Greetings from the IU Musicology Department. We’ve enjoyed another stimulating and productive year.

This fall we are pleased to welcome back three of our colleagues from sabbatical and research leaves. Prof. Peter Burkholder stayed close to home during his year-long sabbatical, hard at work on several new and continuing projects; Prof. Ayana Smith enjoyed a productive spring sabbatical at the IU Institute of Advanced Studies; Prof. Giuliano Di Bacco conducted research in Italy and maintained the Center for the History of Music Theory and Literature. We are delighted that 2015–16 Visiting Scholar Dr. Renata Pieragostini is returning to Bloomington as well. She spent the past year as a Research Fellow at Villa I Tatti, the Harvard University Center for Renaissance Studies in Florence.

Joining us for a second year is Post-Doctoral Scholar and Visiting Assistant Professor Michael Bane, a recent Fulbright scholar in Paris and graduate of Case Western Reserve University. Visiting Assistant Professor Johanna Frymoyer, a graduate of Princeton University, returns this fall as well, standing in for Prof. Giovanni Zanovello during his sabbatical. Both visitors contribute richly to the intellectual life of our department.

We said a fond farewell in June to Alice Corey, our department administrator for several years — she is now a Spanish instructor in the Teach for America program.

In 2016–17 six candidates defended dissertations and earned the PhD. We were delighted to send into the profession: Dr. Mollie Ables, Dr. Dana Barron, Dr. Marysol Quevedo, Dr. Laura Dallman Rorick, Dr. Mary Ellen Ryan, and Dr. Laura Stokes. Seminar and Methods courses covered Music Collectorship; J.S. Bach, Mass in B Minor; Ethnography; The Leonore Operas; Codicology and Manuscript Description (taught this summer by Professor Ossi in the town of Ostiglia, Italy). Musicology MA students enjoyed a first seminar all their own, The Italian Madrigal.

Campus visits from Professor Naomi André (University of Michigan), Professor Eftychia Papanikolaou (Bowling Green State University), and Dr. Janie Cole (University of Cape Town) all brought fresh interdisciplinary perspectives to the musicology table. Professor James Webster (Cornell University) was the honored guest in a week-long festival on the music of Joseph Haydn, arranged by several JSoM departments. IU’s Historical Performance Institute conference in May included presentations by several musicology department students and faculty. And Ryan Brown, Music Director of Opera Lafayette, made a virtual seminar visit following his company’s Washington and New York productions of Pierre Gaveaux’s Léonore.

The coming year is off to an exciting start. Jennifer Diaz joined us in the summer as Administrative Assistant and has already made herself indispensable. We welcomed four new PhD students and six new MA
students into our programs. A collaboration with Jewish Studies in early September brought a visit from Yiddish opera scholar Dr. Diana Matut (University of Halle-Wittenberg). And, just as we all returned from summer, Devon Nelson, a PhD candidate, took home the Young Scholar’s Award from the STIMU early music symposium in Utrecht!

Musicology students will again offer a series of pre-performance lectures for IU Opera Theater this season in addition to writing program notes for each of the productions (six operas and musicals per year). New this year: studio-versions of those lectures will be “live-streamed” before performances during the first weekend of each show. Our calendars are filling up quickly with events in the colloquium series, the reading group, the Bloomington Bach Cantata Project, The Second Annual Madrigal Studies Symposium, and more. The November AMS program in Rochester includes talks by two current PhD students, and presentations by several recent graduates.

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, honors, job successes, and other news, and visit the department webpages for up-to-date information about coming events.

- Professor Kristina Muxfeldt, Chair
NEW TO THE DEPARTMENT

In June Jennifer Diaz joined the departments of musicology and music theory as our Administrative Assistant. Last year Jennifer was Community Relations and Audience Development Coordinator at the Jacobs School. Prior to coming to IU in 2016, she worked as Audience Development Coordinator for the Friends of Chamber Music in Kansas City, as Education Director for the Eugene (OR) Symphony, and as Undergraduate Academic Advisor for the University of Oregon School of Music and Dance. Jennifer also holds a Bachelor’s degree in flute from Middle Tennessee State University and Master’s Degrees in Flute and Arts Administration from Florida State University. She has already made innumerable contributions to the smooth running of our departments. We are delighted to have her with us.

RECENT DISSERTATIONS

Mollie Ables (PhD 2016), “Giovanni Legrenzi’s Venetian Career and Musicians’ Networks at Sacred Institutions, 1670-1690”

Giovanni Legrenzi was appointed vice maestro di cappella at the Basilica di San Marco in Venice in 1681, and maestro di cappella in 1685. Before his career at San Marco, Legrenzi had established himself at other institutions in Venice, leading to his eventual appointments at the most prestigious cappella in the city. Like other maestri before him, he continued to compose for and organize performances at other Venetian churches or for other organizations. The musicians he worked with also served multiple institutions, either simultaneously or in succession, and their relationships with other musicians, patrons, and administrators often facilitated their movement between institutions. Legrenzi was ultimately a highly successful, well-connected musician and administrator, and his career presents an excellent case study of these musical connections in late seventeenth-century Venice. Studying the relationship between Legrenzi the individual and the operations of the institutions where he worked demonstrates how networks of musicians functioned in facilitating his career.

This dissertation examines musicians’ activity at the four sacred institutions where Legrenzi worked during his Venetian career. This includes the Chiesa Santa Maria della Consolazione, the Ospedale dei Mendicanti, the Ospedale dei Dei, and the Basilica di San Marco. Using archival payment, hiring, and termination records, I consider how each of these institutions advanced Legrenzi’s career, the role he played in the careers of other musicians, and how roles of musicians and administrators changed in the late seventeenth century. The project features a Digital Humanities component of a network graph of musicians and their associated institutions, which incorporates transcriptions of the musicians’ activity from archival sources.


This project explores the links between musical devotion, the transmission of motets in manuscript sources, and efforts to heal from disasters in early-sixteenth century Italy. Political crises of the 1520s, culminating in Rome’s destruction in 1527 and the collapse of the Florentine Republic, left many survivors grief-stricken, anxious for their continued safety, and perplexed as to why such horrors could ever happen. In preceding years, religious leaders and popular preachers warned of a coming doom if those in power failed
to do penance and reform. This apocalyptic thinking, combined with alarm over the schism in Christianity, played a significant role in how sixteenth-century society—from high to low culture—interpreted the causes of destruction. The licentious behavior and greed of the leading class had occasioned God’s ire, and its cure depended on communal atonement and authentic spiritual reform.

In this period of upheaval, Florentines and Romans turned to musical devotion as a source of consolation, protection, and spiritual accountability. Five manuscripts produced over a ten-year period contain a large number of motets—a sacred vocal genre known for its learned musical style, use of scripture and devotional texts, and capacity for textual expression. For the ecclesiastical and political elite who owned these collections—including members of the Medici, Pucci, and Massimo families—this music served an important function in coming to terms with difficulty and attempting to right the perceived wrongs of the past decade. Themes of mercy, perseverance through trial, and defense against enemies are among some of the topics thematically related to the crises. Due to their diverse social and religious functions, these motets were useful for communal acts of supplication as well as for private settings, in which a self-critical, restorative mindset had taken root. Through music, elites positioned themselves in a new, post-Sack environment based upon spiritual and civic renewal.


This project examines the intricate connections between national identity, vanguardismo, and politics in modernist and avant-gardist Cuban art music between 1942 and 1979. The 1959 Cuban Revolution brought about drastic changes in state cultural politics. Several of the composers who were active during Fulgencio Batista’s presidency in the 1950s welcomed the new, post-1959 regime with the hopes that the revolution would support national artists. These composers already held leftist political views and were persecuted by Batista’s regime for promoting art that reflected their beliefs. This project also traces the changing definitions of two concepts throughout this time period, Cubanness and vanguardia. These terms were rooted in late-nineteenth and early-twentieth century Cuban intellectual tradition and were employed in varying ways by the Cuban intelligentsia in both artistic and political contexts.

Examining the pre- and post-1959 compositions and writings on musical aesthetics of the most active composers during this period shows that artistic innovation was a central concern for these individuals, and that it was an important facet of Cubanness. The pre-1959 writings and compositions of José Ardévol, Harold Gramatges, Argeliers León, and Juan Blanco show a group of individuals frustrated with the state’s lack of support and aware of international artistic trends. The post-1959 sources present Cuban composers who were fully engaged with the revolutionary cultural politics through their participation in state cultural institutions. Vanguardismo’s strong historical associations with both innovative aesthetic approaches and leftist cultural politics allowed a select group of composers in post-1959 Cuba to promote avant-garde and experimental music as a product and in the service of the revolution. Not all composers engaged in musical avant-gardism, but those who did had privileged access to state resources. Their activities projected within and outside Cuba the image of a politically committed and artistically liberated revolutionary and socialist art music scene.

Laura Stokes (PhD 2016), “Music and Cultural Politics during the Reign of Friedrich Wilhelm IV of Prussia”
This project examines the aesthetics and historicist tendencies found in music associated with the court of Friedrich Wilhelm IV of Prussia (reign: 1840–1861) in the context of contemporary politics. Friedrich Wilhelm had a goal of turning the city of Berlin into a new center for the arts in order to stave off revolution through the promotion of a Prussian identity. He gathered many artists under his patronage, including the composers Felix Mendelssohn, Giacomo Meyerbeer, and others, and encouraged a range of musical and performance activities.

This dissertation considers an array of developments through four case studies. The first is a bifurcated exploration of music and social class that examines two events associated with the Huldigungsfeier, i.e. coronation of the new king, in 1840. The first was an entrance parade created by the urban middle classes, reminiscent of historic festive entrances but using modern music materials; the second was an evening of tableaux vivants created by the nobility that imagined a new version of Prussia’s history. The second case turns to Meyerbeer’s Singspiel Ein Feldlager in Schlesien (1844), which considers assimilation and patriotism in multiethnic Prussian society. The third case focuses on three settings of the Deutsche Liturgie, one each by Mendelssohn, Wilhelm Taubert, and Eduard Grell, and considers the manifold nature of historicist aesthetics as meditating on the history of the Prussian Union Church specifically and the effects of church music on listeners more generally. The final case study reviews the series Musica sacra, which disseminated music for the state church and embraced many different historical and religious perspectives.

Although Friedrich Wilhelm’s program did not succeed in preventing political revolt, this failure demonstrates the limitations of cultural policies for influencing social structures and identities, especially in a milieu in which artists are not dependent on patronage.

Laura Dallman Rorick (PhD 2017), “The Significance of Accessibility in American Orchestral Music”

Accessibility is a complex concept that can manifest in a multitude of musical and nonmusical ways. Considering accessibility as a key component of historical and musical trends, not as a vague descriptive word, changes the role accessibility plays in our artistic lexicon by revealing stylistic trends and personal philosophies that shape the way composers, musicians, and larger institutions approach musical creation and performance.

For instance, analysis of the 2007 National Classical Music Test, along with corroborative evidence from cognitive music research, studies regarding music and familiarity, and recent symphonic programming, indicate that listeners prefer or are biologically inclined to certain musical characteristics.

Using accessibility as a lens allows new insight into Aaron Copland’s orchestral output during the late 1930s and 1940s. Copland’s move toward accessibility developed from a number of factors and is evident in many of his compositional choices; however, this does not mean that he abandoned modernist elements in his works. Accessible elements exist alongside rhythmic complexities and dissonance, connecting his past compositions with his present work.

Musical and nonmusical elements are crucial aspects of accessibility in the orchestral music of American composers Michael Daugherty and Jennifer Higdon. Both composers incorporate visual elements and work regularly with performers, using performers’ knowledge and talents to shape new works. Additionally, Daugherty’s music often draws on popular culture, encouraging audiences to recall familiar people, places, sounds, and experiences in order to connect with his music. Higdon
regularly speaks with audiences, cultivating a personal accessibility that allows listeners to interact with the composer.

Orchestral programming and presentations reflect multisensory trends, too. Many modern orchestras are including multimedia, social media, and interactive opportunities for patrons, demonstrating a shift in cultural attitudes. In sum, by examining each of these constituents, it becomes clear that accessibility manifests in a variety of ways.


Continental manuscripts from the fifteenth century contain hundreds of English mass movements, testifying to the widespread importation of a foreign repertory. Musicological studies of this repertory have usually borrowed methods from classical stemmatics, in which scribal errors and variants are isolated and removed in the reconstruction of an archetype. In this way, scholars have recreated lost English originals and speculated upon their musical characteristics in the abstract. This source-critical reconstruction, however, reveals little about the way Continental musicians viewed the English masses and adapted them into their repertory. This dissertation offers a case study of Scribe B, the main hand of Aosta, Seminario Maggiore, MS 15 (Ao), to illustrate how a focus on scribal initiatives can help us understand the ways English masses were used in a specific Continental environment. As Scribe B copied English music into Ao, he both marked those pieces as stylistically distinct and accommodated them to a Continental practice, creating a musical analog to the ideas at the Council of Basel during the 1430s and 40s.

The organizational details of Ao suggest that Scribe B intended his manuscript to be a functional one: he inserted English masses into their proper liturgical categories and, at the same time, created nationalistic groupings. Some editorial decisions regarding page layout, text underlay, and musical symbols confirm his desire to create a usable collection, but others suggest that the scribe faithfully followed his exemplars.

Finally, Scribe B did not prioritize unity when copying English mass cycles into Ao, whose organization equally supports the compilation of masses based on variety. Many of Scribe B’s
editorial choices parallel ideas current at the Council of Basel, including a retrospective outlook, a view of the English as outside a central tradition, and an understanding of a whole consisting of a variety of parts.

**BEETHOVEN-HAUS RESIDENCY**

*Each year since 2013 the winners of the Kuttner string quartet competition have spent spring break studying and performing at the Beethoven-Haus in Bonn, Germany. This year, in place of a musicology or music theory faculty member, PhD musicology student Kirby Haugland accompanied the quartet to Bonn and joined them on side trips to Cologne and Berlin. Kirby reports:*

The residency got off to an unexpected start. Due to some miscommunications between airlines, some of the tickets were left incomplete, meaning that the quartet members Jisun Lee, Michael Romans, Ursula Steele, and Joanne Choi, Prof. Mimi Zweig, and I spent our first night in Newark, New Jersey. We made the best of it by traveling to Chinatown the next morning for dim sum and pastries before catching our new flight to Frankfurt. We were welcomed in Frankfurt by the inimitable Andreas Lüderitz, who drove us to Bonn and acted as our guide and driver throughout the week.

The quartet enjoyed the hospitality of the Villa Wasmuth, with its beautiful view of the Rhine. There they were able to rehearse their ambitious program: Beethoven’s Op. 59, no. 2 (the second “Razumovsky” quartet), Haydn’s Op. 77, no. 1, and Bartók’s fourth quartet. Over the course of the week we all participated in seminars with members of the Beethoven-Haus staff and guests. An early highlight was Julia Ronge’s presentation of the autograph to the third “Razumovsky” quartet (the second quartet autograph is in Berlin), pointing out evidence of Beethoven’s composition process. She also drew our attention to some water damage on the paper, which helps to date Beethoven’s work given an anecdote that he fled Prince Lichnowsky’s Graz estate during a rainstorm. On Tuesday the quartet enjoyed a guided tour of the historic Beethoven home and learned about historical performance practice from Kai Köpp. I spent the day working in the library. In conjunction with my work for a seminar on the *Leonore* complex, I examined a score for Beethoven’s opera prepared by Louis Weissenborn in the 1850s, as well as a print score and parts...
to Gaveaux’s original opéra-comique Léonore ou l’amour conjugal. On Wednesday we traveled to Cologne, where we visited the Haydn-Institut, and Friederike Mühle showed the quartet how multiple “authorized” sources can provide very different versions of the same piece. The Institut allowed us to look at some of their other facsimiles, burst some bubbles about famous pieces not actually by Haydn, and feed us lots of cookies. We also visited the cathedral, walked around the city, and ate a hearty dinner washed down with Kölsch. I led the Thursday seminar, presenting on Beethoven’s Thème Russe and Bartók’s modernist re-imaginings of folk techniques in the repertoire programmed for the week. The quartet then played the part of 18th-century amateur musicians, sight-reading music by composers like Andreas and Bernhard Romberg at a special quartet table once owned by a Cologne official and friend of Beethoven.

The quartet gave two public performances. The first took place Friday night in the Beethoven-Haus’s elegant concert hall, which sits above the bombproof vault that houses manuscripts. In addition to the music, Beethoven-Haus director Malte Boecker officially received the institution’s most recent donation, Steve Kaufman’s pop-art painting “Beethoven Blue.”

The following afternoon, after catching an early-morning train to Berlin, we arrived at the home of the US Chargé d’Affaires, Kent D. Logsdon. The quartet gave a slightly abbreviated version of their program—which had run over two hours the previous night—so that we could fit one more activity into the schedule. Noah Bendix-Balgley, concertmaster of the Berlin Philharmonic, had graciously offered us tickets to the orchestra’s concert that night. Not everyone made it in time to get into the theater, but all were treated to a concert performance of Bartók’s opera Bluebeard’s Castle following intermission. After the performance, we were introduced to Noah and had a brief encounter with Emanuel Ax, who had been the piano soloist during the concert’s first half.

Overall, the week was an enjoyable and educational experience for all involved. One of the quartet members had never been to Europe before, and all of us were able to experience new sights, sounds, and tastes. We can hopefully look forward to many more partnerships with the Beethoven-Haus—even beyond the celebrations in 2020 of Beethoven’s 250th birthday!

- Kirby Haugland, PhD student
BRANIGIN LECTURE

Musicologist and oral historian Dr. Janie Cole (University of Cape Town) was a guest of the Musicology Department and other campus units in February 2017. She presented a university-wide Branigin Lecture under the auspices of the Institute for Advanced Study at IU Bloomington. Cole’s talk “Soiled by Black Lips: Music, Resistance, Race and Incarceration in Apartheid South Africa” took place in the Jacobs School of Music’s Ford-Crawford Hall on February 7. The lecture drew from Dr. Cole’s research on oral history, protest, and South African music during the struggle against apartheid. She is currently working on a book on this subject and, with her non-profit organization “Music Beyond Borders,” is creating a digital oral history archive and a documentary film related to apartheid prisons. In addition to her Branigin Lecture, Cole gave public talks on activism and documentary film at the IU Moving Image Archive, and on women, music, and activism at the Global and International Studies Building. Dr. Cole’s visit resulted from a collaboration among different units, overseen by Professors Alex Lichtenstein (History) and Giovanni Zanovello (Musicology). The various events were co-sponsored by the African Studies Program, the Black Film Center/Archive, the Center for Documentary Research and Practice, the Center for Research on Race and Ethnicity in Society, the Jacobs School of Music, the Office of the Vice President for International Affairs, and the Departments of Anthropology, Folklore and Ethnomusicology, History, and Musicology.

- Professor Giovanni Zanovello

THE GREGGIATI PROJECT

The Greggiati Project has now reached its fifth, and final, year of the on-site research conducted at the Fondo Musicale Giuseppe Greggiati in Ostiglia (near Bologna, Italy). Starting in 2012, Professors Giovanni Zanovello and Massimo Ossi have taken groups of five students to the Italian archive for the month of May to analyze the large collection of manuscripts left to the town by Greggiati in 1866, after nearly four decades of collecting a wide range of music, from sacred music by local church musicians (sometimes gathering nearly their entire corpus) to complete operas. Our focus has been to study the sources themselves for clues to Greggiati’s contacts with copyists, other collectors, and musicians. This year’s research team consisted of Chelsey Belt, Anne Lake, Emily Baumgart, Kirby Haugland, and Jaime Carini.

This year, we brought our total number of records to over 800—a sizeable number from which to start analyzing the results. We documented nearly all the manuscripts with photographs (not complete reproductions; only the pages with relevant information), and delved deeper into an aspect that we had only begun to study seriously last year, the paper watermarks. This is a very sketchy area of research, with few tools available, so making this material available on-line will be an important contribution to the study of 18th- and 19th-century manuscripts.

Since the project was conceived as a digital tool, we have been working on producing a web site and search engine, which we presented at a press conference at the end of May. The project itself has attracted considerable local attention and was the subject of a newspaper article and television news feature that aired throughout the province. We plan on launching a fully public web page soon.
During the course of the month-long residency, we used our free time well, visiting Verona, Lake Garda, Venice, Bologna, and Mantua. The outings were a mix of culture and recreation—good food (which we enjoyed in Ostiglia as well, where we had all of our meals at a local restaurant that went out of its way to showcase its specialties), sightseeing, and visits to important museums and landmarks.

This research-driven course has been an important component of the Musicology Department’s profile, and we will miss it, but we are now able to turn to the data we have gathered and produce what we expect will be exciting research into the field of musical collectorship in the 19th century.

- Professor Massimo Ossi
“The CHMTL projects are back on-line: this is indeed wonderful news on the day we celebrate La fête de la musique!”

We received this and many other compliments when the five websites hosted by CHMTL (Center for the History of Music Theory and Literature, www.chmtl.indiana.edu) were restored on 21 June, the International Day of Music. These resources, devoted to the study of the history of music theory and music borrowing, had been targeted by hackers in December 2015, causing the websites to be taken completely offline for several months. At that time, we were amazed to receive messages from scholars from around the world who let us know how essential those projects are for their research and teaching. Thankfully, we were able not just to restore all these important musicological resources, but also to publish new releases for two of them.

The Thesaurus Musicarum Latinarum (TML), a searchable archive of texts on music in Latin, is a fundamental reference tool for the study of early music; it is the oldest and perhaps best known of CHMTL’s projects. The 2017 edition offers extended capabilities for browsing and searching and leads the way toward an even more advanced resource capable of sophisticated queries on text and music. This will be further augmented with materials and tools for the study of this corpus of writings and its authors. This update to the TML will eventually be applied to its three sister projects that deal with similar texts in other languages: Saggi musicali italiani, Texts on Music in English, and Traités en français sur la musique.

Music Borrowing and Reworking is the new name of the website of the project started and directed by Peter J. Burkholder. It aims to produce a comprehensive annotated bibliography about all kinds of musical borrowing and reworking from all eras of the Western tradition: from chant and Renaissance repertories through the classical canon to jazz, popular music, and film music.

We owe the new releases and the restored websites to the contribution of many. Special thanks are due to Dana Barron, Daniel Bishop, and Michael McClinton (former IU doctoral students in Musicology and in Music Theory), as well as to Sebastian Bisciglia and all the staff at the Music Information Technology Services of the Jacobs School of Music.

- Professor Giuliano Di Bacco
In 2016, Indiana University announced the largest fundraising campaign in its history. *For All: The Indiana University Bicentennial Campaign* is a $2.5 billion university-wide campaign that will conclude in December 2019. As an active participant of this initiative, the IU Jacobs School of Music has committed to raise $110 million of the overall goal.

The Department of Musicology is part of this effort, seeking to raise at least $350,000 in gifts and pledges to support fellowships, research travel, conference travel, and other needs of our students. Thanks to gifts from Carol V. Brown, announced in the 2015 newsletter; from W. Richard Shindle, announced in the 2016 newsletter; and from other friends of the department, we have already received over $290,000 in gifts and pledges toward our goal.

The centerpiece of our annual fundraising is the Department of Musicology Fund, established by Musicology faculty in 1990 to provide general support for the department, as well as financial support for students in Musicology degree programs where other funds are not available or are insufficient. In recent years, through annual donations from faculty, alumni, and friends of the department, the Fund has made available grants to our students to travel for research and to present their scholarship at conferences coast to coast, in Latin America and Asia, and all across Europe, as well as offering other support.

The need for such supplementary funding continues to grow. The ability to present their research at conferences is crucial to the success of our students. We face the happy dilemma that our students are so good, and their work so much in demand, that the need for support is outstripping our resources.

We invite you, as a friend of our department, to join us in making a contribution in 2017 to the Department of Musicology Fund. If everyone receiving this newsletter pledges $100 per year for the final three years of the campaign (2017, 2018, and 2019), we will make our goal.

To make a gift online, please go to the Musicology Department website, click on the Give Now button, and select the Department of Musicology Fund.

To send a gift by mail, please write “Department of Musicology Fund” on the check and send it to IU Jacobs School of Music c/o IU Foundation, Post Office Box 6460, Indianapolis, IN 46206-6460.

No gift is too small! Should you prefer to make a small monthly donation rather than a one-time contribution, such an option is available. For this and other options, please contact Derek Dixon in the Music Development Office at dsdixon@iu.edu.

We are deeply grateful to all who have made contributions to the department’s funds over the past three decades, and we are excited for the success of this campaign. We could not do this without you.

- Professor Peter Burkholder
STUDENT NEWS

Katie Chapman was awarded a Grant-in-Aid of Doctoral Research from the Indiana University Graduate School and a travel grant from the American Musicological Society’s M. Elizabeth C. Bartlet Fund to conduct dissertation research in archives in Paris, Milan, and Barcelona in Summer 2017. Katie also received a bursary to attend the Digital Musicology strand of the University of Oxford’s Digital Humanities at Oxford Summer School. She presented “Biblical and Religious References in Troubadour Song Connected to the Albigensian Crusade” at the 12th Congress of the Association Internationale d’Études Occitanes in Albi, France in July 2017. She also presented “The Resonance of Borrowed Melody in Troubadour Song” at the International Congress on Medieval Studies in May 2017 with support from the IU Medieval Studies Institute’s Clifford Flanigan Memorial Travel Grant. In March 2017, Katie gave a panel with three other past and current IU musicology students at Digitorium at the University of Alabama in Tuscaloosa. She participated in IU’s Digital Library Brown Bag Series in March 2017 with a talk on the database component of her dissertation. Her talk, “Encoding Song in the Troubadour Melodies Database,” is available through IU Scholarworks.

In the 2016–2017 academic year, Elizabeth G. Elmi presented portions of her dissertation research at the Medieval-Renaissance Music Conference in Sheffield, England and the annual meetings of the American Musicological Society in Vancouver and the Renaissance Society of...
America in Chicago. In addition, she undertook a six-week research trip, funded by the Eugene K. Wolf travel grant from the American Musicological Society, to conduct primary source research at libraries and archives in Seville (Spain), Bologna, Perugia, and the Abbey of Montecassino (Italy). She also began working as the editorial assistant to the Editor-in-Chief of the *Journal of the American Musicological Society*, a position in which she will continue through the 2017–2018 academic year. In March 2018, she will present new research on issues of gender, patronage, and performance in the lyric song and dance traditions of late-Quattrocento Naples at the annual meeting of the Renaissance Society of America in New Orleans.

**Kirby Haugland** presented his paper “John Adams and Charles Ives: Influence and ‘American Mavericks’” at the University of Arizona’s Graduate Student Music Conference in February 2017 and at the Sixth International Conference on Music and Minimalism in June 2017.

**Devon Nelson** has been awarded an Indiana University President’s Diversity Dissertation Fellowship for the 2017–2018 academic year. Devon recently presented a paper entitled “Ancient Music and Its Performance in Eighteenth-Century London” at the conference Historical Performance: Theory, Practice, and Interdisciplinarity hosted by the Historical Performance Institute of the Indiana University Jacobs School of Music in May 2017. In August 2017, ze traveled to Utrecht with funding from the Musicology Department and the Jacobs School of Music Travel Fund to present a paper at the STIMU Symposium in conjunction with the Utrecht Early Music Festival. For her paper, “Rescuing Ancient Musical Relics in Eighteenth-Century London,” Devon was awarded the STIMU Young Scholar Award given to the best student paper at the symposium.

**Kerry O’Brien** presented her research at the New Music Gathering in Bowling Green, Ohio, and wrote the article “Listening as Activism: The ‘Sonic Meditations’ of Pauline Oliveros” for *The New Yorker*. In June 2017, she co-hosted the Sixth International Conference of the Society for Minimalist Music. Kerry joins Yale University’s Department of Music this fall as a Lecturer for the 2017–2018 academic year. At the upcoming AMS meeting in Rochester, she will give a paper during the Friday morning sessions on Pauline Oliveros’s “Sonic Meditations.”

On May 1, 2017, **Brent Reidy** began a new job as Deputy Director of Research & Collections Services at the New York Public Library for the Performing Arts at Lincoln Center (LPA). As Deputy Director, he oversees the four curatorial divisions in Music, Theatre, Dance, and Recorded Sound, leading the library’s strategy in matters of access, preservation, acquisition, and digitization. He also plays a critical role in day-to-day operations, helping facilitate the work of the library’s 88-person staff and welcoming the more than 450,000 patrons who visit the library every year to conduct research, check out materials, or attend the library’s over 200 public programs and museum exhibitions. As the LPA is one of the world’s largest performing arts research collections and NYPL is the world’s largest public library system, Brent is thrilled and humbled by this opportunity.

Please do not hesitate to be in touch with him and stop by the LPA when you are in NYC, especially if you are coming to the library to conduct research.

**David Rugger** published a book review in *Journal of Musicological Research*. He presented papers at the Indiana University Musicology Colloquium, the Midwest Chapter of the American Musicological Society, the Midwest Graduate Music Student Conference, and the Indiana University Historical Performance Conference. In November 2017,
David will present at the national meeting of the American Musicological Society in Rochester. In addition to his scholarly work, David continues to actively perform as a baritone soloist. He appeared as a soloist with the Indianapolis Baroque Orchestra in a performance of Bach’s St. John Passion and was a frequent soloist with IU’s Historical Performance Institute and the Bloomington Bach Cantata Project. David’s research and writing during the 2017–2018 academic year is being supported by the Jacob’s School of Music Dissertation-Year Fellowship.

Karen Stafford was promoted to Head of Technical Services at the Ryerson & Burnham Libraries, Art Institute of Chicago. She served as chair of the Midwestern Art Cataloging Discussion Group (MACDG) and the Art Libraries Society of North America (ARLIS/NA) Professional Development Committee. She also served on the ARLIS/NA Cataloging Advisory Committee and as ARLIS/NA Liaison to the American Library Association (ALA) Committee on Cataloging: Description and Access (CC:DA). Karen co-moderated the New Voices in the Profession session at the ARLIS/NA Annual Conference. She was co-chair of the Tours & Special Events Committee for the International Federation of Library Associations (IFLA) Art Libraries Section Meeting in Chicago, and she also co-chaired the Bunce Travel Award Selection Committee for ARLIS/NA Midstates. Karen co-authored ARLIS/NA’s “Core Competencies for Art Information Professionals” revision, and her review of David M. Lubin’s Grand Illusions: American Art and the First World War was published in the September 2016 edition of ARLIS/NA Reviews. She was awarded an IU Graduate and Professional Student Government (GPSG) Travel Award for conference attendance and received additional funding from the Jacobs School of Music Travel Funding Committee and the Musicology Department. From December 2016 through June 2017, she presented conference papers at the Art Libraries Society of Australia & New Zealand conference (ARLIS/ANZ); Digitorium: University of Alabama Digital Humanities Conference; the Ephemer Society of America conference; the Deerfield-Wellesley Symposium; the Midwest Graduate Music Consortium; the North American Conference on Nineteenth-Century Music (NACNCM); and the North American Serials Interest Group (NASIG).
Virginia Whealton received a Pulaski Scholarship for Advanced Studies from the American Council for Polish Culture and was also awarded a grant from the Polish American Arts Association. She is a Visiting Assistant Professor of Musicology at Texas Tech University for the 2017–2018 academic year.

Christine Wisch was awarded a Mellon Pre-Dissertation Grant from IU’s Russian and Eastern European Institute (REEI) and received additional support from IU’s Polish Studies Center (PSC) and the Musicology Department’s A. Peter Brown Research Travel Fund for her dissertation research in Kraków at the Czartoryski Library.

Travis Whaley, a second year MA student, was one of twelve graduate students from around the world chosen to participate in a weeklong research seminar at the Beethoven-Haus in Bonn, Germany. The Beethoven Studienkolleg focused on textual and philological studies pertaining to Beethoven’s compositional process. Seminar participants worked with research-staff of the Beethoven archive on their own projects and presented their findings at the end of the week. Travis’s project concerns Beethoven’s compositional process in the ‘Waldstein’ Sonata, Op. 53.

Mollie Ables (PhD 2016) recently accepted a Visiting Assistant Professor position at Wabash College, a private liberal arts men’s college in Crawfordsville, IN. This semester she is teaching a course for non-majors entitled “Music and Society” and a senior seminar for music majors entitled “Music, Faith, and Sacred Spaces.”


Dana Barron (PhD 2017) is working as a metadata specialist for HistoryIT, a company that specializes in the review, preservation, digitization, presentation, and electronic management of historical collections.

Georgia Cowart (MA 1972) was recently elected Vice President of the American Musicological Society and published an article entitled “De la fête monarachique à la fête galante dans Les Plaisirs du bal de Watteau” in Dix-Huitième Siècle (2017). Her website, Studies in French Baroque Spectacle, may be found at georgiacowart.org.

Randall Goldberg (PhD 2011) celebrated the birth of his second son Asher and survived his first year as Director of the Dana School of Music at Youngstown State University. He published the article “David Krakauer from Klezmer Madness! to Abraham Inc.: A Topical Narrative of Musical Identities” in Musica Judaica (2016) and co-edited a special issue on Jewish music for the Journal of Jewish Identities (January 2017). The volume includes his introductory essay, “Jewish Music and Jewish Identity in the Rust Belt.” This October 24, Randall will give the fall 2017 AMS-Library of Congress lecture, “The Kishineff Massacre and Domestic Musical Practice in America,” in collaboration with Jonathan Yaeger (PhD 2013).

Kunio Hara (PhD 2012) published two articles: “1 + 1 = 1: Measuring Time’s Distance in Tōru Takemitsu’s Nostalghia: In Memory of Andrei

ALUMNI NEWS
Tarkovskyj” in the Fall 2016 issue of Music and the Moving Image; and “The Death of Tamaki Miura: Performing Madama Butterfly during the Allied Occupation of Japan” in the Winter 2017 issue of the online journal Music & Politics. He also presented on the music in the films of Studio Ghibli at the Vancouver meeting of AMS in 2016 and gave two papers on form in Puccini’s operas and on Japanese comic book adaptation of Wagner’s Ring cycle at the congress of the International Musicological Society in Tokyo in 2017.

Christopher Holmes (PhD 2013) was awarded tenure at Anderson University in Fall 2016.

In May 2017, Caitlin Hunter (MA 2008) became the next Head of the Recorded Sound Section at the Library of Congress.

Hyun Joo Kim (PhD 2015) was awarded a Postdoctoral Fellowship for Two Years from National Research Foundation of Korea beginning in July 2017.

Alison Mero (PhD 2014) is Managing Editor for Clemson University Press where she is in the process of starting a list of music publications. She also recently co-organized a conference on Opera and Print Culture at King’s College London and is working to publish a collection of essays stemming from the conference.

In Fall 2017, Marysol Quevedo (PhD 2016) joined the faculty of the Department of Musicology at the University of Miami Frost School of Music as an Assistant Professor. She will also be serving the American Musicological Society as an AMS Council Member from 2017–2020 and as a member of the curatorial team for the AMS Blog, Musicology Now. She will present this fall at the annual meetings of the AMS and the Society for Ethnomusicology. This past summer, she presented papers at the 2017 Congress of the Canadian Association of Latin American and Caribbean Studies and the IX Congress of the Chilean Society of Musicology. This fall her chapter, “Experimental Music and the Avant-garde in Post-1959 Cuba: Revolutionary Music for the Revolution,” will be published in the collected edition Experimentalisms in Practice: Music Perspectives from Latin America from Oxford University Press.

Amanda Sewell (PhD 2013) will be chairing and participating in the panel “Confronting the Public in Public Musicology” during the Thursday evening sessions of the 2017 American Musicological Society conference in Rochester.

Emily Vickers (MA 2017) was recently hired as the Music Library Associate at Eastern Washington University. This is a new position for the university, and she looks forward to building the library’s music collection, as well as developing information literacy resources and conducting instruction sessions with music students.

* PhD Alumni: Please visit this webpage and consider providing a link to your current job profile page by emailing musicol@indiana.edu.

FACULTY NEWS

Dr. Michael Bane published two articles in January 2017: “Seventeenth-Century French Amateur Musicianship and the ‘Air of Ease’: The Case of Francesco Corbetta’s Royal Guitars,” which appears in the Journal of Seventeenth-Century Music; and the entry for the air de cour in Oxford Bibliographies in Music. He will present new research on Lully’s opera Armide at the annual meeting of the Renaissance Society of America next March in New Orleans, where he will also chair a session on early modern dance. In February, he will present related research at
Northwestern University as part of the musicology colloquium series.

J. Peter Burkholder presented an invited lecture, “From Improvisation to Symphony: Charles Ives as Organist and Composer,” in November 2016 at the University of Alabama in Tuscaloosa during a two-day residency in which he also taught several classes. That month he also spoke about the music of Charles Ives on the “City Lights” program of WABE radio in Atlanta and at an “info-hearsal” of the Atlanta Youth Wind Symphony, and in December he presented an in-concert lecture for the Symphony’s concert “Charles Ives and the American Musical Revolution.” Otherwise, he spent a quiet sabbatical year working on half a dozen projects that will be published in 2018 and 2019.


Giuliano Di Bacco was on partial leave during the last academic year. He spent part of the year in Italy, based at Harvard University’s Villa I Tatti in Florence, working towards a census and edition of the earliest treatises in vernacular Italian. As Board member of the Music Encoding Initiative, he continued coordinating the development of a system for the machine-readable scholarly encoding of mensural notations. In late June, the 2017 edition of the *Thesaurus Musicarum Latinarum*, of which he is project director, was released. In Fall 2017, he became interim director of the sister projects *Saggi musicali italiani* and *Traités sur la Musique en Français*.

Phil Ford’s essay “Ellington the Entertainer: Pageantry and Prophecy in Duke Ellington’s Films” was published in *Duke Ellington Studies* (Cambridge University Press, 2017). Ford is also launching the arts-and-ideas podcast *Weird Studies* with filmmaker and author J.F. Martel later this year and will appear as part of the University of Chicago’s “Nuclear Reactions—1942: A Historic Breakthrough, an Uncertain Future,” a symposium marking the 75th anniversary of the first controlled, self-sustaining nuclear chain reaction.
Johanna Frymoyer presented a paper at the 2016 AMS/SMT Annual Meeting in Vancouver entitled “Octatonic and Ombra: The Russian Supernatural as a Musical Topic.” Her article “The Musical Topic in the Twentieth Century: A Case Study of Schoenberg’s Ironic Waltzes” appeared in the Spring 2017 issue of Music Theory Spectrum. Over the summer, she toured with the choir of Trinity Church (Princeton, NJ) in the United Kingdom, performing choral Evensong services at the cathedrals of St. Albans and Lichfield, as well as Westminster Abbey.

Professor Halina Goldberg served as Scholar in Residence (with Jonathan Bellman) for the 2017 Bard Music Festival: Chopin and His World. In addition to their other contributions for the festival, Goldberg and Bellman coedited the book Chopin and His World (Princeton University Press) for which Goldberg contributed the essay “Chopin’s Oneiric Soundscapes and the Role of Dreams in Romantic Culture,” as well as introductions and annotations to two primary sources: “Karol Kurpiński on the Musical Expression of Polish National Sentiment” and “Józef Sikorski’s ‘Memories of Chopin’: The Earliest Essay on Chopin and His Music.” Last fall, Goldberg’s Music in Chopin’s Warsaw (Oxford University Press, 2008) was published in Polish translation as O Muzycz w Warszawie Chopina, and her article “Nationalizing the Kujawiak and Constructions of Nostalgia in Chopin’s Mazurkas” appeared in 19th-Century Music. She continues to work on topics related to Jewish history in Poland with the essay “Family Pictures at an Exhibition: History, Autobiography, and the Museum Exhibit on Jewish Łódź ‘In Mrs. Goldberg’s Kitchen,’” included in the volume Going to the People: Jews and the Ethnographic Impulse (Indiana University Press), and the digital project Jewish Life in Interwar Łódź. Over the past year, Goldberg was invited to speak at the Abbaye de Royaumont and the Musée de la Musique de Par-
his Life and Music, edited by Jessie Ann Owens and Katelijne Schiltz. In Summer 2017, after leading the final month-long residency at the Fondo Giuseppe Greggiati in Ostiglia, Italy, he spent two months working in the Archivio del Patriarcato in Venice, where for the past several years he has been conducting research on the social relations of musicians in the city during the period between 1600 and 1650.

Ayana Smith completed a residency at IU’s Institute for Advanced Study during her sabbatical in spring of 2017 and received additional funding from the Institute for her ongoing research project titled Specularity: Opera, Art, and Science in Rome, 1680–1710. She presented a paper titled “Allo specchio: Mirrors and Ocular Devices in Science, Art, and Vocal Music in Seventeenth-Century Rome” at the annual conference of the Society for Seventeenth-Century Music in Providence, RI in April 2017.

Professor Giovanni Zanovello participated in celebrations of the fifth centenary of Renaissance composer Heinrich Isaac’s death (1517–2017). He read papers at the International Conference Der Komponist Heinrich Isaac (ca. 1450–1517): Kontexte und Rezeptionen (Zurich, 24–25 March) and Henricus Isaac: Composition, Reception, Interpretation (Vienna, 1–3 July). He also chaired the panel “Commemorating Henricus Isaac (c. 1450/55–1517), I” at the Medieval and Renaissance Music Conference (Prague, 4–8 July). During his Fall 2017 sabbatical semester, Zanovello is at work on a new project on Italian sixteenth-century song and is a Residential Fellow at the Indiana University Institute for Advanced Studies. This year, he became a member of the Graduate Education Committee of the American Musicological Society.
THURSDAY EVENING SESSION
Confronting the Public in Public Musicology
Amanda Sewell (2013; In the Write), Organizer

FRIDAY MORNING SESSIONS
Opera and Subjectivity
Lisa Cooper Vest (2014; University of Southern California), “The Devil Made Her Do It: Penderecki’s *The Devils of Loudun* (1968-9) and the Crisis of the Subject”

Pauline Oliveros and Meredith Monk
Kerry O’Brien (Yale University), “Pauline Oliveros’s *Sonic Meditations* and Experimentalisms of the Self”

FRIDAY AFTERNOON SESSIONS
Whither “the Cold War” in Music Studies Today?
Marysol Quevedo (2017; University of Miami), panelist

SATURDAY MORNING
Masculinity and Its Discontents
David Rugger, “Alfred Deller, the Countertenor Voice, and English Masculinity”

SATURDAY EVENING
Indiana University Reception, 9:00–11:00

AN INVITATION TO THE INDIANA UNIVERSITY RECEPTION

A highlight for us at the national AMS meeting each year is the IU reception, where students, alumni, and current and former faculty can catch up.

This year the AMS is meeting in Rochester, November 9-12. If you will be attending the meeting, or are close to Rochester, please join us on Saturday evening, November 11, from 9:00 to 11:00 pm in the Highland E/F room at the Riverside Convention Center.

This reception is sponsored by the Musicology Department, the IU Jacobs School of Music, and the Jacobs School Alumni Association.
FACULTY

Michael Bane
Visiting Assistant Professor and Post-Doctoral Scholar

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

Judah Cohen
Associate Professor
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
American popular music, cultural studies, sound and media, radical and counter-cultural intellectual history.

Johanna Prymoyer
Visiting Assistant Professor
20th-century music, Stravinsky, topic theory, hermeneutics.

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

Michael Long
Professor
14th- and 15th-century music, history of theory, popular music, mainstream and experimental film music.

Daniel R. Melamed
Professor
Baroque music, J.S. Bach and older members of the Bach family, performance practice, Mozart’s operas.

Kristina Muxfeldt
Professor, Chair
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.

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

Giovanni Zanovello
Associate Professor
(on leave fall 2017)
15th-century Italian cathedral music, Florence, music and humanism, Renaissance music theory, Heinrich Isaac.

STUDENTS

* with MLS studies; ** with MM studies; *** with DM studies

First-Year MA Students
Sarah Ward*, Lindsey Weaver, Andrew Barrett**, Anna Hinkley*, Jacob Mauldwin*, Cibele Burke

Continuing MA Students
Kristen Bright*, Alvin Ly*, Brianna Schoen, Travis Whaley**, Rachel Whitcomb, Nathan Wright, Robert Wrigley, Jingyi Zhang**

First-Year PhD Students
Molly Covington, Masha Fokina, Sarah Kirkman, Meredith Rigby

Continuing PhD Students

STAFF

Jennifer Diaz
Department administrator