



STUDENT DEGREES, AWARDS, AND ACTIVITIES
ENROLLMENT 2011–2012

Undergraduate

music concentrators	
(includes on leave/studying abroad)	23
double (“joint”) concentrators	6
NEC dual degree program participants	
(2 music concentrators)	23
degree recipients	8
joint concentrators	2
degree recipients with music as a	
secondary field	17

Graduate

students in residence	51
non-resident students	6
new students	10
new PhDs (2010-11)	12

PHD RECIPIENTS AND THEIR THESES

COMPOSITION

Jean-Francois Charles, *Music Composition: An Interactive Approach*
Ulrich Kreppein, *Soundworlds, World of Sound: Works 2005-2011*
Sasha Siem, *Works, 2006-2011*
Bert van Herck, *Nessuno Sentiva*
Tolga Yayalar, *A Book of Ingenious Devices: A Musical Portfolio*

HISTORICAL MUSICOLOGY

Ryan Banagale, “Rhapsodies In Blue: New Narratives for an Iconic American ‘Composition’”
Davide Ceriani, “Italianizing the Metropolitan Opera House: Giulio Gatti-Casazza’s Era and the Politics of Opera in New York City, 1908-1935”
Ellen Exner, “The Forging of a Golden Age: King Frederick the Great and Music in Berlin 1732-1756”
Evan MacCarthy, “Music and Learning in Early Renaissance Ferrara, c. 1430-1470”
Alexandra Monchick, “Silent Opera: The Manifestation of Silent Film Techniquis in Opera during the Weimar Republic”
Anna Zayaruznaya, “Form and Idea in the Ars Nova Motet”

ETHNOMUSICOLOGY

Sheryl Kaskowitz, “As We Raise Our Voices: A Social History and Ethnography of ‘God Bless America,’ 1918-2010

A.B. RECIPIENTS IN MUSIC

Chad Richmond Cannon
Michael David Cherella
Tamar Hestrin Grader
(Five-Year Performance Program)
David Hislop Miller
Juan Carlos Valdes Fernandez
Joshua Parker Woodruff

A.B. RECIPIENTS IN JOINT CONCENTRATION

Kirby Evers Haugland (joint with Mathematics)
Christopher Anders Johnson-Roberson (joint with History and Literature)

UNDERGRADUATE THESES

*Hoopes winner

CHAD RICHMOND CANNON
A Thousand Years In Shuri (composition)*

TAMAR HESTRIN GRADER
“Modern Continuo Realization and Bach’s Obligato Keyboard Parts”

KIRBY EVERS HAUGLAND
“Composers, Pedagogues, and Photographers: Impressions on Brass Instruments, Timbre and Performance Practice”

CHRISTOPHER ANDERS JOHNSON-ROBERSON (JOINT WITH HISTORY AND LITERATURE)
“Princess Magogo Revisited: Gender, Modernity, and Nationalism in Zulu Women’s Bow Song”*

DAVID HISLOP MILLER
“‘Revel in sounds!’: Orchestration in Anton Webern’s Concerto, Op. 24”

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 WILLIAM CHENG, LOUIS EPSTEIN, ANDREW FRIEDMAN, ROWLAND MOSELEY, and MEREDITH SCHWEIG.

Richard F. French Prize Fellowships

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

ANDREA BOHLMAN for archival research at Stanford University and at the Polish Music Center at University of Southern California, and to present papers at universities in Oxford, U.K. and Berkeley, CA.

CORINNA CAMPBELL to support dissertation research and writing.

CHRISTOPHER CHOWRIMOOTOO to conduct research in Venice and Edinburgh.

LOUIS EPSTEIN to support dissertation research in Houghton Library.

JOHN GABRIEL for language study in Paris and Berlin, and to conduct research in the theater and film archival collections in the Biblioteque Nationale, journalistic collections at the Staatsbibliothek, and those of the Third Reich at the Bundesarchiv.

GLENDIA GOODMAN to support research at the UCLA libraries.

MICHAEL HELLER to conduct dissertation research in New York City and at the Institute of Jazz Studies in Newark, NJ.

KATHERINE LEE to support travel to the International Council for Traditional Music Conference in Newfoundland, and to support research and fieldwork in Vienna.

THOMAS LIN to conduct archival research in at UCLA and in New York.

OLIVIA LUCAS to conduct research and fieldwork in Finland.

EMERSON MORGAN for research on organs, clocks, and automata in Strasbourg, Cologne, and Sion.

MATTHEW MUGMON to support archival research at the Boston Symphony Orchestra and the Boston Public Library.

DAVID SULLIVAN to support dissertation research and writing.

WENQI TANG to conduct field research in Beijing. Tang also received a PAINE FELLOWSHIP for this work.

SARAH WRIGHT to support travel for fieldwork and research in Tamil Nadu, India.

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

EDGAR BARROSO for German language study and for composition research in Mexico and at the Institute for Computer Music and South Technology in Zurich.

JAMES BLASINA for German language study at the Goethe Institute in Germany, Latin study at University of British Columbia, and to attend a conference in Barcelona.

ANN CLEARE to attend rehearsals and the premiere of her compositions in London and Manchester, U.K., and to conduct composition work in Zurich, Germany, Ireland, and Scotland.

SIVAN COHEN-ELIAS for composition research in Germany and Israel.

ANDREW FRIEDMAN to support dissertation writing.

ASHLEY FURE to produce and premiere a collaborative installation in Paris, and to support composition research in New York City.

MARTA GENTILUCCI for travel to attend rehearsals and a premiere of her composition in several cities in

continued

Germany, and to conduct research at IRCAM.

SARAH HANKINS for research and fieldwork in Tel Aviv, Israel.

SHUMAILA HEMANI for language study.

MATHEW HENSELER for archival research in Italy, Germany, England, Belgium, and the Netherlands.

JUSTIN HOKE to participate in the Etchings new music festival in France.

FRANK LEHMAN to support dissertation writing and work in Loeb Music Library.

PETER McMURRAY to conduct research, fieldwork, and language study in Turkey, Germany, and Sarajevo; and to present at a conference in Prague.

ROWLAND MOSELEY to support research in Boston and lessons on harpsichord continuo.

JOSIAH OBERHOLTZER to attend rehearsals and performances of his composition in Germany.

MEREDITH SCHWEIG for dissertation research in Taiwan and support a conference presentation in the U.K.

GABRIELE VANONI to attend compositional workshops in Switzerland, Canada, and France.

GAVIN WILLIAMS for intensive German language study in Boston.

JONATHAN WITHERS for language study and research on Kurdish musical expression in Istanbul.

The Harry and Marjorie Ann Slim Memorial Fund

LUCILLE MOK was awarded the SLIM FUND to support archival research at the National Library and Archives in Ottawa, Canada.

Ferdinand Gordon & Elizabeth Hunter Morrill Graduate Fellowships

CHRISTOPHER CHOWRIMOOTOO received a MORRILL to conduct archival research in Venice.

GAVIN WILLIAMS received a MORRILL to conduct archival research in Milan and Turin.

Nino and Lea Pirotta Graduate Research Fund

ELIZABETH CRAFT received a PIROTTA FUND award to conduct archival research in New York and Washington, DC, and to conduct interviews and additional research in Los Angeles.

HANNAH LEWIS received a PIROTTA FUND award to conduct archival research in Paris and in several film libraries and archives in Los Angeles.

University Composition Prizes:

The JOHN GREEN FELLOWSHIP was established by friends and family of the late John Green '28 in support of excellence in musical composition. It is made annually to an undergraduate or graduate student composer. This year's prize went to graduate student HILLARY ZIPPER.

The GEORGE ARTHUR KNIGHT PRIZE was awarded to SABRINA SCHRODER for *Fox Bride*. The HUGH F. MACCOLL PRIZE went to NOAM HASSENFELD for *Pamule*. The ADELBERT W. SPRAGUE PRIZE was awarded to GABRIELE VANONI for *Blurry Landscapes*. EDGAR BARROSO was awarded THE BOHEMIANS PRIZE for *Lunfarda*. The FRANCIS BOOTT PRIZE was awarded to IAN POWER for *Love Story*-----<3. The winner of this year's BLODGETT composition competition is ANN CLEARE for *moil*.

Undergraduate awards:

JOHN KNOWLES PAINE TRAVELING FELLOWSHIP

CHAD CANNON received a PAINE FELLOWSHIP to conduct research in the Ryukyu Islands in China and in Japan.

TAMAR GRADER received a PAINE FELLOWSHIP for travel to Switzerland for harpsichord study with Jasper B. Christensen.

DAVID MILLER received a PAINE FELLOWSHIP to conduct performance studies and composition research in Vienna.

Music Students Honored:

Several music undergraduate students received additional awards and fellowships:

Several music undergraduate students received additional awards and fellowships:

Hoopes Prizes went to CHAD RICHMOND CANNON and CHRISTOPHER ANDERS JOHNSON-ROBERSON. Phi Beta Kappa inducted two music concentrators: TAMAR HESTRIN GRADER and KIRBY EVERS HAUGLAND.

Many graduate students were additionally honored for their scholarship. SAMUEL PARLER received a summer school tuition waiver/GSAS summer language fellowship; SABRINA SCHRODER received a GSAS Summer Research Fellowship; SARAH WRIGHT received an Asian Center grant, EDGAR BARROSO a term-time grant; GLENDA GOODMAN a MacNeil Center for Early American Studies in Philadelphia grant; EDGAR BARROSO, MATTHEW MUGMON, ELIZABETH CRAFT, and HANNAH LEWIS received Warren Center grants; MEREDITH SCHWEIG a Fairbanks Center Summer Research award; and ANDREA BOHLMAN, CHRISTOPHER CHOWRIMOOTOO, CORINNA CAMPBELL, GLENDA GOODMAN, MICHAEL HELLER, FRANK LEHMAN, KATHERINE LEE, and DAVID SULLIVAN received GSAS Completion grants. BOHLMAN is also the recipient of a Warren Center grant and the AMS 50 fellowship. KATHERINE LEE was also awarded an Interdisciplinary Dissertation Completion Fellowship from the Mahindra Humanities Center at Harvard, in addition to an SSRC Fellowship for participation in the 2011 Korean Studies Dissertation Workshop. PETER McMURRAY received a fellowship from the Berlin Program for Advanced Study, LUCILLE MOK was awarded a Canadian Council doctoral fellowship, HANNAH LEWIS received the Harold Powers World Travel Fund award from AMS, and JEAN-FRANCOIS CHARLES was elected one of the eight graduate Commencement Marshalls.

Derek Bok Center Teaching Awards for the fall semester, 2010, went to the following music graduate students, lecturers, and associates: RICHARD BEAUDOIN, OLAF POST, ELIZABETH CRAFT, ELLEN EXNER, ANDREW FRIEDMAN, HANNAH LEWIS, IRINA MURESANU, HENG-JIN PARK, GAVIN WILLIAMS, and TOLGA YAYALAR.

PAPERS, PUBLICATIONS & PERFORMANCES 2010-2011

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

This year's AMS saw a good Harvard turnout with papers given by graduate students WILLIAM CHENG, RYAN BAÑAGALE, GLENDA GOODMAN, DAVIDE CERIANI, and ANDREA BOHLMAN. BAÑAGALE was awarded an Alvin H. Johnson AMS-50 Fellowship for support of his dissertation, which studies the reception of Gershwin's *Rhapsody in Blue*. CHENG was awarded the AMS's Howard Mayer Brown Fellowship, and The Society for American Music gave him the Mark Tucker Award to for "A Question of Co-Hobbitation: Towards a Musical Democracy in *The Lord of the Rings Online*."

EDGAR BARROSO's piece *Binary Opposition* was selected to be screened at the International Computer Music Conference (ICMC) in England; his *Metric Expansion of Space* was performed at the Instituto Italiano di Cultura in Slovenia; *Aini* was one of the winners at the "Grafimuse" and will be interpreted in Chieti, Fermo, Kraków, Pescara, Sambuceto, Santos, Sofia, and Warsaw. In addition, BARROSO gave four interdisciplinary workshops in Mexico at The Monterrey Institute for Technology and Higher Education and the Guanajuato University with a focus in social entrepreneurship and the creation of music programs in two communities with extreme levels of poverty.

WILLIAM CHENG presented papers this year at AMS-NE, AMS, SAM, and the conference, "Music and the Moving Image." His recent and forthcoming publications include articles in *Cambridge Opera Journal*, *Ethnomusicology*, *19th-Century Music*, *The Oxford Handbook of Sound and Image in Digital Media*, and *The Oxford Handbook of Virtuality*. GLENDA GOODMAN received a fellowship to conduct research at the American Antiquarian Society in Worcester during the fall, and was named a research fellow at the Huntington Library in Los Angeles that past spring.

CORINNA CAMPBELL, MEREDITH SCHWEIG, SHERYL KASKOWITZ, and PETER McMURRAY presented papers at the 2010 Society for Ethnomusicology conference. SCHWEIG also presented "Records of the Historians: Rap Music and the Politics of Storytelling in Taiwan" at the Graduate Institute of Musicology at National Taiwan University.

MICHAEL HELLER conducted the Dudley Jazz Band's concert of the *Zodiac Suite* in Paine Hall, and RYAN BAÑAGALE played Mary Lou Williams' part on piano. Several undergrads from the department (Will Ramsey, Carl Pillot, Jesse Wong) also performed.

KATHERINE LEE won the 2010 Martin Hatch Award of the Society for Asian Music for "P'ungmul, Politics, and Protest: Drumming During South Korea's Democratization Movement." LEE was also invited to present a paper at the symposium "Sound and Music in Mass Performance," hosted by the Jackman Humanities Institute at the University of Toronto.

FRANK LEHMAN has given talks at the 2010 Yale Graduate Music Symposium, and the 2010 "Music and the Moving Image" in New York City.

MATTHEW MUGMON received a Jan LaRue travel grant from the AMS this year. MUGMON also presented a paper at the "After Mahler's Death," the International Symposium on Gustav Mahler, at the Konzerthaus in Vienna.

IAN POWER presented a paper at Stony Brook's "Perspectives on Performance" Symposium in February, called "Performance and Invention of Difficulty in Anthony Braxton's Composition No. 8E."

MEREDITH SCHWEIG presented a paper at the IASPM meeting in Cincinnati called "Opening the Source: New Digital Archives and the PTT System in Taiwan."

ANNA ZAYARUZNAYA joined the musicology faculty at NYU as Assistant Professor/Faculty Fellow for 2010-2011; she just accepted a position on the faculty at Princeton University. Last June and July Zayruznaya delivered conference papers at the International Symposium on Late Medieval and Early Renaissance Music at Novacella (Bressanone, Italy) and the Medieval and Renaissance Music Conference at Royal Holloway (Egham, UK).

TEACHING FELLOWS & TEACHING ASSISTANTS 2010–2011

Edgar Barroso	John McKay
Jamie Blasina	Peter McMurray
Andrea Bohlman	Luci Mok
Corinna Campbell	Rowand Moseley
William Cheng	Matthew Mugmon
Christopher Chowrimootoo	Irina Muresanu
Elizabeth Craft	Josiah Oberholtzer
Allison Eldredge	Heng-Jin Park
Ellen Exner	Adam Roberts
Louis Epstein	David Scott
Andrew Friedman	Seda Roeder
Matt Henseler	Dan Sedgwick
Jose Luis Hurtado	Wenqi Tang
David Kaminsky	Gavin Williams
Katherine Lee	Sarah Wright
Hannah Lewis	Tolga Yayalar
Ivana Lisak	

ACTIVITIES OF RECENT PhD RECIPIENTS

Recent PhD recipients who have gone on to academic positions include:

William Bares, University of North Carolina, Asheville
Ryan Banagale, Visiting Assistant Professor and Riley Scholar in Residence at Colorado College
Davide Ceriani, Lecturer/Mellon PostDoc, Columbia University
Ellen Exner, Boston University, Harvard University (one year appointment)
Jose Luis Hurtado, University of New Mexico
Anna Zayaruznaya, Princeton University

*2010–2011 PhD recipients who have been appointed to the
Harvard University College Fellows Program:*

Evan MacCarthy

FACULTY MEMBERS OF THE DEPARTMENT OF MUSIC
2010–2011

WILLIAM BARES, College Fellow in the Music Department
RICHARD BEAUDOIN, Lecturer on Music
ANDREW CLARK, Senior Lecturer on Music, Director of Choral Activities
SUZANNAH CLARK, Gardner Cowles Associate Professor of Music (on leave, 2010-2011)
FEDERICO CORTESE, Senior Lecturer on Music, Director of the Harvard Radcliffe Orchestra
CHAYA CZERNOWIN, Walter Bigelow Rosen Professor of Music
CHRISTOPHER HASTY, Walter W. Naumburg Professor of Music
THOMAS F. KELLY, Morton B. Knafel Professor of Music (Head Tutor)
ROBERT D. LEVIN, Dwight P. Robinson Jr. Professor of Music
LEWIS LOCKWOOD, Fanny Peabody Research Professor
EVAN MACCARTHY, College Fellow in the Music Department
DREW MASSEY, Lecturer on Music (spring term)
INGRID MONSON, Quincy Jones Professor of African-American Music supported by the Time Warner Endowment
(interim Dean of the Arts and Humanities, 2010-11)
CAROL J. OJA, William Powell Mason Professor of Music (Graduate Advisor in Historical Musicology)
OLAF POST, Preceptor in Music
ALEXANDER REHDING, Fanny Peabody Professor of Music (Advisor in Theory)
SINDHUMATHI REVULURI, Assistant Professor of Music (Assistant Head Tutor)
MATTHIAS ROEDER, College Fellow in the Music Department
KAY KAUFMAN SHELEMAY, G. Gordon Watts Professor of Music & Professor of African and African-
American Studies (Director of Graduate Studies)
ANNE C. SHREFFLER, James Edward Ditson Professor of Music (Chair)
DAN STEPNER, Preceptor in Music
HANS TUTSCHKU, Fanny P. Mason Professor of Music (Advisor in Composition)
RICHARD K. WOLF, Professor of Music (Advisor in Ethnomusicology)
CHRISTOPH WOLFF, Adams University Professor (on leave fall 2010)

*Professors Emeriti 2010-2011**

DAVID G. HUGHES, Fanny P. Mason Professor of Music, Emeritus
LEWIS LOCKWOOD, Fanny Peabody Research Professor of Music, Emeritus
JAMES MARVIN, Senior Lecturer and Director of Choral Activities
RULAN CHAO PIAN, Professor of East Asian Languages and Civilizations and of Music, Emerita
JOHN STEWART, Senior Preceptor
JOHN WARD, William Powell Mason Professor of Music, Emeritus
JAMES YANNATOS, Senior Lecturer, Conductor of the Harvard-Radcliffe Orchestra

* REINHOLD BRINKMANN, d. October 10, 2010

COURSES IN MUSIC 2010–2011

Introduction to Music 1a/b. *MacCarthy/Massey*
Theory for Non-Majors. *Beaudoin/A. Clark*
Introduction to Composition. *Beaudoin*
Chamber Music Performance. *Boston Museum Trio*
Theory I. *Post*
Music History and Repertory (97a): Medieval to Baroque. *Kelly*
Music History and Repertory (97b): Medieval to Baroque. *Roeder*
Music History and Repertory (97c): Cross Cultural Perspective. *Shelemay*
Beginning Choral Conducting. *A. Clark*
Così fan tutte. *Cortese*
Theory IIa. *Rehding*
Theory IIb. *Beaudoin*
Post-tonal Analysis. *Hasty*
Tonal Analysis. *Rehding*
Jazz Harmony. *Bares*
Modal Counterpoint. *Hasty*
South Indian Classical Music Theory and Practice. *Wolf*
Beginning Composition. *Beaudoin*
Advanced Composition. *Czernowin*
Intro to Electronic Composition. *Tutschku*
Performance and Analysis. *Levin*
18th Century Performance Practice. *Levin*
Classical Improvisation. *Levin*
Jazz Improvisation. *Bares*
Music and Subjectivity in Asia. *Wolf*
Music of Tudor England. *MacCarthy*
Early Polyphony: Music of the Winchester Troper. *Kelly*
The String Quartets of Haydn, Mozart, and Beethoven. *Roeder*
The Operas of John Adams. *Oja/Shreffler*
Global Pop (GenEd). *Revuluri*
Exercises in Tonal Writing & Analysis. *Post*
Intro. to Historical Musicology. *Shreffler*
Intro to Ethnomusicology. *Shelemay*
Ethnomusicology: Research Methods. *Shelemay*
Iranian Music: Improvisation, Poetry, and Canoncity. *Wolf*
Transatlantic Jazz. *Bares*
Johannes Tinctoris and 15th-Century Music. *MacCarthy*
Discovery of Ancient Music in the Age of Enlightenment. *Roeder/Wolff*
Historiography: Classic Texts in U.S. Music. *Oja*
Music and Empire. *Revuluri*
History of Music Theory: From Rameau to Riemann. *Rehding*
Neo-Riemannian Analysis. *Rehding*
Rhythm. *Hasty*
Teaching Colloquium. *Shelemay*
Composition Seminar Ia (261r). *Czernowin*
Composition Seminar Ib (261r). *John Luther Adams*
Composition Seminar (262r). *Czernowin*
VES/EMS: Video and Electronic Music (264r). *Tutschku/Guzzetti*
Fine Arts and Electronic Music. *Tutschku*
continued

Electronics: Music and Space. *Tutschku*
Composition Seminar (272). *Czernowin*
Orchestration. *Cortese*
Fromm Seminar: Music and the Physical World. *John Luther Adams*
Doctoral Colloquium. *Hasty*

Freshman Seminar/Gen Ed:

Freshman Sem: Leonard Bernstein. *Oja*
Freshman Sem/Gen Ed: Beethoven. *Lockwood*
First Nights. *Kelly*
American Musicals and American Culture. *Oja*
Music, Debate & Islman. *Wolf*

DEPARTMENT OF MUSIC
RECENT FACULTY ACTIVITIES
2010–2011

[REPORT OF ACTIVITIES IN CALENDAR YEAR 2010]

ANDREW CLARK redesigned Music 121a, Beginning Choral Conducting, to explore a broader repertoire, incorporate a “lab chorus” of Harvard singers, and to build partnerships with professional and community organizations. Clark serves as the faculty advisor for four student ensembles: the Harvard Glee Club, the Radcliffe Choral Society, the Harvard-Radcliffe Collegium Musicum, and the Harvard-Radcliffe Chorus, as well as the Holden Voice Program. He served as faculty member and conductor of a week long music festival for children with chronic illness and disabilities sponsored by the Pittsburgh Symphony Orchestra and the Woodlands Foundation. Clark served as guest conductor of the prestigious professional choir-in-residence at Trinity Church, Wall Street in New York City, and the Trinity Choir Sunday Service performance in October was broadcast worldwide online. He was a Keynote speaker at the Harvard Glee Club Foundation Annual Meeting, the Radcliffe Choral Society Annual Meeting, and the Harvard-Radcliffe Collegium Musicum Board Meeting.

SUZANNAH CLARK received the William J. Bouwsma Fellowship of the National Humanities Center, North Carolina, where she was a fellow during her 2010-11 academic year leave from Harvard. Clark worked on a 1st edition monograph, entitled *Quirks in Tonality: Aspects on the History of Tonal Space*. Her previous book, *Analyzing Schubert*, will be published by Cambridge University Press this year. During the 2010 calendar year, Clark delivered invited colloquia to the music departments at McGill, University of Michigan, and Columbia University and gave a paper at a conference at Oxford University. She was also named a Mannes Institute Fellow.

FEDERICO CORTESE instituted several new academic initiatives, among them a new workshopcourse (128r) on Mozart’s *Così fan tutte*. This was a new type of music performance class with a strong intellectual component. The students, two conductors, two pianists and a cast of singers—all chosen through audition—learned the opera in Italian, and performed it with a small string orchestra at semester’s end. Additionally, Cortese gave concerts in Boston with New England String Orchestra, Boston Youth Symphony Orchestra, Tanglewood Institute, at Tanglewood and in the U.K.

CHAYA CZERNOWIN created a new course, Music 272 R where students analyzed each other's compositions. She also curated the 2011 Fromm Players at Harvard concerts, and had her work, *Pnima*, an opera for four singers, orchestra and six instrumental soloists, performed at Stuttgart Theater in Germany. Czernowin served on the composition faculty search Committee, Admissions committee, Blodgett Artist in Residence committee, and summer fellowships committee.

For CHRISTOPHER HASTY's new Freshman Seminar, What is Music? he contracted with Note Flight (Cambridge) for notation and playback software and wrote a 90 page text to accompany it. His article "The Image of Thought and Ideas of Music" was published in *Sounding the Virtual: Gilles Deleuze and the Theory and Philosophy of Music*, eds. Brian Hulse, Nick Nesbit (Ashgate) and his "If Music is Ongoing Experience, What Might Music Theory Be? A Suggestion from the Drastic," will appear in *Musiktheorie | Musikwissenschaft* in 2011. He gave a talk, "The Problem of Change from a Musical Perspective" in the Harvard Department of Molecular Biology; and "Why Care About Time?" at Florida State University. Hasty participated in the Radcliffe Institute Exploratory Seminar "Prosody and Dialogue in Language and Music."

THOMAS F KELLY published *The Practice of Medieval Music* (Ashgate), edited (with Mathew Mugmon) *Ambrosiana at Harvard* (Harvard University Press) and gave numerous invited lectures including talks at Medieval Academy of America, Yale, University of Avignon, the Abbey of Solesmes 100th Anniversary (Keynote), Project ANR-MANNO, Fondation Royaumont, France, and University of Cassino, Italy. Kelly is a trustee of the American Academy in Rome, Vice President of the *Early Music America* Board of Visitors and contributes four columns annually in *Early Music America* magazine. He was awarded the Chevalier de l'Ordre des Arts et Lettres of the Republic of France in December.

INGRID MONSON served as Interim Dean of the Arts and Humanities during the 2011-12 academic year.

ROBERT LEVIN taught—for the first time—a seminar in classical improvisation in an attempt to work with students on an area he has cultivated in public performances for over 35 years. He published "My Completion of K. 427/417A, Wolfgang Amadeus Mozart. C-Moll-Messe KV 427" in *Ergänzungen und Vervollständigungen* (Bärenreiter-Verlag); "Wolfgang Amadé Mozarts Menuett für Klavier D-Dur KV 355," in *Liber amicorum*; "Wolfgang Rehm zum 80" (Geburtstag) and "Mozart's Remakes," in *Coll'astuzia, col giudizio. Essays in Honor of Neal Zaslaw*, edited by Cliff Eisen (Ann Arbor), among others. Levin recorded *D'Ombre et de Silence: the Complete Piano Music of Henri Dutilleux* (ECM) and Yehudi Wyner's Piano Concerto, *Chiavi in mano* (2005) with the Boston Symphony Orchestra, Robert Spano conducting (Bridge) which received a Grammy award nomination in 2010. Levin's concert performances include, among many others, the Atlanta Symphony, Philadelphia Orchestra, Curtis Institute of Music, Mozartwoche Salzburg, Baltimore Symphony, Kansas City Symphony, Emmanuel Church Boston, chamber and solo recitals in the UK, and a duo-recital at MIT with Ya Fei Chuang which included the world premiere of "Diamond Watch" by John Harbison.

CAROL J. OJA published "On Friends, Mothers, and Scholarship," in the *American Music Review* (2010) and gave a conference paper on "Implementing a Rome Prize in Music: Aesthetic Lineages and Gender Paradoxes," as part of a panel on "Composer-Fellowships at the American Academy in Rome: Early History and Post-War Politics." She co-authored with Glenda Goodman "H. Wiley Hitchcock" to be published in the *New Grove Dictionary of American Music* (in press); and wrote "Immigration and the American Compositional Dream through the Lens of History," as program notes for San Francisco Girls Chorus (2010). The publication of *Crosscurrents: European and American Music since 1900* (conference proceedings), edited with Felix Mayer, Wolfgang Rathert, and Anne Shreffler is under contract with Boydell and Brewer. Oja spoke on "On the Town and the Politics of Race" at Brandeis University and Princeton University and chaired a session at

the conference on Tonality in the 20th Century, at UNC and Duke. She has a collaborative book in progress on workers' songs in a global perspective, with Sumangala Damodoran (New Delhi), Nancy Rao (Rutgers), and Penny Von Eschen (U Michigan); and has initiated a collaborative project with Stacy Wolf (Princeton), the Harvard-Princeton Musical Theater Forum.

ALEXANDER REHDING gave many talks this year, including, "Is HoT still hot?" at Princeton; "The Discovery of Slowness in Music" at University of Pennsylvania; "What is Sound?" at Wellesley College, Davis Museum; "On Sirens Old and New" at Southampton University; and "Rameau the Spectralist" at Harvard University's History of Science department. He received the William Channing Cabot Fellowship (Harvard University), Derek Brewer Visiting Fellowship (Emmanuel College, Cambridge), the ACLS Fellowship, Guggenheim Fellowship, and Newhouse Humanities Center Fellowship (Wellesley College). Rehding was Co-Chair of the 2010 Mannes Institute of Advanced Musical Study (Chicago), and gave the keynotes, "From Helmholtz to Hard Drives: Music's Material Legacy and Digital Future" at Study Day, Cambridge University and at the Yale Music Graduate Conference. He edited (with Edward Gollin) and contributed several essays to *The Oxford Handbook of Neo-Riemannian Music Theories* (2011), and published numerous articles including "J. G. Kastner, Les cris de Paris," *Unsung Symphonies* blog (2010), and "Happy Birthday, Tonality," *amusicology* blog (2010).

SINDHUMATHI REVULURI received a Mellon Fellowship, Penn Humanities Forum, University of Pennsylvania (2009-2010). She submitted "Stereos in the City: moving through music in urban south India," for the *Oxford Handbook of Mobile Music and Sound*, Oxford University Press (forthcoming) and reviewed *French Music, Culture, and National Identity, 1870-1939* for *Journal of Musicological Research* (forthcoming). Revuluri also submitted a review of *Ralph Locke's Musical Exoticism: Images and Reflections* for *Journal of the American Musicological Society* (forthcoming). She gave talks at the Penn Humanities Forum and at Smith College.

KAY KAUFMAN SHELEMAY lectured at the Peabody Institute, Johns Hopkins University; American Academy of Jewish Research, University of Toronto; University of New Hampshire; New York University; and University of Tulsa. She was named the Phi Beta Kappa Frank M. Updike Memorial Scholar for 2010-2011, and was awarded the Jaap Kunst Prize from the Society for Ethnomusicology for "the most distinguished paper published by an SEM member during 2009," for her article, "Hearing Silent Voices: Women in the Syrian-Jewish Musical Tradition," in *Music and the Play of Power in the Middle East, North Africa, and Central Asia*, edited by Laudan Nooshin (Ashgate, 2009). Shelemay spoke at Harvard for Junior Parents' Weekend, GSAS Interface Committee, Class of '55 Reunion, and "Africa in Motion" Symposium. She serves on the Board of Trustees of the American Folklife Center of the Library of Congress and on the National Endowment for the Humanities Research Division Fellowship Panel, among other duties.

ANNE C. SHREFFLER served her final term as chair of the music department. She published the conference paper "Politische und unpolitische Betrachtungen zu Strawinskys Movements für Klavier und Orchester (1959)" in *Musikalische Analyse und kulturgeschichtliche Kontextualisierung*. (Verlag, 2010), and gave a paper, "The Case of Hans Heinrich Eggebrecht: The Moral Dilemma of a Tainted Past," at the 2010 Meeting of the American Musicological Society. Shreffler was co-chair and organizer of interdisciplinary seminar, "Opera," at the Harvard Humanities Center (with Jane Bernstein and Alessandra Campana). At the conference "Tonality 1900-1950: Concept and Practice" (UNC/Duke, 2010), she chaired the session "Tonality as Culture." Shreffler is a member of the Cold War and Music Study Group of the American Musicological Society, and was elected Member-at-Large in November. She serves on the editorial boards of *Archiv für Musikwissenschaft*, *Anton Webern Gesamtausgabe*, and *Journal of Musicology*.

HANS TUTSCHKU co-taught (with Alfred Guzzetti from VES) a new, interdisciplinary course on music and video, and served as advisor to the Harvard Group for New Music. Several of Tutschku's compositions received performances this year, including *Firmament - schlaflos* (firmament - sleepless), which was premiered during the festival, Inventionen, Elisabethenkirche, Berlin; *agitated slowness*, premiered at the festival Filament, EMPAC, (Troy, NY); *Irrgärten* for two pianos and live-electronics studio, premiered at Klub Katarakt Festival, Ham-

burg; and *Zellen-Linien* at the Helsinki Chamber Music Hall, among many others. Tutschku's compositions were performed at festivals in Kassel, Buenos Aires, Weimar, Berlin, Belfast, and Karlsruhe and he gave masterclasses at University of Manitoba, Canada, UCSD San Diego, and a talk at the Musik+Technology conference, Arizona State University. He co-chaired with Jacopo Baboni Schilingi the festival "23. Tage Neuer Musik in Weimar," and collaborated with Boston Conservatory for their Boulez Festival in 2010. Tutschku was Artist in Residence at EMPAC, RPI Troy, NY.

RICHARD WOLF published "Music and translocation in south Asia: Two case studies" in *Relationship between Eurasia and Japan: Mutual Interaction and Representation. Proceedings of the international symposium, Performance and Culture: Exchange and Symbols in Eurasia and Japan* (2009), ed. by Koike, Jun'ichi, Shoji Ueno, Yoshitaka Terada and Ryoji Sasahara, and "The rhythms of rāga ālāpana in south Indian music: A preliminary introduction in Perspectives on Korean Music," in *Sanjo and Issues of Improvisation in Musical Traditions of Asia*. vol 1. He gave a paper on "The voice in the drum across south Asia" at the 2010 Annual meeting of the Society for Ethnomusicology, a talk on Karnatak music improvisation at CUNY Graduate Center, NY and one on "Perspectivity and music in the Muharram rituals of south Asia" at Williams College. Wolf Co-organized a conference on "Ritual, Art, and Language: Making Indigenous Polities in India," at University of Munich in January 2011. He performed a solo concert of south Indian vina both at Harvard and in Chennai, India.

CONFERENCES & LECTURES 2010-2011

- October 5, 2010 Colloquium: Wolfgang Rathert (Ludwig-Maximilians-Universität, Munich), “Vers une (nouvelle) symphonie fleuve? On Some Tendencies in Post-Modern German Orchestral Music”
- October 10, 2010 Composer’s Workshop: Iancu Dimitrescu and Ana Maria Avram
- October 12, 2010 Blodgett Distinguished Artist Colloquium: Iancu Dimitrescu
- October 14, 2010 Louis C. Elson Lecture: Alfred Brendel, “Musical Character in Beethoven’s Piano Sonatas”
- October 25, 2010 Barwick Colloquium: Carol Vernallis (Arizona State University), “Accelerating Aesthetics: YouTube, Music Video and the New Digital Cinema”
- December 6, 2010 Social Anthropology Seminar: Richard Wolf, “The Voice in the Drum. Hidden Pleasures (and Pains) of Sounds in South Asian Islam”
- January 31, 2011 Kate von Orden (University of California, Berkeley), “Music, Print and Civility in 16th-Century France”
- February 14, 2011 Michael Long (State University of New York, Buffalo), “Josquin’s Ear”
- February 26, 2011 “Movement,” the annual conference of the Graduate Music Forum. Dr. Judith Caselberry (Bowdoin College), Keynote.
- February 28, 2011 Mary Hunter (Bowdoin College), “The Measure of a Measure: The Slow Movement of Beethoven’s Op. 59 No. 2 & Early 19th-Century Discourse about String Quartet Performance”
- March 1, 2011 Harrison Birtwistle, “New Work: A Conversation,” moderated by Robert Kirzinger, Assistant Director of Program Publications for the Boston Symphony Orchestra
- March 3, 2011 Barwick Colloquium: David Levin (University of Chicago), “Elektra, Interiority, and Theatricality”
- March 28, 2011 Barwick Colloquium: Annette Richards (Cornell University): “C. P. E. Bach and the Faces of Music History”
- April 12, 2011 Colloquium: Benjamin Brinner (University of California, Berkeley), “Ties that Bridge and Bind: Playing Across Musical and Social Divides in Israel and Beyond,” co-sponsored by the Center for Middle Eastern Studies, Center for Jewish Studies, and the Music Department
- April 15, 2011 Studying Musical Theater in the 21st Century: A Panel Exploring Intellectual Vistas and Interdisciplinary Methodologies, Carol Oja and Stacy Wolf (Princeton University), panel chairs

FRIDAY LUNCH TALKS 2010-11

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

- September 17, 2010 Peter Pesic, "Hearing the Irrational: Music and the Development of the Modern Concept of Number"
- September 24, 2010 Ryan Banagale, "Writing and Re-Writing the History of (Symphonic) Jazz: Duke Ellington's Arrangements of *Rhapsody in Blue*"
- October 1, 2010 Flora Willson, "Viardot's Orpheus: Envisioning Modernity in Second Empire Paris"
- October 8, 2010 William Cheng, "Noise/Nightmare/Play: Konami's *Silent Hill* and the Ludic Economy of Horror"
- October 15, 2010 Davide Ceriani, "'Ardent in His Adherence to Mr. Mussolini's Principles': The Politics of Giulio Gatti-Casazza's Management of the Metropolitan Opera House in the 1920s."
- October 22, 2010 Andrea Bohlman, "For the Love of Music? Notes from the Polish Underground"
- October 29, 2010 Peter McMurray "There Are No Oral Media? Sung Poetry and the Synaesthetics of Recording"
- November 12, 2010 Gavin Williams, "Aural Technologies/Oral Ideologies: Milan, 1888"
- November 19, 2010 Louis Epstein, "Music, Modernity, and Nationalism at the 1937 Paris Expo"
- February 4, 2011 Ian Power, "Performance and Invention of Difficulty in Anthony Braxton's Composition No. 8E"
- February 11, 2011 Hannah Lewis, "A Search for Musical Identity: John Zorn and the Postcolonial Condition"
- February 25, 2011 Luci Mok, "Black Smoke, Red Fire: The Blacklisting of Dean Dixon"
- February 18, 2011 John Gabriel, "Exodus and Homecoming: Rudolf Kolisch's 1953 and 1955 Amerika Haus Tours"
- March 4, 2011 William Cheng, "Queering Disability/Disabling Queerness: The Carnavalesque Politics of R. Kelly's Global Closet"
- March 25, 2011 Sander van Maas, "Scenes of Inner Devastation"
- April 1, 2011 Matthew Mugmon, "Mahler's Modernist Champions: Boulanger and Copland in France and the United State."
- April 8, 2011 Sarah Hankins, "Lo Shomim Be'Galgalatz": Marginal Musics and Identities in Tel Aviv's Nightclubs"
- April 29, 2011 Frank Lehman, "Music of the Spheres Hexagons: The Limits of Sublime Representation in *Star Trek: The Motion Picture*"

SPECIAL EVENTS 2010-2011

- October 13, 2010 Informal discussion, Anne Shreffler and Alfred Brendel (Kirkland House Jr. Common Room, sponsored by OFA)
- October 20, November 22, December 8, March 9, April 6 *Digital Musicology Workshop Series*: Mark Knoll, “Shoehorns in Db: Problems of Database Modeling in Musical Source Studies”; Michael Cuthbert (Massachusetts Institute of Technology), “Studying Music Ficta and Early Renaissance Canons with the music21 Toolkit”; Drew Massey (Harvard University): “Inventoriana: Annotation and Sharing of Marked-Up Manuscripts and Digital Images”; Eliot Gattegno and Josiah Oberholtzer (Harvard University), “SASHA: Saxophone Audio Search and Heuristic Analysis”; Trevor Baca (Harvard University), “Formalized Score Control in abjad.”
- February 1, 2011 Learning From Performers, Bach Society Orchestra, and Department of Music present “A Conversation with Conductor Hugh Wolff” (‘75) moderated by Yuga Cohler (‘11)
- May 8, 2011 Music and words in memory of Reinhold Brinkmann, James Edward Ditson Professor, emeritus.

2010-2011 COMPOSER’S COLLOQUIUM SERIES

Discussions of the work of graduate composers and their colleagues

- | | |
|--------------------|----------------------------|
| September 13, 2010 | Evan Johnson (guest) |
| September 20, 2010 | Richard Beaudoin (faculty) |
| September 27, 2010 | Lei Liang (guest) |
| October 4, 2010 | Mark Applebaum (guest) |
| October 18, 2010 | Louis Karchin (guest) |
| October 25, 2010 | Corrado Rojac (guest) |
| November 1, 2010 | Josiah Oberholtzer |
| November 8, 2010 | Eric Chasalow (guest) |
| November 15, 2010 | Justin Hoke |
| November 22, 2010 | Trevor Baca |
| November 29, 2010 | Sabrina Schroeder |
| February 14, 2011 | Marta Gentilucci |
| February 28, 2011 | Hans Tutschku (faculty) |
| March 7, 2011 | Ian Power |
| March 21, 2011 | Chaya Czernowin (faculty) |
| March 28, 2011 | Josh Levine (guest) |
| April 4, 2011 | Gabriele Vanoni |
| April 11, 2011 | Sivan Cohen-Elias |
| April 18, 2011 | Ann Cleare |

2010-2011 DISSERTATION COLLOQUIA

- September 10, 2010 Alexandra Monchick, “Silent Opera: The Manifestation of Silent Film Techniques in Opera during the Weimar Republic”
- September 23, 2010 Evan MacCarthy, “Music and Learning in Early Renaissance Ferrara”
- September 23, 2010 Anna Zayaruznaya, “Isorhythmic Monsters: Disjointed Anatomies and Formal Disjunction in Late-Medieval Motets”
- December 2, 2010 Ellen Exner, “The Forging of a Golden Age: King Frederick the Great and Music for Berlin, 1732 to 1756”
- March 25, 2011 Davide Ceriani, “Italianizing the Metropolitan Opera House: Giulio Gatti-Casazza’s Era and the Politics of Opera in New York City, 1908-1935”
- March 30, 2011 Sheryl Kaskowitz, “As We Raise Our Voices: A Social History and Ethnography of ‘God Bless America’, 1918-2010
- March 30, 2011 Ryan Banagale, “Rhapsodies In Blue: New Narratives for an Iconic American ‘Composition’”
- April 18, 2011 Bert Van Herck, *Nessuno Sentiva*
- April 20, 2011 Sasha Siem, *See me on my seamy side: Confessions in Song*
- April 21, 2011 Ulrich Kreppin, *Soundworlds, World of Sound*

2010-2011 HUMANITIES CENTER MUSIC SEMINARS

- September 16, 2010 Opera 1: Carol Oja (Harvard University), “‘Exotic Ivy Smith’ and Sono Osato: Race and Politics in *On the Town* (1944)”
- September 21, 2010 Music, Sensory Ecologies, and the Body 1: “Frequency/Volume,” Wayne Marshall (MIT), “The Pleasures and Politics of Treble Culture”; Michael Heller (Harvard) “Between Silence and Pain: Volume and the Listening Experience.”
- October 18, 2010 Music, Sensory Ecologies, and the Body 2: Sense and the Cinema. Flora Willson (Kings College, UK), “Viardot’s Orpheus: Envisioning Modernity in Second Empire Paris”; Joana Pimenta (Harvard University), “A Cinematic Path through the Virtual Museum: Exploring Chris Marker’s *Ouvroir* and *Pictures at an Exhibition*.” Moderator: Alexander Rehding.
- October 21, 2010 Opera 2: David Levin (University of Chicago), “Lohengrin and the Dramaturgy of Enchantment.”

- November 8, 2010 Music, Sensory Ecologies, and the Body 3. Jason Stanyek (New York University) “Noise Cancelling Headphones, Distributed Listening, and the Enclosures of Quietness.”
- November 18, 2010 Opera 3: Mary Ann Smart (University of California, Berkeley), “Resisting Rossini, or Marlon Brando Plays Figaro.”
- January 27, 2011 Opera 4: Panel Discussion: Richard Beaudoin (Harvard University), Mark Ludwig (BSO), Anne Shreffler (Harvard University), Viktor Ullmann’s *The Emperor of Atlantis*”
- April 4, 2011 Music, Sensory Ecologies, and the Body 4. Andrew Raffo Dewar (University of Alabama), “Mediating the Improvising Body: Art Tatum’s Postmortem Performance in a Posthuman World”

CONCERTS

FROMM PLAYERS AT HARVARD

The highly successful series of concerts was curated this year by Chaya Czernowin.

April 1-2, 2011

Interior Gardens. Concerts featuring the Oberlin Contemporary Music Ensemble, Timothy Weiss, Director, and Ensemble SurPlus. April 1st: Salvatore Sciarrino *Lo Spazio inverso*; Dániel Péter Biró *Hadavar* (Neufassung); Morton Feldman *The Viola in my life* (2); Josh Levine *Clear Sky*; Jonathan Harvey *Wheel of Emptiness*; John Luther Adams *Immeasurable Space of Tones*. April 2nd: Harrison Birtwistle *Silbury Air*; Rebecca Saunders *Disclosure*; Mark Andre *...zu Staub*; Alvin Lucier *Fideliotrio*; Luigi Nono *...sofferte onde serene*; Luigi Nono *'Hay que caminar' soñando*.

BLODGETT CHAMBER MUSIC SERIES: CHIARA QUARTET

October 29, 2010

Concert #4 in the Chiara's Beethoven Cycle: Quartet Op. 18 No. 5 in A Major; Quartet Op. 59 No. 2 in E Minor; Quartet Op. 130 in B-Flat major

December 1, 2010

Concert #5, Beethoven Cycle. Quartet Op. 74 in E-flat Major; Quartet Op. 18 No. 2 in G Major; Quartet Op. 131 in C-sharp Minor

March 2, 2011

Concert #6 of their Beethoven Cycle: Quartet in B-Flat Major, Op. 18 No. 6; Quartet in B-Flat Major, Op. 130 with the Grosse Fuge in B-Flat Major, Op. 133

April 8, 2011

Adam Roberts *Tangled Symmetries* [Blodgett Composition Winner]; James Yannots String Quartet No. 3; Brahms Quartet in C Minor, Op. 51 No. 1

DEAN'S NOONTIME CONCERTS

November 30, 2010

Chiara Quartet, Beethoven String Quartet in G Major, Op. 18, No. 2; Beethoven String Quartet in E-flat Major Op. 74 "Harp"

February 28, 2011

Chiara Quartet, Beethoven's Quartet in B-flat Major, Op. 130 (with the Grosse Fuge in B-flat Major, Op. 133).

HARVARD GROUP FOR NEW MUSIC

- November 6, 2010 Concert with Callithumpian Consort. Trevor Baca *Mon Seul Désir*; Sivan Cohen-Elias *Air Pressure*; Ann Cleare *unable to create an offscreen world (a) and (b)*; Sabrina Schroeder *Fox Bride*; Josiah Oberholtzer *Lagartija*; Ian Power *Danse Bohème*
- January 27, 2011 Thelma E. Goldberg Concert: The Diotima Quartet; works by Edgar Barroso, Ann Cleare, Josiah Oberholtzer, Sabrina Schroeder, and Gabriele Vanoni
- April 23, 2011 Concert with Corrado Rojac, accordion, featuring new works by Trevor Baca, Edgar Barroso, Gariele Vanoni, Franco Donatoni, and Sofia Gubajdulina
- May 14, 2011 Fromm Residency with International Contemporary Ensemble. Justin Hoke *Grand Thoughts about Nothing*; Hillary Zipper *The Luminous Falls*; Edgar Barroso *Sketches of Briefness*; Sabrina Schroeder *Bird in the Well*; Ian Power *...you must first invent the universe*; Ann Cleare *Of Violent Aether*

University Hall Recital Series

- October 22, 2010 Kenric Tam '12, piano: Beethoven Op. 110, Schumann Symphonic Etudes
- December 9, 2010 William Cheng, piano: A recital in honor of the 200th anniversary of Chopin's birth: Prelude Op. 28, no. 11; Nocturne, Op. 9, no. 3; Waltz Op. 69, no. 1; Mazurka Op. 33, no. 4; Sonata No. 3 in B Minor, Op. 58
- April 8, 2011 David Kim, fortepiano: Mozart Variations, K. 613; Beethoven Trio, Opus 1, No. 2 in G Major (Lauren Basney, violin, Michael Unterman, cello)
- May 5, 2011 Chad Cannon, violin and Cate Cannon Todd, harp: Saint-Saëns Fantaisie for Violin and Harp, Op. 124; Spohr Sonata for Violin and Harp in C Minor; Fauré "En Prière"

SPECIAL CONCERTS

- October 3, 2010 *Potpourri with Violin*: Daniel Stepner with Donald Berman, piano; Aaron Kuan '09, violin; Lucy Caplan '12, viola; Nick Bodnar '11, cello. J.S. Bach Chromatic Fantasy; Paul Hindemith Sonata Op. 31, No. 2; James Yannatos String Quartet No. 2; Yu-Hui Chang *Worries Just as Real*; Carl Ruggles *Mood: Prelude to an Imaginary Tragedy*; Charles Ives Sonata No. 2.
- October 10, 2010 The music of Iancu Dumitrescu and Ana Maria Avram. Dumitrescu: *Le Silence d'or*, *Spectrum (V)*, *Multiples 6 for percussion*, *Diachronies*, *Le Jeu de la Genèse*, *Focus (II)*. Avram: *Axe (III)*, *Musique pour Mallarmé*, *Telesma (IX)*, *Nouvel Archæ*.
- November 21, 2010 Blodgett Distinguished Artist Bahman Panahi performs a concert of Iranian music accompanied by Shadi Ebrahimi, vocal, and Pezhham Akhavass, tombak (drum).
- March 9-25, 2011 Installation, *Veils and Vesper*, by Fromm Visiting Composer John Luther Adams.
- March 30, 2011 South Indian Carnatic Music concert featuring Richard Wolf, vina, David Nelson, mrigandam, and Deepti Navaratna, tambura. Sponsored by the Department of Music, Harvard Sangeet, the Harvard South Asia Initiative, and LearnQuest Academy.
- April 4, 2011 Concert of free improvisation by Holland's Instant Composer's Pool, a 10-member group that features iconoclastic musicians Han Bennink and Misha Mengelberg.
- April 7-10, 2011 *Forty Years of Jazz at Harvard*. Celebration spanning several events including a library exhibition; "40 Years of Jazz at Harvard: A Conversation," with Ingrid Monson and Thomas Everett; and the "40th Anniversary of Jazz at Harvard Concert" featuring the Harvard Jazz Bands and Harvard All-Stars Benny Golson, tenor saxophone; Brian Lynch, trumpet; Eddie Palmieri, piano; Cecil McBee, bas; and Roy Haynes, drums, plus Don Braden '85, saxophone.
- April 14, 2011 William Cheng, piano. *Liszt's Improvisational Tactics*. An interactive lecture-recital featuring demonstrations of Lisztian improvisations on themes from the audience.
- April 28, 2011 South Indian Classical Music Concert featuring B. Balasubrahmaniyan, voice, the Harvard Vina Ensemble, and students of Music 159. Accompanied by Suhas Rao, violin and David Nelson, Mrdangam. Supported by a grant from the Elson Family Arts Initiative by the Harvard University Committee on the Arts.

STUDENT RECITALS

- December 3, 2010 “The Ts’ziyeh of Qasem,” a passion play performed by the students of CB 46, Music, Debate, and Islam.
- December 6,7, 10, 2010 Concerts by student of Music 187. Works by Debussy, Shostakovich, Beethoven, Schumann, and Ravel. Honors concert: Faure, Brahms, Schumann, Prokofieff.
- December 10 and 11, 2010 HYDRA concert of sound and video compositions. Tutschku *Firmament – schlaflos*; Ferreyra *L’Autre rive*. Student works: Mark Applebaum *Pre-composition*, Abel Acuna & Josiah Oberholtzer *Pure Rave*; Julia Glenn *After the last hook*; Edgar Barroso, *Binary Opposition*; Michael McLaughlin *Metamorphica*; Kyle Fitzgerald, *Surf’s Up!*; Daniela Dekhtyar, *More money, more problems*; Jonathan Jain, *Music for a non-existent video*; Josiah Oberholtzer *Silk method and Red Stream*; Ian Choe *Tany’s World*; Edgar Barroso and Andy Dubbin *Centrifuga*; Alastair Su *The Chicken Factory*; Abel Acuna and Edgar Barroso *Bounce*; Marta Gentilucci *DTO//Electronic Corner*.
- December 12, 2010 Concert by the students of Music 180, Chamber Music Performance and Analysis. Brahms, Schumann, Schnittke, Franck and Dvorak.
- December 13, 2010 Classical Improvisation Concert by students of 185r. Improvisation on Handel, Mozart, Bellini, and Haydn.
- March 26, 2011 “Atelier: Undergraduate New Music at Harvard,” a new music festival of Harvard undergraduate composers and performers.
- April 11, 2011 Senior Thesis Concert: Chad Cannon, *A Thousand Years in Shuri* featuring Ryu Goto ’11, conducted by Jesse Wong ’12.
- April 26, 2011 Class recital: Music 161, Advanced Composition
- May 1, 2011 Jazz Improvisation Concert, M186. Keith Doelling *McBee With Me*; Ritse Adefolalu *Eyes on Me/Waltz for the Moon*; Nikhil Mehra *Across Town*; Kevin McNamara *Jordu*; Dan Furman *Mosey On*; Mark Parker *Take 15 Steps*; Alex Valente *Sweeping Tides*; Juan Carlos Valdes *Pas de Deux*; Jack Davison *Take the A Train*.
- May 2, 3, 2011 Class Concert, Music 187, Chamber Music.
- May 4, 2011 A recital by student in music 182, 18th-century Performance Practice. Works by Couperin, Giustini, Bach, Viotti, and Mozart.
- May 4, 5, 2011 HYDRA electroacoustic music and video concert. Harrison *Freefall*; Batchelor *Kaleidoscope Arcade*; Adamek *Cercie des rythmes viteaux*; Tutschku *agitated slowness*; and student sound and video compositions.
- May 4, 5, 2011 Chamber Music Performance and Analysis Concert, Music 180r. Schubert String Quintet in C Major, D. 956; George Crumb *Black Angels*; works by Schumann, Ravel, Beethoven.
- May 4, 2011 Concert of works by students in Music 51b, Introduction to Theory.

2010–2011 DONORS

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

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The Music Library acknowledges the continued, valuable support from the Andrew W. Van Houten Audio Preservation Fund for our work with rare and unique electroacoustic and ethnomusicological recordings.

Publications

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

Harvard's Paine Hall. Musical Canon & the New England Barn, by Reinhold Brinkmann. (Harvard University Department of Music). 76 pages. Available from the Harvard University Music Department.

The Century of Bach & Mozart: Perspectives on Historiography, Composition, Theory & Performance, edited by Sean Gallagher and Thomas Forrest Kelly—in honor of Christoph Wolff (Harvard Publications in Music, 22; Isham Library Papers, 7, 2008). 425 pages.

The Century of Bach and Mozart: Perspectives on Historiography, Composition, Theory & Performance. Harvard College Library Exhibitions. Houghton Library—Matthias Roeder and Eda Kuhn Loeb Music Library—Sarah Adams. September 23–25, 2005. Department of Music, Harvard University. 40 pages. Available from the Harvard University Music Department.

Music and the Aesthetics of Modernity. Essays: edited by Karol Berger and Anthony Newcomb—in honor of Reinhold Brinkmann. (Harvard Publications in Music, 21; Isham Library Papers, 6, 2005). 412 pages.

Music of my Future: the Schoenberg Quartets and Trio, edited by Reinhold Brinkmann and Christoph Wolff—in honor of David Lewin. (Harvard Publications in Music, 20; Isham Library Papers, 5). (2001) 192 pages.

Theme and Variations: Writings on Music in Honor of Rulan Chao Pian, edited by Bell Yung and Joseph Sui-ching Lam. Co-published by Harvard University Music Department and Institute of Chinese Studies, Chinese University of Hong Kong.

Essays in Medieval Music in Honor of David G. Hughes, edited by Graeme Boone (Isham Library Papers 4). 496 pages.

Anguish of Hell and Peace of Soul: 16 settings of Psalm 116, edited by Christoph Wolff, with Daniel R. Melamed (Harvard Publications in Music, 18).

Alessandro Scarlatti, La Statira, edited by William C. Holmes (Harvard Publications in Music, 15).

A Life for New Music: Selected Writings of Paul Fromm, edited by David Gable & Christoph Wolff. 86 pages. Available from the Harvard University Music Department.

A Report of Music at Harvard, 1972 to 1990, Elliot Forbes. 194 pages. Available from the Harvard University Music Department.

A History of Music at Harvard to 1972, Elliot Forbes. 246 pages. Available from the Harvard University Music Department.

Words and Music: The Scholar's View—in honor of A. Tillman Merritt, ed. Laurence Berman. 1972. 357 pages. Available from the Harvard University Music Department.

Words and Music: The Composer's View—in honor of G. Wallace Woodworth, ed. Laurence Berman. 1972. 151 pages. 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 and the L.J. Skaggs and M.C. Skaggs Foundations.

Members of the Publication Committee 2010-11

Anne C. Shreffler, Christopher Hasty, Thomas F. Kelly, Carol Oja, Ingrid Monson