

HARVARD UNIVERSITY  
DEPARTMENT OF MUSIC

Report  
to the

FRIENDS OF MUSIC



2016-2017

Summer, 2017

Dear Friends of the Music Department,

I am writing as I conclude my first year as Department's chair, and am pleased to be able to report that we have accomplished quite a bit in the last twelve months.

What first comes to my mind is our successful development of a new undergraduate music curriculum, which took several years and many wonderful ideas, debates, drafts, and research hours to create. We revamped the requirements for Harvard's music concentration to be more flexible and responsive to what students need in the 21st century, and to better represent the department's strengths. In addition, the Department accepted its first cohort of undergraduates to the Harvard/Berklee dual degree program, and eleven students will begin the program this fall.

In faculty news, there are both comings and goings. It was a bittersweet day in December when our colleague Tom Kelly gave the final lecture for his seminal "First Nights." After 22 years of teaching the course and commissioning new works for each iteration, Kelly told the students assembled in Sanders Theatre, "I hope you do what you can to make music an important part of your world. I hope you do what you can to make music an important part of your life." Tom will be on leave this fall, and officially retires from Harvard in December 2017. We will all miss his grace and wit in our halls.

In news of appointments, it gives me great pleasure to announce four new faculty members:

Braxton Shelley was appointed assistant professor and is already moving into his office in the music building. Braxton has a PhD in the History and Theory of Music from the University of Chicago and a Master of Divinity in the University of Chicago's Divinity School. He earned his BA in Music and History from Duke University. Katherine Pukinskis will join the Department as Preceptor, teaching Music 51 and other courses. Kate is a composer-scholar who received her PhD in Music Composition in June 2016 from the University of Chicago and has had works premiered by eighth blackbird, Quince Contemporary Vocal Ensemble, Akron Symphony Chorus, and the Spektral Quartet, as well as by members of Ensemble Dal Niente and the Chicago Symphony Chorus.

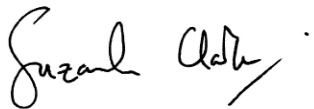
I'm also very happy to say that both Claire Chase and Esperanza Spalding will be joining the faculty as professors of the practice. You likely know Claire as a MacArthur Fellow and innovative flutist and visionary. She was this year's winner of the Avery Fisher Prize and a co-founder of the International Contemporary Ensemble. Esperanza is star bassist, singer, songwriter, and activist who has already garnered four Grammy Awards and produced five solo albums. Claire will teach cross-disciplinary classes in ensemble performance, cultural production, and collaboration, and Esperanza will teach a range of courses in songwriting, arranging, improvisation, and performance.

I believe that these appointments have symbolic importance for the Music Department and demonstrate our commitment to the creative performing arts as central to liberal arts education.

The events produced in our Department this past year exhibit the diverse interests and talents of our faculty and students. The Graduate Music Forum—an organization of music graduate students—produced an extremely successful conference, “Black Lives Matter,” that generated not only ideas but action steps toward racial justice. We welcomed conductor Nicholas McGegan to campus as this year’s Christoph Wolff Distinguished Visiting Scholar. Yo-Yo Ma and Silk Road Ensemble members Wu Tang and Cristina Pato gave the Elson Lecture, and we presented “A Conversation with Andris Nelsons,” with Nelsons along with Mark Volpe and Anthony Fogg of the BSO, and HRO conductor Federico Cortese.

All in all, the Department produced 42 concerts and 25 colloquia, not including 21 Composers’ Colloquia, 21 Friday Lunch Talks, and 11 Dissertation Colloquia, all of which are listed in more detail within this report.

Please know that your efforts, contributions, ideas, and support make what we do here possible. On behalf of all of us—faculty, staff, and students—I thank you.

A handwritten signature in cursive script that reads "Suzannah Clark". The signature is written in black ink and includes a small flourish at the end.

Suzannah Clark  
Professor of Music  
Chair, Department of Music



STUDENT DEGREES, AWARDS, AND ACTIVITIES  
ENROLLMENT 2016–2017

**Undergraduate**

TOTAL Concentrators	30
Music (full) Concentrators	10
“Joint” Concentrators	20
NEC dual degree program participants	30
NEC joint concentrators w/Music	1
Students with music as a secondary field	43

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TOTAL Degree recipients 2017	10
“Full” concentrators	5
Joint concentrators	5
With secondary in Music	22

**Graduate**

Students in residence	47
Non-resident students	9
New students	7
New PhDs (Nov. 2016-May 17)	11

PHD RECIPIENTS AND THEIR THESES

COMPOSITION

SIVAN COHEN ELIAS *Wave of Qualities*

MARTA GENTILUCCI “Shaping Time: Composing as Bodily Experience of Sound”

JUSTIN HOKE *disparate space, shared space*

STEFAN PRINS *Hybrid Bodies in Hybrid Spaces. A Composition Portfolio*

HISTORICAL MUSICOLOGY

SAMUEL PARLER “Musical Racism and Racial Nationalism in Commercial Country Music, 1915-1953”

MICHAEL UY “The Big Bang of Music Patronage in the United States: The National Endowment for the Arts, The Rockefeller Foundation, and the Ford Foundation”

MONICA HERSHBERGER “Life is Strife’: American Operative Heroines during the Cold War”

MATTHEW HENSELER (November 2016) “Dance and Instrumental Music in America, 1770-1830”

THEORY

WILLIAM O’HARA “The Art of Recomposition: Creativity, Aesthetics, and Music Theory”

ETHNOMUSICOLOGY

PANAYOTIS LEAGUE “Echoes of the Great Catastrophe: Resounding Anatolian Greekness in Diaspora”

SARAH POLITZ “Entrepreneurship, Style, and Spirituality in Benin’s Jazz and Brass Bands”

**A.B. RECIPIENTS IN MUSIC**

DESMOND GREEN  
AUBURN LEE  
ELIAS MILLER  
CAROLINE MURPHY  
SEAN RODAN

**A.B. RECIPIENTS IN JOINT CONCENTRATION**

QUINCY CASON with Philosophy  
ARI KOROTKIN with Anthropology  
CARLOS SNAIDER with African and African American Studies  
SAM WU with East Asian Studies  
SARAH YEOH-WANG with English

**UNDERGRADUATE THESES**

Quincy Cason  
“Blurred Lines: What Stands Between Plagiarism and Copyright Infringement in Music”

Ari Korotkin  
*like ones also stir* for voice and electronics

Auburn Lee  
*Fresh Scratches* for string quartet

Elias Miller  
“Defining A New Epoch In The History Of Counterpoint: Fugue In The Music Of Hector Berlioz”

Caroline Murphy  
“Pierre Certon: Transcriptions & Recordings from his 1542 Book of 24 Motets”

Carlos Snaider  
“luz - twi - light: Esotericism and Mysticism in Creative Music”

Sam Wu  
*Ephemeræ*, inspired by Fujian nanyin

Sarah Yeoh-Wang  
“A Measure in Gaps: Metaphor in William Carlos Williams’ *Paterson Book V* and Its Musical Settings”

## 2016-2017 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 are **Hayley Fenn**, **Krystal Klingenberg**, **Tim McCormack**, **Chris Swithinbank**, and **Daniel Walden**.

RICHARD F. FRENCH PRIZE FELLOWSHIPS *were awarded to the following students in support of their scholarly work:*

**Alexander Cowan** to conduct archival research in Iowa, New York, and Pennsylvania.  
**Grace Edgar** to conduct dissertation research at the Margaret Herrick library in Beverly Hills.  
**Hayley Fenn** for travel to UK, Germany, and Austria to attend and study puppet performances.  
**David Forrest** for code instruction and intensive Spanish study.  
**Rujing Huang** to conduct follow-up fieldwork and archival research in China.  
**Laurie Lee** to conduct research and lessons in South Korea.  
**Matthew Leslie Santana** for fieldwork, to attend conferences, and to conduct research in Cuba.  
**Emerson Morgan** for dissertation writing.  
**Diane Adamek Oliva** to conduct archival research in Mexico.  
**Frederick Reece** for an archival research trip to Germany.  
**Natasha Roule** for dissertation research.  
**Caitlin Schmid** for an archival research trip to Northwestern University.  
**Henry Stoll** to conduct archival research in Jamaica.  
**Etha Williams** for intensive French language study and to conduct archival research in France.  
**Payam Yousefi** to conduct research, fieldwork, and study music performance in Iran.

JOHN KNOWLES PAINE FELLOWSHIPS *were awarded to the following students in support of their scholarly and artistic work:*

**James Bean** for an IRCAM residency.  
**Clara Iannotta** for composition collaboration in Norway and travel to Switzerland for field recording.  
**Krystal Klingenberg** to conduct fieldwork in Uganda, take language lessons, and support transcription fees.  
**Michael Kushell** for dissertation research and fieldwork in Japan.  
**Timothy McCormack** for composition workshopping in the UK and Germany.  
**Manuela Meier** to support archival research in France.  
**John Pax** for travel to Australia to work with ELISION ensemble on new pieces.  
**Marek Poliks** to support work at the Kolumba Museum in Germany and metalworking lessons for an opera project.  
**Kai Polzhofer** to support festival attendance and participation in Greece and the UK.  
**Elena Rykova** to attend a conference (Netherlands), for composition collaboration (Germany, France), festival participation (Spain), and collaboration (Canada).  
**Tamar Sella** to conduct fieldwork, vocal lessons, and research interviews in New York City.  
**Adi Snir** for travel to Israel for rehearsals and concerts, to attend Tzlil Meudcan Festival and concerts.

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**Daniel Walden** to conduct archival research in Japan.

**Julio Zúñiga** to attend a composition premiere at Manifeste in Paris, and for composition collaboration in Berlin.

THE HARRY AND MARJORIE ANN SLIM MEMORIAL FUND *awarded grants to the following students:*

**Katie Callam** to conduct archival research in Tennessee and New York. She also received a Term-Time Fellowship and a Pirotta Research Fund award.

**Max Murray** for composition collaboration and development in Vancouver.

FERDINAND GORDON & ELIZABETH HUNTER MORRILL GRADUATE FELLOWSHIPS *were awarded to the following students:*

**Giulia Accornero** for intensive German study, research in Mexico City, seminar attendance in Italy, and a conference in London.

**Alana Mailes** to conduct research in Italy and England.

**Giulio Minniti** to attend a Villa I Tatti conference in May, and to conduct archival research and fieldwork in Italy.

**Chris Swithinbank** for travel to Germany, France, and Italy for composition research.

THE NINO AND LEA PIROTTA GRADUATE RESEARCH FUND *supported:*

**Ian Copeland** to conduct archival research in the UK.

**Diane Adamek Oliva** to conduct archival research in Mexico.

*Many graduate students were additionally honored for their scholarship.*

GSAS FELLOWSHIPS AND AWARDS

**Peiling Huang, Matthew Leslie Santana,** and **Marek Poliks** received Kennedy, Knox, Sheldon Fellowships.

Several students received Dissertation Completion Fellowships: **Clara Iannotta, Emerson Morgan, Kai Polzhofer, Steffi Probst, Natasha Roule,** and **Frederick Reece.**

OTHER FELLOWSHIPS

*The following graduate students received fellowships to support their work from the following:*

**Rujing Huang,** Fairbank Center for Chinese Studies

**Matthew Leslie Santana,** David Rockefeller Center for Latin American Studies

**Alana Mailes,** Villa I Tatti Residency Fellowship

**Diana Adamek Oliva,** Mellon/CLIR fellowship

**Frederick Reece,** Alvin H. Johnson AMS 50 Dissertation Fellowship

**Natasha Roule,** Mellon ACLS Fellowship

**Caitlin Schmid,** Warren Center Fellowship

**Daniel Walden,** Reischauer Institute Fellowship

JANUARY AWARDS

For the first time, the Department was able to make special awards to graduate students in January in support of individual research and study projects. The recipients of these inaugural awards are:

**James Bean, Will Bennett, Ian Copeland, Grace Edgar Hayley Fenn, Pei-Ling Huang, Clara Iannotta, Laurie Lee, Felipe Nunezz, Diane Oliva, John Pax, Marek Poliks, Henry Stoll,** and **Rajna Swaminathan.**

*continued*

## Undergraduate Awards

JOHN KNOWLES PAINE FELLOWSHIPS *were awarded to:*

**Desmond Green** to attend opera in Germany and to travel to Australia to study indigenous music.

**Ari Korotkin** to support label development and produce compositions.

**Elias Miller** to study language in Germany.

**Sean Rodan** to study Tenrikyo in Japan.

**Carlos Snaider** to support performing, researching, and collaboration in Spain, California, and Puerto Rico.

**Sam Wu** to attend the Bowdoin Festival and explore Yosemite.

**Sarah Yeoh-Wang** to attend the Bowdoin Festival and to study harp.

DAVISON PRIZES *were awarded to:*

**Aaron Fogelson** to conduct documentary film research in Chicago's South Side as well as to conduct fieldwork with musicians, artists, and activists.

**Saskia Maxwell Keller** to conduct thesis research in Italy on Vivaldi and the painter Tiepolo.

**Haden Smiley** to support Italian language study and an opera internship in Italy.

**Emma Woo** to conduct music therapy research in Singapore.

## UNIVERSITY COMPOSITION PRIZES

*John Green Fellowship*

(for demonstrated talent and promise as a composer) Tim McCormack

*Bohemians Prize*

Kai Polzhofer, *Elf Orte* for tuba and electronics

*George Arthur Knight Prize*

Clara Iannotta, *dead wasp in the jam-jar* for string orchestra

Chris Swithinbank, *union haze* for 10 performers

*F. MacColl Prize*

Ari Korotkin, *like ones also stir* for voice and electronics

Auburn Lee, *Fresh Scratches* for string quartet

Brandon Snyder, *tree and synthetic* for alto recorder, violin, and objects

*Adelbert Sprague Prize*

Adi Snir, *NonEntities* (part one) for large ensemble

*Francis Boott Prize*

Sam Wu, *Teasdale Songs*, SATB choir

*Blodgett Composition Competition*

Austen Weber, *Cisco Beach in Winter*



## PAPERS, PUBLICATIONS & PERFORMANCES 2016–2017

What follows is a representative selection of performances, premieres, prizes, publications, and papers by graduate students in the past year:

SIVAN COHEN-ELIAS won First in the Darmstadt Theatre Prize for her opera that will be produced in 2018.

At the SAM 2017 conference the following Harvard students gave papers: MONICA HERSHBERGER, SAM PARLER and alumnus ANNE SEARCY.

RUJING HUANG won the James T. Koetting Prize for outstanding graduate student paper at NECSEM. She also received a Fairbank Center for Chinese Studies travel award to pursue research on “Court Music Without a Court: Yayue Revival in Contemporary Mainland China.” In 2017–18, she will be the Asia Center Graduate Student Associate (GSA) in Residence.

PANAYOTIS LEAGUE published “The Poetics of Meráki: Dialogue and Speech Genre in Kalymnian Song” in the *Journal of Modern Greek Studies* and a review of Daniel Sharp’s *Between Nostalgia and Apocalypse: Popular Music and the Staging of Brazil* in *Notes: The Quarterly Journal of the Music Library Association*. He gave a paper at the “Making Time in Music” conference at Oxford. League also presented a concert and educational program on the links between ancient Greek theatre and contemporary Greek folk music at the Onassis Cultural Center in New York City, gave a concert and talk on the music of Ottoman Lesvos at Yale, and co-organized and performed a concert with Hellenic Society of Maine to raise money for medical supplies for Syrian and Iraqi refugees in the hospital at Mytilene, Lesvos.

TIM McCORMACK and CHRIS SWITHINBANK won an international composition contest in which they were commissioned to write a new piece for Klangforum Wien to be premiered at the Impuls Festival in 2019.

MANUELA MEIER’s composition *receptive fields* (2016) for 5 percussionists had its world premiere at the 48th Darmstadt International Summer Course for New Music in Germany in August.

BILL O’HARA published an essay in the *Newsletter of the Mozart Society of America*. He presented papers at International Association for the Study of Popular Music and Music Theory Society of New York State.

DIANA ADAMEK OLIVA received a Mellon/CLIR fellowship for dissertation research on her topic, “Earthquakes in the Eighteenth-Century Musical Imagination.” Oliva will conduct research in Guatemala, Peru, Portugal, and Spain.

SARAH POLITZ presented a paper at the African Studies Association conference in DC in early December.

KAI JOHANNES POLZHOFFER and Dániel Péter Biró edited *Perspectives for Contemporary Music in the 21st Century* (Hofheim: Wolke, 2016).

STEFAN PRINS was composer-in-residence at the festival Pre-Amplitudes in Switzerland, with performances of his pieces by Nouvel Ensemble Contemporain and Antoine Francoise, as well as a performance of his band Ministry of Bad Decisions. Prins taught at the International Impuls Academy in Austria in February, and in March had the first full performance by Stephane Ginsburgh of the *Piano Hero Cycle* at Muziekcentrum de Bijloke, Belgium. A portrait concert of Prins’s work took place in Baden, Switzerland, at the NUMU series, with solo pieces performed by Nadar Ensemble. He released 2 CDs, *Funambules* and *Cloud Chamber*.

FREDERICK REECE was selected—along with 7 other PhD candidates—as one of the Harvard Horizons scholars for 2017. The program selects PhD students whose ideas, innovations, and insights have the potential to reshape their disciplines; all participate in a symposium in Sanders Theatre. Reece’s topic was “Ringing False: Music Analysis, Forgery, and the Technologies of Truth.”

NATASHA ROULE was named a Mellon/ACLS dissertation completion fellow for “Reviving Lully: Opera and the Negotiation of Absolutism in the French Provinces, 1685-1750.” She was also awarded the Irene Alm Memorial Prize for the Society for Seventeenth-Century Music for the strongest student paper at their annual conference.

Saxophonist Haruka Inoue performed CHRIS SWITHINBANK’s *something golden in the night* in solo recitals in Osaka and Tokyo during Summer 2016.

DANIEL WALDEN presented “Emancipating Microtones: Nineteenth-Century Experiments with 53-Tone Equal Temperament,” as part of a panel examining the connections between 19th-century liberal politics, just intonation, and Japan that he co-organized with Jonathan Service (Oxford), Julia Kursell (University of Amsterdam), and Benjamin Steege (PhD 2007) (Columbia University). His performance in Chris Mercer’s *Octoid* with Fonema Consort was released in video and audio formats as part of their album, *Fifth Tableau*, on the label Parlour Tapes+.

## TEACHING FELLOWS & TEACHING ASSISTANTS 2016–2017

Katie Callam	Bill O'Hara
Katherine Chi	Diane Oliva
Whitney Cover	Tree Palmedo
Derek David	Sam Parler
Jacques Dupuis	Marek Poliks
Grace Edgar	Sarah Politz
Hayley Fenn	Kai Polzhofer
Andy Friedman	Frederick Reece
Nick Grondin	Natasha Roule
Monica Hershberger	Caitlin Schmid
Emily Howe	Anne Searcy
Pei-ling Huang	Thomas Sheehan
Rujing Huang	Adrian Slywotzky
Clara Iannotta	Adi Snir
Laura Jeppesen	Chris Swithinbank
Krystal Klingenberg	Dan Tramte
Emily Koh	Michael Uy
Clara Latham	Daniel Walden
Paddy League	Margaret Weckworth
Matthew Leslie Santana	Etha Williams
Alana Mailes	Kira Winter
Tim McCormack	Jonathan Withers
Manuela Meier	Jennifer Zuk
Mark Miller	
Emerson Morgan	

### ACTIVITIES OF RECENT PHD RECIPIENTS

*Recent PhD recipients who have accepted academic positions include:*

Joe Fort, King's College, London  
John Gabriel, Society of Fellows, University of Hong Kong  
Monica Hershberger, Central Connecticut College (one-year appointment)  
Paddy League, post-doc, Widener Library Perry Collection  
Olivia Lucas, Victoria University of Wellington  
Luci Mok, College of DuPage  
William O'Hara, Gettysburg College  
Samuel Parler, Denison University (one-year appointment)  
Ian Power, University of Maryland  
Sarah Politz, Williams College (one-year appointment)  
Annie Searcy, University of Miami (one-year appointment)

FACULTY MEMBERS OF THE DEPARTMENT OF MUSIC  
2016–2017

- CAROLYN ABBATE, Paul and Catherine Buittenwieser University Professor (Graduate Advisor in Musicology)
- JESSICA BODNER, Visiting Lecturer on Music (Parker Quartet)
- CHELSEA BURNS, Preceptor
- DANIEL CHONG, Visiting Lecturer on Music (Parker Quartet)
- ANDREW CLARK, Senior Lecturer on Music, Director of Choral Activities
- SUZANNAH CLARK, Professor of Music (Chair)
- FEDERICO CORTESE, Senior Lecturer on Music, Director of the Harvard Radcliffe Orchestra
- CHAYA CZERNOWIN, Walter Bigelow Rosen Professor of Music (Graduate Advisor in Composition)
- EMILY DOLAN, Gardner Cowles Associate Professor of Music (on leave fall 2016)
- CHRISTOPHER HASTY, Walter W. Naumburg Professor of Music
- VIJAY IYER, Franklin D. and Florence Rosenblatt Professor of the Arts (on leave 2016-17)
- JILL JOHNSON, Senior Lecturer on Music, Director of Dance Activities
- THOMAS FORREST KELLY, Morton B. Knafel Professor of Music (on leave spring 2017)
- KEE-HYUN KIM, Visiting Lecturer on Music (Parker Quartet)
- FELIPE LARA, Lecturer on Music (fall 2016)
- GEORGE LEWIS, Fromm Professor (Columbia University) (spring 2017)
- ALEJANDRO MADRID, Visiting Associate Professor (Cornell) (fall 2016)
- WAYNE MARSHALL, Visiting Assistant Professor (Berklee College of Music) (spring 2017)
- INGRID MONSON, Quincy Jones Professor of African American Music, supported by the Time Warner Endowment (on leave 2016-17)
- OSNAT NETZER, Preceptor in Music
- CAROL J. OJA, William Powell Mason Professor of Music (on leave 2016-17)
- JASON PALMER, Visiting Assistant Professor (Berklee College of Music) (fall 2016)
- IAN POWER, Lecturer on Music (fall 2016)
- ALEXANDER REHDING, Fanny Peabody Professor of Music (Graduate Advisor in Theory)
- SINDUMATHI REVULURI, Lecturer on Music (Assistant Dean, Harvard University) (spring 2017)
- KAY KAUFMAN SHELEMAY, G. Gordon Watts Professor of Music and Professor of African and African American Studies (Director of Graduate Studies)
- ANNE C. SHREFFLER, James Edward Ditson Professor of Music, Director of Undergraduate Studies
- YOSVANY TERRY, Senior Lecturer on Music and Director of Jazz Bands
- HANS TUTSCHKU, Fanny P. Mason Professor of Music / Director of HUSEAC / Asst. Director of Undergraduate Studies
- KATE VAN ORDEN, Dwight P. Robinson, Jr. Professor of Music
- RICHARD K. WOLF, Professor of Music (Graduate Advisor in Ethnomusicology)
- YING XUE, Visiting Lecturer on Music (Parker Quartet)

*Emeriti Faculty 2016-2017*

MARIO DAVIDOVSKY, Professor Emeritus

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

## COURSES IN MUSIC 2016–2017

### **Non-Concentrator**

1000 Years of Listening. *Dolan*  
Foundations of Tonal Music. *Netzer*  
Intro to Composition. *Lara*  
Harvard Radcliffe Orchestra. *Cortese*  
Harvard Dance Project. *Johnson*  
Harvard Radcliffe Collegium Musicum. *A. Clark*  
Harvard Glee Club. *A. Clark*  
Radcliffe Choral Society. *A. Clark*  
Chamber Music Performance. *Parker Quartet*

### **Freshman Sem/Gen Ed**

First Nights. *Kelly*  
The Art of Listening. *Rehding*  
Soundtracking. *Hasty*  
Film Music. *Abbate*  
Musical Jokes. *S. Clark*  
Telling a Personal Story through Sound. *Tutschku*

### **Undergraduate**

Opera. *Abbate*  
Theory I. *Burns*  
Music History and Repertory (97a/b): *Kelly/Shreffler*  
Fundamentals of Dance Improvisation and Composition. *Johnson*  
Movement Lab. *Johnson*  
What is Musical Form? *Burns*

### **Adv. Undergraduate and Graduate**

Foundations of Modern Jazz: West African Musical Traditions. *Terry*  
Foundations of Modern Jazz: Art Blakey's Jazz Messengers. *Terry*  
Post-Tonal Analysis. *Hasty*  
South Indian Music Theory and Practice (GE). *Wolf*  
Composition Proseminar. *Netzer*  
Advanced Composition. *Czernowin*  
Electronics. *Tutschku*  
Creative Music Workshop. *Palmer/Lewis*  
Shostakovich and the Soviet Union. *Cortese*  
From Don Giovanni to the Requiem: Death and Darkness in Mozart's Last Years. *Cortese*  
Performance and Culture: Renaissance Music. *van Orden*  
Music and Disability. *A. Clark*  
Advanced Electronics: Transforming the Singing Voice. *Tutschku*  
Understanding Beethoven. *Rehding/Gordon*  
Latino Musics in the US. *Madrid*  
Performing Musical Difference: Case Studies from the Silk Road. *Shelemay*  
Post-Classical Music in the 21st Century. *Shreffler*

*continued*

Country Music Studies. *Burns*

**Graduate**

Exercises in Tonal Writing & Analysis. *Netzer*

Intro. to Historical Musicology. *van Orden*

Intro to Ethnomusicology. *Wolf*

Rhythmic Thinking and Practice in Africa and Asia. *Wolf*

Technomusicology and Popular Music Studies. *Marshall*

Tristan. *Abbate*

Latin America Musical Modernisms. *Madrid*

Music and Empire. *Revuluri*

Ancient Greek Music and its Afterlives. *Rehding*

Schenkerian Analysis. *S. Clark*

Problems of Music Analysis. *Hasty*

Musical Repetition and Experimentation. *Hasty*

Topics in Music Criticism: Voices and Books. *van Orden*

Teaching Colloquium. *Shreffler*

Composition Seminar (262). *Czernowin*

Composition Analysis. *Power*

Fromm Seminar: Networks of Experimental Music and Sound. *Lewis*

Doctoral Colloquium. *Shelemay*

Hyphen-Nation (GSGE). *Shelemay*

## 2016-2017 CHRISTOPH WOLFF DISTINGUISHED VISITING SCHOLAR

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

- November 17, 2016 Nicholas McGegan, conductor  
*Italian Baroque Music from the Jewish Ghetto*  
Music of Salamone Rossi with commentary by Nicholas McGegan and Francesco Spagnolo, scholar. With Sherezade Panthaki, soprano; Yale Voxtet from the Yale Institute of Sacred Music, and instrumentalists from Philharmonia Baroque Chamber Players.
- November 18, 2016 Sherezade Panthaki, soprano. An acknowledged star in the early music field, she has developed strong collaborations with many of the world's leading interpreters including, among others, Nicholas McGegan, Mark Morris, Simon Carrington, and Masaa-ki Suzuki. Panthaki will conduct a master class for Harvard undergraduate singers.
- November 20, 2016 Nicholas McGegan, conductor. Handel *L'Allegro, il Penseroso ed il Moderato*, HWV 55 with the Harvard University Choir and the Harvard Baroque Chamber Orchestra. Soloists: Amanda Forsythe, Sherezade Panthaki, Aaron Sheehan, Sumner Thompson.

## CONFERENCES, COLLOQUIA & LECTURES 2016-2017

- August 17, 2016 *2016 Perspectives on Chinese Contemporary Music*  
Music Theory, Composition & Performance Workshop. Papers and performances by Robert Volkman, Rachel C. Walker, RunYu Qian, Yanyang Li, Julia Glenn, Lyle Davidson, Tien Ning & Roy Imperio, Yan Zheng, and Christopher Hasty. Keynote by Nancy Yunhwa Rao.
- September 19, 2016 Barwick Colloquium: Louise Meintjes (Duke University), "Ululation"
- September 26, 2016 Barwick Colloquium: Giorgio Netti, "Written Music as Living Bridge"
- September 28, 2016 Radcliffe Institute: Carol J. Oja, "Marian Anderson and the Desegregation of the American Concert Stage," 2016-17 Fellows' Presentation Series
- October 24, 2016 Colloquium: Matthias Roeder (Karajan Institute), "Continuing the Legacy of Herbert von Karajan: Perspectives on Technology and the Business of Classical Music"
- November 14, 2016 Barwick Colloquium: Brian Kane (Yale University), "Hearing Double: Jazz and Ontology"
- November 21, 2016 Alejandro Madrid (Visiting Associate Professor, Department of Music and Associate Professor, Cornell University): *Secreto a voces: Excess, Performance, and Joteria in Juan Gabriel's Vocality*
- February 3, 4, 2017 "Black Lives Matter: Music, Race, and Justice." Harvard Graduate Music Forum Conference. Mathew D. Morrison, keynote; Imani Uzuri, keynote/performer
- February 6, 2017 Roundtable discussion: Jordi Savall, Musician & Unesco Artist for Peace. With Kate van Orden, Dwight P. Robinson Jr. Professor of Music, Prof. Virginie Greene, Chair

of the Committee on Medieval Studies, Romance Languages and Literatures, and Maria Dasca Batalla, Romance Languages and Literatures. Presented in partnership with Provostial Fund Committee, Department of Romance Languages and Literatures, Department of Music, Committee on Medieval Studies, Institut Ramon Ilull, and Boston Early Music Festival

- February 8, 2017 Sound artist Robert Millis: Illustrated lecture on the first sound recordings made in India (c.1902) and about his recent book *Indian Talking Machine*
- February 16, 2017 John Gabriel (Peabody Institute/Johns Hopkins University): “Topical Opera in Troubled Times: Two Late Zeitopern of Ernst Toch and Ernst Krenek”
- March 8, 2017 “Darmstadt as Phenomenon and Event—The international Summer Course for New Music from 1964 to 1990.” With Dorte Schmidt, Pietro Caballotti (Program Directors); Susanne Heiter and Kim Feser (University of Arts, Berlin); Anne Shreffler (Harvard), and composer Christian Wolff
- March 22, 2017 Louis C. Elson Lecture: “A Conversation with Yo-Yo Ma: Culture, Connection, and Citizenship in a Time of Change,” with Yo-Yo Ma, Wu Tong, and Cristina Pato
- April 11, 2017 A Conversation with Andris Nelsons. Andris Nelsons, BSO; Mark Volpe, BSO; Anthony Fogg, BSO; and Federico Cortese, Director of the Harvard-Radcliffe Orchestra, moderated by Professor Anne C. Shreffler
- April 10, 2017 Barwick Colloquium: Farah Griffin (Columbia University), “Songbirds and Wonder-Love: The Ethereal Soul of Syreeta Wright, Minnie Riperton & Deniece Williams”
- April 17, 2017 Barwick Colloquium: Benjamin Piekut (Cornell University), “Feral Modernism”
- April 24, 2017 Barwick Colloquium: Susan McClary (Case Western Reserve), “Salome in the Court of Queen Christina”

## **2016-2017 HUMANITIES CENTER MUSIC SEMINARS**

- September 15, 2016 Musics Abroad Seminar: David Kaminsky (University of California, Merced), “When Everywhere is Home and Everywhere is Abroad: A Non-Ethnography of the International Social Partner Dance Circuit”
- September 29, 2016 Opera Seminar: Kerry Murphy (University of Melbourne): “Thomas Quinlan (1881-1951) and his ‘All-Red’ opera tours, 1912 and 1913”
- October 13, 2016 Musics Abroad Seminar: Zuzana Jurkova (The Charles University, Prague), “Music Penetrating the Iron Curtain: the Case of Karel Kryl”
- November 10, 2016 Opera Seminar: Nicholas McGegan with Cassandra Extavour (soprano) in a workshop on vocal ornamentation in Handel operas.



November 15, 2016	Musics Abroad Seminar: Francesco Spagnolo (University of California, Berkeley), “Marginal Cosmopolitans: Cultural Mobility and the Musical Representation of Italian Jewish Identity”
February 16, 2017	Opera Seminar: John Gabriel (Peabody Institute), “Topical Opera in Troubled Times: Two Late Zeitopern of Ernst Toch & Ernst Krenek”
February 16, 2017	Musics Abroad Seminar: Petra Rivera-Rideau (Wellesley College), “‘Introducing Enrique Iglesias, artista ubrano’: (Re-) Constructing (Afro-) Latinidad in Latin Urban Music”
March 29, 2017	Musics Abroad Seminar: Gavin Steingo (Princeton University), “Cosmic Whispers. Kapwani Kiwanga’s Alien Speculations”
April 18, 2017	Musics Abroad Seminar: Peter McMurray (Harvard University), “Sonic Refuge: Echoes of the Syrian Civil War”

### **COMPOSERS COLLOQUIA 2016-2017**

October 3, 2016	Tim McCormack
October 17, 2016	David Bird
October 24, 2016	Patricia Alessandrini
October 31, 2016	Julio Zuniga
November 14, 2016	Elena Rykova
November 21, 2016	Ian Power
November 28, 2016	Clara Iannotta
December 5, 2016	Constantin Basica
December 12, 2016	Tina Tallon
January 23, 2017	George Lewis
January 30, 2017	Julian Anderson
February 6, 2017	Northwestern Exchange: Michal Raymond Massoud
February 13, 2017	Kai Johannes Polzhofer
February 27, 2017	Max Murray
March 3, 2017	Hans Tutschku
March 20, 2017	Ilan Volkov
March 27, 2017	Chris Swithinbank
April 3, 2017	Adi Snir
April 10, 2017	James Bean
April 17, 2017	Malin Bang
April 24, 2017	John Pax

## FRIDAY LUNCH TALKS 2016-17

*An ongoing series of informal talks by graduate students and invited guests.*

- September 9, 2016      Grace Edgar, “Indiana Jones and the Heart of Darkness: John Williams’ Ark Motif”
- September 16, 2016      Frederick Reece, “Schubert’s *Unechte Sinfonie*: Fragments, Forensics, Forgery”
- September 23, 2016      Pei-ling Huang, “Writing for a ‘New Southern Silk Road’: Representing Pakistan for Taiwanese Readers”
- September 30, 2016      Katie Callam, Natasha Roule, and Micah Walter, “Three Musicologists Walk Into a Library: Pforzheimer Fellows on RISM, Performance, and Provenance”
- October 7, 2016      Giulio Minniti, “‘The Abbreviations of Tracts and Graduals’ Final Melismas: Preliminary Observations”
- October 14, 2016      Monica Hershberger, “‘Virgil Thomson and Gertrude Stein’s *The Mother of Us All* (1947) at the Santa Fe Opera: Reviving Nationalism and Feminism in 1976”
- October 21, 2016      Ian Copeland, “Making a Difference? Analyzing Musical Strategies Among Malawi’s Volun-Tourists”
- October 28, 2016      Matthew Leslie Santana, “Transformismo: Drag Performance and Change in Contemporary Cuba”
- November 11, 2016      Christoph Riedo, “Hidden No More: From the Secret Gentlemen’s Societies to the Public Stage”
- November 18, 2016      Sarah Politz, “Zenli Rénové: Social Reproduction and the ‘Popularization’ of a Court Style in Benin and its Diaspora”
- December 2, 2016      Bill O’Hara, “Music Theory on the Radio: Excavating Hans Keller’s Functional Analyses”
- January 27, 2017      Etha Williams, Matt Leslie Santana, Pei-ling Huang, and Grace Edgar, overviews of dissertation topics
- February 10, 2017      Danny Walden, “Emancipate the Quartertone! Nineteenth-Century Experiments with 53-Tone Equal Temperament”
- February 17, 2017      Caitlin Schmid, “Fluxus as Radical Pedagogy?” (A Workshop)
- March 3, 2017      Hayley Fenn, “Voice-Objects: Marionette Opera, Sound Technologies, and the Poetics of Synchronization”
- March 10, 2017      Sam Parler, “Sol Ho’opi’i, Hawaiian Steel Guitar, and Racial Politics in Country Music Historiography”
- March 24, 2017      Krystal Klingenberg, “Seeking the Ugandan Sound: Genre in Mainstream Ugandan Popular Music”

*continued*

- March 31, 2017 Rajna Swaminathan, “Textures of Practice: T.M. Krishna’s Experiments with Aesthetic/Cultural Space”
- April 7, 2017 Natasha Roule, “Civic Pride, Royal Praise, and a Newly Found Libretto from the Académie de Musique”
- April 14, 2017 Jen-yen Chen, “Catholic Sacred Music in Macau: The Dynamics of Religious Music Practice in a Colonial Multicultural Context”
- April 21, 2017 Steffi Probst, “On the Melodic Waveline in Ernst Toch’s Melodielehre”

## **2016-2017 DISSERTATION COLLOQUIA**

- September 15, 2016 Matthew Henseler, “Dance and Instrumental Music in America, 1770-1830”
- March 29, 2017 Monica Hershberger, “‘Life is Strife’: American Operatic Heroines during the Cold War”
- April 14, 2017 Michael Uy, “The Big Bang of Music Patronage in the U.S.: The National Endowment for the Arts, The Rockefeller Foundation, and the Ford Foundation:”
- April 18, 2017 William O’Hara, “The Art of Recomposition: Creativity Aesthetics, and Music Theory”
- April 25, 2017 Samuel Parler, “Musical Racialism and Racial Nationalism in Commercial Country Music, 1915-1953”
- April 26, 2017 Sarah Politz, “Entrepreneurship, Style, and Spirituality in Benin’s Jazz and Brass Bands”
- April 27, 2017 Panayotis League, “Echoes of the Great Catastrophe: Resounding Anatolian Greekness in Diaspora”
- May 9, 2017 Stefan Prins, “Hybrid Bodies in Hybrid Spaces”
- May 9, 2017 Marta Gentilucci, “Shaping Time: Composing as Bodily Experience of Sound”
- May 10, 2017 Sivan Cohen Elias, “Waves of Qualities”
- May 10, 2017 Justin Hoke, “Disparate Space, Shared Space”

## CONCERTS 2016-2017

### FROMM PLAYERS AT HARVARD

The highly successful series of concerts was curated this year by Hans Tutschku.

March 3 and 4, 2017      *Songs Found in Dream*: Talea Ensemble  
March 3  
George Lewis *Mnemosis*; Gerard Grisey *Talea*; James Dillon *New York Triptych*.  
March 4  
Brian Ferneyhough *Incipits*; Rand Steiger *A Menacing Plume*; Liza Lim *Songs found in dream*; Hans Tutschku *codification - memory*.

### BLODGETT CHAMBER MUSIC SERIES: PARKER QUARTET

September 30, 2016      Britten: String Quartet No. 2 in C Major, Op. 36  
Schubert: String Quartet No. 15 in G Major, D. 887

Nov. 20, 2016      Haydn: String Quartet in D Major, Op. 71, No. 2  
Tan Dun: *Eight Colors* for String Quartet  
Dvorak: String Quintet No. 3, Op. 97 (w/Kim Kashkashian, viola)

February 26, 2017      Mendelssohn: Quartet No. 1, Op. 12; Sivan Cohen Elias: *Encrypt*  
(Blodgett Composition winner); Shostakovich: Quartet No. 3

March 24, 2017      Rebecca Saunders: *Fletch*; Schubert: Octet in F Major, D. 803 w/  
2017 Parker Quartet Guest Artist Award winners Steven Ekert,  
bassoon and James Hotchkiss, double bass. With Stefan Van Sant,  
clarinet; Megan Shusta, French horn

### DEAN'S NOONTIME CONCERTS: PARKER QUARTET

October 18, 2016      Mendelssohn Quartet in E-Flat Major, Op. 12 (Adagio non troppo;  
Allegro non tardante; Canzonetta - Allegretto)  
Britten: Quartet No. 2 in C Major, Op. 36 (Allegro calmo senza  
rigore; Vivace; Chacony)

February 6, 2017      Haydn: Quartet in D Major Op. 71 No. 2 (I. Adagio—Allegro; II.  
Adagio cantabile  
Schubert: Quartet No. 15 in G Major, D.887 (I. Allegro molto mod-  
erato)

## HARVARD GROUP FOR NEW MUSIC

- Oct. 22, 2016 Rage Thornbones. Adi Snir *strainer*; James Bean *eleven circuits for reflection on the glass*; Kai Johannes Polzhofer *Totenfest: III. Minotauros*; Manuela Meier *what you see, is it*; Timothy McCormack *WORLDDEATER*
- March 18, 2017 Yarn/Wire. Adi Snir *The Spectacle*; Chris Swithinbank *always extra folds of birds of paper and you could move your finger along the length of them and have witnesses*; Elena Rykova *Bat Jamming*; Manuela Meier *otherwise*; Timothy McCormack *traces that time leaves on built form*
- April 22, 2017 The Thelma E. Goldberg Concert: Faint Noise. Brandon Lincoln Snyder *tree and synthetic. (breath - stasis ahead one final and forward)*; James Bean *value witness*; Sivan Cohen Elias *How to Make a Monster*; Timothy McCormack *The Chain of the Spine*
- May 20, 2017 Elision Ensemble, supported by the Fromm Music Foundation. Adi Snir *Charasim V*; John Pax *Hymn*; Julio Zúñiga *GIS*; Kai Johannes Polzhofer *The Tears of Aphrodite*; Sivan Cohen Elias *How to Make a Monster*; Timothy McCormack *subsidence*

## UNIVERSITY HALL RECITAL SERIES

- December 7, 2016 Audrey Chen, cello; Aristo Sham, piano. Brahms, Debussy
- December 8, 2016 Alexander Beyer, piano: Bach, Goldberg Variations
- March 8, 2017 Annie Wu, flute and Feng Niu, piano. Blavet, Enesco, Taffanel, Takemitsu
- April 5, 2017 John Lee, cello, Jayoung Kim, piano. Beethoven: 7 Variations on 'Bei Männern, welche Liebe fühlen', WoO 46; Brahms: Cello Sonata No. 2 in F Major, Op. 99
- May 3, 2017 Bennett Parsons, saxophone; Emma Woo, piano. Bach, Carter, Ives, Paganini

## STUDENT RECITALS & COURSE PRESENTATIONS

November 18, 2016	Harvard Viol Consort: Students from Music 181, “Renaissance Music” perform a lunchtime concert in the Fogg courtyard, Kate van Orden, professor
December 3, 2016	Chamber Music Concert by the students of Music 175, “Shostakovich and the Soviet Union,” Federico Cortese, professor
December 4-6, 2016	Chamber Music Concert by the students of Music 189, Parker Quartet and Katherine Chi, professors.
December 6, 2016	Concert by the students of Music 142: Foundations of Modern Jazz, Yosvany Terry, professor
December 7, 2016	Concert by the students of Music 174, “Creative Music Workshop,” Jason Palmer, professor
December 8, 2016	Alexander Beyer, piano. Bach, The Goldberg Variations.
December 14, 15, 2016	Concert by the students of Music 164: Introduction to Electronic Music and Music 179: Advanced Electronics: Transforming the Singing Voice, with the Hydra speaker orchestra, Hans Tutschku, professor
February 28, 2017	Honors Recital: Carlos Snaider, guitar and composition, “luz – twi – light: Esotericism and Mysticism in Creative Music.” Rajna Swaminathan, mridangam and Martine Thomas, viola.
April 4, 2017	Music Concentrator Recital: Tophier Colby, bass trombone; Emma Frucht, violin; Natalie Hodges, violin; and Soley Hyman, trumpet
April 6, 2017	Senior Composition Thesis Recital. Auburn Lee, <i>Fresh Scratches</i> ; Ari Korotkin, <i>like ones also stir</i> ; and Sam Wu, <i>ephemerae</i> , inspired by Fujian nanyin
April 12, 2017	Harvard-NEC Dual Degree Student Recital: Audrey Chen, cello; Andrew Hyung-Do Kim, piano; Dominique Kim, flute; Martine Thomas, viola; and Sarah Yeoh-Wang, harp
April 23, 2017	<i>Music rom Mozart’s Last Months</i> . Recital by students of Federico Cortese’s course, “From Don Giovanni to the Requiem: Death and Darkness in Mozart’s Last Years”
April 24, 2017	Recital by students of Music 174r, George Lewis’s “Creative Music Workshop”
April 30-May 2, 2017	Recital by students of Music 189, Chamber Music, Parker Quartet and Katherine Chi, instructors
May 2, 2017	Recital by students of Yosvany Terry’s “Music of Art Blakey”
May 9, 2017	Concert by students of Music 161, “Advanced Composition,” Chaya Czernowin, professor

## SPECIAL CONCERTS & EVENTS

- October 12, 2016                      Noontime Concert: Momenta Quartet, *Music of Julian Carrillo*  
String Quartet No. 3 “Dos bosquejos” (1928)  
I. “Meditación”: Maestoso-Allegretto  
II. “En secreto”: Muy largamente  
String Quartet No. 6 (ca.1937, Boston premiere)  
I. Allegro impulsivo-Tranquilo-Allegro-Vivo-Maestoso  
String Quartet No. 8 (ca. 1959)  
I. Poco mosso  
II. Lentamente  
III. Scherzo: Allegretto  
IV. Final: Allegro
- October 13, 2016                      Harvard/Berklee Dual Degree Program Open House. Performances by Harvard and Berklee students
- November 5, 2016                      Randy Weston Celebration: highlights from the Weston archive of papers, scores, recordings, and photographs; conversation with Randy Weston and historian Robin Kelly; performance by Weston and his African Rhythms Quintet
- November 12, 2016                      Harvard Choruses’ New Music Initiative: Antioch Chamber Ensemble, Choral Concert of New Works by Eleanor Bragg ‘19; Michael Cheng ‘19; Karen Christianson ‘17; Ari Korotkin ‘17; Sean Rodan ‘17; Fraser Weist ‘18; Sam Wu ‘17
- February 17, 2017                      Harvard Composers Association w/Callithumpian Consort. New works by Harvard undergraduate composers

## **2016–2017 DONORS**

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## PUBLICATIONS

The following books and editions are available from Harvard University Press (79 Garden Street, Cambridge, MA 02138), unless otherwise noted:

- Music in Time. Phenomenology, Perception, Performance*, edited by Suzannah Clark and Alexander Rehding—in honor of Christopher Hasty (Harvard Publications in Music, 24; Isham Library Papers, 9), 2016.
- The Harvard University Department of Music 1991-2011*, compiled and edited by Lesley Bannatyne, 2015. Available from the Harvard Music Department.
- City, Chant, and the Topography of Early Music*, edited by Michael Cuthbert, Sean Gallagher, and Christoph Wolff—in honor of Thomas F. Kelly (Harvard Publications in Music, 23; Isham Library Papers, 8), 2013.
- The Organ in the Academy. Essays In Celebration of the Installation of the Charles B. Fisk & Peter J. Gomes Memorial Organ*, ed. Thomas F. Kelly and Lesley Bannatyne (booklet produced by the Harvard Department of Music and The Memorial Church), 2013.
- Harvard's Paine Hall. Musical Canon & the New England Barn*, by Reinhold Brinkmann, 2010. Available from the Harvard University Music Department.
- The Century of Bach & Mozart: Perspectives on Historiography, Composition, Theory & Performance*, ed. Sean Gallagher and Thomas Forrest Kelly—in honor of Christoph Wolff (Harvard Publications in Music, 22; Isham Library Papers, 7), 2008
- The Century of Bach and Mozart: Perspectives on Historiography, Composition, Theory & Performance*. Harvard College Library Exhibitions September 23–25, 2005. Houghton Library (Matthias Roeder) and Eda Kuhn Loeb Music Library (Sarah Adams). Available from the Harvard University Music Department.
- Music and the Aesthetics of Modernity. Essays*: ed. Karol Berger and Anthony Newcomb—in honor of Reinhold Brinkmann. (Harvard Publications in Music, 21; Isham Library Papers, 6), 2005
- Music of my Future: the Schoenberg Quartets and Trio*, ed. Reinhold Brinkmann and Christoph Wolff—in honor of David Lewin. (Harvard Publications in Music, 20; Isham Library Papers, 5), 2001
- Essays in Medieval Music in Honor of David G. Hughes*, edited by Graeme Boone (Isham Library Papers 4), 1995.
- Theme and Variations: Writings on Music in Honor of Rulan Chao Pian*, ed. Bell Yung and Joseph Sui-ching Lam. Co-published by Harvard University Music Department and Institute of Chinese Studies, Chinese University of Hong Kong, 1994
- Anguish of Hell and Peace of Soul: 16 settings of Psalm 116*, ed. Christoph Wolff, with Daniel R. Melamed (Harvard Publications in Music, 18), 1994
- A Report of Music at Harvard, 1972 to 1990*, Elliot Forbes. Available from the Harvard University Music Department, 1993.
- The Instrumental Music of Giovanni Legrenzi*, ed. Stephen Bonta (Harvard Publications in Music, 17), 1992
- Keyboard Music from the Andreas Bach Book and the Moller Manuscript*, ed. Robert Hill (Harvard publications in Music, 16), 1991
- A Life for New Music: Selected Writings of Paul Fromm*, ed. David Gable & Christoph Wolff, 1988  
Available from the Harvard University Music Department.
- A History of Music at Harvard to 1972*, Elliot Forbes. Available from the Harvard University Music Department, 1988
- Alessandro Scarlatti, La Statira*, ed. William C. Holmes (Harvard Publications in Music, 15), 1985
- Music in Harvard Libraries*, David A. Wood. Available from the Harvard University Music Department, 1980
- Words and Music: The Scholar's View—in honor of A. Tillman Merritt*, ed. Laurence Berman. 1972. Available from the Harvard University Music Department.
- Words and Music: The Composer's View—in honor of G. Wallace Woodworth*, ed. Laurence Berman. 1972. Available from the Harvard University Music Department.

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