

Benjamin Ory

CONTACT INFORMATION

735 Campus Drive, Apt. 520
Stanford, CA 94305

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EMPLOYMENT

Stanford University, postdoctoral fellow, 2023–24
Stanford VPDoR Large Propel Grant, co-author and recipient
Enables 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.

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"
Advisor: Jesse Rodin
Committee: Katelijne Schiltz, Karol Berger
Dissertation abstract at end of CV
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

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

"A Motet Wrongly Attributed to Adrian Willaert," *Journal of the Alamire Foundation*
(forthcoming, April 2024).

"Alfred Einstein's Scholarship, the Italian Madrigal, and *The Italian Madrigal*," *Troja Jahrbuch für Renaissancemusik* 20 (forthcoming, Spring 2024).

"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, forthcoming 2024).

"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.richardfreedman.sites.haverford.edu/?page_id=433.

“Edward Lowinsky and the Divisive Politics of the *New Josquin Edition*” (under review)

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>)

Technical director: Craig Sapp, Stanford University

Founder and developer 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. 350 scores available.

Recipient, Fall 2024 Villa I Tatti Digital Humanities Fellowship

Recipient, Spring 2023 Stanford VPDoR Large Propel Grant

Early Music Concerts Database, 1915–1960 (<https://concertsdatabase.org>)

Founder and developer 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.

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

Mapping the Musical Renaissance

Directors: Emily Zazulia, University of California, Berkeley; Jesse Rodin, Stanford University;

Philippe Vendrix, Université de Tours

Project Manager and postdoctoral fellow for 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 of a successful 2024 Stanford Humanities Seed Grant

FELLOWSHIPS AND
AWARDS

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

Stanford VPDoR Large Propel Grant, Stanford University, 2023

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.

DAAD One-Year Research Grant, 2019–20

Universität Regensburg, Regensburg, Germany

Advisor: Katelijne Schiltz

Research on Adrian Willaert's early musical style. 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

“Bukofzer vs. Lowinsky: The Politics of Heinrich Besseler's Students at UC Berkeley,” invited lecture at University of California, Berkeley (April 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” 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 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,” 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, for the conference

Counterpoints: Renaissance Music and Scholarly Debate in the Digital Domain,
Centre d'Études Supérieures de la Renaissance, Tours (November 2019)

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–present

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+), French

Goethe Institut B2 Exam Certification in German, 2016

Proficient in CSS, ggplot, HTML, Humdrum, JavaScript, Jekyll, L^AT_EX, and Unix

PROFESSIONAL MEMBERSHIPS	American Musicological Society Renaissance Society of America Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis Gesellschaft für Musikforschung International Musicological Society
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UPDATED	March 2024
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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.