Dear Friends of the Music Department,

As June turns to July, the leadership of the Department has also changed. Suzannah Clark stepped down after her three-year tenure, and Ingrid Monson assumes the chairship from now through June of 2022. This is Professor Monson’s second turn as chair; she served the department from 2005 through 2008.

Professor Clark oversaw five successful faculty searches—those that resulted in the appointments of tenured faculty Claire Chase and Esperanza Spalding, as well as Preceptor Kate Pukinskis and Assistant Professor Braxton Shelley—as well as the development of a new undergraduate curriculum and the launch of a new dual degree program with Berklee. We faculty, staff, and students are extremely grateful for all Suzie has done to make Harvard’s Music Department one of the finest places in the world to study, teach, collaborate, perform, and work.

In other news, Professor Emily Dolan has taken a position as associate professor at Brown, and we will miss her spirit and lively intellect. We will add two new College Fellows this year: theorists Landon Morrison and Joseph Jakobowski. We’re also delighted to announce that Yvette Janine Jackson has joined the Creative Practice/Critical Inquiry music faculty as assistant professor. Previously a theatrical sound designer, she works with narrative soundscape composition, radio opera, and improvisation. Her radio opera Invisible People (2013), for example, responds to homophobia in African American communities; her 2018 radio opera Destination Freedom she describes as a “meditative electroacoustic experience that places the listener in the cargo hold of a ship transporting Africans to the Americas.”

A highlight of the past year was our Fromm Players at Harvard production of Perle Noire. Meditations for Josephine, a recreation of the songs of Josephine Baker by Tyshawn Sorey performed by soprano Julia Bullock at Oberon (ART’s cabaret theater). Professor of the Practice Claire Chase curated this year’s Fromm, which also involved director Peter Sellars, poet Claudia Rankine, members of ICE and others. Another highlight was welcoming world-renown pianist Angela Hewitt to Harvard as the Christoph Wolff Distinguished Visiting Scholar. Hewitt performed a selection from her Bach Odyssey project in a public concert, and gave a master class for student pianists.

Our courses continue to expand to meet students’ interests. This year’s popular “California in the 60s” was augmented with a panel discussion featuring Peter Coyote (founding member of the Diggers and director of San Francisco Mime Troupe), Professor Andrea Bohman, and activist Rev. Stephen A. Green discussing protest and activism at the 50th anniversary of the iconic 1968 demonstrations. Musician David Crosby also visited the course to address students’ questions about the musicians in Laurel Canyon.

Other courses and events explored about how music interfaces with activism and social issues. “Social Engagement Through Music,” a first-time course co-taught by Carol J. Oja, Kay Kaufman Shelemay, and Michael Uy was designed to be immersive;
students collaborated with local artists of color to provide professional support while learning about the history and economic/political realities of living in an immigrant community in Boston. The students created websites, biographies, head shots, and business cards for their artist, and the artists gave ethnographic interviews as well as a concert of original music to a packed audience in Holden Chapel.

*Music, Activism, and Well-being* was the title of a lecture/performance by Rev. Richard Smallwood that the Department co-sponsored with the Office for the Arts. This was an evening of conversation and song with Braxton Shelley, the Kuumba Singers, Inner Strength Gospel Choir, and Third Day Gospel Choir, which culminated in a performance of Smallwood’s iconic *Total Praise*.

If you watched the Grammy Awards this past year, you may have noticed that two of the Department’s recent graduates were nominated: Du Yun (PhD 2006) in the Best Contemporary Classical Composition Category for her *Angel’s Bone* (which had already won a Pulitzer Prize) and Lansing McLoskey (PhD 2002) for his *Zealot Chronicles*, performed by The Crossing, who took home the Grammy for Best Choral Performance. Another of our recent graduates, Ann Cleare (PhD 2016), won the 2019 Ernst von Siemens Composition prize, the third to go to a Music Department graduate.

End-of-term class concerts ranged from performances of the music of Art Blakey to Schubert lieder, and courses covered music from Wagner’s *Ring* to American Roots Music to songwriting to the Gospel Imagination. For the first time in the Department’s history we saw a senior thesis performance; Luke Martinez’s *Saccharine* was an evening of original songs staged at the Loeb Ex. Also for the first time, the Department produced a sophomore recital, *19 hertz*, which featured flutist Jessica Shand; more are planned in the future.

It is exciting to have music play such a central role at this university and in our community, as well as to witness how students engage with it in so many ways. We realize that you, our Friends, are a critical part of our success. Please know that if you would ever like to visit and see any of this work firsthand, we’d be delighted to have you join us.

Lesley Bannatyne
for Suzannah Clark
Professor of Music
Chair, Department of Music
STUDENT DEGREES, AWARDS, AND ACTIVITIES
ENROLLMENT 2018–2019

Undergraduate

TOTAL Concentrators 35
   Music (full) Concentrators 11
   “Joint” Concentrators 24
Students with music as a secondary field 47

NEC dual degree program participants 27
NEC full or joint concentrators w/ Music 2
Berklee dual degree program participants 11
Berklee full or joint concentrators w/ Music 3

TOTAL degree recipients 2019 11
   Full concentrators 3
   Joint concentrators 8
Recipients w/ secondary in Music 17

A.B. Recipients in Joint Concentration

ETHAN CRAIGO with Computer Science
ISABEL LAPUERTA with Anthropology
EUNICE (YOO KYUNG) LEE with Physics
MATEO LINCOLN with Comparative Literature
ARLESI McGOWAN with Human Developmental Regenerative Biology
HADEN SMILEY with Romance Languages and Literature
JACOB TILTON with Government
AUSTIN WEBER with Visual and Environmental Studies

A.B. Recipients in Music

EMILY BROTHER
DALEN FERREIRA
LUKE MARTINEZ

HARVARD-NEC A.B. Recipients

ARISTO SHAM in Economics
BRIAN ZHAO in Economics
JU HYUN LEE in Chemistry
PATRICK PAN in Computer Science

Undergraduate Theses

EMILY BROTHER (Lecture-Recital)
“From the Page to Performance: A Lecture-Recital Exploring the Interpretive Possibilities in Frédéric Chopin’s Preludes, Op.28”

ETHAN CRAIGO (with Computer Science)
“Neural Network-Aided Audio Processing for Automated Vocal Coaching”
DALEN FERREIRA (Composition)
*Ils Sont Entr és dans la Maison: Score for Mixed Quintet*

ISABEL LAPUERTA with Anthropology
“Cantar Mis Versos del Alma”: How Musician Navigate Identity, Commodification, an Personhood in Cuba’s Tourism Industry

EUNICE (YOO KYUNG) LEE with Physics (Composition)
*Cold*

MATEO LINCOLN with Comparative Literature (Composition)
*The Tempest: A Musical*

LUKE MARTINEZ (Performance and Composition)
*The Tempest: A Musical*

ARLESI McGOWAN with Human Developmental Regenerative Biology
“Music to Mice’s Ears: A Study of the Claims for Music Preference in Mice”

HADEN SMILEY with Romance Languages and Literature
“‘Weekend Cowboy’: Pop-up Imperialism and American Country Music in Italy”

JACOB TILTON with Government
“Yankee Doodles: The Music and Politics of Charles Ives”

AUSTIN WEBER with Visual and Environmental Studies (Composition)
*Love Songs for No One*

**Graduate**

Students in residence 52
Non-resident students 9
New students 10
New PhDs (May 19) 6

**2018-19 PhD Recipients and Their Theses**

**Composition**

MANUELA MEIER, *On the Peripheral: Sonic Ecologies at the Borderlines of the Possible -- An Environmental-Systemic Approach to Music Composition*


**Musicology**

CAITLIN SCHMID, “‘If You’re in the Avant Garde, You’re in the Wrong War’: Charlotte Moorman’s New York Avant Garde Festival, Experimentalism and U.S. Politics of the 1960s”

**Ethnomusicology**
RUJING HUANG, “‘Sound of Elegance’: Court Music Revival, Ritual, and the Politics of Nationhood in China Today”
2018-2019 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 JAMES BEAN, MAX MURRAY, DIANE OLIVA, JOHN PAX, and MATTHEW LESLIE SANTANA.

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

KATIE CALLAM to support dissertation writing.
ALYSSA COTTLE for travel to New York City for archival research, and travel and fees for Banff.
ALEX COWAN for travel to Stanford, Yale, and Cold Spring Harbor, and to the University of Virginia for archival research.
JOHN DILWORTH for dissertation research and writing.
GRACE EDGAR for travel to Los Angeles for archival research.
FELIPE LEDESMA NÚÑEZ for travel to Lima, Peru and Quito, Ecuador for archival research.
LAURIE LEE for travel to Korea for archival research and fieldwork, and to Japan for paper presentation.
MAX MURRAY for developing a new work in New York City with violinist Christopher Otto.
URI SCHRETER for travel to Quebec to participate in KlezKanada.
ETHA WILLIAMS for travel to Paris and Vienna for archival research.
AUDREY WOZNIAK for travel to Turkey to conduct fieldwork on Turkish classical music and for language study.

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

JAMES BEAN for travel to Portland, Oregon and San Francisco for composition collaboration and Paris for IRCAM.
CLARA VILORIA HERNANDEZ for travel to France, Spain, Italy, and Austria for archival research.
PEI-LING HUANG for travel to Pakistan to conduct dissertation research.
MICHAEL KUSHELL for travel to Japan to conduct dissertation research.
KATE MANCEY for travel to Japan to conduct archival research.
SONJA MUTIC for travel to residency at Akademie der Kunste in Berlin and travel to Antwerp and Belgrade for archival research and composition collaboration.
DIANE OLIVA for dissertation writing and research.
JOHN PAX for travel to Melbourne for a composition workshop.
ELENA RYKOVA for travel to Stockholm, Mallorca, and Atlanta, Georgia for composition collaboration and recording.
TAMAR SELLA for travel from Israel to USA for dissertation research and for Arabic language study.
ADI SNIR for travel to Stockholm for EMS residency and dissertation research.
ZEYNEP TORAMAN for travel to Manerbio for composition collaboration and to Paris for IRCAM.
LORENZO TROIANI for travel to Austria and Italy for composition premieres and collaboration.

continued

5
JULIO ZÚÑIGA for travel to Berlin and Costa Rico for composition collaboration and to Mykonos to attend festival.

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

LEE CANNON-BROWN for travel to Basel, Switzerland for archival research.
JONATHAN GOMEZ for travel to New York City for archival research at the New York Public Library.
MAX MURRAY for travel to Berlin, Paris, and Victoria for composition collaboration and to New York City for recording.
RAJNA SWAMINATHAN for travel to New York City for archival research and travel to Banff.
ANNA WANG for small scale clinical study with four patients at Spaulding Rehabilitation Center.
PAYAM YOUSEFI for travel to Tehran for fieldwork and intensive ethnographic research.

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

CLARA VILORIA HERNANDEZ for travel to France, Spain, Italy, and Austria for archival research.
GIULIO MINNITI for travel to Italy, Switzerland, and England for archival research and conference attendance.
JOHN PAX for travel to Melbourne and Venice for composition workshopping.
ZEYNEP TORAMAN for travel to Manerbio, Italy for composition collaboration and to IRCAM.

THE NINO AND LEA PIROTTA GRADUATE RESEARCH FUND was awarded to support:

IAN COPELAND for travel to Makhanda for archival research.
EDWIN LI for travel to NYC, Montecassiano, and Lucerne for conferences.
GIULIO MINNITI for travel to Italy, Switzerland, and England for archival research and conference attendance.

OTHER FELLOWSHIPS AND AWARDS
Many graduate students were additionally honored for their scholarship.

GUILIA ACCORNERO, GSAS Summer School Fellowship
KATIE CALLAM, GSAS Dissertation Completion Fellowship
ALEX COWAN, Warren Center Summer Fellowship
JOHN DILWORTH, Richard French Term-Time Fellowship
GRACE EDGAR, GSAS Dissertation Completion Fellowship
HAYLEY FENN, CES Dissertation Completion Fellowship
MICHAEL KUSHELL, GSAS Dissertation Completion Fellowship
KATE MANCEY, Kennedy Summer Research Scholarship
DIANE OLIVA, GSAS Dissertation Completion Fellowship
TAMAR SELLA, GSAS Dissertation Completion Fellowship
HENRY STOLL, Kennedy, Knox, Sheldon Fellowship
CHRISTOPHER SWITHINBANK, GSAS Dissertation Completion Fellowship
RAJNA SWAMINATHAN, GSAS Term Time Fellowship
AUDREY WOZNIAK, GSAS Summer Pre-dissertation Fellowship
PAYEM YOUSEFI, Kennedy, Knox, Sheldon Fellowship

continued
Undergraduate Awards

JOHN KNOWLES PAINE FELLOWSHIPS were awarded to:

EMILY BROTHER for travel to Europe for twelve weeks of study and reflection.
DALEN FERREIRA for travel to East Asia for music study.
EUNICE LEE for travel to Korea for music research at Seoul National University.
MATEO LINCOLN for travel to Turkey and Switzerland for festival attendance.
LUKE MARTINEZ for travel to Berlin for DJ skill development.
HAYDEN SMILEY for travel to New York City for ethnographic and archival research.
JAKE TILTON for travel to Switzerland, Maine, and Vermont for Ives research and NYC for jazz skills development.

AUSTIN WEBER for travel across the United States for performance touring.

DAVISON PRIZES were awarded to:

Ran Bi ’22 for oboe lessons and housing in Boston.
Claire Dickson ’19 for travel and attendance fee for the Arctic Autumn Art & Science Expedition.
Amanda Gonzales-Pioloto ’21 for travel to Cuba for thesis research.
Liam McGill ’19 to support attendance at Banff and at the Divergent Studio at Longy.
Sidney Penny ’22 for travel to the UK and to Los Angeles for opera study.
Jessica Shand ’21 for travel to New York City for an ICE internship.

University Composition Prizes

John Green Fellowship (for demonstrated talent and promise as a composer)
ADI SNIR

Bohemians Prize
ELENA RYKJOVA for Thousand Splinters of a Human Eye

George Arthur Knight Prize
JOHN PAX for Save Only the Expectation
JULIEN VINCENT for Hāshiya:Matn

F. MacColl Prize
LIAM MCGILL ’19 for grip (i)
EUNICE LEE ’19 for Flux

Adelbert Sprague Prize
MAX MURRAY for Cantece

Francis Boott Prize
MATEO LINCOLN ’19 for The Tempest

Hoopes Prizes

EMILY BROTHER, “From the Page to Performance: A Lecture-Recital Exploring the Interpretive Possibilities in Frédéric Chopin’s Preludes, Op. 28”; supervised and nominated by Professor Suzannah Clark.
NATALIE HODGES, “The Still Point of the Turning World”—supervised and nominated by Professor Michael Pollan. Natalie isn’t a concentrator but has been a part of the department and library since she arrived here.
Yoo Kyung Eunice Lee, *Cold*—nominated by Professor Chaya Czernowin.


Austin Weber, “Love Songs for No One”—supervised and nominated by Professor Nora Schultz.

**PAPERS, PUBLICATIONS & PERFORMANCES 2018–2019**

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

Hayley Fenn was awarded the François Lesure Award, given annually to the best review published in *Fontes Artis Musicae* in a given volume year. The Award committee wrote: “Your review of Opera. Complete Archive far exceeded the Awards Committee’s criteria of excellence in reviewing, quality of writing, and impact. [...] Of particular note to the Committee was your critical analysis of the transition from the ‘paper’ to the ‘digital’ world of thinking about opera and the reflection of how this affects the listening and understanding of music.”

Krystal Klingenberg has received the Jackie McLean Fellowship at the University of Hartford Hartt School, where she’s teaching this year. She presented at both the Society for Ethnomusicology conference and the African Studies Association conference this fall.

Manuela Meier’s composition *what you see* is it had its New York City premiere at the Moving Sounds Festival in October, and its Austrian premiere at the Bludenzer Tage für zeitgemässe Musik Festival in November.

Daniel Walden gave a talk at AMS, “Alexander John Ellis: Pitch Fundamentalist” and another at the SMT round table discussion on Women in the History of Music Theory, “Johanna Kinkel, Microtonalism, and Mother’s Milk.” His ensemble in the Netherlands, Oerknal!, released its first CD, narrow numerous.

Payem Yousefi received an Annual Travel Fund Student Award to present at the conference of the Society for Ethnomusicology for his paper “Singing Subversive Resistance: Women’s Voices Renegotiating Iran’s Public Sphere,” which won the James T. Koetting Prize for best student paper at the previous North Eastern chapter of SEM.

Giulia Accornero’s article “Un’Organologia Critica per una Nuova Liuteria” was published in the edited volume *Fare Strumento*, as part of the series Quaderni del Conservatorio Giuseppe Verdi di Milano. She also gave the talk “The Craft of an Affective Space: ASMR Vernacular Theories and Neuropsychology” at the Università Statale di Milano as part of the course in Anthropology of Music and at the “Mapping Spaces, Sounding Places: Geographies of Sound in AV Media” conference, both in March. Accornero received the I Tatti graduate fellowship for spring 2020.

Rujing Huang was awarded this year’s Ruby Chao Yeh Award for Student Travel, which promotes student research on Chinese music by supporting paper presentations at the annual meeting of the Society for Ethnomusicology. She was named a 2019 Commencement Marshall.

Felipe Ledesma Núñez was awarded the Robert Walser and Susan McClary Fellowship from the Society for American Music.

Alana Mailes received the Paul and Andrew W. Mellon Foundation Rome Prize in Renaissance and Early Modern Studies. She will be a fellow in residence at the American Academy in Rome for 2019–20. Her work explores issues of diaspora and migration in early modern music of Italy, Britain, and Ireland.

Caitlin Schmid was the recipient of the Pisk Prize, awarded to a graduate student with the
most outstanding scholarly paper read at AMS.

Manuela Meier has accepted the position of Assistant Professor in Music Composition and Theory at the University of Utah in Salt Lake City.

Rajna Swaminathan released her first album as a bandleader, Of Agency and Abstraction, on Biophilia Records on April 26. The album also features Ganavya Doraiswamy (also a Harvard graduate student), Anjna Swaminathan, Maria Grand, Miles Okazaki, Stephan Crump, and Amir ElSaffar. It’s available on iTunes and also at https://rajnaswaminathan.bandcamp.com/

Daniel Walden received a three-year post-doctoral fellowship at Queens College, Oxford University. He also presented a talk, “Inventing a Musical Esperanto,” as part of the Harvard Horizons Symposium, finishing a semester of workshops and coachings as a Harvard Horizons Scholar.

Jingyi Zhang was awarded the West Virginia University Press Award for Best Student Paper at the AMS Allegheny chapter meeting for “Fred Ho’s The Warrior Sisters (1998): A Performance of ‘Transformative Interracialism.’”

Teaching Fellows & Teaching Assistants 2018–2019

Giulia Accornero  Jonathan Mott
James Bean  Yaure Muniz
Will Bennett  Max Murray
Catherine Branch Lewis  Diane Oliva
Katherine Chi  John Pax
Alex Cowan  Nathan Reiff
John Dillworth  Jonathan Russell
Elizabeth Eschen  Elena Rykova
Tweedy Flanigan  Thomas Sheehan
David Forrest  Adrian Slywotzky
Any Friedman  Adi Snir
Phillip Golub  Rajna Swaminathan
Nick Grondin  Chris Swithinbank
Pei-Ling Huang  Margaret Weckworth
Laura Jeppesen  Etha Williams
Michael Kushell  Jeff Williams
Felipe Ledesma Núñez  Payem Yousefi
Laurie Lee  Jennifer Zuk
Matthew Leslie Santana  Julio Zúñiga
Mark Miller
Giulio Minniti

Activities of Recent PhD Recipients

Recent PhD recipients who have accepted new academic positions include:

John Gabriel, University of Melbourne
Krystal Klingenberg, University of Hartford
Panayotis League, Florida State University, Tallahassee
Manuela Meyer, University of Utah
Sam Parler, Baylor University
Sarah Politz, University of Florida, Gainesville
Caitlin Schmid, Harvard University (one-year term)
Faculty Members of the Department of Music
2018–2019

Carolyn Abbate, Paul and Catherine Buttenwieser University Professor (on leave fall 2018)
Jessica Bodner, Preceptor (Parker Quartet)
Claire Chase, Professor of the Practice (fall 2018)
Daniel Chong, Preceptor (Parker Quartet)
Andrew Clark, Senior Lecturer on Music, Director of Choral Activities
Suzannah Clark, Morton B. Knafel 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, spring 2019)
Emily Dolan, Gardner Cowles Associate Professor of Music (Director of Undergraduate Studies)
Ken Hamao, Preceptor (Parker Quartet)
Christopher Hasty, Walter W. Naumburg Professor of Music
Vijay Iyer, Franklin D. and Florence Rosenblatt Professor of the Arts (Graduate Advisor in Creative Practice and Critical Inquiry)
Kee-Hyun Kim, Preceptor (Parker Quartet)
Felipe Lara, Lecturer on Music (fall 2018)
Paddy League, Lecturer on Music (spring 2019)
Katy Leonard, Lecturer on Music, Resident Dean
Ingrid Monson, Quincy Jones Professor of African American Music, supported by the Time Warner Endowment
Osnat Netzer, Preceptor
Carol J. Oja, William Powell Mason Professor of Music (Director of Graduate Studies)
Katherine Pukinskis, Preceptor
Alexander Rehding, Fanny Peabody Professor of Music (Asst. Director of Undergraduate Studies; Graduate Advisor in Theory)
Kay Kaufman Shelemay, G. Gordon Watts Professor of Music and Professor of African and African American Studies (Graduate Advisor in Ethnomusicology)
Braxton Shelley, Assistant Professor of Music, Stanley A. Marks and William H. Marks Assistant Professor at Radcliffe Institute
Anne C. Shreffler, James Edward Ditson Professor of Music (on leave fall 2018)
Esperanza Spalding, Professor of the Practice (on leave spring 2019)
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, fall 2018)
Michael Uy, Lecturer on Music, Resident Dean
Kate van Orden, Dwight P. Robinson, Jr. Professor of Music (Graduate Advisor in Musicology)
Richard K. Wolf, Professor of Music (on leave 2018-19)

Emeriti Faculty 2018-2019

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 2018–2019

Non-Concentrator

Intro to Composition. *Lara*
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*
1000 Years of Listening. *Dolan*
Foundations of Tonal Music I. *Netzer*

Freshman Sem/Gen Ed/Humanities

California in the 60s. *van Orden*
From R&B to NeoSoul. *Monson*
The Art of Listening. *Rehding/Hamilton*
Sountracking. *Hasty*

Undergraduate

Opera. *Abbate*
Social History of Rock ‘n Roll. *Leonard*
Social Engagement Through Music. *Oja/Shelemay/Uy*
Theory I. *Pukinskis*
Critical Listening. *Iyer*
Thinking About Music. *Shelley*
Advanced Tutorial. *S. Clark*
Intensive Conducting. *Cortese*
What is Musical Form? *Pukinskis*

Adv. Undergraduate and Graduate

Foundations of Modern Jazz: Art Blakey’s Jazz Messengers. *Terry*
Foundations of Modern Jazz: West African Musical Traditions. *Terry*
Post-Tonal Analysis. *Hasty*
Proseminar Composition. *Netzer*
Advanced Composition. *Czernowin*
Introduction to Electronic Music. *Tutschku*
Instruments in Performance & Composition: 21st Century Flute. *Chase*
Creative Music: Critical Practical Studio. *Iyer*
Schubert Chamber Music and Leider. *Cortese*
Music and Dis/ability. *A. Clark*
20th-Century Ensemble Workshop: A Performer’s Perspective. *Chase*

continued
Advanced Electronics: Improvisation with Live-Electronics. Tutschku
Performance and Culture: Renaissance Music. van Orden
Understanding Wagner’s Ring. Rehding/Nelson
American Roots Music. Leonard
Music and Lyrics. Pukinskis
The Gospel Imagination. Shelley
Music of Women Creators. Shreffler

Graduate
Exercises in Tonal Writing & Analysis. Netzer
Intro to Musicology. Shreffler
Research Methods in Ethnomusicology. Shelemay
Music and Race in Brazil. League
Race and American Musical Theatre 1900-1950. Oja
Polyphony. S. Clark
Topics in 20th-/21st-Century Genre. Shelley
Approaches to Analysis: Dialectics of Sonata Form. Rehding
Music and Migration: Mediterranean Mobilities. Shelemay/van Orden
Film Music/Film Sound. Abbate
Music and Philanthropy. Uy
Schenkerian Analysis. S. Clark
Teaching Colloquium. Dolan
Composition Seminar. Czernowin
Composition: Analysis. Evanoff
Musicality. Hasty/Iyer
Doctoral Colloquium. Oja
2018-2019 Christoph Wolff Distinguished Visiting Scholar

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

**April 30, 2019**
Christoph Wolff Distinguished Scholar Residency: Angela Hewitt, The Bach Odyssey

**May 1, 2019**
Master Class w/ Angela Hewitt, co-sponsored with Learning From Performers (OFA), featuring students Emily Brother, Ariana Chiu, Evelyn Mo and Amir Siraj

### Conferences, Colloquia & Lectures 2018-2019

**September 17, 2018**

**September 25, 2018**
“Gotta Get Down to It”: Conversation with musician David Crosby. A conversation between Crosby and Ingrid Monson, Kate van Orden. Co-presented by Learning from Performers.

**October 1, 2018**

**October 15, 2018**

**October 22, 2018**
Barwick Colloquium. Naomi Waltham-Smith (University of Pennsylvania): “Sound Activism from Sharon Hayes to Ultra-red”

**October 24, 2018**
“Sounds of Protest 1968-2018.” Discussion with Peter Coyote, Rev. Stephen A. Green, Andrea Bohlman. Sponsored by the Provostial Fund for Arts and Humanities and supported in part by the Program in General Education and the Elson Family Arts Initiative Fund.

**February 8-9, 2019**

**March 25, 2019**
Barwick Colloquium. Ana Maria Ochoa (Columbia University): “Sound Arts and Culinary Arts: Levi Strauss and the Anthropology of Music”

**March 26, 2019**

**April 15, 2019**
April 22, 2019  Barwick Colloquium. Farzaneh Hemmasi (University of Toronto): The Ethnomusicology of Elites: Encounters with Iranian Pop Stars.

May 2, 2019  *Perle Noire:* Panel Discussion w/curator Naomi Beckwith, vocalist Julia Bullock, director Peter Sellars, composer Tyshawn Sorey about *Perle Noire* its unique and poignant take on the iconic Josephine Baker and her brilliance, public courage, and private tragedies. Sponsored by VES.

### 2018-2019 MAHINDRA HUMANITIES CENTER MUSIC SEMINARS

<table>
<thead>
<tr>
<th>Date</th>
<th>Seminar</th>
</tr>
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<tbody>
<tr>
<td>September 10, 2018</td>
<td>Medieval Studies Seminar: Thomas F. Kelly (Harvard University): The Role of the Scroll in the Middle Ages.</td>
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<tr>
<td>September 27, 2018</td>
<td>Renaissance Studies Seminar: Evan MacCarthy (West Virginia University): The Voyage Through Montaigne’s Ears.</td>
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<tr>
<td>September 27, 2018</td>
<td>Musics Abroad Seminar: Mark Lomanno, “An Apprenticeship in Listening: Compiling, Critical Practice, and Translating in the Break”</td>
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<tr>
<td>October 18, 2018</td>
<td>Musics Abroad Seminar: Eric J. Schmidt (Boston University), “The Cultural Production of Displacement: Tuareg Nomads Rocking the Saharan City”</td>
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<tr>
<td>March 5, 2019</td>
<td>Musics Abroad Seminar: Gregory Melchor-Barz (Vanderbilt University), “Imagining Queer Fieldwork in Ethnomusicology”</td>
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**Composers Colloquia 2018-2019**

- September 17, 2018  Ruben Seroussi
- September 24, 2018  Christopher Williams
- October 1, 2018  Josh Levine
- October 15, 2018  Hans Tutschku
- October 22, 2018  Marta Gentilucci
- October 29, 2018  Charlie Sdraulig
- November 5, 2018  Sonja Mutić
- November 12, 2018  Lorenzo Troiani
- November 19, 2018  Zeynep Toraman
- December 3, 2018  Bryn Harrison
- January 28, 2019  James Bean
- February 4, 2019  Elena Rykova, Julio Zuniga
- February 11, 2019  Justin Murphy-Mancini
- February 25, 2019  Julien Vincenot
- March 4, 2019  Adi Snir
- March 11, 2019  Chaya Czernowin
- March 25, 2019  Ray Evanoff
- April 1, 2019  Max Murray
- April 8, 2018  Chris Swithinbank
- April 15, 2019  Nick Morrish
- April 22, 2019  Rajna Swaminathan

**Theory Tuesdays 2018-2019**

- September 25, 2018  Anna Wang, “Sethares’ Dissonant Octave”
- October 16, 2018  Will Bennett and Kate Mancey, “Computational Analysis: What’s all the noise?”
- November 6, 2018  Giulia Accornero and Edwin Li, Music Theory Discipline/SMT 2018
- November 27, 2018  Lee Cannon-Brown, “Theoretical Mechanics of ‘well-formed scales,’” drawn from Norman Carey and David Clampitt’s work in scale theory
- December 11, 2018  Jeff Williams, “The Art of Making Musical Examples; Wagner’s *Lohengrin* and the jazz standard, *Afro Blue*”
- January 29, 2019  Miklós Veszprémi, Final movement of Shostakovich Symphony no. 5; Edwin Li, Robert Hatten’s A Theory of Virtual Agency for Western Art Music (2018).
- April 16, 2019  Steve Rings (University of Chicago)
### FRIDAY LUNCH TALKS 2018-19

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

<table>
<thead>
<tr>
<th>Date</th>
<th>Speaker and Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>September 14, 2018</td>
<td>Jennifer Hsieh (Fellow at the Harvard University Fairbank Center for Chinese Studies), “Noise, Decibels, and the Paradox of Reproducibility in Urban Taiwan”</td>
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<td>September 28, 2018</td>
<td>Anna Wang, “A Model Curiosity in Huangmei Opera”</td>
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<td>October 5, 2018</td>
<td>Grace Edgar, “Hearing Pirate Queens and Prostitutes: The Gender Politics of the Postwar Swashbuckler Score”</td>
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<td>October 12, 2018</td>
<td>Diane Oliva, “Music after Disaster: Musical Life in Post-Earthquake Guatemala, 1773-1779”</td>
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<tr>
<td>October 19, 2018</td>
<td>Matthew Leslie Santana, “Transformismo: Gender Performance, Black Women, and ‘Sexual Revolution’ in Cuba”</td>
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<td>November 9, 2018</td>
<td>John Dilworth, “George Grove and Palestine: Musical-Religious History in Imperial Britain”</td>
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<tr>
<td>November 30, 2018</td>
<td>Giovanni Cestino, “Used Scores. Performers and Their Texts in the Second Half of the XX Century”</td>
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<tr>
<td>February 22, 2019</td>
<td>Danny Walden, “Pitch vs. Timbre”</td>
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<td>March 1, 2019</td>
<td>Katie Callam, “A Whale and the Nightingale, or, Leonicas Westervelt Goes Antiquing”</td>
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<tr>
<td>March 8, 2019</td>
<td>Pei-ling Huang, “‘Thin voice, bud voice, female voice’: material and discursive productions of voice and voicing in a Sindhi devotional community”</td>
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<tr>
<td>March 29, 2019</td>
<td>Samantha Jones, “A Sensory Approach to Embodied Musicality and Choreographic Transmission in Irish Step Dance”</td>
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</tbody>
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*continued*
April 5, 2019  
Etha Williams, “The Keyboard as Site of Autoaffection: Dondillac, Diderot, Hughes”

April 12, 2019  
Diane Oliva, “Theologically ‘Sound’ Earthquakes: Seismic Activity and Sonic Imagination in Eighteenth-Century Boston”

April 19, 2019  
John Dilworth, “Handel in Hand: Cheap Oratorio Scores and Their Readers”

April 26, 2019  
Prof. Gianmario Borio, “Sonic Invention and the ‘Dialectics of Liberation’: Free Improvisation in Europe around 1968”

2018-2019 DISSERTATION COLLOQUIA

April 23, 2019  

April 26, 2019  

May 6, 2019  
Timothy McCormack, “Music of Embodied Physicality”

May 6, 2019  
Manuela Meier, “On the Peripheral: Sonic Ecologies at the Borderlines of the Possible”

May 6, 2019  
Marek Poliks, “Where’s Marek? Transmissions From a Parallel Universe”

May 13, 2019  
Rujing Huang, “Sound of Elegance: Court Music Revival, Ritual, and the Politics of Nationhood in China Today”

June 4, 2019  
Matthew Leslie Santana, “Transformismo: Performing Race and Sex in Post-Socialist Cuba”
CONCERTS 2018-2019

FROMM PLAYERS AT HARVARD

The concert was curated this year by Claire Chase.

May 3, 2019

*Perle Noire. Meditation for Joséphine*

Conceived by Peter Sellars and Julia Bullock; composed by Tyshawn Sorey, texts by Claudia Rankine, choreography by Michael Schumacher, sound design by Levy Lorenzo, lighting by Nicholas Houfek. Performed by Julia Bullock, soprano, with Tyshawn Sorey, piano/percussion; and International Contemporary Ensemble.

BLODGETT CHAMBER MUSIC SERIES: PARKER QUARTET

Daniel Chong, violin; Ken Hameo, violin; Jessica Bodner, viola; Kee-Hyun Kim, cello

October 5, 2018


Nov. 30, 2018

Shostakovich *Two Pieces for String Quartet*; Beethoven String Quartet in E Minor, Op.59 No.2; Shostakovich Piano Quintet in G Minor, Op.57 (with Orion Weiss)

February 15, 2019

Beethoven String Quartet in B-Flat Major, Op.18 No.6; Xenakis *Tetras* for String Quartet (1983); Schubert Quartet No.13 “Rosalinde,” D.804

March 31, 2019

Mozart Quartet in E-flat Major, K.428; Zeynep Toraman *things are made to fill voids* (Blodgett composition winner); Brahms String Sextet No.2 in G Major, Op.36 (with Parker Quartet Guest Artist Award winners Samuel Zacharia, viola; Sophie Applbaum, cello)

DEAN’S NOONTIME CONCERTS: PARKER QUARTET

November 1, 2018

Beethoven Quartet in B-flat Major, Op. 18, No. 6; Kurtág, *Officium breve in memoriam Andreae Szervánszky* Op. 28

April 18, 2019

 Debussy String Quartet in G minor, Opus 10; Gyorgy Kurtág, *Six Moments Musicaux* for String Quartet, Opus 44
**Christoph Wolff Distinguished Visiting Scholar**

April 30, 2019  
*Angela Hewitt, piano*  
World renowned Hewitt presents a program of her acclaimed Bach Odysseey. Toccata in C minor, BWV 911; Toccata in G major, BWV 916; Toccata in E-sharp minor, BWV 910; Toccata in E minor, BWV 914; Toccata in D minor, BWV 913; Toccata in G minor, BWV 915; Toccata in D major, BWV 912; Chromatic Fantasy and Fugue in D minor, BWV 903. With pre-concert talk by Hewitt, Christoph Wolff, moderated by Suzannah Clark.

**Harvard Group for New Music**

September 29, 2018  
HGNM/UCSD exchange w/DAD: Adi Snir disposition: truncate, dispose; John Pax *Two Songs*; Julio Zúñiga *MAM*; Timothy McCormack *DRIFT MATTER*; Timothy McCormack *RAW MATTER*

November 19, 2018  
No Hay Banda: Elena Rykova *Si Hay MONSTER* . . . with Julio Zúñiga; Eunice Lee *flux*; Liam McGill *grip(ii)*; Max Murray *Gaddis ’Grin*; Zeynep Toraman *X’s apartment*

April 20, 2019  
Elision Ensemble: Adi Snir *Charasim VI: stratigraphy I*; James Bean *For Mood Indigo ca. 1:48.338–1:49.416*; Julio Zúñiga *stars from the earth stars from the stars*; Lorenzo Troiani *Hier bin ich unfassbar*; Max Murray *Sötétség ad Meridiem, Ad Marginem des Versuchs*; Sonja Mutić *f l e s h*; Zeynep Toraman *new, old and previously unexhibited*

May 25, 2019  
WasteLAnd: Chris Swithinbank *I began the day inside the world trying to look at it, but it was lying on my face, making it hard to see.*; Christopher Lock *No Plume As A Trace*; Elena Rykova *Silenced*; John Pax *Where the Quiet Rests*; Max Murray *Hlimman — Beneath the Earth*

**University Hall Recital Series**

October 3, 2018  
Bennett Parsons, saxophone; Aristo Sham, piano: Brahms, Tower

December 5, 2018  
Alex Koller, viola; Sophie Choate, viola; Tae Kim, piano: Brahms, Bartok, Reger

April 3, 2019  
Tom Delbanco, violin; Jan Walker, piano: Beethoven, Debussy

May 8, 2019  
Alexander Yakum, violin; Nathan Ben-Yehuda, piano: Bach, Debussy, Webern
STUDENT RECITALS & COURSE PRESENTATIONS

October 30, 2018  Musical responses to “Introducing Tony Conrad: A Retrospective” exhibit at Carpenter Center for the Visual Arts, featuring students of Claire Chase’s MUS 185R and special guests.

November 14, 2018  Harvard-NEC Dual Degree Student Recital. Miranda Agnew, trumpet; Sedona Farber, guitar; August Haller, horn; Eli Holmes, bassoon; Ria Modak, guitar; Jessica Shand, flute; Kyra Teboe, piano; Evan Viktorisz, guitar.

December 4, 2018  Live Jazz Concert: Art Blakey and the Jazz Messengers by students of Music 142r. Music by Wayne Shorter, Cedar Walton, and original jazz compositions.

December 5, 2018  21st Century Flute Class Concert: Students of Claire Chase perform Lorenzo Troiani, Julien Vincenot, Taiga Ultan, Kate Pukinskis.


December 9-11, 2018  Chamber Music Concerts by students Parker Quartet, Music 189.


March 8, 2019  Harvard Composers’ Association Winter Concert featuring 9 world premieres by undergraduate composers, funded in part by the Einzinger Endowment.

April 12, 2019  Senior Composition Thesis Showcase featuring works by Dalen Ferreira, Mateo Lincoln, Austin Weber.


April 17, 2019  19 hertz: works for flutes, guitar, piano, and live electronics curated and directed by Jessica Shand, featuring Claire Chase, Liam McGill, Branch Freeman, Julien Vincenot, and others.

April 25, 2019  Cafe Concert: Students of Professor van Orden’s Music 181 play the music of Renaissance England with a consort of viols joined by voice, lute, cittern, violin, and recorder.
May 2, 2019
Foundations of Modern Jazz concert by students of Yosvany Terry featuring original student compositions inspired by the Arara chant tradition of the Dahomeyan diaspora.

May 3, 2019
Students of Federico Cortese Music 175 perform music from Schubert’s Last Years

May 3, 2019
New works by advanced composition students of Chaya Czernowin’s Music 161 performed by the Parker Quartet and guests

May 5-7, 2019
Students of Parker Quartet’s Music 189 perform chamber music

May 11-12

Special Concerts & Events

September 25, 2018
Professor Chase’s MUS 185R Ensemble Class responds to Teresita Fernández’s Autumn (…Nothing Personal) public art project with performances inside the installation: George Lewis’ Artificial Life 2007 for improvising ensembles, Pauline Oliveros’ Environmental Dialogue for performers in dialogue with their surroundings, and the world premiere of a brand new work, aleatoreality, written by Ganavya Doriswamy in response to the installation.

October 25, 2018

November 8, 2018
Robert Kraft ’76: A Film Music Documentary. Screening and conversation with Ingrid Monson about songsmiths who add music and emotion to film. Produced with OFA.

November 19, 2018

December 11, 2018
Mesias Maiguashca: The Andean World in Contemporary Music, featuring TAK ensemble, sponsored by GLAM.
2018–2019 DONORS

We gratefully acknowledge the generosity of those who have supported the work of the Music Department over the past academic year:

J. Douglas Davis  
Hadwig Gofferje  
Nina M. Herrera  
Michael P. McDonald  
Estate of Robert E. Middleton  
Vincent J. and Eunice Johnson Panetta, Jr.  
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H. Colin Slim  
Gregory E. Smith  
James T. Smith  
Kenneth F. Sullivan  
Bernard A. Wiseblatt  
Erica Fox Zabusky

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

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Sandra P. Rosenblum  
Brian Silver  
Isabel Szabo and Richard Soley  
John J. S. Tait  
Andrew William VanHouten  
Jernej Weiss
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 Eunice Crocker Gilmore Publications Fund.