

# Benjamin Ory

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## CONTACT INFORMATION

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## EMPLOYMENT

**KU Leuven**, Fonds Wetenschappelijk Onderzoek (FWO) Junior Postdoctoral Fellowship, 2025–28  
Project: “Connecting Research and Practice: Cataloguing, Curating, and Contextualizing Performances of Early Music, 1915–1960” (Project reference number: 1219125N)

**Harvard University**, Villa I Tatti Digital Humanities Fellowship, 2024

**Stanford University**, VPDoR Large Propel Grant, Postdoctoral Fellow, 2023–24

**Williams College**, Visiting Assistant Professor, 2022

## EDUCATION

**Stanford University**, Stanford, CA USA

Ph.D., Musicology, 2022

Dissertation: “The Origins of a Sixteenth-Century ‘In-Between’ Generation and the Long Shadow of Early Twentieth-Century German Historiography”  
<https://purl.stanford.edu/gb578zc4005>

Advisor: Jesse Rodin; Committee: Katelijne Schiltz, Karol Berger

M.A., Musicology, 2017

**Hochschule für Musik Freiburg**, Freiburg im Breisgau, Germany

Post-baccalaureate study, 2014–15

Advisor: Ludwig Holtmeier

**Harvard University**, Cambridge, Massachusetts USA

A.B. in Music, *cum laude* with honors, 2014

Thesis: “Entrenched in the Nineteenth Century: Brahms’s Progressive Form in the Symphonic Slow Movements”

## PUBLICATIONS

“Financial Incentives for Music Scholarship: The Case of Armen Carapetyan and the American Institute of Musicology,” *Journal of Musicology* 42 (2025): 452–81.  
<https://doi.org/10.1525/jm.2025.42.4.452>

“Alfred Einstein’s Scholarship, the Italian Madrigal, and *The Italian Madrigal*,” *Troja Jahrbuch für Renaissancemusik* 20 (2022) [recte: 2025]: 123–38. <https://doi.org/10.25371/troja.v202223937>

“Edward Lowinsky and the Divisive Politics of the *New Josquin Edition*,” *Journal of the American Musicological Society* 78 (2025): 477–515. <https://doi.org/10.1525/jams.2025.78.2.477>

“Gaps, Galleys, Gombert: The Biography and Reputation of a Sixteenth-Century Composer,” in *Music of the Josquin Era: Essays in Honour of Joshua Rifkin*, ed. Mitchell Brauner, David Fallows, and Jesse Rodin (Münster: American Institute of Musicology, 2024), 63–82.

“Review of Jane Bernstein, *Printing Music in Renaissance Rome*,” *Journal of the American Musicological Society* 77 (2024): 823–26. <https://doi.org/10.1525/jams.2024.77.3.823>

“A Motet Wrongly Attributed to Adrian Willaert,” *Journal of the Alamire Foundation* 16 (2024): 111–30. <https://doi.org/10.1484/J.JAF.5.137256>

“Auf dem Weg zu einer neuen Josquin-Ausgabe? Edward Lowinsky und die Josquin-Festival-Konferenz 1971,” *Troja Jahrbuch für Renaissancemusik* 19 (2021) [recte: 2024]: 103–23.  
<https://doi.org/10.25371/troja.v20213867>

“Josquin Attributions by the Numbers,” in *Josquin: A New Approach*, ed. Clare Bokulich, Jesse Rodin, and Emily Zazulia (forthcoming 2026).

“Gustave Reese’s *Music in the Renaissance* and Its Historiography of Central Europe,” *Troja Jahrbuch für Renaissancemusik* 22 (forthcoming 2026).

“Early Twentieth-Century Schütz Historiography and the United States,” *Schütz Jahrbuch* 47 (2025) (forthcoming 2026).

**Adrian Willaert Opera Omnia: Motets to 1534**, vol. 11 in *Corpus Mensurabilis Musicae* 3 (American Institute of Musicology) (in preparation, approximately 250 pp.)

DIGITAL  
HUMANITIES  
PROJECTS

**The 1520s Project** (<https://1520s-project.org>)

Director of a research project addressing how, when, and where a radically new style of polyphonic music emerged in the 1520s. Provides an open-source repository of music from the early sixteenth century and powerful tools for analysis. 500 scores available.

Technical director: Craig Sapp, Stanford University

Recipient (with Jesse Rodin and Craig Sapp), 2025–28 NEH Scholarly Editions and Translations Grant

Recipient, 2024 Villa I Tatti Digital Humanities Fellowship

Co-author and recipient, Spring 2023 Stanford VPDoR Large Prop Grant (\$50,000)

Project publications:

“Conclusions from a Big Batch of Music: Applying CRIM’s Analysis Tools to The 1520s Project,” in *CRIM Project Perspectives: Essays and Experiments from Citations: The Renaissance Imitation Mass* (2023), [https://crimwp.richardfreeman.sites.haverford.edu/?page\\_id=433](https://crimwp.richardfreeman.sites.haverford.edu/?page_id=433).

**Mapping the Musical Renaissance** (<https://renaissancemapping.org>)

Co-Director with Emily Zazulia (University of California, Berkeley) and Jesse Rodin (Stanford University) of a project visualizing connections and intersections between Renaissance figures through a novel mapping tool. Users can dynamically explore interdisciplinary data and access the primary documents that underpin this information.

Co-author and recipient, 2024 Stanford Humanities Seed Grant (\$50,000)

**Early Music Concerts Database** (<https://concertsdatabase.org>; under construction)

Director of a research project tracking concerts of medieval and Renaissance music from 1915 to 1960 in Europe and the United States. Addresses questions of canon formation, scholarly networks, and the development of narratives about early music repertoires.

Recipient, 2024 FWO Junior Postdoctoral Fellowship

Winner, 2023 Ora Frishberg Saloman Fund Award, American Musicological Society

FELLOWSHIPS AND AWARDS    **NEH Scholarly Editions and Translations Grant**, recipient with Jesse Rodin and Craig Sapp for the project, “A Digital Library of Renaissance Music: Accessible Scholarly Editions,” 2025–28

**FWO Junior Postdoctoral Fellowship**, Fonds Wetenschappelijk Onderzoek, Belgium, 2025–28

**Villa I Tatti Digital Humanities Fellowship**, Harvard University, 2024

Further developed the digital humanities project, The 1520s Project, at Harvard University’s Center for Italian Renaissance Studies in Florence, Italy

**Stanford VPDoR Large Propel Grant**, Stanford University, 2023–24

Enabled collaboration between Jesse Rodin’s Josquin Research Project and Ory’s The 1520s Project in preparation for a co-application for National Endowment for the Humanities funding.

**Ora Frishberg Saloman Fund Award**, American Musicological Society, 2023

Award to undertake research in German university archives for the digital humanities project, Early Music Concerts Database, 1915–1960.

**Stanford Mellon Foundation Dissertation Fellowship**, 2021–22

**University of Chicago Robert L. Platzman Memorial Fellowship**, 2022

Examined the collected papers of University of Chicago professor Edward Lowinsky.

**AMS NorCal Award in Musicology**, 2021

Award 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”

**Stanford CESTA Digital Humanities Graduate Fellow**, 2020–21

Developed a database of 200 works from the 1510s and 20s. Used statistical methods and digital tools to identify and visualize the shift in musical style in the mid-1520s.

**Deutscher Akademischer Austauschdienst One-Year Research Grant**, 2019–20

Worked with Katelijne Schiltz at the Universität Regensburg, Germany  
Analyzed Adrian Willaert’s early musical style. Undertook historiographical research in German university archives. Restarted Willaert collected-works edition with Schiltz and Irene Holzer.

## TEACHING

*Music 140L: Soundscapes of Renaissance Europe*, Stanford University, instructor, 2024

Worked with the Stanford Program in Writing and Rhetoric to develop a course to teach junior and senior music majors to write effectively in discipline-specific styles and formats. Course presented a wide variety of methodologies centered around Renaissance soundscapes.

*Music 234: Soundscapes of Renaissance Europe*, Williams College, instructor, 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.

*Music 143: The Symphony*, Williams College, instructor, 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.

*Music 122A: Counterpoint*, Stanford University, instructor, 2019

Analyzed 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.

*Music 24B: Ear Training II*, Stanford University, teaching assistant (TA), 2018

*Music 144L: Wagner: The Ring of the Nibelung*, Stanford University, TA, 2018

*Music 19A: Introduction to Music Theory*, Stanford University, TA, 2017

*Music 42: Music History Since 1830*, Stanford University, TA, 2017

*Music 122B: Analysis of Tonal Music*, Stanford University, TA, 2017

*Music 40: Music History to 1600*, Stanford University, TA, 2016

Teaching evaluations and materials available on request.

#### TALKS

“Leben und Nachleben deutscher Biografien des frühen 20. Jahrhunderts,” forthcoming presentation at the Troja Symposium 2026: *Das Werk im Leben – das Leben im Werk. Biographische Blicke auf Musik und Musiker der Renaissance*, Trossingen (April 2026)

“Postwar American Renaissance Musicology and Aesthetics,” forthcoming presentation at *Renegotiating the Musical Masterwork*, Leuven (April 2026)

“Concerts that Shaped the Canon: Early Performances of Medieval and Renaissance Music,” at the 2025 Annual Meeting of the American Musicological Society (AMS), Minneapolis (November 2025)

“The Long Shadow of Early Twentieth-Century Schütz Historiography,” invited presentation at the 2025 Heinrich Schütz-Fest, Bad Köstritz (October 2025)

“Gustave Reese’s *Music in the Renaissance* and its Historiography of Central Europe,” invited presentation at the Troja Symposium 2025: *The Low Countries and Central Europe Historiographical Paradigms in Music and the Arts, 1400-1650*, Leuven and Brussels (February 2025)

“Elucidating a Shift in Musical Style using Digital Tools,” invited presentation at *Digital Musicology*, at the Fryderyk Chopin Institute, Warsaw (October 2024)

“Databases and Mapping,” invited presentation for the Digital Literacy Workshop at Villa I Tatti, Harvard University’s Center for Italian Renaissance Studies (October 2024)

“Pinpointing an Aesthetic Shift in Renaissance Music: The 1520s Project,” invited presentation at Villa I Tatti, Harvard University’s Center for Italian Renaissance Studies (October 2024)

“Visualizing Renaissance Music and Data,” invited presentation at *Musica2 – Consortium en musicologie numérique*, at Campus Condorcet, Paris (May 2024)

“Connecting Research and Practice: Cataloguing, Curating, and Contextualizing University Performances of Early Music, 1915–1960,” invited lecture at Universität Tübingen (December 2023)

“Motets from Willaert’s Early Years: A Volume of Motets for the Collected-Works Edition,” and chair of the panel “Adrian Willaert: Perspectives for Future Research,” at the Medieval and Renaissance Music Conference (MedRen) 2023, Ludwig-Maximilians-Universität, Munich (July 2023)

“Reshaping Incentives for Music Scholarship: Armen Carapetyan and the American Institute of Musicology,” invited lecture for the International Musicological Society’s History of the IMS Study Group (June 2023)

“The Aesthetic Difficulty of Sacred 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” invited presentation at *Digital Counterpoints: Exploring Similarity in Renaissance Music, The CRIM Project*, Haverford College (October 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 Ludwig-Maximilians-Universität, Munich (July 2022)

“*The Italian Madrigal* in Exile / Exile in *The Italian Madrigal*,” invited presentation with Moritz Kelber at the Troja Symposium 2022: *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,” at *Narrating Musicology: The History 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,” invited presentation at the 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,” invited lecture 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 Post-Josquin Imitation Generation,” invited lecture at the Institut für Musikwissenschaft,

Universität Regensburg (January 2020)

“Identity and Bullshit in Imitation Mass Quotations,” with Jesse Rodin, invited presentation at *Counterpoints: Renaissance Music and Scholarly Debate in the Digital Domain*, Centre d’Études Supérieures de la Renaissance, Tours (November 2019)

CONFERENCES

*First International Digital Musicology Conference*, organizing committee, October 2024

Organized the inaugural session of the biennial conference held at the Fryderyk Chopin Institute in Warsaw. Led workshops on database creation, website construction, and digital mapping using Leaflet. Presented corpus analyses using data from The 1520s Project.

PUBLIC  
MUSICOLOGY

“Die Musikhistoriographie im Frühen 20. Jahrhundert und der Rolle Senfls,” invited lecture at the Singer Pur Tage, Adlersberg, Regensburg (August 2022)

“Eileen Southern and the Music of Black Americans,” 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

**Program Notes, Stanford University Orchestras, 2018–19**

“Stanford Musicologist Brings the Fifteenth Century to Life,” *Stanford News Service*, 2017  
<http://news.stanford.edu/2017/04/14/stanford-musicologist-brings-15th-century-life/>

SERVICE

**American Musicological Society**, proposal reader for annual conference, 2023

**Harvard Krokodiloes Board of Directors, 2014–2024**

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%.

**Stanford Graduate Music Students Forum**, 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.

**Karol Berger 70th Birthday Celebration Conference**, conference co-organizer, 2018

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 coordinator, 2018

**Stanford Vice Provost for Teaching and Learning**, graduate representative, 2017

**Stanford Musicology Journal Club**, co-founder, 2015–17

**Harvard Music Department Faculty Council**, undergraduate representative, 2012–13

MUSIC  
PERFORMANCE

**Convivium Musicum**, Boston, tenor, 2018

**Harpsichord and Continuo Study**, Stanford University, 2017–18

**Facsimile Singers**, Stanford University, tenor, 2016–17

**Convivium**, Stanford University, tenor, 2015–17

**Harvard Krokodiloes**, Harvard University, tenor, 2012–14  
**Harvard Choruses**, Harvard University, tenor, 2010–14

SKILLS

**Languages:** German (C1.1+), Italian, French  
Goethe Institut B2 Exam Certification in German, 2016  
Proficient in CSS, ggplot, HTML, Humdrum, JavaScript, Jekyll, L<sup>A</sup>T<sub>E</sub>X, Leaflet.js, and Unix  
Experience in C and C++

PROFESSIONAL  
MEMBERSHIPS

American Musicological Society  
Gesellschaft für Musikforschung  
International Musicological Society  
Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis  
Renaissance Society of America  
Schweizerische Musikforschende Gesellschaft

UPDATED

**December 2025**