Greetings from the Chair

Dear Friends,

Warm greetings from autumn Chicago! I am writing to you as the incoming chair, now that the Music Department continues to be a resource for Divisional leadership. Indeed, after a year as interim Dean of the Humanities Division, Anne Robertson will go on to serve a full term, guiding and steering the Division at a time when the critical role of the Humanities in higher education and in our society is ever more pressing. And Thomas Christensen, who had graciously filled in for Anne as Department Chair, will become the Director of the Master of Arts in the Humanities program, which has been contributing to this critical role in a uniquely Chicago way by combining disciplinary range with intellectual rigor.

However, the biggest news of this year has been a profoundly sad one. Philip Gossett, the Robert W. Bennes Distinguished Service Professor Emeritus and former Dean of the Humanities Division as well as former Chair of the Music Department passed away on June 13. Inside we include a tribute to Philip’s extraordinary career and contribution to the University. The obituary written by Ellen T. Harris, herself a former chair of our Department. At this year’s AMS in Rochester we will honor Philip as a scholar and former chair of our Department. At this year’s AMSNewsletter by Ellen T. Harris, herself a former chair of our Department. At this year’s AMSNewsletter by Ellen T. Harris, herself a former chair of our Department.

Our Lecture in Music Theory Nancy Murphy has left us, having accepted a tenure-track position in music theory at the University of Houston. Nancy will be succeeded by Olga Sanchez-Kiszelska, who is finishing up her PhD in Music Theory and Cognition at Northwestern University. This year we will be welcoming several visiting scholars from around the world to teach courses or conduct research at the University. Jaime Ayats Abeyà, Professor of ethnomusicology at the Autonomous University of Barcelona, joins us as the Coromines Professor / Visiting Professor in Catalan Studies. Miriam Escudero, Professor at the Colegio Universitario San Gerónimo in Havana, will be the Tinker Visiting Professor (in association with the Center of Latin American Studies), and Fuxiao Guo, Associate Research Fellow in musicology at the Central Conservatory of Music (Beijing) will stay for the whole year under the auspices of a China Government Scholarship. Visiting faculty from closer to home will be Katherine Brucher (DePaul University School of Music) and Gabriel Solis (University of Illinois, Urbana-Champaign). Last but not least, Aaron Hegelson will be our first Postdoctoral Scholar at the Chicago Center for Contemporary Composition, CCC, which is one of our new dynamic, collaborative, and interdisciplinary environment for the creation, performance, and study of new music and for the advancement of the careers of emerging and established composers, performers, and scholars.

Let me draw attention to some of the student and alumni notes inside. Our doctoral students continue to garner well-deserved awards and recognition, such as Jess Peritz, who is a winner of the 2017-18 Rome Prize, and Lindsay Wright, who won a NAEd/Spencer Dissertation fellowship from the National Academy of Education. Our graduates have been appointed to tenure-track positions literally spanning the Eastern to the Western parts of the country, that is, from Harvard University (Breon Shelley) to the University of Hawaii (Abigail Fine). And with Marijo Velasco and Dan Wang the Music Department will be well-represented among the new Teaching Fellows in the Division of the Humanities. Not surprisingly our alumni are doing very well and doing us much honor: Lillian Wohl (PhD ’15), Danny Gough (PhD ’15), Genevieve Dempsey (PhD ’16), Rehana Khushal (PhD ’17) were awarded postdoctoral fellowships; Tim Rommen (PhD ’10) received a Guggenheim Fellowship and Anne McNeil (PhD ’94) won a National Endowment for the Humanities/Andrew W. Mellon Foundation Digital Editions Fellowship for 2017-18. We very much look forward to seeing many of you at the alumni receptions at the annual meetings of the AMS, SMT, and SEM this fall.

Warmest wishes,
Berthold Hoeckner
Chair, Department of Music
Performances.

in forums that range from talks and open rehearsals to full-fledged create music where they can experiment and share their ongoing work. Composition (CCCC) and its new Postdoctoral Fellowship, the one. In an era when public funding is dwindling, the most effective pocket. Jackson's phrasing may be crude, but the sentiment is a good saying that the best way to support a composer's music is to wait for

By its musicians. Though they never gave a single performance, the group became the spawning ground for the Association for the Chicago Southside poetess.

Former president of music licensing organization BMI, Ralph Jackson (a friendly face at new music events around the country), is fond of saying that the best way to support a composer’s music is to wait for the right moment and, without saying a word, slip some cash in their pocket. Jackson's phrasing may be crude, but the sentiment is a good one. In an era when public funding is dwindling, the most effective way to foster creativity is to give artists the opportunity to create their work uninterrupted. No strings attached.

Through the creation of the Chicago Center for Contemporary Composition (CCCC) and its new Postdoctoral Fellowship, the University of Chicago becomes the first academic institution in the country to do just that — offering a haven exclusively to those who create music where they can experiment and share their ongoing work in forums that range from talks and open rehearsals to full-fledged performances. In searching for a precedent, I’m reminded of 19th century Russia’s renowned Moscow Art Theatre, whose director Constantin Stanislavsky became infamous for endless rehearsal periods lasting as long as two years, waiting until the troupe had reached perfection before lifting the curtain to an audience. Stanislavsky’s unfettered approach not only hurtled the plays of Anton Chekov to success, but through the Moscow Art Theatre’s visits to New York it gave rise to the Actor’s Studio and with it the entire American “method” of acting.

This tradition of unrestricted “play” (as the late Pauline Oliveros would have called it) has long been a part of Chicago’s South Side new music community. In the 1950’s, Muhal Richard Abrams’ Experimental Band met weekly at the C&C Lounge to workshop new compositions by its musicians. Though they never gave a single performance, the group became the spawning ground for the Association for Advancement of Creative Musicians (AACM) and the Art Ensemble of Chicago. Not long after in 1964, composer and Department of Music emeritus Ralph Shapey founded the Chicago Contemporary Players (now familiar to the Department of Music and the rest of the country as Contempo), described recently by Shulamit Ran as a “quasi-lab situation” that mixed rehearsal with score study and workshops.

That the CCC and its director Augusta Read Thomas can continue this tradition isn’t simply a gift to the composers who work within it, the UChicago community, or the city of Chicago as a whole. It is all those things in the best way. But it’s also an unprecedented affirmation of the entire American musical ecosystem. It says boldly, “We trust creative artists to do great work, and to make that work meaningful to those around them, if we simply give them the time and the space to do it.”

My own route to creating music wouldn’t have been possible without that sentiment. In 1995, a local Bank of America branch in Oregon decided to sponsor a tuition-free composition course, offered through a community music school and taught by graduate teaching fellows at the University of Oregon. Having become familiar with new music from the “Used Classical” section of the local CD store, I decided to enroll. There were three of us in the class. We studied the music of American greats like Pauline Oliveros, Ornette Coleman, David Byrks and his Harmonic Choir, Joseph Schwantner, George Crumb, and John Luther Adams. We wrote our own music like it, and played it together on whatever instruments we had available. We were explorers in a frontier of endless possibilities. Our lives were permanently changed.

That I can once again play the explorer in arguably the country’s richest new music community is a blessing. I look forward to a year that includes collaborations with resident UChicago musicians Ensemble Dal Niente, Imani Winds, and Spektral Quartet, as well as other veteran Chicago artists like stage director Matthew Otsaw of Lyric Opera Chicago, Northwestern University choral conductor Donald Nally, and former Eighth Blackbird flutist Tim Munro.

I also look forward to meeting all of you! As I confessed recently to a colleague, the only time I truly feel at home is when I’m making music with close collaborators. Though I’ve never lived in Chicago, you have brought me home. For that, I am forever grateful.

Carried Away by the Imani Winds

by Margo Strebig, Director of Communications & Public Relations

Imani Winds, the internationally touring wind quintet noted for their dynamic performances, adventurous collaborations, inspirational outreach programs, and strong commitment to commissioning new works, completed their whirlwind first year as the Don Michael Randel Ensemble-in-Residence at the University of Chicago.

As part of their 2016-2017 residency, the ensemble worked with students in the Department of Music in a wide variety of ways: visiting undergraduate music courses; leading sectional rehearsals for members of the University Symphony Orchestra, Wind Ensemble, Chamber Orchestra, and Chamber Music Program; and offering one-on-one coaching sessions with student musicians each quarter.

Six graduate student composers — Rodrigo Buzaa, Pierce Gradone, Jack Hughes, Joungbom Lee, Timothy Page, and Igor Santos — took advantage of the very special opportunity to collaborate with Imani Winds over the course of the entire year. During each of their residency weeks, the Imani visited graduate Composition Seminars to discuss woodwind quintet repertoire, idiomatic writing, and extended techniques. The grad composers then met individually with the Imani Winds to exchange and refine ideas, and tryout sketches of their music. The project culminated with Imani’s spring quarter presentation of six world-premiere performances on a New Music Ensemble concert at the Logan Center.

"On our very first visit, the composers came with ideas,” said Monica Ellis, bassoonist of Imani Winds. "They are very creative composers going after innovative sounds.”

Audiences were able to enjoy multiple performances by Imani Winds during the year. In the fall quarter, the Imani presented an informal Parents Weekend concert as an introduction to campus. In the winter, UChicago Presents featured Imani for their first-ever performance in Mandel Hall. The quintet also contributed to the citywide centennial celebration of Chicago poet Gwendolyn Brooks in the spring, presenting new works by Courtney Bryan and Valerie Coleman that were inspired by Brooks’ life and poems. Visiting Berthold Hoeckner’s sections of Music 104 — one of our classes in the Arts, Music, Drama core — Imani Winds “rapped” Brooks’s famous poem We real cool together with the students, who got an immediate feel for the voice of the Chicago Southside poetess.

Outside of the Department, WFMT welcomed Imani Winds to the studio for an “Impromptu” performance on-air in January. The Ensemble-in-Residence also reached across the campus by participating in a panel discussion with the Chamber Music Organization RSO and performing in a Sunday service at Rockefeller Chapel.

Imani showcased their strong commitment to education with several community programs arranged through the Office of Arts & Public Life. The Quintet engaged with middle school music classes from UChicago Laboratory School during the autumn quarter, and in the spring the Logan Center opened its doors for a matinee performance for over 400 public school students.

"We are all thrilled that the initial year of Imani Winds’ residency was such a success,” said Director of Performance Programs Barbara Schubert. "The expertise and enthusiasm demonstrated by each of the Imani musicians, as well as the sheer energy they put into their time on campus, was extraordinary. We look forward to building on the components of last year’s residency for the coming year, and to reaching even more UChicago students and community members with the distinctive artistic contribution of Imani Winds.”

2017-18 Imani Winds Performances

Friday, November 10 | 7:30 PM with Ensemble Dal Niente 
Saturday, November 11 | 8 PM with Gospel Choir and Cory Smythe 
Sunday, November 12 | 4 PM with the University Wind Ensemble

Friday, February 9 | 7:30 PM Contempo & Jazz Double Bill
Friday, February 16 | 7:30 PM Festival of New American Music at Rockefeller Chapel
Friday, February 23 | 7:30 PM with Ensemble Dal Niente 
Saturday, March 4 | 8 PM with the University Wind Ensemble Sunday, March 5 | 7:30 PM with the University Wind Ensemble

Friday, May 11 | 7:30 PM with Gospel Choir and Cory Smythe 
Saturday, May 12 | 8 PM Music of UChicago Graduate composers with Contempo's New Music Ensemble 
Sunday, February 11 | 3 PM Music of Aaron Helgeson and Imani Winds members

For more information, visit music.uchicago.edu.
History of World Music Recording

by Mili Leitner and Joe Maurer, Graduate Students

Over the past two years, Phil Bohlman and a team of doctoral students — Will Buckingham, Hannah Rogers, Mili Leitner, and Joe Maurer — have been engaged in a series of interdisciplinary workshops, in collaboration with the University of Illinois at Urbana-Champaign and the University of Wisconsin-Madison, on the topic of the “History of World Music Recording.” The symposia were part of the Humanities Without Walls Global Midwest research challenge, funded by the Mellon Foundation as part of an effort to encourage interdisciplinarity and inter-institutional research and coordinated at UChicago by the Franke Institute for the Humanities. The Global Midwest initiative aims to reveal the role that the Midwest has had over the past century as a key player in global economic and cultural development. Through this initiative, a team of four faculty members from the three aforementioned institutions (at UChicago we were joined by the Bibliographer for South Asia, James Nye) were awarded a grant to attempt a modest project: charting the history of world music recording as it pertains to the Midwest.

Under their guidance, a team of twelve graduate students — four from each institution and variously affiliated with departments of music, history, and communications — assembled at three symposia in early 2016. These took us across the Midwest both intellectually and physically, as we piled into minivans and learned from our co-participants en-route about such diverse topics as regional barn architecture, Midwestern water systems, the “Cheddar curtain,” and pirate-rock music. This truly interdisciplinary journey was enhanced upon our arrival at each symposia by the addition of esteemed guest lecturers from across the globe, swelling our numbers such that the conference table seated around twenty-five scholars at each event.

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Our collaborative learning experience maintained a focus on the way in which the Midwest has functioned as a region contributing to recording history. Some talks identified localized phenomena, whether a recording studio, musician, or archive, from John Troutman’s paper examining early cylinders of Hawaiian steel guitar musicians on the Midwest vaudeville circuit c1900-1910, to Henry Sapoznik’s talk on Yiddish theater featuring the University of Wisconsin’s Mayrent Archive, and working from historical recordings, c1910-1930. Other presenters emphasized relationships that lead us to understand the Midwest as truly global. Early twentieth-century migration patterns proved important in many presentations, including Andrew Bottomley’s exploration of the polka market in the Midwest and its origins in Central European immigration to the region, Music Department alumna Aileen Dillane’s (PhD ’09, currently teaching at the University of Limerick, and visiting faculty this fall at Notre Dame) work on Francis O’Neill’s early wax cylinder recordings of traditional Irish dance music in Chicago, and Ian Nagoski’s research on the Ottoman diaspora in Chicago. A different kind of movement was featured in Craig Eley’s presentation on the global circulation of birdsong, working from historical recordings, c1910-1930.

Between presentations at each of the three workshops, the group of scholars visited local research sites, including the Sousa Archives at UIUC where we had the chance to see some of the earliest recording equipment in action, and to encounter the changing materiality of this technology over the past century. At the John Steiner Collection in the Regenstein’s Special Collections, our department’s own Michael Alleman, Will Faber, and Hannah Rogers introduced some of the collection’s materials through the context of their own PhD research.

Our work did not stop with the culmination of the final symposium, though. The University of Chicago team, led by Phil Bohlman, is now working on a CD that will showcase some of the recordings that we encountered and explored over the course of these workshops, along with a substantial booklet that pulls together the themes that emerged from our collaboration. This recording anthology project will focus on the era bookended by the World’s Columbian Exposition and the onset of the Second World War, corresponding approximately to the first fifty years of sound recording from 1890-1940.

Thanks to the support of the Mellon Foundation, the Humanities Without Walls consortium, and the Franke Institute for the Humanities, we have brought together the core group of faculty members and graduate students from UChicago, UIUC, and UW-Madison with fifteen visiting scholars and dozens of guests from across the globe, bringing insights from the fields of ethnomusicology and musicology, history, folklore, American studies, and media and cultural studies — as well as the recording industry itself — to bear on our shared inquiry. This has been an intellectually expansive experience, and we look forward to sharing some of the insights through the recording anthology and accompanying booklet.

Readers of Goodspeed Notes will surely be pleased to hear that our thinking about the Global Midwest included the 1893 World’s Columbian Exposition, which took place on the Midway just outside our very own Goodspeed Hall. This functioned as an anchor-point from which we moved both forward in time and outward from Chicago, discovering musical recording activities further afield.

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Performance Program 2016-2017

Here are a few highlights:

- At the beginning of the season, the Performance Program welcomed Daniel Pesca as Director of Chamber Music Program and Artist-in-Residence for the New Music Ensemble.
- In November 2016 Concerto Competition co-winner Isaac Friend performed Mozart's "Jenamy" Concerto with the University Chamber Orchestra.
- In December 2016 acclaimed guest soloist Alexi Kenney performed Samuel Barber's Violin Concerto with the University Symphony Orchestra, in a program that included Barber's First Essay and Symphony in One Movement.
- Rockefelder Chapel Choir and select singers from other choral groups once again presented Handel's Messiah, continuing a long-standing and beloved Hyde Park tradition.
- The New Music Ensemble's February 2017 concert featured the University Chamber Orchestra in the pit.
- In April 2017 pianist Ko-Eun Yi joined the USO for an all-Time Concerts, and recital performances at Montgomery Place Center for the Arts.
- The Piano Program hosted its annual Bach festival, several Tea Time concerts, and recital performances at Montgomery Place Center for the Arts.
- The annual Gilbert & Sullivan collaboration brought Pelleas et Melisande with commentary from Professor David Bevington and choir director Amanda Block.
- The Middle East Music Ensemble presented its annual Persian Concert to a highly enthusiastic, overflow crowd in the Logan Center for the Arts.
- The University Wind Ensemble performed in a collaborative concert with the U-High Laboratory School Concert Band in February 2017.
- The Early Music Ensemble and South Asian Music Ensemble both expanded their seasons by presenting Tea Time concerts in winter quarter, in addition to their annual spring performances.

In addition, musicians active in the Department of Music Performance Program participated in an array of master classes, outreach performances, ad hoc concerts, solo recitals, panel discussions, and more — while concurrently managing the substantial academic load of their undergraduate or graduate studies.

How do they do it, you might wonder? Or, in some cases, why do they do it? The springtime gathering of instrumentalists and singers for our 2017 presentation of Beethoven's Ninth provided an opportunity to talk with some of these musicians about their experiences in, and commitment to, the Performance Program.

Amanda Block, soprano in the University Chorus:
"With UChorus, I love that I've been able to meet Hyde Parkers (and other Chicagoans) of all different ages and backgrounds. We recently went on a tour to the Netherlands as part of our multi-quarter residency on campus."

Danielle Lee, cellist in the University Symphony Orchestra:
"Honestly, just being able to escape the Reg for a few hours every Wednesday night gives me strength to power through the rest of the week. Also, I really enjoy the wide variety of pieces we play and the friendships I've created through USO."

Gennie Faber, soprano in the University Chorus:
"How has singing/choir changed/shaped your life?"
"In all of the best ways. They say that singing in a choral group naturally drives you to form bonds with your fellow singers, and I wholeheartedly believe it. I've made some of the greatest friends through choirs, and I've learned so much about perseverance and hard work."

Lisa Cohen, soprano in the University Chorus (Community Member):
"How has singing changed/shaped your life?"
"I think that the thing you learn from singing in a choir is that what we can create together is so much more than what we can accomplish on our own. When we join our voices together to perform an awesome (in all senses of the word) piece like Beethoven's 9th and then we add the orchestra to our beautiful voices, the end result is a metaphor for what humanity can accomplish if it works together."

While it may be hard for the performance ensembles and programs to top their achievement of last year, we're certainly going to try. Visit the Music Department website and concert calendar to learn about 2017-2018 performances.

And by all means, if you're anywhere close to Chicago this year we'd love to see you at some of our concerts!

Reflections by Barbara Schubert, Director of Performance Programs

Concerts, concerts, and more concerts! It was an incredibly busy year for the University of Chicago Performance Program. From the audition marathon of Orientation Week to the stirring sounds of Schiller's Ode to Joy that capped the season, 2016-2017 was a year of challenge, growth, and of numerous highly successful performances on campus.

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Photos (left to right): (1) Rockefeller Chapel Choir (2) University Symphony Orchestra (3) South Asian Music Ensemble
Switch~ On!

by Igor Santos, Graduate Student

The repertoire explored a wide variety of electro-acoustic possibilities: works with extensive field recordings, virtuosic real-time manipulation of sounds, computerized aleatory, the use of video, and even a DIY timpani-enhanced cello. The instrumental forces that combined with these electronics varied from solo instruments, to trios, to full sextet.

The works premiered by the in-house composers also displayed variety in the conceptual panoply they explored. Alicant Çağrı’s landscape with inscription combined two soundtracks: a recording of Berthold Hoeckner reading Ingeborg Bachmann’s Im Gewitter der Rosan, and field recordings made in the Cowles Bog Trail, in Indiana Dunes. Pierce Gradone’s Net|work dealt with a flexible notation where the musicians interpret graphs of neurons responding to electrical stimuli. These graphs were then selected at random by laptops, the musical result mimicking a complex network of neural circuitry. Joungbum Lee’s po-an (b [pa]: naaltery, fl [an]: table, idea) combined dense and virtuosic instrumental writing, along with video footage that presented an abstract series of outdoor shots and meta-image of a percussionist performing against the live musicians.

Will Myers’ AquíNnoch, March 13 was an expansive work that attempts to reconstruct a memory — a walk around Martha’s Vineyard — through three different “lenses”: one using only acoustic instruments, the second with electronics, and a final section that blends both. Tim Page’s Study was a work where the solo cello becomes a hyper-instrument through its close interaction with a timpani, enhancing its sonic palette by adding resonance through its large body, and glissandi through pedaling. An additional video element provided an abstract narrative, using footage from both cello and timpani. Finally, Rolock’s Trio n° 4 was a work filled with dramatic gestures, dealing with Spectral techniques of orchestration: a tam-tam is analyzed only in order to be deconstructed and reconstructed through electro-acoustic means.

Both events were well attended, and despite the gargantuan technical possibilities: works with extensive field recordings, virtuosic real-time manipulation of sounds, computerized aleatory, the use of video, and even a DIY timpani-enhanced cello. The instrumental forces that combined with these electronics varied from solo instruments, to trios, to full sextet.

The concerts featured world premieres by five University of Chicago graduate composition students: Alicant Çağrı, Pierce Gradone, Joungbum Lee, Will Myers, and Timothy Page, as well as one undergraduate composer, Reiny Rolock. Other works featured on the concerts were chosen from Switch~ On’s repertoire of emerging composers Elvira Garifzyanova, Katherine Young, and Anna Walton.

Contempo’s 2016-17 season, led by Artistic Director Marta Paszynska, featured four intriguing performances of new and influential composers of 20th and 21st century music.

The first concert, titled Interplay, featured instrumental theater works. The superb New York-based Talea Ensemble, in its first Chicago appearance, along with director Rick Burkhardt, brought imaginative and effective staging to the program, which included Karlheinz Stockhausen’s Der kleine Herr Hörnlein and Peter Maxwell Davies’ classic Eight Songs for a Mad King, featuring young baritone Michael Weyandt. Mauricio Kagel was one of the pioneers of music-theater of the post-World War II decades, and Talea presented an unforgettable performance of Kagel’s bizarre early work, Sar Scene. The evening concluded with John Cage’s Living Room Music — complete with wine and cookies on a table that the artists invited the audience to share on stage with them once the performance was concluded. The event was amplified by a pre-concert lecture with Assistant Professor Seth Brodusky.

Five from Aftar, the second Contempo concert of the season, featured works by five international women composers: Piano Quintet No. 1 by Grazyna Bacewicz (Poland), Songs of the Galloway by Sofia Gubaidulina (Russia), Schnachiefen by Isabella Mundry (Germany), Chaya Czernowin’s String Quartet (Israel), and Aer by Kaija Saariaho (Finland). Performers included Ensemble Dal Niente, Kontras Quartet, Kayleigh Butcher (mezzo soprano), Pawel Chetinski (piano), and Stas Venglevski (harp). Chaya Czernowin attended the concert and spoke with the composition seminar students prior to the performance.

While the first two concerts occurred in the Logan Center, Contempo’s third concert was presented in partnership with the Museum of Contemporary Art. A program of monumental proportions, the performance involved 100 percussionists and took place at the Museum. For the first half, Matthew Duvall performed a well-choreographed recital in the MCA auditorium, including works by Matthew Burtner, John Luther Adams, Yu-Hui Chang, Morton Feldman, David Lang, and John Cage, supported by Lisa Kaplan and Third Coast Percussion. Following these works, Duvall and the other percussionists who were seated on risers on the stage, filed out of the theater and into the galleries on various floors throughout the museum, beckoning audiences to follow them. When in place, the 100 percussionists performed the world premiere of Marta Paszynska’s Voice of the Winds, bringing the Museum to life with sound, with close to 200 instruments large and small, ranging from timpani and drums to gongs, bowls, and a wind machine.

Unusually, there was no doctoral work to be presented this year. So the single Tomorrow’s Music Today concert featured premieres of works by Rodrigo Bussad, David Clay Mettens, and Will Myers, plus a new work by recent alumus Andrew McManus. The concert took place in the Logan Center and was performed by Ensemble Dal Niente and Spectral Quartet. Sculptor Tom Friedman, whose “Looking Up” work installed on the lakefront trail inspired Bussad’s music, was present at the concert.
The 73rd season in 2016-17 featured 23 performances including Chicago debuts and return appearances across five diverse series. We welcomed the wind quintet Imani Winds in their inaugural season as the University’s new Don Michael Randel Ensemble-in-Residence.

by Amy Iwano, Executive Director

The Howard Mayer Brown International Early Music Series encompassed four concerts of music from medieval times through the Baroque era. The Cleveland baroque orchestra Apollo’s Fire made its first Chicago appearance in Mandel Hall with a lively program of music from J. S. Bach and his time. The performance was followed by a reception for UChicago Presents donors and Apollo’s Fire patrons who had made the trip from Cleveland. In January, eminent lutenists Paul O’Dette and Ronn McFarlane gave a delightful program of music for two lutes in the Logan Center. The conductorless British vocal ensemble Stile Antico made its Chicago debut in March, filling Rockefeller Chapel with music by Peter Philips, Richard Dering, John Dowland, and William Byrd — Catholic composers who were exiled during Queen Elizabeth’s reign. The final concert, presented by Sequenția, was quite unusual; led by Benjamin Bagby, the trio presented medieval music that incorporated texts of Roman authors and thinkers.

Jazz at the Logan’s fourth season brought more enthusiastic audience growth. The series’ opening concert featured Chicago native Freddy Cole; vocalist Rene Marie was to have performed with him but canceled the evening before the scheduled performance. The 83-year-old Cole brought out Southside friends who knew him decades ago; he sold out the house and carried the evening. The universally-loved Paquito D’Rivera brought his quintet for a performance of his “Jazz Meets the Classics” program. Prior to an intriguing and satisfying performance of her “Money Jungle: Provocative in Blue” program with her quartet plus special guest Lizz Wright, Terri Lyne Carrington met with participants of the Jazz Institute of Chicago’s Women in Jazz leadership group. The Logan Center offered a screening of The Ballad Of Fred Hersch, a new documentary on the inspiring pianist, on the evening prior to his performance with his trio. Thomas Christensen, who knew Hersch when they were both students in Boston, led a talk with the pianist prior to his performance with his long-standing trio. The season concluded with an astounding and dramatic performance with Vijay Iyer Sextet.

This season’s Music Across Genres series carried a Writers’ Threading throughout the three concert programs. A full Mandel Hall thriller to famed author Salman Rushdie narrating portions of his Enchantress of Florence, illuminated by music written by Paul Cantelon and performed by the American String Quartet. Rushdie also read excerpts from Beethoven letters preceding the second-half performance of his String Quartet No. 13, Op.130/Op.133. The unique and astonishing vocal ensemble, Roomful of Teeth, performed Ted Hearne’s music set to texts by Zora Neale Hurston, Claudia Rankine, and James Baldwin, before an electrifying rendition of Caroline Shaw’s Pulitzer Prize-winning Partita. Imani Winds joined the citywide centennial celebration of Chicago poet Gwendolyn Brooks, presenting a moving program that included new works by Courtney Bryan and Valerie Coleman inspired by Brooks’ life and poems.

UChicago Presents seeks to enhance the audience experience with the substantial resources of the University. This season, audiences enjoyed pre-concert lectures and talks with guest artists given by faculty and graduate students, including George Adams, Seth Brodsky, Abigail Fine, Travis Jackson, John Lawrence, Woo-Chan Lee, Anne Robertson, Lawrence Zbikowski, as well as the Pacifica Quartet, and non-Music faculty members Rachel DeWoskin, Srikanth “Chicu” Reddy, and Ben Waltzer.
Philip Gossett, Robert W. Reneker Distinguished Service Professor Emeritus at the University of Chicago, died after a long struggle with breast cancer on February 8, 2018 at 4:30pm at the Rockefeller Chapel.


by Ellen T. Harris, MA ’70, PhD ’76, Past President of the American Musicological Society

IN MEMORIAM

Philip Gossett's detailed work on editions naturally evolved into a strong interest in operatic performance. He consulted with opera companies and scholars of nineteenth-century opera from around the world.

Since 2006, CIAO has welcomed the Centro Italo-Americano per l’Opera (CIAO) was established at the General Editor of both the collected works of Verdi and Rossini. Gossett was the editor of the study of the original sources of the operas of Rossini, Donizetti, Bellini, and Verdi that led to doubts wrong. It was largely his detailed study of the original sources of the operas of Rossini, Donizetti, Bellini, and Verdi that led to the establishment of major critical editions of their works. Gossett was the General Editor of both the collected works of Verdi and Rossini.

The Centro Italo-Americano per l’Opera (CIAO) was established under Gossett’s leadership at the University of Chicago as the home of editorial work on both editions. Since 2006, CIAO has welcomed scholars of nineteenth-century opera from around the world.

Gossett’s detailed work on editions naturally evolved into a strong interest in operatic performance. He consulted with opera companies worldwide, including the Metropolitan Opera, Santa Fe Opera, Chicago Lyric Opera, Teatro alla Scala, and Théâtre des Champs-Élysées. His consulting work with singers began with a fruitful and lasting relationship with Marilyn Horne, who premiered the original tragic ending of Tancredi at the Houston Grand Opera in 1979 using Gossett’s edition. In addition, he worked with Cecilia Bartoli, Joyce DiDonato, Renée Fleming, Juan Diego Flórez, and Samuel Ramey, conductors Claudio Abbado and Riccardo Muti, and stage directors Jonathan Miller, Jean-Pierre Ponnelle, and Francesca Zambello.

Gossett received the AMS Einstein Award for his article “Rossini in Naples: Some Major Works Recovered” (Musical Quarterly, 1968). His book Anna Bolena and the Artistic Maturity of Gaetano Donizetti (1985) received an ASCAP-Deems Taylor Award, while Divas and Scholars: Performing Italian Opera (2006), a summation of his life’s work, received the Society’s Otto Kinkeldey Award that year, the Laing Prize from the University of Chicago Press, and an ASCAP-Deems Taylor Award. The edition of the Petite Messe solennelle for the Rossini Edition (2009), co-edited by Patricia B. Brauner, won the Claude Palisca Award for the best musical edition of that year. He was an honorary member of the Academy of Arts and Sciences (1989), Accademia Filarmonica di Bologna (1989), Accademia di Santa Cecilia (2003), American Musicalological Society (2004), American Philosophical Society (2008), Royal Swedish Academy of Music (2008), and British Academy (2009). Recognition on an even wider scale came from his receipt of the Medaglia d’Oro, prima clausa, of the Italian Government for services to Italian culture, education, and the arts (1985); the highest civilian award of the Italian government, the title of Cavaliere di Gran Croce (1998); the Order of Rio Branca, Republic of Brazil (1998); the Serena Medal (2008) from the British Academy; and the Mellon Distinguished Achievement Award (2004, held 2006–16). He served overlapping terms as President of both the AMS (1994–96) and of the Society for Textual Scholarship (1993–95) and as Dean of the Division of the Humanities at the University of Chicago (1989–99).

We will remember Philip Gossett during the first hour of the Chicago Reception at the AMS in Rochester (Friday, November 10, 9pm to Midnight). The University will hold a Memorial for Philip on February 8, 2018 at 4:30pm at the Rockefeller Chapel.

Graduate composer Timothy Page has been declared a winner of the 2017 SEMIUS/ASCAP Award. The prize includes a commission for an electroacoustic work that will be premiered at the Society for Electroacoustic Music Conference in the Spring of 2018.

Evan Pensis, Ethnomusicology, published an essay titled, “Fugitive Faggotry: Queer Rage and the Limitations of Equality.” in After Pulse: Reflections on Music Scholarship in the Wake of the 2016 Orlando Nightclub Shooting, a special issue of Ethnomusicology Review (2016). More recently, Evan was invited to the Theatre and Performance Studies (TAPS) Department, where they will pursue a joint PhD in both TAPS and Music. This upcoming year, Evan will also be making their chamber recital debut with Les Amis de l’Orchestre Philharmonique du Luxembourg in March of 2018.

Jessica Gabriel Peritz, PhD candidate, has been announced as the winner of the Marian and Andrew Heiskell Pre-Doctoral Rome Prize for 2017–18. Her dissertation project on Italian opera entitled: The Lyric Mode of Voice: Song and Subjectivity in Italy, 1769–1815 earned her one of the most distinguished and competitive fellowships available to researchers and artists anywhere.

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STUDENT HAPPENINGS

Upcoming UChicago Alumni Receptions:

Society for Ethnomusicology Annual Meeting
Denver, Colorado Saturday, October 28, 10:00 pm - 1:00 am Denver Marriott City Center

Society for Music Theory Annual Meeting
Arlington, VA Friday, November 3, 9:00 pm - 11:00 pm Renaissance Arlington Capital View Hotel

American Musical Society Annual Meeting
Rochester, NY Friday, November 10, 9:00 pm - 10:00 pm Remembrance of Philip Gossett 10:00 pm - 12:00 am Reception for UChicago Alumni Riverside Convention Center
FACULTY UPDATES

Jessaun Baker, Assistant Professor of Music
Jessaun Baker finished a surprisingly busy and productive first year of research, teaching, and advising in the Music Department. In the fall, her first course was a graduate seminar on music and metagraphics entitled “Sounding the Archipelago,” which examined the relationship between music and archipelagos, islands, and oceans as geopolitical and metaphysical spaces. The incredibly thoughtful, insightful, and engaging discourse generated in that seminar set the tone for much of the more reflective teaching of Jessaun’s year. She completed a chapter on Archipelagic Listening and new media within small Caribbean islands for an edited collection, Archipelagic Listening, and gave a talk, “Small Island Sounds: Music and Intra-archipelagic Relations” at the annual meeting of the Caribbean Studies Association in Sagamore, New Providence, Bahamas. This summer, Jessaun will be returning to the Caribbean (the U.S. Virgin Islands) to complete additional research for her monograph in progress, Jamband Style: Caribbean Music and the Small Island Sound.

Philip V. Bohlman, Ludwig Rosenberger Distinguished Service Professor; Director, Graduate Admissions
Together with colleagues from Art History (Niall Atkinson and Anna Lise Sørenstrøm) and the Regenstein Library (James Nye and Laura Ring), Philip Bohlman began a new two-year project in July 2017 at the Neuhaufer Collegium for Society and Culture, “Intervening: Sonic and Visual Histories of the Indian Ocean World.” Philip has also embarked on a new performance and recording project with the New Bedford Oratorio Society (Philip Bohlman, Artistic Director; alumn Ilya Levinson, Music Director, and the late Remembered Zion). Philip and Christine Wilkie Bohlman (Humanities Collegiate Division) continue to perform for works of stage and piano from the concentration camps, this past year with concerts in Toronto and Chapel Hill. Among other projects he hopes to complete during his Guggenheim year, 2017-18, is a monograph on music after nationalism (Oxford, which he feels homed to in much the same way anti-communist propaganda broadcasters such as Radio Free Europe spread messages of freedom and democracy. As Radio Free Europe spread messages of freedom and democracy. As Radio Free Europe spread messages of freedom and democracy. As Radio Free Europe spread messages of freedom and democracy. As Radio Free Europe spread messages of freedom and democracy. As Radio Free Europe spread messages of freedom and democracy. The incredible thoughtful, insightful, and engaging discourse generated in that seminar set the tone for much of the more reflective teaching of Jessaun’s year. She completed a chapter on Archipelagic Listening and new media within small Caribbean islands for an edited collection, Archipelagic Listening, and gave a talk, “Small Island Sounds: Music and Intra-archipelagic Relations” at the annual meeting of the Caribbean Studies Association in Sagamore, New Providence, Bahamas. This summer, Jessaun will be returning to the Caribbean (the U.S. Virgin Islands) to complete additional research for her monograph in progress, Jamband Style: Caribbean Music and the Small Island Sound.

Jennifer Iverson had a fantastic first year as Assistant Professor in the Music Department. She began the fall with dual roles as Assistant Professor in the Music Department and Head of the CHIME Studio (Chicago Integrated Media Electronic Studio) and working with his incredible students and staff. She directed several research projects, two of which won no less than eight fellowships and grants for next year advising. Her work with the Mellon-funded Musical Pasts Consortium, a joint project being conducted by Chicago, Berkeley, Yale, and King’s College, has been a marvelous time for Martha Feldman. In November she was the Keynote Speaker at the annual meeting of the American Musicological Society (AMS) conference. She focused on the way short-wave broadcasting technology helped advance garde composers distribute their work widely across both Western and Eastern Europe, in much the same way anti-communist propaganda broadcasters such as Radio Free Europe spread messages of freedom and democracy. Jennifer also received a book contract from Oxford University Press for a book tentatively entitled “After Machaut and before Monteverdi: Current Trends in Music of the Renaissance” that was devoted to new directions in late medieval music theory and practice. She also had a wonderful year-long adventure, her first, as a book editor. Her work with the AMS recently resulted in the publication of “A Musical Lesson for a King from the Roman de Fauvel” in Music and Culture in the Middle Ages and Beyond: Liturgy, Sources, Symbolism, ed. Benjamin Brand and David J. Rothenberg (Cambridge University Press, 2016). Administrative duties called last July, and Anne became Interim Dean of the Division of the Humanities and then, on April 1, 2017, Dean for a five-year term (2016-21).

Augusta Read Thomas, University Professor
Gustavus spent the year teaching, directing the Chicago Center for Contemporary Composition, running the weekly Composition Seminar, directing and leading the Ear Taxi Festival, and serving on many volumes of the Chicago Tribune. She also gave paper at conferences in Padua, Valencia, and as part of the commemoration of Ludovico Ariosto at the Franco itself. He is glad to be back in the Department this coming year.

Sam Puita, Assistant Professor; Director, Computer Music Studio
Sam Puita had a great first year teaching at the University of Chicago. In addition to starting the CHIME Studio (Chicago Integrated Media Electronic Studio) and working with his incredible students and colleagues, Sam had an active year as an artist and researcher. In the fall, he devoted the same to Visiting Researcher at the University of Huddersfield in the UK. His ensemble, Wet Ink Ensemble, performed concerts in New York and Chicago, and completed residencies at Western Michigan and Lawrence Universities. He also completed his two projects on the Midwest, featuring in duo and ensemble configurations with the trumpeter Peter Evans, and also performed in Switzerland and Germany with the Mivos Quartet. He finished his year with a performance of his new work for brass, piano, and percussion. This piece was commissioned and premiered by the New Philharmonic on their CONTACT! new music series.

Steven Rings, Associate Professor of Music
This year Steve Rings and his wife Gretchen settled into their new roles as Resident Masters (by the time you read this, Residential Dances) in Campus North Residential Commons. It has thus been a busy year of University service and administration, though Steve has managed to carve out some time for research. He wrote an essay on “Speech and ‘In Song’ for a volume edited by Martha Feldman and John Johnson, and continued to work on his second book, A Foreign Sound to Your Ear: Bob Dylan as Musician, which he will finish during the 2017-18 academic year, while on leave. Steve has also been very busy as an editor; shepherding multiple volumes through his series, Oxford Studies in Music Theory, and editing The Oxford Handbook of Critical Terms in Music Theory with Alexander Rehding. In Fall 2017 he will be revisiting symposiums at the Society for Music Theory’s annual meeting and at the International Forum on the Construction of Music Theory in Shanghai.

Robert L. Kendrick, Professor of Music
Bob Kendrick spent the year at the Franco Institute working on a project on sacred music theater. He also gave papers at conferences in Padua, Valencia, and as part of the commemoration of Ludovico Ariosto at the Franco itself. He is glad to be back in the Department this coming year.

Music Director), “When We Remembered Zion.” Phil and Ilya embarked on a new performance and recording project with the New Bedford Oratorio Society (Philip Bohlman, Artistic Director; alumn Ilya Levinson, Music Director, and the late Remembered Zion). Philip and Christine Wilkie Bohlman (Humanities Collegiate Division) continue to perform for works of stage and piano from the concentration camps, this past year with concerts in Toronto and Chapel Hill. Among other projects he hopes to complete during his Guggenheim year, 2017-18, is a monograph on music after nationalism (Oxford, which he feels home to in much the same way anti-communist propaganda broadcasters such as Radio Free Europe spread messages of freedom and democracy. As Radio Free Europe spread messages of freedom and democracy. As Radio Free Europe spread messages of freedom and democracy. As Radio Free Europe spread messages of freedom and democracy. As Radio Free Europe spread messages of freedom and democracy. As Radio Free Europe spread messages of freedom and democracy.

Consorium of opera companies that includes: Lyric Opera of Kansas City, Minnesota Opera, Opera Theatre of Saint Louis, San Francisco Opera, Santa Fe Opera, Sarasota Opera, Seattle Opera. Her new opera will premiere its world premiere in 2019 at the Minnesota Opera and is scheduled for a tour to Hong Kong and Berlin. Her work “CHIMES” for string quartet was premiered at Spectral Quartet at Rockefeller Chapel. She composed a 30-minute Percussion Quartet entitled “SONOREUS EARTH” for her long-standing collaborators, Third Coast Percussion, as soloists, which will premiere on November 12, 2017 at Harris Theater in Chicago. The concert will be performed again, in April 2018, by the Eugene Oregon Symphony, where Augusta is, for one year, the orchestra’s Composer in Association. She was the keynote Speaker at the annual meeting of the American Philosophical Society and was a distinguished visiting composer at many universities and on many concert presenting series.
Lawrence Zbikowski, Professor of Music

During the 2016–17 academic year Lawrence Zbikowski was on leave, which gave him an opportunity to put the final touches on his Foundations of Musical Grammar (published in September 2017, Oxford University Press). He also kept busy with a number of other projects, including a chapter for a second volume on music and consciousness, a contribution on metaphor and analogy for the Routledge Companion to Music Cognition, an exploration of dance movements in the second tableau from Stravinsky’s Les Noces for a volume on music and dance, an article on conceptual blending and music for a special issue of Musicæ Scientiæ, and a review article on Elizabeth Margulis’s On Repeat published in Music Theory Spectrum.

In November he presented a paper at Reed College at a colloquium organized by alumna Yuan-Chen Li, and in February he participated in a workshop on music and the mind at Southern Methodist University organized in part by alumnus Peter Kuper. March found him in Europe, where he took up a two-day residency at the University of Southampton, and presented his research at the Swiss Center for Affective Sciences in Geneva and at the Katholieke Universiteit Leuven in Belgium. His travels were rounded out when he delivered a paper on text painting and musical structure at the EuroMAC 2017 conference in Strasbourg, France. This coming year Larry will return to his usual duties, which will include leading a graduate seminar on music and agency during Autumn term.

IN MEMORIAM

Richard Wang: a life-long passion for jazz
(1928–2016)

by Travis Jackson, Associate Professor

On November 6, 2016, family, friends and colleagues of Richard Wang gathered in Mandel Hall for “Reach High: Celebration of Life Ceremony.” The event started with a drum procession and ended with a lively New Orleans Second Line in tribute to the scholar, educator, conductor, arranger, and trumpeter who had passed away a little less than a month previously, on October 10. The ceremony itself was filled with remembrances, performances, and encomia from the many people whose lives he had touched, including Chicago historian Timuel Black; trumpeter and educator Orbert Davis; critic and Jazz Institute of Chicago president Neil Tesser; University of Chicago Jazz X-tet director Mwata Bowden; and former students Daniel Melnick (University of Chicago) and Association for the Advancement of Creative Musicians (AACM) founding member Roscoe Mitchell (Woodrow Wilson Junior College).

Known to most people as “Dick,” Wang was raised on the South Side of Chicago, and over the years he benefitted from and contributed to the musical vitality of his hometown. He was inspired by what he heard at the Regal Theatre at 47th Street and Grand Boulevard (now Martin Luther King Drive) in the 1940s and what he learned at Hirsch High School, Chicago Musical College, Roosevelt University, and the University of Chicago. Even more, though, he was a life distinguished by how he brought music into the lives of others. In addition to teaching and supporting many of the musicians who would soon form the AACM in the 1960s, he led the University of Illinois at Chicago’s Jazz Ensemble for several years beginning in 1973, undertook work to reconstruct and restage Duke Ellington’s 1941 “civil rights” musical Jump for Joy in the 1980s (culminating in Pegasus Players productions in 1993 and 1994), produced the performance of Charles Mingus’s Epitaph for the Chicago Jazz Festival in 1990, and formed the Fletcher Basington Orchestra with fellow trumpeter Art Hyile to promulgate the work of Fletcher Henderson, Count Basie, and Duke Ellington. Dick was instrumental in the founding of the UChicago’s Chicago Jazz Archive and the Chicago Jazz Festival, and he was a longtime member (and former president) of the Jazz Institute of Chicago. On behalf of the latter, he often convened tours in conjunction with the Jazz Festival to highlight the rich history and ongoing presence of jazz and black music-making on the South Side. His published research — much of which focused on Chicago musicians — appeared in Musical Quarterly, Black Music Research Journal, Jazz Educators Journal, and many other publications and, from 1987 to 2009, he taught well-received courses on jazz at UChicago.

What came through most clearly in all of his activities, besides his considerable knowledge of music-making, urban history, and the roles of venues and the recording industry in the development of jazz, was an abiding concern with the well-being of musicians. Those who might have thought otherwise would have learned from Dick that musicians were knowledgeable about what they were doing, that their improvisational, interactive and compositional creativity was grounded in a deep understanding of history, musical and otherwise. For those reasons and many others, his students would learn, the musicians who created and continued to develop jazz deserved respect and admiration.

For all that he accomplished, Dick was also unfailingly generous — to his loved ones, to his colleagues, to his students. I came to see him as an example of how we can be our best selves in work and in life: careful, concerned, generous, and genuine. The most fitting epitaph for him is the one that Duke Ellington reserved for those people and musics he most admired and respected: Dick Wang was “beyond category.”
**ALUMNI NOTES**

Iddo Aborony, PhD ‘16, has accepted a position of Visiting Assistant Professor in Music Technology for 2017-18 at Colorado College (In Colorado Springs).

Nathan Bakum, PhD ’09, was appointed Associate Dean of the School of Fine and Performing Arts at Columbia College Chicago on June 1. He will be overseeing and supporting the curriculum of the College’s programs in Music, Dance, Theatre, Art & Art History, Design, Photography, Business & Entrepreneurship, and Fashion Studies.

Gregory Barz, MA ’92 UChicago, PhD Brown ’97, Professor of Ethnomusicology at Vanderbilt and Associate Dean for Academic Initiatives, recently completed a summer fellowship with the Jewish National Fund in Israel, and continued his field research on Israeli drag performances. Barz is the incoming president of the Society for Ethnomusicology and was recently named the chair of Vanderbilt’s Department of Musicology and Ethnomusicology.

Judith Bourzutschky, MA ’99, has recently moved from Friends of the Earth to Rose Financial Services in Rockville. She has two children, a recent graduate from college and a junior. She accompanies the NH Community Chorus, performing works including Requiems/Masses by the likes of Fauré, Duruflé, Mozart, Schubert et al. She also plays with the NH Community Orchestra, most recently wonderful renditions of Gardel’s ‘Tango por una Cabeza’ and the ‘Overture to West Side Story’ (Bernstein/arc; Maurice). She has conducted for both groups and is also performing chamber music.

Chelsea Burns, PhD ’16, has been appointed Assistant Professor of Music Theory at the Eastman School of Music.

Andrew Cashner, PhD ’15, is beginning a tenure-track position as Assistant Professor of Music at the University of Rochester, after two years at the University of Southern California. He gave invited talks to the musicology department of the University of California, Santa Barbara, and a panel on Music and Poetry in the Early Modern Hispanic World at the annual conference of the Renaissance Society of America in Chicago. A music edition, “Singling about Singing in Villancicos of Seventeenth-Century Spain and New Spain”, is in preparation with the Web Library of Seventeenth-Century Music (www.ssl.columbia.edu).

In 2016 Nadia Chana, PhD candidate in Ethnomusicology, developed “Music as a Tool for Loss,” a workshop/concert that uses art song and oratorio in combination with journaling and group exercises to help people feel their way into and through loss. Nadia was subsequently invited both to give a talk on this work for the doctors, nurses, and psychologists of the palliative care unit at Grey Nuns Hospital in Edmonton, Alberta, and to present a version of this workshop/concert at the 2017 Music Care Conference. In 2017 Nadia looks forward to presenting papers at the Society for Ethnomusicology Conference, and at the 23rd International Komály Symposium and Music Festival. Nadia has been awarded a Humanities Without Walls Predoctoral Fellowship for summer 2017, and the AMS Howard Mayer Brown Fellowship for 2017-2018. She will continue to serve as Co-Chair for the Voice Special Interest Group of the Society for Ethnomusicology, and looks forward to co-coordinating the Decolonize Meetup Series at the University Press Bookstore in Berkeley, California.

Genevieve E. Dempsey, PhD ’16, is the Mamolen Fellow at the Hutchins Center for African & African American Research at Harvard University for the 2017-2018 academic year. She will devote the year to working on a book project on music as symbolic struggle for rights and transgression in Afro-Brazilian religions. Prior to Harvard University, Genevieve completed a postdoctoral fellowship with the Reed Foundation in Washington, D.C., where she pursued several research projects, including an article on black masculinity in colonial Brazil and an article on music and gender in Afro-Brazilian sacred ritual. Her forthcoming article, “Audible Immanence: Music and Myth in Afro-Brazilian Catholicism,” will be published in the Yale Journal of Music and Religion (YJMR) in Fall 2017. She enjoyed presenting at the Society for Ethnomusicology (SEM) Annual Meeting in Washington, D.C., as well as giving talks at the Department of World Languages and Cultures at American University and the American Folklife Center at the Library of Congress. Meanwhile Genevieve continues to learn the acoustic guitar and looks forward to playing oboe in various ensembles in the Boston area.

Jonathan De Souza, PhD ’13, is an Assistant Professor in the Department of Music at the University of Western Ontario. From 2017 to 2020, he will be directing an Interdisciplinary Development Initiative at WOU, titled “Music, Cognition, and the Brain.” His book Music at Hand: Instruments, Bodies, and Cognition was published in April 2017 by Oxford University Press.

Michelle McQuade Dewhirst, PhD ’02, composed a new score for Fritz Lang’s iconic 1927 film Metropolis during her fall 2016 sabbatical. The film was screened at the Weidner Center in Green Bay, WI, and UWGB’s wind ensemble and concert choir performed the score live with the film.

Lauren Eldridge, PhD ’16, spent the last year as a Program Assistant to the UNCF/Mellon Programs, and has been recently promoted to Senior Programs Coordinator for the upcoming year, where she helps manage the suite of fellowship opportunities available to students and faculty at UNCF member institutions. She also coordinates the Social Justice Fellows Program at Spelman College. Highlights include presenting at the Caribbean Studies Association conference in Nassau, moving to Atlanta, and getting married!

Abigail Fine, PhD ’17, has accepted a tenure-track job in music history at the University of Hawaii.

Daniel Gough, PhD ’15, began a position as Zemurray-Stone Post-doctoral Fellow at the Stone Center for Latin American Studies at Tulane University in July 2017. His article entitled “Re-contextualized Carnivals: A Brazilian Art Form in the Global Spaces of Festivalization” appears in the January 2017 issue of ASAP/Journal, the scholarly publication of the Association of the Study of the Arts of the Present available through Johns Hopkins University Press.

Sarah Hes, PhD ’17, has accepted a tenure-track job as Assistant Professor of Music History and Theory at the University of Tampa.

Alisha Lola Jones, PhD ’15, is Assistant Professor of Ethnomusicology in the Department of Folklore and Ethnomusicology at Indiana University (Bloomington). In October 2016, Dr. Jones delivered a keynote address entitled “You Are My Dwelling Place: Black Male Vocal Worship as Autorecitalism in Gospel Performance” at the Race-ing Queerness Symposium of the American Musical Society in Vancouver, Canada. The research drawn presented in her keynote address for the symposium will be published in the Women and Music Journal in 2018. In November 2016, her chapter “Jee All the Choir Directors Gay?: Black Men’s Sexuality and Identity in Gospel Performance” was published in Issues in African American Music: Power, Gender, Race, Representation, edited by Mellonee Burnim and Portia Maultsby. Her research entitled “The Women Gather”: Towards a Womanist Ethnomusicology of Afro-Diasporic Global Reunion” was published in the Amerasia journal June 2017. The article examines Afro-Pacific women’s artistic responses to #Blacklivesmatter and #Blackout in the U.S. territory of Guam. Among the awards Dr. Jones received this school year, she was named an innovator in community organization by the Harvard Divinity School (December 2016); inducted into the esteemed Rev. Dr. Martin Luther King, Jr. College of Scholars at Morehouse College (March 2017); delivered the annual lecture in honor of the Chinatown Community of the Chicago Theological Seminary (April 2017); and was recognized with an award for her womanist research and public engagement from the University of Chicago Divinity School (April 2017).

Rehana Khesgh, PhD ’16, spent the past year researching and teaching at Yale University as a 2016-17 Postdoctoral Associate in the Institute of Sacred Music. She will continue fieldwork for a new research project on music and politics in the Bodelwell tribal sanctuary in Bangladesh and the 2017-18 Fulbright-Nehru Postdoctoral Scholar. Rehana has also accepted an Assistant Professor position in the music department at St. Olaf College to begin in August 2018.

Peter Kupfer, PhD ’10, was recently granted tenure and promoted to Associate Professor of Musicology at the Meadows School of the Arts at Southern Methodist University in Dallas, TX. He continues work on Soviet film music as well as developing a new interest in empirical studies on music in advertising. Recent conference presentations include summer 2016 at the International Conference on Music Perception and Cognition in San Francisco and at the University of Leeds in the UK; September 2017 he will present at the conference Branding Western Music in Bern, Switzerland.

Ralph Locke, PhD ’80, retired from the Eastman School of Music (University of Rochester) after having taught music history and musicology there, with great pleasure, for forty years. He and his wife have now sold their house and moved to the Washington DC area, where their daughters and grandchildren live. Ralph continues to edit a book series for the University of Rochester Press (Eastman Studies in Music) and still writes scholarly articles. For some added fun, he has returned to writing book and CD reviews, with five reviews available at OperaToday.com. Ralph’s Music and the Erotic from the Renaissance to Mozart (Cambridge University Press) will be two books in music and the performing arts to receive an Honorable Mention from the 2016 PROSE awards (which are presented by the Association of American Publishers to recognize “professional and scholarly excellence”). Music and the Erotic has been described by reviewers as “immeasurably learned and amazing- wide-ranging” and as “fast-paced, entrancing and thoroughly enjoyable.” It is a prequel to his 2009 book Musical Eroticism: Images and Reflections (Likewise Cambridge), which is now available in a lightly corrected paperback. He has summarized some of the main issues from the two books in a recent blogpost at the American Musical Sociology’s Musicology Now site.

Deirdre Loughridge, BA ’04, Assistant Professor of Music at Northeastern University has won a 2017 Kensump prize for outstanding monograph in 18th-century studies for her book Haydn’s Sunshine, Beethoven’s Shadow.

Anne MacNeill, PhD ’94, University of North Carolina, Chapel Hill, was awarded a National Endowment for the Humanities/Andrew W. Mellon Foundation/Baye Faculty Development Fellowship for 2017-18 (Project: “Songs from the time of Christopher Columbus”). She also partnered with the North Carolina Museum of Art for the exhibit The Glory of Venice (March-June 2017). The partnership was designed to explore interactions between Venetian art and music, 1470-1540 and included her graduate seminar on public scholarship offered during fall semester 2016. Anne is Co-Principal Investigator of The Virtual Studiolo, a 4D simulation and re-assembly of the art and architecture of Isabella d’Este’s studiolo and grotta, 16th-century rooms she designed in the Institute of Sacred Music. She will continue fieldwork for a new research project on music and politics in the Bodelwell tribal sanctuary in Bangladesh and the 2017-18 Fulbright-Nehru Postdoctoral Scholar. Rehana has also accepted an Assistant Professor position in the music department at St. Olaf College to begin in August 2018.

Marcy Pionson, PhD ‘15, has received a 3-year renewable lecturer position in music theory at the University of Pittsburgh.

Alberto Rizzuti, PhD ‘01, has begun as the Director of the Doctoral Program in the Humanities at the University of Turin in addition to teaching courses two for undergraduates (Music and culture
from the great Schum to 1492; Music in the sixteenth century) and one for graduates (A reading of Mozart’s Magic Flute). He has a forthcoming monograph (available in Italian bookstores), Musica sull'acqua and a volume of The Works of Gioachino Rossini (Kassel, Barenreiter): Vocal Chamber Music, edited by Daniela Macchi and Philip Gossett, to which he served as Associate General Editor. He also wrote a bilingual obituary for Philip Gossett, available on the homepage of an online musicological journal - Gli spazi della musica. http://www.ojs.unimo.it/index.php/spazidellamusica

Til Rommen, PhD ’02, was awarded a Guggenheim Fellowship for 2016-17 and was also named Davidson Kennedy Professor in the College at Penn.

Catherine Saucier, PhD ’05, gave birth to a baby girl, Charlotte, on January 25, 2017, and celebrated her first mother’s day with baby Kimmy Szeto, PhD ’17, has accepted an appointment as the Braxton Shelley accompanist at Barnard College.

Shayna Silverstein, PhD ’12, received a 2017 Woodward Wilson Career Enhancement Fellowship. This national fellowship is funded by the Andrew W. Mellon Foundation and aims to eradicate racial disparities in core fields in the arts and humanities by supporting junior faculty at a critical stage in their careers.

Michelle Urberg, PhD ’16, finished her dissertation “Music in the Devotional Lives of the Birgittine Brothers and Sisters at Vadstena Abbey (c. 1373-1545)” in May 2016 and graduated in August. She also finished a Master of Library and Information Science at the University of Illinois in August 2016 and is currently working as a Metadata Librarian for ExLibris (a ProQuest Company). She was the recipient of the 2017 Kevin Freeman Travel Grant, which supports the attendance of early-career librarians to the annual meeting of the Music Library Association.

She is currently working with the music manuscripts that are part of the newly discovered library of the Birgittine cloister at Altenmünster and with a digital pedagogy project that explores the spectrum of integration of digital tools in humanities teaching. She currently resides in Seattle, WA with her husband Lee and a newborn Elkhound named Emily.

Kimmy Szeto, MA ’02, Assistant Professor of Library and Information Studies and the bibliographer for music at Baruch College, City University of New York, is on a mission to shape the infrastructure of musical knowledge on the semantic web. In June, she gave a presentation at the Congress of the International Association of Music Libraries in Riga, Latvia, based on his upcoming article “The Mystery of the Schubert Song: The Linked Data Promise,” which will appear in the September 2017 issue of Notes: The Quarterly Journal of the Music Library Association. His pursuit of re-conceptualizing the musical work for cyberspace has brought him real-life commissions to create the orchestration for The Girl from Bare Cove, a folk opera by Lillie Mae Edy, and chamber re-interpretations of symphonic works by Janáček (a violin concerto based on the Overture to From the House of the Dead, published by Universal Edition), Schumann (the four symphonies), Wagner (Prelude and Iolande’s Transfiguration), and Schoenberg (Five Pieces). He is also an active performer as the resident pianist of the Club Howdy Cabaret in New York City and vocal accompanist at Barnard College.

Braxton Shelley, PhD ’17, has accepted an appointment as the Stanley A. Marks and William H. Marks Assistant Professor in the Radcliffe Institute for Advanced Study and Assistant Professor in the Department of Music at Harvard University.

Many thanks to our generous supporters...

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We want to hear from you!

Send your alumni news and photos to: Margo Strebeg, Director of Communications & Public Relations mstrebeg@uchicago.edu
Imani Winds, the internationally touring wind quintet noted for their dynamic performances, adventurous collaborations, inspirational outreach programs, and strong commitment to commissioning new works, prepare for their second year as the Don Michael Randel Ensemble-in-Residence at the University of Chicago.