

## Benjamin Ory

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CONTACT INFORMATION	benjaminory@gmail.com +1 314 591 5816	735 Campus Drive, Apt. 657 Stanford, CA 94305
EMPLOYMENT	<b>Williams College</b> , visiting assistant professor Taught a survey on the symphony from the mid-eighteenth to the present, and a course on the soundscapes of Renaissance Europe. Courses aimed at both majors and non-majors.	Fall 2022
EDUCATION	<b>Stanford University</b> , Ph.D. in musicology Dissertation: “The Origins of a Sixteenth-Century ‘In-Between’ Generation and the Long Shadow of Early Twentieth-Century German Historiography” <i>Jesse Rodin</i> , advisor; <i>Katelijne Schiltz and Karol Berger</i> , committee <i>Dissertation abstract at end of CV</i>	2022
	<b>Hochschule für Musik Freiburg</b> , post-baccalaureate study <i>Professor Ludwig Holtmeier</i> , advisor	2014–15
	<b>Harvard University</b> , A.B. <i>cum laude</i> with honors in music Thesis: “Entrenched in the Nineteenth Century: Brahms’s Progressive Form in the Symphonic Slow Movements” <i>Professor Suzannah Clark</i> , advisor, awarded <i>magna cum laude plus</i>	2014
PUBLICATIONS	<b>Adrian Willaert Opera Omnia: Motets to 1534</b> , vol. 11 in <i>Corpus Mensurabilis Musicae</i> 3 (American Institute of Musicology), approx. 250 pp.	In preparation
	“A Job Offer, a Conference, and a Committee: Edward Lowinsky and the Explosive Politics of the <i>New Josquin Edition</i> ,” 45 pp.	In preparation
	“Adrian Willaert, a Setting of <i>Nigra sum</i> , and the Tacit Attribution Fallacy”	Under review
	“Alfred Einstein’s Scholarship, the Italian Madrigal, and <i>The Italian Madrigal</i> ,” <i>Troja Jahrbuch für Renaissancemusik</i> (2022), 17 pp.	In press
	“Gaps, Galleys, Gombert: The Biography and Reputation of a Sixteenth-Century Composer,” in <i>Music of the Josquin Era: Essays in Honour of Joshua Rifkin</i> (2024), 26 pp.	In press
	“Auf dem Weg zu einer neuen Josquin-Gesamtausgabe? Edward Lowinsky und die Josquin Festival-Konferenz 1971,” <i>Troja Jahrbuch für Renaissancemusik</i> (2021), 18 pp.	In press
	“Conclusions from a Big Batch of Music: Applying CRIM’s Analysis Tools to The 1520s Project,” in <i>CRIM Project Perspectives: Essays and Experiments from Citations: The Renaissance Imitation Mass</i> , <a href="http://richardfreedman.sites.haverford.edu/crim/?page_id=433">http://richardfreedman.sites.haverford.edu/crim/?page_id=433</a> .	2023
FELLOWSHIPS AND AWARDS	<b>Stanford Mellon Foundation Dissertation Fellowship</b> Humanities-wide competitive dissertation completion award	2021–22

<b>University of Chicago Robert L. Platzman Memorial Fellowship</b>	2022
Examined the collected papers of former University of Chicago professor Edward Lowinsky and his reception of fifteenth- and sixteenth-century polyphony.	
<b>AMS NorCal Award in Musicology</b>	2021
Award from the Northern California Chapter of the American Musicological Society for the best graduate student paper presented at the 2021 AMS-NorCal conference: “The ‘In Between’ Generation: Mid Sixteenth-Century Polyphony and the Long Shadow of Early Twentieth-Century German Historiography”	
<b>Stanford CESTA Digital Humanities Graduate Fellow</b>	2020–21
Developing a database of over two hundred works from the 1510s and 20s. Using statistical methods and digital tools to identify and visualize the shift in musical style in the mid-1520s.	
<b>DAAD One-Year Research Grant</b>	2019–20
<i>Universität Regensburg, Professor Katelijne Schiltz, advisor</i>	
Research on Adrian Willaert’s early musical style. Historiographical research on mid sixteenth-century polyphony’s twentieth-century reception in German university archives. Restarted Willaert collected-works edition with Schiltz and Irene Holzer.	
<b>The Europe Center Student Grant Competition</b> , Stanford University, winner	2018
<b>Graduate Research Opportunities (GRO) Grant</b> , Stanford University	2018
<b>Alex G. Booth ’30 Fund Fellowship</b> , Harvard University	2014
<b>John Knowles Paine Fellowship</b> , Harvard University	2014

## TEACHING

<b>Music 234: Soundscapes of Renaissance Europe</b> , Williams College, instructor	Fall 2022
Explored the sights and sounds of daily life for both the average urban resident and cultural elites. Acoustic environments were complex, noisy, and diverse. This course aimed to reflect the heterogeneity; topics include plainchant, music and architecture, music iconography, bells, processions, instrumental music, uses of music to project power, as well as sacred and secular vocal polyphony.	
<b>Music 143: The Symphony</b> , Williams College, instructor	Fall 2022
Traced the European symphonic tradition from the late eighteenth century through the present day, examining developments in musical form and harmony, social contexts for listening, and contemporary aesthetic debates about the nature of genius, the idea of musical tradition, and the narrative capacity of instrumental music.	
<b>Music 122A: Counterpoint</b> , Stanford University, instructor	Spring 2019
Developed a new course focusing on the analysis and contrapuntal styles of the fifteenth and sixteenth centuries. Designed collaborative composition exercises and reverse-engineering activities, in which students extracted rules and style from musical examples.	
<b>Music 24B: Ear Training II</b> , Stanford University, teaching assistant (TA)	Spring 2018
<b>Music 144L: Wagner: The Ring of the Nibelung</b> , Stanford University, TA	Winter 2018
<b>Music 19A: Introduction to Music Theory</b> , Stanford University, TA	Fall 2017
<b>Music 42: Music History Since 1830</b> , Stanford University, TA	Spring 2017
<b>Music 122B: Analysis of Tonal Music</b> , Stanford University, TA	Winter 2017
<b>Music 40: Music History to 1600</b> , Stanford University, TA	Fall 2016

Teaching evaluations and materials available on request.

## TALKS

- “Willaert’s Early Years in Ferrara: Conclusions from a Volume of Motets for the Collected-Works Edition,” and co-organizer and chair of panel “Adrian Willaert: Perspectives for Future Research,” at the Medieval and Renaissance Music Conference (MedRen) 2023, Ludwig-Maximilians-Universität, Munich (July 2023)
- “The Aesthetics of Some ‘Difficult’ Music: Analysis of Polyphony from the 1520s,” invited lecture at the Stanford Center for Medieval and Early Modern Studies (May 2023)
- “Reshaping Incentives for Music Scholarship: Armen Carapetyan and the American Institute of Musicology,” at the 2022 AMS-SEM-SMT Joint Annual Meeting (November 2022)
- “Drawing ‘Big Data’ Conclusions from a Big Batch of Music: Applying CRIM’s Analysis Tools to Music from The 1520s Project” at *Digital Counterpoints: Exploring Similarity in Renaissance Music, The CRIM Project*, Haverford College (October 2022)
- “Die Musikhistoriographie im Frühen 20. Jahrhundert und der Rolle Senffs,” invited lecture at the Singer Pur Tage, Adlersberg, Regensburg (August 2022)
- “Reshaping Incentives for Music Scholarship: Armen Carapetyan and the American Institute of Musicology,” invited lecture at the Stanford Center for Medieval and Early Modern Studies (April 2022), at the Medieval and Renaissance Music Conference (MedRen) 2022, University of Uppsala (July 2022), and an invited lecture at Institut für Musikwissenschaft, Ludwig-Maximilians-Universität, Munich (July 2022).
- “*The Italian Madrigal in Exile / Exile in The Italian Madrigal*,” with Moritz Kelber for the conference *Das italienische Madrigal. Alfred Einsteins Versuch einer Geschichte der italienischen Profan-Musik im 16. Jahrhundert und die Folgen*, Munich (March 2022)
- “The ‘In Between’ Generation: Mid Sixteenth-Century Polyphony and the Long Shadow of Early Twentieth-Century German Historiography,” at the 2021 Annual Meeting of the American Musicological Society (AMS), virtual (November 2021)
- “Re-Narrating the “Post-Josquin” Generation,” for the conference *Narrating Musicology: The History of Musicology*, Institute of Musicology, University of Bern (September 2021)
- “The 1971 Josquin Conference, Edward Lowinsky, and the role of the Émigrés in US Renaissance music research in the post-war period,” for the conference *Troja Symposium 2021: Josquin-Bilder im langen 20. Jahrhundert*, virtual (June 2021)
- “The 1520s Project: Bridging the Stylistic Gap with Digital Musical Scores,” at the Stanford Center for Spatial and Textual Analysis Digital Humanities Research Symposium, virtual (May 2021)
- “The ‘In Between’ Generation: Mid Sixteenth-Century Polyphony and the Long Shadow of Early Twentieth-Century German Historiography,” at the annual meeting of the Northern California Chapter of the American Musicological Society, virtual (May 2021)
- “The Popularization of Pervasive Imitation,” at the annual meeting of the Renaissance Society of America (RSA), virtual (April 2021)
- “New Folks Omitting Strokes? The Mensural Sign C, Adrian Willaert’s *Verbum bonum*, and the Emergence of the Imitation Generation,” for a meeting of the colloquium Musik vor 1600, virtual (February 2021)
- “The Imitation Generation,” at the annual meeting of the Medieval and Renaissance Music

	Conference (MedRen), virtual (July 2020)	
	“The <del>Post-Jesquin</del> Imitation Generation,” Institut für Musikwissenschaft, University of Regensburg (January 2020)	
	“Identity and Bullshit in Imitation Mass Quotations,” with Jesse Rodin, at the conference <i>Counterpoints: Renaissance Music and Scholarly Debate in the Digital Domain</i> , Centre d’Études Supérieures de la Renaissance, Tours (November 2019)	
DIGITAL HUMANITIES PROJECTS	<p><b>The 1520s Project</b> (<a href="http://1520s-project.com">http://1520s-project.com</a>)  Founder and developer of a research project addressing how, when, and where a radically new style of polyphonic music emerged in the 1520s. Working with Stanford’s Center for Spatial and Textual Analysis to create an open-source repository of music from the early sixteenth century and powerful tools for analyzing them. 250 scores currently available.</p> <p><b>Early Music Concerts Database, 1915–60</b> (under development)  Developing a database of concerts programs from 1915 to 1960 in Europe and the United States of music from the medieval and Renaissance periods. Addresses questions of how the early music canon was formed and how scholars, performers, and audiences alike rediscovered long-lost repertoires.</p>	
PUBLIC MUSICOLOGY	<p><i>Eileen Southern and the Music of Black Americans</i>, Harvard University, editor 2021  Edited module on early music scholarship for digital exhibition on Eileen Southern, the first Black woman tenured in Harvard University’s Faculty of Arts and Sciences</p> <p><b>Program Notes, Stanford University Orchestras</b> 2018–19  Wrote program notes of ca. 2000 words/concert for the Stanford Symphony Orchestra and Stanford Philharmonia, in coordination with conductor Paul Phillips.  Programs available on request.</p> <p>“Stanford Musicologist Brings the Fifteenth Century to Life,” <i>Stanford News Service</i> 2017  (<a href="http://news.stanford.edu/2017/04/14/stanford-musicologist-brings-15th-century-life/">http://news.stanford.edu/2017/04/14/stanford-musicologist-brings-15th-century-life/</a>)  Investigates Professor Jesse Rodin’s research on late-medieval musical experience and ensemble, Cut Circle.</p>	
SERVICE	<p><b>American Musicological Society</b>, proposal reader Spring 2023  Evaluated 50 proposals for the 2023 AMS Annual Meeting.</p> <p><b>Harvard Krokodiloes Board of Directors</b> 2014–present  director, 2018–23 and 2015–16; advisor, 2016–18 and 2014–15  Oversaw policy and management of the Harvard Krokodiloes, Inc., a 501(c)(3) nonprofit organization managing over \$750,000 in funds. Advised undergraduates about financial and communication decisions. As co-chair of the development subcommittee since 2018, increased active donors by 30%.</p> <p><b>Stanford Graduate Music Students Forum</b>, co-founder 2017–22  Secured funds for graduate-student projects. Co-wrote organization’s constitution. Served as faculty representative, 2017–18; secretary, 2017–18; and technology coordinator, 2018–21.</p> <p><b>Karol Berger 70th Birthday Celebration Conference</b>, conference co-organizer 2018</p>	

Organized presentations, concert, receptions, catering, and housing for the conference “Music as Art: Theory Philosophy and the Western Canon,” at the Stanford Humanities Center.

**Stanford Vice Provost for Graduate Education Grant**, grant applicant 2018  
Coordinated projects and wrote the interdisciplinary grant “Music, Arts, and Sciences: Advancing Our Lives in Academia” for the Stanford graduate music community. Secured an unprecedented \$4,500 in funding from the Vice Provost for Graduate Education to support student-led projects.

**Stanford Vice Provost for Teaching and Learning**, graduate representative 2017  
Assisted the Vice Provost for Teaching and Learning in planning university-wide TA training and streamlining student technology services.

**Stanford Musicology Journal Club**, co-founder 2015–17  
Enabled doctoral students to present and discuss their research and current music scholarship in a roundtable format. Secured funding in coordination with graduate students from the Center for Computer Research in Musical Acoustics (CCRMA).

**Harvard Music Department Faculty Council**, undergraduate representative 2012–13  
Participated in committee review of music concentration. Worked with the department to recruit new concentrators. Assisted music-department faculty with communication to undergraduate music concentrators.

MUSIC PERFORMANCE	<b>Convivium Musicum</b> , Stanford University, tenor	2018
	<b>Harpsichord and Continuo Study</b> , Stanford University	2017–18
	<b>Facsimile Singers</b> , Stanford University, tenor	2016–17
	<b>Convivium</b> , Stanford University, tenor	2015–17
	<b>Harvard Krokodiloes</b> , Harvard University, tenor	2012–14
	<b>Holden Choruses</b> , Harvard University, tenor	2010–14

SKILLS	<b>Languages:</b> German (C1.1), French	
	Goethe Institut B2 Exam Certification in German	2016
	Proficient in ggplot, Humdrum, Sibelius, LilyPond, LaTeX, and Unix	
	Familiarity with C, R, and Python	

PROFESSIONAL MEMBERSHIPS	American Musicological Society
	Renaissance Society of America
	Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis
	Gesellschaft für Musikforschung

UPDATED	<b>March 2023</b>
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## Dissertation Abstract

### The Origins of a Sixteenth-Century “In-Between” Generation and the Long Shadow of Early Twentieth-Century German Historiography

This dissertation takes as its point of departure a problematic historiographical tradition. Even while recognizing that the death of the famous composer Josquin des Prez (1450–1521) marked a stylistic turning point, scholars working in Germany in the early twentieth century characterized the decades that followed, ca. 1520–50, as an aesthetic retrenchment, overstating Josquin’s influence and unwittingly lumping into the same generation sixteenth-century musicians who in fact worked at different times and in different stylistic idioms.

Relying on research in approximately thirty archives, this study reveals how a problematic narrative arose owing to nationalism, religious politics, interpersonal politics, the state of the field at the time, and the inaccessibility of primary source materials. The dissertation revisits composer biographies and the datings of central musical sources. And it uses comparative stylistic analyses of sacred polyphony to pinpoint how, when, and where a new style emerged ca. 1520. Placing writings that launched the modern historiographical tradition in dialogue with musical repertoires central to the early history of musicology, the dissertation aims to give appropriate weight to a decisive shift in the history of music while also revealing the enduring influence of early German scholarship on the discipline as a whole.