Greetings from the IU Musicology Department. It’s been a stimulating and productive year.

Prof. Giovanni Zanovello was promoted to Associate Professor and granted tenure, and Prof. Kristina Muxfeldt was promoted to Professor, each in recognition of scholarly achievements and befitting the roles they play in the department. We said thank you and farewell to Prof. Lynn Hooker (Hungarian Studies and Adjunct Associate Professor) who took up a position at Purdue; and to Tom McAuley, our post-doctoral colleague for two years, who is now a British Academy Postdoctoral Fellow in Cambridge.

In 2014-15, six candidates defended dissertations and received the PhD for work on an amazingly broad range of topics. Four speakers visited the Musicology Department Lecture series, presenting subjects from medieval Cluny to digital watches that beep. Seminars and methods courses covered Music and Philosophy, J. S. Bach’s Mass Repertory, Hearing Fourteenth-Century Music, Petrarch and the Madrigal, Pedagogy of Music History, and Italian Translation. Prof. Zanovello led another successful round of summer research in Ostiglia, Italy, and Prof. Muxfeldt took a group of performance students to the Beethoven-Haus in Bonn.

The coming year promises to be equally interesting. We welcome many new faces to the department as four new PhD students and seven new MA students began their programs. Claudio Vellutini, a recent graduate of the University of Chicago, joined us as Post-Doctoral Scholar and Visiting Assistant Professor. Prof. Jillian Rogers, who recently earned a PhD from UCLA, is spending the year as Visiting Assistant Professor. Renata Pieragostini, a scholar of fourteenth-century music and Cambridge PhD, begins a term as Visiting Scholar.

This year’s entering PhD class is the first under a streamlined curriculum designed to help students finish degrees in a more manageable time. And this is the first year for M501 Proseminar in Music History and Literature, which replaces the graduate review courses M541 and M542 with a new model of small classes focused on skills and selected topics. Musicology students will offer a regular series of pre-performance lectures for the IU Opera Theater this season in addition to writing program notes for each production. There are full slates for the colloquium series, the lecture series, the reading group, and the Bloomington Bach Cantata Project, as well as presentations jointly sponsored with the Latin American Music Center, the Historical Performance Institute, the Max Reber Foundation, the Beethoven-Haus, and Polish Studies Center. The AMS program in Louisville includes presentations by ten current faculty members, students and last year’s PhD recipients; along with further representation on panels and other sessions.

Generous donations (some details are in this newsletter) help make all of this possible. Please read on for details about the past year’s activities and what’s in store, and visit the department’s Web pages for even more.
In March, Professor Kristina Muxfeldt accompanied the Jacobs School of Music’s “Kuttner” string quartet (the Azalea Quartet) to the Beethoven-Haus in Bonn, Germany. Each year a quartet is chosen to be coached intensively by the Pacifica String Quartet and sent to study for a week in Bonn. Professor Muxfeldt reports:

The quartet took up residence outside the city in the stunning Villa Wasmuth overlooking the Rhine River, where they had the freedom to rehearse at all hours (and much enjoyed the neighborhood Spanish restaurant). Beethoven-Haus Research Associates (musicologists) created a rewarding program of daily seminars around manuscripts and early performance materials related to the quartet’s concert program: Joseph Haydn’s string quartet Op. 76 no. 1, Ludwig van Beethoven’s Op. 95 (“serioso”) quartet, and Bela Bartók’s fourth string quartet. Visiting scholar William Kinderman contributed a session devoted to Beethoven’s influence on Bartók. PhD students working at the archive and Beethoven-Haus interns also joined us for some of the activities. We greatly enjoyed a private showing of treasures from the vault that included everything from pocket notebooks to massively laid out quartet continuity drafts.

A special delight was discovering that the tick-tock of Beethoven’s 1816 Mälzel metronome (a simple pendulum without windup mechanism) coincided nearly perfectly with the clicks of an iPhone metronome before moving out of phase as the mechanical instrument gradually slowed to a halt. And the exquisite manuscript study scores of Beethoven’s Opus 18 quartets (nos. 1, 2, and 5) produced by violinist-conductor Ferdinand Piringer (1780-1829) let us appreciate the novelty of these works for musicians at the time. They were acquired at auction only a few years ago. (On display in the museum adjacent to the archive we found a facsimile of Piringer’s study score for Opus 95, held in Berlin.)

The culminating event was a public recital. This year’s concert, generously co-hosted by the Amerika Haus in Cologne, took place in the beautiful Kammermusiksaal at the Beethoven-Haus, built atop the bomb-proof slab of concrete protecting the manuscript vault. Violinists Jenna Barghouti and Joy Vučekovich, violist Benjamin Wagner and cellist Graham Cullen performed their demanding program beautifully for a packed house.

There was opportunity for informal music-making too at a quartet table in the Beethoven-Haus library. From a sizeable collection of string quartets composed by Beethoven’s contemporaries the Jacobs quartet selected a movement by violinist-composer Friedrich Ernst Fesca to play for the library staff (it had a showy first violin part).

Our week also included an afternoon at the Haydn Institute in Cologne to study significant differences in the first publications of the Opus 76 quartets, issued nearly simultaneously in London, Vienna, and Paris. We squeezed in a visit to Cologne cathedral as well, and ate lunch on a barge named “Alte Liebe” on the Rhine. (“Alte Liebe rostet nie” is...
a proverb echoed in a famous Brahms song) Beethoven-Haus Director Malte Boecker took us for a memorable stroll through the cemetery in Bonn where Robert and Clara Schumann rest not far from Beethoven’s mother, and on to the Beethoven monument in the center of town. Robert Schumann contributed his C major piano Fantasy to Franz Liszt’s fund-raising campaign to have it built. In the nearby suburb of Endenich is the asylum where Schumann spent his last years.

This November Malte Boecker and his colleagues Julia Ronge and Christine Siegert (brand new Director of the Archive) are coming to visit us in Bloomington. They’ll hold a public lecture-workshop in Auer Hall on November 9: “Performance and Text in the Digital Age: What’s in a Beethoven score and who put it there?” On stage with them will be the Aurum Quartet, coached by the Pacifica String Quartet. We look forward to further exchanges between the Jacobs School of Music and our colleagues in Bonn in the coming years. After all, 2020 is the 250th anniversary of Beethoven’s birth.

**New Roles in the Department**

Two members of the faculty have new titles and roles beginning this fall: **Giovanni Zanovello** was promoted to Associate Professor and granted tenure, and **Kristina Muxfeldt** was promoted to Professor. We congratulate both of them on their accomplishments and on these significant milestones.

Vellutini was a recipient of an Ernst-Mach Fellowship from the Österreichischer Austauschdienst, the exchange agency funded by the Austrian Federal Ministry of Science and Research (2012-13), and of an Alvin H. Johnson AMS 50 Dissertation Fellowship from the American Musicological Society (2014-15). His publications have appeared in 19th-Century Music (2014) and Cambridge Opera Journal (2013). He is currently working on an essay about the Italian prima donna Fanny Tacchinardi-Persiani and on a monograph about Italian opera and Habsburg cultural policies in the first half of the nineteenth century.

**Jillian Rogers** joins the department this year as Visiting Assistant Professor. After earning a BM in Horn Performance from the University of Denver’s Lamont School of Music in 2006, she earned an MFA in Musicology from Brandeis University in 2008 and a PhD in Musicology from UCLA in
2014. Originally from Wilmington, Del., Jill has research interests that include fin-de-siècle musical cultures, specifically the music of Gustav Mahler, Maurice Ravel, Nadia and Lili Boulanger, and suffragist song in the United States and the United Kingdom. She enjoys teaching and writing about post-1945 British and American popular music, and is especially interested in examining musical cultures through the lens of gender and queer studies. Much of her work is concerned with how people use music as a way of constructing, processing, and expressing emotion. Her interests in French modernism, affect and psychoanalytic theory, and trauma and performance studies coalesce in her dissertation, “Grieving Through Music in Interwar France: Maurice Ravel and His Circle, 1914-1934.” Thanks to funding from a Chateaubriand Fellowship and Phi Beta Kappa’s Mary Isabel Sibley Fellowship, she conducted archival research in Paris and the United States between 2011 and 2014. This research has led to the development of a book, *Resonant Recoveries: Music, Trauma, and Consolation in Interwar France*, which examines how French musicians affected by the modern warfare and immense losses of World War I understood music-making as a therapeutic bodily practice. In addition, she is editing two compositions by French composer Marcelle de Manziarly and planning a second book that examines Manziarly’s transnational musical life through the lens of her friendships with composers, musicians, and mystics in France, India, and the United States.

Also this fall, Renata Pieragostini has been appointed Visiting Scholar in the department. She holds a PhD in musicology from Cambridge with a dissertation on Anglo-Italian musical relationships in the fourteenth century. She has taught at Cambridge and was a research fellow at Oxford. Her current project is a study of the relation between intellectual thought and music in late Trecento Florence as seen largely through the writings of a leading Italian humanist, Coluccio Salutati (1331-1406).

A NEW MUSIC HISTORY AND LITERATURE REVIEW COURSE

This summer marked the first offering of M501 Proseminar in Music History and Literature, which replaces the now-retired pair of music history review courses M541 and M542, which were taught as survey lecture courses. A new entrance exam tests both whether incoming students have a knowledge of music history and style and whether they have the skills they need to function in their classes and in their professional lives.

The new course, taught by graduate instructors in small groups under faculty supervision, introduces the graduate-level study of music history and literature. It uses music history and repertory to teach skills like listening, score study, critical reading of primary sources and scholarly articles, research, writing, and oral presentation. Each section is taught in three 5-week units on topics selected by the instructor: one on repertory from before 1800, one on later repertory, and a third on a repertory outside the concert-music canon or a on topical approach to music history.

Here are the topics for the fall sections, developed by the instructors under the guidance of Prof. Halina Goldberg:

Mollie Ables: Sacred Music in Italy, 1400-1700; The Instrumental Concerto, 1700-1900; The Music Video

Devon Nelson: Music Printed by the Ballard Firm, 1551-1812; English Music Interacting with Its Past, 1850-1970s; Tracing Tunes through Early Music

David Rugger: Nationalist Symphonic Music; Vocal Music of J.S. Bach; Voice, Body, Media

Matthew Leone: The Art of Musical Parody, ca. 1500-1750; Music and Technology in the Long Nineteenth Century; “Great Masterpieces” and Their Storytellers

We are excited about this new course and the way it introduces Jacobs School students to the study of music history.

NEW PhD CURRICULUM

Also new this year is a streamlined PhD curriculum designed to shorten the time it takes to complete a degree. The typical pattern has been for students to take three
years of courses and seminars, a year to complete qualifying exams, and an average of 1.5 years to produce a topic proposal. Of course students have done great work and produced impressive dissertations, but it was particularly important to align the financial support we can offer (typically five years, plus the possibility of a dissertation fellowship) with the time needed to finish the degree (recently averaging 8.5-9 years in all).

The new curriculum slightly reduces the number of seminars and methods courses (now a total of eight); gives students more choice among those kinds of courses (five seminars, a methods course, plus two more from either category); removes the music bibliography course; and eliminates additional elective courses for students who enter with a master’s degree. It builds time for the preparation of qualifying exams, typically undertaken as tutorials with three members of the faculty, into course work. It does this by establishing courses taken in the fall and spring of the third year (and into the fall of the fourth year for students who enter from a bachelor’s degree) that formalize this process.

The new curriculum also asks for a dissertation topic proposal in the semester after exams. On this model, students will be in a position to start full-time dissertation research and writing during (or by the end of) their fourth year and into their fifth, while they are still typically supported by financial aid and departmental teaching.

The new curriculum has the potential to help students make quicker progress and to reduce the financial burden of the degree.

AN ENDOWMENT FROM THE BROWN FAMILY

The Musicology Department is pleased to share the news of a recent gift that will generously support the activities of students in our department: the A. Peter Brown and Carol V. Brown Research Travel Fund, which supports research-related travel for students pursuing their Doctorate in Musicology.

A. Peter Brown was a long-term member of the Musicology faculty, serving as department Chair from 1997 until his untimely passing in 2003. He was widely known for his scholarship on Haydn and eighteenth-century music, especially his books on Haydn’s keyboard music and on early performances of The Creation, a scholarly edition of the latter, and numerous articles. The culmination of his career was a magisterial history of The Symphonic Repertoire, of which he completed three volumes on the symphony from Haydn through Mahler, leaving volumes on the early symphony and the twentieth-century symphony to be carried out by his former students and colleagues.

Peter understood the importance of doing original research in far-flung archives and libraries, so after his death the A. Peter Brown Research Travel Fund was established in his memory to support research travel for Musicology students at Indiana. Initial funding came from memorial contributions and from his widow Carol V. Brown. Over the last decade, the Brown Fund has enabled our students to pursue research in archives from Boston, Chicago, Davis (California), Los Angeles, Miami, New York, and Washington to Basel, Berlin, Brussels, Florence, Gdansk, Havana, Leipzig, London, Modena, Naples, Paris, Rome, Venice, and Warsaw. The impact on our department’s students has been enormous, allowing them to produce cutting-edge research that has appeared or will appear in dissertations, conference papers, published articles, and editions.

A new gift from Carol V. Brown will create a permanent endowment to ensure that research travel funds are available to our students now and in generations to come. The Musicology Department is deeply grateful to Carol Brown and the Brown family for their generous support. Having these resources is helping us to ensure our current students’ success and to recruit outstanding new students from around the world.

For the Musicology Development Committee,

J. Peter Burkholder & Halina Goldberg
Thursday afternoon, 2:00–5:00

Decoding Film Music
Daniel Bishop, “Myth and the Pop Score in Butch Cassidy and the Sundance Kid”

Eighteenth- and Nineteenth-Century Italian Opera
Claudio Vellutini, “Donizetti and Viennese Cosmopolitanism”

New Readings of Renaissance Mass and Motet
Derek Stauff (Hillsdale College), “The Political Context of Schütz’s Saul, was verfolgst du mich”

Religious Contexts
Daniel R. Melamed, Chair

Thursday evening, 8:00–11:00

“Making History”: An AMS Oral History Panel
J. Peter Burkholder, panelist

Prima Donnas and Leading Men on the French Stage, 1830–1900
Claudio Vellutini, panelist

Friday morning, 9:00–12:00

“Nationalism is Back”
Virginia Whealton, “Imagining a Nationalist Future through Polish Music: Franz Liszt’s F. Chopin”

Saturday morning, 9:00–12:00

Twentieth-Century Voices
Kerry O’Brien, “‘Machine Fantasies into Human Events’: Steve Reich and Technology in the 1970s”

Saturday morning, 9:00–10:30

Johannes Ciconia and Philipotsus de Caserta: Together at Last
Giuliano Di Bacco, “Philipotsus de Caserta: Deconstruction of an Identity”

Nineteenth-Century Romantic Opera
Alison Mero, “Genius, Power, and Originality’ or ‘Stolen Wholesale’: The Concepts of Originality and Plagiarism in the Criticism of Two English Romantic Operas”

Music and Humanism
Giovanni Zanovello, “You Will Take This Sacred Book’: The Musical Strambotto as a Humanistic Gift”

Saturday afternoon, 2:00–5:00

Austria and Germany, c. 1800
Laura Stokes (Brown University/Indiana University), “Imagining Historical Prussia through Lebende Bilder”

Saturday evening: Indiana University Reception, 9:00–11:00

Sunday morning, 9:00–12:00

Reframing Opera
Tong C. Blackburn, “Transcultural Hybridity and Chinese Literati Practice in Zhou Long’s Madame White Snake”
This summer, five doctoral musicology students spent a month in an Italian archive as part of a continuing partnership between the city of Ostiglia (Mantua) and the Jacobs School of Music Musicology Department. Under the guidance of Professor Giovanni Zanovello, Molly Doran, Amanda Jensen, Anne Lake, Bret McCandless, and Aaron Riedford studied and catalogued eighteenth- and nineteenth-century music manuscripts in the Biblioteca Musicale G. Greggiati.

The extensive Greggiati archive holds over 10,000 music manuscripts collected by nineteenth-century priest Giuseppe Greggiati, providing students with opportunities to research topics ranging from collectorship to codicology to nineteenth-century music consumption. The course’s intensive, hands-on, and collaborative approach—as well as the month-long engagement with Italian culture—provided a very different experience from typical seminars offered during the fall and spring semesters.

This year’s group faced the special challenge of standardizing the records created by students in previous years to create a more comprehensive and specialized catalog of the archive’s collection that will eventually be made available to the public. Such a task could be accomplished only through the combined knowledge of the students working on dual Musicology PhD/Master of Library Science degrees (Anne Lake and Bret McCandless) and the musicology students.

The collaborative nature of the project proved one of the class’s most rewarding aspects as well as its main divergence from a typical scholar’s lonely, daily work. Each musicologist brought individual skills, knowledge, and abilities to the seminar, and together the students solved puzzles and asked new questions. Bret McCandless’s excellent research skills helped the group get one step closer to discovering the possible identity of the mysterious Franz Langer, a copyist and possible performer whose manuscripts make up a significant part of Greggiati’s collection. Anne Lake, who catalogs in Bloomington, brought to the group an indispensable knowledge of cataloging procedures. As a team, she and Molly Doran created a document that establishes practices for cataloging materials in the archive. This will be in future years as well and represents a significant step in the Greggiati project.

Aaron Riedford, always the first to jump to his feet when a colleague called for help, quickly proved himself the local expert on deciphering tiny and crowded German text, while Amanda Jensen offered an indispensable knowledge of French and an excellent eye for proofreading. Together with the Greggiati collection’s librarian Elisa Superbi, the group pondered many questions, some as mundane as “How does the Library of Congress standardize vocal score titles?” and others far more intriguing, e.g. “Do these markings mean that Langer might have actually performed...
from this manuscript?” Whereas some of the students excelled at recognizing the handwriting of scribes and collectors, others became experts on the collection’s many watermarks. At the same time, all of the students shared a common interest in the collection’s colorful and diverse content, which ranged from piano-vocal reductions of famous bel canto arias to piano-cello arrangements of Chopin’s nocturnes.

The contents of the Greggiati Library offer a fascinating illustration of the nineteenth-century collectorship. Through a study of the collection’s musical contents, the group gained insight into what types and genres of pieces were valued. By examining the layers of annotations made in the manuscripts by Greggiati and other music enthusiasts, the students could learn what collectors valued in those pieces, why collectors acquired them, and discern possible connections between collectors. While many questions remain, a study of the collection provides a glimpse of the complex phenomenon of Romantic-era music consumption.

EXPLORATIONS

The month-long trip was not all work and no play, however. With Professor Zanovello as guide, the group visited several other cities to explore various aspects of collectorship at other institutions and experience some of Italy’s cultural and artistic achievements. The visit to Venice was especially memorable thanks to a behind-the-scenes tour of St. Mark’s with the current maestro di capella Marco Gemmani. The students also enjoyed a visit to the International Museum and Library of Music in Bologna, where they were able to view an extensive collection of famous portraits, rare instruments, and early printed music (and even handle some Petrucci prints).

In Padua the group experienced the visual splendors of both the Basilica of St. Anthony and the Scrovegni Chapel, a fourteenth-century structure whose interior walls are covered with frescoes by Giotto. In Mantua students had the chance to test their organ-playing chops on the sixteenth-century organ in the Basilica di Santa Barbara, as well as examine beautifully illuminated chant manuscripts in the

ANNE’S THOUGHTS ON THE STANDARDIZATION PROCESS

One of the major projects this year was standardizing a large sub-collection of the records already created. We revisited almost half of the nearly seven hundred records that are now a part of our Greggiati database, mostly from the Mortellari collection, updating them where appropriate, and checking each record against the physical source it describes to make sure each is as error-free as possible. For example, the formatting of the catalog records changed between the first year and the second, but the oldest records had never been updated to reflect the new information that was added with the introduction of the schema that we now use. Now all of the catalog records we reviewed are standardized and include all of the same information, as applicable, a normalization that will make our database more searchable and user-friendly when we are able to release it for a non-IU public.

We also put together a detailed guide to cataloging all of the relevant information. Even though there were already guides in place that detailed what information goes in which field, these descriptions are purposefully vague to allow catalogers enough leeway to create a record that accurately represents their item within the given fields. The vague instructions are then interpreted at the local level. Many of these local practices, such as using Library of Congress standards to formulate titles, have been passed down verbally, which can lead to some minor variations, so we recorded all of them, and wrote down any new decisions we made as well. Our hope is that this document will make learning the process of cataloging much easier for future cohorts.

—Anne Lake, PhD and MLS student
Tong Blackburn (PhD 2015), “In Search of Third Space: Composing the Transcultural Experience in the Operas of Bright Sheng, Tan Dun, and Zhou Long”

The music of Chinese-American composers Bright Sheng, Tan Dun, and Zhou Long is characterized by efforts to express their transcultural identities. Each composer envisions a conceptual musical third space in which he negotiates two constituent cultures, Chinese and Western, and achieves musical hybridity. This is a creative in-between space where the constructs of East and West are clearly present but their boundaries can no longer be drawn. It is also a dynamic space where the interactions between the two musical cultures are negotiated through questioning, rejecting, contradicting, selecting, emulating, integrating, and converging. This dissertation presents three operas as case studies, Sheng’s Madame Mao (2003), Tan’s The First Emperor (2006), and Zhou’s Madame White Snake (2010), to demonstrate the process of articulating third-space hybridity.

In Madame Mao, Sheng and his librettist Colin Graham attain third-space hybridity through intertextuality. The interplay of Western and Chinese texts is framed as metatheatrical and is used to define Madame Mao in a transcultural light, advance the narrative of the drama, and reference particular eras in China’s history. In The First Emperor, Tan achieves hybridity by creating pseudo-authentic Chinese materials. In this opera the composer constructs a third space for the purpose of evocation of the Orient; however, in the process, he reverses the traditional Western representations of the Other and the Self. The opera musically challenges our assumptions of what is Chinese music and what is Western. In Madame White Snake, librettist Cerise Lim Jacobs reshapes the centuries-old Chinese legend with modern Western sensibilities. Zhou, on the other hand, reframes Western-style opera aesthetically through integrating stylistic features from Beijing Opera and structural devices derived from Chinese literati practices of poetic inscription. The seemingly incompatible aesthetics of the two high cultures, the Chinese literati practice of poem-painting and Western operatic language, are integrated by means of crossmedium hybridity.


In 1834, a new genre of English romantic opera arose in London. Modelled on adaptations of continental opera, this new type of opera used melodramatic plots, spoken dia-
logue, and a heterogeneous mixture of international and native musical styles. Critics immediately took notice, and though they were largely unsatisfied with this new genre of opera, they used their criticism of it to advocate for a national musical identity as well as a more elevated national genre of opera.

Using three criteria for national identity as described by Linda E. Connors and Mary Lu MacDonald—a shared past, a shared Other, and an inclusive ideology—I show that the criticism of English romantic opera from 1834–1849 represents a critical quest for a national musical identity. Critics predominantly emphasized the absence of native opera in the preceding decades as the shared musical past, with some critics drawing attention to Henry Purcell or Thomas Arne as distant operatic predecessors. Continental opera served as the shared Other. An inclusive ideology proved to be most problematic to define, since critics were unable to come to a consensus on what exactly English opera should be.

The criticism surrounding John Barnett’s The Mountain Sylph, Michael Balfe’s The Siege of Rochelle, and John Hullah’s The Village Coquettes shows how critics used concepts of originality, plagiarism, and Englishness in their attempts to define a national musical identity. J. W. Davison, a prominent critic, aggressively campaigned for English opera to represent national identity. The reception history of Balfe’s The Bohemian Girl shows how the same concerns continued to the end of the nineteenth century. Ultimately critics were never able to bridge the gulf between their ideal (and idealized) national musical identity and the actual operas that were produced, in spite of the popularity and longevity of the genre.

Derek Stauff (PhD 2014), “Lutheran Music and Politics in Saxony during the Thirty Years’ War”

Lutheran composers in Saxony during the Thirty Years’ War often set biblical texts with political and confessional significance. They performed music at politically meaningful events and set texts imbued with political meanings through the writings of Protestant pamphleteers. Sometimes they encouraged listeners to hear their music politically through scoring, text setting, or musical style. In these ways, sacred music by Johann Hermann Schein, Heinrich Schütz, Andreas Hammerschmidt, and the brothers Tobias and Samuel Michael became politically meaningful.

Focusing primarily on music printed and performed in Leipzig during the late 1620s and early 1630s, two major themes emerge: first, music designed to highlight strife between Protestants and Catholics, especially fears of persecution after Emperor Ferdinand II’s Edict of Restitution; and second, music celebrating the Swedish-Saxon victory.
at Breitenfeld in 1631 and Sweden’s ongoing German campaign. Just as Lutherans quoted the Bible for political reasons in sermons, official prayers, pamphlets, and broadsheets, so too they wrote biblical motets and concertos to help interpret contemporary events, justify their policies, attack political or confessional opponents, and honor heads of state.

Kristen Strandberg (PhD 2014), “Art or Artifice?: Violin Virtuosity and Aesthetics in Parisian Criticism, 1831–1848”

Nicólo Paganini’s 1831 Parisian premiere marked the beginning of a wave of virtuoso violin performances in the city. Native performers trained within the French school of playing enjoyed their position as Artistes—the highly-esteemed musical elite who impressed critics and knowledgeable audiences with their refined, nuanced manner of playing. The many touring violinists who played in the city, however, appealed instead to mass audiences who were entertained by showy, virtuosic pyrotechnics. Parisian critics invoked the period’s fantastic literature, marked by the presence of the supernatural and the uncanny, in their writings about foreign, female, and child virtuosi as a means of demonstrating performers’ lack of artistry. Such critical descriptions indicate the presence of three types of virtuosi whose background, behavior, and playing style positioned them outside the realm of artistry: the Wizard, the Eccentric, and the Automaton.

All these types possessed some characteristics of artistry, but each fell short of the Artiste’s refinement and poise, as well as his service-driven professional activities. Some critics described characteristics of artistry in the Wizard’s innovations and the Eccentric’s untainted purity. Yet, the Wizard’s supernaturality and alleged greed, and the Eccentric’s uncivilized and unrefined style distanced these types from the Artiste. The Automaton’s technical perfection was seen as cold and derivative, also lacking the innovation and inspiration of the artistic genius.

These categories of performers were flexible, and the concept of artistry was equally difficult to define, as it necessitated a careful balance of originality versus innovation, and creation versus tradition. Critical language and cultural references reveal the mindset and values of the virtuosi’s critics and audiences, demonstrating the malleable definitions of artistry, the alleged shortcomings of non-mainstream performers, and the fine line between critical and fictional writing.

Nicholas Taylor (PhD 2014), “The Published Church Cantatas of Georg Philipp Telemann”

At a time when few German composers were publishing church music, Georg Philipp Telemann released five complete annual cycles of church cantatas: the Harmonischer Gottes-Dienst (Hamburg, 1725–26), the Auszug der-jenigen musicalischen . . . Arien (Hamburg, 1727), the Fortsetzung des harmonischen Gottesdienstes (Hamburg 1731–32), the Musikalisches Lob Gottes (Nuremberg, 1742–44), and the so-called Engel-Jahrgang (Hermsdorf, 1748). These collections were disseminated widely in their original printed versions and in manuscript copies throughout northern Europe and made the modern, Neumeister-type cantata—with operatic da capo arias and recitatives—available to a large and diverse audience.

This dissertation considers the commercial context, marketing, dissemination, and performance history of these five published cantata collections. Chapter 1 shows that Telemann’s published cycles were the first and most popular works to offer the newest styles of church music for every Sunday and feast day of the liturgical calendar. Chapters 2–5 consider each collection individually and detail the creative ways in which the composer marketed the works for different types of musicians, including amateurs interested in performing sacred music at home, individuals at churches with modest musical resources, and professional music directors at wealthy institutions.

Surviving prints and manuscript copies of Telemann’s cantatas reveal the individuals who are known to have performed Telemann’s church music and show the various changes musicians made to these works according to the availability of certain voice types, instruments, and other practical concerns. These sources also demonstrate the vast and long-lasting appeal of Telemann’s music in German-speaking lands and Scandinavia throughout the eighteenth and early nineteenth centuries.
Mollie Ables has been appointed one of Indiana University’s HASTAC Scholars as part of the Institute of Digital Arts & Humanities. As part of a nationwide collective headed by Duke University and the University of California Humanities Research Institute, HASTAC Scholars are given access to a network of internal and external consultants for planning or implementing digital humanities projects. This appointment ties in with Ables’s dissertation project on Giovanni Legrenzi and musical networks in seventeenth-century Venice.

Karen Anton Stafford presented “‘Treasures Hiding in Plain Sight: Rare Materials in Aging Circulating Collections’ at the Society of American Archivists-Student Chapter Conference at Indiana University in 2014. Later that year she was appointed chair of the Midwestern Art Cataloging Discussion Group (MACDG). This year, her review of The Spiritual Dynamic in Modern Art: Art History Reconsidered, 1800 to Present by Charlene Spretnak was published in the May 2015 edition of ARLIS/NA Reviews, and her review of The Badge of a Freemason by Aimee E. Newell was published in the September 2015 edition of ARLIS/NA Reviews. She also traveled to Washington, DC for dissertation research at the Library of Congress.

Molly C. Doran delivered “A Woman with a Body and a Voice: Reevaluating Beethoven’s Leonore” at the conference “Configurations of Human Bodies,” hosted by the Ohio State University’s Department of German Languages and Literatures in February 2015. She was also awarded the department’s Caswell Family Scholarship for 2015.

Eileen Hogan’s paper “Alan Rawsthorne’s Folia Quotations: A Study of Conscious and Unconscious Influence in Saraband for Dead Lovers (1948) and Concerto for String Orchestra (1949) was highly commended by The Undergraduate Awards at Trinity College, Dublin.

Nathan Landes will present “Metalcore and the Relative Nature of Mundane and Transgressive Subcultural Capital” at the AMS-Midwest Fall 2015 meeting.

Matthew Leone presented the paper “Mozart as ‘The Pride of His Fatherland’: The German Polemic of Albert
Lortzing’s *Szenen aus Mozarts Leben*” at North American Conference on Nineteenth Century Music in July 2015, as well as at the meeting of the Mozart Society of America in September 2015. He has also been newly appointed as the Graduate Student Representative to the Mozart Society for the 2015-2016 academic year.

**Marysol Quevedo** was awarded the 2015 Freda and Walter Kaufmann Prize, given annually by the IU musicology faculty to a student who has demonstrated excellence in all aspects of graduate study and has shown professional initiative.

**Virginia Whealton** received the Mellon Innovating International and Research Training Fellowship to conduct three months of archival research in Paris, France, which she completed in May-August 2015. She presented her research at their workshop in Bloomington in September of this year. She has also recently accepted the Friends of Borns Jewish Studies Research Grant from the University to do research in London, as well as additional grants from the same grant for research in Paris last year for her dissertation. Additional support has come from the Russian and Eastern European Studies department as well as the Polish Century Club. In the past year she has presented on Polish music, Chopin, and nationalism at the Council for European Studies International Conference, the Francophone Music Criticism Colloquium, the Interdisciplinary Nineteenth-Century Studies Conference, and the Institute for Musical Research (London). She will also be presenting at AMS this fall on “Imagining a Nationalist Future through Polish Music: Franz Liszt’s *F. Chopin*,” as well as at the National Chopin Institute/Institute of Literary Research of the Polish Academy of Sciences in Warsaw.

**Lisa Cooper Vest** (PhD 2014) recently accepted a position as Assistant Professor of Musicology at the University of Southern California, where she works primarily with music since 1900. Since arriving in Los Angeles, Lisa has been working with her faculty colleagues to develop innovative General Education courses that will encourage students in the Thornton School of Music to engage critically with their discipline through reading, writing, and creative projects. In the fall of 2014, Lisa presented a paper at the American Musicological Society meeting about the contested definitions of avant-gardism, innovation, and tradition.
within the Polish postwar avant-garde, and she also presented a paper about Polish discourses of backwardness and progress at the meeting of the Association for East European, Eurasian, and Slavic Studies. In early 2015, she traveled to Keele University in the UK, where she had been invited to take part in a workshop about the life and work of Polish composer Witold Lutosławski. The participants in this workshop plan to publish an edited volume, *Lutosławski’s Worlds*, which will include Lisa’s essay “Witold Lutosławski’s *Muzyka żałobna* (1958) and the Construction of Genius.”


In fall 2014, **Randall Goldberg** (PhD 2011) organized and hosted a three-day conference on Jewish Music and Jewish Identity in Youngstown, at which he presented the paper “Elegies to Kishinev in Jewish-American Popular Music.” He also presented at meetings of the Midwest Jewish Studies Association and AMS-Allegheny Chapter. In addition to sharing his research, Goldberg organized and moderated a panel session on “Building Partnerships in the University and Community” at the 2014 AMS meeting in Milwaukee. He was recently named Assistant Director of the Dana School of Music at Youngstown State University, and the music faculty has unanimously recommended him for tenure.

**Bruno Nettl** (PhD 1953) gave invited lectures and keynote papers at conferences in Prague, Vienna, Tbilisi, and Istanbul by Skype in the past year. The third edition of his book *The Study of Ethnomusicology* (now titled *The Study of Ethnomusicology: 33 Discussions*), was published in 2015 by the University of Illinois Press. A festschrift in his honor, entitled *The Thing Called Music: Essays in Honor of Bruno Nettl*, edited by Victoria Levine and Philip V. Bohlman, was published in June 2105 by Rowman and Littlefield. It includes 35 essays by former students, colleagues, and collaborators of Nettl’s from ten nations.

**Christopher J. Smith** (PhD 2000), Professor and Chair of Musicology at Texas Tech University, has won the Irving F. Lowens Book Award for his book *The Creolization of American Culture: William Sidney Mount and the Roots of Blackface Minstrelsy* (University of Illinois Press, 2013). The award, from the Society for American Music, was bestowed at their recent annual conference in early March. He also won the Texas Tech Faculty book award for the same text. In spring 2015 he was awarded the Texas Tech Barne E. Rushing Distinguished Research Award, and completed his second term as President of the AMS-South West chapter. He has also received the Kennedy Center College Theater Festival’s “Meritorious Achievement” Award for original music composed to set the songs of Brecht’s *Mother Courage and Her Children*. This October, he will be inaugurating and hosting Texas Tech’s first Arts Practice Research conference.

**Derek Stauff** (PhD 2014) has been appointed Assistant Professor of Music (Musicology) at Hillsdale College in Hillsdale, Michigan. This past summer, he held a research fellowship at the Forschungsbibliothek in Gotha, Germany, where he worked on a project on Lutheran music and confessional exile in early modern Germany.

**Nik Taylor** (PhD 2014) has accepted a position as Historian at History Associates, Inc., a historical research consulting firm based in Rockville, Maryland.

**Kathryn J. White** (PhD 2012) presented a paper about musical borrowings of “Ein feste Burg” at the Great Lakes History Conference held at Grand Valley State University earlier this year. She also led a webinar at Mercer University through its Center for Teaching and Learning about incorporating student musical preferences into any type of
classroom setting and using those preferences as a teaching tool. In spring 2016 she will be presenting research related to this topic at a Georgia Music Educators conference with her colleague Susan Codone, who works in the School of Engineering.

FACULTY NEWS

In November 2014, J. Peter Burkholder presented “The Value of a Music History Survey” at the annual AMS meeting in Milwaukee as part of a session provocatively titled “The End of the Undergraduate Music History Survey?” The papers from that session were published in the Journal of Music History Pedagogy 5, No. 2 (2015). Also in November, he presented two papers, “Models and Sources: Ives’s Borrowings and What They Mean” and “Styles and Topics: Ives’s Music about Music,” at a conference on Charles Ives at the Guildhall School of Music and Drama in London, England. In February 2015, he visited Crane School of Music of the State University of New York at Potsdam, teaching music history and music theory classes and giving a pre-concert lecture for an all-Ives concert by the Crane Symphony Orchestra.

Judah M. Cohen published the article “Sing Unto God: Debbie Friedman and the Changing Sound of Jewish Liturgical Music” in Contemporary Jewry; and book chapters “Hearing Echoes, Sensing History: The Challenges of Musical Diasporas” in Theory and Method in Historical Ethnomusicology and “Sounds Jewish: The Ecosystem of Music Scholarship” in The Routledge Companion to Jewish Contemporary Cultures. He published short pieces in Musica Judaica (“Debbie Friedman: A Life Transcribed”), The Yale ISM Review (“The Psalms: Great Art and a Peoples’ Music”), and Smithsonian Folkways Online (“Remembering and Rebuilding: Folkways Cantorials, 1947-1965”); he also co-organized the conference “Jewish Music and Jewish Identity” at Youngstown State University (October 19-21, 2014), participated in planning and speaking at the “Sounds Jewish” symposium at Temple University’s Feinstein Center (March 2015), and gave an invited paper at the Harvard University-sponsored conference “Out of Bounds: Ethnography, History and Music.” Additionally, he served as chair of the Program Committee for the Society for Ethnomusicology’s 2015 meeting in Austin, Texas. He has completed his term as the coordinator of the “Jews, Film, and the Arts” Division of the Association for Jewish Studies, continued his terms on the Executive Committee of the American Jewish Historical Society and the Society for Ethnomusicology Council, and began his term on the Academic Advisory Committee for New York’s Center for Jewish History. At Indiana University, Cohen helped to organize the symposium “Music in Terezín” in late October 2014, and continued in his position as Director of Undergraduate Studies at the Borns Jewish Studies Program. His 2004 book Through the Sands of Time also became a key source cited by author Alice Hoffman in her bestselling novel The Marriage of Opposites (2015).

Giuliano Di Bacco published a chapter, “Court and Church Music in 14th- and 15th-Century Milan” in A Companion to Late Medieval and Early Modern Milan: the Distinctive Features of an Italian State ed. Andrea Gamberini (Leiden, 2015). This spring he organized and presented at the Music Encoding Initiative’s third Music Encoding Conference (May 2015, Florence, Italy). He also presented papers at the Annual Conference of the Text Encoding Initiative (October 2014, Evanston, IL); at the XVIII Colloquio del Saggiatore Musicale (November 2014, Bologna, Italy); and at the Medieval and Renaissance Conference (July 2015, Brussels). He has been elected as a board member of the Music Encoding Initiative for the 2015-17 term.

Phil Ford was awarded a New Frontiers Exploratory Travel Fellowship from Indiana University in April. These fellowships support national and international travel for faculty pursuing new and innovative research projects. He has also been selected as a Fall 2015 Residential Fellow at the Institute for Advanced Study to work on his book Lilith, or, the Occult and Skeptical Thinker.

Faculty, Students, and Staff of the Musicology Department

FACULTY

J. Peter Burkholder. Distinguished Professor
20th-century music, Charles Ives, musical borrowing.

Judah Cohen. Associate Professor (on leave spring 2016)
Music in Jewish life, American music, musical theater, popular culture, Caribbean Jewish history, diaspora, medical ethnomusicology.

Giuliano Di Bacco. Assistant Professor
14th-century polyphony, music theory, manuscripts, biographies, digital humanities.

Phil Ford. Associate Professor (on leave fall 2015)
American popular music, cultural studies, sound and media, radical and counter-cultural intellectual history.

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

Michael Long. Professor (on leave spring 2016)
14th- and 15th-century music, history of theory, popular music, mainstream and experimental film music.

Daniel R. Melamed. Professor, chair (on leave spring 2016)
Baroque music, J.S. Bach and older members of the Bach family, performance practice, Mozart’s operas.

Kristina Muxfeldt. Professor (interim chair spring 2016)
Late 18th- and early 19th-century music and culture, Lieder, stage works, social history.

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. Visiting Assistant Professor
Music and mourning, Ravel.

Ayana Smith. Associate Professor
Baroque music, opera and literary criticism (1650-1750), signifying and the blues, women and gender in music.

Claudio Vellutini. Visiting Assistant Professor and Post-Doctoral Scholar
Nineteenth-century Italian opera in Vienna.

Giovanni Zanovello. Associate Professor
15th-century Italian cathedral music, Florence, music and humanism, Renaissance music theory, Heinrich Isaac.

STUDENTS

First-Year MA Students
Anna Gatdula, Eileen Hogan, Steve Johnson, Sarah Kirkman, Hannah McGinty,** Sara Vicinaiz, Jingyi Zhang**

Continuing MA Students
Christopher Burrus, Elizabeth Campbell, * Alex Hellenbeck, Matthew Schnaars, Elizabeth Stoner, Emily Vickers

First-Year PhD Students
Emily Baumgart, Stewart Duncan, Benjamin Fowler, Matthew Van Vleet

Continuing PhD Students

*with MLS studies
**with MM studies

STAFF

Alice Corey, Department administrator