

**Esoteric Music, Music Performance, and Music Research: A Symposium**  
**School of Music, Nazareth College**  
**February 21 – 23, 2020**

**Presenter Bios**

**Elizabeth Abbate** is Professor of Music History at The Boston Conservatory at Berklee. Her dissertation on “Myth, Symbol, and Meaning in Mahler’s Early Symphonies” (Harvard University, 1996) established her strong focus on esoteric philosophies and influences, particularly in the music of Mahler and Webern. Her 2018 “Esoteric Origins...” article in the *Journal of Musicological Research* identified theosophical/anthroposophical ideas and images in the musical text of Webern’s Op. 29, and her essay on vibratory theories and the expression of the “Beyond” in works of Webern and Kandinsky will appear in the forthcoming volume *Seeing and Hearing the “Beyond”* (ed. Michelle Foot and Corrinne Chong).

**Malachai Bandy** is a native of Los Angeles. He has amassed a professional performance record on some twenty instruments spanning over 800 years of music history. He graduated *cum laude* with Distinction in Research and Creative Work from Rice University's Shepherd School of Music with double bass and music history degrees. In recent years, he has performed as a violist da gamba, violonist, and renaissance double-reed player with various ensembles in the U.S. and Europe, including The Orpheon Consort, Ars Lyrica Houston, Voices of Music, Queens Baroque, Tesseræ, and Ciaramella. He is also a featured soloist in Bear McCreary’s scores to the films *10 Cloverfield Lane* (yaylı tanbur, 2016), *Welcome Home* (viol, 2018), the Emmy-winning title theme for the STARZ television series *DaVinci's Demons* (viol, 2013), and the videogame *God of War* (nyckelharpa, 2018). After completing a Wagoner Fellowship-funded course of viola da gamba and organological study with José Vázquez in Austria, Spain, and Switzerland, he received a Presser Graduate Award (2016) to create the first comprehensive aural catalog of the Orpheon Foundation’s fifty historical violas da gamba (Duino, Italy). He is currently a Ph.D. candidate and Provost Fellow in Historical Musicology at the USC Thornton School of Music and was the 2019 recipient of both the Society for Seventeenth-Century Music's Irene Alm Memorial Prize and the AMS Pacific Southwest Chapter's Ingolf Dahl Award in Musicology. His scholarly interests include topics pertaining to occult philosophy and number symbolism in the North-German baroque, as well as viola da gamba technique, repertoire, instrument design, and iconography.

**Adam Bregman** plays historical trombones from every era, with special interest in medieval, Renaissance and early baroque repertoires, and sundry other Renaissance wind instruments. He is a member of Ciaramella (Los Angeles), an ensemble devoted to music of the fifteenth century, and played for many years with the early brass ensemble Oltremontano (Belgium). He performs regularly in Europe and the United States, having appeared with such ensembles as Piffaro, the Renaissance Band (USA), the Huelgas Ensemble (Belgium), and Capella Cracoviensis (Poland). As a teacher of early brass performance practice, he has led the Indiana Sackbut Workshop (ISW) since 2013 and has taught early winds at the SFEMS

Med/Ren Workshop since 2017. In August 2016, Adam began a Ph.D. in historical musicology at the University of Southern California, working on Medieval and Renaissance performance practices, musical theory and analysis, and composition.

**Charles E. Brewer** is a professor of musicology at Florida State University. His research and publications have encompassed studies of medieval music (primarily concerning music in Central Europe and Latin song), William Billings, and music for early avant-garde films in the United States. He has written extensively on seventeenth-century musical life in Central Europe, including reviews, booklet notes, critical editions, studies on Athanasius Kircher, Giovanni Valentini, and Johann Heinrich Schmelzer, the Oxford Bibliography on Heinrich Ignaz Franz von Biber, his monograph, *The Instrumental Music of Schmelzer, Biber, Muffat, and their Contemporaries*, and has worked with both European and American ensembles to promote performances of this repertoire.

**Michail Konstantinos Chalkiopoulos** is a student of Matthew Hall at Ithaca College studying organ performance. This is his second master's degree in music; the first was in piano performance. Music and the Esoteric interests him to such an extent that he is considering pursuing a Ph.D. in musicology based on that topic in the near future.

**Benjamin Dobbs** is Coordinator of Music Theory and Composition at Furman University. His research explores the development of music and musical thought during the Protestant Reformation in Middle and North Germany, and includes analytical methods for sixteenth- and seventeenth-century repertoires, the emergence of harmonic theory and its integration with contrapuntal practice and composition pedagogy, and the impact of the Thirty Years' War on European musical cultures. He holds a Ph.D. in music theory from the University of North Texas, where his dissertation situated Heinrich Baryphonus and Heinrich Grimm's music manual, *Pleiades musicae*, within cosmological, religious, cultural, and music-theoretical contexts.

**Anna Gawboy** is Associate Professor of Music Theory at Ohio State University. Her work explores the intersection of music theory, cultural history, and intermedia. In 2010, she collaborated with lighting designer Justin Townsend to create a reconstruction of Alexander Scriabin's color symphony *Prometheus, Poem of Fire*, and will revisit this project in 2020 for a performance with the Royal Concertgebouw Orchestra, Amsterdam. Her articles have appeared in *Journal of Music Theory*, *Music Theory Online*, and *Journal of Musicological Research*, among others. In 2013, she gave the final keynote at the conference *Enchanted Modernities: Theosophy and the Arts in the Modern World*.

**Leonard George**, Ph.D. lives in Niagara-on-the-Lake, Ontario. Now retired, he was a faculty member in the Department of Psychology and the Department of Music Therapy at Capilano University in North Vancouver, B.C., and served as Chair of the School of Social Sciences there. Over his career as an educator, researcher, clinician, writer and broadcaster, he has given seminars and workshops around the world on a range of topics. He has authored two books (*Crimes of Perception: An Encyclopedia of Heresies and Heretics* and *Alternative Realities: The Paranormal, the Mystic and the Transcendent in Human Experience*), academic papers on cognitive processes in schizophrenia, the use of mental imagery in

psychotherapy, parapsychology, and altered states of consciousness in late antique Neoplatonism, as well as dozens of articles on many subjects for non-specialist audiences.

**Pasquale Giaquinto** (1975) lives and works in Rome as teacher of Religions. He graduated in Music (Conservatorio di Musica di Vibo Valentia, 2003), in Theology (Pontificia Università Lateranense di Roma, 2009), and in Religions (Università degli Studi Roma Tre, 2019). His research fields are about relationships between the sacred and music. In recent years he has dealt particularly with Nino Rota and some aspects of his works. Publications: Nino Rota e il sacro, in *L'altro Novecento di Nino Rota*, Napoli, 2014; Mario de Candia e Giulia Grisi, in *Dizionario del Liberalismo italiano*, Catanzaro, 2015; Titta Ruffo, in *Dizionario del Liberalismo italiano*, Catanzaro, 2015; Rota e Verginelli: Mysterium, in *Vinci Verginelli*, Bari, 2016.

**Adam Knight Gilbert** is Associate Professor and Director of the Early Music Program at University of Southern California's Thornton School of Music. He received his Ph.D. at Case Western Reserve University, and taught musicology for two years at Stanford University. He was the recipient of the 2008 Noah Greenberg Award and co-recipient of the 2014 Thomas Binkley Award with his wife Rotem, with whom he directs the ensemble Ciaramella. He has performed on recorder, shawm, bagpipes, and other historical woodwinds with groups including Ensemble for Early Music, Piffaro, and the Waverly Consort. Gilbert can be heard on Dorian, Deutsche Grammophon's Archiv, Passacaille, Musica Americana and Lyrichord labels. His research specialties include allusion in fifteenth-century song and Mass, pastourelles and their symbolism, improvisation, compositional processes and embellishment from 1400–1700. His research includes Renaissance improvisation, composition, and symbolism, music and rhetoric, bagpipes and shawms, and performance practice. He teaches and performs in the US, Israel, Europe, and Brazil.

**Justin Ray Glosson** is a Ph.D. student at Texas Tech University. He received his Bachelor of Music in Music Education and Master of Music in Music Theory at Texas State University. His research focus is in cognition, musical symbolism, mystical rites and initiation, and encultured biases. He is a member of several Masonic bodies in Texas and Oklahoma, engaging most frequently in the active membership of the Academy of Reflection and Austin Philosophical Round Table.

**Joscelyn Godwin** was born in England, educated at Magdalene College, Cambridge (M.A., Mus. B.) and Cornell University (Ph.D. 1969, dissertation "The Music of Henry Cowell"). He taught at Colgate University from 1971 until his retirement in 2016. He has written, edited, or translated about 40 books on the esoteric aspects of music and on the Western Esoteric Tradition, including the twin sourcebooks *Music, Mysticism & Magic* (1986) and *Harmony of the Spheres* (1993), *Harmonies of Heaven and Earth* (1987), *Cosmic Music* (1989), *Music and the Occult* (1995), translations of Fabre d'Olivet's *Music Explained as Science and Art* (1988), Francesco Colonna's *Hypnerotomachia Poliphili* (1999), Hans Kayser's *Textbook of Harmonics* (2006); books on the Polar Myth, Atlantis, Theosophical history, Robert Fludd, Athanasius Kircher, the Pagan Renaissance, the eccentric spiritual movements and Masonic treasures of Upstate New York; and about 100 articles and minor writings, half of them on musical topics. He is an Honorary Fellow of the Society of

Antiquaries of London, a former oboist and organist (F.R.C.O.), and a recreational player of keyboards, recorders, and viols.

**Noah Kahrs** is a first-year Ph.D. student in Music Theory at the Eastman School of Music. His research focuses on the tension between compositional process and intuitive perception, particularly in post-1945 concert music. He has presented at conferences including Cognitive Approaches in Music Informatics Research, Music Theory Society of New York State, Music Theory Midwest, Timbre 2018, and Dislocations: Reassessing Ligeti. Originally from Pittsburgh, he received his undergraduate degree from UChicago in Music and Mathematics, and a masters degree from Eastman in Music Composition.

**Virginia Christy Lamothe** is an Assistant Professor of Musicology at Belmont University in Nashville, Tennessee. She completed her dissertation at the University of North Carolina, Chapel Hill. She is a Fulbright scholar as well as a first-prize winner of the Lemmermann Foundation award. She has published articles on 17th century opera in *Early Music*, *The Journal of Seventeenth Century Music*, and collections of essays. She also co-edited and authored chapters in *Pedagogy Development for Teaching Online Music*. Virginia also specializes in Renaissance and Baroque dance as well as early musical theater in America.

**Andrew Owen**, Ph.D., from Baton Rouge, Louisiana, is a musicologist who specializes in music and Western esotericism. He received a Bachelor of Arts degree in 2009 with a double concentration in English and music (voice) from Delta State University, where he graduated at the top of his class, receiving the Jack Gunn award (the highest singular honor the university confers). He received a Master of Music degree in musicology in 2012 and a Ph.D. in musicology in 2018 from Louisiana State University, having written a dissertation that discusses the way music has been used among Rosicrucians, Theosophists, and American Freemasons. A baritone, a Sinfonian, a writer of Gregg Shorthand, a member of Esperanto-USA and the English Spelling Society, a promoter of the Shavian alphabet, and a user of machine stenography, he has had a long interest in the sounds of language. He is also a composer, the youngest to have ever won the Mississippi Institute of Arts and Letters Award for Music Composition (2006; for his “Three Études for Piano”). He is an advocate for singing choral music from parts rather than from scores and for singing English music in General American English.

**Marjorie Roth** teaches music history and studio flute at Nazareth College in Rochester, NY, where she currently serves as president of the Rochester Flute Association. Her musical training includes a BA degree from the University of Wisconsin-Parkside, the MM-PRL and DMA degrees in flute performance, and the MA and Ph.D. degrees in musicology, all from the Eastman School of Music. She has read papers on Orlando di Lasso’s *Prophetiae Sibyllarum* at national AMS meetings (2005 and 2010) and has published two related essays: “Prophecy, Harmony, and the Alchemical Transformation of the Soul: The Secret of Lasso’s Chromatic Sibyls” (Brill, 2010); and “Theology and Theatre in the Poems of Orlando di Lasso’s *Prophetiae Sibyllarum*” (Gothenburg: 2017). She has also published on the subject of music history pedagogy. She has presented her work on esoteric topics in Rome, Germany, France, Iceland, Sicily, Greece, Belgium, Egypt, the Bahamas and the U.S. Awards include a Fulbright research grant in Vienna,

Austria (1998-99), an NEH course development grant (2012), and the AMS “Master Teacher” award (2010). She likes to teach classes on Music and Magic and dance the Tarantella.

**Christopher Scheer** is the associate professor of musicology at Utah State University in Logan, UT, and a scholar of late nineteenth- and early twentieth-century British musical culture. He is a member of the Leverhulme sponsored network “Enchanted Modernities: Theosophy and the Arts, 1875-1960,” and plays an integral role in that group as organizer, artistic director, and curator. He co-edited and contributed to *Enchanted Modernities: Mysticism, Landscape, and the American West*, just published by Fulgar, and also recently published a chapter on Theosophy and music in *A Mediated Magic: The Indian Presence in Modernism 1880-1930*. Scheer’s other writings can be found in books published by Brepols, Ashgate, and Boydell, as well as an article in *The Journal of Victorian Culture* and *The Journal of Musicological Research*.

**Codee Ann Spinner** is a musicology Ph.D. candidate at the University of Pittsburgh. She holds a MA in musicology from the University of Pittsburgh and a BA in music education from SUNY Fredonia. Her research interests include American music, nineteenth-century musical practice, and historical sound studies. She is currently working on her dissertation, titled *Resonant Spirits: Spiritualism, Music, and Community in Lily Dale, NY (1848-1940)*. The dissertation is a study of sound and musical practice in the Spiritualist community of Lily Dale.

**Woody Steinken** is a Ph.D. candidate in Musicology at the University of Pittsburgh. Their work focuses broadly on the intersection between music, text, and history. Their master’s thesis investigated Norwegian black metal through Bataille and Kristeva’s theories of abjection, and this material was published in *Metal Music Studies* this past March. Their dissertation is on theories of reality, history, and psychoanalysis in Wagner’s *Ring* cycle.

**Daphne Tan** is Assistant Professor of Music Theory at the University of Toronto. Her research concerns historical and present-day intersections of music theory, philosophy, and psychology. Her published work on the history of theory has focused on the writings of Ernst Kurth, illuminating his engagement with embodied listening against the backdrop of contemporaneous developments in experimental psychology, harmonic theory, and university culture. Prof. Tan has also published several studies on music perception and cognition. Her newest project examines the ideas of Viktor Zuckerkandl, a theorist and philosopher with ties to Heinrich Schenker and Carl G. Jung.

