Dear Friends of the Music Department,

The 2019-20 academic year has been like no other. After a vibrant fall semester featuring two concerts by the Parker Quartet, the opening of the innovative Harvard ArtLab featuring performances by our faculty and students, an exciting array of courses and our inaugural department-wide throwdown—an informal sharing of performance projects by students and faculty—we began the second semester with great optimism. Meredith Monk arrived for her Fromm Professorship, Pedro Memelsdorff came to work with the University Choir as the Christoph Wolff Scholar, Esperanza Spalding and Carolyn Abbate began co-teaching an opera development workshop about Wayne Shorter’s *Iphigenia*, and Vijay Iyer planned a spectacular set of Fromm Players concerts and a symposium called *Black Speculative Musicalities*.

And then the world changed.

Harvard announced on March 10, 2020 that due to COVID-19, virtual teaching would begin after spring break and the undergraduates were being sent home. We had to cancel all subsequent spring events and radically revise our teaching by learning to conduct classes over Zoom. Our faculty, staff, and students pulled together admirably to address the changed landscape. The opera workshop (Music 187r) continued virtually; students in Vijay Iyer’s Advanced Ensemble Workshop (Music 171) created an album of original music, “Mixtape,” that is available on Bandcamp; Meredith Monk created a video of students in her choral class performing her work in progress, *Fields/Clouds*, and Andy Clark created an incredible performance of the Harvard Choruses for virtual graduation that involved a complicated process of additive recording over Zoom.

We are learning to be creative with new tools and innovation. Andy Clark will keep all the Harvard Choruses singing virtually. Carolyn Abbate will teach a new course on Wagner’s *Niebelung’s Ring*; and Braxton Shelley has developed a new course on “Music and Digital Culture.” Collaboration abounds. Professors Shelemay and Van Orden will offer a course on “Music and Migration,” and Professor of the Practice Claire Chase is one of three faculty across the disciplines to offer a groundbreaking course, “The Garden,” designed to generate an artist, faculty, and student cohort that asks how this unique, difficult moment can help build towards a vision of collaborative arts education at Harvard in five, ten, or even fifty years. Rather than diminish options, the challenge of creating new learning and performance environments for students has led to much productivity.
Not surprisingly, our Departmental budget will be declining by 6% this coming year due to the Harvard Corporation’s decision to lower endowment payout and institute a one-time tax of the payout to support FAS emergency expenses for COVID-19. If you are able to lend any support this year, we would be extremely grateful.

Gifts to support the Harvard University Department of Music may still be sent via US mail. Please make checks payable to Harvard University and mail to:
   The Chair
   Harvard University Department of Music
   3 Oxford Street
   Cambridge, MA 02138

Gifts can also be made online, and there are instructions on our website here:
http://music.fas.harvard.edu/support.shtml

Many thanks, Friends of Music, for your continued interest in and support of our programs.

With all best wishes,

Ingrid Monson
Quincy Jones Professor of African American Music
Chair, Department of Music
Undergraduate

TOTAL Concentrators 39
  Music (full) Concentrators 17
  “Joint” Concentrators 22

Students with music as a secondary field 41

NEC dual degree program participants 27
NEC full or joint concentrators w/Music 4
Berklee dual degree program participants 24
Berklee full or joint concentrators w/Music 5

TOTAL degree recipients 2020 6
  Full concentrators 3
  Joint concentrators 3

Recipients w/ secondary in Music 18

A.B. Recipients in Music
JUSTIN CAMIE
BRANCH FREEMAN
SASHA (ALEXANDER) YAKUB

A.B. Recipients in Joint Concentration

MARIE CARROLL with History and Science
CHRISTOPHER COLBY with Classical Languages
SCOTT ROBERTS with Anthropology

Harvard-NEC A.B. Recipients
SOPHIE APPLBAUM in Social Studies
JESSICA DING in Anthropology
ASHWIN KRISHNA in Applied Mathematics
SAMUEL ROSNER in Linguistics (Music secondary)
EVAN VICTORISZ in Physics
ELIZABETH YEOH-WANG in Computer Science

Harvard-Berklee A.B. Recipients
AVANTI NAGRAL in Psychology
Graduate

Students in residence 48
Non-resident students 12*
New students 9
New PhDs (November 19/May 20) 8
*does not include partial year traveling scholars

2019-2020 PhD Recipients and Their Theses

Composition
Christopher Swithinbank (C), always extra folds: A Composition Portfolio

Musicology
Katie Callam, “To Look After and Preserve”: Curating the American Musical Past, 1905-1945
Diane Oliva, “Earthquakes in the Eighteenth-Century Musical Imagination”

Ethnomusicology
Michael Kushell, “Local Kabuki in the Center of Japan: An Ethnography of Transition”
Tamar Sella, “Resonant Ancestors: Arab Jewish Memory on the Israeli Stage”

Theory
**2019-2020 Fellowships and Awards**

**Graduate Student Awards**

The Department’s OSCAR S. SCHAFER PRIZE is given to students “who have demonstrated unusual ability and enthusiasm in their teaching of introductory courses, which are designed to lead students to a growing and life-long love of music.” This year’s recipients were Elena Rykova and Alexander Cowan. Due to COVID, the Department also awarded Schafer grants to support the work of eight additional students: William Bennett, Katie Callam, Grace Edgar, Michael Kushell, Diane Oliva, Tamar Sella, and Christopher Swithinbank.

Because libraries, travel, and fieldwork became impossible due to the COVID-19 pandemic, fellowships awarded for the summer of 2020 were given as emergency support. The following students received named fellowships.

**RICHARD F. FRENCH PRIZE FELLOWSHIPS**

Samuel Budnyk  
Chris Lock  
Sirianna Lundgren  
Cana McGhee  
Samora Pinderhughes  
Alyssa Cottle  
Joanthan Gomez  
Elaine Fitz Gibbon  
Samantha Jones  
Ka Chi (Edwin) Li  
Alexander Cowan  
Payam Yousefi  
John Dilworth  
Henry Stoll  
Etha Williams  
Hayley Fenn

**JOHN KNOWLES PAINE FELLOWSHIPS**

James Bean  
Christopher Benham  
Lee Cannon-Brown  
Ian Copeland  
Ganavya Doraiswamy  
David Forrest  
Pei-Ling Huang  
Seiyoung Jang  
Laurie Lee  
Katherine Mancey  
Max Murray  
Sonja Mutic  
John Pax  
Rachel Rosenman  
Elena Rykova

Musicology student Diane Oliva at the Archivo Histórico Arquidiocesano.

CPCI students Ganavya Doraiswamy and Rajna Swaminathan in concert.

*continued*
Uri Schreter
Golnaz Shariatadeh
Kelley Sheehan
Adi Snir
Jacob Sunshine
Rajna Swaminathan
Zeynep Toraman
Lorenzo Troiani
Clara Viloria Hernandez
Julian Vincenot
Anna Wang
Jeff Williams
Audrey Wozniak
Jingyi Zhang
Julio Zuñiga

THE HARRY AND MARJORIE ANN SLIM MEMORIAL FUND
Sarah Koval

Ferdinand Gordon & Elizabeth Hunter Morrill Graduate Fellowships
Nina Baratti
Giulia Accornero
Giulio Minniti
Alana Mailes

The Nino and Lea Pirotta Graduate Research Fund
Davindar Singh
Felipe Ledesma Nunez

Other Fellowships and Awards
Many graduate students were additionally honored for their scholarship.

Giulia Accornero: I Tatti Graduate Fellowship
Alexander Cowan: AMS Travel/Research Grant
Elaine Fitz Gibbon, Frederick Sheldon Fellowship of the GSAS Kennedy,
Knox, Sheldon Fellowship, the DAAD and the CES Krupp Fellowship
Sarah Koval, I Tatti, Graduate Fellow
Rachel Rosenman, GSAS Summer Predissertation Fellowship
Davindar Singh, American Institute of Indian Studies fellowship for Panjabi language study
Uri Schreter, Weatherhead Center for International Affairs; YIVO Institute for Jewish Research
Jacob Sunshine, John Coatsworth Latin American History Fellowship
Daniel Walden, Research Fellowship at The Queen’s College, Oxford
Anna Wang, Social Sciences and Humanities Research Council Fellowship

Undergraduate Awards

John Knowles Paine Fellowships were awarded to:
Justin Camie
Marie Carroll
Christopher Colby
Scott Roberts

continued
DAVISON PRIZES were awarded to:
ELI HOLMES
JOE KERWIN
EMMA LANFORD
JESSICA SHAND

Hoopes Prizes
CHRISTOPHER TOLBY, “Voicing Tragedy: A Realization of Ancient Greek Music”—supervised and nominated by Professor Alexander Rehding and Professor Naomi Weiss

University Composition Prizes

John Green Fellowship (for demonstrated talent and promise as a composer)
BRANCH FREEMAN
SCOTT ROBERTS

Bohemians Prize
ADI SNIR Charasim VI - stratigraphy for oboe, cello and double bass
ZEYNEP TORAMAN, new, old and previously unexhibited for oboe, clarinet, violoncello and electronics

George Arthur Knight Prize
RAJNA SWAMINATHAN, Borne for string quartet
ELENA RYKOVA, leaves in marble for ensemble and electronics
JULIO ZUÑIGA, Perro rojo fantasma for string quartet with electronics

F. MacColl Bequest
JESSICA SHAND, Lighthouse 1 for flute and string quartet
ALEXANDER “SASHA” YAKUB, Katabatic for flute, bass clarinet, violin, violoncello and piano

Adelbert Sprague Prize
LORENZO TROIANI, Studi sulla distanza for ensemble
SONJA MUTIC, flesh for amplified cello, amplified double bass and electronics

Francis Boott Prize
JENNY YAO, Planetarium for SSAA chorus and string quartet

Blodgett Quartet Composition Competition
BRANCH FREEMAN, No 1 – for String Quartet
A representative selection of performances, premieres, prizes, publications, and papers by graduate students in the past year:

**Samantha Jones** was awarded an honorable mention for the Hewitt Pantaleoni Prize by the Mid-Atlantic Chapter of the Society for Ethnomusicology for her paper, “Dancing Hands: A Sensory Approach to Choreographic Transmission and Embodied Musicality in Irish Step Dance,” presented at their April 2019 meeting. The Hewitt Pantaleoni Prize recognizes the best graduate student paper delivered at the annual meeting.

**Kelley Sheehan** was the winner of this year’s Gaudeamus Award in the Netherlands, one of the most prominent awards for young composers in Europe.

Bok Center Learning Lab Graduate Fellow **David Forrest** and collaborators built a digital sound library that students used to create an “instrument” for composing their own film scores in Walter W. Naumberg Professor Christopher Hasty’s theory course, “Soundtracking.”


National Sawdust, the Williamsburg music incubator and non-profit performing arts space has announced that **Sonja Mutić** is one of three winners of the third annual Hildegard Competition for emerging female, trans, and nonbinary composers. The winning composers receive a new works commission, coaching and mentorship by the Competition’s judges and a performance and recording by the National Sawdust Ensemble.

**Samora Pinderhugue S** recently released the song & film “Hold That Weight.” The film is about the work that goes into trying to re-acclimate to home life and society when released from prison. It was produced by Jack DeBoe, directed by Daniel Pfeffer, stars Lucas Monroe and Michael Barrett, and is based on their true stories.

**Davindar Singh** is a Language Fellow at the American Institute of Indian Studies for the 2020–2021 academic year.

**Henry Stoll** has been named a fellow by the Camargo Foundation in Cassis, France and an Advisory Council Dissertation Fellow by the McNeil Center for Early American Studies at the University of Pennsylvania.

**Payam Yousefi** was awarded the Charles Seeger Prize at this year’s annual meeting of
the Society for Ethnomusicology for his paper, “Singing Resistance through Subversion: Feminine Voices Renegotiating Iran’s Public Sphere.” Yousefi is currently on a Frederick Sheldon Traveling Fellowship conducting fieldwork in Iran for his dissertation, “The Politics of Style in Classical Persian Music.”

**Teaching Fellows & Teaching Assistants 2019–2020**

Giulia Accornero
Nina Baratti
James Bean
Will Bennett
Joseph Bozich
Katherine Chi
Ian Copeland
Alex Cowan
Derek David
John Dillworth
Ganavya Doraiswamy
Elizabeth Eschen
Thomas Evans
Elaine Fitz Gibbon
David Forrest
Andy Friedman
Phillip Golub
Laura Jeppesen
Samantha Jones
Sarah Koval
Edwin Li

Mark Miller
Giulio Minniti
Jonathan Mott
Yaure Muniz
Nathan Reiff
Elena Rykova
Uri Schreter
Adi Snir
Jacob Sunshine
Rajna Swaminathan
Zeynep Toraman
Julian Vincenot
David von Behren
Anna Wang
Margaret Weckworth
Etha Williams
Jeff Williams
Julio Zúñiga
Yohan Zur

**Activities of Recent PhD Recipients**

Recent PhD recipients who have accepted new academic positions include:

Rujing Huang, Post-doc, KTH Royal Institute of Technology in Stockholm
Olivia Lucas, Louisiana State University
Manuela Meyer, University of Utah
Diane Oliva, post doc at the University of Southern California, Society of Fellows in the Humanities
Stephanie Probst, University of Cologne
Matthew Leslie Santana, University of California, San Diego
Caitlin Schmid, Carleton College
Annie Searcy, University of Washington, Seattle
Daniel Walden, Fellow, The Queen’s College, University of Oxford
FAculty meMBers of the depArtmeNT oF muSic
2019–2020

• Carolyn Abbate, Paul and Catherine Buttenwieser University Professor
• Jessica Bodner, Preceptor (Parker Quartet)
• Claire Chase, Professor of the Practice (fall 2019)
• Daniel Chong, Preceptor (Parker Quartet)
• Andrew Clark, Senior Lecturer on Music, Director of Choral Activities
• Suzannah Clark, Morton B. Knafel Professor of Music (on leave 19-20)
• Sivan Cohen Elias, Lecturer on Music (fall)
• Federico Cortese, Senior Lecturer on Music, Director of the Harvard Radcliffe Orchestra
• Chaya Czernowin, Walter Bigelow Rosen Professor of Music (on leave, 19-20)
• Virginia Danielson, Lecturer on Music (spring)
• Kate Galloway, Lecturer on Music (spring)
• Dana Gooley, Visiting Associate Professor (Brown) (spring)
• Ken Hamao, Preceptor (Parker Quartet)
• Christopher Hasty, Walter W. Naumburg Professor of Music (on leave, fall)
• Vijay Iyer, Franklin D. and Florence Rosenblatt Professor of the Arts (Graduate Advisor in Creative Practice and Critical Inquiry)
• Yvette Janine Jackson, Assistant Professor of Music
• Joseph Jakubowski, Harvard College Fellow
• Evan Johnson, Lecturer on Music (spring)
• Kee-Hyun Kim, Preceptor (Parker Quartet)
• Meredith Monk, Fromm Visiting Professor of Music (spring)
• Ingrid Monson, Quincy Jones Professor of African American Music, supported by the Time Warner Endowment (Chair)
• Landon Morrison, Harvard College Fellow
• Carol J. Oja, William Powell Mason Professor of Music, Director of Graduate Studies
• Katherine Pukinskis, Preceptor
• Alexander Rehding, Fanny Peabody Professor of Music (Graduate Advisor in Theory/Asst. DUS)
• Caitlin Schmid, Lecturer on Music (fall)
• Kay Kaufman Shelemay, G. Gordon Watts Professor of Music and Professor of African and African American Studies (on leave, 19-20)
• Braxton Shelley, Assistant Professor of Music, Stanley A. Marks and William H. Marks Assistant Professor at Radcliffe Institute (on leave, 19-20)
• Anne C. Shreffler, James Edward Ditson Professor of Music (Graduate Advisor in Musicology)
• Esperanza Spalding, Professor of the Practice
• Yosvany Terry, Senior Lecturer on Music and Director of Jazz Bands
• Hans Tutschku, Fanny P. Mason Professor of Music/Director of HUSEAC (Graduate Advisor in Composition)
• Michael Uy, Lecturer on Music, Resident Dean
• Kate van Orden, Dwight P. Robinson, Jr. Professor of Music
• Richard K. Wolf, Professor of Music (Director of Undergraduate Studies / Graduate Advisor in Ethnomusicology)
Emeriti Faculty 2019-2020

ROBERT LEVIN, Dwight P. Robinson, Jr., Professor Emeritus
LEWIS LOCKWOOD, Fanny Peabody Research Professor of Music, Emeritus
JAMES MARVIN, Senior Lecturer and Director of Choral Activities
JOHN STEWART, Senior Preceptor
BERNARD RANDS, Research Professor, Emeritus
CHRISTOPH WOLFF, Adams University Research Professor

Mario Davidovsky, 1934-2019

Courses in Music 2019–2020

Non-Concentrator
Foundations of Tonal Music I Jakubowski
Intro to Composition. Jackson
Harvard Radcliffe Orchestra. Cortese
Harvard Radcliffe Collegium Musicum. A. Clark
Harvard Glee Club. A. Clark
Radcliffe Choral Society. A. Clark
Harvard Jazz Band. Terry
Chamber Music Performance. Parker Quartet
Bach to Beyonce. Uy

Freshman Sem/Gen Ed/Humanities
The Symphonies of Dmitri Shostakovich. Shreffler
Music from Earth. Rehding
Broadway Musicals. Oja

Undergraduate
Opera. Abbate
Music Festivals. Schmid
Social Engagement Through Music. Oja/Shelemay/Uy
Theory I. Pukinskis
Critical Listening. Iyer
Thinking About Music. Abbate
Advanced Tutorial. Pukinskis
Choral Conducting. Cortese

continued
Adv. Undergraduate and Graduate
Cuban Counterpoint: Cuban Music through the lens of six composers from 1800-1950s. Terry
Foundations of Modern Jazz: Art Blakey’s Jazz Messengers. Terry
Tonal Analysis. Morrison
Modal Counterpoint. Hasty
South Indian Music Theory and Practice. Wolf
Proseminar Composition: Composing Theatre. Jackson
Advanced Composition. Pukinskis
Analog Synthesizer and the Digital Age. Tutschku
Introduction to Electronic Music. Tutschku
Beethoven. Cortese
Songwriting Workshop. Spalding
Creative Music. Advanced Ensemble Workshop. Iyer
Performance and Culture: Renaissance Music. van Orden
Performance-Composer Collaborative. Chase
Performance Practice: Meredith Monk Choral Music. Monk
Applied Music Activism. Spalding
Opera Workshop. Spalding/Abbate
Music in the Middle East. Danielson
Spectacular France. van Orden
Experimental Music Ensemble. Chase
Music Since 1945. Shreffler
Music, Mobility, and Religious Experience in Central Asia. Wolf

Graduate
Exercises in Tonal Writing & Analysis. Jakubowski
Intro to Musicology. van Orden
Intro to Ethnomusicology. Wolf
American Studies/American Music: Classic Texts/Recent Trends in Scholarship. Oja
Listening and Mimicking Beyond Human. Gallway
Music and Language. Wolf
Music and Politics. Shreffler
Jazz and Africa. Monson
History of Music Theory. Rehding
Current Issues in Music Theory. Rehding
Embodyed Cognition and Performance Analysis. Jakubowski
Analyzing Musical Media. Morrison
Topics in Music Theory: Rhythm. Hasty
Music and Performance Studies. Gooley
Voice. Abbate
Teaching Colloquium. Wolff
Composition Seminar. Cohen Elias
Composition Seminar. Johnson
Artificial Intelligence and Music Composition. Tutschku
Interdisciplinary Composition. Monk
Black Speculative Musicalities. Iyer
Sounding Identity. Jackson
Doctoral Colloquium. Oja
2019-2020 Christoph Wolff Distinguished Visiting Scholar

The post is supported by the Christoph Wolff Fund for Music.

March 1, 2020

Pedro Memelsdorff. Memelsdorff directed the University Choir and members of HBCO in *Messe en cantiques*. Residency included public rehearsals and Q&A with Professor Kate vanOrden.

Conferences, Colloquia & Lectures 2019-2020

September 17, 2019


September 24/25, 2019

Liza Lim and the Composing Women Fellows from Sydney Conservatorium, Art-Lab. September 24: Presentations by Josephine Macken, Peggy Polias, Georgia Scott, Bree Van Reyk w/HGNM members Golnaz Shariatzadeh and Kelley Sheehan. September 25: Lecture/performance w/ excerpts of solo flute woks performed by students of Professor Claire Chase.

November 26, 2019

Barwick Colloquium: Catherine Lamb, composer. “The Divided Spiral.”

February 8-9, 2020


February 25, 2020

Barwick Colloquium. Elizabeth Margulis, Princeton University: “Musical Listening Between Science and the Humanities.”

The remainder of events for the term were canceled or postponed due to COVID-19. Harvard University was closed as of March 13, 2020.

Louis C. Elson Lecture 2019-2020

The September 23, 2019 lecture by Barbara Hannigan, Soprano and Conductor, “Equilibrium,” focused on her program of mentoring young professionals, was canceled due to illness.

The March 31, 2020 Elson lecture by Wadada Leo Smith was canceled due to the virus.
# Composers Colloquia 2019-2020

*Virtual events

<table>
<thead>
<tr>
<th>Date</th>
<th>Speaker(s)</th>
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<tbody>
<tr>
<td>September 23, 2019</td>
<td>Liza Lim</td>
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<tr>
<td>September 30, 2019</td>
<td>Joseph R. Jakubowski</td>
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<tr>
<td>October 7, 2019</td>
<td>Chris Lock</td>
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<tr>
<td>October 21, 2019</td>
<td>Kelley Sheehan</td>
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<tr>
<td>October 28, 2019</td>
<td>Golnza Shariatzadeh</td>
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<td>November 4, 2019</td>
<td>Davor Branimir Vincze</td>
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<tr>
<td>November 18, 2019</td>
<td>Sivan Cohen Elias</td>
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<td>November 25, 2019</td>
<td>Katherine Balch</td>
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<td>December 2, 2019</td>
<td>Nicholas Isherwood</td>
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<td>January 27, 2020</td>
<td>Yvette Janine Jackson</td>
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<td>February 3, 2020</td>
<td>Julie Herndon</td>
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<tr>
<td>February 10, 2020</td>
<td>Hans Tutschku</td>
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<tr>
<td>February 24, 2020</td>
<td>Julio Zuniga</td>
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<tr>
<td>March 2, 2020</td>
<td>Fernanda Aoki Navarro</td>
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<tr>
<td>March 30, 2020*</td>
<td>Max Murray</td>
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<td>April 6, 2020*</td>
<td>Zeynep Toraman</td>
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<tr>
<td>April 13, 2020*</td>
<td>Lorenzo Troiani</td>
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<tr>
<td>April 20, 2020*</td>
<td>Elena Rykova</td>
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# Theory Tuesdays 2019-2020

<table>
<thead>
<tr>
<th>Date</th>
<th>Topic</th>
</tr>
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<tbody>
<tr>
<td>September 24, 2019</td>
<td>Jeff Williams, discussion of Greta Van Fleet and the discourse surrounding their recent rise and their noted similarity to Led Zeppelin: can nostalgia be coded in sound?</td>
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<tr>
<td>October 1, 2019</td>
<td>Kate Mancey, ““Public Music Theory”</td>
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<tr>
<td>October 29, 2019</td>
<td>Alex Rehding, “Grieg”</td>
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<tr>
<td>November 19, 2019</td>
<td>Anna Wang, SMT debrief</td>
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<tr>
<td>February 18, 2020</td>
<td>Joe R. Jakubowski, “Meter as Mechanic: Audio-Visual Coordination and Beat Difficulty in Crypt of the Necrodancer.”</td>
</tr>
</tbody>
</table>
FRIDAY LUNCH TALKS 2019-20
*An ongoing series of informal talks by graduate students and invited guests.*
*Virtual events*


September 20, 2019  Etha Williams, “Seeing the Past: the Ocular Harpsichord”

September 27, 2019  Cana McGhee, “Singing of Silence and Sound”

October 4, 2019  Davindar Singh, “Ironies of Exclusion: Gurbani and the Aural Kinesthetics of Place in Sikh Fiji”


October 18, 2019  Giulia Accornero, “The Crafting of an Affective Space: ASMR Vernacular Theories and Neuropsychology”

October 25, 2019  Jacob Sunshine, “Mizik Nou An Bay Moun Sel: Discourses of Development in the Port-au-Prince Jazz Festival”

November 15, 2019  Ian Copeland, “Listening to the Humanitarian City: Sound and Difference in Lilongwe, Malawi”

November 22, 2019  Uri Schreter, “Mish Mosh: Mickey Katz and the Afterlife of Klezmer”


February 14, 2020  Diane Oliva, “Spectacles of Theatre: Peruvian Earthquakes on the Atlantic World Stage”

February 21, 2020  Nikita Braguinski, “Bringing the Fun Into Random Music: Joseph Schillinger’s MUSOFUN”

February 28, 2020  Siriana Lundgren, “Red Light, Green Light: A Spatial Examination of Sex Work and Musical Regulation in the American West”

March 6, 2020  Ian Copeland “Analyzing Musical Refugeeess at Dzaleka’s Tumaini Festival”

April 24, 2020*  Samantha Jones, “Sounding Tap on Film: Dubbing, Direct-Recording and Aesthetics of Authenticity in Movie Musicals.”

May 1, 2020*  Etha Williams, “Can Touch Still Save Us?: Tactile Materialisms in a Time of Pandemic”

May 8, 2020*  Anna Wang, “Musical Temporality in *Huangmei* Opera”

May 15, 2020*  Payem Yousefi, “Virtual Performance in Iran: Adaptations of Musical Life Amidst Social Distancing”
2019-2020 Dissertations Colloquia

*Virtual events*

June 4, 2019  
Matthew Leslie Santana, “Transformismo: Performing Race and Sex in Post-Socialist Cuba”

September 16, 2019  

April 14, 2020*  
Tamar Sella, “Resonant Ancestors: Arab Jewish Memory on the Israeli Stage”

April 15, 2020*  

April 28, 2020*  
Katie Callam, “To Look After and Preserve”: Curating the American Musical Past, 1905-1945

April 29, 2020*  
Diane Oliva, “Earthquakes in the Eighteenth-Century Musical Imagination”

April 30, 2020*  
Michael Kushell, “Local Kabuki in the Center of Japan: An Ethnography of Transition”

May 5, 2020*  
Christopher Swithinbank, *always extra folds*: A Composition Portfolio
CONCERTS 2019-2020

FROMM PLAYERS AT HARVARD
The 2020 concert series, BLACK SPECULATIVE MUSICALITIES, curated by Vijay Iyer was canceled due to the virus.

CONCERTS: Friday April 3 and Saturday April 4, 2020 at Oberon
Friday, April 3: Visionary singer/songwriter/bassist Meshell Ndegeocello with Chris Bruce, Jebin Bruni, and Abraham Rounds. Yvette Janine Jackson’s Radio Opera Workshop featuring Esperanza Spalding, Tia Fuller, Rajna Swaminathan, Davindar Singh, Taiga Uultan, and Judith Hamann.
Saturday, April 4: Fusing electronics and African Vodou rhythms, Val Jeanty’s NiteBjuti (Jeanty, Candice Hoyes, Mimi Jones); vocalist, composer and librettist Imani Uzuri’s solo cantata, Conjure Woman; and NEA 2020 Jazz Master Roscoe Mitchell Quartet (Roscoe Mitchell, saxophones, flutes, percussion; Ambrose Akinmusire, trumpet; Junius Paul, bass; Vincent Davis, drums).

PUBLIC SYMPOSIUM
Saturday, April 4: Scholars, artists, and students participate in a series of talks, Thompson Room, Barker Center: 2019 MacArthur Fellow Saidiya Hartman, scholar and activist Shana Redmond, prolific cultural critic Greg Tate, innovative gospel scholar and practitioner Braxton Shelley, Vijay Iyer, and others.

BLODGETT CHAMBER MUSIC SERIES:
PARKER QUARTET
Daniel Chong, violin; Ken Hameo, violin; Jessica Bodner, viola; Kee-Hyun Kim, cello

September 20, 2019 Shostakovich String Quartet #11 in F minor, Opus 122; Dvorak String Quartet in G Major, Opus 106; Shostakovich String Quartet #9 in E-flat Major, Opus 117

November 17, 2019 Mozart String Quartet in D Major, K499 “Hoffmeister”; Kirchner String Quartet #1 (1949); Schubert Cello Quintet in C Major (with guest cellist Roman Borys).

March 1, 2020 Esa-Pekka Salonen Homunculus for String Quartet (2007); Szymanowski String Quartet #2, Opus 56; Beethoven String Quartet in A minor, Opus 132.

The final spring concert was canceled due to the virus.

DEAN’S NOONTIME CONCERTS: PARKER QUARTET

September 24, 2019 Szymanowski String Quartet #2, Opus 56; Shostakovich String Quartet #11 in F minor, Opus 111 (selected movements)

The second Dean’s noontime concert was canceled due to the virus.
**CHRISTOPH WOLFF DISTINGUISHED VISITING SCHOLAR**

February 27, 2020
Open Rehearsal and Q&A with Pedro Memelsdorff, the University Choir, and Professor Kate vanOrden: *Messe en cantiques*, Memorial Church.

March 1, 2020
Pedro Memelsdorff directs the University Choir and members of HBCO in *Messe en cantiques*, a reconstruction of a mass as it would have been sung by freed and enslaved Africans in colonial Haiti.

**HARVARD GROUP FOR NEW MUSIC**

October 5, 2019
The Thelma E. Goldberg Concert featuring [Switch~ Ensemble]. Caleb Fried *walk over; hot coals*; Chris Lock & Julien Vincenot *interludes*; James Bean *Dyad Study*; Julio Zúñiga *stars from the earth stars from the stars*; Lauren Marshall *Blue-Eyed Lover*; Zeynep Toraman [new work]

February 22, 2020
Schallfeld Ensemble: Chris Lock and Seiyoung Jang improvisation for bass and electronics; Golnaz Shariatzadeh *Hollowing*; Kelley Sheehan *Strange Strain*; Lorenzo Troiani *L’abisso intorno*; Marie Carroll *between reality and the workings of the heart*

*The remaining two concerts were canceled due to the virus.*

**UNIVERSITY HALL RECITAL SERIES**

February 5, 2020
Christopher Colby, bass trombone; Christine Huang, piano. Berg, Euripides, Brahms

March 4, 2020
Eloise Hodges, violin, Tae Kim, piano. Bach: Sonata No. 2 for Solo Violin in A minor; Beethoven: Sonata No. 1 for Piano and Violin in D Major.
**Student Recitals & Course Presentations**

November 16, 2019  

December 3, 2019  
Cuban Counterpoint Final Concert (Music 143R): Compositions by Arsenio Rodriguez, Albelardo Valdes, Felix Reina, Sindo Garay, and members of Music 143.

December 3, 2019  
Introduction to Composition Workshop (Music 4): New works by students of Professor Yvette Jackson.

December 4, 2019  
World premieres by students of Professor Claire Chase (Music 172): Marie Carroll, Alyssa Kim; Christopher Lock; Sam Markowitz; Lauren Marshall/Joseph C Felkers; Sonja Mutic, Golnaz Shariatzadeh, Kelley Sheehan, and Sasha Yakub.

December 4, 2019  
Ensemble performances by students of Professor Claire Chase (Music 185R) by George Lewis, Pauline Oliveros, and Rajna Swaminathan.

December 5, 2019  

December 6, 7, 8, 2019  
Chamber Music Concerts by students Parker Quartet, Katherine Chi, Music 189.

December 9, 2019  
Songwriting Showcase (Music 170R) by students of Professor Esperanza Spalding: Anna Pacheco, BJ Watson, Devon Gates, Gabe Fox-Peck, Georgia Bowder Newton, James Caven, Jeremy Stepansky, Joe Kerwin, Joy Nesbitt, Samora Pinderhughes, Saul Levin, TJ Song, Zach Altshuler.

*April 30-May 3*  
Students of Music 189, Chamber Music (Parker Quartet and Katherine Chi) present four, one-hour concerts in which some students played some solo repertoire, some spoke about their passion projects, and some put together a multi-tracked performance video of a movement from their chamber music piece.

*May 28, 2020*  

*May 4, 2020*  
Music 177, Vijay Iyer released an end of term mixtape featuring new works by students of Creative Music/Advanced Ensemble  https://harvardmusic177.bandcamp.com/album/mixtape

*May 4, 2020*  
Final concert, Esperanza Spalding Songwriting students (Music 170R)  https://harvard.zoom.us/rec/play/uJZ4IuGrrWk3HYKT5ASDAqJ7W461evmsIv-lqKUFnxu9AHcLM1unZOcSa7NEINKTchoRqmpLAIJB1eK

*May 6, 2020*  
Compositions by Hans Tutschku, Elena Rykova, and students of Music 167: Introduction to Electroacoustic Composition.  https://vimeo.com/427117337?fbclid=IwAR0FHTkdVCxkri77_vrxMSVFJ9xyRsokmycXz6ovKa6kq2ITyze2toBTlps

*virtual events*
**SPECIAL CONCERTS & EVENTS**

Department Throwdown poster for mid-March, the last live performance event before the COVID quarantine.

September 25, 2019  Claire Chase Residency. *Liza Lim and the Composing Women Fellows from Sydney Conservatorium*: Presentation and conversation featuring students of Professor Claire Chase.

October 2, 2019  Inaugural Music Department *Throw Down* hosted by Claire Chase

October 22, 2019  *Tree of Life: Cosmography and Environment in Yakutian Epic* co-curated by Christina Linklater and Diane Oliva. Exhibit in Loeb Music Library


February 19, 2020  *Throw Down* hosted by Claire Chase. Rossini duos w/ Alex Rohatyn, cello, Willie Sweet, double bass; Mario Davidovsky: *Synchronisms No. 1* for flute and electronic sounds (1963) w/ Jessica Shand, flute, Kelley Sheehan, electronics; *Synchronisms No. 9* for violin and electronic sounds (1998) w/ Sasha Alexander Yakub, violin, Kelley Sheehan, electronics; new songs by Ethan Fields; electroacoustic improvisations by Christopher Lock and Taiga Ultn.

February 20, 2020  *Faculty Recital*, Jessica Bodner, viola; Andrea Lam, piano. Hindemith Sonata for Viola and Piano (1939); Pintscher *In Nomine* for Solo Viola; Shostakovich Sonata for Viola and Piano.

February 28, 2020  *Harvard Composers Association* Winter Concert. New works by Harvard undergraduate composers performed by Hub New Music (flute, clarinet, violin, and cello).

March 8, 2020  *Words and Music Celebrating Mario Davidovsky*. Welcome, Reminiscences, and performances of *Synchronisms No. 1* for Flute and Electronic Sounds

continued
We would, however, like to acknowledge those who have supported the work of the Eda Kuhn Loeb Music Library during the past year:

Nabil Chartouni
Mary J. Greer
Uri Kupferschmidt
John J.S. Tait
Jernej Weiss
Min Xiang

March 12, 2020


2018–2019 DONORS

We were unable to access the donor information for Department donors for July 1, 2019 through June 30, 2020 due to the closure of our offices. Donors will be reported in the 2021 Friends Report.

We would, however, like to acknowledge those who have supported the work of the Eda Kuhn Loeb Music Library during the past year:

Jessica Shand, flute; Kelly Sheehan, electronics; Synchronisms No. 9 for Violin and Electronic Sounds (Alexander Yakub, violin; Kelly Sheehan, electronics).
The following books and editions are available from Harvard University Press (79 Garden Street, Cambridge, MA 02138), unless otherwise noted:


*A Life for New Music: Selected Writings of Paul Fromm,* ed. David Gable & Christoph Wolff, 1988 Available from the Harvard University Music Department.


The Series “Harvard Publications in Music” has received support from the Department’s