Greetings from the Chair

Dear Friends,

“The Department should conduct a self-study,” said Dean Roth, as she announced the external review of the Music Department—the first that any of us could recall—that would take place in May 2015. As you can imagine, the study occupied much of our time last year, as we reviewed the history and ideals of the Department, reflected on our cherished scholarly and artistic emphases, and charted a course for the future.

Working on this project gave us a welcome chance to reconnect with our alums, and we are deeply grateful to those of you who helped us by responding to our surveys. Along the way, we were frequently reminded of your accomplishments, for instance the bumper crop of 24 books that you produced in the last 5 years (see below). Happily, the results of the review were positive and will lead to expanded opportunities in the realms of faculty hires and musical performance that you’ll hear more about in our 2016 issue.

The past year also saw two important milestones, the 50th anniversary of Contempo, which has long played a major role in presenting and promoting new music in this country, and the retirement of the incomparable Shulamit Ran. As wistful as we were about saying goodbye to Shulamit, we were all grateful for the opportunity to celebrate her outstanding career.

The new academic year brings fresh faces to the Department. Our new Lecturer in Music Theory is Nancy Murphy (PhD, University of British Columbia, ’15). We also welcome several visitors. Edwin Seroussi, Chair of Musicology and Director of the Centre for Jewish Music Research at the Hebrew University of Jerusalem, will teach in the Music Department as the Greenberg Visiting Professor in the Chicago Center for Jewish Studies. Olha Kolomyyets, Senior Lecturer at the Ivan Franko Lviv National University of Ukraine, comes to us as a Fulbright Scholar through the Council for International Exchange of Scholars. And Wendy Wan-Ki Lee, Associate Professor of Music Composition at the Chinese University of Hong Kong, will be a Visiting Scholar.

We very much look forward to seeing many of you at the alumni receptions at annual meetings of the AMS, SMT, and SEM this fall!

Warmest wishes,

Anne Robertson, Chair

with Thanks...

The following friends and alums have generously donated to the Department of Music in the last calendar year. 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.

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Contributions may be made payable to “The University of Chicago Music Department” and sent to:

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Cover photo: Shulamit Ran at the Mann Auditorium in Tel Aviv in 2007 during a rehearsal of her 10th season of Courage and Hope by the Israel Philharmonic Orchestra, conducted by Gustavo Dudamel. Photo by Yuval Kaminovsky.

This past March, Chicago celebrated German composer Mathias Spahlinger’s 70th year with a 10-day residency and retrospective of his music and thought. The first of its kind in the States, this festival—planned and executed by Assistant Professor Seth Brodsky—presented six concerts and a symposium, all free and open to the public, and brought together renowned musicians and scholars from Chicago, New York, Berlin, Zürich, and Basel. Generously supported by the University of Chicago, the Goethe Institute, DePaul University, the Renaissance Society, the Graham Foundation, the Arts Council of Chicago, and the University of Illinois at Urbana-Champaign, the festival spanned Spahlinger’s career from the late 1960s through the present day.

On the North Side, the festival presented concerts at DePaul University; at Constellation, Chicago’s premiere venue for new music; and at the Graham foundation, known for its support of cutting edge art and architecture. These events brought together several new music ensembles in the Chicago area, including Ensemble 20+, Mocrep, SUONO MOBILE, and the Illinois Modern Ensemble, to perform works by Spahlinger, as well as Erin Gee, Jennifer Walshe, and a site-specific improvisation by Daniel Wyche and Ryan Packard. Perhaps the most astounding performance was the North American premiere of *doppelt bejaht* (“doubly affirmed”) (2009), a series of etudes for improvising, spatially-distributed orchestra without conductor, performed at DePaul University.

On the South Side, Spahlinger’s music was equally represented with a day-long symposium and evening concert at the Logan Center for the Arts, as well as an afternoon concert in Bond Chapel, co-presented with the Renaissance Society. Spahlinger also visited the graduate Composers’ Seminar and Brodsky’s own Music 101 class. Over a dozen lucky undergraduates witnessed the composer himself leading Ensemble 20+ in a workshop performance of *furioso* (1990-91) in the Logan Center’s performance penthouse; Spahlinger also took questions from the students, and talked eloquently on music, modernism, politics, and performance. The composer was again present at a symposium at the Logan Center that brought together international scholars to discuss his work. The audience saw presentations by Brodsky, as well as Brian Kane (Yale) and Simon Obert (Paul Sacher Stiftung), and a keynote presentation by Anne C. Shreffler (Harvard).

The Spectral Quartet, the University of Chicago’s own ensemble-in-residence, provided a performance and analysis of Spahlinger’s only string quartet, *apo do* (“from here”) (1982), along with Philipp Blume (composer and co-founder of SUONO MOBILE USA) and Spahlinger himself. Later that evening, Ensemble Dal Niente, conducted by Michael Lewanski, performed for a packed house in the Logan Center’s performance hall. Their concert program included the American premieres of Spahlinger’s *verlorener weg I* and *II* (2000), two additional works by Spahlinger, and new arrangements of three chansons by Guillaume Dufay. The next day, Bond Chapel—conveniently located near our very own Goodspeed Hall—saw a completely full house for an afternoon concert co-presented by The Renaissance Society. Swiss percussionist Christoph Brunner performed the world premiere of Spahlinger’s *ausnahmlös ausnahmen* (2014) for drum set, a tour de force composition that truly illustrated the festival’s theme—“there is no repetition”. Berlin-based Baroque and new-music trio XelmYa performed the North American premiere of *rundweg* (2015), composed for them by Spahlinger; and Joshua Modney and Eric Wubbels of New York’s Wet Ink Ensemble closed the festival with *extension* (1979-80), an hour-long, meditative duo for piano and violin.
On April 13th, 2015, hundreds of people came to the Reva and David Logan Center for the Arts to celebrate the life and work of composer Shulamit Ran, the Andrew MacLeish Distinguished Professor in the Department of Music, on the occasion of her retirement.

Shulamit has been an invaluable colleague and mentor to composition students for more than forty years. Her influence extended beyond the quadrangles to include her receipt of the Pulitzer Prize in 1991, her contributions to the Chicago Symphony Orchestra and Lyric Opera of Chicago as Composer-in-Residence, and her membership in the American Academy of Arts and Letters and the American Academy of Arts and Sciences.

Afternoon festivities began with a screening of the documentary film, Inside New Music: The University of Chicago’s Contempo Celebrates Fifty Years, followed by a panel discussion with faculty members Seth Brodsky, Martha Feldman, and Anthony Cheung, and guest composer Steven Stuckey.

Not surprisingly, the highlight of the day was a concert of Shulamit’s music, produced by the University of Chicago Presents. The program included a performance by the Pacifica Quartet of Glitter, Doom, Shards, Memory, String Quartet No. 3, (2013), inspired by the art and life of painter Felix Nussbaum (1904-1944). Nussbaum’s work is especially meaningful for Shulamit, who was born and educated in Israel. Her work has often contemplated the dark theme of the Holocaust, while also celebrating “the triumph of the human spirit over annihilation.” The concert closed with the University Motet Choir, under the direction of James Kallembach, performing Shirim L’Yom Tov: Four Festival Songs (2013), written for the joyous occasions of her sons’ Bar-Mitzvahs.

Later in the day, emeritus Professor Philip Gossett, who was instrumental in bringing Shulamit to campus in 1973, told the story of her introduction at a faculty meeting, when she was just in her early twenties and had impressed UChicago composer Ralph Shapey (1921-2002) so greatly with her vocal composition, O The Chimneys (1969). Shapey, founder of the University’s Contemporary Chamber Players—now called Contempo—worked together with Ran for two decades; from 1998 onward, Contempo continued to fulfill its mission under Ran’s leadership. More fond memories and compliments for Shulamit abounded in remarks made by Marta Ptaszynska, Cliff Colnot, Augusta Read Thomas, Martha Feldman, and Steven Stuckey.

Accompanied by her husband, Dr. Avi Lotan, and surrounded by friends and family, associates, musicians and collaborators, Ran graciously accepted a few gifts and a memory book of photos, articles and stories detailing many events of her life. Professor Martha Feldman, organizer of the retirement events, predicted changes in the University community following Ran’s retirement. “From now on, I will miss the sound of your voice in the halls of Goodspeed. I’ll miss you terribly at faculty meetings, where all of us rely on your wisdom, integrity, and honesty to keep us in check. I’ll miss our post mortems on everything around the department and all the complaints and thanks we share.” Later, in a note to the Department, Shulamit wrote, “I cherish this book and know that in times to come it will bring hope and sustenance to the soul and spirit.”

Shulamit Ran’s engagement with students, colleagues, and the University itself has been deep and broad. Her music and her ideas have been a gift to the humanities and to the arts worldwide, and she reflected on this as she delivered the 523rd Convocation Address in June, entitled “Why We Make Art.” Dear Shulamit, we in the Music Department were privileged to be your academic home. You will be missed by us all!

Many thanks are due to the Arts Council, the Chicago Center for Jewish Studies, the Division of the Humanities, the Office of the President, and the University of Chicago Presents for their generous sponsorship of the retirement events for Shulamit.

Shulamit Ran’s O the Chimneys will be performed by Julia Bentley with members of eighth blackbird in the Shulamit Ran Portrait Concert on October 27th, 2015, at The Reva and David Logan Center For The Arts, programmed by The University of Chicago Presents under the Contempo series.
As we worked on the extensive self-study that I mentioned in my greeting, we were amazed to discover that our esteemed graduates published 24 books within a recent span of 5 years, 2009-2014. These works run the gamut of studies in musicology, music theory, and ethnomusicology, crossing boundaries at every turn. They encompass chronological periods extending from the middle ages, to the Renaissance, to fin de siècle Paris, to the present; they treat composers from Philip the Chancellor, to Bach, to Beethoven, to Bartók, they illuminate genres from motet, to opera, to choral music, to aboriginal music and dance, they explicate themes from symbolism, to civic music, to music and hagiography, to rhythm and meter, and they shine new light on music in places as far-flung as Durango, Europe, the Bahamas, Tunisia, Korea, and Japan.

Of course, this is only the tip of the iceberg: the list that follows does not include the articles and the rest of the editions that you've produced, nor does it account for all the other forms of scholarly communication in which you've been engaged. Congratulations on this remarkable achievement—we're in awe of you!
Contempo Thriving at Fifty Years

by Amy Iwano

The very notable 50th anniversary of Contempo was celebrated this year. Founded as the Contemporary Chamber Players by Ralph Shapey in 1964, Contempo is remarkable for its longevity as one of the nation’s oldest ensembles dedicated exclusively to contemporary music. It is distinguished for its leadership and dedication to quality, as evidenced by recent awards from both the National Endowment for the Arts and the Aaron Copland Fund for Music.

The new music collective features resident ensembles eighth blackbird and Pacifica Quartet, plus conductor Cliff Colnot. For Shulamit Ran, it was a significant final year in her role as artistic director of Contempo. The season included commissions by John Eaton, Sofia Gubaidulina and Gunther Schuller. The composers were present and participated in pre-concert conversations with Ran, Berthold Hoeckner and Steven Rings.

Under the theme of Now and Then, in reference to the eponymous work by Earl Kim written for Contempo three decades earlier, the concerts included newer works as well as pieces that held special meaning to Contempo over the decades, such as CCP founder Ralph Shapey’s Concertante No. 1 for trumpet and 10 players.

For the third concert in April, Ran asked the resident ensembles to choose among works by UChicago graduate composition students performed over the years, resulting in a showcase of talent that has emerged from the Department. The season closed with two Tomorrow’s Music Today concerts, taking place in the Logan Center and Ganz Hall at Roosevelt University, with premieres of compositions by current doctoral candidates.

The importance of Contempo’s contributions to the cultural life of the city were recognized in a series of broadcasts on WFMT during summer 2015. They included the 50th anniversary season concerts plus the concert given for Shulamit Ran’s retirement. A new era begins as the academic year opens with Marta Ptaszynska succeeding her colleague as artistic director of Contempo.
The Department of Music Performance Program celebrated the 2014-2015 season as “The Year of the Student.” With highlights ranging from superb performances by four 2014 Concerto Competition Winners, world and US premières of new composers by ten graduate students and six undergraduates, and the involvement of an unprecedented number of student musicians in the Performance Program overall, it was a truly memorable season.

Amongst the four Concerto Competition Winners who performed this year were two Music Department students, both of whom performed with the University Chamber Orchestra: pianist Dan Wang (5th-year grad, Music History) and contrabass player Emily Elizabeth Brown (3rd-year grad, Music History). French horn player Anna Rimslinger (2nd-year grad, Public Policy) soloed with the University Wind Ensemble in November, and violinist George Hyun (4th-year Mathematics major) performed with the University Symphony Orchestra in December. Mezzo-soprano Jessica Peritz (3rd-year grad, Music History) opened the USO’s January performance of Falla’s The Three Cornered Hat, and the multi-talented Chaz Lee (4th-year grad, Music History) guest-conducted Tchaikovsky’s Capriccio Italiano in the USO’s April program, Viva l’Italia. In addition, a multitude of performing musicians were spotlighted on the posters and promotional publicity for the University Symphony Orchestra’s Clasical Halloween concert and its “Chase Away the Doldrums” mid-winter concert. For the USO’s March concert, however, the poster displayed an iconic photo of the featured masterpieces: Gustav Mahler’s Symphony No. 5 in C-sharp minor, presented under the inspired leadership of USO Music Director and Conductor Barbara Schubert.

The Performance Program welcomed one new ensemble director to campus this year: Music Director and Conductor Matthew Sheppard guided the University Chamber Orchestra through three excellent concerts, as well as three spirited performances of this year’s Gilbert & Sullivan production, The Yeomen of the Guard. The Middle East Music Ensemble, under the continued leadership of Wanees Zarour, had a banner year, with overflow crowds drawn to the Logan Performance Hall for its Turkish, Persian, and Arab concerts.

The Women’s Ensemble – inspired, trained, and led in performance by the energetic Mollie Stone – achieved new heights this season in terms of membership, visibility, and artistry. The University Wind Ensemble, under the baton of UWE Director Chip DeStefano, and the UC Brass Ensemble, led by Mitchell Dvoracek, each presented quarterly concerts, including one in partnership with performing groups from the University of Chicago Laboratory Schools. The South Asian Music Ensemble, under the direction of Minu Pasupathi, supplemented its annual spring concert with a year-long series of South Asian Sound Interventions Performing Arts Workshops, led by graduate students and visiting artists. Newberry Consort members Ellen Hargis and David Douglass led the instrumentalists and vocalists of the Early Music Ensemble in a spring quarter concert, and presented three Newberry Consort programs on campus as well.

Celebrated jazz musician and Jazz X-tet director Mwata Bowden steered the Jazz Combo and Jazz X-tet through its richly varied quarterly programs. The X-tet’s spring concert was a gala tribute to the 50th anniversary of Chicago’s AACM (Association for the Advancement of Creative Musicians). The various choral ensembles – University Chorus, Motet Choir, and Rockefeller Chapel Choir – enjoyed numerous successes, including two Messiah performances in December, a Motet Choir East Coast Tour, and a highly acclaimed springtime performance of Bach’s B Minor Mass by the Rockefeller Chapel Choir, all under the supervision of Director of Choral Activities James Kallembach.

Kallembach also was on the podium for the second half of this year’s Cathy Heifetz Memorial Concerts, in which the University Symphony, University Chorus, and Motet Choir performed Ralph Vaughan Williams’ exquisitely moving Dona Nobis Pacem. Soprano Patrice Michaels, Director of Vocal Studies, and baritone Jeffrey Ray, adjunct instructor in voice, were the featured soloists.

The New Music Ensemble expanded its 2014-2015 season to include a program of undergraduate composers’ works as well as its customary quarterly concerts. With the continued core involvement of virtuoso pianist Amy Briggs, Artist-in-Residence, the innovative Spektral Quartet, Ensemble-in-Residence, and Artistic Director Barbara Schubert, the NME showcased world premières by graduate student composers Pierce Gradone, Jae-Goo Lee, Joungbum Lee, Timothy Page, and Phil Taylor; US and Chicago premières by Iddo Aharony, Aliche Çamci, Tomas Gueglio-Sacco, Jack Hughes, and Katherine Pukinskis; and world premières by undergraduate composers Emily Elizabeth Brown, Jake Araujo-Simon, Noah Kahrs, Gavriel Loria, James Stone, and Alexander Wikstrom. The first three NME concerts each highlighted the music of a major Chicago-area composer: Bernard Rands...
in November, in celebration of his 80th birth year; Shulamit Ran in February, as one of the many tributes leading up to her retirement from the Music Department faculty this year; and Jonathon Kirk, currently on the composition faculty of North Central College in Naperville, in May.

In addition to the many ensemble concerts, the Performance Program presented a series of weekly Tea Time Concerts on Thursday afternoons in Fulton Recital Hall; a series of Vocal Studies and Chamber Music showcase concerts in various campus locations; an array of Piano Program events, including the annual winter quarter Bach Project, all spearheaded by Svetlana Belsky, Coordinator of Piano Studies. A series of master classes by local and visiting artists – including acclaimed violinist Rachel Barton Pine, internationally famous contrabass player Chi-chi Nwanoku, and the innovative Brooklyn Art Song Society – added to the students’ opportunities for musical growth and inspiration.

With its threefold mission – to provide a wide variety of enriching musical opportunities to UChicago students; to develop each student’s individual proficiency and musical understanding to the highest degree possible; and to nurture each student’s lifelong commitment to the musical arts, whether as participant, listener, and/or as supporter – the Department of Music Performance Program looks forward to continued growth in the 2015-2016 season.

What music could emerge if composers and performers were given the opportunity to interact, experiment, and collaborate over an extended period of time? During the 2014-15 academic year, ten composers from the Department of Music set out to answer this question by participating in an initiative called Project Incubator.

Created and directed by Iddo Aharony and Amy Briggs (Artist-in-Residence at the Department), Project Incubator brought together the Department’s composers with some of the finest professional new music performers in Chicago. Each composer selected a performer with whom to form a creative ‘one-on-one’ team (with instruments ranging from oboe, viola and piano to bass-flute, voice and accordion). Each team then had multiple meetings and rehearsals over a 6-month period. One of the project’s objectives was to have a tabula rasa starting point for each team; from then on, concepts and ideas emerged quickly during the teams’ ongoing conversations, interactions, and experiments.

“The project created an environment that encourages experimenting and trying different things,” said composer Iddo Aharony. “[This] allowed us to try things that are new for us, and venture outside our comfort zone and creative habits or boxes.”

In May, the resulting compositions were premiered at Constellation, an experimental music venue on Chicago’s north side. In addition to the performances of the newly-composed pieces, the event also showcased film clips by filmmaker Frances Cedro, who documented each of the teams during their meetings and rehearsals. The clips were used to introduce each piece and to provide a unique glimpse into the collaborative process. The films, as well as recordings of the pieces, will become available soon at the project’s designated website: music.uchicago.edu/projectincubator.

The concert was preceded by an open-to-the-public symposium led by Seth Brodsky and Anthony Cheung, focusing on the project’s unique creative processes.

“For me, Project Incubator was great as it allowed me to write for a person, and really write a piece for them, not just for their instrument,” reflected participating composer Kate Pukinskis. The project confirmed Tim Page’s hunches about composing: “The project has solidified my view that this is the way one should be writing music for a musician: in close collaboration.” The project was well-received by the performers, too. “Project Incubator has definitely influenced the way I will interact with composers in the future,” said oboist Andy Nogal. “[It] also inspired me to pursue collaborative work much more regularly.”

Project Incubator was made possible through the generous support of the Department, the Office of the Provost, and the UChicago Arts Council, with special assistance from Augusta Read Thomas and technical support from the Department’s Computer Music Studio.
Bagby performed his famed Mediterranean program plus a workshop in partnership with the Oriental Institute, and Blue Heron vocal ensemble from the ALBA Consort, a quartet that explored music, culture and scientific discovery during the 17th and 18th centuries. The season brought first Chicago performances for the ALBA Consort, a quartet, guest artists, and UChicago scholars, the packed three days commemorated the early, turbulent years of the 20th century.

At the Logan enjoyed capacity audiences through the season. The second season featured two Latin artists – Colombian harpist Edmar Castaneda, who appeared as a special guest with violinist Regina Carter to open the series, and Cuban pianist Alfredo Rodriguez on a tour supported by Quincy Jones. Armenian pianist Tigran Hamasyan brought out UChicago students, while father and son Ellis and Delfeayo Marsalis packed the house with traditional jazz music for the Annual Julie and Parker Hall Jazz Concert. The season concluded with Jason Moran and the Bandwagon.

Third Coast Percussion, in residence for a second year, presented a powerful program of music from the Baroque period through the 20th century. The final Mandel Hall concert of the season featured the opening concert of the Centenary Weekend (read more about this below), with an intriguing program of music from medieval times through the Baroque era over four concerts. Additionally, UCP co-hosted the Early Music Series in Mandel Hall and joined students for a pizza party after the concert. Young virtuoso pianist Denis Kozhukhin presented a powerful program of Haydn and Prokofiev sonatas in November. Illustrious guests Anne Sofie von Otter, mezzo soprano, and pianist Angela Hewitt chased away the winter chills in January. February was a busy month, opening with violinist Stefan Jackiw and Anna Polonsky as substitutes for an ailing Isabelle Faust and pianist Alexander Melnikov; the month ended with the superb Jerusalem Quartet. The final Mendel Hall concert of the season featured the opening concert of the Centenary Weekend (read more about this below), with an intriguing program of music from the Baroque period through the 20th century.

Jazz at the Logan enjoyed capacity audiences through the season. The second season featured two Latin artists – Colombian harpist Edmar Castaneda, who appeared as a special guest with violinist Regina Carter to open the series, and Cuban pianist Alfredo Rodriguez on a tour supported by Quincy Jones. Armenian pianist Tigran Hamasyan brought out UChicago students, while father and son Ellis and Delfeayo Marsalis packed the house with traditional jazz music for the Annual Julie and Parker Hall Jazz Concert. The season concluded with Jason Moran and the Bandwagon.

The Howard Mayer Brown International Early Music Series presented a diverse selection of music from medieval times through the Baroque era over four concerts. Additionally, UCP co-hosted the Early Music America Baroque Performance Competition, a national, bi-annual competition that featured five finalist ensembles and included an “audience favorite” vote. Tafelmusik brought celestial sounds to the Logan Center, giving the US premiere of a new work by Shulamit Ran, who wrote for them on a Music Accord commission. The Pacifica also performed two of the Beethoven opus 59 Razumovsky quartets, as they begin preparing for their upcoming Beethoven quartet cycle, beginning in 2016.

A highlight of the season was Centenary Weekend, The Crossroads of World War I and Music, an idea generated by the Pacifica Quartet as part of their residency to engage with the UChicago community. With five performances, lectures, a lecture-demonstration, special essay, and receptions, given by the Quartet, guest artists, and UChicago scholars, the packed three days commemorated the early, turbulent years of the 20th century.

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Third Coast Percussion, in residence for a second year, worked with students and integrated their voices and musical suggestions into their politically-themed concert program, which was also supported by the Human Rights Program. Superstar mandolinist Avi Avital made his Chicago debut with pianist David Geilesammer.

UCF’s residence, once again offered its series at the Logan Center, giving the US premiere of a new work by Shulamit Ran, who wrote for them on a Music Accord commission. The Pacifica also performed two of the Beethoven opus 59 Razumovsky quartets, as they begin preparing for their upcoming Beethoven quartet cycle, beginning in 2016.

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meeting of the American Musicological Society in Milwaukee and at a conference on villancicos in Baeza, Spain last autumn. This year, he will be a fellow at the Franke Institute for the Humanities completing his dissertation, “Music and Devotion in Novohispanic Convents, 1600-1800.”

Rehanna Kheshgi, ethnomusicology, was awarded several fellowships for the 2015-16 academic year: the American Dissertation Fellowship by the American Association of University Women, a University of Chicago’s Committee on Southern Asian Studies for the Humanities Division Dissertation Completion Fellowship, and a Dissertation Write-up Fellowship from the University of Chicago’s Committee on Southern Asian Studies for the 2015-16 academic year.

Yuan-Chen Li, ethnomusicology, was awarded several fellowships for the 2015-16 academic year: the American Dissertation Fellowship by the American Association of University Women, a University of Chicago’s Committee on Southern Asian Studies for the Humanities Division Dissertation Completion Fellowship, and a Dissertation Write-up Fellowship from the University of Chicago’s Committee on Southern Asian Studies for the 2015-16 academic year.

In spring 2015, Timothy Page had two works premiered: Hymnus (fl, cl, vn, vc, pn, perc) in Contempo, and Spindl for solo open-holed quarter-tone bass flute, as part of Project Incubator. Hymnus was selected for performances at June in Buffalo and Ostrava Music Days in the Czech Republic. He received a Wadmond fellowship to attend these events. Additionally, he received a €3000 commission from the Silence Festival of Lapland for a work featuring clarinet, bandoneon, and acrobat/dancer.

August Sheehy has been awarded a 2015 Charlotte W. Newcombe Doctoral Dissertation Fellowship for his dissertation Music: Analysis as a Practice of the S elf, from Weber to Schoenberg. The Newcombe Fellowship, administered by the Woodrow Wilson Fellowship Foundation, is given to support scholarship with the potential to make a significant contribution to the study of ethical or religious values.

Earlier this spring, Peter Smucker earned his PhD and accepted a tenure track appointment as Assistant Professor of Music Theory at Stetson University in DeLand Florida.

Michelle Urberg is nearly done with her dissertation on the music and devotional practice of the Birgittine brothers and sisters at Vadstena Abbey in Sweden. She writes, “I am grateful to have received the Medieval Academy of America’s Dissertation Grant and Eugene K. Wolf Travel Fund Award this year. These grants are helping to defray the cost of purchasing rights to images for my dissertation and to begin my first post-dissertation project, which will be a translation of a devotional treatise about the sisters’ Marian liturgy. I am also looking forward to participating in a conference honoring Syon Abbey’s 500th anniversary this summer and a Sensescapes Symposium on the lived experience of the Birgittine liturgy this fall.”

Fifth years Mari Jo Velasco and Abigail Fine have enjoyed an interesting and productive year in Western Europe. With support from the SSRC IDRF and the DAAD, Abigail has been located in Germany and Austria, studying the veneration of Beethoven, Mozart and Liszt in the late 19th century. Joining the ranks of Fulbright scholars to France, Mari Jo has been conducting research in the Basque and Gascon Pyrenees, investigating how the Revolution affected local religious and musical practices. Abigail and Mari Jo were fortunate enough to meet up in Barcelona and swap archive stories.

Claudio Vellutini completed his PhD in Music History and Theory during spring quarter 2015. Meanwhile he taught a well-attended seminar of his own design, “Opera, Society, Politics,” supported by a Stuart Tave Fellowship. This past year he was a recipient of an Alvin H. Johnson AMS 50 Dissertation Fellowship. He regrets leaving Chicago during the summer, but looks forward to spending next academic year as a Postdoctoral Resident Scholar at the Jacobs School of Music of Indiana University. After his year in Bloomington he will join the faculty of the School of Music at the University of British Columbia in Vancouver as an Assistant Professor of Musicology.
Congratulations to Nate Bakkum (PhD 2009), who just earned tenure at Columbia College. He and his wife now have three children and live in Hyde Park.

Mary Channen Caldwell (PhD 2013) was in Kansas last year as assistant professor of music at Wichita State University. She is now an Assistant Professor in the Department of Music at the University of Pennsylvania. She presented at the annual conference of the AMS in Milwaukee in November 2014, and at the meeting of the Medieval Academy of America at the University of Notre Dame in March 2015. Work continues on her book project, currently titled Seasonal Refrains: Vespers and Duxton in Premodern Song.

Clifton Callender (PhD 1999) was named Co-Editor-in-Chief of the Journal of Mathematics and Music in January 2015. He has given presentations at the Mathematics and Computation in Music 2015 Conference in London and the 2015 Bridges Conference on Mathematics and the Arts in Baltimore. In February, he gave an invited talk at the Mathematical Conversations Workshops hosted jointly by the Yong Siew Toh Conservatory and the National University of Singapore. His article “Performing the Irrational: Paul Usher’s Arrangement of Nancarrow’s Study No. 33, Canon 2: √2” was published in the March 2014 issue of Music Theory Online. Cannonic Offerings, for string quartet, was performed by the T’ang Quartet in Singapore, Point and Line to Plane, for solo piano, was performed throughout China this summer, and Metamorphoses II, for violin and piano, was released on CD by Parma Recordings for Navona Records in Fall 2014. During the summer of 2015, Clifton was Composer-in-Residence at the I-Park Foundation in Connecticut.

William Coble (PhD 2012) has had two full-length recitals of his music at the University of North Texas and Trinity University in the past year. His eight premières from this period include this past spring’s ‘Electrosonance’ concert at the University of Chicago, where he heard the première of his new computer composition, IC 1.6 dedicated to Howard Sandroff. He also had several additional performances including a new quintet with the New Music Ensemble, conducted by Dan Welcher from the University of Texas at Austin. His composition Zephyr was released in 2015 on a Navona-CD, performed by the Moravian Philharmonic. William taught courses this past school year at the University of Illinois at Chicago and Trinity University.

Jonathan Elliott (AM 1986, PhD 1988) has had his music performed throughout the US, Europe, Asia, South Africa, and South America. His chamber music is recorded on Cantaur and Koch International Classics. He has won prizes and honors from the MacDowell Colony, Yaddo, the Baglad Foundation, New York State Council on the Arts, American Composers Forum, BMI and ASCAP. He lives in Brooklyn, New York, and has been teaching composition, theory, and jazz performance at Saint Ann’s School since 1988. He frequently performs his own works for piano and live electronics, and is increasingly active as a visual artist in collaboration with both visual and theater artists. For a look please visit jonathanelliottart.net.

Luis-Manuel Garcia (PhD 2011) wrote to us recently. “I have some big news that has been bubbling over which I can finally share: I am delighted to announce that I have just accepted a permanent appointment at the University of Birmingham, as a Lecturer in Music! I will be joining fellow ethnomusicologist Elliot Bates to develop a new program on “Global Popular Musics,” and I am also looking forward to exciting collaborations with the electroacoustic composers associated with the BEAST (Birmingham ElectroAcoustic Sound Theatre). Also, I am aware that some of the best Pakistani ‘balti’ curry is to be found there, which is not an insignificant point for me. Many thanks to everyone who supported me at UChicago during my doctoral years.”

Jennifer Matsue (PhD 2003) continues as Director of Interdisciplinary Studies at Union College. Her new book, FOCUS: Music in Contemporary Japan, was published by Routledge in July 2015. She looks forward to publication of an article in Ethnomusicology next year.

Starting this June, Matt Malisky (PhD 1990) has been appointed Associate Provost and Dean of the College at Clark University.

José A. Oliveira Martins (PhD 2006) served on the music theory faculty at the University of Iowa (2006-08) and the Eastman School of Music (2008-15). He has now returned to Portugal, where he has accepted a principal investigator position funded by the EU and the Portuguese government at the Universidade Católica Portuguesa-Porto. He will lead a research group of music scholars developing projects on music theory and technology.

Gregory Melchor-Barz (MA 1992) was recently promoted to full Professor of Ethnomusicology and Anthropology at Vanderbilt University where he also serves as a faculty head in the University’s Commons. He spent the summer as a Franklin Fellow in Global Citizenship in Lugano, Switzerland and is currently co-editing a volume for Oxford University Press titled Lawing the Field: Ethnomusicology and the Queralt Caga.

Alberto Rizzuti (PhD 2001) writes that he was appointed full Professor of Music at the University of Turin on June 3rd, precisely the same day Anne Robertson delivered her DuFay lecture in Turin.

For the past two years Martha Sprigge (PhD 2013) has been a postdoctoral fellow in the Michigan Society of Fellows, where she was cross-appointed in the department of Germanic Languages and Literatures and the School of Music, Theatre and Dance at the University of Michigan, Ann Arbor. She has left the midwest for a position as Assistant Professor of Musicology at the University of California, Santa Barbara.

Brian S. Wilson (MA 1987) is Chair and Professor of the Department of Music at Sonoma State University in California. Recent compositions include Nocturne for Alto Saxophone and Piano and The Mixed Multitude for a quintet of violin, cello, clarinet, horn and piano.

Karen Woodworth (MA 1992, PhD 2011) directed the Kalamazoo Recorder Players in a concert titled The Sacred and the Sublime in May 2015. The KRP year also included December holiday music performances at Santa’s Village in downtown Kalamazoo and at WoodsEdge Learning Center in Portage, Michigan. The group recorded five video performances for use on Public Media Network during December 2014 and appeared on an interview show marking the group’s 40th anniversary in the spring. She enjoyed having the chance to play recorder as an orchestra member for two performances of Benjamin Britten’s Noye’s Fludde in April 2015.
Faculty Briefs

Philip V. Bohlman  Mary Werkman  Distinguished Service Professor
With the beginning of the new academic year Phil Bohlman is launching a new project, “The History of World Music Recording,” part of the Mellon Foundation’s Humanities Without Walls program, “The Global Midwest.” With colleagues from the University of Chicago (James Nye), University of Illinois at Urbana-Champaign (Harry Liebermann), and University of Wisconsin-Madison (Ronald Radano), Phil will organize a series of symposia, exhibits, and digitization projects that gather the material evidence from early recordings that attempted to place all the world’s music in perspective. Phil has also completed two new book manuscripts, Song Loves the Masses: Herder on Music and Nationalism (University of California Press), and Nationalism and the Cultural Politics of Musical Collaboration, was published in 2016 (University of California Press). His scholarly agenda has remained focused on completing Claiming Haitian Music, Christianity, and the Politics of Transcendence (under contract, Oxford University Press) and Goodbye World: Music, Flaw, and Pentecostal Identity in Jamaica (under review). Melvin earned a Grammy nomination (Best Jazz Instrumental Album) as a saxophonist on Landmarkers (Blue Note) with Brian Blade and the Fellowship Band.

Anthony Cheung Assistant Professor
Highlights of Anthony’s activities this year included a work for traditional Chinese and western instruments for the Ata Ensemble in Amsterdam, and performances by the Orchestre Philharmonique de Radio France, the Chicago Symphony’s MusicNOW ensemble, and oboist Ernest Rombout at the Impuls festival in Austria. On campus, he led Ensemble Dal Niente in works of Chou Wen-Chung with the composer present, and performed with the Pacifica Quartet in the premiere of Huck Hodge’s then. He was also an invited speaker at two conferences, “Rhythm: A Transdisciplinary Concept” at UChicago, and “Beyond: Microtonal Music Festival” at the University of Pittsburgh. During summer 2015, he headed to the mountains of Colorado (Crested Butte and Aspen) for performances, and to UCLA to teach the Jazz Composers Orchestra Institute. He looks forward to working closely with the Cleveland Orchestra as its composer-in-residence for the 2015-16 season.

Thomas Christensen  Avalon Foundation Professor
The past academic year was a busy one for Thomas Christensen. In 2014 ended with a flurry of conferences in France on his old research topic of Rameau (2014 marked the 250th anniversary of Rameau’s death). After two back-to-back conferences in Paris held in December in which he delivered keynote addresses (mêne en français) as well as talks during the fall quarter at both AMS and SMT conferences and the EURLMAC conference in Leuven, Belgium, he was happy to have a respite from traveling for the winter and spring quarters. He was also, after seven years, completing his final year as Master of the Humanities Collegiate Division and Associate Dean in the Humanities Division. It was a rewarding service for him, if taxing at times. Christensen will now enjoy a sabbatical leave thanks to fellowships from the ACLS and Guggenheim foundation, allowing him to complete his book: The Castrato: Reflections on Natures and Kinds. The revisions and expansions of them occasioned quite a few talks over recent years, culminating in 2014 with a largely newly written talk on voices, castrato and non, in the early nineteenth century, which she recently gave at SUNY Stony Brook, NYU, and UBC in Vancouver. In recent months Martha has been diving into works to have a respite from traveling for the winter and spring quarters. He looks forward to returning home to the Music Department full time beginning in the fall of 2016.

Martha Feldman  Mabel Greene Myers Professor
The big excitement in Martha Feldman’s 2014-15 year was the release of her 2007 Bloch Lectures by the University of California Press, The Castrato Reflections on Natures and Kinds. The revisions and expansions of them occasioned quite a few talks over recent years, culminating in 2014 with a largely newly written talk on voices, castrato and non, in the early nineteenth century, which she recently gave at SUNY Stony Brook, NYU, and UBC in Vancouver. In recent months Martha has been diving into works to have a respite from traveling for the winter and spring quarters. He looks forward to returning home to the Music Department full time beginning in the fall of 2016.

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Berthold Hoeckner  Associate Professor; Co-Director of Graduate Admissions
“I am looking back with gratitude on a year filled with splendid achievements by dissertating, graduating, and recently graduated students, who received postdocs, dissertation research and write-up fellowships as well as visiting and tenure track positions. I was thrilled to team up with Bob on recruiting a wonderfully diverse incoming
Robert L. Kendrick  Professor of Music; Co-Director of Graduate Admissions

Bob Kendrick had a quiet year after chairing, giving papers at Harvard, Washington University, and Beno University. He taught his first undergraduate class on Music in Mexico and Cuba 1920-1940, worked with the Art Institute of Chicago around an exhibit of mid-20th-century Mexican prints, and was added to the Lockwood Prize Committee of the AMS for three years. He was also added as Term Faculty (Spanish-Portuguese) to Romance Languages and Literatures.

Travis A. Jackson  Associate Professor

Travis A. Jackson was on leave for the autumn and winter quarters of the 2014-15 academic year, doing research and refining ideas for his post-punk book. To that end, he presented a talk about music and nostalgia, “Feels Like We Only Go Backwards: Sound, Scholarship and the Futures of Jazz and Popular Music” at World of Sound III, the 10th annual conference at King’s College London and gave a presentation at King’s College London in the fall of 2015, with her dissertation on meter, timing, and text expression in music by Bob Dylan, Joni Mitchell, Paul Simon, Cat Stevens, and Buffy Sainte-Marie.

Nancy Murphy  Lecturer in Music Theory

This year is Nancy’s first at the University of Chicago. She completed her Ph.D. in Music Theory at the University of British Columbia in the fall of 2015, with her dissertation on meter, timing, and text expression in music by Bob Dylan, Joni Mitchell, Paul Simon, Cat Stevens, and Buffy Sainte-Marie.

Nancy has presented at national and international conferences, on topics including disco remixes, Brazilian Capoeira music and dance, and her current research area, meter in singer-songwriter music. In addition to defending her dissertation this fall, Nancy will be presenting at the upcoming SMT conference in St. Louis. Her paper considers popular music transcription as an act of analysis, in which the choice of meter for transcription can effect the interpretation of lyrical meaning. At the same conference, she will also be presenting at the SMT Popular Music Interest Group meeting, with a study of Bob Dylan’s metric flexibility in his blues-influenced song “Down the Highway.”

Marta Ptaszynska  Helen B. and Frank L. Sulzberger Professor

Marta Ptaszynska became the Artistic Director of Contempo beginning with the 2015-16 season. In December 2014, she received a Special Award from the President of Poland for her outstanding creative contribution to music for children and young audiences.

There have been many performances of her music over the past year, including a monographic concert at the Franz Liszt Academy of Music in Budapest; Hungary; performances of her orchestral work, Lumen, by the Richmond Symphony Orchestra in Virginia, conducted by Steven Smith, Graffiti and Sidereal at the International Percussion Festival, Stars & Inspiration in Cracow, Poland, Bagatelles at the International Harp Congress in Sydney, Australia, and Last Waltz in Vienna and at the Cracow Music Festival. Her recent publications by PWM (Polish Music Publications) include Trois Visions de l’au- en-ciel, and Fire Improvisations after J.R.

Steven Rings  Associate Professor; Director of Graduate Studies

In November 2014, Steven Rings was awarded the Outstanding Publication Award from the Society for Music Theory’s Popular Music Interest Group for his article “A Foreign Sound to Your Ear: Bob Dylan Performs It’s Alright, Ma (I’m Only Bleeding),” 1964–2009.” He presented three conference papers in the fall (one in Berlin, two in Milwaukee), participated in a trans-disciplinary conference on rhythm at the U of C, and was the keynote speaker at the SCMSMT conference in New Orleans. He completed four articles for publication and began co-editing a volume with Alexander Rehding on fundamental concepts in music theory (now under contract with Oxford). Rings also completed his first full year as Series Editor of Oxford Studies in Music Theory and as Board President of City Elementary in Chicago. In May, Rings was named the Chair of the Society of Fellows, a post he assumed on July 1, 2015.

Anne Robertson  Claire Dux Swift Distinguished Service Professor; Chair, Department of Music

Anne Robertson’s busy year as chair still allowed her a bit of time for work on her various research projects in fifteenth-century sacred music. A trip in September took her to the British Library and to several archives in Bologna and Modena. The fruits of this work formed the basis of talks that she gave in April on the Fortuna Desperata masses by Obrecht and Josquin at the University of Iowa and at Chicago’s Frankie Institute. In early June, she revisited her work on Du Fay’s Missa Se la face ay pale at a mini-conference at the University of Turin, an event timed to take advantage of the Ostension of the Holy Shroud that was held there in the spring. Anne got to know this beautiful piedmont city and the surrounding area thanks to a most erudite guide, Alberto Rizzuti (PhD ’91), a professor at the University of Turin. Later in June, she participated in the AMS session entitled “Collections, Collaborations, and Communities” at the joint meeting of the International Musicological Society and the International Association of Music Librarians in New York. While there, she worked in the Morgan Library and stopped off at Broadway to see Ken Watanabe and Kelli O’Hara in The King and I and Helen Mirren in The Audience.

Howard Sandron  Senior Lecturer; Director, Computer Music Studio

Contempo staged a performance of Howard’s 1994 piece, Chant des femmes (French for ‘Chant of Women’), by the Richmond Symphony Orchestra’s Composer Award, which is the oldest award of its kind in the nation, intended “to recognize and honor living composers who reside in the U.S. 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.”

Many of her works have been premiered over the 2014-15 academic year. EOS: Goddess of the Dawn (A Ballet for Orchestra), in honor of Pierre Boulez, was premiered by the Utah Symphony, Thierry Fischer conducting. The European
premiere was given by the Orchestra de la Comunidad Valencia, Spain. *Solo* for percussion quartet and string quartet, was premiered by the JACK Quartet and Third Coast Percussion in New York City. *Helix Spirals* for string quartet was premiered by the Parker Quartet.

There are 40 forthcoming performances planned. *Of Being Is* and *Helix Spirals* for string quartet and *Of Being Is* and *Put Your Hands Up* were performed at the Freundlich Foundation in New York, and *Of Being Is* was performed at the University of Chicago. Larry also participated in a number of conferences in Europe, presenting a paper at a conference on language, creativity, and identity at the Universidad Autonoma de Madrid in June of 2014; a response to a panel on music and agency and a paper on dance topics at the Eighth European Music Analysis Conference in Leuven, Belgium in September; and a keynote address at the Words and Music Association Forum conference in Århus, Denmark in November. His travels continued in 2015, with a plenary paper at a workshop on music similarity at the Lorentz Center in Leiden, the Netherlands in January; a paper on music and extended cognition at the 24th International Conference on Music and Consciousness at Oxford in April; and a paper on music and social dance at a conference on music and dance at the Music Institute of the Fondazione Giorgio Cini in Venice in July.

Lawrence Zbikowski Associate Professor

Lawrence Zbikowski has recently finished the manuscript that’s occupied most of his time in recent years, *Toward a Cognitive Grammar of Music*. He presented a portion of one of the last chapters of the book at the first meeting of last year’s graduate student Music History and Theory Workshop, for which he served as one of the faculty advisors. Larry is also a frequent contributor to the *Wall Street Journal*, and is pursuing an MS in Human-Computer Interaction at DePaul University.

With a few dedicated employees, the Performance Program continues to develop, promote, and produce more than 300 concerts per year under the capable leadership of Barbara Schubert. Congratulations to Rashida Black, Director of Public Relations, who recently earned an MSW in Social Service Administration at the University of Chicago. When she joined the Performance staff in 2009, she had just completed the MA Program in the Humanities (with a music concentration), pursuant to a BM in Harp Performance at the New England Conservatory. Designer Claire Snarski continues to produce beautiful graphics while juggling projects for both the Department and the University of Chicago Presents. Former Performance Program Coordinator Paige Lucas became Paige Cook after returning to her native Michigan for nuptials and a new job in Ann Arbor. Laura Swierzbin takes her place, having completed a BMA in Vocal Performance and a BS in Chemical Engineering from the University of Michigan. Additionally, she is active around Chicago as a music director, conductor, and theatrical stage manager.

In Memoriam: Andrew Patner (1959 - 2015)

We were profoundly saddened to learn of the passing of Andrew Patner, longtime friend and supporter of the Music Department, on February 3, 2015. A brilliant and erudite man, Andrew was an exceptional individual who truly understood art and its place in our culture. His prominent place in the Chicago scene as noted critic for *WFMU*, as producer for Chicago’s National Public Radio affiliate, WBEZ, and as a regular contributor to the *Chicago Sun-Times*, *Chicago Magazine*, and *The Wall Street Journal* only begins to describe the influence that Andrew had on the arts in Chicago and beyond. In all of these roles, he covered classical music, opera, theater, dance, visual art, books, and film with perspicacity and astuteness—and always with his characteristic wit and wisdom.

Andrew’s ties to the University and the Department were deep. A native of Chicago, he was student in both the College and the Law School. The Music Department was privileged to count him as a member of our former Visiting Committee. He was a true colleague for us in the Department, and his companionship was a rare gift.
Congratulations to our Spring 2015 PhDs!