

**School of Music and Dance**  
Kick-Off Meeting | September 2022

**UPDATES AND HIGHLIGHTS**

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**ADMISSIONS OFFICE** | Updates from Julie Koch, Assistant Dean for Admissions and Enrollment Management

- We had 181 students accept offers of admission for 2022 (133 undergraduate and 48 graduate).
- We had great responses from students this year, with 50% of undergraduates accepting our offers of admission, and 34% of our graduate offers accepted.
- Audition dates for this year will be February 4, 11, and 25. After consulting with faculty, we have chosen to eliminate our Early Action audition day, and will be considering all undergraduate students for regular decision admission.
- Graduate applications will be submitted through a new platform this year, called Slate. We will no longer be using Gradweb. Information about how to review applications in the new system will be sent out by email.

**GRADUATE OFFICE** | Updates from Leslie Straka, Associate Dean for Graduate Studies

Fall 2022 News

- 140 SOMD graduate students
- Several grad students are completing certificate programs in other UO departments
- We offer 6 SOMD Graduate Specializations: Collaborative Piano, Piano Pedagogy, Historical Performance Practice, Jazz Pedagogy, Music Theory Pedagogy, Violin/Viola Pedagogy
- We welcome graduate specialization proposals – contact Leslie Straka for more information – proposals submitted fall term 2022 have the best chance of being approved to launch in Fall 2023

**UNDERGRADUATE OFFICE** | Updates from Mike Grose, Associate Dean for Undergraduate Studies

Over the summer months, several UO policies have been revised by the OtP. The undergrad office will share these out separately in the coming weeks. Stay tuned.

**COMMUNICATIONS OFFICE** | Updates from Josh Gren, Director of Strategic Communications and Marketing

- **Ledger Lines Magazine:** Please send faculty, alumni and student news updates and photos for inclusion in our upcoming edition of Ledger Lines magazine to Alyssa by September 30.
- **SOMD Website:** The new site has been launched. If you find errors or need changes, email Josh or Alyssa.
- **ChamberMusic@Beall:** Please remind your students that CMB tickets are just \$5, with a full-season subscriptions costing just \$35. The first concert is October 9.
- **Weekly Communications eBlasts:** We will be restarting our weekly messaging to F/S with important updates and upcoming SOMD events.

**OREGON BACH FESTIVAL** | Updates from James Boyd, Director of Programming and Administration

OBF 2023 is scheduled for June 30 - July 16 with themes centered around the 300th anniversary of Bach's appointment in Leipzig and the 25th anniversaries of the Penderecki Credo and Stangland Family Youth Choral Academy. The 2022-2023 Chamber Music at Beall season opens with the Sphinx

## **LIBRARY** | Updates from Ann Schaffer, Music and Dance Librarian

- The Douglass Room had its grand re-re-opening in Fall 2021, introducing patrons once more to our renovated space including browsable audio collection, 4 listening stations, 5 Creative Musicians' Workstation (iMac computers w/MIDI keyboards and music software), new comfortable study lounge, updated smart classroom, and 2 reservable Audio Production Studios. In the 2021 NASM Accreditation site report, reviewers wrote that "the Douglass Room is among the finest open-access multi-use music library spaces in the Western United States."
- With a team of student library assistants (all music grad students), we offered 20 hours/week of music research help in person, by email, phone, and chat during the 2021-22 academic year.
- In 2021, two longtime Library Technicians with music-related roles retired: Terry McQuilkin, Access Services Specialist & Douglass Room Coordinator; and Neil Wilson, Music Cataloger & Metadata Technician
- In early 2022, the UO Libraries acquired a rare signed copy of A Woodland Lullaby, Op. 18 no. 1, composed by Liszt pupil and former UO School of Music dean Carl V. Lachmund. This is the only known copy of this work in a North American library. A digital copy is openly accessible at <https://oregondigital.org/sets/sheetmusic/oregondigital:fx71d774g>
- In Spring 2022, the UO Libraries received an anonymous gift of \$10,000, for the purchase of music materials. Ann Shaffer solicited requests from SOMD area heads for special purchase requests from faculty in their units, to be acquired with these donor funds.
- In Spring 2022, Ann Shaffer and Jon Bellona received a \$5000 UO Libraries Innovation Grant to fund the creation of an online video tutorial sequence for the Audio Production Studios in the Douglass Room. These tutorials will allow users to do self-directed training to become approved to reserve the studios, and will serve as a how-to library that users can reference and review on demand.
- Mitch Hughey was hired as the Libraries' new Music Cataloger & Metadata Technician, and started in September 2022.

## **PRODUCTION AREA** | Updates from Thor Mikesell, Producing Technical Director

- Opera will perform in the UO Robinson Theatre(!) the weekend of February 17th, 2023
- We have installed new cameras into FMB 190 and can now live-stream from 190.
- We are working on upgrading the camera in Tykeson Rehearsal Hall and hope to be able to offer streaming from Tykeson Rehearsal Hall later this year
- We are now instituting "dark days" into our performance calendar. A 'dark day' is a day wherein we do not schedule any staffed events (like concerts or recitals). The spaces may still be reserved for practice or rehearsals, but no public, staffed performances, will be scheduled. Most of these dark days are Mondays. We will suspend dark days after week 6 of the spring term.
- Updated recital scheduling procedures are now posted online. Please consult with the website, or the advising offices, before you try to book "holds" into our performance calendar.

## FACULTY ACCOMPLISHMENTS AND HIGHLIGHTS

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### DEPARTMENT OF DANCE | Updates from Christian Cherry, Department Head

#### Brad Garner

- designed the lighting for Company Movimiento presents "Corazón" directed by Cynthia Gutierrez, December 10-11, 2021 at Oregon Contemporary Theatre.
- participated in the Performing Arts Research and Training Studios (P.A.R.T.S.) Summerschool in Brussels, BE, July 23-August 17, 2022, directed by Anne Teresa de Keersmaeker.
- performed "SERIES: Scarecrow," a solo work choreographed by Keith Johnson as part of Scripps Presents An Evening of Dance, September 17, 2022, featuring Keith Johnson/Dancers, Maria Gillespie/Nguyen Nguyen/Kevin Williamson, Acts of Matter, and L.A. Contemporary Dance Company in Claremont, CA.

#### Hannah Thomas

- Presented a collaborated work at Gibney Dance for the Next Emerging Artists Festival
- Guest Artist Residency at Grand Canyon University to teach masterclasses and set a dance work on 15 students
- Attended the Embodiology dance program in Denver, CO to explore improvisation through the Africanist lens.
- Performed a dance solo, exploring Black faith and song, at the Restore Arts Festival in Milwaukee, WI
- Cast as an extra dancer in Tobe Nwiwge's Mini Me music video
- Taught and presented work at the 2022 American College Dance Association Festival hosted at the University of Oregon in Eugene, OR
- Produced two Duck Jam events to celebrate Hip hop dance and culture with the UO and Eugene/Portland community.
- Casted as a dance extra for a Nike/Jordan marketing launch
- Dance Film, "This must be the place" selected for the 2022 Arizona Drive-In Dance Film Festival
- Collaborated with music professor Dennis Llinas to create an exciting wind ensemble and dance presentation for the OMEA Festival.

#### Shannon Mockli

- ACDA Northwest Regional Conference host 2022, March 23-26: We welcomed over 250 students from 24 colleges and universities to the University of Oregon and offered a variety of opportunities for students and faculty to perform, participate in master classes, present research, participate in dialogue and panel sessions, and most importantly celebrate our dance community and robust field.
- Collaboration and cross-disciplinary interrogation: "(sub)terrain" was a duet I created with dance colleague, Sarah Ebert, using the metaphor of root systems in old growth forests to generate movement and relationship in dance. We presented our work with sound artist and UO faculty, Jon Bellona for the UO Common Reading pop up performance series exploring Robin Wall Kimmerer's "Braiding Sweetgrass," Winter 2022.
- My Fall 2022 sabbatical activities include teaching and participating in the Texas Dance Improvisation Festival at Texas State University, Oct. 6-8; a residency with dancers at Pacific University; a commission with Bellingham Repertory Dance; and presentation of new collaborative works at Performance Works NW/Linda Austin Dance studio and New Expressive Works in Portland, OR.

**Walter Kennedy** served as producer for a feature-length film about the life, work, influences and impact of California-based choreographer Bella Lewitzky. The film is garnering international recognition. Described as "...one of the greatest American dancers of our age," Lewitzky became a strong advocate for the arts, and the development of Los Angeles as a global dance center. Lewitzky's childhood was spent in San Bernardino, California. Surrounded by mountains, the desert landscape of this area will be used as a metaphor for her physical and emotional development as an artist. The wide-open spaces, textures, colors and sparse vistas mixed with a social consciousness instilled by her parents set the stage for her work and life.

### **Sarah Ebert**

- Served as the co-chair for the SOMD Committee for Equity and Inclusion, along with Steve Rodgers.
- Served as a Duck Nest Wellness Ambassador.
- Joined the Common Reading Advisory Board and enthusiastically integrated the book *Braiding Sweetgrass* by Robin Wall Kimmerer into DAN 251 – Looking at Dance in Fall 2021. Especially noteworthy was inviting guest Brenda Brainard, a member of the Confederated Tribes of Coos, Lower Umpqua, and Siuslaw Indians, into this class to teach dances and share her art of storytelling.
- Collaborated with colleague Shannon Mockli on her creative research on trees, fungi, communication, and relationships in a new duet titled *(sub)terrain*. Original score by Jon Bellona. Performed at Oregon Contemporary Theater as part of Company Movimiento's concert and again at UO as a pop-up performance within the Common Reading program.
- Performed Lindsey Salfran's work Ritmo with Company Movimiento in the concert Corazón at Oregon Contemporary Theater.
- Created a new work, *in medias res*, for graduating dance majors and minors – performed at Oregon Contemporary Theater and UO in Fall Loft, Student Spotlight, and Commencement at Beall Hall.
- Served as rehearsal director for Boekelheide awardee T. Lang's *Movement as Medicine, Memory, and Meditation* and Dean Sabrina Madison-Cannon's *And Then There Were Five*, commissioned by the Eugene Ballet Company for their program Celebration of the Uncommon Woman.
- Completed a Trauma-Informed Pedagogy training, led by Associate Professor of Political Science, Anita Chari.
- Presented new work *Play/Pause*, made in collaboration with Stephanie Schaaf and an original score by Akiko Hatakeyama, at the Body-Mind Centering Association conference at Denison University, which focused on disrupting ableist methods of creating and performing movement.

**Christian Cherry**, Dance Department Head, has been busy collaborating with dance artists across the country. He made music for *Pursuit of Hope* a dance by Vincent Thomas and *Enclosure* by Darion Smith. *Tales from Dapple Creek*, a series of hand dances directed by Kista Tucker and premiered at UO, has toured the international short film festival circuit and won recognition at: *Royal Wolf Film Awards, Roma Shorts, Paris International Short Festival, LA Independent Women Film Awards, Golden Leaf International Film Festival, Europa Film Festival, Amsterdam Short Film Festival and Melbourne Lift-Off Film Festival*.

### **DEPARTMENT OF MUSIC PERFORMANCE | Updates from Sharon Paul, Department Head**

**Alexandre Dossin** performed as a soloist with the Victoria Bach Festival Orchestra in Texas (Tchaikovsky Piano concerto no. 1) and the UO Wind ensemble (Rhapsody in Blue). Also presented solo recitals, masterclasses and lectures in Oregon, Michigan, California and Arizona.

**Karen Esquivel** had an exciting year directing, producing operas and musical theater, as well as performing. In September, 2021, she performed a recital of Spanish repertoire with her husband and pianist, Gustavo Castro, for Hispanic Heritage Month, at the University of Idaho's Lionel Hampton School of Music, as well as a Master Class, and a Master Class for New Saint Andrews College. Dr. Esquivel adjudicated at the Portland State University Opera Scholarship Competition in January, 2022. In February, 2022, the University of Oregon Opera Ensemble presented two one-act Spanish operas in Beall Recital Hall, with direction, costume & stage design by Dr. Esquivel. In March, 2022, she and her husband presented a master class and recital of Spanish repertoire at Washington State University. They also presented a recital of Oratorio repertoire for contralto at New Saint Andrews College in Moscow, Idaho. In April, 2022 Dr. Esquivel organized the first UO Opera Scholarship Competition, which was held in Beall Recital Hall. In May of this year, the UO Opera Ensemble presented the Sondheim musical *A Little Night Music*, the first musical presented by the SOMD for many years. Dr. Esquivel did the stage direction & costume design, and also performed the role of Madame Armfeldt. In July, 2022, Dr. Esquivel directed a newly revised chamber version of Dan Daly's *The Banshee* for Cascadia Chamber Opera in Astoria, Oregon, doing the costume, prop & set design. She is looking forward to another busy year!

**Mike Grose** co-authored a book on the pedagogy of Arnold Jacobs - *Arnold Jacobs: His Artistic and Pedagogical Legacies in the 21<sup>st</sup> Century*, published by Scholar Publications (Chicago). The book was released earlier this month. Also in September Mike gave a series of master classes in Buenos Aires at the Conservatory de Musica Gilardo Gilardi. In August he taught for a week at the Becker Low Brass Boot Camp held at University of Arizona. Mike was the featured guest artist at the 36<sup>th</sup> Annual Harvey Phillips NW Big Brass Bash (a tuba and euphonium regional conference) in July and taught at the annual Wallowa Lake Brass Camp in June.

**Anthea Kreston** has just returned from Munich, where she was the only North American judge at the ARD International Quartet Competition. She also returns to the Fischhoff National Competition to serve as judge. As a performer, she has toured in Europe this season and recorded the compete trios of Beethoven with her trio, Libermé. She will record the complete Brahms Trios later this season. Other recording projects are the Brahms Sonatas with Jean-David Coen and a CD with the Delgani Quartet, with whom she plays first violin. She has recently signed with a literary agent for her book, *Raven Mother*, and looks forward to playing a handful of concerti, touring, as well as directing her concert series, Majestic Chamber Music.

**Eric Mentzel** led the Seattle Medieval Women's Choir, soloists and instrumentalists in two new concert programs sandwiched between Covid outbreaks and presented at St. James Cathedral in Seattle. For these performances he created 29 transcriptions from the original medieval sources and 14 polyphonic arrangements based on medieval improvisation practice.

**Rosanna Moore** presented virtually at the World Harp Congress in Cardiff. Her duo, Hats+Heels, is releasing their first album 'Women are...' this month that was recorded at UO in March. She premiered and toured the new 'theatrical cantata' *Voices of the Sands* for solo harp and three voices by Michael Betteridge. Rosy has been invited to give a solo recital and Masterclass at Chetham's School of Music and Stoller Hall in Manchester. She recorded *Jeu de Tarot 2* by David Felder with Slee Sinfonietta and the Arditti Quartet to be released later this year on the Coviello label.

**Camille Ortiz** made her Kennedy Center debut in June 2022 with Opera Lafayette as Héléne in Grétry's *Silvain*. She also appeared as Oriana in Handel's *Amadigi di Gaula* in her debut with Boston Baroque in April 2022, and in New York City's Music Before 1800 Series in December 2021 with Ars Lyrica Houston's *Crossing Borders*. She taught masterclasses at the Puerto Rico Conservatory, University of Idaho, and Concordia College, and was the recipient of a UO 2022 Summer Stipend for Humanities and Creative Arts Faculty for "The Orfeo y Euridice Project."

**Sharon Paul** was invited to present interest sessions based on her book (*Art & Science in the Choral Rehearsal*) at 6 conferences during the 2021-2022 academic year, including virtual presentations for Southwest Liederkrantz (based in Colorado), the National Collegiate Choral Organization's national conference, and Canada's international conference, Podium 2022, and in-person presentations at the Texas Choral Directors Association's Summer Conference in San Antonio, Texas, the American Choral Directors Association's Northwest Conference in Spokane, Washington, and the Oregon Music Educators State Conference in Eugene. To celebrate the 850th anniversary of their founding, the Order of St. James invited the UO Chamber Choir to perform Joby Talbot's *Path of Miracles* in Santiago de Compostela, Spain, in May of 2022. The tour included additional performances in Madrid, Burgos, and Oviedo.

**Melissa Peña** recently concluded a series of 10 chamber music concerts in Santa Fe and Albuquerque, NM and Kansas City, MO performing primarily works of under-represented and female composers including the world premier of a commission by Diné composer Raven Chacon (2022 Pulitzer Prize winner). She performed a concert of all Mexican composers in collaboration with the Albuquerque Museum's featured exhibit on La Malinche. In February 2022, Peña won the Principal Oboe position with the Eugene Symphony and looks forward to beginning the season in her new role.

**Craig Phillips.** *Aleph Earth*, a 12-minute audiovisual presentation developed by Craig Phillips and UO art and technology professor Colin Ives, was a featured exhibit at the Jordan Schnitzer Museum of Art. The work merged New York Polyphony's world premiere recording of Spanish Renaissance composer Francisco de Peñalosa's *Lamentationes Jeremiae Feria V* with imagery generated by an AI model created by UO's Artificial Intelligence Creative Practice Research Group. After a two-year pause, New York Polyphony returned to international performing. The quartet performed at the Heidelberger Frühling and Konzertring Aalen festivals in April and returned to Germany in June for an appearance at the Kloster Walkenried.

This summer **Steven Pologe** performed and taught at the Green Mountain Chamber Music Festival in Colchester Vermont for four weeks. He performed three works all by living composers. Joining him in Vermont were three of his University of Oregon students, Adam Broce, Kieran McLain, and Titus Young. All three performed beautifully themselves. In August, Steve did two performances on Chamber Music Amici's new summer series at Mt. Pisgah.

In 2022 **Idit Shner** played 35 concerts in various styles all over the US and released an album with Mhondoro titled "Heatwave", on OA2. The album features UO instructors Ken Mastrogiovanni and Torrey Newhart. *Heatwave* received and is still receiving excellent airplay in the US and Europe.

**Steve Vacchi** had 66 performances on four instruments in the past year, including appearances with the Eugene and Oregon Symphonies, The Shedd's *microphilharmonic*, 45<sup>th</sup> Parallel, the Arcturus and Oregon Wind Quintets, Eugene Opera, Chamber Music Amici, and the Oregon Bach Festival. He also had four eye surgeries!

**Lydia Van Dreel** is currently on sabbatical and in Los Angeles performing with Quadre: The Voice of Four Horns in a few venues, and teaching master classes at USC, UCLA, the Colburn School, and Azusa Pacific University. Lydia released a new album in May, 2022 eponymously titled "The Lawrence Graduate Bayreuth Tuben Quintet"

<https://lgbtubenquintet.bandcamp.com/>

## ACADEMIC MUSIC DEPARTMENT ACCOMPLISHMENTS, 2021-22

### Jon Bellona

I am currently a Co-PI on a \$296,000 National Science Foundation AISL pilot grant project that is about creating data sonifications of ocean data to make data more accessible.

As co-director of Harmonic Laboratory, I was able to work on some of the technical design and implementation on a permanent installation of a 21-screen video wall in the lobby of Eugene's Gordon Hotel.

### Jack Boss

#### Publications:

"George Walker's Piano Music: Traditional Forms in Tonal, Serial and Atonal Styles," *Music Theory Online* 28/3 (September 2022).

"What is *Developing* Variation? Contextualizing Three Different Accounts of the Motivic Variation Process Within the Larger Field of Thematic Analysis," in *The Oxford Handbook of Variation Forms and Techniques*, ed. Jeffrey Swinkin (Oxford University Press)

"The Twelve-Tone Method," in *Schoenberg in Context*, ed. Alexander Carpenter (Cambridge University Press)

"Arnold Schoenberg and the 'Musical Idea'," in *The Cambridge Companion to Serialism*, ed. Martin Iddon (Cambridge University Press)

#### Invited Talks:

"Symmetry and the Musical Idea in Schoenberg's Op. 33a Piano Piece" (hour-long keynote presentation), for the 6th International MusMat Conference (Brazilian Society for Music and Mathematics), October 21, 2021

Podcast with the organizers of MusMat 2021, to give a preview of my presentation on Schoenberg's Op. 33a, 2021

#### Presentation:

"Stravinskian vs. Schoenbergian Neoclassicism, Reexamined (with Copious Illustrations)," Stravinsky in America Festival, Louisiana State University, February 17-19, 2022

## Melissa Brunkan

Brunkan, M.C., Choi, J., Lepping, R., Stewart, N. & Hanson-Abromeit, D. (November, 2022). Singing and lung health: A scoping review. To be presented at the National Association for Music Education national conference (Maryland).

Confredo, D., Brittain, R., Parisi, J, Johnson, C, Brunkan, M, Williams, L. (November, 2022). The Temporal Continuum: Implications of Stability, Variability, and Choice in Instrumental Performance Practice. To be presented at the National Association for Music Education national conference (Maryland).

Grady, M. L., & Brunkan, M. C. (2022). Teaching What We Were Taught: A Survey of Choral Music Educators on Vocal Health, Anatomy, and Pedagogy. *International Journal of Research in Choral Singing* - special issue on Vocal Health.

Brunkan, M. C. (2021) Perceived Benefits of Singing and Theater Voice Training Sessions on Professional Vocalists. (2021). Invited presentation at the International Society for Music Education and published in conference proceedings. (Finland).

## Drew Nobile

- **Awards and grants**
  - Received 2021 Emerging Scholar Book Award from Society for Music Theory for *Form as Harmony in Rock Music* (Oxford, 2020)
  - Received 2022 NEH Summer Stipend for book project *Voicing Form in Rock and Pop, 1991–2020*
  - Spent Spring 2022 at the Oregon Humanities Center on a Faculty Research Fellowship
- **Publications**
  - “Teleology in Verse–Prechorus–Chorus Form, 1965–2020,” *Music Theory Online* 28/3 (2022)
  - “Alanis Morissette’s Voices,” *Music Theory Online* 28/4 (forthcoming, December 2022)
  - Contracted for Italian translation of 2020 book *Form as Harmony in Rock Music* (Volonté & Co., expected early 2023)
- **Presentations**
  - Gave Keynote Address to 2022 GAMuT Conference at UNT titled “Elements of Verse–Chorus Theory”
  - Gave conference talk at 2021 SMT meeting titled “Alanis Morissette’s Voices”
- **Other**
  - Appointed Associate Editor of *Music Theory Online*, 2022–25
  - Interviewed by NBC about Nirvana and oldies: <https://www.nbcnews.com/pop-culture/pop-culture-news/tiktok-asks-nirvana-considered-oldie-experts-say-radio-rcna25021>



## Abigail Fine

Obtaining an advance contract for my monograph with the University of Chicago Press, forthcoming Spring of 2025

Receiving the Faculty Research Award, which funded a 7-week research trip to 8 cities in Summer of 2022

The acceptance of both an individual paper and a 3-hour workshop I co-proposed for the joint AMS/SMT/SEM conference in New Orleans in Fall 2022

## Akiko Hatakeyama

### PERFORMANCES/COMPOSITIONS – PEER-REVIEWED/JURIED

#### International

ICMC (International Computer Music Conference) 2022, University of Limerick, Limerick Ireland, July 2022, *まだら – madara*

NIME (New Interfaces for Musical Expression) 2022, University of Auckland, Auckland, New Zealand, June 2022, *くぼみ – kubomi*

BMCA (The Body-Mind Centering Association) Conference 2022, Denison University, Granville, Ohio, June 2022, *Play/Pause*, Collaboration with movement artists Sarah Ebert and Stephanie Schaaf

IAWM (The International Alliance for Women in Music) Conference 2022, Oregon State University Corvallis, OR, June 2022, *まだら – madara*

ICMA (International Computer Music Association) Music Showcase 2022: Asia, City University of Hong Kong/online, April 2022, *まだら – madara* **(the winner of the Audio-Visual Composition category)**

#### National

NYCEMF (New York City Electroacoustic Music Festival) 2022, New York University, NY June 2022, *まだら – Madara*

SEAMUS (The Society for Electro-Acoustic Music in the United States) National Conference 2022, Western Michigan University, MI, March 2022, *まだら – Madara*

## LECTURES, PRESENTATIONS, and MASTER CLASSES

University of Oregon, School of Music and Dance, Guest lecturer MUE 641: College Music Teaching by Professor Abigail Fine, January 2022

## RESEARCH AWARDS and RESEARCH GRANTS

Winner of the Audio-Visual Composition category, International Computer Music Association Music Showcase 2022: Asia, City University of Hongkong, April 2022, まだら—*madara*

## Lori Kruckenber

### Publications:

“Literacy and Learning in the Lives of Women Religious in Medieval Germany.” In *Cambridge Companion to Hildegard of Bingen*, edited by Jennifer Bain, pp. 52–82. Cambridge: Cambridge University Press, November 2021.

“The *Liber ymnorum Notkeri* as Book Type and Repertory: Toward a Typology of the Early German Sequentiary, ca. 885– ca. 1125.” In: *Zur Typologie liturgischer Bücher des westlichen Mittelalters*, ed. by Harald Buchinger and Andrew J. M. Irving. Liturgiewissenschaftliche Quellen und Forschungen. Münster: Aschendorff.

My chapter has been accepted for an edited volume on medieval composition: “Composers, New Chants and Compositional Processes: *Congaudentes exultemus* and the Tale of a Lovelorn Cleric.” In *Composer(s) in the Middle Ages*, ed. Gaël Saint-Cricq and Anne-Zoé Rillon-Marne. Studies in Medieval and Renaissance Music. Woodbridge, Suffolk: Boydell and Brewer.

My paper “*I would like to be Greek*: The Combined Prestige of Linguistic and Musical Mastery in Early Medieval St. Gall” has been invited as a select group of chant-related papers presented at the International Musicological Society’s conference in Athens.

### Awards and Grants:

SCIAS-Fellow of the Siebold-Collegium Institute of Advanced Studies at the University of Würzburg, 3-month fellowship for September 2022 and resuming July–August 2023

### Conference Presentations and Guest Research Colloquia/Seminars:

Guest Seminar: “The Medingen *Andachtsbücher*: Chant Practice and Reform in Women’s Communities.” Originally scheduled for in-person delivery; cancelled because of Omicron variant in Germany; presented remotely as research colloquium, Würzburg, 2 December 2021.

“Die Medinger *Andachtsbücher*: Choralpraxis und Auswirkung der Reform in einem Nonnenkloster.” (German version) Originally for cancelled AGFEM conference in 2020.

Rescheduled for AGFEM-related Oberseminar *Klosterkultur(en) im Mittelalter*, at the University of Bonn, Bonn, Germany, 9 December 2021; postponed for seminar of Prof. Gisela Muschiol, in AY 2022/23 (TBD).

Guest Seminar: “The Troper of Kassel, theol. 4°15: Treasured Musical Remnants Fit for a Queen.” Forschungsseminar zur vorneuzeitlichen Musikgeschichte Sommersemester 2022, Donnerstag, den 14. Juli, 16-20 Uhr.

Conference presentation: “*I would like to be Greek*: The Combined Prestige of Linguistic and Musical Mastery in Early Medieval St. Gall.” IMS Study Group *Cantus Planus Verba mystica*: Singing Greek in the Latin West. International Musicological Society’s Cantus Planus. Athens (Greece). 22–26 August 2022.

### **Guest teaching:**

Gastvorlesung: Hildegard von Bingen: Eine kurze Einleitung in der Musik. Vorlesung für Bachelorsstudium. Mittwoch, den 20. Juli 2022, 14-15.45 Uhr.

Gastvorlesung: “The Musical Lives of Women Religious in the German-Speaking Lands and ca. 870– ca. 1120 with ‘15<sup>th</sup>-century epilogue’.” Vorlesung für Bachelorsstudium. Mittwoch, den 13. Juli 2022, 14-15.45 Uhr.

### **Research residencies in Archives and Libraries:**

Bruno-Stäblein-Archiv (Institut für Musikforschung/Universität Würzburg), July 2022; September 2022

Abteil Handschriften und Historische Drucke, Staatsbibliothek zu Berlin - Preußischer Kulturbesitz in September 2022.

### **Robert Kyr**

Creation, Premiere (live performance), CD recording and video recording of “Earth Ritual,” an hourlong multimedia environmental oratorio for soprano & baritone soloists, chorus, and instruments. The work is composed on the theme of the environment and global climate change. I wrote the text and music, created the photography and video material, and designed the entire multimedia component. Performed & recorded in May 2022 by The Grammy-winning chorus *Conspirare* under the direction of Craig Hella Johnson and recorded for the Delos label.

CD recording of *All-Night Vigil*, an hourlong work for a cappella chorus. The work is the first English language setting of the text chosen by Rachmaninoff for his renowned piece of the same title. The CD was recorded in July 2022 by Cappella Romana under the direction of Alex Lingas.

Oregon Bach Festival Composers Symposium (Robert Kyr, director): February 2022 premiere of “Music of Hope & Resilience,” a series of four video concerts of 55 premieres composed by the

participants in OBFCS 2022. The series featured works that were composed on the following three themes: Social and Racial Justice in collaboration with the Fear No Music Ensemble; The Environment and Global Climate Change in collaboration with the Delgani String Quartet; and Bridging the Divisions in Society in collaboration with the 4x5 ["Four-by-Five"] Piano Duo. The composers of these three global composition projects were from South America, the Caribbean, Europe, Africa, Asia, Australia and the United States.

### **Timothy Pack**

I started on a new edition of the second and third volumes of my counterpoint book. The new edition will include even more diverse repertory (e.g., 18th-century contrapuntal music from Bolivia and Peru, late-20th-century contrapuntal music from the Dominican Republic)

Some of Hal Grossman's students used my edition of Juan Páez's String Quartet in C (1841) to give the first performance of the work in the Western Hemisphere. This is one of only two Spanish string quartets composed between the time of Arriaga and the early 20th century.

### **Jesús Ramos-Kittrell**

I am very glad to share that my latest edited volume - a themed issue for *Americas: A Hemispheric Music Journal* - has finally come out (<https://muse.jhu.edu/issue/47935>). As guest editor for the issue (cordially invited by editor-in-chief Susan Thomas), I was responsible for coming up with the theme for the issue, drafting a call of papers, organizing the peer review process, and structuring the volume in three areas to accommodate the selected pieces (three essays, two interviews, and one critical-listening item, all framed by an introduction by yours truly. The process began in fall 2021, and just culminated this past April with the printing of the journal's hard copy, which I was happy to receive. The theme for the issue was "[Sound, Activism, and Social Justice](#)." I am very proud of the end result, and I hope that the introduction will serve me as a springboard to consider aurality as a political tool and arena in my future work.

### **Stephen Rodgers**

I was appointed Edmund A. Cykler Chair in Music.

I was awarded a 2021-22 Faculty Research Grant from the Center for the Study of Women in Society (for my book *The Songs of Clara Schumann*).

I published a chapter in an edited collection: "Softened, Smudged, Erased: Punctuation and Continuity in Clara Schumann's Lieder," in *Clara Schumann Studies*, ed. Joe Davies (Cambridge University Press, 2022).

## Jay Silveira

Bartolome,S., & **Silveira, J. M.**, Stapleton, M. (Under contract). Claiming space: Representation and shifts in gender and queer research in music education [Working title]. In McBride, N., and Sears, C. (Eds.) *Oxford Handbook of Gender and Queer Studies in Music Education*. Oxford University Press.

**Silveira, J. M.**, & Brunkan, M. (July, 2022). LGBTQ studies in music education: A content analysis of research journals in music education. Research paper presented at the biennial meeting of the International Society for Music Education Conference, Brisbane, Australia [Virtual Conference].

Brunkan, M., & **Silveira, J. M.** (July, 2022). The impact of choir participation on perceived well-being and measures of voice function in people with Parkinson’s disease: Preliminary results. Research paper presented at the biennial meeting of the International Society for Music Education Conference, Brisbane, Australia [Virtual Conference].

**Silveira, J. M.**, Nápoles, J. & Adams, K. (July, 2022). Effects of mouthpiece buzzing on collegiate brass players’ intonation accuracy. Research paper presented at the biennial meeting of the International Society for Music Education Conference, Brisbane, Australia [Virtual Conference].

“**Informances: Concerts that Teach** “– Guest Clinician, University of Oregon Wind Conducting Symposium, Eugene, OR

***Update: Applications of Research in Music Education*** – Associate Editor

***Journal of Research in Music Education*** – Editorial Board Member

## Jeff Stolet

Juried selection of original composition into the 2022 New York City Electroacoustic Music Festival

Juried selection of original composition into the 2022 International Computer Music Conference, Limerick, Ireland

Keynote Speaker at the 2022 Conference on Sound and Music Technology, Hangzhou, China

## Zachary Wallmark

### Publications:

#### Book:

*Nothing But Noise: Timbre and Musical Meaning at the Edge*. Oxford. Published January 2022.

#### Article/chapters:

Wallmark, Z. (2022). “Analyzing vocables in rap: A case study of Megan Thee Stallion.” *Music Theory Online* 28 (2).

———, & R. A. Kendall. (2021). Describing sound: The cognitive linguistics of timbre. In E. I. Dolan & A. Rehding (Eds.), *Oxford handbook of timbre*, 579–608.

### Presentations and posters: († denotes student coauthor)

Wallmark, Z. (2022). Branding a rap vocable: A case study of Megan Thee Stallion.

Paper presentation at IASPM-US, Ann Arbor, MI.

———. (2022). Metaphors we listen with. Presentation for ACTOR Symposium, Calgary, AB, Canada.

———. (2022). Analyzing vocal timbre in rap: A case study of Megan Thee Stallion. Invited presentation for UC Santa Barbara Music Theory Lecture Series.

Liu, A. Y. †, & Wallmark, Z. (2022). Identifying Peking opera roles through vocal timbre: An acoustical and conceptual comparison between *laosheng* and *dan*. Poster presentation at SysMus, Ghent, Belgium.

Saitis, C., Wallmark, Z., & Liu, A. Y. † (2022). Auditory brightness perception investigated by unimodal and crossmodal interference. Poster presentation at SMPC, Portland.

### Conference planning:

Organizer of the Society for Music Perception and Cognition biennial conference in Portland, OR, August 4-7, 2022. Approximately 350 attendees representing five continents.

## Juan Eduardo Wolf

### BOOK REVIEWS

- 2022 Review of Rios, Francisco, *Panpipes and Ponchos: Musical Folklorization and the Rise of the Andean Conjunto Tradition in La Paz, Bolivia*. *Journal for the Society for American Music*. August 2022. 16, 343-345.  
<https://doi.org/10.1017/S1752196322000220>

### INVITED TALKS & PANELS

- 2022 “How Can Music Science be more Socially Just” Anti-Racism and Equity Panel Participant. 2022 Conference of the Society for Music Perception and Cognition. Portland, OR. August 5.

### SELECTED CONFERENCE PAPERS & PRESENTATIONS

- 2022 “*Unos morenos roncós con una voz bien linda*”: Valorando la relación entre el timbre vocal y la posición social en los músicos de la diáspora africana” Meeting of International Association for the Study of Popular Music – Latin American Branch. Valparaiso, Chile. September 7.
- 2022 Panel Discussion “Etnomusicología en el norte de Chile. Siglo XXI.” With Jean Franco Daponte. Universidad de Tarapacá . September 5.
- 2021 “Conversations with Latin American Authors: Africanness in Action” Discussant. Stanford Center for Latin American Studies. Online. <https://youtu.be/hhVOiZ9f0Z0> November 11.
- 2021 “Unos morenos roncós con una voz bien linda’: Valuing the Relationship between Vocal Timbre and Social Position in the Musicians of the African Diaspora” Society for Ethnomusicology 66<sup>th</sup> Annual Meeting. Online. October 28.
- 2021 “Theorizing Folklore from the Margins” Roundtable at the 133<sup>rd</sup> Meeting of the American Folklore Society. Online. October 20.

### Coordinator, World Music Series

- Fall 2021 Rodomiro Huanca Vasquez w/Felipe Cartagena and Ivan Villalobos. Chilean Andean Highland Traditions. Concert. Panpipe Workshop for MUS 358 discussion sections. Quena master class with Flute Studio, recording workshop with MUS 480/580. Classroom visit to UGST 111: Latinx ARC class.