Dear Friends,

I write as the new chair of the Music Department with warm greetings. The indomitable Anne Robertson who had so ably led our Department the past two years was suddenly called to greater glory as interim Dean of the Humanities Division this past month (a few of you may recall that this was the same position Philip Gossett served in several decades ago). Anne has left the Department in excellent shape, and we are grateful for her service over the past two eventful years.

There is much new in Goodspeed Hall that we can report to you. In the wake of our external review in 2015, we welcomed our new Don Michael Randel Ensemble-in-Residence, the fabulous Imani Winds. We have also added new colleagues to the faculty in key areas: Jessica S. Baker (PhD '15, University of Pennsylvania) in ethnomusicology, Jennifer Iverson (PhD '09, University of Texas) in music theory, and Sam Pluta (DMA '12, Columbia University) in composition. I hope you will get to know them through their write-ups in the “Faculty Updates” section.

We also said a fond goodbye to Howard Sandroff, Senior Lecturer and Director of the Computer Music Studio, who retired last December after more than three decades at UChicago. So, too, Melvin Butler departed for the Frost School of Music at the University of Miami, while Kaley Mason moved to the opposite end of the country for his new position at Lewis and Clark University in Portland. Amy Briggs, Lecturer and Director of Chamber Music, headed for the mountain views and running trails of Boulder, CO; Daniel Pesca has joined us in her place. Finally, we have bid farewell to two of our long-standing ensembles-in-residence, the Pacifica Quartet and eighth blackbird. We sorely miss all who have left us and wish them every continued success!

We welcome—and welcome back—several visitors in 2016–17. This fall, Calvin Bower, Professor Emeritus from Notre Dame, returns for what has become his biennial visit to teach the History of Music Theory. Lars-Christian Koch, Professor of Ethnomusicology at the University of Cologne, revisits Chicago to co-teach a seminar with Phil Bohlman in the winter quarter. And Lawrence Earp, Professor of Music at the University of Wisconsin and also a past guest professor in the Department, will teach an early music proseminar in Spring 2017.

The accomplishments of our alumni continue to amaze and delight us. You’ll read about how Mark Clague (PhD ’02) blazed the trail in the new NEH Public Scholar Grant competition, and how Ricardo Lorenz (PhD ’99) composed a major new work for the celebration of Barbara Schubert’s 40th year as conductor of the University Symphony Orchestra.

As always, 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,

Thomas Christensen, Chair

With Thanks...

Many friends and alums have generously donated to the Department of Music in the last calendar year (see back cover). Your gifts help support our students in numerous small but important ways: to visit an archive while developing a dissertation proposal, to travel to a conference in order to read a first scholarly paper, or to have a new composition performed. Every gift makes a difference. Thank you.

music.uchicago.edu/give
The pioneering composer returned to his alma mater for an exciting three-day residency

PHILIP GLASS’S RECENT RESIDENCY at the University of Chicago was the highlight of an already fabulous year of visiting performers, composers and scholars. For Glass, the residency was a kind of homecoming, as his earliest attempts at composition occurred in the Harper Memorial Library when he was an undergraduate at the University in the 1950s. Throughout his visit, he noted the significant changes at the University of Chicago since his days as a student, especially the Logan Center and the commitment to the arts that it represents.

A unique figure in American art music, Philip Glass has managed to forge a thriving career independent from institutional affiliations, positions and accolades that often accompany composers of his stature. Glass’s three-day residency was a whirlwind of activity, with a film screening, concerts, talks and interviews throughout the University community, including a private meeting with the University’s composition students. The talk was a blend of personal history and anecdotes, discussions of aesthetics, technique, and the practicalities of being a composer in the 21st century. Glass was particularly passionate about the need for intercultural and interdisciplinary exchange. He remarked that his collaborations with South American and South Asian musicians exerted an enormous impact on his musical practice, while he also stressed the importance of respectful representation of those cultures.

Glass also discussed the sometimes surreal and even comical experience of composing for film, describing an instance in which Martin Scorsese demanded that a trombone melody be stricken from the score. Glass, already an accomplished and world-renowned composer, had no choice but to acquiesce! This speaks to an overarching theme in Glass’s career, and one that may have a great deal to do with his success. That is, he emphasized the importance of being open to a wide variety of musical experiences, whether it be composing for film, ballet, popular music, or opera, or collaborating with improvisers and practitioners from Western and non-Western traditions. More specifically, he urged composition students to create their own opportunities. For Glass, this meant forming his own ensemble in the 1960s and performing his own works throughout New York City, and eventually, the world. He recalled the steadily growing audience that he and the ensemble drew, culminating with the monumental premiere of Einstein on the Beach at the Metropolitan Opera House, an enormous endeavor that nearly bankrupted Glass himself, a reminder of the oft-told anecdote of Glass taxiing opera patrons during the run of Einstein to make ends meet. Glass was forthright about the struggles of following an artistic path that, at the time, did not conform to what he perceived as the modernist norms prevalent in the 1950s and 1960s, admitting that he was only able to earn a living solely from composing in his early 40s.

Glass was also surprisingly honest about his recent artistic development when he noted that he is currently hearing notes in his head that he’s never heard before, and incorporating them into his recent scores. He discussed the increasingly frequent occurrence of long-time collaborators believing that they’ve discovered errors in his scores, only to find out that these are not the result of a bad copyist, but of an 80-year-old composer still searching for new sound worlds. This evolution was evident in the performance of his Etudes, a collection of short piano works composed over a period of several years. Glass admitted that the initial impetus for the etudes was to create works that he could perform himself, thus explaining the earlier etudes’ surprising lack of traditional virtuosity. As the years progressed, Glass found himself composing etudes that he could never play, with notes that he would have never written years earlier, resulting in the concert in Mandel Hall featuring the complete etudes performed by several pianists. The various interpretations, styles, and viewpoints that each pianist, including the composer himself, brought to the etudes were striking. The concert was a fitting end to the residency, as it succinctly characterized much of Philip Glass’s aesthetic project. The unmistakable sound of Philip Glass still permeates each and every measure, but the intimacy and subtle stylistic changes reflect an artist seeking constant transformation and refinement, whose appetite for new collaborators, sounds, and listeners will, it seems, never be sated.

Below: Glass on stage with Aaron Diehl, Maki Namekawa, Timo Andres, and Lisa Kaplan, after the performance of his complete Etudes. Bottom: Glass in a public conversation with University Professor Augusta Read Thomas about artistic collaboration.
Howard Sandroff Bids Farewell to Many Decades of Students

by Anne W. Robertson

Howard Sandroff, composer, sound artist, and Senior Lecturer in Music and Director of the Computer Music Studio for more than three decades, retired from the University last December. Howard has long been an international presence as a composer of computer and electronic music, as well as a highly regarded teacher and colleague at Chicago.

Throughout his career, Howard worked with prominent composers and musicians. His Tephillah for clarinet and computer (1990) was performed at IRCAM at the invitation of Pierre Boulez and took on a new life in its arrangement for alto saxophone. CSO clarinetist John Bruce Yeh repeatedly sought out Howard as a partner in performing electronic works.

Among Howard’s many compositions, his Chant de femme received special acclaim, not least by the late Andrew Patner (formerly of WFMT radio), who observed: “No one makes such combinations [of live performance with electronics in real time] more lyrical than Sandroff.” Reviewing a concert given in honor of Howard’s 25th year on the faculty, Patner similarly wrote, “each piece is highly polished, each piece has been put through really the intellectual and artistic equivalent of what coal is put through to produce a diamond.” Other notices of Howard’s music over the years appeared in Fanfare Magazine, The American Record Guide, The Musical Times, The New York Times, the Chicago Tribune and Chicago Sun Times. Howard himself often compared his compositions to mobiles, a collection of fixed elements that are continually changing their association with other fixed elements which are not born of evolutionary development but by his interest in arresting time and space.

In recent years, Howard’s works garnered high-profile performances by the Chicago Pro Musica, the Ultima Festival in Oslo (1999), the m-cluster festival at the Berlin Academy of Art (2004) and the深交所 music festival in Shanghai (2010). Howard was guest of honor at New York City's New Music Ensemble and at MIT. He is veteran of the U.S. Air Force, having served from 1967 until 1971. During his years at the University, the Computer Music Studio steadily expanded and updated its equipment, in part owing to Howard’s ingenuity in securing grants from the Yamaha Corporation of America (for which he also served as consultant), the Women’s Board and Arts Council of the University; and the Illinois Arts Council.

In the early 2000s, Howard took up sculpture in welded steel. He has recently expanded this interest to include computer-controlled interactive sound installations and robotics. His sculptures bear an uncanny aesthetic consistency with his compositions in their extreme economy of material and complexity.

In 2005, a concert of Howard’s music that was held in Fulton Recital Hall was accompanied by a display of his sculptures in the Fulton lobby. Regenstein Library likewise featured his sculptures alongside his scores in its 2012 exhibit, The Music of Howard Sandroff and the Computer Music Studio at UChicago. To celebrate the opening of the exhibit, Howard (computer) and Ben Sutherland (percussionist, PhD ’01) gave the world premier performance of Howard’s Interactive Improvisation for Computer and Sound Sculpture.

Surely Howard’s work with his students over the years will be his most important and enduring legacy at Chicago. His courses, which included the staple “Introduction to Computer Music” and electives such as “Acoustics and Psychoacoustics of Music,” were perennial favorites. His studio door was always open, and he was invariably willing to help all students, whether beginners or seasoned studio users. As one graduate composer noted, “He knows his stuff; he has lived through the history of computer music.”

In honor of Howard’s retirement, a concert of electronic and electroacoustic works composed by his former students was held on April 25 in Fulton Hall. Several of the composers attended the event, including Jong Yeoul Chong, who flew in with his wife from South Korea. Fine performances of the electroacoustic works were delivered by Alejandro Acierto (clarinet), Ben Metsky (trombone), and Matthew Oliphant (horn).
**A Voice As Something More**

*Neubauer Hosts International Conference on Voice Studies*

by Jessica Peritz

**THIS PAST NOVEMBER**, the Neubauer Collegium for Culture and Society hosted a three-day international conference devoted to an interdisciplinary rethinking of voice studies. The conference, conceived and organized by Professors Martha Feldman (Departments of Music and Romance Languages and Literatures, University of Chicago) and Judith Zeitlin (Department of East Asian Languages and Civilizations, University of Chicago), grew out of the Neubauer faculty research seminar The Voice Project, founded in 2013 by Feldman and David Levin (Departments of Germanic Studies, Cinema and Media Studies, and Theater and Performance Studies, University of Chicago) with a group of faculty members from various departments.

The title ‘A Voice as Something More’ responds to Slovenian philosopher Mladen Dolar’s 2006 monograph *A Voice and Nothing More*. The conference, on the whole, executed a shift away from the predominantly philosophical, psychoanalytical, disembodied conceptions of voice current nowadays toward a range of approaches concerned with the aural, material aspects of voice. Dolar (University of Liubliana) served as the conference respondent, offering closing remarks at Sunday’s round-table session. On Friday, French musique concrète composer and audio-visual theoretist of film and sound Michel Chion (University of Paris III: Sorbonne Nouvelle) delivered a fascinating keynote address exploring the gendering of writing and voice in cinema (given in French with English translation).

On Friday morning, James Chandler (Departments of English and Cinema and Media Studies, University of Chicago) chaired the session “Staging the Voice,” featuring talks by Sarah Hamilton Nooter (Department of Classics, University of Chicago), Jonathan Zwicker (Department of Asian Languages and Cultures, University of Michigan), and David Levin. Jacob Feldman and David Levin (Departments of Germanic Studies, Cinema and Media Studies, and Theater and Performance Studies, University of Chicago) served as the conference respondent, offering closing remarks at Sunday’s round-table session. On Friday, French musique concrète composer and audio-visual theoretist of film and sound Michel Chion (University of Paris III: Sorbonne Nouvelle) delivered a fascinating keynote address exploring the gendering of writing and voice in cinema (given in French with English translation).

Saturday’s sessions brought together James Q. Davies (Department of Music, University of California, Berkeley), Judith Zeitlin (Department of East Asian Languages and Civilizations, University of Chicago), Marcelle Pierson (PhD ‘15; Department of Music, University of North Carolina Chapel Hill), and Shane Butler (Department of Classics, John Hopkins University) to present papers in the panel “Theories of the Voice,” chaired by Paola Iovene (Department of East Asian Languages and Civilizations, University of Chicago), Robert Polito (MFA Writing Program, The New School), Steven Rings (Department of Music, University of Chicago), Martha Feldman, and Neil Verma (Department of Radio/Television/Film, Northwestern University); closed out the day with talks on “Intermedial Voice,” chaired by Seth Brodsky (Department of Music, University of Chicago). After Dolar’s trenchant closing remarks on Sunday, all presenters and chairs participated in a lively round-table discussion, inviting questions and responses from the attendees.

A volume of essays based on the conference presentations is in preparation, edited by Feldman and Zeitlin. For further information—including participant biographies and abstracts and The Voice Project’s website—please visit: [neubauercollegium.uchicago.edu/events/a_voice_conference](http://neubauercollegium.uchicago.edu/events/a_voice_conference).

"A Voice as Something More" was generously sponsored by the Neubauer Collegium, the Franke Institute for the Humanities, and the Department of Music, with additional support from the Departments of Germanic Studies, Cinema and Media Studies, Classics, East Asian Languages and Civilizations, the Japan Committee and the China Committee of the Center for East Asian Studies, the Center for Theater and Performance Studies, the Reva and David Logan Center for the Arts, and the Film Studies Center.

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**Clague Wins First NEH Public Scholar Grant**

by Anne W. Robertson

**MARK CLAUGE (PhD ’02), Associate Professor of Musicology and Director of Entrepreneurship and Career Services at the University of Michigan, is among the first class of winners of the new Public Scholar Grant of the National Endowment of the Humanities. The NEH Public Scholar Program was created in 2014 to support "well-researched books in the humanities intended to reach a large readership."

Clague’s one-year fellowship, which began in June, is allowing him to complete a book titled *O Say Can You Hear: A Tuneful History of "The Star-Spangled Banner"*.

Mark writes: "My interest in the national anthem is an outgrowth of my teaching of an American music survey course. My book makes a broad argument about the role that music has played in civic life, not only as a sonic symbol of nation, but as a sounding board of identity, helping us (re)imagine what it means to be American. In this way, the book is a broad endorsement of music and music education."

Some of Clague’s research on this topic is already available in the *Star Spangled Songbook*, and in the recording project *Poets & Patriots*. His website at [www.starspangledmusic.org](http://www.starspangledmusic.org) provides a resource for teachers wishing to explore the anthem beyond its surface mythology.

The national anthem is not Mark’s only project to gain public attention. In March, some fascinating discoveries that he made while reexamining the original score and an early recording of Gershwin’s An American in Paris caught the attention of *The New York Times*, which published an article entitled “Have We Been Playing Gershwin Wrong for 70 Years?” ([www.nytimes.com/2016/03/02/theater/have-we-been-playing-gershwin-wrong-for-70-years.html](http://www.nytimes.com/2016/03/02/theater/have-we-been-playing-gershwin-wrong-for-70-years.html))

As Clague explains, the famous taxi horns in this piece should probably be playing pitches different from the ones we are accustomed to hear.

Congratulations to Mark on these wonderful examples of music scholarship that is accessible to everyone!

[www.nytimes.com/2016/03/02/theater/have-we-been-playing-gershwin-wrong-for-70-years.html](http://www.nytimes.com/2016/03/02/theater/have-we-been-playing-gershwin-wrong-for-70-years.html)

Mark Clague, PhD ’02
Accolades for 40 Years

by Anne W. Robertson

The University paid tribute to Barbara Schubert at the final USO concerts in June by commissioning a new orchestral work by Ricardo Lorenz (PhD ’99; see opposite page) and by holding a dinner in Fulton Hall in her honor. The Humanities Division likewise presented her with the Janel Mueller Award for Excellence in Pedagogy.

A beloved figure throughout the University, she has long worn many different hats. In addition to her role as conductor of the USO, she serves as Senior Lecturer, Director of the Performance Program, and Director of the New Music Ensemble. Barbara’s reach and influence extend throughout the University and beyond, as she has helped (literally) thousands of students at UChicago appreciate and cultivate their passion for making music. Some say she is also a matchmaker—quite a few marriages and other pairings have emerged out of the ranks of the USO!

When Barbara came to the University in 1975 as a graduate student in musicology, student musical performance was the Music Director and Conductor of the USO, and in 1986, she assumed her present position as Director of Performance Programs.

Together with the Music Department faculty, Barbara helped articulate the central, twofold mission of musical performance at the University: first, that acquiring and building skills in performance has the power to shape thinking in important ways and increase a life-long appreciation of musical practice and the works that it produces; and second, that the scholarly study of music is enormously enhanced by practical knowledge of the enactment of music. These two tenets have continued to guide our Performance Program, which under Barbara’s leadership now encompasses eighteen:

Last year was a landmark for Barbara Schubert — her fortieth anniversary as conductor of the University Symphony Orchestra.

Lorenz’s Catálogo Fantástico Commissioned for Schubert Tribute

by Anne W. Robertson

An exciting new symphonic work written in honor of Barbara Schubert by noted composer and UChicago alum Ricardo Lorenz (PhD ’99) enjoyed its world premiere in the final concert of the USO’s 2015–16 season in June.

Lorenz’s Catálogo Fantástico: Fantastic Catalogue of Strange and Unusual Subjects was commissioned under the auspices of the Department’s Leona Bachrach Gerard Endowment Fund for Music.

Lorenz writes: “Through this 27-minute-long composition, I wanted to draw a musical connection between Barbara’s longstanding contribution as Conductor of the University Symphony and The University of Chicago’s most fundamental goal of offering a rigorous and at the same time during curriculum. In Catálogo Fantástico, I borrowed the titles of four courses listed in the 2015–16 College Catalogue as source of inspiration for the movements. The fantastic titles of the courses spawned music that evokes the relationship between philosophy and magic trickery (I. Wonder, Magic and Skepticism); our longing for past religious experiences and objects (II. Archaeology of Religious Experience); the challenge and irony behind studying the brain with our brains (III. Peering Inside the Black Box: Neocortex); and the consequences put upon ordinary people caused by the collusion of governments and markets (IV. States, Markets, and Bodies). The unusual subjects of these courses generated equally unusual musical subjects—I mean melodies and motives—that provide continuity and musical logic for each of the movements. The result is a suite-like symphonic work comprising of four movements that are contrasting in character. In a place where knowledge, thought, and creativity of the highest order reign across the board, the boundaries between different subject matters, between coursework and extra-curricular activity, between laboratory and concert hall become extremely porous and often vanish.”

Venezuelan-born Lorenz is Professor and Chair of Composition in the College of Music at Michigan State University. His works have been heard nationally and internationally at Carnegie Hall, the Santa Fe Chamber Music Festival, and other festivals in France, Spain, Mexico, and Turkey. Lorenz’s orchestral compositions have received performances by the Chicago Symphony Orchestra, the American Composers Orchestra, and the New World Symphony. He has served as composer-in-residence for the CSO’s Armonía Musicians Residency Program, the Billings Symphony, and Music in the Loft chamber music series.

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continued on page 12
different ensembles and programs, involves more than 700 student musicians annually from across campus, and presents more than 100 concerts each year.

As conductor of the USO, Barbara exposes students and audiences to a broad range of the orchestral repertoire. USO seasons open with the highly enjoyable Halloween concert, in which the players join Barbara in wearing costumes—Barbara’s is always eagerly anticipated—and they traditionally include memorable performances of the major orchestral masterworks of the present and previous two centuries, along with more eclectic programs, including silent films with live orchestral accompaniment. Barbara contributes actively to the University’s mission to reach out to neighboring communities—for one recent concert she invited dancers from the Hyde Park School of Dance to perform.

Student admiration for Barbara, not simply in recent years but over many decades, is striking. The letters solicited for the Janel Mueller Award, which was presented at the hooding ceremony for the Humanities Division in June, attest that she is the consummate conductor, that she teaches students how to play better than they ever thought they could, that she knows the score inside and out, she exhibits superb podium technique (as one student wrote, she “works magic” with her baton), and that she is a wonderful female role model—all this rolled into a single person. One student sums up Barbara’s work with the USO in this way: “Barbara Schubert is intimidating as heck but that’s only because she’s just so gosh darn good at what she does. Barbara Schubert can fix anyone’s out of tune notes by simply staring into their souls. Barbara Schubert can make awesomeness out of musical mush.”

It is easy to see why Barbara is the doyenne of student musical performance at Chicago and deserving of so many honors. We know our friends and alums join us in congratulating her on her outstanding accomplishments.

My piece for the Ear Taxi Festival, **Tangled lines, luminous tangents** (for the Civitas Ensemble), is unique in my output as a composer. It’s the only piece I’ve written with a specific performance venue in mind. Months before starting to compose, I paid a visit to Preston Bradley Hall at the Chicago Cultural Center. In the space, light shines through the 38-foot Tiffany glass dome and glitters off the mother-of-pearl mosaics surrounding the curved ceiling. Vines and floral designs snake through the mosaic in ornate curves and branches. These features inspired the flickering melodies traced by subgroups of the quartet, and the textures woven from string pizzicati and piano harmonics.

- David Clay Mettens

Other PhD composition student composers with pieces being performed at Ear Taxi include: Pierce Gradone, Timothy Page, and Igor Santos.

Ear Taxi Festival Provides Thrilling New Platforms for UChicago’s Composers

Student composers speak about the exciting new works they’ve written for Chicago’s largest new music festival ever.
The University of Chicago Presents’ 72nd season featured 26 performances and artist residencies with Third Coast Percussion, Philip Glass, the Assad Brothers, and Miguel Zenon.

The Academy of St Martin in the Fields Chamber Ensemble opened the season and the Classic Concert Series in Mandel Hall with a delightful program that included the expansive and epic Schubert Octet. The Europe-based, highly-acclaimed but rarely touring Arcanto Quartet made its Chicago debut, stunning audiences with the level of its ensemble playing. Musicians from Marlboro, including Chicago native and now New York Philharmonic Principal Clarinetist Anthony McGill, performed as part of MIM’s 50th anniversary season tour. A highlight of Chicago’s cultural season was a residency with celebrated composer and UChicago alumnus Philip Glass (Al’36). He spent three days on campus with students, faculty and audiences as the 2016 Presidential Arts Fellow, culminating in an evening of his complete Piano Etudes in a sold-out Mandel Hall, for which he was in joined performance by Timo Andres, Aaron Diehl, Lisa Kaplan, and Maki Namekawa.

The Artemis Quartet performed at the top of Spring Quarter with its newest member, Chicago native violinist Anthea Kreston, and the series was capped by a concert with more artists with local connections: the Assad family – Sérgio, Odair, and Clarice Assad – who brought the warmth of Brazil and their own personalities to their performance. The concert and panel discussion with the Assad Brothers were partially supported by the Center for Latin American Studies. The Pacifica Quartet performed three concerts at the Logan Center, opening concert doubled as the Julie and Parker Hall Annual Jazz Concert featuring the glowing vocalist, Cecile McLorin Salvant, who enchanted the packed house. Pianist/composer Billy Childs presented his Grammy Award-winning Map to the Treasure: Reimagining Laura Nyro with his quartet, vocalist Becca Stevens and Alicia Olatuja, and the Chicago-based Spectral Quartet. Vibraphonist/multi-instrumentalist Warren Wolf made his Chicago debut as a leader of his Wolfpack and gave a school matinee performance for Chicago Public School students at the Logan Center, Biss–Parnon and the 21st Century Band brought Caribbean rhythms and lots of smiles to audiences’ faces with their infectious and unique hybrid of jazz and island traditions. Alto saxophonist Miguel Zenon spent three days in Chicago, working with students, faculty and local musicians through a partnership with the Segundo Ruiz Belvis Cultural Center, sharing discussion and music from his Identities Are Changeable project that explores the identity of Nuyorican. His residency was supported by the National Endowment for the Arts, the Center for Latin American Studies, and the Center for the Study of Race, Politics and Culture. The series received major support from the Beva and David Logan Foundation.

Third Coast Percussion, in residency for a third year, gave a dynamic performance at International House with the premiere of a work by Donnacha Dennehy and on the heels of their newly-released CD of music by Steve Reich. They shared their music with audiences at Rockefeller Chapel and the Logan Center Family Saturdays, as well. Also part of the Music Across Genres series, the enchanting Armenian a cappella trio, Zulal, performed a charming concert of ancient Armenian village folk melodies, presented in collaboration with the Center for Middle Eastern Studies.

UChicago Presents audiences enjoyed pre-concert lectures and talks with guest artists given by faculty and graduate students, including Seth Brodsky, Abigail Fine, Patrick Fitzgerald, Berthold Hoeckner, Travis Jackson, Robert Kendrick, Woo-Chan Lee, Augusta Beata Thomas, Dan Wang, Lawrence Zbikowski, as well as the Pacifica Quartet. The Artemis Quartet performed at the top of Spring Quarter with its newest member, Chicago native violinist Anthea Kreston, and the series was capped by a concert with more artists with local connections: the Assad family – Sérgio, Odair, and Clarice Assad – who brought the warmth of Brazil and their own personalities to their performance. The concert and panel discussion with the Assad Brothers were partially supported by the Center for Latin American Studies. The Pacifica Quartet performed three concerts at the Logan Center, opening concert doubled as the Julie and Parker Hall Annual Jazz Concert featuring the glowing vocalist, Cecile McLorin Salvant, who enchanted the packed house. Pianist/composer Billy Childs presented his Grammy Award-winning Map to the Treasure: Reimagining Laura Nyro with his quartet, vocalist Becca Stevens and Alicia Olatuja, and the Chicago-based Spectral Quartet. Vibraphonist/multi-instrumentalist Warren Wolf made his Chicago debut as a leader of his Wolfpack and gave a school matinee performance for Chicago Public School students at the Logan Center, Biss–Parnon and the 21st Century Band brought Caribbean rhythms and lots of smiles to audiences’ faces with their infectious and unique hybrid of jazz and island traditions. Alto saxophonist Miguel Zenon spent three days in Chicago, working with students, faculty and local musicians through a partnership with the Segundo Ruiz Belvis Cultural Center, sharing discussion and music from his Identities Are Changeable project that explores the identity of Nuyorican. His residency was supported by the National Endowment for the Arts, the Center for Latin American Studies, and the Center for the Study of Race, Politics and Culture. The series received major support from the Beva and David Logan Foundation.

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In 2015-2016, the Department of Psychology, performed by the Washington National Opera at the Kennedy Center as part of the Music in the Americas Initiative (December 2015), by the Switch Ensemble at the Queens New Music Festival (May 2016), and by saxophonists Chien-Kuan Lin, Timothy McAllister, and Otis Murphy at the American Saxophone Academy (July 2016). Last November, his piece “Sleeping I am carried…” was read by the Brussels Philharmonic during the Ictus Young Composers Workshop (November 2015) and selected for a performance with that orchestra in December 2016. He was honored with a 2016 ASCAP Morton Gould Young Composer Award.

Anabel Maler, with Jeanette Jones, Jessica Holmes, and Katherine Meizel, organized the panel “Listening Beyond Hearing: Music and Deafness” at the American Musicological Society meeting.

Mili Leitner spent the 2015-2016 academic year both in Chicago and in India, where she also performed as a Kathak dancer and musician. Upon her return to Chicago, she spent the rest of the year preparing for candidacy and teaching as a lecturer in the College. She gave several conference papers, most notably at the annual meetings of the Society for Ethnomusicology and the American Council on Southern Asian Art, as well as the International Doctoral Workshop in Ethnomusicology at Hildesheim, Germany. She participated in a workshop on metadata held in Colombo, Sri Lanka and funded by the University of Chicago Centre in Delhi—an ongoing project that involves several faculty and staff from across the Division of the Humanities. She also designed and coordinated a series of music and dance performances at the Opening and Closing Ceremonies of the Jubilee Games in Dubai, attended by over 14,000 audience members. She will embark into the field in January 2017, having been awarded a Doctoral Fellowship from the Social Sciences and Humanities Research Council.

Maria Welch, Ethnomusicology, was awarded the Fullbright IIE for 2015-2016 and will spend nine months conducting field research with the Guarani of the Atlantic rainforest coastal region on the borderlands between Sao Paulo and Rio de Janeiro, Brazil. She presented her work in May at the Federal University of Rio de Janeiro ethnomusicology workshop “Música em Debate” at the invitation of former Tinker visiting professor Samuel Araújo, a trip which was sponsored by a Graduate Council travel grant, and she was awarded a travel grant by the CSRPC for additional fieldwork in 2016-2017.

Abigail Fine has been awarded a Charlotte W. Newcombe Doctoral Dissertation Fellowship to support the completion of her dissertation, “Objects of Veneration: Music and Materiality in the Composer-Cults of Germany and Austria (1870-1927).” She looks forward to a productive year of writing, and in Spring Quarter she is eager to explore a related topic with undergraduates in a seminar of her design, entitled Beethoven or Bust: Musical Canon-Building in 19th-Century Culture.

Pierce Gradone recently completed a year long fellowship in the Arts + Science + Culture Initiative at the University of Chicago. As part of the fellowship, he traveled in July to the Soundscape Festival in Italy for the premiere of his work Bizantie di Figura for sinfonia, conducted by Tim Weiss (Oberlin, Eastman Broadband Ensemble). A larger version of this piece was subsequently performed at the Wellesley Composers Conference in Massachusetts under the baton of James Baker (Tangle Ensemble). Pierce was recently awarded a commission from the Fromm Music Foundation at Harvard University for a new work for Ensemble Dal Niente and the Ear Taxi Ensemble in October.

Sarah Ikem accepted a position as Adjunct Assistant Professor at the University of Notre Dame for 2016-2017, where she teaches music history and theory. She married Benjamin Hansberry, a music theory PhD candidate at Columbia University, in August 2015.

Mili Leitner was awarded the Jafar Jones award for the best student paper at the Midwest Chapter of the Society for Ethnomusicology, presented at SEM’s 2015 annual meeting. Her paper, entitled “Composing Racial Diversity in Israel,” was part of the panel “Owning Music, Owning the Nation,” which comprised three first-year University of Chicago Ethnomusicology graduate students. Joseph Maurer, who presented work on the music of the Tea Party as part of the same panel, received an honorable mention.

Anabel Maler, with Jeanette Jones, Jessica Holmes, and Katherine Meizel, organized the panel “Listening Beyond Hearing: Music and Deafness” at the American Musicological Society meeting.

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Top Left: Ted Gordon stands next to the Buchla Model 100, part of the collections of the Music Division, Library of Congress, Washington, DC. December 2015.

Top Right: From the fieldwork of Nadia Chana, towards her dissertation on healing practices and the relationships that people forge with the natural world: a Catholic priest blesses pilgrims who have waded into Lac Ste. Anne, Alberta, Canada. Photo: John Walsh.

Jessa Peritz and Tonmaso Sabatini, both PhD students in Music History, will spend part of the 2016-17 academic year undergoing dissertation research in Europe. Jess will be in Italy from September through March, sponsored by a grant from the Gladys Krieble Delmas Foundation for Venetian Studies. Tommaso will be doing research in Paris from January to May 2017 thanks to a Chateaubriand fellowship from the French Embassy in the United States and a grant from the American Musicological Society’s Eugene K. Wolf Travel Fund. They plan to meet up sometime in Paris in the winter to share their latest findings about vocal music in the Italian Enlightenment (Jess’s topic) and late nineteenth-century Parisian bel canto (Tonmaso’s topic) over wine and cheese.

Maria Welch, Ethnomusicology, was awarded the Fulbright IIE for 2015-2016 and will spend nine months conducting field research with the Guarani of the Atlantic rainforest coastal region on the borderlands between Sao Paulo and Rio de Janeiro, Brazil. She presented her work in May at the Federal University of Rio de Janeiro ethnomusicology workshop “Música em Debate” at the invitation of former Tinker visiting professor Samuel Araújo, a trip which was sponsored by a Graduate Council travel grant, and she was awarded a travel grant by the CSRPC for additional fieldwork in 2016-2017.
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**Faculty Updates**

**JESSICA SWANSTON BAKER, Assistant Professor of Music**

Jessica is thrilled to have joined the University of Chicago Music Department faculty this Autumn Quarter as an Assistant Professor of Ethnomusicology. After graduating from the University of Pennsylvania in 2015 with a PhD in Ethnomusicology, she spent the 2015-16 academic year as the Postdoctoral Fellow in Critical Caribbean Studies at Rutgers University–New Brunswick. There, she worked on the book manuscript for her current project on soyers, a popular music from the small, Eastern Caribbean islands of St. Kitts and Nevis. This work, which comes out of her dissertation research, focuses on issues of tempo perception and “fastness” as they pertain to racialized femininity, aesthetics, and decoloniality within the context of the post-colonial, post-independence Caribbean. In addition to presenting this work at the Caribbean Studies Association, The American Anthropological Association, and the Caribbean Philosophical Association, she taught an undergraduate course on music of the Caribbean within the department of Latino and Caribbean Studies.

In moving from South Philly to the Southside of Chicago late in the summer, Jessica will be accompanied by her husband, Harrison (who is now chair of the math department at Gary Comer Middle School), their two-year-old daughter, Zora, and their pit bull, Lady.

**PHILIP V. BOHLMAN, Ludwig Rosenberger Distinguished Service Professor of Music; Director of Graduate Admissions**

An intensive performance schedule occupied Phil Bohlman throughout much of the winter, spring, and summer. Together with pianist Christine Wilkie Bohlman (Humanities Collegiate Division) he brought piano and vocal music from the concentration camps to the stage in Miami, Madison, and the United Kingdom. With the New Budapest Orpheum Society, the Humanities Division Ensemble-in-Residence for which he serves as Artistic Director, Phil performed during a residence in UCLA and in a series of concerts in the United States and the UK under the auspices of the Arts and Humanities Research Council project, “Out of the Shadows.” Even as they prepared new repertory, the NBOS took a bit of time to celebrate after receiving a 2016 Grammy Award nomination (“Best Classical Compendium”) for their double-CD, As Dreams Fall Apart: The Golden Age of Jewish Stage and Film Music, 1925–1955 (Ceddille Records, 2014).

Phil’s several research projects continue apace, including the Mellon Humanities Without Walls “A History of World Music: Recording,” a collaboration with the universities of Wisconsin—Madison and Illinois at Urbana-Champaign. Among the several edited volumes that have recently appeared, Phil might call attention to Resounding Transcendence: Transitions in Music, Religion, and Ritual (Oxford UP, 2016), which was co-edited with Music Department alumnus Jeffers Engelhardt (Amherst College).

At the beginning of 2017, Phil undertakes his second term as co-editor of the IMS journal, *Acta musicologica* (send him your best work!), and the publication of Song Loves the Masses: Herder on Music and Nationalism (University of California Press).

**ANTHONY CHEUNG, Assistant Professor of Music**

On campus, highlights of Anthony’s year included a Humanities Day talk on Beethoven’s ongoing influence, a concert of spontaneous compositions with saxophonist Steve Lehman using multiple tuning systems, and an evening-length improvised accompaniment to the 1916 silent travelogue A Trip Through China with composer/pianist/better-half Wang Lu, sponsored by the Film Studies Center. His spatialized work Twin Spaces, Intermitted premiered at the university’s 525th Convocation at Rockefeller, specially commissioned for the occasion. Jennifer Koh and Shai Wosner introduced Elective Memory in performances across the country, and the Spectral Quartet and Barist Claire Chase premiered The Real Book of Fake Tunes. The Talea Ensemble also performed SynchronCites at the Library of Congress and in Belgium. Anthony’s two-year residency with the Cleveland Orchestra began with March–April performances of Lyra, conducted by Franz Welser-Möst. Wergo just released his second portrait CD, Dystemport, featuring recordings with Talea and the Ensemble Intercontemporain. Anthony received a Guggenheim Fellowship for the coming year, and will spend next year in full creative mode.

**THOMAS CHRISTENSEN, Avalon Foundation Professor of Music; Chair, Department of Music**

Thomas has laid low this year thanks to a research leave supported by an ACLS senior faculty research fellowship. He is finishing up his book entitled Fêtes and the Tonal Imagination: Discourses of Tonalité in Nineteenth Century France. If all goes well, it should be published next year by the University of Chicago Press. Still, though he was hunkered down in his new office in Wieboldt Hall for most of the year, Thomas did get out for a number of lectures and conferences. Most memorable was a one-week visit in March to India where he spoke (and gave a recital) in the University’s beautiful new center in New Delhi. He has returned to Music Department full-time in the role of Department Chair, and is looking forward to teaching a new “signature” College course on the American Musical.

**MARSHA FELDMAN, Mathew Greene Myers Professor of Music**

Martha taught a seminar entitled Modeling the Voice in the fall, and spent the winter and spring on leave working on a new book on the last castrato and the “sacred vernacular” in 20th-century Rome. In November she and Chinese Literature professor Judith Zeitzin hosted a conference on the voice sponsored by the Neubauer Collegium for Culture and Society with support from Music, Classics, German, Theater and Performance Studies, East Asian Languages, Cinema and Media Studies, the Frankel Institute for the Humanities, and the East Asian Center. Winter and spring travels have taken her for conferences and colloquia to Harvard, Vanderbilt, Columbia, Southampton, King’s College London, La Sapienza in Rome, and the Freie Universität Berlin, and for research to London and Rome. She is enjoying her current duties as President-Elect of the American Musicological Society and looking forward to taking over the presidency from U of C alums and former faculty member Ellen Harris toward the end of the AMS meeting this November. Meanwhile the garden is planted with kale, mustard greens, garlic, arugula, chard, tomatoes, cucumbers, nasturtium, zinnias, and a number of delicious Italian varieties, including the musical zuccarina tromba d’Algena.

**BERNTHOLD HOECKERER, Associate Professor of Music**

With funding from a new research grant by the Templeton Foundation that started in December 2015, Berthold has been working on three empirical studies on the relationship between epistemic humility and wisdom, involving the aesthetic experience of awe, false feedback on self-assessment, and the relationship between value relativism and cultural humility. He will be on leave in the fall and winter quarters to complete his book on film, while continuing to give preview papers on chapters about “Panoramic Flashbacks” and “Auratic Replays.”

**JENNIFER IVERSON, Assistant Professor of Music**

Music theorist Jennifer Iverson joined the faculty as Assistant Professor in Autumn Quarter, 2016. She previously taught at the University of Iowa (since 2009) and earned her PhD from the University of Texas at Austin. In the 2015-16 academic year, Jennifer was an External Faculty Fellow in residence at the Stanford Humanities Center. As wonderful as the California sun and unbounded research time were, Jennifer is eager to settle into a world-class city and her dream job. Jennifer and her husband Darren (a structural drafter), both midwesterners by birth, are parents to Ian (7) and Delia (5).

Jennifer’s research concerns the mid-to-late twentieth-century,
particularly electronic music, the mid-century avant-garde; and disability in music. Her scholarship is partly analytical and partly archival; she trained as a music theorist and has also spent ample time in archives in Switzerland and Germany. Jennifer’s book-in-progress, Electronic Inspirations, shows that the electronic music studio housed in the WDR radio station in Cologne, Germany served as the central locus for the European avant-garde in the 1950s. The electronic music studio provided a space to reclaim wartime technology and ideas and put them to artistic use. Composers, technicians, scientists, and performers worked collaboratively within the studio’s laboratory environment, where they developed a shared framework that applied to both electronic and acoustic musical compositions. Jennifer’s second research area is disability studies, which analyzes historical and cultural ideas about disabled bodies. Along this line, she has written about Bjork’s music, the film Dancer in the Dark, and the disabled body in electronic music.

Jennifer serves on the editorial board of Music Theory Spectrum (the flagship journal for the Society for Music Theory) and is newly elected to the Council (advisory board) of the American Musicological Society. She previously chaired the Disability and Music Interest Group and served on the Accessibility Committee within the Society for Music Theory. Jennifer looks forward to working with new students and fantastic colleagues in the Department!

ROBERT KENDRICK, Professor of Music

Bob had a productive year teaching, supervising dissertations, and also serving in Romance Languages & Literature. The American Institute of Musicology, in its ongoing publication of the complete works of Alessandro Grandi, Opera Omnissia, released Vol. 5, Il quarto libro de motetti a dure, tre, quattro, et sette voci (1616), edited by Dennis Collins and Robert Kendrick. He will spend this year at the Franke Institute for the Humanities working on a new book project.

SAM PLUTA, Assistant Professor of Music; Director, Computer Music Studio

Composer and electronics performer Sam Pluta joins the Music Department after spending the last decade in New York City, where he received his DMA in 2012 from Columbia University. As a composer of both acoustic and electronic music, Sam fuses these traditionally separate sound worlds, creating sonic spaces which envelop the audience and result in a music focused on visceral interaction of instrumental performers with active computerized sound worlds. Since 2009, Sam has served as Technical Director and composing member of Wet Ink Ensemble, one of the premiere new music ensembles in the country. He has written works for numerous groups including Yarn/Wire, Mivos Quartet, International Contemporary Ensemble, and most recently he wrote a new string quartet for University of Chicago ensemble-in-residence Spectral Quartet. Sam is also an active electronics performer and improviser who has toured Europe and the U.S. with groups like The Peter Evans Quintet, Rocket Science, and the Evan Parker Electro-Acoustic Ensemble. Sam has taught a wide range of music-related courses at Bennington College, Manhattan School of Music, Columbia University, and the Walden School, where he has taught the next generation of creative musicians for the past 16 years. Sam is married to composer Sky Macklay, who recently won her second ASCAP prize for her string quartet, Many, Many Cadences.

MARTA PTASZYNSKA, Helen B. and Frank L. Sutliffer Professor of Music

On March 14, 2016 Marta Ptaszynska’s Symphony Voice of the Winds for 100 Percussionists was premiered at the 45th International Festival of Contemporary Music in Poznan, Poland. The work was commissioned by the festival for the Gala Opening Night. On March 16, 2016, Ptaszynska’s Missa Solemnis ad Honorem Johannes Paulus Secundum for three soloists, two mixed choirs, and symphony orchestra was premiered at the Chopin University of Music (former Academy of Music) in Warsaw. The work was commissioned for the bicentennial of Warsaw University.

As Artist Director of Contempo, Ptaszynska programmed three concerts of the season with music of Shulamit Ran, a concert with Agata Zubił and Tadeusz Wieclaw devoted to European composers, and a double-bill concert featuring interactive audio visual compositions and a European jazz scene presenting jazz vocalist Grazyna Auguścik and her group. The two Tomorrow’s Music Today concerts presented music of our nine student composers including the dissertations of Kate Pukinskis, Phil Taylor and Tomás Gueglio- Saccone.

STEVEN RINGS, Associate Professor of Music; Director of Graduate Student Development

This past fall (2015) Steven Rings published an essay on the popular singing voice in JAMS, as part of a colloquy convened by UC/Irvine’s own Martha Feldman (recently elected president of the AMS) and Judith Zeitlin, Marth. Various other publications worked their way through the pipeline, including an article on tonal qualia in early music (under review at Music Theory Online), an essay on the Portuguese writer Eduardo Lourenço (forthcoming in the Revista Portuguesa de Musicoologia), and a chapter on “Tonic,” which appeared online as part of the Oxford Handbook of Concepts in Music Theory, which Rings is editing with Alexander Rehding. Steve presented keynote addresses at conferences in Seattle (on Fauré), Southampton (on voice), and Philadelphia (on Bob Dylan) and in a second plenary address at the same conference—the Music Theory Society of the Mid-Atlantic—he explored the concept of “hearing as” drawing on examples from A Tribe Called Quest, Kanye West, Kendrick Lamar, and others. Steve also gave colloquium talks at Notre Dame and the University of Minnesota, as well as a handful of presentations at the University of Chicago (most notably as part of two conferences: A Voice as Something More, organized by Martha Feldman and Judith Zeitlin, and the 25th Anniversary of the Franke Institute). It has been a busy year administratively, as Steve finished out his term as Director of Graduate Studies in Music, while continuing to serve as the Chair of the Society of Fellows. In the current year (2016–17) Steve embarked on a new administrative role—with his family—as the Resident Master of Campus North Residential Commons.

ANNE WALTERS ROBERTSON, Claire Dux Swift Distinguished Service Professor of Music; Interim Dean of the Humanities Division

Anne finished her busy second year as chair in June. Her main task, in the wake of the review of the Music Department in 2014-15, was to lead several searches for new colleagues (see above, Letter from the Chair). On the scholarly front, Anne read her paper “Obrecht, Boethius, and the Fortuna Desperata Masses” at the Annual Meeting of the American Musicological Society in Louisville last November, at Rice University in April, and at the Medieval Studies Workshop at Chicago in May. She made a once-in-a-lifetime trip to Jerusalem in June to participate in the international conference “The Poetics of Christian Performance: Prayer, Liturgy, and Their Environments in East and West,” organized by Yosi Maurey (PhD ’05), Associate Professor at The Hebrew University of Jerusalem. After delivering a paper on the Greek Mass in the West, she and her husband Robby lingered in this fascinating land to explore Biblical and archeological sites before flying off to Scotland for vacation; Anne continued on to Ghent, Brussels, and London for research in July. As delegate from the AMS to the American Council of Learned Societies, she attended the annual Meeting of the ACLS in Arlington, Virginia, in April. Anne was privileged to become an Honorary Member of the AMS last November and to be inducted into the American Philosophical Society at its biannual April gathering in Philadelphia. She became Interim Dean of the Division of the Humanities on 1 July.

AUGUSTA READ THOMAS, University Professor of Composition

Nimbus Records releases its fifth and sixth CDs in its ongoing project to release the complete works of Augusta Read Thomas. Four major works have been premiered in the past year: “Helix Spirals” for string quartet, “Selene” for string quartet and percussion quartet, “Klee Musings” for piano trio, and “Of Being Is A Bird (Emily Dickinson Settings)” for soprano and
Faculty Updates

chamber orchestra. EOS (Godson of the Dawn), A Ballet for Orchestra, was released by the Utah Symphony in April 2016 on the Reference Recording Label and has received superb reviews. Several other compositions by Augusta were released on various commercial CDs this year.

The Sovereign Prince of Monaco awarded Augusta Chevalier of the Order of CulturalMerit. The insignia of this distinction was given by S.A.R. Princess Caroline of Hanover at the Prince’s Palace in Monaco on November 18, 2015.

Augusta won the Lancaster Symphony Orchestra’s Composer Award for 2015-16. This is the oldest award of its kind in the nation, intended “to recognize and honor living composers who reside in the US who are making a particularly significant contribution in the field of symphonic music, not only through their own creative efforts, but also as effective personal advocates of new approaches to the broadening of critical and appreciative standards.”

Envisioned, spearheaded and led by Augusta, The Ear Taxi Festival—a first-of-its-kind celebration of contemporary music in Chicago—will send listeners on a joy ride through Chicago’s vibrant contemporary music scene October 5-10, 2016. The festival will feature 300 musicians, 53 world premieres and four installations in its six jam-packed days of concerts, lectures, marathons, webcasts and artist receptions.

Augusta also hosted and publically interviewed composer Phillip Glass during his three-day residency at the University as a Presidential Arts Fellow. She continues her longstanding volunteer work with The Alice M. Ditson Fund, The Royal Academy of Music, London, The Eastman School’s National Council, and as a member of the advisory boards of several young ensembles.

Lawrence Zbikowski, Associate Professor of Music

Lawrence Zbikowski returned to his regular teaching duties, offering graduate and undergraduate classes in tonal analysis and the analysis of song, and a seminar on rhythm and meter. Last autumn, he presented keynote addresses at the 4th International Conference on Music and Emotion in Geneva, and at a conference on conceptual blending at Aristotle University of Thessaloniki (presented virtually, using Skype for the question and answer session), and in March 2016 at the Porto (Portugal) International Conference on Musical Gesture as Creative Interface. This past June, he served as a faculty member at the week-long Exploring the Mind through Music gathering at Rice University in Houston. Three book chapters were published this past year—“Musical Time, Embodied and Reflected,” in Music in Time: Phenomenology, Perception, Performance (Harvard University Press); “Words, Music and Meaning,” in Sénior: de la musique / Music and Meaning (Presses universitaires de Liège— Sciences humaines); and “Musical Semiotics and Analogical Reference,” in Music, Analysis, Experience: New Perspectives in Musical Semiotics (University of Leuven Press). Oxford University Press has contracted to publish his recently completed book manuscript, A Cognitive Grammar of Music. This coming year Larry will be on leave, working on further studies of music and consciousness, manifestations of cognitive extension in musical practice, music and memory, and the preconditions for the construction of musical meaning.

Behind the Music:

Emily Anderson is beginning her second year as the Academic Support Specialist for the music department. She enjoys songwriting and performing locally with her new band, Dramaglider, and plans to hit the recording studio in the winter of 2017. She has a 5 year old daughter who started kindergarten in September of 2016.

James Burke has worked in the department as the Operations Assistant since February 2016. His academic interests include sociolinguistics and underground music subcultures. Besides his work at the University, he stays busy with playing jazz, guitar, and drums in several bands and going to the lakefront with his corgi/collie mix pup, Rosie.

Melanie Coughenour has been with the department for nearly 15 years. Her first acquaintance with the department was through John Eaton, when she assisted him with a few Pocket Opera productions in 1999 and 2000. This led to part-time office work with the inimitable Kathy Holmes, and eventually a full-time position in the main office. Simply put, she is not willing to give up the pleasure of working on a beautiful campus, surrounded by brilliant people, and a never-ending stream of the world’s greatest music. Fate should be so kind to us all.

Samantha Farmilant is beginning her second year as Marketing Coordinator for UChicago Presents and her third year with the concert series. A native of Chicago, Samantha received a M.M. from Cleveland Institute of Music and a B.A. in College Musical Studies and French Language from Oberlin College. Prior to joining the UChicago Presents team, she worked as the membership assistant at Grant Park Music Festival and as the assistant to the Women’s Board at Lyric Opera Chicago. Outside of the office, Samantha is a classical vocalist and the associate director of The Floating Opera Company.

Peter Gillette is beginning his second year as the department’s manager, where he works with HR, budget, payment, and Goodspeed facilities. In January, he and his wife Lizbeth celebrated the birth of their first son, Jack. Peter plays trumpet in a funk band, Gramps The Vamp, which released its second album in October 2016, and also recorded on a forthcoming release by the avant-rock band Crown Larks.

Amy Iwano is Executive Director for UChicago Presents, the professional concert series that presents chamber music, recitals, early music, jazz, and Contempo concerts. Many of the dates include pre- or post-concert lectures or discussions with the artists led by faculty or graduate students as well as residency activities with other departments and centers.

Justin Peters is beginning his first year as the Communications and Production Assistant with UChicago Presents. There, he helps produce programs for concerts, distribute promotional materials, and keep performances running smoothly. Outside of UChicago Presents, Justin plays vibraphone in the indie folk group Matthias. He also plays drums with synthpop outfit Boycut. In October, Justin will participate in the Chicago Marathon—his first marathon.

Luke Ramus continues his dual role of web design and computer support for the department, and is also excited to report the homestretch of an MS in Human-Computer Interaction from DePaul University. His summer was filled mostly by his capstone research project on the role of technology in Chicago youth violence interruption, but he also found time to finally finish a Norse mythology-themed rock opera story album with his band, Cirkut Mob. In February, Luke got engaged to his sweetheart, Nicole.

Hugo J. Seda is beginning his second season with UChicago Presents, working with concert production and educational outreach. He came from the mountains of Western North Carolina where he was working for Brevard Music Center. He plays French Horn in an indie folk band, Matthias, which will release a 4 track EP in the Spring. He is also a founding member of the Musical Activists of Chicago, a concert series based on social justice issues.

Claire Snarski is beginning her eighth year as the department’s Graphic Designer, where she creates all the marketing materials for the department. She is also excited to report the homestretch of an MS in Human-Computer Interaction from DePaul University.

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by Shulamit Ran

On March 30, 2016, a New York concert at Symphony Space, originally planned as a festive 81st birthday concert, became instead a memorial to John Eaton, who passed away three months earlier. In a note inviting friends and family to the memorial, Nelda Nelson-Eaton, John’s widow and noted singer, wrote:

“He was a great composer but he was also a great man. John believed there was a spark of genius in everyone. He reached out to all; you were literally in his embrace within seconds! The last person to be with John was changed profoundly by him.

“A presence like that does not leave your life. He touched my life as he touched everyone he met. That is why he is very much alive within us.”

In a eulogy delivered at the concert, our former colleague of the Music Department, Yale University Professor Emeritus Robert P. Morgan who was a lifelong friend of John’s, said this about him:

“John was one of the finest musical minds I have known. Often described by me as a ‘genius,’ a word I rarely use, he was knowledgeable on so many different subjects, from ancient Rome to countless matters about music, that the term not only seemed appropriate, but necessary. And significantly, while at Chicago he received a five-year ‘genius’ award from the MacArthur Foundation. He seemed to know everything, no matter what he was asked; and he never hesitated to offer his opinion.”

A few brief lines cannot begin to do justice to John Eaton, the artist or the person. The composer of 25 operas and a vast catalogue of works in many media, he was a true pioneer and a bold inventor, one who pushed the boundaries of electronics in live performance, extended techniques, genre-bending (as exemplified by his ‘pocket operas’), and microtonality. The strong experimental streak that permeated much of his music was always at the service of the music, its beauty, and power of expression. Ambitious grand operas including The Cry of Clytemnestra, Danton and Robespierre, The Tempest, and the heretofore-unperformed The Revenged Jew Jones and King Lear are a few examples of operas that engage with large themes and that speak to distant and recent history, myth, great literature and above all, the human condition, as do his pocket operas created for a compact group of singers and instrumentalists. Whether grandiose or intimate, his work never fails to reflect John’s fierce belief that music has the power to change the world.

Among his last works was a University of Chicago commission honoring Contempo – the Contemporary Chamber Players – on its 50th anniversary, premièred on January 24, 2015 with the composer in attendance. A setting of poetry by John Donne, this composition is titled “On its 50th anniversary, premiered on January 24, 2015 with the composer in attendance. A setting of poetry by John Donne, this extended song cycle, in the words of the composer as written to me “…really means more to me than any piece I’ve ever written; and certainly has the largest range and depth of expression.” Prophetically, “He reached out to all; you were literally in his embrace within seconds! The last person to be with John was changed profoundly by him.”

Maria was knowledgeable on so many different subjects, from ancient Rome to countless matters about music, that the term not only seemed appropriate, but necessary. And significantly, while at Chicago he received a five-year ‘genius’ award from the MacArthur Foundation. He seemed to know everything, no matter what he was asked; and he never hesitated to offer his opinion.”

Maria M. Chow (PhD, 2005), who passed away on May 24, 2016, maintained an uncommon commitment to diversity her entire life, as a musicologist and as a human being. It was the capacity, the human capacity to provide a home to the Chinese of many backgrounds, that distinguished her native Hong Kong; it was pluralism, the possibility of welcoming those of different faiths and cultural backgrounds, that offered so much potential in her adopted home, the United States. Music, too, was at its very core diverse for Maria, not just because of its different meanings for different people, but above all because it so powerfully opened fields of action, in which the many, rather than the few, could realize the ways in which they were truly diverse, hence truly human.

Maria Chow began her music studies at the Chinese University of Hong Kong, from which she took her BA before embarking on graduate studies in the United States. For her MDivs. at the Institute of Sacred Music at Yale University she explored the diverse experiences that constituted the lives of Chinese Christians in Hong Kong, focusing on liturgy and hymnody in the Protestant communities of immigrants from Asia. At Yale she channeled her studies in Hong Kong into a series of comparative community studies in North America, researching one of the first studies of sacred music in the congregations of Chinese Christians. Distinguishing Maria’s research from many studies of American congregations was her recognition that sacred music did not primarily bring about consolidation, but rather it became a force for engendering new religious allegiances and generating new repertoires. It was her extensive experience with hymnody across diverse Asian congregations—globalization avant la lettre—that she brought to the University of Chicago project, “Music in American Religious Experience,” which she co-directed with Edith L. Blumhofer and me from the late 1990s until the appearance of the project’s major publication, Music in American Religious Experience (Oxford University Press, 2006), which Maria co-edited.

During her PhD studies in the Music Department at Chicago Maria Chow did about everything a student could do, and it was in the very diversity of course of study that she found her distinctive voice. A historical musicologist, she took courses in all the subdisciplines, including music sociology, which Christian Kaden brought to Chicago from Germany during the mid-1990s. She was a superb pianist, and during her Chicago years she continued to teach a large number of students. Maria was keenly interested in studies on religion and history in East Asia, and it was hardly surprising that Anthony Yu of the Divinity School was keenly interested in the dissertation work that began to take shape, eventually also on her dissertation committee. Maria’s dissertation, a study of the development of the very concept of music in the early decades of the National Conservatory of Shanghai, grew around the confluence of these many disciplinary streams. Today, we might more readily categorize these streams as ontology, discourse history, institutional history, or prosopography, but the freshness of Maria’s dissertation was that she moved beyond the categories in search of the deeper meaning of music itself, emerging in pre-revolutionary China as it became one of the most influential forces in a global music history.

In the years after her PhD Maria Chow took a series of visiting positions. The most extensive of these was at Depauw University in Greencastle, Indiana, where the photo accompanying this obituary was taken in ca. 2009–10. During her years at Depauw, however, Maria felt again the need to exercise music scholarship beyond the classroom in a diverse society. It was also her commitment to the confluence of East Asian and North American music and the arts that led her to take a position at Faitan College in New York, where she played a singularly important role in establishing the music curriculum for the bilingual college. It was in this position that Maria turned most fully as an activist toward the struggle for human rights in China, where without fear she worked at the very front lines of conflicts over religious and minority freedom. Maria is survived by her husband, Stephen Gregory.

It was like Maria to say little about her social and political activism, while carrying the good fight forward and coupling it with her devotion to teaching music. The diversity that her life celebrates, nonetheless, was one that she reached without struggle, for it resided deeply in the human spirit. We may now remember her for the commitment to diversity that guided her life, for our common lives in the Music Department at the University of Chicago are better for the years Maria Chow spent with us.
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