

ELINA G. ASATO HAMILTON

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ACADEMIC APPOINTMENTS

2020–*present* Assistant Professor of Music, University of Hawai‘i, Mānoa
 2018, ’20 Lecturer, Massachusetts Institute of Technology
 2014–20 Assistant Professor (part-time), Boston Conservatory at Berklee
 2012–13 Lecturer, Bangor University (Wales, UK)

EDUCATION

2015 Ph.D. in Music, Bangor University
 2010 M.A. in Historical Musicology, Bangor University, *distinction*
 2007 B.M. in Piano Performance, Portland State University, *magna cum laude*

PUBLICATIONS

Peer-Reviewed Journal Articles

“Philippe de Vitry in England: Musical Quotations in the *Quatuor principalia* and the *Gratissima* Tenors,” *Studi Musicali*, Nuova serie 9, no. 1 (2018), 9–46.
 “The Unique Patroness: Louise Hanson-Dyer’s Letters to the Library of Congress, 1936–52,” *Notes* 73, no. 4 (June, 2017), 631–657.
 “Walter of Evesham’s *De speculatione musicae*: Authority of Music Theory in Medieval England,” *Musica Disciplina* 58 (2013), 153–166.

Book Chapters

“Louise Hanson-Dyer (1884–1962): Patroness of Early Music Publishing,” in *The Routledge Handbook of Women’s Work in Music*, ed. Rhiannon Mathias (London: Routledge, 2021), 397–406.
 “Twin Treatises on Music: Exploring Anglo-Bohemian Connections of Kepler and Fludd in the Struggle for Modernity,” in *Renaissance Music in the Slavic World*, ed. Philippe Vendrix et al. (Turnhout: Brepols, 2019), 195–208.
 “And in England, there are Singers: Grafting Oneself into the Origin of Music,” in *Music, Myth and Story in Medieval and Early Modern Europe*, ed. Samantha Bassler and Katherine Butler (Suffolk: Boydell/Brewer, 2019), 46–59.

Other Publications

“Walter Odington (Walter of Evesham Abbey), *De speculatione musicae*,” in *Lexikon Schriften über Musik, Band 1: Musiktheorie von der Antike bis zur Gegenwart* (Kassel: Bärenreiter, 2017), 357.

“The Queen is a Doctor of Musicology?” *Musicology Now* (American Musicological Society blog), Dec. 7, 2016.

“Sources of Identity: Makers, Owners and Users of Music Sources before 1600,” conference review, *Royal Musical Association Newsletter* 18, no. 1 (April 2014), 7 (with Eleanor Giraud).

“Gothic Revolution: Music in Western Europe 1100-1300,” conference review, *Early Music* 40, no.1 (Feb. 2012), 159–60.

“The First Translation of the *Scolica enchiriadis* into Japanese,” in *The Soul of Wit: Micro-Festschrift Rob Wegman zum 50. Geburtstag* (Somerville, Mass., 2011), fol. 28r.

Forthcoming & Under Contract

Sweet Consonance: Musical Discourse in England, 1280–1370 (monograph)
(Under contract with Liverpool University Press, Exeter Studies in Medieval Europe)

“Minding the Gap: Tracing Continuity in Praises of Music between Medieval and Early Modern England” in *Elizabethan and Early Jacobean Praises of Music, Music Theory in Britain, 1500–1700: Critical Editions*, ed. Katherine Butler and Samantha Arten (in press).

AWARDS & HONORS

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| 2018 | Featured Woman in Music Theory, selected by the Committee on the Status of Women, <i>Society of Music Theory</i> |
| 2012 | Drapers’ Company Bronze Medal for Outstanding Postgraduate (London)
<i>sixth medal awarded in Guild’s 600-year history</i> |
| 2009 | The Parry Williams Postgraduate Prize (Bangor University) |
| 2007 | Chair’s Award for Outstanding Achievement (Portland State University) |

GRANTS

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| 2022 | UH Endowment for the Humanities Summer Research Award
Faculty Research Travel Fund (University of Hawai‘i, Mānoa)
Dean’s Travel Award (University of Hawai‘i, Mānoa) |
| 2017 | Berklee Faculty Fellowship (Berklee School of Music) |
| 2016 | Faculty Development Grant (Boston Conservatory) |
| 2010 | Arts and Humanities Research Council Conference Grant (UK) |
| 2009–12 | 125th Anniversary Doctoral Scholarship (Bangor University) |

CONFERENCE PRESENTATIONS

- 2022 “Mastering Music through Sermons: Public Orations as Examples in Western European Medieval Music Theory,” *American Musicological Society Annual Meeting*, (with SEM/SMT), New Orleans, L.A. (November 10)
- “Preaching Perfection: Sermons as Models for Music Theory,” *Medieval and Renaissance Music Conference*, Uppsala, Sweden (July 5)
- 2019 “Unfolding Boston’s Cranes: Music and Japanese Travelers at the International Peace Jubilee,” *American Musicological Society Annual Meeting*, Boston, Mass. (November 1)
- “Theinred of Dover as a Key to Understanding the State of Music Theory in the [?] Century,” joint presentation with Solomon Guhl-Miller, *AMS New England Fall Chapter Meeting*, Amherst College, Amherst, Mass. (September 21)
- “Why the Third Remains Controversial: Reconsidering Anonymous IV, Walter of Evesham Abbey, and Theinred of Dover as Contemporaries,” *Medieval and Renaissance Music Conference*, Basel, Switzerland (July 4)
- 2018 “Will the West Embrace Japan? Unexpected Resonances from Boston’s International Peace Jubilee (1872),” *Music and Global Modernity: An Interdisciplinary Workshop*, hosted by MIT History Faculty and Seijō University, Center for Global Studies, MIT, Cambridge, Mass. (February 23)
- 2017 “Patroness of Music Publishing: Letters Between Louise Hanson-Dyer and the Gentlemen at the Library of Congress,” *First International Conference on Women’s Work in Music*, Bangor University, Wales, UK (September 4)
- “Theinred of Dover: A Reevaluation of the Evidence for Dating the Treatise, *De legitimis ordinibus pentachordorum et tetrachordorum*,” joint presentation with Solomon Guhl-Miller, *Medieval and Renaissance Music Conference*, Prague, Czech Republic (July 6)
- “Localizing a Euro-Centric Music Canon: Breathing Life Back into the Dusty Archives of Our Institutions,” *Teaching Music History*, Conference organized by the Pedagogy Study Group of the American Musicological Society, Berklee School of Music, Boston, Mass. (June 10)
- “Philippe de Vitry in England: Three French Motets in the *Quatuor principalia*,” *International Musicological Society 20th Quinquennial Congress*, Tokyo University of the Arts, Japan (March 21)
- 2015 “Philippe de Vitry in England: Three French Motets in the *Quatuor principalia*,” *Philippe de Vitry: An International Symposium*, Yale University, New Haven, Conn. (November 6)
- “Philippe de Vitry and the *Quatuor principalia*: Medieval Music theory in England and Abroad,” *Medieval and Renaissance Music Conference*, Université libre de Bruxelles, Belgium (July 7)

- 2014 “A Tale of Two Walters: A New Biography of Walter ‘of Odington’,” *AMS New England Chapter Meeting*, The Boston Conservatory, Boston, Mass. (March 8)
- 2013 “Unfinished Business: What Scribal Corrections Reveal in English Music Treatises,” *Sources of Identity: Makers, Owners and Users of Music Sources Before 1600*, University of Sheffield, England, UK (October 5)
- “Transforming Images: What Exploring an Unstudied Fragment Reveals,” *Cantum pulcriorem invenire: Music in Western Europe, 1150-1350*, University of Southampton, England, UK (September 10)
- “Defecere et errare: The Rise of Notational Corruption and Its Cure in Medieval England,” *Medieval and Renaissance Music Conference*, Certaldo, Italy (July 6)
- “The New Justified by the Old: Medieval Avant-garde in the Twentieth Century,” *The Middle Ages in the Modern World*, University of St Andrews, Scotland, UK (June 26)
- 2012 “The Transmission & Intellectual Milieu of Fourteenth-century English Music Theory,” *Medieval Music Theory in Context*, Bangor University, Wales, UK (July 14)
- “Royal 12 C VI & Cotton Tiberius B IX: Theoretical Transmission in Medieval England,” *Medieval and Renaissance Music Conference*, Nottingham University, England, UK (July 5)
- “Johannes Kepler and Robert Fludd: Twin Treatises on Music,” *Music in the Age of Rudolf II*, Library of the Association for Cultural Studies in Central Europe, Prague, Czech Republic (June 14)
- “Understanding the Heavens: Johannes Kepler in the Discourse of *Musica*,” *The Boundaries of Musical Humanism: Slavic Regions & Mediterranean Culture*, Center for Mediterranean Studies, Dubrovnik, Croatia (March 28)
- 2011 “The Bread and Butter of *Musica*: The Endurance and Longevity of Theoretical Knowledge,” *The Gothic Revolution: Music in Western Europe 1100-1300*, Princeton University, Princeton, N.J. (November 12)
- “The Tale of Two Walters: What the Original Sources Tell Us About *De speculatione musicae*,” *Medieval and Renaissance Music Conference*, Barcelona, Spain (July 7)
- “Plagiarism or Pedagogy? The Acts of Authoritative Citations in Medieval Theory,” *First International Workshop on Medieval Music Theory*, Bangor University, Wales, UK (July 2)
- “*Mensus eram coelos*: Johannes Kepler and his *Harmonice mundi*,” *Musical Culture of the Czech Lands and Central Europe before 1620*, Charles University and the Czech Academy of Sciences, Prague, Czech Republic (April 10)

- 2010 “Old Information, New Audience: Didactic Applications of Carolingian Music Treatises,” *Medievalism Transformed*, Bangor University, Wales, UK (June 10)
- “Sound Which is Music, Sound Which is Not,” *Off the Staves: Writing Music Before and After Conventional Notation*, Bangor University, Wales, UK (March 27)

INVITED TALKS & SEMINARS

- 2024 Invited panelist at “Elucidating the Periphery: Rethinking Neglected Narratives and Novel Approaches,” *International Graduate Student Conference*, East-West Center, University of Hawai‘i (forthcoming, February 17)
- 2023 “Merging Disciplines: Approaching Japan as a Musicologist,” *Studying Music in the Field: Theory and Method for Ethnomusicology*, University of Denver, Denver, Colo. (November 7)
- 2021 “What is The History of Music Theory? Three Approaches,” *Advanced/Senior Seminar*, MIT, Cambridge, Mass. (October 22)
- 2020 “Uncongenial and Grandiose Art: American Music Festivals and Japan’s Contra-Colonial Iwakura Mission,” *Research Seminar Series*, Bangor University, Wales, UK (November 18)
- 2019 “Towards a New History of English Music Theory: How the Re-evaluation of Manuscripts, Convolutd Biographies, and Complex Content may be Resolved by a Consonant Third,” *Medieval Song Lab*, Yale University, New Haven, Conn. (April 12)
- 2016 “The Soundscape of late 16th-century Prague,” West Virginia University, Morgantown, W.V. (February 22)
- 2015 “What did they Read? Getting to Grips with the Sources for Fourteenth-century English Music Theory,” *Facing the Music of Medieval England*, The University of Huddersfield, England, UK (March 22)
- 2013 “Writing Sound: Associating Music of the Middle Ages with Twentieth-century Compositions,” *Lewis Music Library Public Lecture Series* MIT, Cambridge, Mass. (November 13)
- “Walter of Evesham Abbey: Teaching Music Theory in Fourteenth-century England,” *Seminar in Medieval and Renaissance Music*, All Souls College, University of Oxford, England, UK (January 24)
- 2012 “Monks, Muses, & Monasteries: A Discourse of *musica* in Medieval England,” *IMEMS Medieval Seminar Series*, Bangor University, Wales, UK (February 5)

- “Walter of Evesham and His Nine Ladies: Explaining Music Theory in Medieval England,” *School of Music Seminar*, Bangor University, Wales UK (January 30)
- 2011 “Notation and Semiotics,” *Inscribing Sound: A Cultural History of Notation*, Seminar, Wesleyan University, Middletown, Conn. (November 10)
- 2009 “Carolingian Notation: The Dawn of Written Sound,” *IMEMS Medieval Seminar Series*, Bangor University, Wales, UK (May 7)

MEDIA APPEARANCE

- 2020 “‘Bardcore’ trend sees modern pop songs reimaged with a medieval twist” Interview with Amanda McGowan, on *The World*, PRI, (August)

TEACHING

University of Hawai‘i, Mānoa (2020–*present*)

Graduate Courses

- Women in Music (Spring: ’22)
- History of Western Music Theory (Spring: ’21)
- Bibliography and Library Resources in Music (Autumn: ’21, ’22, ’23)

Undergraduate Courses

- Western Music and Japan (Spring: ’23, ’24)
- Sacred Motets (Spring: ’22, ’24)
- Romantic Era: Keyboard and its Context (Autumn: ’22)
- History of Western Music 1750 to the Present x 2 sections (Spring: ’21, ’23)
- History of Western Music to 1750 x 2 sections (Autumn: ’20, ’21, ’23)

Massachusetts Institute of Technology (2018–2020)

Undergraduate Courses

- Medieval and Renaissance Music (Spring: ’18, ’20)

Boston Conservatory at Berklee (2014–2020)

Graduate Courses

- Music in Japan (Spring: ’19)
- Women in Music (Autumn: ’18)
- Medieval and Renaissance Motet (Autumn: ’17)
- Sounds of the Conservatories (Spring, ’17; Autumn: ’19)
- Music Theory from Antiquity to Rameau (Spring: ’16, ’18, ’20)
- Music in Bohemia (Spring: ’15)
- Writing About Music (Autumn: ’14, ’16, ’17, ’18)
- Graduate Music History Survey (Autumn: ’14, ’16)

Bangor University (2009–2013)

Undergraduate Courses (as lecturer of record unless otherwise specified)

- Harmony and Counterpoint (Autumn: '12, Spring: '13)
- Frédéric Chopin: The Pianist and his Music (Autumn: '11, '13)
- Study of Music, *as teaching assistant* ('09, '10, '11)
- Writing About Music, *as teaching assistant* ('09, '10, '11)

Portland State University (2006–2007)

Undergraduate Courses

- Beginning Piano for Non-Majors, *as instructor of record* (Fall, Winter: '06, Spring: '07)

Teaching Certificate

2012

Postgraduate Certificate for Teaching in Higher Education (UK)

SERVICE TO PROFESSION

Editorial Boards

2013–present Editorial Board, *East Asian Journal of Popular Culture*

Journal Referee Reader

East Asian Journal of Popular Music ('21)

Plainsong and Medieval Music ('19)

Leadership Positions

2023–present Co-chair, *Global East Asian Music Research Study Group*
(American Musicological Society)

Membership

2023–present Affiliate Member of Center for Japanese Studies, University of Hawai'i,
Mānoa

Conference Organization

2016–18 Program Committee, *American Musicological Society-New England chapter*

2016 Organizational Committee, AMS-NE/NECMT joint meeting, MIT,
Cambridge, Mass. (April)

2012 Co-organizer with Christian Leitmeir, *Second International Workshop on
Medieval Music Theory*, Bangor University, Wales, UK (July)

2011 Co-organizer with Christian Leitmeir, *Frist International Workshop on
Medieval Music Theory*, Bangor University, Wales, UK (July)

Co-organizer with Mats Küssner, *INTERCONNECTIONS: The Science, Art,
and Practice of Music*, 1st Institute of Musical Research (IMR) Postgraduate
Conference, Bangor University, Wales, UK (May)

2010 Co-organizer with George Athanasopoulos of *Off the Staves: Writing Music Before and After Conventional Notation*, Bangor University, Wales, UK
Supporting Grants: AHRC, Plainsong & Medieval Music Society (March)

Conference Assistant, *International Symposium on Late-Medieval & Early Renaissance Music*, Kloster Neustift/Novacella, Italy (July)

Session Chairs

2021 “Future Histories of Music Theory: Problems and Possibilities” *Max-Planck-Institute für empirische Ästhetik*, Frankfurt, Germany

2018 “Women in the History of Music Theory,” AMS/SMT San Antonio, Tex.

2016 “Fin-de-siècle France,” AMS-NE/NECMT joint meeting MIT, Cambridge, Mass.

2012 “Music in England,” *Medieval and Renaissance Music Conference*, Nottingham University, England, UK

“Inscribing the Audience Between the Lines and on the Margins,” *Medievalism Transformed*, Bangor University, Wales, UK

“Meanings and Emotion,” *Society of Musical Analysis Conference*, Bangor University, Wales, UK

Committees and Representatives

2017 Adjudication Committee, AMS-NE Schafer Award

2010–11 Student Representative, *Institute of Musical Research* (IMR), London

SERVICE TO DEPARTMENT

Department of Music, University of Hawai‘i, Mānoa

2021–present Musicology Area Head

2020–present Curriculum Committee (as Chair 2023–2024)

2023–2024 Graduate Admissions Committee

2022–2023 Hiring Committee (Music Education)

2022 Concerto Competition Committee

2021–2023 NASM Accreditation Committee

Senior Project Supervision

2021 Sarah Look, “Lohe I Ka Leo: An Archival Internship,”
Kumu Hula Archive Digitization Project

Academic Committees

2023 Dalen Wuest, Composition (Ph.D.)
Susan Jacob, Ethnomusicology (Ph.D.)

2022 Olivia Arnold, Music Education (MA)
Shawn Michael Rankin, Ethnomusicology (MA)

2020 Johnette Martin, Musicology (MA)

Recital Committees

- 2023 Marcy Tokunaga, Piano (Junior)
Micah Bradley, Euphonium (Junior)
- 2022 Tracey Young, Cello (Junior), McCallen Choy, Piano (Junior)
Joshua Chang, Cello (Senior), Ellanore Lundberg, Flute (MM)
Kouhei Takakura, Saxophone (MM)

SERVICE TO EDUCATIONAL COMMUNITY, at large

- 2019 The culture of Wales, presentation for MISTI, MIT Study Abroad Program
2013 The culture of Japan, presentation for Bangor City Council

PROFESSIONAL MEMBERSHIPS

American Musicological Society
International Musicological Society
Plainsong & Medieval Music Society

ADMINISTRATIVE & MANAGERIAL APPOINTMENTS

- 2014–19 Administor, Center for International Studies, SSP, MIT
2012–14 Festival Manager, Bangor New Music Festival, Bangor, Wales, UK
2012 Concert Manager, Music at Bangor/PONTIO, Bangor, Wales, UK

LANGUAGES

Japanese (native)
English (native)
Latin (intermediate reading knowledge)

REFERENCES

Jane Alden
Professor of Music
Wesleyan University
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Cornell University
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