From Adaptation to Innovation
The Harvard Choruses Sing On

This spring, the Harvard Glee Club embarked on an extraordinary world tour, learning from choral experts in Russia, South Africa, Italy, and China—and all from the comfort of their own homes. The Glee Club’s tour is an annual tradition that Professor Andrew Clark, Director of Choral Activities, transformed to fit the possibilities of our current moment. As Clark says, “The idea was to bring the world to our Zoom rehearsal space.”

When the pandemic forced the entire Harvard community (and academia in general) online last year, professors had to make the most radical changes to their pedagogies, and students had to adjust their learning strategies. Performance-based classes were hit especially hard. Zoom can readily accommodate a seminar, but the lag inherent in the platform makes live group performance nearly impossible.

Clark responded to this challenge by working with students and the teaching staff over the summer to develop strategies to overcome these technical difficulties: “We wanted to keep learning, and we wanted to keep making music, and we wanted to keep these communities intact, and we felt like if we could learn and sing and be together, then we were providing a service for ourselves that could keep us fortified during a really difficult time.”

The team came up with alternatives to large-group rehearsal. The pianist played the accompaniment, and students sang over it, muting themselves. The choirs performed together in virtual concerts. Students would record themselves singing their part to a guide track consisting of the accompaniment with a click track or a video of Clark conducting with the score beneath. Part of what made the concerts possible was the expertise provided by the Harvard Media Production Center, where audio and video engineers synched, edited, and mastered sometimes over a thousand separate recordings to create a composite performance.

The choirs performed repertoire this year that engaged with the current political moment in unexpected ways. This fall, the Radcliffe Choral Society rehearsed A Sense of Decency, a new piece by former Harvard Preceptor Katherine Pukinskis that set famous dissents by Justice Ruth Bader Ginsburg, a piece that became especially poignant when Justice Ginsburg passed away.

In January, the Harvard-Radcliffe Collegium Musicum performed selections from Handel’s Messiah (with the Harvard Baroque Chamber Orchestra), shining a critical light onto the canonical work by engaging with recent scholarship on Handel’s financial ties to the Atlantic slave trade and the Messiah’s anti-Judaic elements.
In the spring, Collegium worked with Lonnie Norwood, a gospel singer, conductor, and educator, to learn the foundations of gospel performance practice. They also studied the work of R. Nathaniel Dett (1882–1943), a Black professor and composer who spent a year at Harvard as a special student. Although he won the prestigious Francis Boott Prize for “Don’t Be Weary, Traveler,” there is no record of the piece being performed at Harvard, and Collegium rectified this omission this semester.

Over the course of the year, the choirs shifted strategies from accommodating the limitations of Zoom to taking advantage of new opportunities. As Clark says, “We’ve evolved from adaptation and accommodation towards innovation.” The Glee Club’s virtual world tour is one obvious example, but there are other changes as well. In terms of pedagogy, many of the rehearsals were small-group affairs resembling masterclasses, with students getting far more individual attention. And broadly, the choirs are even more committed to working toward equity and racial justice.

Plans for next year remain uncertain. Unfortunately, in-person rehearsals will likely be one of the last opportunities to return, due to the comparatively greater risk of spreading COVID-19 through singing. But given the essential role the choirs play as supportive communities for students and the ingenuity with which Clark and the students have overcome obstacles thus far, it is clear the Harvard Choruses have a bright future.

You can view the Harvard Choruses’ work this year by visiting:
https://www.singatharvard.com/live-stream-archive

Conferencing Through the Apocalypse: GMF 2021 Goes Online

“There’s all this jargon in the news about 2020 and apocalypse, but acknowledging that world endings happen all the time in the world of a community, and what can come after that is sometimes a really good space for rebuilding,” says Siriana Lundgren, co-chair of the 2021 Harvard Graduate Music Forum Conference, which took place on February 19th and 20th. The yearly tradition of hosting a small graduate student conference became an unprecedented challenge for co-chairs Lundgren and Cana McGhee and committee members Chris Benham, Sharri Hall, and Rachel Rosenman, who had to plan the very first virtual conference in GMF history.

They landed on the timely topic “To Begin Again: Music, Apocalypse, and Social Change,” which drew papers on world-changing events, from the pandemic to climate change. As McGhee remembers, “We had a music and racial justice topic, we had a music and technology topic to talk about the ways that performers are negotiating online spaces, but this apocalypse topic really seemed like it could capture all of those things.”

The planning committee met weekly in marathon Zoom sessions to plan the conference, all of which would also take place on Zoom. Some in-person conference experiences could not make the transition to the online format, like the ability to walk up to a scholar after their paper for a brief chat, but Zoom proved to have some unexpected benefits. Presenters did not have to spend money to attend the conference, and live captioning made the event more accessible. The committee was also able to organize a roundtable discussion completely unlimited by geography, which included keynote speaker Jessica Schwartz (UCLA), Christa Bentley (Oklahoma City University), Jessica Bisset Perea (UC Davis), Lei Liang (UC San Diego), and Michael Veal (Yale University).

The conference created an environment to process the upheavals of our current era, with people presenting papers and contributing compositions involving topics like Black Lives Matter, environmental catastrophes, Afrofuturism, and the HIV/AIDS epidemic. But, crucially, it also provided a way to imagine pathways through these situations. As Lundgren says, “we also wanted to offer a little bit of space for hope.”

The future of academic conferences remains uncertain, but, as Lundgren and McGhee note, the hope is that we might normalize remote attendance to decrease the carbon footprint and the financial burden of traveling. In other words, the pandemic might spur academia into rebuilding the conference to be more accessible and equitable.
Faculty News

Professor of the Practice Claire Chase released four albums of world premieres for her Density 2036 project, which commissions a host of new pieces for the flute in honor of Edgard Varèse’s landmark flute composition *Density 21.5* (1936). She also performed on George Lewis’s *The Recombinant Trilogy* album and Susie Ibarra’s *Talking Gong*, which also features Alex Peh.

Walter Bigelow Rosen Professor of Music Chaya Czernowin was the featured composer of a recent issue of *Neue Zeitschrift für Musik*.

Franklin D. and Florence Rosenblatt Professor of the Arts Vijay Iyer released *Uneasy*, a new trio album of creative music. Pianist Iyer was joined by Linda May Han Oh on bass and Tyshawn Sorey on drums.

Assistant Professor Yvette Janine Jackson released *Freedom*, an album which includes her radio operas *Destination Freedom* and *Invisible People*. She also premiered several new compositions. One, titled *Double*, confronts the issue of climate change denial in conjunction with the University of Utah’s Activism4Earth Project. Another, titled *Remembering 1619*, was premiered in a concert curated by Teju Cole. Jackson contributed a piece to the second Fromm Players at Harvard concert of the semester (see page 4). She also presented at “Unsung Stories: Women at Columbia’s Computer Music Center,” a symposium that recovered the history of women’s contributions to the CMC.

Harvard College Fellow Joseph R. Jakubowski published an article in *Intégral* titled “Embodied Form in Grisey’s Prologue: Variation, Opposition, Tension.”

Morton B. Knafel Research Professor Thomas Kelly taught two courses in the graduate program at the Juilliard school; he spoke at two virtual conferences, in Prague (November) and Salerno (keynote, March); and he gave online lectures for Johns Hopkins University, the Boston Early Music Festival, Early Music America, the Harvard Alumni Association, and several private organizations.

William Powell Mason Professor of Music Carol J. Oja appeared in an episode of PBS’s *American Experience* centering on the life and career of African American singer Marian Anderson. She also published an article on *Musicology Now* on the founding and history of AMS’s Committee on Cultural Diversity.

Fanny Peabody Professor of Music Alexander Rehding gave Zoom lectures at Cornell, Berkeley, Gießen (Germany), Stanford, Guaymas (Mexico), UT Austin, and Hamburg (Germany). He is chairing an SMT committee to create a new award to promote diversity, inclusion, and belonging in music theory pedagogy.

Stanley A. Marks and William H. Marks Assistant Professor at Radcliffe Institute Braxton Shelley published his book *Healing for the Soul: Richard Smallwood, the Vamp, and the Gospel Imagination* with Oxford University Press. He was also awarded the Alfred Einstein Award and Jaap Kunst Prize for his 2019 article “Analyzing Gospel.”

Lecturer on Music Michael Uy contributed a post based on his research to the Center for Effective Philanthropy, titled “The Art of Philanthropy, The Philanthropy of Art.” This spring, Uy also presented at “Unsung Stories” at Columbia University.

Next year, two webinars devoted to the scholarship and career of Eileen Southern will be presented by the Radcliffe Institute, so be sure to save the dates!

- **November 15**, 4pm: “Black Women in the American University: Eileen Southern’s Story”
- **April 4**, 4pm: “Black Music in the American University: Eileen Southern’s Story”

These events are part of a multi-faceted project about Southern, who was the first African American woman tenured in Harvard’s Faculty of Arts and Sciences (1976). She was author of the landmark book *The Music of Black Americans* (first edition, 1971) and editor of the journal *The Black Perspective in Music* (1973–1990). A web-based exhibit about Southern’s career will be opening this fall (see page 10).

Harvard’s Eileen Southern Project is led by Christina Linklater (Keeper of the Isham Memorial Library), Carol J. Oja (William Powell Mason Professor), and Braxton D. Shelley (Assistant Professor of Music and Stanley A. Marks and William H. Marks Assistant Professor at the Radcliffe Institute).
We invite you to undertake an exploratory journey for the mind and the senses and experience the varied sound worlds of this program," write violinist Miranda Cuckson and James Edward Ditson Professor of Music Anne Shreffler, the co-curators of the first virtual Fromm Players at Harvard concert.

Under normal circumstances, the Fromm Foundation supports concerts of new music each year, curated by Music Department professors. But like everything else, the pandemic required thinking outside the box, and the Fromm concerts went virtual.

Cuckson and Shreffler assembled an exciting program of pieces by Natasha Barrett and Rebecca Saunders featuring Cuckson with pianist Conor Hanick and the world premieres of two solo violin works written especially for Cuckson by Dongryul Lee and Jeffrey Mumford. The concert was recorded at National Sawdust in New York, the lighting shifting to enhance the changing expressive mood of the performance.

Last year's scheduled concert, titled "Black Speculative Musicalities," had to be cancelled due to the pandemic, but curator Vijay Iyer assembled a similar program, featuring new music by Yvette Janine Jackson, Roscoe Mitchell, and Imani Uzuri. Adopting a different strategy, each composer/performer produced their own video. Jackson's featured her ensemble, the Radio Opera Workshop, performing The Coding, which is inspired by Samuel R. Delany's science-fiction novel Babel-17. Mitchell collaborated with his ensemble, each member filming themselves. Uzuri created an experimental video for her work The Haunting of Cambridge, which, as she writes in her program note, “interrogates the documented and envisioned lives of enslaved Black people—children and adults, known and unknown, named and unnamed within the Cambridge, MA area.”

As it becomes safer to hold public events, the return of live performances seems just around the corner, but the virtual environment of early 2021 meant that the Fromm concerts were, for the first time in the Foundation's history, accessible and available to anyone around the world.

Photo credits: Catherine Koch, Joseph Blough, Petra Richterova

The entire first Fromm Players at Harvard Concert is available to stream on the Department's YouTube channel, and will remain so indefinitely: https://www.youtube.com/channel/UCOTXRZa17HQ6RQW0egdB2kg

Jackson's The Coding is available on her website at http://www.yvettejackson.com/

In the first of her three Charles Eliot Norton lectures, composer, avant-garde artist, violinist, and all-around sound philosopher Laurie Anderson told a hilarious story about someone mistaking her for actor Loni Anderson. Hundreds of audience members watched her recount the memory over Zoom under a Loni Anderson filter.

One of the true delights of the semester was the Mahindra Humanities Center’s lecture series, which this year featured Anderson, whose combination of cheerfulness and creative resourcefulness made her more than equal to the task of taking the lectures online. Her series, which engaged both directly and indirectly with the pandemic, is titled Spending the War Without You: Virtual Backgrounds.

In addition to taking full advantage of filters, Anderson walked around mesmerizing virtual spaces, integrated video effects, and performed compositions on her electric violin. Next year’s lectures will also take place over Zoom, and you can see the dates and times of those on the following page.
FALL 2021 EVENTS

Plans for the fall semester are evolving. We are planning to stream most of our events, but we do hope to include in-person options. For the latest information, please check the calendar on our website.

CHARLES ELIOT NORTON LECTURES

LAURIE ANDERSON
Spending the War Without You: Virtual Backgrounds

10.6, 5:00PM: The Road
11.10, 5:00PM: The City
12.8, 5:00PM: The Birds

Streaming as Zoom webinars through the Mahindra Center

BARWICK COLLOQUIA

10.19, 3:15PM
DENISE GILL
Denise Gill (Stanford University) is an ethnomusicologist and sound studies scholar whose work focuses on sonic, musical, and listening practices in Turkey and former Ottoman territories. In her research, Gill is primarily concerned with developing new theories and methodologies for critical listening.

10.26, 3:15PM
OKKYUNG LEE
Lee is a cellist, composer, and improviser. A native of South Korea, Lee has taken a broad array of inspirations—including noise, improvisation, jazz, western classical, and the traditional and popular music of her homeland—and used them to forge a highly distinctive approach.

11.16, 3:15PM
HANNES SEIDL
Seidl's compositions have been performed internationally at the ultraschall festival Berlin, Märzmusik Berlin, ultima Oslo, ECLAT, warshaw autumn and others. His works include sound installations, music theatre, short films and concert music.

PARKER QUARTET
Blodgett Artists-in-Residence Concerts

9.29, 8:00PM
10.15, 8:00PM
11.19, 8:00PM

Flutist and Harvard professor Claire Chase will perform with the Parker Quartet on September 29th
EMILY ABRAMS ANSARI (PhD 2010) is the incoming Editor-in-Chief of the *Journal of the Society for American Music*. She also was successful, as part of an interdisciplinary team, in winning a $2.5 million grant from the Social Sciences and Humanities Research Council of Canada (SSHRC) to fund historical memory research in El Salvador.

TREVOR BAČA’S (PhD 2016) world premiere of his piece (H A R M O N Y) was included in *New Yorker* magazine’s year-end listing of ten notable performances of 2020. Scored for narrator and nine players, the January 2020 premiere in Los Angeles’s Zipper Concert Hall happened only weeks before COVID restricted the presentation of live music throughout the country.

RYAN BAŇAGALE’S (PhD 2011) co-edited volume “*We Didn’t Start the Fire*”: *Billy Joel and Popular Music Studies* (with Joshua S. Duchan) was published last fall by Lexington Books.

AARON BERKOWITZ (PhD 2009) published *One by One* by *One: Making a Small Difference Among a Billion Problems* with HarperCollins.

CURT CACIOPOPO (PhD 1980) retired last June from a forty-one-year career in the professoriate that began at Harvard, where he joined the music faculty in 1979, and continued from 1983 through 2020 at Haverford College near Philadelphia. At Harvard he served as Director of Undergraduate Studies in Music, and at Haverford he occupied the Ruth Marshall Magill endowed chair for over two decades after rising through the ranks. Since returning from Quaker exile back to his Mayflower roots on Cape Cod, he has released three CDs, one of which, *Metamorphoses on Albany Records*, was balloted for a Grammy nomination. Among his new works is a violin concerto for the Italian virtuoso Francesco D’Orazio, with whom he has collaborated extensively both as composer and pianist.

WILLIAM CHENG (PhD 2013) was promoted to full professor at Dartmouth College.

MATTHEW D. CLAYTON (PhD 2009) became the Director of the Kardon-Northeast Branch of Settlement Music School in Philadelphia last September. Since 2018, he has served as a lecturer at Princeton University’s Music Department, and he is releasing his sophomore album, *Prophetic Dreams*, this summer, a jazz album which is a follow up to 2014’s *On the Move*, both of which are released on his own record label, Sound Beacon LLC.

JOHN DOUGLAS DAVIS (PhD 1979) started an endowment to support musical performances and commission new compositions in 2018 after thirty-five years of teaching at California State University Bakersfield. Since 2018, works by Fred Lerdahl, Leon Kirchner, Leonard Bernstein, and Earl Kim have been given performance awards. Funding has also been provided to the top award-winning groups to support composers of their choice, either by commission or prize. These discretionary composer awards have been given to TEMPO (CSU Northridge), Parker Quartet (Harvard University), New England Conservatory Philharmonia, Austin Symphony Orchestra, and Yellow Barn. For 2021, Michael Friedmann’s *Fantasy for Solo Violin* and Earl Kim’s *Where Grief Slumbers* are eligible for performance awards from the Doug Davis Composition and Performance Endowment. At this point, over sixty musicians and seven orchestras have received endowment support.

ALEXANDER FISHER (PhD 2001) is now the editor of the series *Recent Researches in the Music of the Baroque Era*, from A-R Editions (Middleton, WI).

PETER GILBERT (PhD 2008) released his second CD, titled *Burned Into the Orange*.

GLENDA GOODMAN (PhD 2012) was promoted to associate professor at the University of Pennsylvania.

RUJING HUANG (PhD 2019) is leaving her Swedish (KTH) post (originally a two-year fellowship) to join the University of Hong Kong as a Presidential Postdoctoral Fellow (three-year post). She also recently gave a talk at Columbia University’s Department of Music and is co-organizing the AI Song Contest 2021, an international competition exploring human-AI co-creation.

JOEL KABAKOV (PhD 1977) is a presenter at the Beethoven 250th birthday conference originally scheduled for September 2020 but now postponed to April 22nd, 2022, live at the American Beethoven Society on the campus of San José State University. His topic is “Beethoven as Muse,” which gives him the opportunity to premiere his *Geburtstag Bagatelle a la Op. 126* for piano.

(2020). He has also been promoted to full professor at the University of California, Merced.

**Krystal Klingenberg (PhD 2019)** started a position as a Curator at the Smithsonian National Museum of American History in the division of Cultural and Community Life.

**Lei Liang (PhD 2006)** received The Goddard Lieberson Fellowship from American Academy of Arts and Letters this year.

**Lansing McLoskey’s (PhD 2001) Sette grima på natta (SATB)** was premiered by Borg Vokal at the 2020 Hovlandfestivalen in Oslo, Norway, in October of 2020. Lansing was the 2020 Barlow Composer-in-Residence at BYU, and Composer-in-Residence at the 2020 Charlotte New Music Festival; he will return as Composer-in-Residence at CNMF this summer. He was also appointed to the Bogliasco Foundation Fellowship Advisory Committee (Italy). Lansing was a Finalist in the 2021 Zodiac International Composition Competition, and received a 2020/21 Fellowship Award in Arts & Humanities at the University of Miami. Though the premiere of his You Have a Name and a Place was postponed due to COVID, it will be premiered in Chicago this fall by Stare At The Sun. The premiere production of his full-length chamber opera *The Captivity of Hannah Duston* was likewise postponed, though it was recently named a Finalist for a 2020 AML (Association for Mormon Letters) Award. Current projects include a commission from Network for New Music in Philadelphia for a large work for mezzo-soprano and sinfonietta for the 100th anniversary of Jame Joyce’s *Ulysses* in 2022.

**Karola Obermüller (PhD 2010)** was recently awarded the Heidelberger Künstlerinnenpreis (Heidelberg Prize for Female Artists). In connection with the prize, the Heidelberg Theater commissioned her to write a cello concerto for Julian Steckel and the Heidelberg orchestra, which premiered in February. She also has released music on two new CDs, and Theater Heidelberg will premiere her new opera, commissioned by the theater on October 1st.

**Stephanie Probst (PhD 2018)** accepted a tenure-track position in musicology at the University of Music and Performing Arts in Vienna in March. Before, she held a Junior-professorship at the University of Cologne, following post-docs at the University of Potsdam and in the ERC-project “Sound and Materialism in the 19th Century” at the University of Cambridge. In the last months, she had articles published in *Music Theory Online* and *SMT-V*, and she now serves as co-chair for the Interest Group for the History of Music Theory of the SMT.

**Frederick Reece (PhD 2018)** is now an assistant professor in music history at the University of Washington.

**Paul Salerni (PhD 1979)** produced six concerts at Lehigh University in honor of the centennial of composer Earl Kim’s birth, three of which took place in 2020. On February 2nd, an art song recital featured Kim’s *Letters Found Near a Suicide*, songs on poems by Frank Horne. The concert on February 29th was dedicated solely to Kim’s music and featured his 4 Lines from Mallarmé and fully staged productions of his settings of two of Samuel Beckett’s plays. The two music theater pieces featured on February 29th were *Eh Joe* and *Footfalls*. On March 1st, a concert entitled “Five Generations” was given and featured Kim’s *Rattling On* and music by Kim’s teacher (Schoenberg), Schoenberg’s teacher (Zemlinsky), Kim’s student (Salerni) and Salerni’s student (Tae Sakamoto). Bridge Records will be releasing a CD of Salerni’s music this summer entitled *People, Places, and Pets* and featuring the Bowers Fader Duo (mezzo and guitar) with guest artists Miranda Cuckson (violin) and Miles Salerni (percussion).


**Faye-Ellen Silverman (AM)** published three recent compositions with Seesaw Music, a division of Subito Music Corporation: *To a Quiet Place* for solo vibraphone, *Singing to My Mother* (commissioned by Julie Landsman) for solo horn, and *Intertwining Clarinets* for two clarinets. She also contributed a new work called *Singing My Song* to Piano Premieres: New Music for Developing Pianists, Volume 1 published by Subito Music Corporation. Both *Intertwining Clarinets* and *To a Quiet Place* had their world premieres on the Composers Concordance concert series.
**Graduate Student News**

**Ganavya Doraiswamy** was awarded both a Civitella Ranieri Fellowship and a Camargo Foundation Fellowship, both of which are residential programs supporting international artists.

**Sarah Koval** was awarded a Frederick Sheldon Traveling Fellowship to support archival research in England.

**Alana Mailes** published an article in *Early Music History* titled “Much to Deliver in Your Honour’s Ear: Angelo Notari’s Work in Intelligence, 1616–1623.” You can read more about her research on page 9.

Composer, pianist, and vocalist **Samora Pinderhughes** premiered *Grief*, a collection of revolutionary songs that addresses issues of racial inequality and the carceral state. The project was commissioned by Chamber Music America’s New Jazz Works Program with support from the Harvard Music Department, featuring performances by Rajna Swaminathan, Ganavya Doraiswamy, Miles Okazaki, Utsav Lal, Stephan Crump, Adam O’Farrell, and Anna Webber.

**Rajna Swaminathan** premiered *Apertures*, a performance film commissioned by Chamber Music America’s New Jazz Works Program with support from the Harvard Music Department, featuring performances by Swaminathan, Ganavya Doraiswamy, Miles Okazaki, Utsav Lal, Stephan Crump, Adam O’Farrell, and Anna Webber.

**Uri Schreter** recently spoke about the representation of anti-Black violence in the Yiddish press during the early 1920s at a national symposium titled “The Future of Tulsa’s Past: The Centennial of the Tulsa Race Massacre and Beyond,” sponsored by the John Hope Franklin Center for Reconciliation. Schreter also co-composed *Jonah and the Prophet* with Anthony Russell, a piece commissioned by the YIVO Institute for Jewish Research.

**Davindar Singh** has been awarded American Institute of Indian Studies Summer and Academic Year Language Fellowships and Fulbright-IIE and Social Science Research Council-Mellon fellowships for field research. He also performed as part of Yvette Janine Jackson’s Radio Opera Workshop at the second Fromm Players at Harvard concert (see page 4).

**Julio Zúñiga** and music theory alumnus **Daniel Walden** released a digital mural through the Fonema Consort titled *Parallel Peaks* featuring video footage and found sounds in their respective quarantine homes in Costa Rica and Italy. You can view the mural at https://www.fonemaconsort.com/our-digital-mural/parallel-peaks-sunday.
Intrigue and Espionage: 
Musicians in Seventeenth-Century Venice and England

It all started with a receipt. Musicology graduate student Alana Mailes (PhD 2021) was searching through Venetian counterintelligence papers in the State Archives of Venice for information on English ambassador Henry Wotton when she stumbled across a surprising find: a receipt acknowledging a payment of fifty Venetian ducats signed by Angelo Notari.

Just like that, she realized two historical figures—a composer known to musicologists and a spy working for the Venetian government familiar to historians—were actually one and the same. Notari was a singer, lutenist, and composer from Padua who had immigrated to England and benefited from the seventeenth-century English fad for Italian musical styles, but his career extended beyond musical matters. His career gave him access to information on the goings-on at the Venetian embassy in London, information he traded to the Venetian government for money.

Mailes touring the Castello Aragonese in Ischia

Musicking in the early modern period was an integral part of statecraft in general, and so I’m arguing that it’s worthwhile to pay attention to music-making within these larger histories of international relations, commerce, confessionalism, and empire.

—Alana Mailes

Mailes’s journey through the final stages of her PhD rivaled the drama and intrigue that she writes about. During the first part of 2020, she was living at the American Academy in Rome, researching what was supposed to be the second part of her project: musical life within English Catholic communities in Rome. When the pandemic surged in Italy, Mailes was forced to change her plans. As Mailes recalls, “I woke up one morning and wanted to go and get some linens I needed, but was told that I couldn’t go anywhere because the whole city was locked down.” Mailes made the decision overnight to return to the U.S., and because she could not complete her archival research in Rome, she had to drop the Roman section from her dissertation.

Mailes plans to return to her Roman topic in a later project. In the immediate future, she is moving again, this time from Los Angeles to England, for a soon-to-be-officially-announced postdoctoral fellowship.

Mailes's dissertation explores such intersections between politics and music-making in diplomatic communities in Venice and England from 1600 to 1660. A major intervention of her project is the way that she positions music not as an ornamental entertainment but rather as a crucial aspect of diplomacy. Musicians had easy access to elite political spaces, and Venetian musicians in England were able capitalize on the vogue for Italian music to influence English politicians. As Mailes says, “Musicking in the early modern period was an integral part of statecraft in general, and so I’m arguing that it’s worthwhile to pay attention to music-making within these larger histories of international relations, commerce, confessionalism, and empire.”

The musician-turned-intelligence Notari is a prime example. As Mailes documents, the information he sold to the Venetian authorities influenced the trial of Antonio Foscarini, the Venetian ambassador to London, and his secretary, Giulio Muscorno. In what became an embarrassing international scandal, Foscarini and Muscorno were openly feuding throughout London, even threatening to kill each other. Word of their reckless behavior got back to the Venetian State Inquisitors, the highest level of counterintelligence, and both men were recalled and arrested.

Notari, a musician who had worked at the embassy in London, was one of many witnesses the state examined. The enterprising Notari then offered to sell additional information on some of Foscarini's private letters that were circulating outside the embassy. His tip helped investigators realize that Foscarini’s valet was selling his letters, spilling state secrets to the Spanish ambassador.

Venetian archival documents

The State Archives of Venice

Photos courtesy of Alana Mailes
Library News

The Music Library is one of the recipients of the inaugural round of the Advancing Open Knowledge grants. The project, *The Music in ‘The Music of Black Americans’,* seeks to meet the challenge of making music by Black American composers easier to discover and perform. There is already a robust infrastructure for this project: *The Music of Black Americans,* a foundational text in American music scholarship. The book challenged a Eurocentric academic field to broaden its vision; its author, Eileen Southern (1920–2002), was the first African-American woman tenured in Harvard University’s Faculty of Arts and Sciences.

The project will contribute a digital appendix to that resource, an inventory of the musical examples in the book with links to library records and digital surrogates. Our hope is that the information in the appendix will be widely reusable by other scholars and teachers and by performers.

Dr. Jerome Offord, Jr. has joined the Harvard Library as Associate University Librarian (AUL) for Antiracism on April 19th, 2021.

Sandi-Jo Malmon gave a presentation titled “Collaborative Music Collections with Borrow Direct” at the Music Collections Assessment Summit sponsored by the University of Toronto, April 21–23, 2021.

Anne Adams contributed to a presentation at the New England Music Library Association meeting on May 7th titled “Beginning the Journey Towards Inclusive and Anti-Racist Metadata and Description.”

Liz Bernt-Morris contributed to a presentation at the same conference titled “Developing a Music Librarianship Course Centered on Theory and Praxis in Critical Librarianship, Social Justice, and Diversity Work.”

Peter Laurence and Christina Linklater collaborated with Christine Fernsebner Esalo and Kate Mancey on another paper for the NEMLA meeting, titled “Boston Rock City: A Linked Data Initiative.”

Joseph Kinzer curated a virtual exhibit, titled “Singing the Story of Dhrangadhra: Women’s Voices in a Hindu Court.” For centuries, the women of Dhrangadhra, in Western India, played a special role in singing stories of genealogy, life, and death. Much (but not all) of this activity took place within the walls of the zenana, an all-women’s palace where many of Dhrangadhra’s most important oral traditions were upheld.

This exhibit features the sounds of these women’s voices and their location in the zenana as well as some other parts of the palace, providing a glimpse into the wider collection of Dhrangadhra music found in the Archive of World Music of Harvard’s Loeb Music Library. You can see the exhibit at https://storymaps.arcgis.com/stories/271ba2ca239d4de49608f269a25e1b39.

Staff News

Friends and alums of the Music Department know what a critical role the staff members play in keeping things running smoothly and creating a lively sense of community, from navigating administrative issues to making every Halloween unforgettable. Several staff members have retired in recent years, and we caught up with their adventures here!

Lesley Bannatyne is working on a collection of short stories, many of which have been published individually (there are several listed on her website, iskullhallween.com). She also volunteers on the Rose Kennedy Greenway, at Project Soup, and on local farms with the Boston Area Gleaners. She received a Master’s in Creative Writing and Literature from Harvard’s Extension Studies last spring, and her thesis received the 2020 ALM Humanities Award. Most importantly, she is awaiting the arrival of her first granddaughter, in October.

Kaye Denny: “Since leaving the music department, I have been avoiding COVID, fighting rabbits in my garden, drinking beer midday with other retirees, reading Trollope (not really), missing live music, missing live music, missing live music. (I did drive to Miami—don’t ask.)”

Karen Rynne: “I am working part time for FAS Education Support Services. The past month I’ve spent early mornings at Mt. Auburn Cemetery looking for migrating warblers. I’ve been sewing and crafting and going to Kaye Denny’s garden for catnip for my beloved cat Lucia!”

Charles Stillman retired in March and is busy getting his new routines in place. He’ll be following through on his passion of traveling the world once the world has reopened.

Lesley Bannatyne

Karen Rynne

Charles Stillman
Recordist Martin Bernstein '21 and pianist Tony Yang '21 both won the Robert Levin Prize in Musical Performance. Bernstein is president of the Harvard Baroque Chamber Orchestra and the Harvard Early Music Society, and Yang has performed with the Bach Society Orchestra.

Joint music and social anthropology concentrator Joy Nesbitt '21 won the Louis Sudler Prize in recognition of her artistic career at Harvard. She directed four theatrical productions including three performed remotely in the past year. Nesbitt is also an accomplished performer, and she released her album, *Atlas Rising*, in 2021.

Nivi Ravi '21, a joint concentrator in music and neuroscience, was selected as a recipient of the Alex G. Booth Traveling Fellowship. Next spring, she will be traveling to Europe, South Africa, and India to study the history of opera, opera in postcolonial societies, and modern differences in stagings across varied cultural contexts. Her advisor for the project is Professor Carolyn Abbate. Ravi is also the recipient of the Louise Donovan Award in recognition of her leadership of the Harvard-Radcliffe Collegium Musicum and the Harvard College Opera.

Harry Sage '22, a joint concentrator with music and classical language and literatures won the Radcliffe Doris Cohen Levi Prize in recognition of excellence in the field of musical theater. Sage has composed works performed by the Harvard Glee Club and Harvard Pops Orchestra and has performed in the pit orchestras in many Harvard productions. Sage served as both arranger and orchestra manager for *Death Do Us Part* on the Loeb Mainstage in 2019.

Benjamin Wenzelberg '21 recently music directed a virtual and interdisciplinary operatic pastiche with Harvard College Opera, after conducting *Die Zauberflöte* (2020) and *Cendrillon* (2019) with the company. As a countertenor, he won an Encouragement Award in the New England Region after being named a Winner of the Boston District of the 2021 Metropolitan Opera National Council Auditions. In February 2020, the Hyogo PAC Orchestra presented the Japan premiere of his orchestral composition in Beethoven 250th Birthday Celebration concerts, and he is currently composing the music and libretto of a new opera commissioned by Lowell House Opera at Harvard, which had a public virtual reading in collaboration with the Office for the Arts during ARTS FIRST 2021, and will premiere in Spring 2022. Wenzelberg also recently won the Hugh F. MacColl Prize in Composition for his piece *An Hour of Forever*, a version of which you can hear at https://www.youtube.com/watch?v=Pt583QAwPaw.

The Harvard-Radcliffe Orchestra Goes to Jupiter

This semester, the Harvard-Radcliffe Orchestra, under the direction of Federico Cortese, has released two video performances. Like the choruses, the orchestra needed to transform into a virtual ensemble to meet the challenges of the moment. The first performance is a poignant video essay of the “Masks” movement from Prokofiev’s *Romeo and Juliet*, a movement that took on a new significance during the pandemic.

The second, just released in April, is the famous hymn section from the “Jupiter, the Bringer of Jollity” movement from Gustav Holst’s *The Planets*. You can find both performances on their YouTube channel at https://www.youtube.com/channel/UCRoZ2UYzsU1orqDdwYQbaA.

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Have a new book, conference presentation, concert, baby, or journal publication? We’d love to hear about it. We welcome news at any time, as well as photos and links of interest to our community of musicians and scholars.

Send to musicdpt@fas.harvard.edu
Life finds a way! Retirement cannot save Thomas Forrest Kelly from a birthday ambush by two dinosaurs who may or may not be beloved former staff members Lesley Bannatyne and Kaye Denny.