Music Joint Conference in Salzburg. During his visit to Europe, he also participated in the Mozart Colloquium, a seminar devoted to Mozart scholarship hosted by the British Library in London. More recently, he has been invited to contribute a chapter on *Die Zauberflöte* in a volume edited by Simon Keefe to be published under the auspices of the Mozart Society of America and the Mozarteum.



From L-R: **Daniel R. Melamed**, **Miguel Arango Calle**, and **Mitia Ganade D'Acol** (music theory Ph.D. student) at the Mozart Society of America and Society for Eighteenth-Century Music 2022 joint conference in Salzburg

Jaime Carini is the doctoral recipient of the 2022–2023 American Guild of Organists Salisbury Scholarship, sponsored by Dr. David Kopp and The Rev. Dr. Ronnie Stout-Kopp. The \$10,000 award is granted to successful applicants who are full-time master's or doctoral students studying organ performance, musicology, or choral conducting.

STUDENT SCHOLARSHIP

Freja Cole received grant funding in Spring and Summer 2022 from the Lilly Endowment to conduct research on devising sustainable digital exhibition programs in rare books and special collections libraries. Her paper “Supplementing the Stacks: Expanding Access and Engagement through Sustainable Digital Exhibitions” (forthcoming, IUScholarWorks) is one of three papers revealing the Lilly Library’s recent investigations into how contemporary institutions influence public understanding of diverse religious traditions. This October, Freja and sound cataloger Laikin Morris will give their presentation “Resources for Representation: Supporting Discovery of Gender Diverse Creators in Music” at the Music Library Association Midwest Chapter meeting.



From L-R: History and library science student Finch Collins, musicology students Christine Goss and Freja Cole, and Associate Director of the Lilly Library Erika Dowell examining manuscripts at the Lilly Library as part of their recent grant project (photo by Kristin Wilkins)

Kirby Haugland presented one of his dissertation case studies, titled “*La famiglia Svizzera* and Operatic Genre in Dresden and Milan,” at the American Musicological Society Annual Conference in November 2021 and at the American Society of Eighteenth-Century Studies Annual Conference in April 2022.

This past summer, musicology Ph.D. student **Mingfei Li** presented two papers — “The ‘Hungry Animal’: Papageno and Other *Basso Buffo* Characters by Emanuel Schikaneder” at the Mozart Colloquium, a seminar devoted to Mozart scholarship hosted by the British Library in

London; and “‘Ten Years of Turbulence’: Music and Musicians during the Chinese Cultural Revolution” at the Music/Sound Through the Lens of Trauma: Methodology, Theory and History, held at Utrecht University in the Netherlands. She will present “‘Ten Years of Turbulence’” again this fall at the AMS-SEM-SMT Joint Annual Meeting in New Orleans.

Bret McCandless, Ph.D. candidate in musicology, is the Music and Performing Arts Librarian at Rutgers University, New Brunswick and resides in Highland Park, New Jersey. He joins the faculty of librarians, working primarily with students and faculty in music, theater, and dance.

OPERA INSIGHTS

Since 2006, musicology graduate students, mentored by faculty from the department, have prepared program notes and pre-performance lectures for guests at Musical Arts Center and, more recently, recorded the talks for livestream an on-demand participants.

Don Giovanni, W. A. Mozart
Performances on Sept. 16, 17, 23, 24
Program Notes: **Mingfei Li**
Pre-show Lecture: **Molly Covington**

The Lucky Star (L'Étoile), E. Chabrier
Performances on Oct. 21, 22, 28, 29
Program Notes: **Kristin Rasmussen**
Pre-show Lectures: **Meredith Michael**

Hansel and Gretel, E. Humperdinck
Performances on Nov. 11, 12, 17, 18
Program Notes: **Bridget Foley**
Pre-show Lectures: **Maggie Eronymous**

Ainadamar, Osvaldo Golijov
Performances on Feb. 3, 4, 10, 11
Program Notes: **Monika Franaszczuk**
Pre-show Lectures: **Christine Wisch**

Anne Frank, Shulamit Ran
Performances on Mar. 3, 4, 9, 10
Program Notes: **Sarah McDonie**
Pre-show Lectures: **Nicolette van den Bogerd**

Candide, Leonard Bernstein
Performances on Apr. 14, 15, 21, 22
Program Notes: **Freja Cole**
Pre-show Lectures: **Sarah Sabol**

STUDENT SCHOLARSHIP

Meredith Michael, musicology Ph.D. candidate, presented a paper titled “The Inhabited Moon: Imagination, Female Astronomers, and 18th-Century Opera” in June 2022 at the conference “Cosmic Harmonies: A Symposium Celebrating the Life, Science, Music, and Legacy of William Herschel” held at the University of York, UK. She also gave a presentation on “Modern Music of the Spheres: A Musical Myth in a Disenchanted Age” at the fall 2021 meeting of the Midwest Chapter of the American Musicological Society.

Benjamin Fowler was awarded an international research exchange through the IU Global office in conjunction with the IU-Mexico Gateway and the Universidad Nacional Autónoma in Mexico City. This fully funded research exchange allowed Ben to spend six weeks in Mexico City accessing seven different libraries and archives and meeting with local scholars. Ben also collected materials that were then donated to IU’s Cook Music Library. This exchange was carried out March – May of 2022.

Nicolette van den Bogerd is the recipient of a 2022-23 Doctoral Scholarship from the Memorial Foundation for Jewish Culture, and she holds the 2022-23 IU Byrnes Russian and East European Institute Mellon Endowment Dissertation Write-Up Grant. Nicolette also received a 2022 Summer Dissertation Writing Grant from the Association for Slavic, East European, and Eurasian Studies (ASEEES). Her book chapter “The Composer as Intellectual: Biblical Interpretation and Jewish Martyrdom in Alexandre Tansman’s *Isaïe le prophète*” will appear in the *Grief, Identity, and the Arts* volume of the Music and Death Series, published by Brill Press later this year. A different version of this essay received an honorable mention in the 2021 Mark and Ruth Luckens International Prize in Jewish Thought and Culture. This Fall she is a visiting scholar at Warsaw University’s Musicology Institute, supported with grants from the IU Office of the Vice President for International Affairs Graduate Exchange Program with Poland, the IU Polish Studies Center, and Warsaw University. Nicolette will present her paper “Composing the Polish Jewish Past: The Politics of Memory in Szymon Laks’s *Élégie pour les villages juifs*” at the upcoming AMS-SEM-SMT joint meeting in New Orleans.

Grace Pechianu presented her paper “War of the Waves: Radio Free Europe’s Crusade for Freedom in Early Socialist Romania” at the 2021 AMS national meeting.

Christine Wisch presented her paper, “Music and Gender in the Correo de las Damas (1833–1835)” at the Congreso Internacional X MUSPRES: Hacia una historia de la crítica musical en España which was held at the Universidad de Almería on April 28, 2022. Ms. Wisch will reprise this paper at AMS in November under the revised title, “(En)Gendering Music in the Correo de las Damas (1833–1835).”

Classical Connections @ Indiana University

The Classical Connections Podcast ([Spotify](#) and [Apple Podcasts](#)) was started in June 2021 by Elizabeth Frickey, then IU Musicology M.A. student, and is being continued this year Christine Goss, a current M.A. student in the Musicology Department. Over the next year, Goss, who recognizes the value of the podcast platform, plans to develop a stronger interdepartmental collaboration, with students from musicology, music theory, and recording arts, as well as other departments, working together to host, edit, and present the show.

On September 13, the podcast hosted a show on the topic of Mozart’s beloved yet problematic *Don Giovanni*, which opened the 2022-23 IU Opera season. In the episode, we heard from IU Associate Professor of Voice and Resident Stage Director Michael Shell and graduate voice students Maggie Kinabrew and Sarah Bacani as they spoke about their work and experience in preparing this production. Other operatic works featured on the show are *The Magic Flute*, *The Coronation of Poppea*, *Falstaff*, *La Rondine*, and *H.M.S. Pinafore*. Goss shared that she is most excited about the upcoming episode on Chabrier’s *The Lucky Star*, particularly the interview with set designer Timothy McMath.

While episodes focus largely on the mainstage works produced by the IU Opera Theater, the podcast has also shared research on non-opera topics, such as Duke Ellington, Ethel Smyth, music festivals and other major events, as well as



STUDENT SCHOLARSHIP

highlighting Ph.D. and D.M. projects, for example Dr. Sofia Kim's recently defended thesis was featured in January 2022 episode "Music and the 1918 Influenza Virus."

"The IU Classical Connections Podcast provides graduate music students considerable value," said Goss. "Not only does it provide a highly accessible platform to present their research and ideas, but they are also gaining valuable media production experience that they will carry on into their future careers. There are a lot of places this could go."

GMA & GTA Host 28th Annual Symposium on Research



From L-R: GMA Co-presidents Miguel Arango Calle and Travis Whaley with prospective student (now first-year Ph.D. student) Elizabeth Hile (photo by Sarah J. Slover)

On Friday and Saturday, March 25 and 26, the IU Graduate Theory and Musicology Associations hosted the **Twenty-Eighth Annual Symposium of Research in Music**. The symposium featured nine presentations from students across the U.S. and Canada, with topics ranging from "Hypermeterical Implications of the Fugue Expositions of J. S. Bach's *Well-Tempered Clavier*" (Mary Gossel, University of Missouri-Kansas City) to "Reconstructing Large Black Women: Lizzo, 'Juice,' and the Visibility of Subversion" (Echo Davidson, University of British Columbia). IU Musicology Ph.D. students Molly Covington and Mingfei Li also lead a roundtable discussion on

"Diversity, Representation, and Decolonization in the Music History Classroom"

The keynote speakers are nominated each year by the IU student body. This year, Prof. **Catherine Coppola** (Hunter College of CUNY) was invited to present her talk "Opera and Its Discontents: Reflections of/on the Canon." The audience also heard two featured presentations — "Acoustic Listening and the Making of Sound Recordings in Itinerant Studios, 1901-1925" by Prof. Sergio Ospina Romero and "Analyzing White Femininity in Taylor Swift's Folklore: A Case Study in Feminist Theory" by IU Music Theory Prof. **Michèle Duguay**. In addition, Prof. Coppola led participants in a workshop titled "Doing Meaningful Musicology with Canonic Opera."

The symposium, co-sponsored by the Indiana University Jacobs School of Music, the Departments of Music Theory and Musicology, and the Indiana University Funding board, was started in 1994 by the Graduate Theory Association. For the last two years, the GTA has partnered with their colleagues in the Graduate Musicology Association to increase the symposium's diversity and impact.

2021-2022 GMA OFFICERS

Co-Presidents: **Miguel Arango Calle, Travis Whaley**
Vice Presidents: **Mingfei Li, Bridget Foley**
SRC Representative: **Maggie Eronymous**
GPSO representative: **Lindsay Weaver**
Midwest Chapter Student Representative to the AMS Council: **Sarah Sabol**

2021-2022 GTA OFFICERS

President: **Mitia Ganade D'Acol**
Vice President: **Despoina Panagiotidou**
Secretary/Librarian: **Connor Reinman**
Treasurer: **Anna Peloso**
Events Coordinator: **Lev Roshal**
GPSO representative: **Peter Cho**

The full schedule for the 2022 symposium can be found at go.iu.edu/4Cdy.

Stay tuned for information about the 29th Annual Symposium in Spring 2023!

RECENT ACHIEVEMENTS

ALUMNI NEWS

C. Matthew Balensuela (Ph.D., 1992) has been named the James B. Stewart Professor of Music at DePauw University. He was recognized as the Member of Year of the Southern Indiana Area Labor Federation for his work for AFM Local 25 (Terre Haute, IN), where he has served as Vice President, President, and Secretary/Treasurer. In addition to his teaching at DePauw University, he also teaches music history and saxophone at St. Mary-of-the-Woods College in West Terre Haute, IN.

Judith Barger's (Ph.D., 2002) book, *Music in The Girl's Own Paper: An Annotated Catalogue, 1880-1910* (Routledge, 2016), was runner-up for the 2017 Pauline Alderman Award for Outstanding Scholarship on Women in Music, awarded by the International Congress on Women in Music. Because of delays at the organization giving the award, this prize for year 2017 was not announced until 2020.

Cynthia Lisa Dretel (M.A., 2015) started Art and Soul of Ukraine with Charles Bonds, a recent Ph.D. in History from IU, which promotes education, art, Ukrainian culture, and is fiscally sponsored by the Institute for Education, Research, and Scholarships. She also published two articles this summer. "**Gian Carlo Menotti's *The Last Savage*: Opera, Science, and Relevance in Cold War American Culture**" (*transposition*), online since June 2022, and "**The Gift of Happy Memories: A World War II Christmas Puppet Play in Ravensbrück**," *Open Library of Humanities*.

In May, **Stewart Duncan** (PhD., 2022) defended his dissertation "Choral Singing and English Politics in the 1930s," was awarded the Freda and Walter Kauffmann Prize in Musicology, and was appointed Assistant Teaching Professor of Musicology at the University of Missouri-Kansas City. His article "An Excellent Piece of Propaganda': The British Council's Use of Choir Tours as Cultural Diplomacy in the 1930s" was published in the Spring-Summer issue of *The Musical Quarterly*. In July he presented the paper "Antifascist Singing in Interwar England: Alan Bush, the Workers' Music Association, and Handel's Belshazzar" at the Music and Antifascism Conference at McGill University, Montreal, and at the North American British Music Studies Biennial Conference in Normal, IL. In September, he contributed an article to the ongoing project *Our Subversive Voice: The History and Politics of the English Protest Song* at the University of East Anglia. He will also present at the AMS conference in November.

Elizabeth Elmi (Ph.D., 2019) has been named a Paul Mellon Rome Prize Fellow in Renaissance and Early Modern Studies at the American Academy in Rome for the 2022–2023 academic year. In 2021–2022, she was Visiting Assistant Professor of Musicology at the University of North Carolina at Chapel Hill as well as a Fulbright U.S. Scholar to the Università degli Studi della Basilicata in Potenza, Italy. Her dissertation, "Singing Lyric Among Local Aristocratic Networks in the Aragonese-Ruled Kingdom of Naples: Aesthetic and Political Meaning in the Written Records of an Oral Practice," won the International Musicological Society Outstanding Dissertation Award in 2020 and is forthcoming in 2022 as an open access book with Schott Campus. Her research funded by the Rome Prize and Fulbright grant will form the basis for her in-progress book project, *Inscribing the Self in Occupied Southern Italy: Culture, Politics, and Identity in Lyric Song Practices of the Aragonese-Ruled Kingdom of Naples*.

Randall Goldberg (Ph.D., 2011) is excited to begin his first year as Associate Professor and Director of the School of Music at California State University, Fullerton.

Kunio Hara (Ph.D., 2012) presented papers at the Transnational Opera Studies Conference in Bayreuth in June 2022 on Joe Hisaishi's 2008 musical *Turandot* and the Congress of the International Musicological Society in Athens in August 2022 on Yoshio Aoyama's 1958 production of *Madama Butterfly* at the Metropolitan Opera. He has appeared in virtual public discussions about Giacomo Puccini's *Madama Butterfly* hosted by the Boston Lyric Opera in December 2021, the Amplified Opera (Toronto) in February 2022, and the Met and the Japan Society of New York in May 2022. Most recently, he gave a talk for the BLO on Yuval Sharon's new production of *La Bohème*. He is currently working on a monograph on the performance history of Puccini's *Madama Butterfly* since World War II in the United States and Japan. His public work on *Madama Butterfly* for the BLO can be seen on the company's website, [The Butterfly Process](#).

Brian Hart (Ph.D., 1994) is the volume editor and contributor for the fifth volume of A. Peter Brown's *The Symphonic Repertoire*. This volume, *The Symphony in the Americas*, covers the history of the symphony in the United States, Latin America, and the Spanish-speaking Caribbean from its beginnings in the 1800s to the present day. The

RECENT ACHIEVEMENTS

volume, which is a continuation of the series published by late IU Musicology Professor A. Peter Brown, includes contributions by other faculty and alums of IU ("The Symphonic Works of Charles Ives" by J. Peter Burkholder and "The American Symphony from 1950-70" by Katie Baber). The book is now in production with Indiana University Press and is expected to be available in fall 2023.

Marysol Quevedo (Ph.D., 2016) was recently elected to the Director-at-Large position of the Board of the American Musicological Society and will begin her term in August of 2022. She is Assistant Professor of Musicology at Frost School of Music, University of Miami. She recently presented her paper, "Afro-diasporic Womanhood in Tania León's 'Oh Yemanjá,'" at the 16th Feminist Theory and Music Conference at the University of Guelph. Quevedo has published essays in *Experimentalism in Practice: Perspectives from Latin America* and *Experiencing Music and Visual Cultures* and the journals *Cuban Studies* and *Boletín Música*, as well as entries for the *Dictionary of American Music* and *Oxford Annotated Bibliographies*. Her current book project, *Cuban Music Counterpoints: Forging the Vanguardia Musical in Emergent Global Networks*, is forthcoming from Oxford University Press.

Publications by **Christopher J. Smith** (Ph.D., 1999) have appeared in *Never Was*; *Age of Revolutions*; *Aeon: A World of Ideas*; *IASPM Journal*; and *Chigiana Annual of Musicological Studies*. His multimedia performance piece *Between Wind and Water* will be premiered in 2024. He gave papers at: the 21st Conference of Association RldIM; NarraScope 2022: Celebrating Narrative Games; Conference on the Arts in Society; North American British Music Studies Association; Infrastructures of Musical Globalization, Agents and Actors: Networks in Music History, and Music Studies and the Anthropocene; International Association for the Study of Popular Music; String Band Summit; Longyear Lecture, University of Kentucky; Nineteenth Century Studies Association; Consortium on the Revolutionary Era; American Nineteenth Century History; Percussive Arts Society; New England Historical Association; Dance Studies Association; Narrating Musicology. He continued as showrunner of *Voices from the Vernacular Music Center* and *Sounding History*.

Laura Stokes (Ph.D., 2016) is looking forward to AMS/SMT/SEM 2022, where she will present her paper, "The Roma in Meyerbeer's Operas," as part of a larger panel she co-organized, "Discourses of Race in Meyerbeer's Stage Works." She recently taught at Wartburg College and at Indiana

University, in addition to continuing her work as head of the music library at Brown University. Laura also contributed an essay, "Teaching Imperialism: *The Emperor of China's Band March* in Political-Historical Context," to a project headed by her Brown colleague Zhuqing Li, *Depicting Glory: Rare Objects from the Late Qing to the Republic of China*, and will present a version of this paper at a symposium in October 2022.

Kristen Strandberg (Ph.D., 2014) was promoted to Director of University Libraries at the University of Evansville in the spring of 2022. This new position is half time and Dr. Strandberg continues as Assistant Director of Online Learning for the remaining half of her work. She also teaches a two-semester music history sequence as an adjunct at UE, as well as the summer Romantic Music offering at IU. In the summer of 2022, she presented at the Teaching Music History Conference, discussing "Proactive Pedagogies for Student Mental Health."

Derek Stauff (Ph.D., 2014) published an article titled "Commemorating the Battle of Breitenfeld (1631): Representing State, Civic, and Personal Ambitions." *Schütz-Jahrbuch* 42 (2020): 19-37.

Virginia Whealton (Ph.D., 2018) is one of seventeen women to be awarded a Postdoctoral Research Leave fellowship through the American Fellowship program of the **American Association of University Women**. This fellowship program, in combination with a Faculty Development Leave from Texas Tech University, will provide her with a FULL academic year to devote to her research on the Myers family of Norfolk and musical citizenship in the Early Republic.

FACULTY NEWS

J. Peter Burkholder's book *Listening to Charles Ives: Variations on His America* (Amadeus Press, 2021) won an Award for Excellence from the Association for Recorded Sound Collection, for Best History in the category Best Historical Research on Recorded Classical Music. A Japanese translation by Keiji Okuda will be published by Artes Press next year. Peter's article "Stewarding a Shared Resource: A Response to Paul Luongo" appeared in the most recent issue of the *Journal of Music History Pedagogy*.

Judah M. Cohen completed his second year as the Director of Indiana University's Borns Jewish Studies Program, and on July 1, 2022 began a three-year term

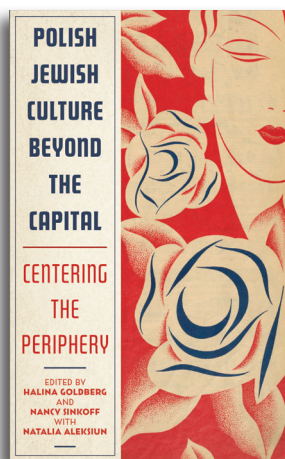
RECENT ACHIEVEMENTS

as Associate Vice Provost for Faculty and Academic Affairs on the Bloomington campus. He published the article “Musical Alternatives: Debbie Friedman in Houston, 1978-1984,” in the *Journal of Jewish Education* (vol. 88 no. 1), co-curated the multi-author article “Contemporary Jewish Music in America” (a 20-year update) with Mark Kligman in the *Journal of Synagogue Music* (vol. 46 no. 1), and extensively revised the article “Women, Music, and Judaism in America,” for the Jewish Women’s Archive’s online *Shalvi/Hyman Encyclopedia of Jewish Women*. He also published the article “Jews and Music: Into the Synagogue” in the collection *Yearning to Breathe Free: Jews in Gilded Age America* (Princeton University Library, 2022), and published “The Gendered Cantorate: a New History” (an adaptation of an older article) in the *Cantors Assembly 75th Anniversary Journal*. Cohen was featured in in Season 4, Episode 5 of the Association for Jewish Studies “Adventures in Jewish Studies” podcast (on “Kol Nidre”); and Season 4, Episode 4 of Theatre Dybbuk’s “Dybbukast” podcast (“The St. Thomas Split”). He also taught the new course “Race in American Musical Theatre,” published book reviews in the *Journal of Folklore Research Reviews* and *YUVAL: Studies of the Jewish Music Research Centre*, gave virtual public lectures for synagogues in Bloomington, Chicago, and Glencoe (IL), delivered the (virtual) Fallman Family Lecture at the University of Hartford, and gave the (in-person) Kurt and Tessye Simon Fund Lecture at IU South Bend. He chaired paper sessions for conferences sponsored by the Institute for the Study of Contemporary Antisemitism and the POLIN Museum (Warsaw) and co-hosted a joint IU/UCLA virtual event on Jewish music in America. In January 2022, Cohen began a five-year term as co-editor of the journal *American Jewish History*, and he was named a 2022-23 Big Ten Academic Alliance Academic Leadership Program Fellow.

In May, **Phil Ford** and J.F. Martel performed a live show of their podcast *Weird Studies* at the Illuminated Brew Works in Chicago, Illinois, to celebrate the launch of *Weird Studies Black IPA*. IU musicology graduate student Meredith Michael, the *Weird Studies* production assistant, served as guest host, and composer Dr. Gabriel Lubell (Music in General Studies) performed an opening set of modular synth improvisations. In August, Ford and Martel traveled to St. Andrews, Scotland, to serve as faculty for the Diverse Intelligences Summer Institute (DISI), a summer research workshop for doctoral students and early-career Ph.D.s working on topics related to

mind and cognition. Ford and Martel also performed a live show of their podcast *Weird Studies* at the Supernormal Festival at Braziers Park, Oxfordshire.

This past year, **Halina Goldberg** completed two invited chapters, “The Piano Virtuosa at Home and Away: Transnational Salon Networks of Maria Szymanowska, Maria Kalergis-Muchanoff, and



Marcelina Czarzoryska,” for *A History of Women and Musical Salons* (under contract with Cambridge University Press) and “Music and Charity in Nineteenth-Century Lwów: The Concept and Context of Princess Jadwiga Sapieha’s ‘Musical Album of Polish Composers,’” for *Festschrift on the 100th anniversary of the birth of Michał Bristiger*. The volume *Polish Jewish Culture Beyond the Capital: Centering the Periphery*, which she co-

edited with Nancy Sinkoff, is currently in production with Rutgers University Press.

Goldberg was a co-organizer of “The Violin Sonatas of Johannes Brahms,” a symposium that accompanied Mark Kaplan’s performance of all three violin sonatas. She was invited to give the lecture “The Banished Masters and the Shadow Legion of ‘Greats’: Contemplating the Place of Jews in the Historiography of Polish Music” at the international, interdisciplinary conference *Reconsidering the Tradition of the Second Polish Republic. The Legacy of 1918-1939 in Poland after 1989*, that will take place in December of this year.

Daniel R. Melamed’s essay “Rethinking Bach Codes” appeared in *Rethinking Bach*, edited by Bettina Varwig (Oxford University Press), and his article “Hamburg Passion Music at Telemann’s Arrival” will be published in November in *Telemann Studies*, ed. Wolfgang Hirschmann and Steven Zohn (Cambridge University Press). The **Bloomington Bach Cantata Project**, which he directs, is presenting its thirteenth season of free concerts; they are available on the **BBCP’s YouTube channel**.

Kristina Muxfeldt presented “In Political Conversation with Beethoven (1819-1820)” at the international conference *Reframing Beethoven* held at Boston University in March 2022. The event marked the 252nd anniversary of the birth of Ludwig van Beethoven and the 92nd birthday of Lewis Lockwood.

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Devon R. Nelson virtually presented their research on “Preserving Authenticity and Exposing Forgery in Eighteenth-Century Britain” at the American Musicological Society’s virtual conference in 2021. As a board member of the Bloomington Early Music Festival (BLEMF), they led pre-concert discussions for Isshallyn’s program “Farewell Forever to the Music of the Harp,” and Miryam’s program “Livshi Oz, Tales of Biblical Heroines.” Prof. Nelson also presented a workshop titled “Tavern Hopping Through Time: Eighteenth-Century English Taverns & Their Music” exploring historical intersections on music and drink before 1800 in conjunction with local distillery Cardinal Spirits for BLEMF 2022.

Sergio Ospina Romero presented papers at the 2021 Annual Meetings of AMS and SEM. His AMS paper was titled “The Dawn of the Jazz Age in the Caribbean: Music and Dance in New Orleans, Havana, and Beyond” while his SEM paper dealt with “Impostor Syndrome and Diversity in Music Academia.” Publications include “Listening to Latin America: Jazz Entanglements in the Caribbean” for *Naxos Musicology*, “De improvisaciones y otras aventuras itinerantes de grabación en las expediciones de la Victor Talking Machine Company por la América Latina” in the famous Cuban journal *Boletín Música*, and a book review of Myriam Chancy’s *Autochthonomies* for the *Journal of Folklore Research Reviews*. Sergio’s second book, *Fonógrafos ambulantes*, moved successfully through all the editorial stages with the Argentinian press Gourmet Musical and will be out (hopefully) in 2023. He also wrote various columns for the widely read blog of *BanRep Cultural* in Colombia, including a seven-part series on “What is Musicology,” a five-part series on “Music and Violence,” and a six-part series on “Popular Music as a History Book” which inspired a Intensive Freshmen Seminar that Sergio taught at IU last August. At the forthcoming AMS/SEM/SMT conference in New Orleans he will present the paper “The Idea of ‘Jazz’ in the Caribbean: Dance, Consumer Culture, and the Imperial Shape of Modern Entertainment” (part 2 of the paper he presented last year). Sergio continues to perform with his Latin jazz trio and the IU Latin American music ensemble, and has been working on new compositions and arrangements for a sound recording project. Stay tuned!

Jillian Rogers article, “Musical ‘Magic Words’: Trauma and the Politics of Mourning in Ravel’s *Le Tombeau de Couperin*, *Frontispice*, and *La Valse*,”

came out in *Nineteenth-Century Music Review* this year. She also has an article, “Living Intimately with Loss: Embodied Memory in Nadia Boulanger’s Post-1918 Work of Mourning,” forthcoming in *Music and Letters*. In addition to receiving an IU Trustee’s Teaching Award this year, Prof. Rogers won a small IU travel grant to conduct archival research in Paris in summer 2022 for a project on women, politics, trauma, and sound/musical technologies in interwar and World War II-era France.

Ayana Smith spent the year 2021-2022 on sabbatical. After her collaboration with Dr. Marquese Carter for the Global Popular Music Symposium at IU (titled “Black Music, Black Bodies”) in fall of 2021 (see 2021 Newsletter), she was a resident fellow at the Italian Academy for Advanced Studies in America at Columbia University in spring 2022. While there, she worked on her book manuscript on visual culture and opera, provisionally titled *Specularity: Opera, Art, and Science in Rome, 1680-1710*. During this time, she was the guest speaker for the Ninth Annual Robert Kelley Memorial Lecture at the Frost School of Music at the University of Miami, on the topic “Race and Representation in Baroque Opera—and in the Music History Classroom.” She was also a guest lecturer for Columbia University’s Colloquium series, on the subject “Specularity, or What a Comet, the Telescope, and Mirrors Have to do with Seventeenth-Century Opera.” Her new book, *Inclusive Music Histories: Leading Change through Research and Pedagogy* is forthcoming from Routledge.

In the past year Professor **Giovanni Zanolello** presented papers on “Einstein’s Frottola and Its Legacy” at the International Conference *Das italienische Madrigal: Alfred Einsteins “Versuch einer Geschichte der italienischen Profan-Musik im 16. Jahrhundert” und die Folgen* (Munich, Germany, March 16-18, 2022) and “Monk See Monk Do? Crossing the Monastic Soundscape of Fifteenth-Century Florence” at the *50th Medieval and Renaissance International Music Conference* (Uppsala, Sweden, July 4-7, 2022). He continues work on the searchable bibliography **Inclusive Early Music** and on the *New Isaac Edition* for the series *Corpus Mensurabilis Musicae*, for which the second volume of Isaac’s *Choralis constantinus* is forthcoming. He serves in various IU and JSOM committees, including the Patten Foundation Committee, the IU Institute of Advanced Study Advising Board, and the Steering Committee of the Renaissance Studies Program.

IU MUSICOLOGY | AMS-SEM-SMT 2022

(IU faculty, students, and alumni)

View the full schedule online:

go.iu.edu/4Cml

WEDNESDAY, NOVEMBER 9

3:00 PM | *Pre-conference: Identity in Music Theory and History*

Patrick Domico, "Composing Refuge: Medtner as Theorist"

THURSDAY, NOVEMBER 10

8:00 AM | *Reclaiming the Commons: Scottish and Irish Gaelic Musical Traditions*

Christopher J. Smith (Texas Tech University, chair)

10:00 AM | *Pre-conference: Haydn Society of North America*

Robert B. Wrigley (CUNY Ph.D. candidate), "Earnestness, Wit, and Attention: The Rhetoric of Return in Haydn's Finales"

1:45 PM | *Musical Exchanges and Transnational Performance Communities Across the Americas*

Sergio Opsina Romero, "The Idea of 'Jazz' in the Spanish-Speaking Caribbean, 1917-1925: Dance, Consumer Culture, and the Imperial Shape of Modern Entertainment"

4:00 PM | *Holocaust Memory*

Nicolette van den Bogerd, "Composing the Polish Jewish Past: The Politics of Memory in Szymon Laks's *Élégie pour les villages juifs*"

4:00 PM | *Music in Cult Media*

Lisa Cooper Vest (University of Southern California), "Beyond the Screaming Point: Questions about Subjectivity and Screaming in Cult Possession Films"

FRIDAY, NOVEMBER 11

9:00 AM | *World War II and the Sounds of Survival*

Andrew L. Barrett (Northwestern), "Truth Pacts, Faux Memoirs, and Operatic Adaptation: The Case of Francesco Lotoro's *Mishae i lupi*"

12:30 PM | *AMS Music, Sound, and Trauma Study Group Business Meeting*

Jillian Rogers, chair

2:15 PM | *Singing with Purpose*

Stewart Duncan (UMKC), "Does One Desire Cultural Night to Descend?": Alan Bush, Handel's *Belshazzar*, and Anti-fascist Singing in Interwar England

4:00 PM | *Musical Narratives of Identity*

Christine Elizabeth Wisch, "(En) Gendering Music in *El Correo de las Damas* (1833-1835)"

4:00 PM | *Alternative Sites for Opera*

Jingyi Zhang (Harvard University), "Parallel Worldbuilding in Indie Opera: The Industry's Sweet Land (2020)"

SATURDAY, NOVEMBER 12

9:00 AM | *Film Music*

Daniel Bishop, "Gaston Bachelard and the Imaginal Soundtrack in Andrei Tarkovsky's *Solaris* (1972)"

9:00 AM | *How to Integrate Global Music History in Our Teaching*

Kunio Hara (University of South Carolina), chair

9:00 AM | *Discourses of Race in Meyerbeer's Stage Works*

Laura K.T. Stokes (Brown University), "The Roma in Meyerbeer's Operas"

10:45 AM | *Musical Communities in Conflict: Intersectional Identities, Violence, and Trauma*

Jillian Rogers, "Investigating & Addressing Gendered Abuse in 21st-Century Music-Academic Institutions"

10:45 AM | *Radio Histories*

Kerry O'Brien (Cornish College of the Arts), "Aspects of Minimalism': Revisiting the Experimental Canon Through WKCR's 1980 Radio Festival"

12:30 PM | *Securing Your Legacy: Planned Giving and the AMS*

J. Peter Burkholder, session chair

2:15 PM | *National and Transnational Chinese Cultural Politics at Midcentury*

Mingfei Li, "Ten Years of Turbulence': Music and Musicians during the Chinese Cultural Revolution"

8:00 PM | *Considering Trauma Across Music and Sound Disciplines*

Jillian Rogers, chair

SUNDAY, NOVEMBER 13

9:00 AM | *Opérette and Opéra Comique*

Alessandra Jones, "The Piedigrotta Festival and the Mysterious Origins of Neapolitan Song"

9:00 AM | *Trauma-Informed Pedagogies for Music History Educators*

Jillian Rogers, "Trauma-Informed Pedagogies for Music History Educators"

10:45 AM | *Environments and Landscapes*

Elizabeth Frickey, "Environmental Currents: Between the Technological and the Ecological in the Works of Pauline Oliveros and Annea Lockwood"

Rika Asai (University of Pittsburgh), "There is much to do which is thoroughly worthwhile doing in that little empire of mountains and valleys': Roy Harris and the 1949 Summer Music Festival in Logan, Utah"

10:45 AM | *Musical Pioneers on Record: Negotiating Race, Identity, and Style in the Early 20th Century*

Sergio Opsina Romero, chair

10:45 AM | *Borderlands and Acoustemologies in Contact*

Marysol Quevedo (University of Miami), chair

Indiana University

Reception at AMS-SEM-SMT
2022 Annual Meeting

SATURDAY, NOVEMBER 12

7:00-9:00 PM

HILTON NEW ORLEANS RIVERSIDE
CAMBRIDGE ROOM (SECOND FLOOR)

Departments of Musicology, Music Theory,
and Folklore & Ethnomusicology



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

Alessandra Jones
Visiting Assistant Professor

Politics of sound and music in nineteenth-century Italy, audiovisual aesthetics in contemporary media

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
Visiting 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 20th 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, affect and psychoanalytic theory, sound studies

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

Alexis Witt
Visiting Assistant Professor

Russian music and literature of the nineteenth and twentieth centuries, American 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

Kayla Anderson, Anna Burr, Nicole Cowan, Samantha Hark, Samuel Motter, Eric Ross, Kristin Shaffer, Elizabeth Vaught, Peyson Weekley*

Continuing M.A. Students

Freja Cole*, Maggie Eronymous, Bridget Foley, Christine Goss*, Kate Hamori*, Luke Hayden, Howell Petty, Kristin Rasmussen

First-Year Ph.D. Students

Rachel Cisneros, Monika Franaszczuk, Elizabeth Hile, Yishai Rubin

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, Maria Fokina, Jacqueline Fortier, Benjamin Fowler, Kirby Haugland, Anne Lake*, Nathan Landes, Mingfei Li, Bret McCandless*, Sarah McDonie, Meredith Michael, Grace Pechianu, Tess Rhian, Aaron Riedford, Sarah Sabol, Kaylee Simmons, Matthew Van Vleet, Lindsay Weaver, Kitt Westerduin, Travis Whaley, Christine Wisch, Nathan Wright

STAFF

Sarah J. Slover
*Department Administrator
(& Unofficial Photographer)*

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



Musicology Department

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