



The view of the organ loft in the Jacobs School of Music Auer Hall

# MUSICOLOGY DEPARTMENT NEWSLETTER

VOL. 14, FALL 2025

INDIANA UNIVERSITY **JACOBS SCHOOL OF MUSIC**

## Greetings from the IU Musicology Department!

I am pleased to bring you the news of the year.

We were fortunate to welcome three new colleagues in 2025: Dr. Lynn Hooker (Associate Professor), Dr. Matthew Blackmar (Assistant Professor), and Dr. Bess Liu (Assistant Professor). These three excellent hires are helping us expand our curriculum, broadening our program's geographical, historical, and methodological reach. Our new colleagues are already enriching the intellectual vitality of our department and we look forward to seeing how their research and teaching develops in the coming years. After a long and stellar career at IU, Massimo Ossi has decided to retire in December 2025. His departure will be felt by both faculty and students. We wish him well and we will all be excited to see what this new phase in his career may bring.

This year, several members of our faculty won significant awards and honors. We were inspired by Halina Goldberg's virtuosic public lecture "The Dancing Jew in Polish Culture: Between Phantasm and Practice," which she presented in September as the 2025 recipient of IU's Distinguished Faculty Research Award and Lecture. This campus-wide honor is a testament to Goldberg's status as a leading voice in our field and a leading scholar on our campus. Phil Ford won IU's Presidential Arts and Humanities Fellowship, a highly competitive award that will allow him to mount a multi-day symposium titled "Weird Academia" in January 2026. Ford's gifts in the classroom were recognized by a Trustees Teaching Award from the Jacobs School of Music. Finally, Sergio Ospina Romero won the IU Junior Faculty Award, an honor bestowed on just six faculty members across IU's campus. We all applaud this recognition of our faculty's excellence.

We hosted several special events in the 2025 calendar year and look forward to more on the horizon. In September, in collaboration with colleagues from across IU's campus and beyond, Sergio Ospina Romero organized a celebration the life and work of Celia Cruz, "The Queen of Salsa." This ambitious multi-day festival included film screenings, lectures, exhibits, and dance, and was co-sponsored by a combination of seven campus departments and initiatives in honor of the Celia Cruz centennial. In October, the Burkholder Lecture Series continued with a visit from Mark Evan Bonds, whose presentation "Public Musicology and Composer Biography: Anatomy of a Blind Spot" was warmly received by faculty and students.

Our community eagerly awaits more exciting events in 2026. In January, IU will host Phil Ford's transdisciplinary symposium "Weird Academia." Ayana Smith is hard at work organizing a summer festival on African American music. And to give the keynote lecture at our annual GMA/GTA symposium (to be held on the 6th and 7th of February), the Graduate Music Association has attracted musicological luminary Susan McClary.

Our graduate students continue to shine as they publish in international scholarly venues, conduct archival research at home and abroad, and present their work at prestigious conferences. Four students completed doctoral dissertations in 2025 and several others are poised to do so in 2026. We express our heartfelt thanks to the donors whose generous contributions have funded student travel for archival research and conference presentations, and for their support of the prizes and fellowships that allow our students to complete their degrees. This ongoing support advances our field and honors the past and future of musicology at IU.

Thank you all for your continued engagement and support of the Musicology Department. Please keep in touch with your news!



Prof. Jennifer Saltzstein  
(Photo by Samantha Jo Smith)



*IU Musicology Faculty (from left to right): Phil Ford, Jacquelyn Sholes, Sergio Ospina Romero, Jennifer Saltzstein (chair), Kirby Haugland, Ayana Smith, Giovanni Zanovello, Devon Nelson, Bess Xintong Liu, Kristina Muxfeldt, Matthew Blackmar, Massimo Ossi, and Halina Goldberg (Not pictured: Lynn Hooker)*

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Visit the Jacobs  
musicology site at  
<https://go.iu.edu/8vZd>



# NEW TO THE DEPARTMENT

**Dr. Matthew Blackmar** has joined the Department of Musicology as Assistant Professor of Music. He is a musicologist and media/information studies scholar whose interests orbit the figure of the musical amateur, engaging contemporary digital practice, modern recording engineering and sound design, and nineteenth-century print cultures—each through the critical lenses of the social construction of technology, musical authorship and borrowing, and “intellectual property.”

His book projects respectively examine the pre-history of the “AI turn”—reconciling hip hop as a digital-musical practice with the privatization and algorithmic automation of copyright administration—and the relationship between early international copyright law and the transnational arranging and publishing industries of the “long” nineteenth century.

Matthew's writing has appeared (or will soon appear in) the *Thurnauer Schriften zum Musiktheater*, the *Kieler Beiträge zur Filmmusikforschung*, the *Journal of Musicological Research*, *The Musicology Review*, and *The Journal of Popular Music Studies*. He was awarded the 2024 Paul A. Pisk Prize from the American Musicological Society (AMS).

Matthew completed his PhD at UCLA with support from the 2024–2025 Alvin H. Johnson AMS-50 Dissertation Fellowship. He previously received the Ingolf Dahl Award from the AMS Northern California and Pacific Southwest Chapters and the Article Prize from *The Musicology Review*.



**Dr. Bess Xintong Liu** has joined the faculty of the Department of Musicology as Assistant Professor of Music. She was previously visiting assistant professor of music at Kenyon College (Gambier, Ohio). Her main research interest lies in twentieth-century global music history, with an emphasis on Sino-Western musical exchange.

Liu has presented her research at several conferences, including the annual conferences of the American Musicological Society, Society of Ethnomusicology, and Association of Asian Studies. Her research appears in journals such as *Twentieth-Century Music*.

As a practitioner of musical exchange, Liu has committed to different public-facing projects. During her internship with the Philadelphia Orchestra, she undertook several tasks in oral and literal translation during the “people-to-people” exchange between the American and Chinese orchestras. Most recently, entrusted by the Schnabel Music Foundation, she took part in the publication project translating Artur Schnabel's *Music and the Line of Most Resistance* (1942) from English to Chinese.

Born and raised in Nanjing, China, Liu attended high school in Singapore before coming to the United States to pursue higher education. She owes her academic interests to various transcultural musical experiences: taking piano lessons during “piano fever” in China, becoming an aficionado of SATB choral practice in Singapore, and currently learning about her students’ musicking stories from different continents at the Jacobs School of Music.

## NEW TO THE DEPARTMENT



**Dr. Lynn Hooker** has joined the faculty of the Department of Musicology as Associate Professor of Music. From 2016 to present, Hooker has served as associate professor of music at Purdue University, where she was part of the team that inaugurated a bachelor's degree in music program.

After earning a Ph.D. from the University of Chicago and spending two years on the faculty at the University of Richmond, Hooker came to Indiana University from 2003 to 2015 with an appointment in Hungarian studies in the Department of Central Eurasian Studies. During that time, she taught courses in Central Eurasian studies in the Department of Folklore and Ethnomusicology and in the Musicology Department at Jacobs, where she was a regular participant in the colloquium series and other departmental events as an affiliated faculty member.

Hooker studies music, identity, heritage and markets in nineteenth- to twenty-first-century East-Central Europe, particularly in Hungary. Her book *Redefining Hungarian Music from Liszt to Bartók* was published in 2013 by Oxford University Press. She has published on music and modernism, nationalism, race and popular and folk culture in outlets including *Musical Quarterly*, *Ethnomusicology* and *Anthropology of East Europe Review*, among others.

## DEPARTMENT ACTIVITY

### Massimo Ossi Retires

**Chelsey Belt, Elizabeth G. Elmi, and Giovanni Zanovello**

Prof. Massimo M. Ossi is a leading expert on the music of Claudio Monteverdi, the Italian madrigal, and sixteenth- and seventeenth-century music. He began his career at the Eastman School of Music, University of Rochester, where he taught for ten years from 1989. He was hired by Indiana University as an Associate Professor of Musicology in 1999 and was subsequently promoted to Full Professor. Among the many honors he has received are the Alfred Einstein Award from the American Musicological Society, presented for an article of exceptional merit, and the year-long fellowship at the Harvard University Center for Italian Renaissance Studies at Villa I Tatti, Florence. The American Philosophical Society, the Gladys Kriebel Delmas Foundation, the Fondazione Giorgio Cini, and the National Endowment for the Humanities have also supported his research.

In his first book (*Divining the Oracle: Monteverdi's Seconda Prattica*, 2003), Prof. Ossi examined the composer's musical evolution, with special focus on the seventeenth-century developments known as *Seconda Prattica*. As he showed, these developments were brought about not just by the abstract idea of a new primacy of the text, but by Monteverdi's practical introduction of special musical gestures, which grew into a vocabulary of affective signals. He also adopted ways of organizing music that were uncommon in the madrigal, such as strophic variations, ritornello structures, and modules borrowed from the lighter canzonetta genre. Later in his career, Ossi has investigated in greater depth some of the book's themes, thus expanding our understanding of the madrigal genre, its source material, and its narrative strategies. For example, he researched the impact of the Petrarchan literary movement, detailing how the Petrarchists contributed to define the madrigal's narrative approach ("Monteverdi as Reader of Petrarch," *Journal of Medieval and Early Modern Studies* 2005; "Petrarchan Discourses and Corporate Authorship in Cipriano de Rore's *Primo libro di Madrigali*, 1542-1544," in *Cipriano de Rore: New Perspectives on his Life and Music* 2016; "Monteverdi's 'Zefiro torna e 'l bel tempo rimena' as Hypertext," *Early Music* 2017; "Petrarch and the Pastoral Design of Luca Marenzio's *Madrigali a quattro Libro primo* (1585)," in *Translating Petrarch's Poetry: L'Aura del Petrarca from the Quattrocento to the 21st Century* 2020).

Among the narrative devices adopted by composers, he singled out imitation, or *mimesis*, a procedure with a venerable rhetorical history dating back to Antiquity. He observed it in Monteverdi ("Venus in the House of Mars: Martial Imagery in *Monteverdi's Madrigali*



# DEPARTMENT ACTIVITY

*guerrieri et amorosi* (1638)," *Seventeenth-Century Music* 2012), then moved his analysis into the eighteenth century and Vivaldi ("Musical Representation and Vivaldi's Concerto *Il Proteo, ò il mondo al roverscio*, RV 544/572," *Journal of the American Musicological Society* 2016). The rich history and musical culture of Venice, which he encountered in his Monteverdi work, has also remained a constant source of inspiration for him. He spent several summers exploring its archives and collections. While the city shines as the backdrop for many of his studies, it's especially central in "Heinrich Schütz and Italian Aesthetics in Venice," in *Denn Musik ist der größte Segen* 2018, and "Musicians Among Venetians: Kinship Networks (1600-1650)," Paper read at the American Musicological Society Meeting, 2018. Other themes dear to him include music and eroticism ("'Excuse me, but your teeth are in my neck': Giambattista Marino, Claudio Monteverdi, and the 'bacio mordace,'" *Journal of Musicology* 2004) and operatic staging ("Dalle macchine . . . la meraviglia: Bernardo Buontalenti's 'Il Rapimento di Cefalo' at the Medici Theater in 1600," in *Opera in Context*, 1998).

Even though he did not publish on performance practice, Prof. Ossi has regularly shared his knowledge and skills with performers and listeners of early music. He served as Series Editor for the score editions of *Music at the Courts of Italy* (1989-2006). In the same series, he served as supervising editor for *Vittoria Aleotti: Ghirlanda de Madrigali a quattro voci*, and for *Raffaella Aleotti: Sacrae Cantiones*, for which he also prepared a critical edition of the poetic texts and contributed materials for the historical introduction. He has carried out similar work in translation, research, or dissemination for the editions of Francesca Caccini's *Il primo libro delle musiche*, Cavalli and Buti's opera *Ercole amante*, and several Harmonia Mundi recordings, among others.

Prof. Ossi has been an adept leader for Indiana University and several professional organizations. At Indiana, he served as Chair of the Musicology Department from 2003 to 2009, effectively advocating for our Department with the School administration and fostering a deep sense of community and reciprocal support that is felt to this day. A longtime affiliate of the College of Arts and Sciences Renaissance Studies Program, he served on its steering committee from 2003 to 2005. He was a member of the board of the Center for Music History and Literature, which he started directing in 2019. He has been deeply involved with the American Musicological Society, serving on the Council in 1995-98 and on the Board of Directors in 2003-2005. He was also a member of the Pisk Prize Committee in 1999-2001, of the Committee on Communications in 2003-2005, and of the Lockwood Award Committee, which he chaired in 2009. He chaired the Nominating Committee of the Society for Seventeenth-Century Music and served as Vice-President from 1997 to 2000. He also held influential roles for the American Heinrich Schütz Society and the Bloomington Early Music Festival. Finally, his commitment to advancing scholarship includes his service as

Series Editor for *Music and the Early Modern Imagination* at Indiana University Press.

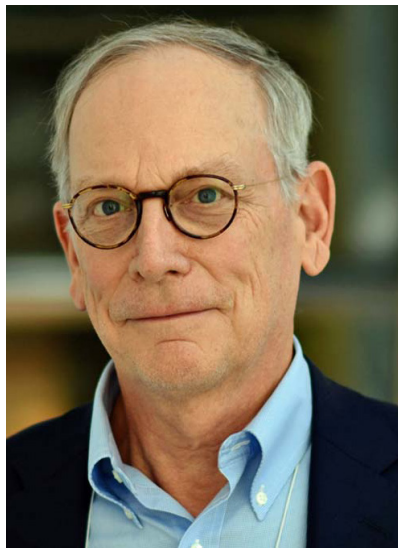
As a teacher, advisor, and mentor, Prof. Ossi's work has enriched the department's pedagogical and scholarly profile by focusing on deep, nuanced intellectual exploration and discovery. His students at all levels have benefitted immensely not only from his deep knowledge and keen analytical perspective on the material he teaches, but also from his dedicated commitment to his students' growth as music scholars and thinkers. In the classroom, he has offered a range of courses—from more specialized seminars like "The Italian Madrigal" and "Humanism" to broader topics courses like "Renaissance Music" and "Music in Venice," to the undergraduate music history survey (M401). Across these varied course offerings, he has often taken innovative approaches to course material and design. This is particularly evident in his evolving approach to M401, which has undergone significant change in recent years. Since Fall 2020, his "Western Music in Global Context to 1800" has centered on the Mediterranean as a space of exchange among Jewish, Greek, Roman, Byzantine, and Arab musical cultures. At the doctoral level, his graduate seminars and methods courses have encouraged students to explore a range of perspectives on music and culture, including through the study of an individual musical genre ("The Italian Madrigal") or composer ("Monteverdi"), through a perusal of methodologies in historical thought ("Historiography of Music") or broader aesthetic and intellectual trends ("Humanism," "Instrumental Mimesis, 1580–1720"), or through an exploration of new directions in his own research ("Mediterranean Musical Encounters").

Beyond his work in the classroom, Prof. Ossi's dedicated mentorship is perhaps most evident in his work as an advisor and committee member on numerous dissertation and thesis projects in musicology, performance, Italian literature, and more. In the words of former student Elizabeth Elmi, now faculty at Williams College (MA), "Massimo is the reason I am a musicologist. My discussions with him about music, literature, art, culture, and much more have stayed with me from my time as a graduate student through my own career as a teacher and mentor. He taught me how to experiment creatively within my own intellectual inquiry in a way that remains grounded in rigorous scholarship and analysis. And he instilled within me the skills and confidence needed to pursue any area of research or pedagogical study. I will always be grateful for his careful mentorship and steadfast friendship."

Chelsey Belt (now teaching at Illinois Wesleyan University) adds, "I came to Indiana to study with Massimo, and I am so glad I did. His intellectual dialogues exercise critical and creative thinking in equal measure, and his mentorship has been patient and generous throughout the degree and beyond. Some of my favorite memories come from the Ostiglia trip after my first year; absolutely nothing compares to following him around Venice, dodging tourists at breakneck speed."



## Mark Evan Bonds Delivers 5th Peter Burkholder Lecture



### Mark Evan Bonds, Fall 2025

Writeup by Peyson  
Weekley

Dr. Mark Evan Bonds, Cary C. Boshamer Distinguished Professor Emeritus at UNC Chapel Hill, came to IU in October 2025 to deliver the fifth installment of the Peter Burkholder Lecture Series. His

talk, "Public Musicology and Composer Biography: Anatomy of a Blind Spot," Mark Evan Bonds considered a range of issues related to publicly oriented biographies of composers. He noted the popularity of print biographies but observed that series of composer biographies are somewhat limited. In his opinion, biographies of composers published independently of established series are often too long and scholarly for a general audience. The profitable economic situation for biographies contrasts sharply with Professor Bonds's experience of seeking a publisher for his proposed Joseph Haydn biography. In response to his proposals, he was told that biographies of composers are no longer viable in the marketplace. This is the "blind spot" referenced in his title.

Bonds also reflected on alternative modes of biographical organization: topical and anecdotal. His *Ludwig van Beethoven: A Very Short Introduction* (Oxford, 2022) is organized topically, with chapters such as "The Scowl," "Love," and "Money." Bonds's proposed Haydn biography is organized anecdotally around five significant moments in Haydn's life. The five moments are: (1) the 1772 premiere of the

"Farewell" Symphony, (2) a 1785 performance of Mozart's "Haydn" Quartets, (3) the 1792 premiere of the "Surprise" Symphony, (4) Haydn's final public appearance at a performance of *The Creation* in 1808, and (5) the return of Haydn's skull to his grave in 1954. Bonds discussed each moment and set out aspects of Haydn's life and music represented by each anecdote. For example, the first moment emphasizes the composer's legal and social status as a servant in Nikolaus I, Prince Esterházy's court while showcasing the skill with which Haydn operated in such a system. The fourth moment, by comparison, demonstrates the profound social changes that occurred during the late eighteenth and early nineteenth centuries. During this performance of Haydn's *The Creation*, organized in his honor, the composer felt a draft of cold air. In response, the Princess Esterházy placed her shawl on him—an aristocrat serving a servant.

Throughout his lecture, Bonds also offered some general considerations about writing for public readers. He reminded us to keep our prose concise and to limit the use of jargon. Similarly, he encouraged us to limit or eliminate musical examples or other illustrations which require musical literacy because further exclude the general readership.

Dr. Bonds' research interests include music of the eighteenth and nineteenth centuries, particularly instrumental music, aesthetic theory, and the intersections of music and philosophy. He has received fellowships in support of his research from the NEH, the ACLS, the National Humanities Center, the Institute for Advanced Study (Princeton), and the Austrian Science Foundation (FWF). His most recent books are *The Beethoven Syndrome: Hearing Music as Autobiography* and *Beethoven: Variations on a Life*, both published by Oxford University Press in 2020. While a Fellow at the National Humanities Center in 2021–22, he completed work on a new book, *Music's Fourth Wall and the Rise of Reflective Listening*.

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The Peter Burkholder Lecture Fund was established in May 2019 in honor of Distinguished Professor Emeritus J. Peter Burkholder, and in celebration of his retirement.

# DEPARTMENT ACTIVITY

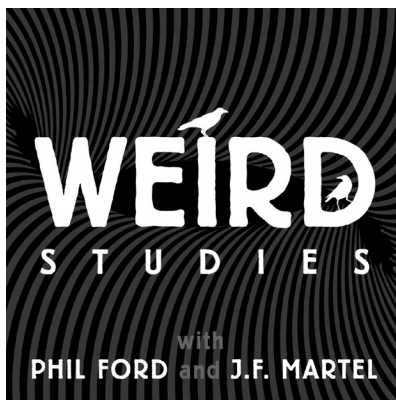
## Ospina Romero receives Outstanding Junior Faculty Award

The Outstanding Junior Faculty Award is one of the most prestigious honors in the IU Bloomington Campus. Sponsored by the Office of the Vice Provost for Faculty and Academic Affairs and the Office of the Vice Provost for Research, it is a way to identify promising pre-tenured Faculty members and to provide resources to further develop their research agendas and creative activities. For Carrie Docherty, Vice provost for Faculty and Academic Affairs, it is a way to recognize “Faculty members whose work continually raises the standard for excellence in research and teaching.”

The 2025 edition of the IU Outstanding Junior Faculty Award included six recipients across the Bloomington campus. One of them was our very own Sergio Ospina Romero, the fourth Faculty member from the Jacobs School of Music to be honored with it since the establishment of the Award in 1994 and the first one to receive it in ten years. The award is a recognition to Ospina Romero’s trajectory as a scholar and as musician, his record of publications, the transnational reach of his scholarship and compositions, his work as a teacher and a mentor at IU, and his engagement with the local Bloomington community. Please join us in congratulating Prof. Ospina Romero for this milestone in his career!

## Phil Ford to host multiday symposium on “Weird Academia”

In January 2026, Phil Ford will be hosting a multiday symposium at Indiana University, in collaboration with Prof. Jacob Foster and the IU Center for Possible Minds. In addition to his role as a conference organizer, he will be featured in the following events:



**Wednesday, January 28, 7pm:** A screening of Ken Russell’s film *Altered States* at the IU Cinema, followed by a live episode of *Weird Studies*, the podcast that Prof. Ford co-hosts with philosopher J. F. Martel.

**Thursday, January 29, 7pm:** The Buskirk-Chumley Theater will showcase a conversation about ideas that are hard to think within the institutional bounds of academia: mysticism, occult magic, and paranormal phenomena such as UFOs, telepathy, and spirit mediumship. This conversation will be joined by Ford, Foster, Martel, and a stellar panel of guests from inside and outside the academy: religious studies professor Jeffrey Kripal, artist Shannon Taggart, primatologist Cat Hobaiter, and unclassifiable public intellectual Erik Davis.



## Halina Goldberg receives award for distinguished faculty research for study of Jewish stereotype in Polish culture

Halina Goldberg, Professor of Musicology at Indiana University’s Jacobs School of Music and director of the Byrnes Russian and Eastern European Institute at the Hamilton Lugar School of Global and International Studies, has received the 2025 Distinguished Faculty Research Award and Lecture (DFRL). This annual honor recognizes one IU Bloomington faculty member whose research has had a notable impact on society and includes a public lecture to showcase their scholarly achievements. Goldberg received the award for her groundbreaking research on the interconnected Polish and Jewish cultures,

with a focus on cultural studies, music and politics, material culture, and performance history in nineteenth- and twentieth-century Poland and Eastern Europe. Her work contributes to broader conversations about culture, performance, memory, and representation.

Her lecture, titled “The Dancing Jew in Polish Culture: Between Phantasm and Practice,” examined the complex history of representing Jews on Polish stages. Key to her discussion was the adaptation of Poland’s popular national ballet *A Wedding in Ojców*. Through her analysis, Goldberg showed how historical stereotypes of Jews, often seen as harmless humor, could be twisted into antisemitic and politically-driven blame. “One of the reasons I chose this topic is its relevance today,” Goldberg said. “We are witnessing some of these historical, stereotypical representations re-entering social and political discourse. It is important to revisit these histories to understand how easily malign actors can exploit such representations.” Goldberg’s research not only sheds light on historical



cultural intersections but also challenges readers to reflect on how stereotypes continue to shape contemporary discourse. Her work highlights the enduring significance of humanities scholarship in addressing global issues. Her work through the Hamilton Lugar School provides a meaningful way to connect classroom learning with real-world cultural and political dynamics.

## GTA & GMA Host 31st Annual Symposium of Research in Music

On February 21st and 22nd, the Graduate Theory Association (GTA) and Graduate Musicology Association (GMA) hosted the Thirty-First Annual Symposium of Research in Music. The symposium featured twelve student presentations from students across the U.S. and Canada, with panels on topics ranging from “Exploring Music Categorization, Consumption & Creation Through Genre in the Age of AI” to “Hearing Hybridity: Jason Moran’s version of Brahms’s intermezzo Op. 118, no. 2.”

In addition to the student presentations, Prof. Poundie Burstein (CUNY) held a workshop entitled “Bottom-up, Historically Informed Analysis of Classical Sonata-form Layouts” and delivered a keynote entitled “Music Analysis, Sharing, and Long-Distance Relationships.” Profs. Jacquelyn Sholes and Jennifer Saltzstein held workshops and delivered lectures, as well as Music Theory Professors Amy Tai and Lina Tabak.

The Graduate Theory Association and Graduate Musicology Association of the Indiana University Jacobs School of Music are pleased to announce their joint 2026 Symposium of Research in Music, to take place in Bloomington, Indiana on February 6th and 7th, 2026. Dr. Susan McClary (Case Western Reserve University) will be their keynote speaker.

Dr. McClary will also lead a student workshop at the event. Additionally, the conference will feature talks and workshops by members of the IU Music Theory and Musicology faculty. Profs. Calder Hannan (Music Theory) and Matthew Blackmar (Musicology) will deliver talks, and Profs. Noah Kahrs (Music Theory) and Bess Xintong Liu (Musicology) will lead workshops. All presentation sessions will take place in Ford-Crawford Hall on the Indiana University Campus, and are open to the public.

The symposium was started in 1994 by the GTA. Since 2021, the GTA has partnered with their colleagues in the GMA to increase the symposium’s diversity and impact. The symposium invites graduate students from all over the US and Canada to present research, participate in workshops and engage in lively debates about music scholarship. The event is co-sponsored by the Indiana University Jacobs School of Music, the Departments of Music Theory and Musicology, and the Indiana University Funding board.

### 2024–2025 GMA OFFICERS

Co-Presidents: **Yishai Rubin** and **John Cowan**  
 Vice Presidents: **Elizabeth Hile** and **Kristin Shaffer**  
 SRC Representative: **Peyson Weekley**  
 GPSG representative: **Lucy Rissmeyer**

### 2024–2025 GTA OFFICERS

President: **Lev Roshal**  
 Vice President: **Joey Grunkemeyer**  
 Secretary/Librarian: **Jack Bussert**  
 Treasurer: **Wade Voris**  
 Publicity Chair: **Allyson Starr**  
 Events Coordinators: **Thomas Collison** and **Tori Vilches**  
 GPSG Representative: **Jacob Wilkinson**

2025 Symposium Full Schedule: [go.iu.edu/8s2E](https://go.iu.edu/8s2E)  
 2026 Symposium Schedule TBA here: [go.iu.edu/8s2E](https://go.iu.edu/8s2E)





IU faculty, students, and alumni will deliver numerous insightful talks and lead impactful conversations at AMS-SMT this year. View the full schedule with programs on our blog: [go.iu.edu/8rRt](https://go.iu.edu/8rRt)

## Pre-Conference Sessions

### France: Musiques, Cultures: 1789-1918

THURSDAY, NOVEMBER 6

11:30 AM | Berlioz

**Lindsay Weaver**, "Hearing Berlioz's *Symphonie fantastique* as Fanfiction"

### "Whose Brahms?" Reception and Uses of 19th-Century Music Up to the Present Day

WEDNESDAY, NOVEMBER 5

4:30 PM | New Perspectives on Singing and Song Composition

**Laura Stokes** (Ph.D. 2014), chair

THURSDAY, NOVEMBER 6

9:00 AM | New Directions in Analysis

**Joey Grunkemeyer** (Music Theory), "The Tragic-to-Transcendent Mirage: Brahms's Inheritance of a Beethovenian Trope"

10:45 AM | All about the ABS!

**Jacquelyn Sholes**, publication subvention organizer

## AMS Conference Sessions

THURSDAY, NOVEMBER 6

2:15 PM | Music and the Cold War: Cultural Anxieties and Diplomacies

**Lynn M. Hooker**, "Hungary's Rajkó Ensemble at home abroad: Socialist Cultural Diplomacy or Capitalist Commodity?"

4:00 PM | Opera Staging for Effect: Lights, Masks, and Magic

**Miguel Arango Calle**, "Sound in New Light: Staging Magical Operas in Early-Nineteenth-Century Hamburg"

FRIDAY, NOVEMBER 7

9:00 AM | Listening for the Holocaust in Polish/Jewish Musical Culture

**Lisa Cooper Vest** (Ph.D. 2014), chair  
**Nicolette van den Bogerd** (Ph.D. 2024), "Musical Recollections of the Polish Past in Mieczysław Weinberg's Symphony No. 8, Polish Flowers"

9:00 AM | Medieval and Early Modern Chant Traditions

**Giovanni Zanovello**, discussant

10:45 AM | Keyboard Technologies: Inscription and Replay

**Travis Deck Whaley**, "Redefining 'Old' Organ Tablature"

10:45 AM | Sonic Redface

**Katie Rios** (Ph.D. 2012), chair

10:45 AM | Changing the Topic: New Paradigms for Topic Theory

**J. Peter Burkholder**, discussant

12:30 PM | Music of the Long Thirteenth Century: Genre, Kind, and Culture

**Jennifer Saltzstein**, roundtable panelist

12:30 PM | Celebrating Diversity: An Eileen Southern Travel Fund and Howard Mayer Brown Fellowship Reunion

**Marysol Quevedo** (Ph.D. 2016), presenter

**4:00 PM** | Structure and Representation in 20th Century Film Music

**Rika Asai** (Ph.D. 2011), chair  
**Orit Hilewicz**, "Cinematic Structures as Musical Structures in Chantal Akerman's Early Films"

**4:00 PM** | Soviet Legacies

**Patrick Hutcheson Domico**, "Nikolay Medtner and the Development of Soviet Music"

**4:00 PM** | Generative AI and New Frontiers in Musicology

**An-Ni Wei**, "Cyberspace, Threads, and AI Music: Music's Role in Taiwan's 2024 Blue Bird Movement"

**7:30 PM** | AMS Music and Media Study Group and SMT Film and Multimedia Interest Group: Poster Session and Business Meeting

**Daniel Bishop** (Ph.D. 2016), chair

## **SATURDAY, NOVEMBER 8**

**9:00 AM** | Planning a Research Agenda: Sound Strategies for Faculty and Future Faculty

**Jennifer Saltzstein**, panelist  
**Ayana Smith**, panelist

**10:45 AM** | Colonial Narratives and Negotiations

**Bess Xintong Liu**, Chair

**4:00 PM** | Music, Sound, and Medicalized Trauma in Global and Historical Contexts

**Kristen Strandberg** (Ph.D. 2014), "Collective Isolation and the Sonic Environment: Headphones at Waverly Tuberculosis Sanatorium"

**7:45 PM** | Creating Critical Editions of Music

**Patrick Warfield** (Ph.D. 2003), panelist

**9:30 PM** | Indiana University Jacobs School of Music Reception

*Boundary Waters Ballroom C-D*

## **SUNDAY, NOVEMBER 9**

**9:00 AM** | Beyond the Specter of "AI": Algorithmic Bias, Systems of Power, and the Impact of Machine Learning on Contemporary Soundscapes

**Matthew Blackmar**, "What Madonna and Kraftwerk Can Teach Us about Music Copyright after The 'AI Turn'"

**9:00 AM** | Charles Ives in 2025 (and Beyond): New Perspectives, Interpretations, and Predictions

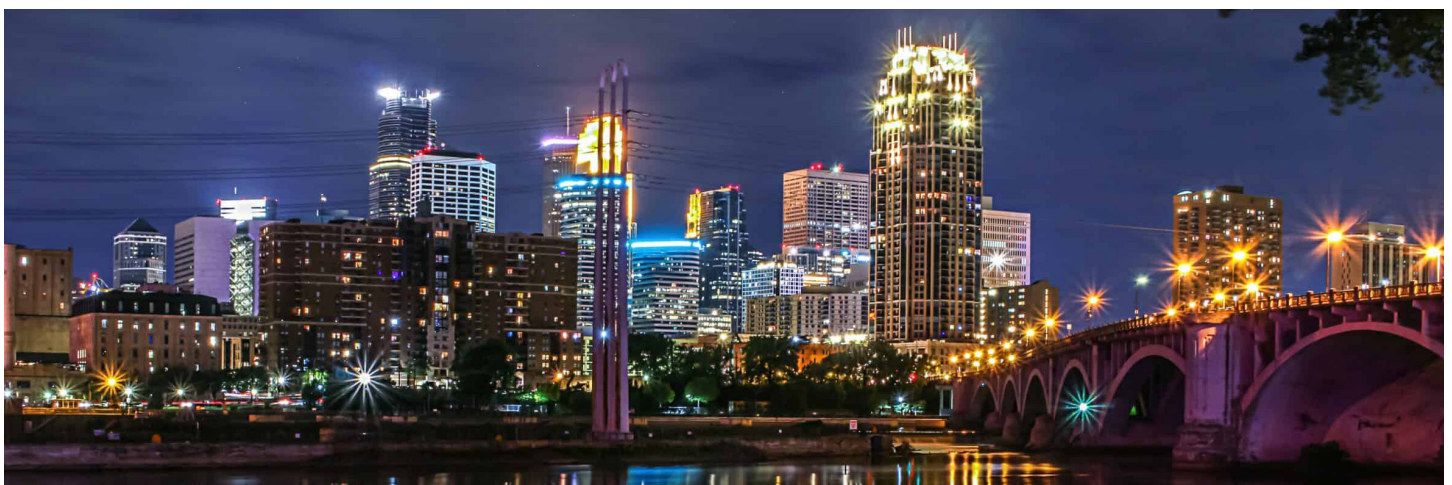
**J. Peter Burkholder**, discussant

**David Thurmaier** (Theory Ph.D. 2006), chair and presenter, "Navigating Ives's Legacy: Elliott Carter's Brass Quintet, The Ives Centennial, and Multiple Musical Identities"

**Chelsey Hamm** (Theory Ph.D. 2016), "Reconsidering Charles Ives's Problematic Language"

**10:45 AM** | Sounding Excitement and Resistance in Latin American Communities

**Eduardo Herrera**, "Affective Economies, Excitation Transfers, and Sonic Atmospheres in Argentine Soccer Stadiums"



# STUDENT RESEARCH & TRAVEL

## 2025–2026 RESEARCH & TRAVEL AWARDS

### **A. Peter Brown and Carol V. Brown Research Travel Fund**

**Sarah Sabol  
Kaylee Simmons**

### **Peter Burkholder and Doug McKinney Musicology Research Travel Fund**

**John Cowan  
Sarah Sabol  
Grace Pechianu  
Kaylee Simmons  
Miguel Arango Calle  
Yishai Rubin  
Jacquelyn Fortier**

### **David Henry Jacobs International Overseas Study Musicology Fellowship**

**Yishai Rubin  
Kaylee Simmons**

### **W. Richard Shindle Musicology Fund**

**Grace Pechianu  
Jacquelyn Fortier**

### **Laura S. Youens-Wexler Musicology Travel Fund**

**Travis Whaley  
Kaylee Simmons**

Each year, students in the IU Department of Musicology have the opportunity to apply for grants and fellowships to support travel, research, and study abroad. These funds, generously provided by donors and department supporters, help students access archives and engage with primary sources and cultural contexts crucial to their research.

In the following vignettes, our students share their work and highlight how these experiences have shaped their academic journeys. The department is deeply appreciative of the benefactors who continue to foster the next generation of musicological scholars at IU.



## OPERA STAGING AND CONCERTO RESEARCH ACROSS EUROPE

Ph.D. candidate **Miguel Arango Calle** presented his paper “Costumes, Sets, and Staging in German Opera, 1680s–1800s” at the workshop *Towards a New History of German Music Theatre: Embodiment, Sounds, and Global Mobilities, c1650–1820*, in Český Krumlov, Czechia. This talk will appear as a chapter in the first volume of the forthcoming *Cambridge History of German Opera* (Cambridge University Press, 2026), edited by Austin Glatthorn and Estelle Joubert. His contextual commentary on an advertisement for a Mozart violin concerto performed in Frankfurt in 1784 will soon appear on the website *Mozart: New Documents*. This is currently the only known reference to a performance of a Mozart violin concerto by someone outside the composer’s circle during his

# STUDENT RESEARCH & TRAVEL

lifetime. In November, Miguel will present his paper “Sound in New Light: Staging Magical Operas in Early-Nineteenth-Century Hamburg” at the annual meeting of the American Musicological Society. Miguel’s research has been generously funded by the Peter Burkholder and Doug McKinney Musicology Research Travel Fund.

## PERFORMANCE RESEARCH AS CYBERNETICS IN THE 1960'S AND TODAY

Ph.D. candidate **Sarah McDonie** received the Caswell Family Fellowship to support work on her dissertation, provisionally titled “Performance in a More-than-Human World: An Ecological and Cybernetic Approach to Performance and Aesthetic Experience.” Through four case studies—Gregory Bateson’s ecological philosophy, the Whole Earth Catalog and the 1960s multimedia performance troupe USCO, Meredith Monk, and composer Lisa Lim—she is exploring different facets of how performance does things to and with its audience, developing a cybernetic beyond-human approach to how scholars think and talk about performance and aesthetic experiences.



**A view of St. Andrews, Scotland**

This project has involved archival research at Stanford University’s Special Collections, the Hoover Institute, and the University of California, Santa Cruz. It also took Sarah to St. Andrews, Scotland for the Diverse Intelligences Summer Institute and international conference, the Diverse Intelligences Summit. The project’s fourth chapter, “Turtle Loops: A Cybernetic

Approach to Performance through Meredith Monk’s Turtle Dreams,” was modified by Sarah into an article that has been accepted for publication in the journal *American Music*.

## RESEARCHING THE ROMANIAN MUSIC DIASPORA IN ZAGREB



**Grace Pechianu**, a PhD candidate, received an award Peter Burkholder and Doug McKinney Musicology Research Travel Fund to support a trip to Bucharest and Zagreb. Her research examines the political implications of musical activities of the Romanian diaspora broadcast by Radio Free Europe for audiences in the Socialist Republic of Romania. In April 2025, she presented her essay “The Romanian Church in Exile: Sacred Strains in the Ether” at the Music Biennale Zagreb International Musicology Conference hosted at the University of Zagreb Academy of Music and conducted archival research at the Societatea Română de Radiodifuziune in Bucharest. At the radio archive in Bucharest, Grace examined primary source materials related to domestic Romanian music programming during the Cold War and the careers of exiled Romanian musicians prior to their defection and broadcast collaborations with RFE. Archival materials from the Bucharest Radiodifuziune informing her analysis of Radio Free Europe’s musical response to socialist music programming will be featured in Grace’s dissertation, “War of the Waves: Radio Free Europe’s Crusade for Freedom in Early Socialist Romania.”

## ARCHIVO GENERAL DE LA NACION IN MEXICO CITY



**Benjamin Fowler**, Ph.D. candidate, was the recipient of the Hans and Alice B. Tischler Fellowship. Benjamin conducted archival research on Melesio Morales (1838-1908) for his dissertation (tentatively) titled, "In Search of Melesio Morales." Ben spent 6 weeks in Mexico City reviewing materials at the Archivo General de la Nacion, Biblioteca Cuicamatini, Biblioteca de las artes CENIDIM, and meeting with local scholars who were very helpful to his work. The funding provided by the Tischler Fellowship enabled this groundbreaking research and helped to develop international relationships between musicology researchers.

The Tischler award is bestowed annually to talented graduate students in musicology with as either a scholarship or a fellowship, to support them in their studies and research.

## 2025-2026 IU OPERA INSIGHTS

Each year, musicology students, mentored by department faculty, prepare program notes and pre-performance lectures for opera performances, and recorded talks for livestream participants.

***The Marriage of Figaro***, Mozart  
Performances on Sept. 27, 28, Oct. 3, 4  
Program Notes: **John Matthew Cowan**  
Pre-show Lectures: **Peyson Weekley**

***L'Enfant et les Sortilèges***, Ravel  
Performances on Oct. 17, 18  
Program Notes: **Sophia Torres**  
Pre-show Lectures: **Elizabeth Hile**

***La Bohème***, Puccini  
Performances on Nov. 8, 9, 14, 15  
Program Notes: **Abigail Byrd Glidewell**  
Pre-show Lectures: **Kait Canneto**

***Mansfield Park***, Jonathan Dove  
Performances on Feb. 13, 14  
Program Notes: **Kitt Westerduin**  
Pre-show Lectures: **Kristin Shaffer**

***Cendrillon***, Massenet  
Performances on Mar. 6, 7  
Program Notes: **Drew Diekmann**  
Pre-show Lectures: **Yishai Rubin**

***Oklahoma!***, Rodgers & Hammerstein  
Performances on Apr. 17, 18, 25, 26  
Program Notes: **Lauren O'Connor**  
Pre-show Lectures: **Carter Hammond**



## CONGRATS TO OUR RECENT PH.D. GRADUATES!

### Patrick H. Domico (Ph.D. 2025), “Medtner the Symbolist”

Russian Symbolism was an early twentieth-century literary and philosophical movement largely comprised of poets who sought to uncover the religious foundations of human artistic creativity. They understood humanity and the material world to be infused with divine substance which could be expressed (or made manifest) through creative acts. As a part of the broader flourishing of modern religious thought in Russia, Symbolism exceeded the bounds of literature and attracted artists from other disciplines. The composer, Nikolay Medtner (1879-1951), was a prominent figure in the musical, literary, and philosophical circles of pre-Revolutionary Moscow. Friends with several Symbolist figures, most notably Andrey Bely (1880-1934), Medtner cultivated a Symbolist, “theurgic,” aesthetics in his music compositions and writings. His important book, *The Muse and the Fashion*, written years later in exile (1935), should be understood as the concrete extension of Symbolist religious aesthetics to music. Medtner directly participated in the Muscovite literary sphere by setting poetry in metrical forms that influenced the Symbolists’ own versification experiments, like the *dolnik*. Additionally, I argue that his approach to song composition was itself cultivated from Symbolist precepts, including the desire to unite music and word and to bring out the hidden “rhythms” of the poetry. Bely considered song to be the “most Symbolic art,” and he praised Medtner’s settings of Goethe’s lyrics as authentically Symbolist artworks (despite the German language). Furthermore, Bely considered Medtner’s music to be a direct expression of the “new religious consciousness” and placed it at the heart of his theological efforts to interpret Russian art as the manifestation of Divine Wisdom (*Sophia*). Medtner was not only a passive recipient of this praise, but actively pursued Symbolist, theurgic, and Sophianic themes in his music and writings. While Medtner has traditionally been excluded from the canon of Russian music, I demonstrate that he deserves pride of place in the historiography as the quintessential Symbolist composer.

### Chelsey Belt (Ph.D. 2025), “Re-Stringing the Lyre: Monody and the Performance of Poetry in Early Seventeenth-Century Italy”

The accompanied solo song repertory known as monody flooded the Italian print marketplace during the early decades of the seventeenth century. Despite acknowledgement of its connections to a variety of established oral and improvisatory solo song practices, monody has continued to be defined as the result of a revival of Ancient Greek and Roman musical aesthetics in late sixteenth-century Florence. In this dissertation, I recontextualize the monodic repertory in relationship to the influential but more sparsely documented solo song practices of the previous century, a relationship theorized but not fully explored in existing scholarship. By examining the *modi di cantar* tradition as a bridge between oral and written solo song cultures, I argue that monody is better understood as the latest manifestation of a continuum of poetic performance practices as well as a reflection of a historical moment in which the concept of solo song completes a disciplinary shift from poetry to music.

*Modi di cantar*, musical formulas for singing both epic and lyric forms of hendecasyllabic poetry, circulated orally and in notation throughout the sixteenth century, gradually disappearing during the first half of the seventeenth, displaced and replaced by increasingly accessible fixed forms of singing poetry in continuo and guitar songbooks. This project offers the first comprehensive study of notated *modi di cantar*, which underpins the interpretation of late examples in monody books as well as the influence of their formulaic and expressive principles in individually composed poetic settings. I further explore shifting concepts of poetic performance in the seventeenth century in a chapter devoted to the reception of the related tradition of *cantare ad lyram*, the rhapsodic oral performance of poetry to the *lira da braccio* or lute cultivated in fifteenth- and early sixteenth-century humanist contexts. Pairing these perspectives unveils the cultural nostalgia at the root of the modernism attributed to both lyric and dramatic monody.

# RECENT DISSERTATIONS

## DEPARTMENTAL PRIZES & FELLOWSHIPS 2025–2026

### **Peter Burkholder and Doug McKinney Dissertation Completion Fellowship**

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

**Grace Pechianu**

### **Caswell Family Scholarship**

Awarded annually to an outstanding musicology student

**Sarah McDonie**

### **Kaufmann Prize**

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

**Lindsay Weaver**

### **Tischler Fellowship**

Awarded annually to an outstanding musicology student

**Ben Fowler**

### **2025 Austin B. Caswell Award**

For best undergraduate essay in music history

**Kathryn Reilly**

### **Anne Lake (Ph.D. 2025), “Sounds of the Superhero: Navigating Heroism in Film Scoring in the Decade After 9/11”**

Strategies of filmmaking and film scoring in the decade after September 11, 2001 varied widely, but they were all greatly influenced by the events of 9/11 and the War on Terror. Around the same time, scoring techniques shifted towards a style of composition that prioritized texture, timbre, and rhythm over melodic content. To understand the origins of this musical shift and its relationship to the events of 9/11, I carefully examine the scores of *Batman Begins* (2005), *Iron Man* (2007), *Captain America: The First Avenger* (2011), and *Superman Returns* (2006). First I explore how the change in narrative focus from heroic deeds to fear pushes the score to rethink what a hero sounds like. I then discuss how Iron Man uses the same principles of texture and timbre but with a very different sounding result, one that is influenced by the borrowed popular music that thematically symbolizes Tony’s wealth. Finally, I devote two chapters to the effects of two different kinds of nostalgia in *Captain America* and *Superman Returns*, drawing on the theories of Svetlana Boym. Analysis of these films’ musical techniques, the narratives they support, and the contexts that produced both, afford us insight into the very particular media cycle that both interpreted and influenced American culture as they were released.

### **Bret McCandless (Ph.D. 2025), “You’ve Got to Be Carefully Taught: A History of Educational Programs for Musical Theater Writers, 1940-2000”**

In the middle of the twentieth century, formal educational programs for musical theater writers (composers, lyricists, and bookwriters) emerged in the United States. These programs were hosted by a variety of institutions that were invested in developing new talent. Through examining the history of these programs, I argue that the appearance of such educational programs reflects the changing economic landscape of commercial Broadway musical theater and anxieties over the quality of the musicals being produced. With fewer opportunities for new writers to work in the commercial sector, the creators of the programs each developed different solutions to how they might educate and prepare them. Their solutions often replicated processes and experiences from their own development as writers and theater professionals, but in

# RECENT ACHIEVEMENTS

an educational setting. In writing this history, I focus on four influential educators and programs: composer Jay Gorney and his wife Sondra Gorney, who created some of the earliest documented courses on writing for the musical theater in the 1940s and 1950s; composer, conductor, and author Lehman Engel and the establishment of the BMI Musical Theatre Workshop in the 1960s; producer Stuart Ostrow and the creation of workshop productions in his foundation's Musical Theatre Lab in the 1970s; and the first degree-granting program for musical theatre writers at New York University, beginning in the 1980s. Drawing on archival documents, journalistic reporting, and their published writings, I document how these creators' differing approaches to education reflect their competing values of the musical as art and entertainment, encouraging students to adopt their aesthetic, social, or commercial values. These values are demonstrated in their assignments and especially in their crafting of musical theater history. Each program addressed perceived shortcomings in the musical theater of their time and believed that education could help shape a healthier musical theater ecosystem.

## STUDENT ACHIEVEMENTS

**Peyson Weekley**, Ph.D. candidate, presented his paper "Nikolaus the Listener: A Discussion of Patronage and Haydn's 'Esterházy' Sonatas" at the 31st Annual Symposium of Research in Music at IU in February 2025. Using travel reports, theater chronicles, newspapers, letters, and employment contracts, this paper explored Nikolaus's patronage of Haydn during the composer's tenure at the Esterházy court. Peyson argued that Nikolaus's musical involvement extends beyond providing the venue, resources, and other support necessary for Haydn's career. An examination of the "Esterházy" sonatas demonstrated how Nikolaus's musical knowledge and aesthetic preferences for particular genres and specific musical styles shaped Haydn's music and played an active role in the composer's meteoric rise to fame by the 1790s.

**Lindsay Weaver** was the 2025 recipient of the Kauffman Prize. She used the funds from the award to support her research on Rossini enthusiasts, which resulted in her writing a chapter for an upcoming anthology edited by Stephan Michael Schröder and Daniel Cavicchi called *Admirers*,

*Fanciers, and Devotees: The Early History of Fandom* (J.B. Metzler). It will be the first book published on the topic of historical fandom, an important area long overlooked in the field of fan studies. Because musicologists are extremely underrepresented in fan studies generally, Lindsay also hopes her work will demonstrate the valuable contributions that this discipline and its wealth of scholarship can make to that field.

## ALUMNI NEWS

**Laura Dallman** (Ph.D., 2017) published "Walking with Headphones? Engaging with Technologically Mediated Soundwalking" in the *Journal for Music History Pedagogy* (15/1). The article uses a question from artist and scholar Jacek Smolicki as a springboard. He asks how we might shift soundwalking toward more critical practices and Dr. Dallman turns his question toward technologically mediated soundwalks — specifically with undergraduate students. Using her own experience with Ellen Reid's SOUNDWALK in Dublin and London and an IRB study with her general-education students from fall 2023, Dr. Dallman argues that considerations of technological mediation in soundwalks should not be framed as a straightforward binary construction regarding the presence or absence of technology. She currently serves as an Assistant Professor of Musicology at the University of Florida.

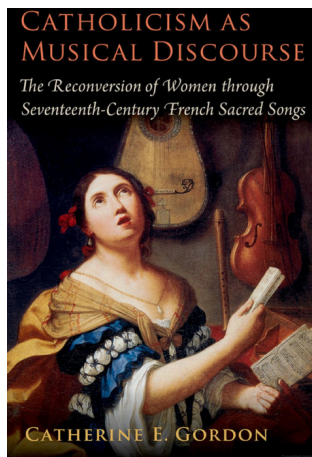
**Stewart Duncan** (Ph.D., 2022) was awarded the North American British Music Studies Association's 2024 Ruth Solie Prize for Outstanding Article on British Music for "An Excellent Piece of Propaganda: The British Council's Use of Choir Tours as Cultural Diplomacy in the 1930s", *The Musical Quarterly* 105, no. 1-2 (Spring-Summer 2022). He currently serves as an Assistant Teaching Professor of Musicology at the University of Missouri-Kansas City.

**Randall Goldberg** (Ph.D., 2011) was awarded early promotion to Professor and will begin his second consecutive term as Director of the School of Music at Cal. State Fullerton in Fall '25. His essay "Vincenzo Galilei as Heretic? Gioseffo Zarlino's Reaction to a Critical Student" will appear in the collection *Vincenzo Galilei: The Renaissance Dialogue between Music and Science* (Olschki) later this year.



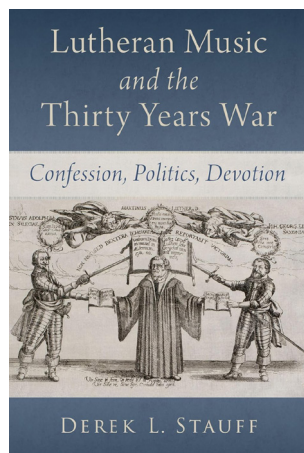
# RECENT ACHIEVEMENTS

**Catherine Gordon** (M.M. in Harpsichord, 1980) published her second book with Oxford University Press. The title is *Catholicism as Music Discourse: The Reconversion of Women Through Seventeenth-Century French Sacred Songs*. This book reveals the important role that French-language sacred songs, as discursive products written primarily for women, played in the evolution of the Catholic Reform over the long seventeenth century and the need to convert the lay women to a life of piety.



**Katie Rios** (Ph.D., 2012) presented in Spring 2025 at the annual meetings for both AMS-S and the Southwest Popular/American Culture Association about Laurie Anderson's 2024 work *Amelia*. She was elected to the Board of Directors for AMS-S and is currently serving as Abstracts Editor. She is currently serving as an Associate Professor of Music History at Mercer University.

**Derek Stauff** (Ph.D., 2014), announces the publication of his book *Lutheran Music and the Thirty Years War: Confession, Politics, Devotion* (Oxford University Press). The book examines how Lutheran composers from central Germany wrote sacred music with significance more deeply connected to the Thirty Years War than previously acknowledged. Methods included carefully choosing biblical texts that resonated with the war, by amplifying these resonances through musical choices, and by performing this music in politically meaningful contexts.



**Laura K. T. Stokes** (Ph.D., 2016) co-authored an article with Brown postdoc Sophie Abramowitz titled "Engaging the Anthology: Pedagogical Approaches to Black Music History in Collections and Compilations," which was published in the

*Journal of Music History Pedagogy* 14, no. 2 (2024). She also published a review of the score database Nkoda in *Music Reference Services Quarterly* 27, no. 2 (2024). In June 2025, she presented at the revived North American Conference on Nineteenth Century Music; her paper had the very nineteenth-century title "The Quakers Dance in Sicily, or: Meyerbeer the Ethnomusicologist, or: Meyerbeer and the Ethnomusicologists." If you want to know exactly how and why the Quakers dance in Sicily, you can ask her at AMS in Minneapolis, where she will be continuing her ongoing role as co-organizer of the Mendelssohn Network preconference--this time in a joint meeting with the American Brahms Society.

**Christine Wisch** (Ph.D., 2022) was appointed Teaching Assistant of Music History at the University of Southern Indiana in Evansville, Indiana. Over the summer, she presented her work virtually at two international conferences: "Mozart in Madrid: Ángelo Inzenga's Vals and the Recontextualization of Topoi" at the II Congreso Internacional "Tópicos y música hispana (siglos XVIII-XXI): topoi, retórica y narrativa" (Universidad Complutense de Madrid, Spain) and "The Performance of the Ideal Citizen-Musician in *Los enredos de un curioso*" at Opera and the Spanish empire: *Genres, encounters and translations, 1600 to 1900* (University College Dublin, Ireland).

**Jingyi Zhang** (M.A. 2018) earned her Ph.D. in Musicology from Harvard University in 2025 and was appointed Assistant Professor of Music at James Madison University.

## FACULTY NEWS

**Matthew Day Blackmar's** article "Hip-Hop YouTube: Black Vernacular Technological Creativity Confronts Algorithmic Bias in Automated Copyright Administration" will be featured in the upcoming issue of the *Kieler Beiträge zur Filmmusikforschung* (19: 36–58). In the article, he discusses how hip-hop practice frustrates, and is frustrated by, copyright. Youth cultures now explore forms of allusive mimicry at a practical and technical remove from copyright-constrained traditions of sampling/remix. The article illuminates new genres of hip-hop practice via YouTube in order to verify a "post-sample-based" period in rap to be one defined by circumscribed fair use. YouTube's amateur hip-hop artists employ creative techniques for subverting automated content-detection algorithms in order to publish their work online. By situating their practice in the context of algorithmic

# RECENT ACHIEVEMENTS

listening, Blackmar reconciles sociotechnical structure and user agency, showing how new constraints produce new genres of practice relationally.

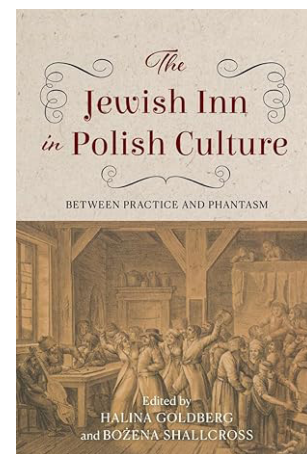


In February, Distinguished Professor Emeritus **J. Peter Burkholder** gave preconcert lectures and participated in post-concert panels at Illinois State University's Charles Ives Sesquicentennial Festival and an all-Ives concert by the Chicago Sinfonietta in Chicago. In May, he gave a conference keynote and five other presentations during a week-long residency at Yonsei University in Seoul, Korea, arranged by Hyun Joo Kim (Ph.D., 2015), who teaches at Yonsei. While in Seoul, he also spoke at Seoul National, Hanyang, and Ewha Womans Universities about what he learned while rewriting *A History of Western Music* and met two of the musicologists who prepared the Korean translation of his textbook, which has become the primary text on Western music in Korean. He also visited Japan and spoke at Tokyo University of the Arts. He is the respondent at two sessions during this fall's AMS/SMT annual meeting, on New Paradigms for Topic Theory and on Charles Ives in 2025. Thanks to Katie Chapman (Ph.D., 2019), the Charles Ives at 150 festival Peter organized in October 2024 is archived at <https://charlesivesat150.iu.edu>, including video recordings of all the concerts, colloquia, and panels.



**Phil Ford** won two awards in 2025: the Trustees Teaching Award from the Jacobs School of Music, and an IU Presidential Arts and Humanities Fellowship, which will allow him to mount a multiday symposium, "Weird Academia," in January 2026. Phil also published two academic essays this year: "The Devil's On Your Side: A Meditation on the Perennially Disreputable Business of Hermeneutics," in *Musical Meaning and Interpretation: Perspectives, Reflections, Critique*, ed. Michael Puri, Jason Geary, and Seth Monahan (Oxford University Press), and another with Jacob Foster and J. F. Martel, "Care of the Dead: Ancestors, Traditions, and the Life of Cultures," *Deadalus* 154, no. 1 (2025). He also was invited to write an essay, "The Book of the World," for *Concerning the Spiritual in Art*, the program book for the 2025 Aspen Summer Music Festival. His podcast, *Weird Studies*, has joined the production company Spectrelevision. He and co-host J. F. Martel will have released 22 full-length episodes in 2025, and the podcast has been featured in the Scottish newspaper *The National*, as well as in *Atlas Obscura*. Notably, the podcast has also inspired a beer: Illuminated Brew Works' *Weird Studies Black IPA*.

*Polish Jewish Culture Beyond the Capital: Centering the Periphery*, edited by **Halina Goldberg** and Nancy Sinkoff (2023, Rutgers University Press), won the Polish Institute of Arts and Sciences of America's Anna M. Cienciala Award for Best-Edited Multi-Author Scholarly Volume. The book has also been shortlisted by the American Association of Teachers of Slavic and East European Languages for Best Edited Multi-Author Scholarly Volume of 2024. *The Jewish Inn in Polish Culture: Between Practice and Phantasm*, coedited with Bożena Shallcross, came out in June 2025, with Indiana University Press. Goldberg contributed a chapter "The Jewish Inn in the Polish National Ballet" for *The Jewish Inn in Polish Culture* and a chapter "The Piano Virtuosa at Home and Away: Transnational Salon Networks of Maria Szymanowska, Maria Kalergis-Muchanoff, and Marcelina Czartoryska" for *A History of*



# RECENT ACHIEVEMENTS

*Women and Musical Salons* (in production with Cambridge University Press). She especially enjoyed working on Overtures program booklet “Fryderyk Chopin (1810–1849): *Espaces imaginaires et réels: Chopin at Home and Beyond*” for Aspen Music Festival. As director of Byrnes Institute (REEL), Goldberg coordinated numerous events, including symposium “An Assessment of Mikhail Gorbachev’s Legacy Forty Years Later” in February, Conference and Concert “In Memoriam Béla Bartók (1881-1945)” in April, and McCloskey Forum: Symposium “Dayton Bosnia: The Last 30 Years, and the Next 30” in October.

In 2025, **Elizabeth Hebbard** (Assistant Professor of French and Italian) received a prestigious award from the National Endowment for the Humanities, in order to develop an undergraduate minor in book studies at Indiana University. The minor will be cross-disciplinary, encompassing a broad field that includes book history, manuscript studies, text and page design, fabrication and conservation, and books as material culture. In addition to the rigorous training of a traditional book studies program, the project aims to take advantage of the current pedagogical shift toward experiential learning in and for interdisciplinary humanities teaching. As such, the undergraduate minor developed by Hebbard and her colleagues will contribute to furthering the “experimental humanities” programs on the Bloomington campus, with a particular emphasis on immersive undergraduate experiences. The Book Studies minor will combine collaborative, lab-based techniques familiar in the proliferation of makerspaces with more conventional archival research and teaching on the materiality of books and manuscripts in historical, trans-historical, and cross-cultural perspectives.

Since joining the Department of Musicology this summer, **Lynn Hooker** has been working on her book in progress about the history of Romani entertainment musicians and the so-called Gypsy music industry in Hungary and traveling to do research and present different portions of this work at national and international conferences. In June, she traveled to Hungary to listen to restaurant bands and to present at the Annual Meeting of the American Hungarian Educators Association in Pécs, Hungary. In September, she presented as an invited participant in the conference Central European Music since 1875, sponsored by the Ferenc Liszt Academy

of Music, in Budapest, and then at the Annual Meeting of the Gypsy Lore Society in Paris, France. She also looks forward to presenting at the upcoming annual meeting of the American Musicological Society in Minneapolis. She has just been appointed to the City of Bloomington Arts Commission and looks forward to teaching courses on operetta and the history and culture of the Roma at IU in the spring 2026 semester.



Emeritus Professor **Daniel R. Melamed** is serving a term as president of the Mozart Society of America. His Bloomington Bach Cantata Project will present its sixteenth season in 2025-26. He and Michael Marissen continue to add historically informed translations to [BachCantataTexts.org](http://BachCantataTexts.org).

In summer 2025, **Kristina Muxfeldt** gathered documents from the Gesellschaft der Musikfreunde and the state archives in Vienna for a project building on “Overcoming Toleranz: Jewish Women’s Social Activism on the Long Road to Emancipation,” which was published last winter in the volume *Women’s Agency in Schubert’s Vienna*. With the help of the AI-platform Transkribus, she has been slowly transcribing the many handwritten records in advance of her Spring 2026 sabbatical leave. Stay tuned.

**Jacquelyn Sholes** finished revising the manuscript of her second book, on Leonard Bernstein. The revised manuscript received positive peer reviews she is working toward securing a book contract; she hopes to have more news soon. She also has written a chapter on Brahms’s conducting career for the book *The Composer-Conductor Figure in the Nineteenth and Twentieth Centuries*, ed. Roberto Illiano (Turnhout: Brepols, forthcoming in 2026). In addition, Jacquelyn is currently reviewing Robert Pascall’s book *Brahms: Symphonist for Music & Letters*, and has a review of Benedict Taylor’s book, *Music, Subjectivity, and Schumann*, forthcoming in the March 2026 issue of *Notes*.

# DEPARTMENT ACTIVITY

Jacquelyn continues to serve as Book Review Editor for *College Music Symposium*, as President of the Phi Beta Kappa Association of Boston, and on the Boards of Directors of the Nineteenth-Century Studies Association and the American Brahms Society, and is Chair of the Subventions Committee for the American Brahms Society.

**Sergio Ospina Romero** received one of the 2024-2025 Indiana University Outstanding Junior Faculty Awards. Two books in Spanish, many years in the making, came out in the last year. First, *La conquista discográfica de América Latina* was published at the end of 2024 by the Argentinian press Gourmet Musical, probably the most visible press in Latin America today devoted to musical matters. The book follows closely the several sound recording expeditions made by the Victor Talking Machine Company between 1903 and 1926. The original manuscript of the book was awarded the honorary mention in the Premio de Musicología Casa de las Américas, in Havana, Cuba. Sergio also edited and published the volume *El sonido que seremos*, a collection of essays on Colombian music written by a vast array of cutting-edge researchers. Ospina Romero's most recent book manuscript, *Talking Machine Empires*, is under production with Oxford University Press and it is slotted for publication in the Spring of 2026. In the last year, Sergio presented at the Annual Meetings of both the American Musicological Society and the Society for Ethnomusicology and was invited to give keynote presentations at the University of Michigan and Cornell University. *Palonegro*, Ospina Romero's Latin jazz quartet, recorded and launched new music in all platforms of digital streaming, including the singles *Palonegro-ing 2.0* and "Tonces qué." Sergio continues to perform regularly in Bloomington and beyond with his salsa band *La Salsoteca*, for which he has been composing and arranging several tunes. *La Salsoteca*'s first album is coming soon. Stay tuned!



Society's Skills and Resources for Early Music Study Group and was featured in two roundtable discussions at the Annual Meeting of the AMS in Minneapolis.

In 2025, **Giovanni Zanovello** has published an article on "Einstein's Frottola und ihr Erbe" ["Einstein's Frottola and Its Legacy"] in the journal *Troja - Jahrbuch für Renaissancemusik*, special issue on *Das italienische Madrigal. Alfred Einsteins »Versuch einer Geschichte der italienischen Profanmusik im 16. Jahrhundert« und die Folgen*, edited by Sebastian Bolz, Moritz Kelber, and Katelijne Schiltz. The second volume of Heinrich Isaac's *Choralis Constantinus* has also appeared as part of the *New Isaac Edition* (Corpus Mensurabilis Musicae), for which Zanovello serves as General Editor. He also completed three more chapters of his book *Walking Into Sound: The Church of Santissima Annunziata and the Monastic Soundscape of Late Fifteenth-Century Florence*. He continues his editorial work for the searchable bibliography *Inclusive Early Music* (<https://inclusiveearlymusic.org/>), and Routledge's online resource *The Renaissance World* (co-editor of the Music section; <https://www.taylorfrancis.com/rrow>). Finally, Zanovello serves as the director of the Indiana University Renaissance Studies Program, through which he has organized several events, including a lecture series on "New Approaches to the Senses in the Renaissance."



**Jennifer Saltzstein**'s recently published book, *Song, Landscape, and Identity in Medieval Northern France: Toward an Environmental History* (Oxford: Oxford University Press, 2023), was reviewed in *Notes and Music and Letters*. She was invited to give the keynote lecture for the American Musicological

# PEOPLE

## FACULTY

**Jennifer Saltzstein**  
*Professor, Chair*

Medieval music, intertextuality and musical borrowing, ecomusicology, music and technology

**Matthew Blackmar**  
*Assistant Professor*

Hip-hop and digital music practices, privatization of music copyright, 19th-century sheet music printing, musical authorship and borrowing

**J. Peter Burkholder**  
*Distinguished Professor Emeritus*

20th-century music, Charles Ives, musical borrowing

**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: Byrnes Institute (REEL)*

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

**Lynn Hooker**  
*Associate Professor*

Music of East-Central Europe, particularly Hungary and role of Romani (Gypsy) musicians, from 19th to 21st centuries; music and labor, modernism, nationalism, race, and identity; popular and folk culture, from operetta to present

**Bess Xintong Liu**  
*Assistant Professor*

20th century global music history, Sino-Western musical exchange, women's transnational musicianship

**Daniel R. Melamed**  
*Professor Emeritus*

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 and imperialism in the early 20th century

**Massimo Ossi**  
*Professor, Director: CHMTL*

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

**Jacquelyn Sholes**  
*Assistant Professor*

Late Classical, Romantic, and Modern music; music and narrative; identity and historical self-positioning in music; borrowing; music and propaganda; Brahms and Beethoven; Bernstein

**Ayana Smith**  
*Professor*

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

**Giovanni Zanovello**  
*Associate Professor, Director of Renaissance Studies*

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

**Eduardo Herrera**  
*Department of Folklore and Ethnomusicology*

Latin American music, sound studies, performance, gender studies, music and sound in sports and games, philanthropy and cultural diplomacy, Cold War music

**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

### First-Year M.A. Students

Grace Brown, Matthew Files, Lauren O'Connor\*, Casey Schreck\*, Sophia Torres, Gabriela Villamil, Lillian Warren\*

### Continuing M.A. Students

Yael Beer, Nicole Cowan\*, Carter Hammond\*, Alexandra Spees, Micah Torcellini

### First-Year Ph.D. Students

Andrew Diekmann, Luciana Giron Sheridan, Kristin Shaffer, Peyson Weekley

### Continuing Ph.D. Students

April Balay, Abigail Byrd, Miguel Arango Calle, Kaitlyn Canneto, Rachel Cisneros, Molly Covington, John Matthew Cowan, Maria Fokina, Jacqueline Fortier, Benjamin Fowler, Monika Franaszczuk, Samantha Hark, Elizabeth Hile, Mingfei Li, Sarah McDonie, Meredith Michael, Grace Pechianu, Tess Rhian, Yishai Rubin, Sarah Sabol, Kaylee Simmons, Lindsay Weaver, Kitt Westerduin, Travis Whaley, Nathan Wright, Leanna York

## STAFF

### Isaac Smith

*Department Administrator*

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



*Additional travel photos, from Grace Pechianu and Sarah McDonie.*



## **Musicology Department**

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