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Contributors to Issue 2

Elly Ameling, soprano, was born in 1933 in Rotterdam, the Netherlands. She won the International Vocal Contest in 's-Hertogenbosch (NL) in 1956 cum laude. She subsequently won first prize at the Concours International de Musique de Genève (CH) in 1958. This established the start of a remarkable career.

After working with Miss Ameling, Ernest Ansermet described her thus: “A good voice is a blessing from somewhere above; Madame Ameling stands continually under this downpour, of which the romanticists would have said it is of divine origin.”

She combined the right mix of talent, ambition, and determination to become one of the world's great Lieder singers of the second half of the twentieth century. She possessed a perfectly placed voice with a creamy timbre and a soft edge. Apart from the ethereal beauty of her instrument, she was also an utterly imaginative and at the same time faithful interpreter. Her singing conveyed Schubert's love and pain, made us float in Debussy, and took us to dramatic extremes in compositions of Hugo Wolf and Richard Strauss. Having once heard the Ameling phenomenon, one can never forget it.

A shrewd artist with real self-knowledge, Elly Ameling never went beyond her boundaries. In this way she kept her voice in pristine state during her entire career. This is obvious when one listens to her five-CD box set of live radio recordings: one issued in 2008 on the occasion of her 75th birthday and the next in 2013 at her 80th birthday. On these recordings, from her first to her last concert during more than four decades, we hear a soprano continuously in full control of the technique, and with an ever-wider span of expression.

These CDs also contain some rare excursions into operatic repertoire: Mozart with all the female roles in *The Marriage of Figaro*; Gounod (*Faust*, Marguerite), Bizet (*Carmen*, Micaela), and Maillart (*Les dragons de Villars*).

During her whole career she produced studio recordings with virtually all record companies. These were awarded with many international prizes like the Edison Prize, Grand Prix du Disque, and Preis der Deutschen schallplatten kritik. In 2012 EMI issued the eight-CD box set, *Elly Ameling: The Dutch Nightingale*.

She concertized on all continents in every major music center. She sang recitals with pianists Dalton Baldwin, Jörg Demus, Irwin Gage, Rudolf Jansen, Graham Johnson, and Felix de Nobel.

She performed oratorio and the orchestral lieder and *mélodie* repertoire with the leading orchestras of the world under the baton of Karl Ançerl, Ernest Ansermet, Benjamin Britten, Eduard Flipse, Jean Fournet, Carlo Maria Giulini, Bernard Haitink, Josef Krips, Rafael

Kubelik, Erich Leinsdorf, Neville Marriner, Kurt Masur, Seiji Ozawa, Andre Previn, Wolfgang Sawallisch, Ed Spanjaard, Hans Vonk, and other conductors. Her awards and other professional recognition include the following.

- 1971: knighted by Her Majesty Queen Juliana of the Netherlands: *Ridder in de orde van Oranje Nassau (Knight in the Order of Orange Nassau)*
- 1981: Doctor *honoris causa* University of British Columbia, Vancouver, BC, Canada
- 1985: Doctor *honoris causa* Westminster Choir College, Princeton, NJ, USA
- 1986: Doctor *honoris causa* The Cleveland Institute of Music, Cleveland, OH, USA
- 1988: Doctor *honoris causa* Shenandoah University, Washington DC, USA
- 1996: Elly Ameling Ring, Concertgebouw Amsterdam
- 2008: knighted in the highest civil order by Her Majesty Queen Beatrix of the Netherlands: *Ridder in de orde van de Nederlandse Leeuw. (Knight in the Order of the Dutch Lion)*
- 2015: *Hugo Wolf Medaille* of the Internationale Hugo-Wolf-Akademie, Stuttgart

In 1996 Elly Ameling bade her farewell to the concert platform during a grand gala concert, at which occasion the Concertgebouw in Amsterdam instituted the “Elly Ameling Ring” and placed her portrait in bronze in the picture gallery in one of the foyers.

Today, the soprano is busy giving masterclasses and workshops at conservatories and summer schools in Europe, Japan, Canada, and the United States of America.

Peter Bloom, educated at Swarthmore College, the Curtis Institute of Music, and the University of Pennsylvania, taught at Smith College for well over four decades, retiring in 2017 as the Grace Jarcho Ross 1933 Professor of Humanities. He is author of *The Life of Berlioz* (Cambridge University Press), editor of *Lélio ou Le Retour à la vie* and the *Grand Traité d'instrumentation et d'orchestration modernes* for the *New Berlioz Edition* (Bärenreiter), editor of five volumes of essays on Berlioz including *The Cambridge Companion to Berlioz*, co-editor of *Nouvelles Lettres de Berlioz* (Actes Sud/Palazzetto Bru-Zane) and of the *Dictionnaire Berlioz* (Fayard), and contributing editor to the *Critique musicale d'Hector Berlioz* (Buchet/Chastel/Société française de musicologie). His recent books include the first critical edition of *Les Mémoires d'Hector Berlioz* (Paris: Librairie philosophique J. Vrin, 2019), and a collection of essays, *Berlioz in Time* (Rochester: University of Rochester Press, 2022). For his work on the famous French composer, Bloom was awarded the medal of the Berlioz Society, London, in 2016.

Canadian soprano Carolyn Hart (carolyn.hart@wheaton.edu) studied at the Britten–Pears School, University of Toronto, and the University of British Columbia. She has taught at Memorial University in St John’s Newfoundland (*President’s Award for Outstanding Research*) and presently teaches at Wheaton College in Chicago, Illinois (*Senior Achievement Award for Teaching*).

Rob Haskins is professor and chair in the department of music at the University of New Hampshire. He has published on a number of subjects, principally John Cage and the American minimalists. From 1993 he has written criticism for the *American Record Guide*, publishing a selection of his reviews from 1993 to 2013 in the book *Classical Listening* (Rowman & Littlefield, 2016). He is also a performer with recordings for Mode Records, Cantaloupe, and Nonesuch. He served as musical director and performer for Alarm Will Sound's 2012 production of Cage's *Song Books* at the Holland Festival.

Stephen Hastings, who was born in London in 1957, studied music privately with the concert pianist Greta Parkinson and, after taking his degree at Magdalen College Oxford, moved to Milan in Italy, where he began his career as a music critic in 1982. Between 2000 and 2014 he edited the Italian monthly *Musica* and he is currently the Italian correspondent of *Opera News* and a regular contributor to *Opera*. His award-winning book, *The Björling Sound, A Recorded Legacy*, was published by the University of Rochester Press in 2012.

Max Deen Larsen majored in German and religion at Reed College. He went on to earn a master's degree in philosophy at Yale University, and both an MA and PhD from the University of Vienna. He taught poetry at the Yale School of Music and at the Vienna Music Academy; history of opera at Stanford in Austria; and was adjunct professor of music at the University of Alberta in Canada. In 1973, Larsen moved to Baden by Vienna; there he founded and became director of the Franz Schubert Institute Baden, which offered master classes in performance, coaching in voice, piano, and recitation, and seminars offering insight into the cultural background of the Age of Goethe and the German Romantics. Professor Larsen died on January 12, 2018.

[Ralph P. Locke](#) is Emeritus Professor of Musicology at the University of Rochester's Eastman School of Music and Research Affiliate at the University of Maryland (College Park). A member of this Journal's Advisory Editorial Board, he has published widely on music and society in Europe and America from ca. 1600 to the present, and is Senior Editor of the University of Rochester Press's book series *Eastman Studies in Music*. His CD reviews appear in *American Record Guide*, *The Arts Fuse*, *NewYorkArts.net*, *OperaToday.com*, and *The Boston Musical Intelligencer*. RLocke@esm.rochester.edu

Tom Moore is head of the Sound and Image department at the Green Library, Florida International University, Miami, Florida. He holds degrees in musicology from Harvard and Stanford, and studied flute with Sandra Miller. From 2004 to 2007, he was visiting professor in the Graduate Program in Music at the University of Rio de Janeiro, and co-director of its early music ensemble, Camerata Quantz. His recordings of baroque chamber music are issued on the Lyrichord and A Casa Discos labels. His articles on music have been published in English, French, Italian, Spanish, Portuguese, German, Dutch and Hungarian in journals in the United States, Brazil, Australia, New Zealand, Israel, Italy, Germany, Spain, France, the Netherlands, and Hungary. Recent articles present his research on women composers from nineteenth-century Paris, including Leonie Tonel, Maddalena Croff, Elisa Bosch, Laure Brice, Ida Boullée, and others.

Dillon Parmer is an outlier. While enrolled in vocal performance studies at Western University (London, Canada), he was lured into academia under the pretense that an academic degree would give him a better education and thereby make him a better musician. He followed that path in good faith, receiving first an MA from the same institution, then a PhD from the Eastman School of Music (Rochester NY), and finally landing a post at the University of Ottawa, from where he published the results of his doctoral work in *Nineteenth-Century Music*, *Studies in Music at the University of Western Ontario*, *Journal of Musicology*, and *Current Musicology*. After performing in over 35 operatic productions and 40 oratorio and concert works, however, he came to see that how he was programmed to understand music as an academic did not correspond to and, consequently, could not explain or account for how music works in contexts of real-world artistic practice. And so he gave back his degrees, got a refund, bought a house, withdrew from “learned” societies, and began writing about his experiences. Some of this work has been presented at national and international conferences and can be found in *repercussions* (2007) and *Intersections* (2014). Most of it will appear as a book entitled *Facing the Music: A Critique of Disciplinary Reason*.