



Bess Meshulam Simon Center

# MUSICOLOGY DEPARTMENT NEWSLETTER

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INDIANA UNIVERSITY **JACOBS SCHOOL OF MUSIC**



Prof. Ayana Smith  
(Photo by Julian Morris)

## Greetings from the IU Musicology Department!

I am delighted to share our Musicology Department news to our broader community. Last year, we hosted a conference, learned from six visiting lecturers, and presented multiple events to the public. The diversity of these major projects—spanning topics from earlier music such as Renaissance and Baroque music, Handel, and Beethoven studies, to more modern repertoires, including Latin American music, Jewish studies, African, and African American music—is astounding.

During the spring semester of 2023, we hosted Mark Burford, the R.P. Wollenberg Professor of Music at Reed College, as our second J. Peter Burkholder Lecture invitee. Dr. Burford spoke on "'A Musical Education': Mahalia Jackson and the Legibility of Black Women's Voices." In the spring of 2024, we will welcome William Gibbons, author of *Unlimited Replays: Video Games and Classical Music* (Oxford University Press, 2018), who serves as Professor of Music History and Dean of the Crane School of Music at SUNY-Potsdam. Musicology students take the lead in selecting the guest and organizing the visit, an experience which benefits their professional development. Please consider supporting the Peter Burkholder Lecture Fund so we can continue bringing to campus such prominent scholars who enrich our department offerings.

The American Handel Society returned to Bloomington on February 24-26, 2023; I organized this event in a collaboration between Musicology and the Historical Performance Institute. This was the first in-person conference for the AHS since the pandemic (the 2021 conference was online, also hosted at IU). The Howard Serwer Memorial Lecture was given by Nathan Link, who is the H.W. Stodghill, Jr. and Adele H. Stodghill Professor of Music at Centre College, on "Narrative and Drama in Handel's Operas." The Paul Traver Memorial Concert, a program including a harpsichord suite and a chamber sonata by Handel, was performed by an ensemble including members and guests from the Historical Performance Institute, and the IU Baroque Orchestra performed a concert of Handel and Corelli. Twelve papers on Handel's music were presented by scholars from the U.S. and Europe.

Other major events from the spring semester included public musicology collaborations with the IU Opera; our faculty and students led panel discussions and organized classroom visits, while engaging with composers and performers, for two special productions: *Ainadamar*, by Argentine composer Osvaldo Golijov, and *Anne Frank*, by composer Shulamit Ran and librettist Charles Kondek. Our students continue to write program notes and give pre-opera lectures at the Musical Arts Center for the entire production season.

Prof. Sergio Ospina Romero brought two guests to our department, using funding he received from the IU Presidential Arts and Humanities grant; David Suisman, Associate Professor of History at the University of Delaware, and Frederick Schenker, Assistant Professor of Music at St. Lawrence University, spoke on different aspects of imperialism, colonialism, and music in cultural history. Our doctoral alumnus, Derek Stauff, who is now Associate Professor of Music at Hillsdale College, returned to give a lecture on "Reading Psalm 15 as Dialogue: Sebastian Knüpfer's 'Herr, wer wird wohnen?' and its Models." It was wonderful to welcome Dr. Stauff back to Bloomington, and to see our current students make connections with him.

The Graduate Theory and Musicology Associations hosted the Twenty-Ninth Annual Symposium of Research in Music on March 31 and April 1; the keynote lectures were given by Prof. Emeritus J. Peter Burkholder, Prof. Orit Hilewicz (music theory), and Prof. Andrew Mead (music theory). Congratulations to our student leaders for their organization and for all the student presenters for their scholarship!

In the fall of 2023, Prof. Tina Muxfeldt invited Birgit Lodes, head of the musicology department at the University of Vienna, to give talks on Beethoven's *An die Ferne Geliebte* and motets by Ludwig Senfl. These events were sponsored by a collaboration between Musicology, Music Theory, the Jacobs School of Music Distinguished Lecture Series, and the Renaissance Studies Program.

Our graduate students have presented work at major conferences, and have traveled internationally to complete archival research for their dissertations. This is a department that embraces the serious study of music in all its various forms; we engage deeply with the work

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of our colleagues within the department, while collaborating with other departments to bring scholarly perspectives—and the enjoyment of music—to the public.

Starting this year, the Musicology Department is accepting applications for a new double-degree program. The MA in Music History and Arts Administration (MA/MAAA) combines the strengths of two top-ranked professional schools, the Jacobs School of Music and the O'Neill School for Public and Environmental Affairs, to formalize preparation for a career path that many of our students and alumni have a natural interest in pursuing. Our first degree student in this program, Maggie Eronymous, has used the skills from her coursework in the two programs to forge opportunities in public musicology both locally, with the Bloomington Early Music Festival and the Bloomington Bach Cantata Project, and nationally, with the Aspen Music Festival and School. We look forward to the expansion of this new degree, and to seeing how our graduates will leverage their education to embark on exciting careers in non-profit leadership and public-facing musicology careers.

As you read this Newsletter, I hope you are inspired by the wealth of collaboration, research, publication, events, and projects that our department has contributed to the IU community and the field. I also welcome you to be in touch! I am always glad to hear from members of the broader IU Musicology community, and I look forward to sharing our alumni news in next Newsletter.

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## NEW TO THE DEPARTMENT



**Dr. Kirby Haugland, Visiting Assistant Professor of Musicology**

**Kirby Haugland** is visiting assistant professor of music in musicology at the Indiana University Jacobs School of Music. His research focuses on the webs of relationships surrounding musical creation and performance. This interest has manifested in subjects ranging from early film music and contemporary composer John Adams to technologies of eighteenth-century stage design. His doctoral dissertation, "Bringing Opera to Saxon Audiences in the Age of Napoleon 1800-1817," explains how and why local opera producers adapted an international repertoire for early nineteenth-century audiences in Dresden and Leipzig. A portion of this research will soon be appearing in the journal *Studies in Eighteenth-Century Culture*.

With his background as a performer, Dr. Haugland is interested in bringing insights from musicology to musicians, audiences, and the public. He has written many program notes and lectures for opera and concert performances. In early 2020, he served as an advisor and music engraver for Opera Lafayette's production of the 1805 version of Beethoven's opera *Leonore*, performed in New York City and Washington, D.C.

Since 2022, he has also served as finance and administration manager for Bloomington Early Music, which supports several local ensembles and hosts a festival of historically informed performances each May.

**Iryna Yahodzynska** is a 2023-2024 non-residential visiting scholar at Indiana University. She earned her M.A. and Ph.D. degrees in musicology from the National Music Academy of Ukraine and has also studied Public Administration at the Kyiv-Mohyla Academy.

Dr. Yahodzynska is associate professor at Kharkiv Kotlyarevsky National University of Arts in Kharkiv, Ukraine, and she has taught Music History at several Ukrainian universities for the last fifteen years. She also served as an Artistic Education Department deputy chief at the State Agency of Ukraine on Arts and Artistic Education.

Her research interests are focused on semiotics and musical semantics, sociology of music, cultural policies, commemorative practices and modern Ukrainian classical music. She is also an experienced lecturer and student research supervisor. She enjoys conducting analytical reports and working in public administration.



**Dr. Iryna Yahodzynska, IU-Ukraine Nonresidential Scholar**

## Jacobs School and O'Neill School Forge New Dual Degree Program

Over the years, numerous musicology alumni have gone on to have successful careers not only in the field of musicology instruction, but also as administrators in higher education, libraries, museums, publishers, and other cultural institutions. In response to this, the Department of Musicology at the Jacobs School of Music and the Arts Administration Program at the O'Neill School for Public and Environmental Affairs recently established a new dual degree. The MA/MAAA program will allow students the opportunity to earn two master's degrees in just three years -- an MA in Musicology and an MA in Arts Administration; two degrees that are extremely well-suited to each other.

Both the Jacobs and O'Neill Schools offer outstanding programs, highly regarded in their respective fields. The research and teaching methods of the musicology faculty cover a wide variety of scholarly approaches and research interests. Students are encouraged to engage with public musicology through the academy as well as in the Bloomington community, working with local and national arts organizations. The arts administration faculty teach various facets of arts and non-profit administration, through a combination of classroom learning and practical application, students develop skills in leadership, strategic planning, fund development, financial management, art law, marketing and audience development, etc. Both IU Musicology and the Arts Admin program boast extensive and engaged alumni networks and work tirelessly towards the successful placement of their students. Both also take pride in maintaining connections with alumni and sharing their successes.

This academic year, the MA/MAAA program welcomed its first dual degree student. As a musicologist, Maggie Eronymous's primary interests are in public musicology and she enjoys delivering pre-concert talks and program notes that help audiences understand and connect with the works being performed. Her work in this area has led her to important roles with both local and national arts organization. She spent the last two summers at the Aspen Music Festival and School working as Program Design Assistant and Artist Liaison.



***IU's first MA/MAAA dual degree student, Maggie Eronymous***

"I've also loved seeing just how complementary the two degrees are. My musicology background has given me the tools to understand programming decisions and the skills to talk about music with everyone from specialists in the field to first-time audience members. My arts administration experience has allowed me to be involved in the process of the music making I've studied. I'm excited to see the extent to which both degrees enable me to be the conduit between music and audiences in the future."

In addition to finishing her last year of classes at IU, Maggie also serves as Festival Manager for the Bloomington Early Music Festival and Operations Manager for the Bloomington Bach Cantata Project.

The MA/MAAA dual degree program is already providing students like Maggie the opportunity to cultivate a broad set of skills, preparing them for successful careers in various fields of public musicology, arts administration, as well as business, and entrepreneurship. We are also excited to see the opportunities and creative paths that continue to grow from this partnership.



# DEPARTMENT ACTIVITY

## Music Unwound: *Charles Ives at 150*

Music, Imagination, and  
American Culture

October 1-6, 2024

Jacobs School of Music  
Indiana University  
Bloomington, Indiana



The Jacobs School of Music, along with a national consortium of orchestras and universities, called *Music Unwound*, secured a grant of \$400,000 from the National Endowment for the Humanities last spring. The consortium, founded in 2010 by American music scholar Joseph Horowitz, was created to promote humanities-based public programming that boosts both student and audience engagement with American classical music. The funds from this grant will allow the Jacobs School to present two Music Unwound festivals over the coming years: *Charles Ives at 150* in October 2024, and *The Souls of Black Folk* in Fall 2025.

IU Musicology Profs. Halina Goldberg, J. Peter Burkholder, and Ayana Smith, along with colleagues in the African American Arts Institute, Center for Rural Engagement, Department of African American and African Diaspora Studies, and the Department of Comparative Literature, worked together to secure this funding. In the original press release, Prof. Goldberg shared that "This is an important moment for artists and scholars to join forces, as we try to reach out to students and broader audiences through arts and humanities. Our communal ties have been weakened by the isolation of the COVID pandemic and by powerful social and political forces. There is no more important task ahead of us than making sure these ties are being restored."

"As gateways to the human experience, humanities and arts are a perfect catalyst for positive change. They teach us compassion and help us connect with each other and see each other's intrinsic humanity; they give us the understanding of a complicated past and wisdom for an uncertain future."

Charles Ives is an extremely influential figure in the American cultural pantheon. The festival, which also marks the one hundred and fiftieth anniversary of the composers birth, will offer contextualized performances, cross-disciplinary talks, and conversations exploring his life and place in American history and culture. Ultimately, the goal is to situate Ives firmly in his place in the mainstream American repertoire.

Featured artists and speakers include:

**Arthur Fagen** (conductor); **Mary Ann Hart** (mezzo soprano); **Steven Mayer** (pianist); **Pacifica Quartet**; **William Sharp** (baritone); and performances by the Indiana University Orchestral, Choral, Wind, and Chamber Ensembles.

**Tim Barringer** (Art History); **J. Peter Burkholder** and **Denise Von Glahn** (Musicology); **Allen Guelzo** and **Alan Lessoff** (American History); **Chelsey Hamm**, **Derek Myler**, and **David Thurmaier** (Music Theory); **David Michael Hertz** and **Joseph Horowitz** (Cultural History); and **James B. Sinclair** (Editor).

We'll keep updating these lists on our website as more confirmations come in! To receive updates about this event, join our email list by using the QR code above or by visiting our information page: [go.iu.edu/4Rav](https://go.iu.edu/4Rav)

### The Souls of Black Folk Fall 2025

The Souls of Black Folk will focus on Black classical music, including William Levi Dawson's "Negro Folk Symphony." This is a body of work that has been historically buried and ignored, and the festival endeavors to contextualize this music within the larger American narrative.

## Talking Jazz in the South American Salsa Capital



From September 19 to the 22 this year, Sergio Ospina Romero visited the Colombian city of Cali, where he was the keynote speaker at the Fifth Music Research Conference “Music, Better Together?”

The event gathered a wide selection of talented scholars and performers from various places in Colombia and elsewhere in Latin America. Ospina Romero's keynote, “The Dawn of the Jazz Age in the Caribbean: Dance, Consumer Culture,



and the Imperial Shape of Modern Entertainment”, invited the audience to rethink the origins of jazz by considering critically the Afrodiasporic currents that shaped jazz and the multiple exchanges between the United States and the Caribbean during the formative years of the genre. While this was a great opportunity to discuss how U.S. American exceptionalism has informed most narratives in jazz history, it also sparked great conversations about other musical traditions from the Americas often neglected in the scholarly scenario, such as those of the Pacific Coast of South America.

Prof. Ospina Romero also met with faculty at the Universidad del Valle to talk about doctoral studies in the United States. The university is planning to start a new doctoral program in Arts and Humanities, which would be the first one of its kind in the region. As a jazz and salsa musician, Sergio also had the distinct pleasure of interacting with outstanding musicians and experiencing first-hand the electrifying vibrancy of “the city of musical memory.”

## Weird Studies @ IU Cinema

On Wednesday, October 25, the Indiana University Cinema presented a screening of a new 4K restoration of David Cronenberg's 1983 horror film, *Videodrome*. The film, described as a “visually audacious, disorienting, and just plain



weird musing on technology, entertainment, and politics” was followed by a live taping of the *Weird Studies* podcast dedicated to discussing the film.

*Weird Studies*, which we've written about before, is a popular podcast co-hosted by Prof. Phil Ford and Screenwriter and Film/TV Director J.F. Martel. It focuses on conversations on art and philosophy, ideas that are hard to think, and art that opens rifts into reality.



## DEPARTMENT ACTIVITY

### Hearing Postcolonial Theory through African Choralism with Oladele Ayorinde



**Dr. Oladele Ayorinde (Visiting Professor, IU Department of Folklore & Ethnomusicology)**

Friday January 27 saw the first guest lecture of 2023. Dr. Oladele Ayorinde, Visiting Professor in Ethnomusicology, visited the department to give his lecture, "Hearing Postcolonial Theory through African Choralism: Themes, Topics and Aesthetics in Modern African Choral Music."

In his talk, Ayorinde considered choral practices in post-colonial Africa, tracing their development throughout the continent, particularly in Nigeria and South Africa. This included the common Nigerian practice of receiving musical education in Europe, and bringing aspects of the continental choir tradition back to Africa. Through this exploration of choral music, Ayorinde wove together historical threads to reveal a transnational tapestry of musical culture, showing how local and global community was fostered by multi-generational singing traditions as well as large-scale choral events.

Ayorinde's scholarship took a uniquely African approach to negotiating musical identity in a post-colonial setting. This interdepartmental talk emphasized an ethnomusicological approach, which was enthusiastically received by the

musicology department. During the Q&A portion of the lecture, the audience proved eager to further discuss post-colonial music histories, showing just how relevant these interdisciplinary issues are. Ayorinde's talk was thought-provoking and stimulated fascinating conversations, especially in light of what may be considered an ethical urgency to adopt decolonial approaches to historical musicology.

### Mark Burford Delivers 2nd Annual J. Peter Burkholder Lecture

Established in 2019, the Peter Burkholder Lecture Series was created in honor of Distinguished Professor Emeritus J. Peter Burkholder in celebration of his retirement. After having been postponed a few years due to COVID-19, the inaugural lecture was held in spring of last year. On February 17 of this year, we were pleased to host Mark Burford, R. P. Wollenberg Professor of Music at Reed College.



**Dr. Mark Burford (Reed College)**



Buford's talk, "A Musical Education': Mahalia Jackson and the Legibility of Black Women's Voices," discussed American gospel singer Mahalia Jackson and her vocal style. Influenced by other African American singers, such as blues artist Bessie Smith and contralto Marian Anderson, Jackson's particular vocal quality was shown to be the result of a close study of their voices, rather than a result of a "natural black vocal style." Jackson learned how to sing through a self-pedagogical process, through close listening and imitation of phonograph records, which added an additional phonographic quality to her voice, which speaks to the way that different kinds of musical education can affect style.

By listening to Jackson and hearing the influence of Smith and Anderson records, Buford invited us to consider how we, as musicologists, assess and even racialize certain vocal qualities. His talk worked to center Black women's voices in a field that often disregards them, and raised questions about the assumptions that surround musical training and education.

In addition to the Peter Burkholder Lecture Fund, this event was co-sponsored by the Jacobs School of Music Diversity & Equity Committee.

## Exploring Anne Frank with the Composer & Artists

On Friday, March 3rd, 2023, the IU Jacobs School of Music Opera Theater presented the world premiere of the opera *Anne Frank* by Shulamit Ran and Charles Kondek. In anticipation of the event, the Jacobs School of Music, along with the Eskenazi Museum of Art and the Borns Jewish Studies Program, presented a series of performances, panel discussions, and gallery talks contextualizing the work and its subjects.

On the eve of the premiere, the Jacobs School presented a panel discussion and conversation with Composer Shulamit Ran and a handful of the performers and artists involved in bringing the piece to life. The first part, hosted by Professor Halina Goldberg, included a reading of selections from *The Diary of Anne Frank* by writer and producer Betsy Borns and two talks – "Anne Frank's Holland" by Diane L. Wolf (UC Davis) and "Shulamit Ran's Musical Language: An Introduction to *Anne Frank*" by Orit Hilewicz (IU Music Theory). The second half of the event was a conversation, moderated by Judah Cohen, with composer Shulamit Ran, conductor Arthur Fagen, stage director Crystal Manich, and Jacobs School DM student, Anne Slovin, who is singing the role of Anne in the opera.



L-R: Judah Cohen, moderator; Anne Slovin, soprano; Shulamit Ran, composer; Arthur Fagen, conductor; Crystal Manich, stage director

## DEPARTMENT ACTIVITY



**Above: Dr. David Suisman (University of Delaware)**

**Below: Dr. Frederick Schenker (St. Lawrence University)**

### Suisman and Schenker Deliver Presidential Arts and Humanities Lectures

Last year, we announced that Prof. Sergio Ospina Romero was one of eight IU faculty members to receive the inaugural IU Presidential Arts and Humanities Fellowships. Thanks to this fellowship, Ospina Romero was able to invite two outstanding scholars to deliver lectures at IU.

On March 23, David Suisman visited the department to deliver his talk, “‘Music and Guns Go Hand in Hand’: World War I and the Sonic History of American Warfare.” Suisman is Associate Professor of History at the University of Delaware, specializing in cultural history, the history of music, sound studies, and the history of capitalism. His talk, a preview of his upcoming book project, to be published in 2024: *Instrument of War: Music and the Making of America’s Soldiers*, was an innovative study of the ways music has been used by the U.S. war machine, supporting and enabling its actions.

A day later, Frederick Schenker, Assistant Professor of Music at St. Lawrence University, was a guest at the musicology colloquium series to give his talk: “The Filipino Fox-Trot”: Manila’s Markets for Popular Music.” His talk was likewise reflective of his upcoming work, which focuses on the travel and circulation of music and musicians in the 1920s through imperial pathways. He explored the popularity of Western popular styles in the Philippines, and the historically colonial ways through which they spread.

This pair of talks brought themes of imperialism and colonialism to the forefront, posing questions about the role music plays in this kind of cultural history.

### Reading Psalm 15 as Dialogue with Jacobs Alum Derek Stauff

On March 29th, the department welcomed Derek Stauff to give a guest lecture. An Indiana University alumnus, Stauff is Associate Professor of Music at Hillsdale College in Michigan, where he teaches music history and organ. His talk, titled, “Reading Psalm 15 as Dialogue: Sebastian Knüpfer’s ‘Herr, wer wird wohnen?’ and its Models,” revealed



Knüpfer's Psalm 15 as one of the most interesting versions of its text. Despite being largely unstudied, this piece reveals much through its issues of sources, dating, and attribution, as well as its stylistic models and influence.

Stauff discussed how the concerto's refrain-like structure were interpreted and scored. Like earlier composers, Knüpfer interpreted the psalm as a dialogue between unnamed interlocutors and God, a decision rooted in the psalm text itself, with its opening verse posing direct questions to God, followed by a series of answers. This setting expended the dialogue by interlacing this first verse as a refrain between later verses, providing a regular exchange between interlocutors not found in the plain psalm text. Knüpfer also added a second refrain, inserting it between the middle verses in addition to its place at the conclusion. Stauff led an interesting analysis, showing how Knüpfer's setting stands out from the others, particularly in the ways he varies his refrains and links them musically, as well as in his careful counterpoint and instrumentation.

## Reframing An die Ferne Geliebte with Birgit Lodes

As a part of the IU Jacobs School of Music Distinguished Lecture Series, this September, the IU Musicology department was thrilled to host Dr. Birgit Lodes, head of the musicology department at the University of Vienna, and member of the Austrian Academy of Sciences and Academia Europaea.

Her lecture, called "Reframing the song cycle An die Ferne Geliebte op. 98: Beethoven the Consoler," delved into interesting linguistic details about this song cycle. She showed how a close look and re-assessment of the historical meaning of terms can affect the perceived meaning of a piece. In the case of op. 98, Lodes proved a much stronger thematic emphasis on the cycles of life and death than commonly interpreted. Her talk piqued an interesting discussion about the cycle and its meanings.

In addition to the Musicology Colloquium, Lodes also visited and gave a talk for the Renaissance Studies Program at IU. This lecture was titled, "Personal Devotion, Indulged Prayers, and the Aura of the Chant: Duke Wilhelm IV of Bavaria Listening to Motets of Ludwig Senfl."

This event was co-sponsored by the Jacobs School of Music Lecture Committee, the IU Musicology department, the IU Music Theory department, and the Renaissance Studies Program.



**Dr. Derek Stauff (Ph.D. 2014) (Hillsdale College)**



**Dr. Birgit Lodes (University of Vienna)**

## Catching Up With Peter and Doug: A Special Q&A

Peter Burkholder and Doug McKinney have been fixtures at the Indiana University Jacobs School of Music for decades. Peter, distinguished professor emeritus of musicology and former chair of the Department of Musicology, began teaching at IU in 1988 and retired in 2019 after 31 years. He also served as Associate Dean of the Faculties from 1995 to 2000 and as chair of the Musicology Department in 2009-2013. He has also served as president, vice-president, and director-at-large for the American Musicological Society; president and treasurer of the Charles Ives Society; and as a board member of the College Music Society. Doug came to Bloomington in 1979 to attend IU and graduated with a BA in Germanic Studies. He joined the staff of the IU Libraries in 1988 and served in numerous positions at the Herman B Wells Library before moving to the William and Gayle Cook Music Library where he served as head of Music Library Acquisitions until his retirement in 2022, after 35 years at IU. Doug and Peter met in 1990, were wed in 1993 under the care of their local Quaker congregation and married in Canada in 2006 after it became legally possible.

Even in their retirement, the pair continue to remain involved on campus and with the Department of Musicology. They frequently attend the Musicology Colloquium and numerous concerts and events. They often host departmental parties, including the annual GMA House Concert which takes place each summer in their gorgeous sunroom. They also continue to work on research and hobbies that bring them joy.

This fall, we sat down to catch up with Peter and Doug in their home and the following Q&A, which has been pared down for the sake of brevity, is the result. The full interview is available on the IU Musicology blog. We hope you enjoy hearing from these two beloved humans as much as we did.

### Q: Did you study music as a child?

**Peter:** When I was five years old, we had a piano. I remember I was sort of playing at the piano and telling my mother that I wanted to grow up to be a great and famous composer like J. S. Bach. So I took class piano lessons when I was six and then private piano lessons when I was seven.

**Doug:** I started young. My mom was the song leader at our church and so singing was always a big part of the family.

My dad's side of the family were all great instrumental players. On my mom's side, it was vocal music, except for my cousin Ronnie, who ended up playing with the country music guitarist Roy Clark. So I grew up around a lot of music.

### Q: If you hadn't become a musicologist or librarian, is there another career that you would have pursued?

**Doug:** I didn't really know what linguistics was when I was in undergrad but when I went back to take classes in the 90s, I was introduced to linguistics in a way that was really eye opening. I was like THIS is what I want to do.

**Peter:** I remember an exam he had to take for his Germanic linguistics class. One of the questions gave 20 different versions of the same sentence in 20 different languages, all spelled out in the International Phonetic Alphabet. He had to come up with a family tree for these and some of them were completely unrelated to anything else. You stayed up all night during that exam.

**Doug:** It was a take home exam. I sat down at 6:00 pm after dinner and got up at 6:00 in the morning, just in time to go take a shower and get ready for work. The next day in class was very funny because I started taking notes, and then they became sort of random words, and then finally there was this line that just went down the middle of the page as my head hit the table. I apologized after class.

**Peter:** So when I had settled on music, I was studying composition to begin with and continued to compose even after I switched to musicology. As I composed, my interest became more and more in writing stuff that my friends would like and not the complicated stuff that I'd been taught in my composition class. So I began actually playing some of it at coffee houses and things like that and got good enough that I made as much money as I spent on my career as a coffee house musician. So that was going to be my alternate path if I didn't make it as a musicologist.

**Doug:** That's pretty good for a coffeehouse musician.

**Peter:** Yeah, not bad. So, the deal I made with myself was that whoever makes the better offer sooner – THAT's where I'll go. And when I was working on my dissertation, I told myself that if two months went by when I wasn't having any fun at all, I would just quit and become a bus driver. Fortunately, that never happened.

**Doug:** I'm glad you held out for musicology.



**Q: Who are some of your favorite mentors over the years and how did they impact you – as a person, in your research and careers, in your teaching, etc.?**

**Peter:** The first I'd like to talk about is Ella Leppert, a social studies teacher in my high school who got me interested in Model United Nations and in the whole concept of international law, and sent me off to college just raring to go on that. I didn't end up staying in that field, but I've remained interested in all these questions about how human society works and what goes right and what goes wrong. I went to the same high school that the Washington Post columnist George Will went to, and whenever I read his columns, I can hear the voice of Ella Leppert. She taught me a kind of disciplined thinking, ways of thinking, framing an argument, and how to argue. She was also just totally committed to her work as a teacher, and so that rubbed off as well. She was not a mentor in my field, but a mentor in ways of thinking that have been very important.

At Earlham College, the professors in the music department were both performers and teachers. They were inspirations to me in the way that they modeled that combination of performance and research in music. In graduate school at the University of Chicago, I had several mentors. One was Howard Mayer Brown, who was a professor who specialized in the Renaissance. He had two, really important characteristics that I carry to this day. One was a really good work ethic and the other was an excruciatingly messy desk. I remember the first time I saw his home office and I was just appalled at how messy his desk was and how high it was piled. And, yes, I think I replicate that to some degree now. And he also is the person who got me interested in musical borrowing because he led a seminar that I took on borrowing in the Renaissance mass. We were dealing with primary source materials, trying to figure out what different composers were doing, and that ultimately led to my first conference paper and my first article in JAMS, so that was quite special.

My main mentor in graduate school was Robert P. Morgan, who was also, like me, a composer who became an academic. One of the things that I valued most in him was his absolutely clear writing. He did not aim to impress; he aimed to communicate as clearly as possible and avoided jargon whenever he could, and I still write that way. I feel like I'm writing to either a student, an audience member, or a listener who needs to understand this stuff, but I want it to be as clear and as accessible as possible, and I really learned that from him.

**Doug:** Well, you also believe that basically anyone can understand what you're talking about if you just take out the shortcuts. Think about your audience.

**Peter:** But also for me, thinking about an audience that's as wide as possible. One of my mentors here at Indiana University was Thomas J. Mathiesen, who was a new faculty member at the same time that I was, and he inspired me in many ways. One of the most important was that we discovered when we came here that the undergraduate music history sequence had been left to visitors for the previous four years, so that the permanent faculty had basically abandoned the undergraduate survey. Tom and I, at the end of our first year, said "We have to take this over" and so we decided to do so. We had two innovative ideas. One was that it was not going to be at 8:00 in the morning anymore. It's going to be at 11:15 when music students are actually awake and they're not lamenting a required course at 8:00 in the morning. The other was that he was a medievalist and I was a scholar of 20th century music, and he suggested that we do the unexpected: that I should teach the first half and he should teach the second-half because, as he said, if someone comes up through our undergraduate program and goes on to grad school here, they will have already heard Tom on medieval music and me on 20th century music and it would be much more interesting to mix it up. And that was a wonderful suggestion, and it kept me in touch with music from earlier eras that I loved from my own classes and that I didn't otherwise have a chance to work with. It also set me up for opportunities that came, including the textbook. I could never have done the revisions of A History of Western Music without all those years teaching the first half of the survey.

**Doug:** I was always drawn to people who had bigger than life personalities. So the people that I've been influenced by are fictional characters, comedians like Lily Tomlin and Carol Burnett, and singers like Julie Andrews and Karen Carpenter. I actually learned a great deal of my sense of humor from these people.

**Peter:** But also from your mother.

**Doug:** Well, that's the most important person I've learned humor from, to the chagrin of my remaining family, who could not stand my mom's sense of humor. It depended upon the fact that if something could be misunderstood, it must be misunderstood. So, when she was advanced in her dementia, somebody would say something and her eyes would light up and Peter or I would be able to tell from the

# SPECIAL Q & A

conversation what the joke was that she wanted to tell. So we would tell it for her and she would laugh and nod.

**Peter:** You mentioning your mother reminds me that that two of my role models and mentors were my parents. My dad was a math professor, so I learned from him something about how to behave in the academy. My mom was a lifelong volunteer and served for 22 years on the school board in the town I grew up in. So I think in my personality are combined interests in the academic, the non-academic, and the desire to make the world better through service. In my career here at IU, I've certainly taken on roles like being department chair and being an associate dean on the campus that have taken me into things that reminded me much more of my mother than of my father.

**Doug:** I have both of my parents in me too. One was outgoing and one was introverted, so I'm an intro-extrovert. I walk into a party and stand in the corner to see who's there and then I jump in and join. But my parents were both obviously influences. My mom to a large extent because of her large personality. I learned to work a room from my mother, and I learned about gardening from my father.

**Q: What do you see as the top issues facing higher education and/or musicology, arts, humanities, etc., and how do you think philanthropy can help?**

**Peter:** In the 1960s, when I was in high school, and in the 1970s, when I was in college, most funding that students got was in the form of grants and now it's mostly in the form of loans. Most states supported their state universities with lots of funding. The joke is that state universities, like Indiana University, were once state universities and then they became state supported, then state assisted, and now they are state located universities. The defunding of American education is just a huge scandal. I would love to see the kind of support that was there in the 1950s and 60s and into the 70s come back because we're robbing ourselves of the brilliance of generations of students.

I loved the GI bill. That's how we ended up with three brother farmers from Nebraska who became college professors. My dad and his three brothers went to school on the GI Bill. Three of them became college professors and the other brother became a Superintendent of schools. Education sort of became the family business.

The best way to support education is public education, supported by the state, and I think that for all sorts of

reasons – from economic to just educating the citizenry. The liberal arts are very important, so I would say that is a major challenge.

Closely related to that, there now is a trend to think about education purely in utilitarian terms, as if the whole point of getting a college education is so you earn more money. It's true, over your lifetime, for most people, you earn more money with a college education than without, but we shouldn't be thinking of it as purely an economic thing, or we're missing the point. College originally was intended to train the mind and make you more flexible. It took me a while to figure out, since I went to a liberal arts college and was such a bad musician as a child, why I ended up teaching in a music school like the Jacobs School of Music here in Indiana. After a few years, I realized that what I was doing was, instead of teaching music in a liberal arts college, as I thought I was going to do, I was teaching the liberal arts in a musical college. The people in my classes already were much more disciplined, much better at music making than I ever was. But what I had to teach them was how to think about music in a larger context. How to make a persuasive argument, how to do basic research, how to develop a thesis, how to prowl through primary source material and come up with something new that nobody has ever come up with before. Those are the skills that I learned from my liberal arts studies, and I think they're valuable for all of humanity and all of society. There have been some studies showing that people who get a kind of technical training in college don't fare as well over their careers as people who get liberal arts training because the liberal arts training makes you much more flexible, making it possible for you to do work in so many more fields, even beyond the one you've trained in.

**Doug:** Talk about the FBI.

**Peter:** My favorite example, showing that this extends even to getting a PhD in musicology, was true of one of our graduate students here, who we discovered was being considered for a job with the Defense Department. We were told that NO, they couldn't tell us what the job was and she couldn't tell us either. We were being interviewed for her security clearance, and her adviser, Phil Ford, asked the interviewer, who came from the FBI, "Why are you interested in somebody who has done a musicology PhD?" And the FBI agent said, "You guys don't know what you have here. You've got people who know how to find out stuff that nobody else knows, how to pull it into a coherent and persuasive presentation in like 30 minutes so they can talk to an elected official and actually teach them something about why it's important. We need the information



gathering skills, the communication skills, all these sorts of things that you guys develop in spades and nobody else does.”

I think that one of the problems for higher education in general is to hold onto that original mission of training citizens and training people to think and to be flexible, no matter what they end up doing. Not just training in a particular discipline but training mental discipline in general. The economic pressures that colleges and universities have been under have made the idea that we're training people for jobs so powerful that it's really hard to resist, but I think that's one of the big challenges.

In musicology, I would say that I've lived through a transition from musicology as the study of musical style, and how musical styles change, to the study of music in its social context. What I would like to see musicology do is retain that entire spectrum, so that we don't give up talking about music. We still center music. We still are interested in what is going on in this piece and how does it fit this role, not just what roles does it serve, but why is this piece so good at doing that? And I'm afraid that if we go too deep into just the social functions of music without still thinking about music as a thing that can communicate independently of its social function and why it's so good at doing that, I worry that we're going to lose something really core to our field.

**Doug:** Someone has to explain why *Frozen* was such a success and why it was so good at what it did.

**Peter:** Just last night there was a discussion about *Carmina Burana* because it's being performed this weekend. It was premiered in Germany when the Nazis were in power. There were issues about the composer Carl Orff, who had a privileged position under the Nazi regime. He was never a Nazi. He didn't join the party. He didn't believe in that ideology. But he compromised, and so there are ethical issues about the composer, as well as whether we should like music that was approved by the Nazi regime. At one point, the conversation took a really interesting turn. Let's think about why this music is so effective. When the loud opening chorus comes back at the end, that's just an exhilarating moment, one conductor said. Why does this music have the effect that it does? In what ways is it effective? I think that's an interesting question to ask about any music. One question that I coined for myself years ago is: “In historical terms, what did the people who created this music, performed this music, paid for this music, and heard this music value in it?” And that covers everything from: Why is the music intrinsically interesting? to What social functions does it serve? How can I profit from it? How can I make a living being a composer? That whole wide spectrum.

I appreciate the scholarly work and the teaching that people do at every color in the spectrum. But I don't want to lose the spectrum. I don't want to just focus on one part, because I think the spread from that initial focus, on the music itself and its composers and on classical music almost exclusively, to viewing all of music as our beat and the social functions and the uses of music as something that we're interested in as well. I think that's terrific, but I want to see an enlargement, not just a move away and not a diminishment of any of that. That's going to be an interesting challenge. Just holding a society like the American Musicological Society together when you have people in it who are interested in so many different things. But on the other hand that's going to make the conferences even better.

**Doug:** Makes for much better fights in the aisles.

**Peter:** Yes, yes. But one of the things I think that makes our department colloquium so wonderful is that you never hear phrases like “If you'd read my...”

**Doug:** Well, there is that. “If you'd read my paper in *Musica disciplina*, then you would know...”

**Peter:** He's referring to the very first musicology conference I ever attended, where I heard that exact comment.

**Doug:** I've never let him forget this.

**Peter:** And I said “so that's how this game is played, of one-upping.” But what I love about our colloquium is that somebody can give a paper on film music, say, and the most interesting questions come from scholars of Renaissance music or of jazz or pop or, you know, some other field. And it's the questions themselves that are fascinating, being able to see how that knowledge helps you ask questions about some presentation on a completely different realm in music. That's exciting and rarely happens at places like AMS, because everybody in the film music session is going to be interested in film music and the Renaissance scholars are off someplace else.

**Doug:** Or they're drinking at a bar because there weren't enough Renaissance papers this year. Renaissance filmmaking is a very small niche.

**Peter:** I probably wandered way far from the question. Do you want to address that question of challenges for the arts and higher education?

**Doug:** Yeah, hire more librarians.

**Peter:** That's actually important.

**Doug:** Thank you.

# SPECIAL Q & A

## **Q: What would you tell one who considers giving but feels they can't offer enough to make a difference?**

**Peter:** The first thing I would say is that every gift is a help. One of the ways I think about that is the fund drives for public radio stations. They're not trying to get just a \$1,000 check here and a \$5,000 check there. They're trying to get you to come up with \$40 a year or maybe \$10 a month, and that's really smart because that's what a lot of people can afford. If you have lots and lots of people giving a little bit of money, that's as good as having one much bigger donor.

So I would just say that a gift of whatever amount is a help. Another way to think about it is if you have a major donor who gives a lump of cash for an endowment, the general rule is that only 4% of that money can be used every year. If you've got 100 people or 50 people who are giving a little bit every year to an organization, it's like having a much bigger endowment. One hundred people each giving \$20, that's \$2,000 that you can do something with, like send someone to Europe for a couple of weeks. So it really makes a difference.

## **Q: Now that you are both retired, what are you doing with your copious amounts of free time?**

**Doug:** Well, Peter has yet to look up in a thesaurus this word "retire". He hasn't quite figured out what it means. Well, he does now work only 30 hours a week instead of 60-hour weeks, so that's a good thing. I think I have a better work life balance in retirement.

**Peter:** Yeah, you're not working at all!

**Doug:** I spend all my time in the garden. Summer in the garden, spring and fall, part of winter, and then I move inside for January and February projects, whatever those are.

**Peter:** I always knew that a professor's life is partly teaching, partly research, partly service, and so actually during my first few years of retirement, I've continued to work with dissertation students, for instance. I have what will probably be my last advisee defending next month and that's been a joy, working with those students closely. But I've also had time to work on projects either short term or long range that I wouldn't otherwise have had time to do.

Since retiring, I've finished a book that was published and finished three or four book chapters for collections of essays and also launched other sorts of projects. The most recent

one is helping to organize a festival here at IU for Charles Ives's 150th birthday in the fall of 2024. And that's the sort of thing that is fun to do. It feels like I can make a contribution there, and being retired gives me an opportunity to do that. But the other thing I have to say is that retirement is all about travel and going to movies and going to concerts and seeing our friends and dinner parties and things like that. COVID put a real dent in all that stuff. It's like, why did I even bother retiring?

**Doug:** Yeah, that celebratory tour of European rivers has never happened. We finally got back to Europe for our first trip post COVID just this spring. But those are the sorts of things that I look forward to doing, and we've been increasingly doing them again.

## **Q: If you could go back and tell young Peter Burkholder and Doug McKinney one thing, what would it be?**

**Peter:** My first thought is: When Doug McKinney shows up, pay attention.

**Doug:** Well, you paid attention. But it took you a while.

**Peter:** I guess maybe something like "it gets better." There's a bulletin board on the way out of the Simon Center on the bottom floor, walking towards the entrance to the Music Annex. On the bulletin board somebody has written in magic marker "Everything is going to be OK" and I think that is a message every young person needs to hear over and over again.

**Doug:** For me it would be, "Linguistics. Look it up." I was pretty happy with the way my life went, so there's nothing that I would change.

**Peter:** Like going to Purdue?

**Doug:** No! I wouldn't want to endanger my future as it is now by some small change I made in the past.

**Peter:** This has been fun.

**Doug:** Yes, it has. Thank you.

Those interested in supporting the travel and research of the young teachers and scholars in the Department of Musicology, please visit our Giving page: [go.iu.edu/4Rx5](https://go.iu.edu/4Rx5).

## RECENT DISSERTATIONS

### **Christine E. Wisch (Ph.D. 2022), “Politics, Patronage, and Music in 1830s Spain”**

The 1830s in Spain was a culturally vibrant yet politically turbulent period that has been frequently hailed as a peak of Spanish Romanticism. Unlike the art and literature from this period, however, music has been comparatively understudied, with musicologists focusing most of their efforts on the second half of the century and the development of Spanish musical nationalism, understood primarily through the zarzuela or works incorporating distinctly Spanish dances, gestures, or topics. In this dissertation I explore the relationships between music, the state, and Spanish national identity during the 1830s as the nation sought to redefine itself and shore up its standing on an international stage.

Chapter 1 introduces the historical context and historiographic practices that have framed our current understanding of musical production from the 1830s. Chapter 2 focuses on the establishment of Spain's Real Conservatorio de Música de María Cristina, the first professional and royal institution dedicated to music. In this chapter, I detail the motivations for the conservatory's creation and demonstrate the ways in which its founders linked music, the institution, and its students to a constructed image of the nation. Chapter 3 addresses a work commonly identified as “the first modern zarzuela,” *Los enredos de un curioso*, and argues that the piece was a carefully constructed work that not only embodied the aesthetic ideals of the conservatory but also demonstrated the promise and potential of the institution and its students. Chapter 4 brings to light cultural debates surrounding the necessity of music at mid-decade through two case studies: the legislative debates over the funding of the conservatory and the role of music in a short-lived periodical, the *Correo de las Damas*. Chapter 5 looks at the *Liceo Artístico y Literario*, a semi-private arts organization, and explores music's relationship both to the state and to other arts from the perspective of the liberal elite and self-identified Romantics. The concluding chapter briefly addresses how these events from the 1830s shaped the future course of musical development and offers considerations for future studies.

Together, these chapters demonstrate how both state and private institutions sought to cultivate music as part

of the nation's image. The case studies within highlight contemporary voices and challenge certain long-standing assertions about Spanish music and culture from this period. Ultimately, I aim to expand our understanding of musical nationalism by demonstrating how both state officials and Spain's liberal elite understood music as a critical part of the nation's emerging modern identity.

### **Caitlin E. Brown (Ph.D. 2022), “Modernity, Disenchantment, and Music at Artist Communities in the United States, 1910–1933”**

This dissertation attempts to answer the question “Why have artist communities as institutions and sites of artistic development been occluded and neglected in narratives of American musical modernism?” More broadly, this project examines how musical activity at artist communities in the early twentieth-century United States can be understood as projects of modernist re-enchantment.

I examine how artist communities have been studied by scholars in a variety of fields since the early twentieth century and propose two possibilities for their neglect by musicologists: first, their embrace of a broad swath of musical styles makes them difficult to place in narratives of musical modernism, and second, scholars have understood the alterity of these communities as evidence of antimodernism and, thus, have considered them to be vestiges of the past. I argue instead, for a complex understanding of modernity that relies on interrogating the role of disenchantment in the establishment and operation of these spaces. Musical activity, I argue, was often used in these spaces to articulate this broader view of modernity.

I consider three different case studies concerning Henry Cowell's involvement with the Halcyon community in central California, the MacDowell Colony in Peterborough, New Hampshire, and Yaddo in Saratoga Springs, New York. Through these case studies, I trace the influence of the discourse of disenchantment in early twentieth-century ideas about modernism and modernity and how artist communities and their participants responded to these entangled energies in historically specific ways. Ultimately, I suggest that musicians had singular reason to be invested in this discourse—musical activity has been one of the predominant secular alternatives to disenchantment since the discourse came into use.



# STUDENT SCHOLARSHIP

## **Nathan Landes (Ph.D. 2023), “‘That’s Not Heavy Metal’: Egalitarianism, Elitism, and Winning Arguments in Three Metal Music Studies Canons”**

From the late 1980s to the 2000s, scholars in the discipline of metal music studies formed three canons in order to win academic arguments, which I call the Early Metal Studies Canon, “Serious” Extreme Metal Canon, and “Metal-as-Global-Culture” Canon. Scholars use these canons to defend metal music from detractors, and they build their canons around the epistemological standards of the primary academic disciplines to which these scholars belong. The need for an academic defense of metal was established by scholars who created the Early Metal Studies Canon due to attacks on metal from other scholars, rock journalists, and political figures in the 1980s. Scholars who devised the latter two canons in the 2000s adopted this defensive stance as a convention, as there was no meaningful threat to metal at that time. The two canons from the 2000s also had a secondary goal of promoting extreme metal, a collection of metal subgenres that feature complex music and transgressive lyrics and imagery. Non-scholar fans of extreme subgenres tend to promote their preferred music by marginalizing non-extreme subgenres. Further, some forms of extreme metal have adherents who are openly discriminatory toward marginalized identity groups, meaning that certain bands and fans of metal are excluded not only for their musical preferences but for their genetics or the circumstances of their birth. Scholars of the latter two canons almost exclusively reject discriminatory behavior, opting to take an ambivalent stance that praises the music while criticizing the objectionable politics. However, these scholars still overemphasize the importance of extreme metal and deemphasize non-extreme metal, either because they are fans of extreme metal or because they wish to produce scholarship that aligns with the stylistic preferences of metal studies for professional benefit. Due to the exclusionary nature of extreme metal and how it impacts arguments in metal studies, I propose that metal scholars canonize bands that are musically significant and that model the egalitarian and inclusionary stance of the International Society for Metal Music Studies.

## **Kate Altizer (Ph.D. 2023), “Piano Dogs and Whale Theaters: Paranoid Relations and Affect with Nowhere to Go in the Study of Nonhuman Animals and Music”**

This dissertation argues that music scholars can explore topics beyond musical charisma and aesthetic capacity and lean into the work of examining the many intersections of

animality and human musical values, aesthetics, practices, relations, and repertory. Chapter 1 introduces and develops two key terms that suffuse animal-music situations: paranoid relations, in which Western humans deliberately avoid ethical questions about nonhuman animals, and affect with nowhere to go, which suggests that the unique confluence of animality and music can generate intense affect that itself feels like a goal or result. Four case studies demonstrate how these terms manifest in musical situations. Chapter 2 explores the story of the Villerville whale, whose body washed up on a French beach in the late nineteenth century and was subsequently transformed into a boardwalk theater. Chapter 3 surveys samples from the album *Songs of the Humpback Whale* (1970) to demonstrate the simultaneity of violence, erasure, and playfulness in media borrowings of the songs. Chapter 4 surveys histories of dogs approaching the piano to contextualize a case study of Lolabelle, a rat terrier whose piano playing was featured in Laurie Anderson’s film *Heart of a Dog*, and to argue for thinking about her piano playing beyond aesthetics. Chapter 5 demonstrates the close connection between agricultural corporate interests and scientific research on farmed animals and music before chronicling the author’s experiences creating a concert at Upland’s PEAK Sanctuary in Freedom, Indiana. These two discussions demonstrate that musical animal content often breeds affect with nowhere to go, which can be channeled in ways that can generate harm, remain neutral, or enact positive change.

## **Kirby E. Haugland (Ph.D. 2023), “Bringing Opera to Saxon Audiences in the Age of Napoleon 1800–1817”**

The Saxon cities of Dresden and Leipzig hosted musical theater throughout the Napoleonic era. Opera was simultaneously a form of mass entertainment, a political tool, and a business venture. In contrast to prior eras, when the region was a vibrant hub of opera composition, I argue that Saxon opera during this period was defined by the collision between local conditions and a cosmopolitan repertoire drawn from Paris, Vienna, and Central European theater networks. Saxon operatic institutions had long been entangled with the fortunes of the community and the state. These entanglements were even more evident as Saxony endured invasion, foreign domination, and eventually partition after the Congress of Vienna. Impresarios selected and adapted foreign compositions to fit their production capabilities and meet the demands of audiences, who ranged from rowdy Leipzig University students and middle-class intellectuals to visiting merchants, army officers, and monarchs. Two companies dominated the local musical

theater industry: Andrea Bertoldy's Italian opera at the Dresden Court, and Joseph Seconda's itinerant German theater company, which alternated between a rustic theater outside Dresden and Leipzig's more well-furnished city venue. Although they pursued different goals and had different resources, both companies relied on translations, musical substitutions, and more elaborate textual reworkings by local staff and outsiders. Their productions featured stage decorations and machinery from local artisans, who brought their own expertise and occasionally influenced audience reactions far more than the music. I provide focused explanations of each of these different aspects of adaptation through specific productions of operas by Joseph Weigl, Ludwig van Beethoven, Luigi Cherubini, Gaspere Spontini, and others. Drawing on performance materials, government documents, and a wide variety of contemporary periodicals and technical writing, I produce a vivid picture of what was required to bring opera to Saxon stages at a pivotal point in European history.

**Emily Baumgart (Ph.D. 2023), “Musici Ficti: Fictional Musicians on Screen and their Control Over Narrative Through Diegetic, Nondiegetic, and Metadiegetic Musics”**

Musicians have been a popular character type to depict in film and television since the birth of both media. It should come as no surprise that one of the first sound films, *The Jazz Singer*, focuses on such a character. But how do the stories surrounding fictional musicians *work*? What can a musician character offer to a writer or a director that makes them such an appealing and popular archetype choice?

I argue that musician characters exert a stronger control over the narrative than nonmusicians in the same film or television program due to their ability to interact with the musical soundscapes—diegetic, nondiegetic, and metadiegetic—an ability that nonmusician characters generally lack. By considering as a group films and television shows with fictional musician characters and determining trends across subsets of character types as well as the field as a whole, I explain the connection between musician characters and the music in film and television, and how those connections grant musician characters power. Although different types of characters—performers, composers, conductors, and pedagogues—establish this control with different methods and to varying degrees, it remains a constant in almost all of the examples discussed in this study.

Music has narrative power, which gives musician characters control over the story in ways that parallel the power of a voice-over narrator and in a sense can elevate them

to the same level. My corpus of examples of fictional musicians spans from 1938 to 2019, with a wide range of genres, formats, topics, and national cinemas. With a series of chapters each focusing on different types of musician characters, I demonstrate the power of these musician characters to control the plot and the actions and sometimes even thoughts of those around them.

**Aaron Riedford, “Folk Individuals: Rock Music’s Discursive and Ideological Debts to the American Folk Revival, 1950–1964”**

In 1965, Bob Dylan made waves within folk music circles when he appeared at the Newport Folk Festival with an electric guitar and, starting that same year, reinvented his personal style with a series of records that could only be called *rock* albums. The entertainment industry coined the term “folk-rock” to describe the new musical intersection found not only in these albums, but also in the contemporaneous work of the Byrds, Donovan, Buffalo Springfield, and others. But rock music in the second half of the 1960s absorbed more than just musicians and sounds from folk music—it also began to take on a more distinctive ideological profile that owed a clear debt to discourses of folk music, especially those cultivated in the phenomenon of urban folk musicianship and listenership in the late 1950s and early 1960s known as the Folk Revival. This dissertation seeks to better understand the historical moment of folk-rock by exploring some of those discourses. My case studies include ideological formulations made during the 1950s by some prominent urban folk musicians, the left-wing folk music magazine *Sing Out!*, and the fan-driven, self-published *Caravan*; folk music considered in the commercial sphere of *Billboard* magazine at two crucial historical junctures of the Revival; the clash of ideological and commercial concerns at the Berkeley and Newport folk music festivals; and the views of two very different ideological factions within urban folk music at the Revival’s commercial pinnacle in the early 1960s, the publications *Little Sandy Review* and *Broadside*. Taken together, these studies provide not only a more nuanced picture of a particular folk music phenomenon in the United States, but also an explanation of the strange paradox which saw a number of performers who came from a generally collective musical discourse called *folk* beginning to draw selectively on that discourse in order to make their own individual musical statements. When some of these “folk individuals” made the sonic transition to rock music in the mid-1960s, they brought along with them ideological features that subsequently became permanent aspects of rock music discourse.



# STUDENT SCHOLARSHIP

## STUDENT ACHIEVEMENTS

**Chelsey Belt**, Ph.D. Candidate in Musicology, is currently teaching at Illinois Wesleyan and Illinois State Universities in Bloomington-Normal, IL. At the annual meeting of the Renaissance Society of America (RSA) in San Juan, Puerto Rico, she joined colleagues from the IU French and Italian Department in a themed panel on laughter, presenting the paper “Comic Song and Oral Culture: The Archiving Influence of Laughter.” Her trip was funded by a grant from the Peter Burkholder and Doug McKinney Musicology Fund. At MedRen Munich in July, funded by the Laura S. Youens-Wexler Musicology Travel Fund, she presented a new iteration of her “Archiving Orality” work, “Notation and Mimesis of Acts of Poetic Recitation in Musical Print,” which she also presented at AMS in November. Her essay on “Improvised Accompanied Singing” was recently published in the *Routledge Encyclopedia of the Renaissance World*.

**Nicolette van den Bogerd** presented a paper at the AMS-SMT-SEM conference in New Orleans. She spent part of the Fall 2022 semester as a visiting researcher at Warsaw University’s Musicology Institute, with support from the IU Graduate Exchange Program with Poland and the IU Polish Studies Center. Her book chapter “The Composer as Intellectual: Biblical Interpretation and Jewish Martyrdom in Alexandre Tansman’s *Isaïe le prophète*” appeared in the *Grief, Identity, and the Arts* edited volume, published by Brill Press. In March 2023, Nicolette delivered the pre-show lectures for the Indiana University Opera Theater world premiere of Shulamit Ran’s opera *Anne Frank*. She also co-developed workshops about the opera for several local middle and high schools with colleagues in the musicology and voice departments. In November, Nicolette co-chaired the “Anti-Semitism, Music, and Music Studies: Views from the Field” panel at AMS-SMT in Denver.

Ph.D. student **Miguel Arango Calle** spent this past summer in Hamburg, Frankfurt, and Vienna doing preliminary work for his dissertation on late-eighteenth-century magical operas. His travels were generously funded by grants from the American Musicological Society as well as from the W. Richard Shindle and David Henry Jacobs Musicology Funds. His book review of Dorothea Link’s book, *Italian Singers in Mozart’s Vienna* appeared on the September issue of *Notes: Quarterly Journal of the Music Library Association*. He will present the paper “Ending with Flair: Final Transformations in Late-Eighteenth-Century Magical Operas” at the annual meeting of the American Musicological Society.

**Kaylee Feller-Simmons’** paper “Moralizing Contrafacts in the 17th century Dutch Republic” was enthusiastically received

## 2023 IU OPERA INSIGHTS

Since 2006, musicology graduate students, mentored by departmental faculty, 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.

***The Merry Widow***, Franz Lehár  
Performances on Sept. 22, 23  
Program Notes: **Kitt Westerduin**  
Pre-show Lecture: **Meredith Michael**

***La Finta Giardiniera***, W.A. Mozart  
Performances on Oct. 20, 21  
Program Notes: **Nicole Cowan**  
Pre-show Lectures: **Peyson Weekley**

***Roméo et Juliette***, Charles Gounod  
Performances on Nov. 10, 11  
Program Notes: **Kayla Anderson**  
Pre-show Lectures: **Jacqueline Fortier**

***An American Dream***, Jack Perla  
Performances on Feb. 2, 3  
Program Notes: **Kristin Shaffer**  
Pre-show Lectures: **Tess Rhian**

***Eugene Onegin***, Pyotr Ilyich Tchaikovsky  
Performances on Mar. 1, 2  
Program Notes: **Monika Franaszczuk**  
Pre-show Lectures: **Sarah Sabol**

***Sweeney Todd***, Stephen Sondheim  
Performances on Apr. 12, 13  
Program Notes: **Samantha Hark**  
Pre-show Lectures: **Lindsay Weaver**

by an international audience of music scholars at the Biennial Baroque Music Conference in Geneva, Switzerland this past June. She presented her paper “Een Lust-hof is mijn ziel gelijck (My Soul is like a Pleasure Garden):” Music, Gardens, and Control in the Dutch Republic” for leading experts in the field of 17th-century music studies at the SSCM Annual Meeting in April. Feller-Simmons is currently an adjunct lecturer of musicology at Utah State University, where she teaches Medieval to Renaissance Music History to undergraduate music majors, and she is the new Web Manager for AMS-Midwest.

**Bret McCandless**, Ph.D. candidate in musicology, presented a paper on “Jay Gorney and the Beginnings of Educational Programs for Musical Theater Writers” at the Greater New York Chapter of the Music Library Association. The presentation was recognized with the MLA Best of Chapters Award and will be presented at the Annual Meeting in Cincinnati in March 2024.



# STUDENT SCHOLARSHIP

**Grace Pechianu** traveled to Palo Alto, CA, last December to conduct dissertation research on Radio Free Europe's politically subversive programming at the Hoover Institution Library and Archives at Stanford University. She continued her research this November at the Vera and Donald Blinken Open Society Archives at Central European University in Budapest, Hungary. Both trips were made possible by awards from the A. Peter Brown and Carol V. Brown Research Travel Fund.

**Sarah Sabol** presented "Was Isaac an Austrian?: The *Denkmäler der Tonkunst in Österreich*'s Construction of National Musical Identity" at the AMS-Midwest Chapter's Fall Meeting in October 2022, and in July 2023 she presented "Inimical Cadences" at Med-Ren in Munich. Sabol was also the recipient of a Foreign Language and Area Studies (FLAS) Fellowship from the US Department of Education and studied Italian in Milan from late-May to mid-July 2023. Her research and studies were also supported with generous help from the David Henry Jacobs International Overseas Study Musicology Fellowship and the Laura S. Youens-Wexler Musicology Travel Fund.

**Travis Whaley**, Ph.D. Candidate in musicology, presented the paper "What was 'intabulation'?" at the Society for Seventeenth Century Music conference in Cleveland, Ohio. More recently, he spent the summer in Germany working with organ tablature manuscripts across five libraries and archives. This November, he will present at the meeting of the Tablature Study Group of the International Musicological Society in Tours, France.

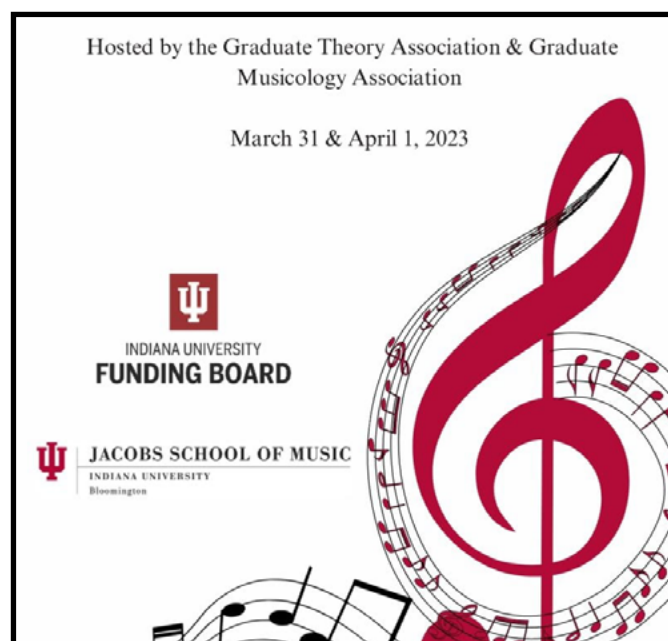
## GMA & GTA Host 29th Symposium on Research

On March 31 and April 1, the Graduate Theory (GTA) and Musicology (GMA) Associations hosted the Twenty-Ninth Annual Symposium of Research in Music. The event featured twelve student presentations, organized into panels on topics such as "Music and Multimedia: New Perspectives," "Rhythm, Meter, Harmony," "Embodiment and Entanglement," and "Playing with Meaning and Memory." In addition to these panels, there were two roundtable discussions: "Notation and the Body", led by musicology students Miguel Arango Calle and Travis Whaley, "Analytical Applications of Intonation Theory", led by music theory student Jack Bussert.

Each year the students nominate speakers to give featured presentations at the symposium. This year's lineup was a trio of IU's own faculty. Prof. Emeritus J. Peter Burkholder, opened the event with "Making Old Music New: Performing, Arranging, Borrowing, Schemas, Topics, Intertextuality. Prof.

Orit Hilewicz (music theory) presented on "Luciano Berio's Compositional Poetics as Performance" and Andrew Mead (also music theory) presented his talk, "Unfinished Business."

The symposium, which invites graduate students from the United States and Canada to present research and engage in lively debates about music scholarship, is co-sponsored by the Jacobs School, the Music Theory and Musicology Departments, and the IU Funding board. It was founded in 1994 by the GTA and in 2021 the GTA and GMA joined forces to increase the symposium's diversity and impact.



### 2022-2023 GMA OFFICERS

Co-Presidents: **Sarah Sabol, Mingfei Li**  
Vice Presidents: **Kaylee Feller-Simmons, Bridget Foley**  
SRC Representative: **Kate Hamori**  
GPSO representative: **Kristin Rasmussen**

### 2022-2023 GTA OFFICERS

President: **Connor Reinman**  
Vice President: **Samantha Waddell**  
Secretary/Librarian: **Lev Roshal**  
Treasurer: **Mítia D'Acól**  
Events Coordinator: **Joey Grunkemeyer**  
Publicity Chair: **Wade Voris**  
GPSO representative: **Alexander Shannon**

The full schedule for the 2023 symposium can be found at [go.iu.edu/4Rx4](https://go.iu.edu/4Rx4). Stay tuned for information about the 30th Annual Symposium in Spring 2024!



# RECENT ACHIEVEMENTS

## DEPARTMENTAL PRIZES & FELLOWSHIPS 2023-2024

**Peter Burkholder and Doug McKinney  
Dissertation Completion Fellowship**  
*Awarded to an outstanding musicology Ph.D.  
student in the dissertation phase*

**Patrick Domico**

**Caswell Family Scholarship**  
*Awarded annually to an outstanding  
musicology student*

**Nicolette van den Bogerd**

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

**Meredith Michael**

**Tischler Fellowship**  
*Awarded annually to an outstanding  
musicology student*

**Chelsey Belt**

**2023 Austin B. Caswell Award**  
*For best undergraduate essays in  
music history*

**Miles Damaso  
Hudson Maness**

and the American Musicological Society," at the University of Wisconsin, Madison, in November 2022. He is currently serving on the AMS Education Committee and is the program annotator and pre-concert presenter for the 2023-24 season of the Indianapolis Baroque Orchestra. He continues to teach music history and saxophone at St. Mary-of-the-Woods in West Terre Haute, IN.

**Milner Fuller** (M.A. 2009) joined the Indianapolis Symphony Orchestra in 2022 where he works as Manager of Classical Programming.

**Kunio Hara's** (Ph.D., 2012) chapter "Racial Politics of *Madama Butterfly* and *Turandot*" was published in *Puccini in Context* edited by Alexandra Wilson (Cambridge University Press, 2023). He was recently elected as the AMS Council Secretary. His tenure started at the annual meeting of AMS in November.

**Brian Hart** (Ph.D., 1994) is the editor for *The Symphonic Repertoire*, Volume 5: *The Symphony in the Americas*. This volume, a continuation of the series founded by A. Peter Brown, will cover 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. In addition to Brian's opening chapter ("Introduction to the Symphonic Repertoire of the United States and Latin America"), the volume includes contributions by other IU faculty and alums ("The Symphonic Works of Charles Ives" by J. Peter Burkholder and "The American Symphony from 1950-70" by Katie Baber). Now in final production, the volume is scheduled to appear in January 2024.

In August, **Christopher Holmes** (Ph.D., 2013) was appointed Academic Director for the School of Music, Theatre, and Dance at Anderson University.

**Martin Kettelhut**, (M.A., 1988) has written a book called *The Burning Bush: Call to a New Paradigm of Leadership*, which recognizes that leadership is not a set of traits possessed by an individual; it is an empowering relationship (at home, at work, in the community), the style and function of which changes with our need. Leadership is both a craft and a science requiring genuine interest in community, faith that together we can discover the truth, and hope that future generations will continue to (dis)confirm our current hypotheses. For the last 25 years, Martin has coached entrepreneurs and executives in financial services, healthcare, venture capital, technology, and education ([www.listeningisthekey.com](http://www.listeningisthekey.com)).

## ALUMNI NEWS

**C. Matthew Balensuela** (Ph.D., 1992) is the James B. Stewart Professor of Music at DePauw University. His article "Singing a New Technology of Car Riding: Jitney Bus Songs, 1915-1917" was published in *Popular Music and Society* 46, no 2 (2023): 117-33. It was summarized as "Ride-sharing and social media—Then and now," in the online forum *The Academic*, August 16, 2023. He presented on, "Pedagogy

## RECENT ACHIEVEMENTS

**Alison Mero** (Ph.D., 2014) was appointed Director of Clemson University Press in June 2023. Since joining the Press in 2017, she has helped grow its output from 2-3 books a year to >20 books a year. Additionally, she started a music list that now includes 8 published books and 4 forthcoming books, with more in the proposal phase. She welcomes questions from IU students on publishing and transitioning into non-teaching fields, as well as proposals for music books on any topic. You can reach Alison at [amero@clemson.edu](mailto:amero@clemson.edu).

**Kerry O'Brien** (Ph.D., 2017) published the article "**Joan La Barbara and the New Wilderness Preservation Band**" in the journal *Tempo*. O'Brien's book *On Minimalism: Documenting a Musical Movement* was published by the University of California Press. Co-edited with musicologist William Robin, *On Minimalism* has been recently featured in *The Wire*, Gramophone magazine, and NPR's *All Things Considered*.

**Marysol Quevedo** (Ph.D., 2016) began a three-year term as Director-at-Large on the Board of the American Musicological Society in November of 2022. In December she presented ongoing research in the Congreso Internacional *Musicología y festivales*, UNIA, Baeza, Spain. In January of this year she joined the editorial board of the *American Music Journal*. This past summer, Quevedo received a University of Miami Fellowship in the Arts & Humanities Award to support research on her second book project, *Sounds of the ICAIC: Music and Sound in Cuban Revolutionary Cinema*. She presented at the Operatic Feminisms conference at Columbia University in March, and in April she participated in the "First Encuentro of Latina Music Scholars," University of Texas, Austin, as a mentor to Latina graduate students. At the SEM meeting in Ottawa she will participate as a roundtable panelist in the session "Diversifying Music Pedagogy: A Discussion of Values, Positionalities, and Strategies." At the upcoming AMS meeting in Denver, Quevedo will participate in the roundtable panel "Revisiting the 2017 *Musicology Now* 'Open Letter to AMS Members on the State of the Academic Job Market': Strategies for Implementation," and will chair the session "Hearing 'American' Music: Subjectivity and Diplomacy during the Cold War." Her chapter "Exchanges: Modernist Approaches across Oceans and Borders" for Vol. 6 *A Cultural History of Western Music in the Modern Age* (Bloomsbury) will be published this November. This past August, her first monograph *Cuban Music Counterpoints: Vanguardia Musical in Global Networks* was published by Oxford University Press.

Lexington Books recently published a paperback version of

the original hardcopy book *This Is America: Race, Gender, and Politics in America's Musical Landscape*, by **Katie Rios** (Ph.D., 2012). She is also looking forward to preparing a conference presentation for February 2024 at the annual meeting of the Southwest Popular/American Culture Association.

**Laura K. T. Stokes** (Ph.D., 2016) completed an invited chapter, "The Mendelssohns and Theology," for the forthcoming volume *Fanny Hensel and Felix Mendelssohn in Context*, expected from Cambridge University Press in 2024. She offered the Chamber Music class at IU again this summer, and this fall is teaching Women in Music at Brown University, all while continuing to head the music library at Brown. She also co-organized the recently revived Mendelssohn Network AMS pre-conference at AMS.

**Patrick Warfield** has moved back to the midwest to take on the role of Professor and Director in the School of Music at the University of Minnesota (an institution that proudly produced Austin Caswell and Phil Ford). While musicology has taken a bit of a backseat lately, he did recently present a paper on nineteenth-century Washington, D.C. at the historic Dumbarton Oaks and on inter-college partnerships at the International Council of Fine Arts Deans. He continues to work on a history of the United States Marine Band.

**Christine Wisch** (Ph.D. 2023) was appointed Adjunct Lecturer in Music at the Philip H. Hagemann Performing Arts Department at the University of Southern Indiana. She also continues in her role as adjunct lecturer at the Jacobs School, alternating classes in the Department of Musicology, Latin American Music Center, and Music in General Studies. In summer 2023, Christine hosted a pre-concert discussion with violinist and musicologist Karin Cuellar Rendón for the for Bloomington Early Music Festival program titled "Pedro Ximenez's Salon." She also worked with the Bloomington Symphony Orchestra to program a concert of Spanish classical music for which she also wrote program notes and gave an accompanying pre-concert lecture in October.

**Alexis Witt** (PhD, 2018) has been elected President of the Board of Directors for the Bloomington Symphony Orchestra. She also currently serves as Chair of both the BSO Marketing and Communications Committee and the Strategic Planning Committee.

# RECENT ACHIEVEMENTS

## FACULTY NEWS

**J. Peter Burkholder** visited Baylor University in Waco, Texas, on March 20-22, 2023, as a resident scholar in the Lyceum Series, guest teaching in three undergraduate classes, speaking on “Ives the Romantic” in a graduate course on modern music, and presenting a public lecture, “Rewriting the History of Music, and Rethinking How to Listen.” On March 31, he gave the opening featured presentation, “Making Old Music New: Performing, Arranging, Borrowing, Schemas, Topics, Intertextuality,” at the 29th Annual Symposium of Research in Music hosted by the IU Graduate Theory Association and Graduate Musicology Association. On June 13, he gave a lecture on “Celebrating American Holidays with Charles Ives” as part of IU’s Mini University, an annual weeklong event for alums and other lifelong learners, sponsored by the IU Alumni Association. Nine days later, he participated in a panel on “Modern Music History Texts in the College Classroom” at the online Teaching Music History Conference, with a talk titled “Mapping Music History.” The panel will be repeated at the American Musicological Society annual meeting in November. His chapter “A Brief History and Typology of Musical Borrowing and Reworking” was published in October in *Music Borrowing and Copyright Law: A Genre-by-Genre Analysis*, edited by Enrico Bonadio and Chen Wei Zhu. He is currently organizing a festival at IU celebrating the 150th birthday of Charles Ives in October 2024.

**Judah M. Cohen** continued his term as Associate Vice Provost for Faculty and Academic Affairs for the IU Bloomington campus. He published two book chapters: “Between Two Artforms: The Dybbuk in Music and Dance” in *The Dybbuk Century: The Play that Possessed the World* (University of Michigan Press) and (co-authored with Gordon Dale) “The Sounds of 21st Century Judaism” in *The Routledge Handbook of Judaism in the 21st Century* (Routledge); and he published two entries in the collection *Jews Across the Americas: A Sourcebook 1492-Present* (NYU Press). In November 2022, Cohen delivered the Murray Pantirer Memorial Scholars' Lecture for the Holocaust Resource Center at Kean University, and he was the featured speaker for the November webcast “Learning About Learning: Conversations with Scholars About Jewish Education,” sponsored by Brandeis University’s Mandel Center. Cohen successfully proposed the topic of music and sound studies for annual fellowship year of the Katz Center for Advanced Judaic Studies (University of Pennsylvania) and delivered opening remarks to the fellows in September 2023.

**Halina Goldberg** completed her four-year term as the Chair of the Musicology Department and accepted the position of the Director of the Robert F. Byrnes Russian and East

European Institute in the Hamilton Lugar School of Global and International Studies at IU.

Goldberg is busily at work on several publications related to cultural history of Polish Jews. Her interdisciplinary volume *Polish Jewish Culture Beyond the Capital: Centering the Periphery*, co-edited with Nancy Sinkoff (Professor of History and Jewish Studies at Rutgers University) came out of Rutgers University Press in September of this year. Goldberg also created, together with Musicology alumna Katie Chapman, a website accompanying this volume featuring seldom or never previously heard music: <https://polishjewishmusic.iu.edu>. Goldberg’s newest book, *The Jewish Inn: From Architecture to Phantasm*, co-edited with Bożena Shallcross (Professor of Slavic Languages and Literatures at the University of Chicago) just received contract from Indiana University Press. For this volume, Goldberg contributed the chapter on “The Jewish Inn in the Polish National Ballet.”

Professor Goldberg continues her work on music and friendship albums. She was selected to participate in The Bloomington Symposia 2022-23: *The Book in Hand*, hosted by IU Institute for Advanced Study, for which she presented the lecture “Friendship Albums as Sound Archives.” Together with Henrike Rost (Universität für Musik, Vienna) she is working on a volume *Music in Albums: Albuming as a Transnational Practice* that will expand our understanding of albums’ role in global circulation of musical styles and objects, and elucidate music practices in colonial and post-colonial milieux. Albums also figure prominently in the article “The Piano Virtuosa at Home and Away: Transnational Salon Networks of Maria Szymanowska, Maria Kalergis-Muchanoff, and Marcelina Czarторыska” that Goldberg contributed to *A History of Women and Musical Salons*, a volume edited by Jacqueline Avila and Rebecca Cypess (Cambridge University Press).

Last year brought several virtual and in-person lecture invitations for Professor Goldberg. In December, she presented at *Reconsidering the Tradition of the Second Polish Republic. The Legacy of 1918-1939 in Poland after 1989* (Kraków, Jagiellonian University); in January, she spoke to the Oxford Music Faculty Graduate Colloquium at University of Oxford. In April, Goldberg delivered The Hollander Distinguished Lecture in Musicology at Michigan State University, and in May, she was Scholar-in-Residence at Cornell University, where she presented a lecture-recital with Mike Lee and taught masterclasses at the Cornell Center for Historical Keyboards in preparation for the International Chopin Competition on Period Instruments in Poland. She was also a guest in seminars at the University of Oregon, Temple University, and the Jāzeps



## RECENT ACHIEVEMENTS

Vitols Latvian Academy of Music. Riga, Latvia. This October, she is delivering keynote lecture at the Romanticism in Music: Poland in its European Context conference (The Fryderyk Chopin Institute, Warsaw, Poland).

Goldberg co-organized two large events at Jacobs: concert and symposium “Sonatas for Violin and Piano of Johannes Brahms” (September 2022) and a symposium “An Exploration of the Opera Anne Frank,” in connection with the world premiere of Shulamit Ran’s opera Anne Frank in March 2023.

**Daniel R. Melamed** presented an invited paper, “Bach’s Weimar Easter Cantata ‘Christ lag in Todes Banden’ BWV 4 and its Leipzig performance” at a Leipzig conference marking the 300th anniversary of Bach’s arrival there, and at the conference of the American Bach Society in Philadelphia; a paper on “J. S. Bach, Multiple ‘Parallel Proportions,’ and U. S. Tax Enforcement” at the Bach Colloquium 2023 in Cambridge, Massachusetts; and a lecture at the Toronto Bach Festival. He contributed an essay, “The ‘Continuo: pro Bassono e Violoncell’ Part for BWV 97,” to a forthcoming journal issue in honor of Joshua Rifkin; and a chapter on the genesis of Mozart and Schikaneder’s *Die Zauberflöte* to the Cambridge Companion to that work, edited by Jessica Walloff. His ongoing project with Michael Marissen, [BachCantataTexts.org](https://bachcantata texts.org), which presents historically-informed translations of the text of J. S. Bach’s vocal works, now offers more than 75 texts. His ensemble the [Bloomington Bach Cantata Project](https://bloomingtonbachcantataproject.org) is in its fourteenth season offering performances modeled on Bach’s own; video recordings are available on their [YouTube channel](https://www.youtube.com/channel/UC...).

**Kristina Muxfeldt’s** essay, “Overcoming *Toleranz*: Jewish Women’s Social Activism on the Long Road to Emancipation,” is forthcoming in *Vienna Schubert Studies*, Vol. 1: *Women’s Agency in Schubert’s Vienna*, ed. by Andrea Lindmayr-Brandl, Birgit Lodes and Melanie Unseld (Vienna: Publishing House of the Austrian Academy of Sciences, Spring 2024). She continues to work in numerous ways to build associations between Indiana University students and colleagues and the vibrant humanities research forums supported by research intensive institutions abroad such as the Austrian Academy of Sciences in Vienna.

**Sergio Ospina Romero** was one of the eight-faculty members chosen across the whole Indiana University system to be part of the inaugural cohort of IU Presidential Arts and Humanities Fellows for the academic year 2022-2023. With the support of that Fellowship he worked primarily in his forthcoming book: *Talking Machine Empires*, under contract with Oxford University Press. He conducted research in Germany, Colombia, and Brazil, while successfully

completing drafts of several chapters of the book. The October 2023 issue of *Twentieth-Century Music* will include an article by Prof. Ospina Romero, one of the first published fruits of a whole new research project and that he had been sharing in various stages of development at the Musicology Colloquium in the last two years: “The Dawn of the Jazz Age in the Caribbean: Dance, Consumer Culture, and the Imperial Shape of Modern Entertainment.” Other recent publications include: “Scouting for the Victor Talking Machine Company: 1917 Traveling Recording Ledgers from Latin America” in *American Contact* (University of Pennsylvania Press, 2023) and “Swinging con sabrosura: Lucho Bermúdez y la era del jazz en el Caribe” in *Músicas y prácticas sonoras en el Caribe colombiano* (Pontificia Universidad Javeriana, 2023). In the last year, Sergio has been also composing and arranging several tunes for *Palonegro*’s second album, currently under production and coming out soon. Stay tuned!

In spring 2023, **Ayana O. Smith** published her article “Race and Representation in Baroque Opera: Some Thoughts on Music History, Pedagogy, and Performance,” in the journal *Historical Performance* (vol. 3), and her new book *Inclusive Music Histories: Leading Change through Research and Pedagogy* is now available through Routledge (2023). Both projects create detailed frameworks for how to analyze, write about, and teach music that represents identity. In March of 2023, she gave a guest lecture related to the book, at the University of Chicago. In October, she will give an online guest lecture for Hartt School of Music.

In the past year **Giovanni Zanolello** presented papers on “Because the Big Shot Enjoys Them,” 51st Medieval and Renaissance International Music Conference. Munich, Germany, on July 27, 2023 and “Dissecting a Kingfisher” at the Indiana University Musicology Colloquium, September 8. He also submitted the article “Lo strambotto musicale quattrocentesco tra oralità e scrittura,” for a forthcoming issue of the journal *Italiques*, and published a contribution on “Florence, Basilica of Santissima Annunziata” in *The Museum of Renaissance Music: A History in 100 Exhibits*, edited by Vincenzo Borghetti and Tim Shephard (Turnhout, Belgium: Brepols, 2023). He continues work on the searchable bibliography *Inclusive Early Music* ([inclusiveearlymusic.org](https://inclusiveearlymusic.org)) and on the *New Isaac Edition* for the series *Corpus Mensurabilis Musicae*, for which the second volume of Isaac’s *Choralis constantinus* is currently in press. Zanolello serves in various IU and JSOM committees, including the Patten Foundation Committee, the IU Institute of Advanced Study Advising Board, has begun his tenure as the Director of the Indiana University Renaissance Studies Program.

# IU MUSICOLOGY | AMS-SMT 2023

*IU faculty, students, and alumni delivered numerous insightful talks and led impactful conversations at AMS this year.*

**View the full schedule online:** [go.iu.edu/4Red](https://go.iu.edu/4Red)

## WEDNESDAY, NOVEMBER 8

**5:00 PM** | The Mendelssohns and Politics

**Laura K. T. Stokes** (PhD 2016; Brown University), “Fanny Hensel’s Lied ‘Der Fürst vom Berge’ in Light of Contemporary European Politics”

## THURSDAY, NOVEMBER 9

**2:15 PM** | 19th-Century Technology on the Opera Stage

**Miguel Arango Calle**, “Ending with Flair: Final Transformations in Late-Eighteenth-Century Magical Operas”

**4:00 PM** | Music, Media, and Place: AMS Music and Media Study Group Panel and Business Meeting

**Daniel Bishop**, chair

**6:00 PM** | Dreaming Reparative Musicologies in a Paranoid Time (AMS President’s Endowed Plenary Lecture)

**Georgia Cowart** (MM 1973; Case Western Reserve University), chair

**8:00 PM** | Anti-Semitism, Music, and Music Studies: Views from the Field

**Nicolette van den Bogerd**, chair

**8:00 PM** | Popular Music, Gendered Violence, and Trauma Studies

**Jillian C Rogers**, chair

**8:00 PM** | Taking Stock: The Ibero-American Music Study Group Turns Thirty

**Sergio Ospina Romero**, presenter

## FRIDAY, NOVEMBER 10

**9:00 AM** | Catholic Circles

**Robert B. Wrigley** (CUNY Graduate Center), “‘Symphonies for God’: The Disenchantment and Re-enchantment of Joseph Haydn’s Mass Settings”

**10:45 PM** | The Shape of Musicology to Come (AMS Critical Race Lecture)

**Sergio Ospina Romero**, emcee

**10:45 AM** | New Approaches to Studying Recorded Jewish Music

**Randall Goldberg** (PhD 2011; California State University, Fullerton), chair

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

**Jillian C Rogers**, chair

**2:15 PM** | Interrogating “Global East Asia”

**Kunio Hara** (PhD 2012; University of South Carolina), chair

**4:00 PM** | Orality in Italian Popular Song

**Chelsey Lee Belt**, “Archiving Orality: Notation and Mimesis of Acts of Poetic Recitation in Musical Print”

**4:00 PM** | Hearing “American” Music: Subjectivity and Diplomacy during the Cold War

**Marysol Quevedo** (PhD 2016, University of Miami), chair

**Andrew L. Barrett** (MA 2020; Northwestern University), “Untangling Governmental and Philanthropic Cultural Diplomacy in Antonio Fernández-Cid’s La música en los Estados Unidos”

**8:00 PM** | Student Engagement: Texts and Tools: Music History Texts in the Modern College Classroom

**J. Peter Burkholder**, presenter

## SATURDAY, NOVEMBER 11

**9:00 AM** | Sound Recording and Global Imperialism in the Early Twentieth Century

**Sergio Ospina Romero**, “Talking Machine Empires and the Early Sound Recording Business in Latin America and the Caribbean”

**10:45 AM** | Music for White America

**Virginia Whealton** (PhD 2018; Texas Tech University), “Urbanization, Cosmopolitanism and Whiteness: Mapping Domestic Instruments in Early Republic Virginia”

**4:00 PM** | Late 16th–Early 17th-Century Polyphony

**Alexander John Fisher** (MA 1995; University of British Columbia), “Ad sacrum convivium: The Mediating Role of Confraternal Music in the German Counter-Reformation”

**9:30 PM** | **IU Jacobs School of Music Networking Reception**, hosted by the departments of Music Theory and Musicology

## SUNDAY, NOVEMBER 12

**9:00 AM** | Revisiting the 2017 \_Musicology Now\_ “Open Letter to AMS Members on the State of the Academic Job Market”: Strategies for Implementation

**Marysol Quevedo** (PhD 2016, University of Miami), presenter



## FACULTY

### Ayana Smith

*Associate Professor, Chair*

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

### 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, magic and the occult

### Halina Goldberg

*Professor, Director of REEI*

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

### Kirby Haugland

*Visiting Assistant Professor*

Relationships in musical creation and performance, early film music, technologies of 18th-century stage design

### 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

### 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

### Iryna Yahodzynska

*Non-residential Visiting Scholar*

Public Administration, semiotics and musical semantics, sociology of music, cultural policies, commemorative practices and modern Ukrainian classical music.

### Giovanni Zanovello

*Associate Professor*

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

## AFFILIATE FACULTY

### Elizabeth Hebbard

*Department of French and Italian*

Medieval French and Occitan lyric, notions of authorship, medieval manuscripts and the history of the book

### Javier León

*Latin American Music Center*

Latin American and Caribbean music, music and nationalism, intersection of popular and art music traditions

## STUDENTS

\* with MLS studies

\*\* with MAAA studies

\*\*\* with MM studies

\*\*\*\* with DM studies

### First-Year M.A. Students

Natalie Benefield, Andrew Diekman, Joshua Joy\*, Lucinda Rissmeyer\*

### Continuing M.A. Students

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

### First-Year Ph.D. Students

John Cowan, Howell Petty, Leanna York

### Continuing Ph.D. Students

Miguel Arango Calle, Emily Baumgart, Chelsey Belt, Nicolette van den Bogerd, Jaime Carini\*\*\*\*, Rachel Cisneros, Molly Covington, Patrick Domico, Maria Fokina, Jacqueline Fortier, Benjamin Fowler, Monika Franaszczuk, Elizabeth Hile, Anne Lake\*, Mingfei Li, Bret McCandless\*, Sarah McDonie, Meredith Michael, Grace Pechianu, Tess Rhian, Aaron Riedford, Yishai Rubin, Sarah Sabol, Kaylee Simmons, Matthew Van Vleet, Lindsay Weaver, Kitt Westerduin, Travis Whaley, Nathan Wright

## STAFF

### Sarah J. Slover

*Department Administrator  
(& Unofficial Photographer)*

Please visit [go.iu.edu/3o9q](https://go.iu.edu/3o9q) to review our previous newsletters.





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