

MUSIC

NEWSLETTER



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Community Building and Social Justice Through Music

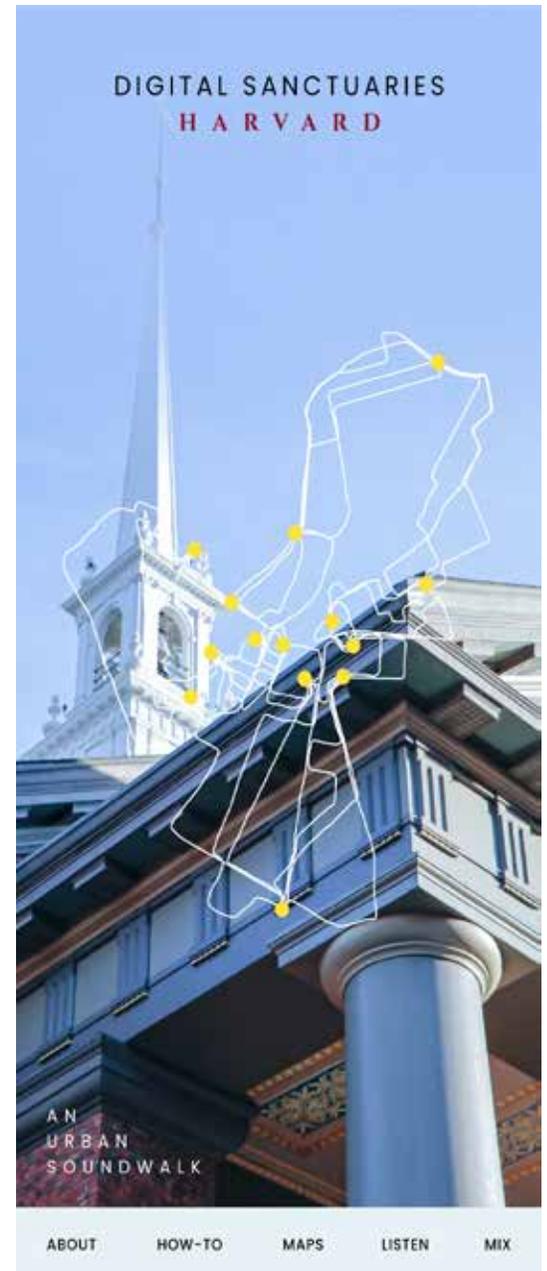
“THIS IS MY FAVORITE WAY TO TEACH—and learn,” says Professor of the Practice Claire Chase of her Freshman Seminar, Community Building and Social Justice through Music. “In my own music education, the transformative moments for me always took place when an elder invited me to do work alongside them—not just for them—and when they invited me into their practice, assuming that I would rise to the occasion. I wanted to invite these freshmen into the process of making work alongside some of the greatest artists of our time. They have more than risen to the occasion.”

Chase commissioned the Houston composer, percussionist, and sound artist Susie Ibarra to create an interactive, virtual musical score with the fifteen students in her seminar.

“Susie has done a number of virtual soundwalk projects—in the Philippines, New York and Pittsburgh, to name a few—but never with students on a college campus. She completely embraced the notion that many of these students would be composing music for the first time.”

The result: Digital Sanctuaries Harvard, a soundwalk app that invites the public to take a virtual musical journey around the Harvard University campus and beyond through an ever-changing musical score.

“Students chose places of importance to them and created original compositions that combined field recordings, vocal and instrumental improvisations, electronic instruments, and original and historical texts,” according to Chase. They form, says description of the app for Digital Sanctuaries, “a dynamic sonic archive of the experiences of a freshman class searching for connection, community and



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We have a new YouTube channel. Live concerts and events are streamed at <https://www.youtube.com/channel/UCOTXRZa-17HQkRQW0egdB2kg>

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continued

sanctuary in the midst of a pandemic.”

“These students are pianists, violinists, singer-songwriters, musicians in rock bands, music producers, budding music educators, and organization-builders, all from different musical backgrounds,” says Chase. “Over the first weeks of the term they learned recording and audio editing techniques, worked with experimental vocal practitioners like Jen Shyu and Jasmine Wilson, with percussionists like Susie, and in a workshop with Levy Lorenzo they all built their own custom-made electronic instruments.”

Outside the Zoom classroom, each student took a weekly sound walk to find their site and to listen.

“The campus and the city sound different in the fall of 2020 than ever before,” says Chase. “Think of the wildlife that has moved in now that the campus has de-densified! We all hear the world differently this year. But what does the freshman class at Harvard hear that we do not? How do they tell their stories through sound?”

The seminar students were mostly housed in Cambridge, but there were a few spread throughout the world. As a result, Digital Sanctuaries Harvard includes compositions that incorporate volleyball courts in Taipei, the Bangkok international airport, a rocky beach in Seattle, as well as the Charles River, Fresh Pond, Harvard Square subway stop, and the steps of Harvard Law School. Each site on the app includes a biography of the student, a selfie, and a program note about why and what this moment in history has meant to them.

“The pieces vary widely,” Chase explains. “They are by turns meditative, whimsical, expressive of racial tension, grief, loss, hope; we’re not trying to tell a single story, but many stories.”

Chase would love to make her course a recurring Freshman Seminar. “Imagine ten years of freshman soundwalks! Music always responds to historical events, and it’s vitally important to create space for communication about our current moment in expressive modes that go beyond language.”

Harvard students are so good at expressing things with words; in this seminar they learned to express with sound—you can often express more directly, more abstractly, maybe, or more deeply this way.

—Claire Chase

DIGITAL SANCTUARIES HARVARD is available for free in the Apple app store as of Dec. 19, 2020. The entire composition lasts one hour, and you can walk through it in the sequence the students imagined, or listen to all or part of it in in your own order.

Collaborators on the Digital Sanctuaries Harvard app are computer scientist, Apple Distinguished Educator, and TED fellow Rommel Feria and his team (Philippines), interaction designer Shankari Murali (India), and sound engineer is Jake landau, New York.

Students Perform Work by Lisa E. Harris



Photo: Steven Varni

For the second half of Community Building and Social Justice Through Music, Chase commissioned a new work by Lisa E. Harris, a Houston-based composer, interdisciplinary artist, and filmmaker. The piece is called “A BLACK WOMAN TOLD ME AND I BELIEVE HER. A MOVEMENT” (2020) and is scored for 16 voices (Harris plus the 15 students), body percussion, and mixed instrumental ensemble (two ukuleles, guitars, flute, violin, keyboards, and drums).

“Harris is one of the most brilliant artist-activist voices of our time,” says Claire Chase, “so it seemed natural to ask her for a new piece at this turbulent moment in history, and as our country reckons with racial injustice and the foundational white supremacy of our arts and education institutions. Harris collected texts from each of the students and wove them together with

She masterfully found a way to honor and amplify every voice in the class while also communicating a powerful message: that we urgently need to listen to and believe what Black women are telling us.

her own words, music, and movement into a stunning 20-minute work of song, poetry, and dance.

“Of course, all of this is a challenge to do on Zoom, but Li has playfully embraced Zoom latency as a 17th player in the piece, and the ensemble strives not so much for synchronicity as we do for presence and collectivity. She masterfully found a way to honor and amplify every voice in the class while also communicating a powerful message: that we urgently need to listen to and believe what Black women are telling us.”

The work was presented in its world premiere on December 3 at an online public event that also featured IONE, the artist, author, director and spouse of the late Pauline Oliveros, leading students and the audience in Oliveros’ 1971 composition *The Tuning Meditation*.

Faculty News

Morton B. Knafel Research Professor THOMAS F. KELLY published *The Liber Ordinarius of the Abbey of Saint Gertrude at Nivelles*, a study and edition of a manuscript in the Houghton Library. At the same time he contributed to a volume of essays on the manuscript edited by Jeffrey Hamburger. A conference on the manuscript scheduled for July at Nivelles had to be postponed.

Harvard College Fellow LONDON MORRISON virtually presented a paper at the 2020 meeting of the American Musicological Society (AMS) titled “Digital Labor and the Musical Exchange Value of Max for Live Devices.” He also presented at the virtual Music Theory Society of New York State (MTSNYS) titled “Computer-Assisted Orchestration, Format Theory, and the Social Construction of Timbre.” Morrison published “Reassembling Kaija Saariaho’s *Vers le blanc* (1982)” in *Mitteilungen der Paul Sacher Stiftung* 33 (2020) and co-authored with Sadie Couture a book review “Sensate Sovereignty: A Dialogue on Dylan Robinson’s *Hungry Listening*” in *Amodern: Currents* (2020). Finally, Morrison was the recipient of McGill University’s 2019–20 K. B. Jenckes Convocation Prize.

Fanny Peabody Professor ALEX REHDING was Robert Samels Visiting scholar (virtual) at the Jacobs School of Music, Indiana University, and he gave a lecture at the University of Bonn. Recent publications appeared in *Journal of Music Theory* and the edited volume *Testing Hearing*, ed. Alexandra Hui, Mara Mills, and Viktoria Tkaczyk (Oxford UP). A book he edited, *The Oxford Handbook of Critical Concepts in Music Theory*, won the Outstanding Multi-Author Publication award from the SMT.



Harvard College Fellow JOSEPH R. JAKUBOWSKI’S daughter Marcie was an “SMT baby,” born the first day of last year’s conference, and her birthday was the first day of 2020’s joint AMS/SMT.



Harvard Magazine illustration by Wesley Merritt.

IN THE SUMMER of 1977, NASA rocketed two spacecraft out of Earth’s orbit. Their mission: explore the unexplored. NASA had already been to the moon; with Voyager 1 and Voyager 2, its Jet Propulsion Laboratory wanted to push beyond the outer planets and the Sun’s gravitational pull, and into interstellar space. By 2030, drained of electricity, both ships will lose contact with Earth. But that may not be the last time they’re heard. Affixed to each Voyager is a golden record. *The Golden Record*. For Professor Alex Rehding—who has written books on intellectual history, sound studies, and media theory—the Golden Record raises seemingly infinite philosophical, biological, and musical questions. Rehding currently teaches a Freshman Seminar in *The Golden Record*.

In his forthcoming book, “Music from Earth: Alien Listening and NASA’s Golden Record,” Rehding imagines how to analyze music that’s been launched into space and ripped from any semblance of context. Written with co-author Daniel Chua at the University of Hong Kong, “Music from Earth” centers on their proposed “Intergalactic Music Theory of Everything.” The theory provides a new definition of music—one they hope makes as much sense for aliens as it does for humans—and it comes down to frequencies, repetitions, and time. “We need to reduce the idea of music to its most basic components, to bare vibrations,” Rehding wrote in a 2017 edition of *Musical Brainfood*, an International Musicological Society publication, “and to build it up from there.”

—excerpted from Jacob Sweet, “One Small Step for Music,” *Harvard Magazine* July/August 2020

Oja Explores Marian Anderson and the DAR

Carol J. Oja’s research focuses on the history of American music and culture. Her most recent book, *Bernstein Meets Broadway: Collaborative Art in a Time of War* (Oxford University Press) received the Music in American Culture Award from the American Musicological Society. Her *Making Music Modern: New York in the 1920s* (Oxford) won the Lowens Book Award from the Society for American Music. *Sounding Together: Collaborative Perspectives on U.S. Music in the 21st Century*, co-edited with Charles Hiroshi Garrett, is forthcoming from the University of Michigan Press, and she is at work on a book provisionally titled “Civil Rights in the Concert Hall: Marian Anderson and the Racial Desegregation of Classical Music.”

For the US to move past the current racial crisis and achieve substantive change, its racist history needs to be told fully and repeatedly, with all the offensive details intact.

—Professor Carol Oja on Marian Anderson and the Daughters of the American Revolution in the Times Literary Supplement



Ask the Experts. How Ford, Rockefeller, and the NEA Changed American Music

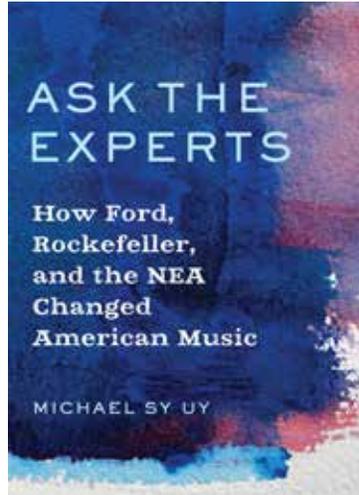
Michael Uy's new book, Ask the Experts (Oxford, 2020) looks at when exactly the institutional grant became so ubiquitous—such a normalized means of funding the arts in the United States—and how grants have been evaluated, by which criteria and by which experts.

From the end of the Second World War through the U.S. Bicentennial, the National Endowment for the Arts, the Rockefeller Foundation, and the Ford Foundation granted close to \$300 million (approximately \$2.3 billion in 2017 dollars) in the field of music alone. In deciding what to fund, these three grant-making institutions decided to “ask the experts,” adopting seemingly objective, scientific models of peer review and specialist evaluation. They recruited music composers at elite institutions, professors from prestigious universities, and leaders of performing arts organizations. Among the most influential expert-consultants were Leonard Bernstein, Aaron Copland, Lukas Foss, and Milton Babbitt.

The significance was two-fold: not only were male, Western art composers put in charge of directing large and unprecedented channels of public and private funds, but in doing so they also determined and defined what was meant by artistic excellence. They decided the fate of their peers and shaped the direction of music-making in this country.

Ultimately, this history demonstrates how “expertise” served as an exclusionary form of cultural and social capital that prevented racial minorities and non-dominant groups from fully participating.

“I’ve always been interested in how people talk about ‘good’ and ‘bad’ music,” says Uy. “Ever since I was a child I was influenced by friends who said that this artist was “da bomb,” and that artist was “trash,” but didn’t necessarily explain how or why. Ask the Experts was one way of exploring how individuals took their evaluations of ‘excellent’ music to a massive funding scale, with huge impacts on what music was written, performed, and awarded.”



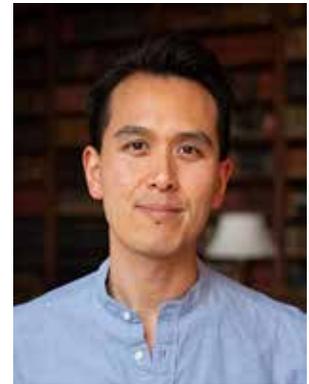
By asking the experts, the grantmaking institutions produced a concentrated and interconnected field of artists and musicians. Officers and directors utilized ostensibly objective financial tools like matching grants and endowments in an attempt to diversify and stabilize applicants’ sources of funding, as well as the number of applicants they funded. Such economics-based strategies, however, relied more on personal connections among the wealthy and elite, rather than local community citizens. Ultimately, this history demonstrates how “expertise” served as an exclusionary form of cultural and social capital that prevented racial minorities and non-dominant groups from fully participating.

Has anything changed over the past few years as racial bias and white privilege have come under such scrutiny?

“I do believe that some foundations and arts funders are expanding and diversifying the kinds of music and art that they support, but there’s still plenty of room to grow. In order to be more inclusive, however, they should self-reflect on whether their selection processes and systems might be exclusionary because of how they rely on restrictive definitions or understandings of expertise.”

Michael Sy Uy (BA, University of California, Berkeley; MPhil, Oxford University; PhD, Harvard University) is the Allston Burr Resident Dean of Dunster House, Assistant Dean of Harvard College, Lecturer and Associate Director of Undergraduate Studies in the Harvard University Department of Music. His main areas of scholarly research focus on patronage, philanthropy, arts education, cultural policy, expertise, and connoisseurship.

Uy will donate 100% of author royalties to Black Lives Matter, the NAACP Legal Defense and Educational Fund, and the Asian American Legal Defense and Education Fund.



SEND US YOUR NEWS!

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

Czernowin's Opera Streams Through January 2021 on OperaVision



Infinite Now, Professor Chaya Czernowin's 2017 opera, is streaming, free, through January 2021 on OperaVision. *Infinite Now* tells two harrowing stories in alternation: one, of the chaos and gore of the First World War; the other, of a Chinese woman trapped in a claustrophobic male realm.

CHAYA CZERNOWIN'S OUTPUT INCLUDES chamber and orchestral music, with and without electronics. Her works were played in most of the significant new music festivals in Europe and also in Japan, Korea, Australia, the US, and Canada. She composed four large scale works for the stage. *Prima...ins Innere* (2000, Munich Biennale) was chosen to be the best premiere of the year by *Opernwelt* yearly critic's survey. *Adama* (2004/5) with Mozart's *Zaïde* (Salzburg Festival 2006), which had a second version written with Ludger Engles with an added choir, presented in Freiburg Stadttheater

(2017). The opera *Infinite Now* was written in 2017, a commission of Vlaamse Opera Belgium, IRCAM Paris, and Mannheim Stadttheater. The piece combines/superimposes materials of the first world war with the short story "Homecoming" by Can Xue. This opera was also chosen as the premiere of the year in the international critics survey of *Opernwelt*. In 2020 Czernowin wrote the text and music to *Heart Chamber*, which was premiered and commissioned by the Deutsche Oper Berlin under the direction of Claus Guth. Czernowin works with metaphor as a means of reaching a sound world that is unfamiliar—she uses noise and physical parameters such as weight, textural surface (smoothness or roughness, etc.), problematization of time, and unfolding and shifting of scale in order to create a vital, visceral and direct sonic experience. Her aim is to reach a music of the subconscious which goes beyond style, conventions, or rationality.

Streaming now at <https://operavision.eu/en/library/performances/operas/infinite-now-opera-ballet-vlaanderen>

An Open Letter from the Harvard Music Department

The Harvard Music Department joins millions of Americans and people across the world in condemning the murder of George Floyd by the Minneapolis police on Monday May 25, 2020. We first offer our deepest condolences to the family of George Floyd and his children and grandchildren. The heinous brutality of his murder, captured by a bystander on video, has shed blinding light on the lethal effect of racial discrimination in policing and criminal justice. We support the protesters whose actions and organizing efforts are committed to bringing about real changes in law enforcement, criminal justice, and systemic racism. We also wish to acknowledge some of the most recent victims of racial violence—Tony McDade, Ahmaud Arbery, and Breonna Taylor—as well as the long history of lethal violence against African Americans that led to the formation of Black Lives Matter.

The performers, composers, scholars and staff of the Music Department are committed to showing the power of music and its study to assuage grief, inspire social action, calm fear, create communities of commitment, celebrate victories, and bear witness to the heartbreaking complexities of a world torn asunder by racial violence and the COVID-19 pandemic, which has disproportionately affected communities of color. We know that statements alone are hollow and must be followed by sustained commitment to take action.

We asked ourselves, what can we do right now? We are inspired by the fact that young people are the most public face of this movement. Some Harvard undergraduate musicians, including some of our concentrators, held an online benefit concert on May 30th to raise funds for community organizing efforts on the ground in multiple cities. They raised over \$14,000 among themselves, and asked Harvard faculty to match their fundraising. Members of our community have contributed generously towards this effort, which exceeded its goal. [<https://givebutter.com/facultyfundraiser>]

As educators, we affirm vigilance to practicing social justice in our curricula and classrooms, recognizing that much work lies ahead for us all. We urge you to join us. You, too can contribute directly to this effort by supporting:

-**Black Visions Collective**, which develops Minnesota's emerging Black leadership to lead powerful campaigns, implementing transformative justice principles)

-**Reclaim the Block**, an advocacy group for moving money from the police department into other areas of the city's budget that promote community health and safety, or

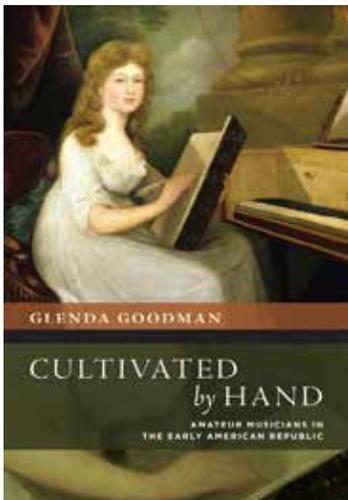
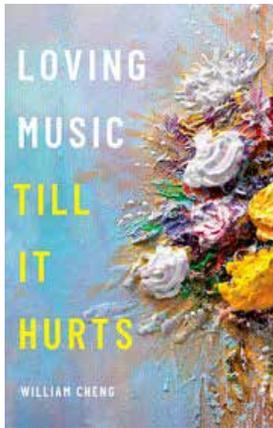
-**Louisville Bail Fund**, a bail-out fund for folks that provides post-release support and focuses on preventative measures for those targeted by law enforcement and threatened with incarceration.

Alumni News

NAOMI ANDRE'S (PhD 1996) *Black Opera: History, Power, Engagement* (University of Illinois Press, 2018), just won the Judy Tsou Critical Race Studies Award at the AMS 2020 meeting in November.

AARON BERKOWITZ'S (PhD 2009) new book, *One by One by One* <https://harperone.com/one-by-one-by-one/> brings the reader to the front lines of global humanitarian work in Haiti. "It's not about music," Berkowitz writes in an email, "but definitely draws on the ethnography skills I learned during my wonderful years in the Music Department!"

WILLIAM CHENG (PhD 2013) has been appointed Chair of the Music Department at Dartmouth College. In 2020, he received the Irving Lowens Article Award from the Society for American Music, the Marcia Herndon Book Prize (SEM), and Dartmouth's highest teaching honor, the Jerome Goldstein Award. In Fall 2019, he published *Loving Music Till It Hurts and Queering the Field* (Oxford University Press).



GLENDA GOODMAN'S (PhD 2012) *Cultivated by Hand: Amateur Musicians in the Early American Republic* was published

this past spring in the Oxford University Press's New Cultural History of Music Series: <https://global.oup.com/academic/product/cultivated-by-hand9780190884901?cc=us&lang=en&#>



Elliott Gyger. Photo: thebigsmoke.com.au

ELLIOTT GYGER (PhD 2002) is Associate Professor of Music (Composition) at the University of Melbourne, where he has taught since 2008. Major works in recent years have included concertos for celesta, tenor saxophone, and prepared piano, and two critically acclaimed chamber operas: *Fly Away Peter* (2015) and *Oscar and Lucinda* (2019), the latter being named Dramatic Work of the Year at the 2020 Art Music Awards. Other awards have included the Sydney Symphony Orchestra Composition Prize, for *on air* (2011) and the Paul Lowin Song Cycle Award, for *giving voice* (2013). Elliott has also been active as a teacher, conductor, and writer on new music, with a monograph on Australian composer Nigel Butterley published in 2015.

On May 30, MONICA HERSHBERGER (PhD 2017) and DAN TRAMTE welcomed their son Anton James.



JOEL KABAKOV (PhD 1997) will present at the Beethoven Convention commemorating the 250th anniversary of Beethoven's birth through The American Beethoven Society in September 2021. Kabakov's theme is Beethoven as a composer's inspiration, which he will support with several original movements for string quartet and a solo piano work *a la* Opus 126. Kabakov is also preparing a video "Ted Talk"-style version of the presentation. An article for the *American Music Teacher* and a series of music teacher workshops on the subject are also in the works. Kabakov got his start in Beethoven adoration with Professor ELLIOT FORBES as his graduate assistant.

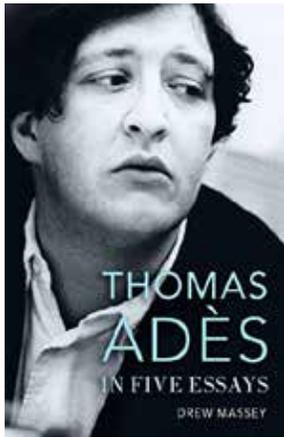
PANAYOTIS (PADDY) LEAGUE (PhD 2017), Assistant Professor of Ethnomusicology at Florida State University, has been named Director of the Center for Music of the Americas at FSU. He has also been elected to serve on the Executive Board of the Modern Greek Studies Association, as well as the Chair of the MGSA's Transnational Studies Committee.

On July 1, just days after the release of his new album, the gun violence-inspired chamber-opera "Inheritance," LEI LIANG (PhD 2006) received UC San Diego's Chancellor's Distinguished Professorship. Liang is the first music professor—and only the fourth professor from any department at the La Jolla campus—to be so honored. Liang, 47, will receive annual discretionary income to use in his multidisciplinary work. In recent years, he has spearheaded unique collaborations with the UCSD School of Engineering, Scripps Institution of Oceanography and the Qualcomm Institute, which in 2018 appointed him as its first Research Artist-in-Residence.

TIM MCCORMACK (PhD 2019) had his first portrait CD released on the prestigious KAIROS Records. The CD contains three of his pieces (all of which were composed while he was at Harvard), ranging from duo to chamber orchestra. The CD contains studio recordings by Klangforum Wien, Ensemblekollektiv Berlin, and Christopher Otto and Kevin McFarland, who

have had multiple HGNM residencies over the years as soloists or as members of the JACK Quartet. <https://www.kairos-music.com/cds/0018003kai>

ROGER NEILL was awarded membership to the Academy of Motion Picture Arts and Sciences, class of 2020, as a member of the Music Branch. Roger's film scores this year include "Unpregnant" for HBO Max, and "Valley Girl," a feature musical for MGM.



DREW MASSEY's (PhD 2010) book *Thomas Adès in Five Essays* was published this fall by Oxford University Press.

JESSE RODIN's (PhD 2007) ensemble Cut Circle's album *Johannes Ockeghem: Les chansons* has just been released by Musique en Wallonie (cutcircle.org/recordings). The recording introduces a new, more intimate approach to the performance of late-medieval song.



Jesse Rodin and Cut Circle.



Roger Neill is a film and television composer best known for his scores for the films "20th Century Women," "Don't Think Twice," "Beginners," and his work on television series such as Amazon's "Mozart in the Jungle," CBS's "Mom" and the long-running Fox animated series "King of the Hill."



Photo from NEH publication, *Humanities*, Spring 2020, Volume 41, Number 2

SHERYL KASKOWITZ's (PhD 2011) article "Government Song Women. The forgotten folk collectors of the New Deal" was published in the Spring 2020 issue of *Humanities* magazine, a publication of the National Endowment for the Humanities. The article is based on the research Kaskowitz has conducted over the past four years about the Resettlement Administration's Special Skills Division and the Farm Security Administration's 200 disc recordings, nearly all of them recorded by two women—Sidney Robertson and Margaret Valiant—who worked under the music unit's director, Charles Seeger. The work

of these women, virtually unknown today, seeded the folk revival and was, as Special Skills Division Director Adrian Dornbush later recalled in an interview, "the one tangible thing that we did in the Special Skills which has really lasted and boomed." Kaskowitz's research was supported with funding from several sources including an NEH Public Scholars fellowship. Read the article: <https://www.neh.gov/article/government-song-women/>

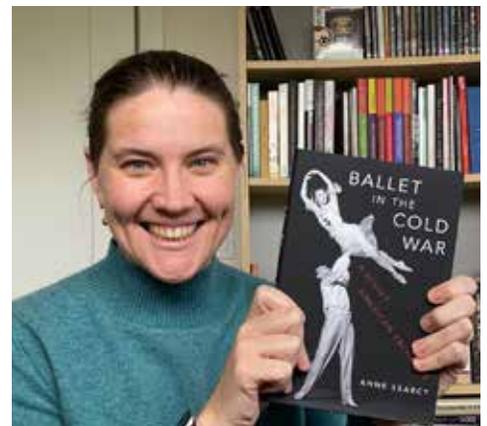
NATASHA ROULE (PhD 2018) published "Plague, Revolt, Opera: Lessons from a Bankrupt Opera House in 17th-Century France" in *Early Music America* (<https://www.earlymusicamerica.org/web-articles/plague-revolt-opera-lessons-from-a-bankrupt-opera-house-in-17th-century-france/>), and was the guest musicologist at the Blue Hill Bach Music Festival this past July.

DANIEL WALDEN (PhD Nov. 2019) received 1st Honorary Mention from the IMS Outstanding Dissertation Award 2020 for "The Politics of Tuning and Temperament: Transnational Exchange and the Production of Music Theory in 19th-Century Europe, Asia, and North America."

CRAIG WRIGHT (PhD 1972) just published his seventh and last book, *The Hidden Habits of Genius* (Harper Collins), which was the Amazon Book of the Month pick for October 2020.

SAM WU AB '17 was first prize winner in the 2020 I SING International Young Artists Festival's Composition Competition. His song for baritone and orchestra, "Quiet Thoughts by Night" sets a text of the same name by Li Po. The piece will be premiered by the Suzhou Symphony and the festival's singers in 2021.

DERRICK WANG's AB '06 opera *Scalial/Ginsburg* received a radio broadcast in November on WFMT Radio Network, produced by OperaDelaware. Wang is a professor of music and law at Johns Hopkins University.



ANNIE SEARCY's (PhD 2016) portrait of Cold War cultural exchange was published by Oxford University Press in October.

Spring 2021 Events



As hard as it is to believe, this issue of our newsletter is the final one written and edited by our beloved Lesley Bannatyne, who will be enjoying a well-earned retirement. Retirement for Lesley will likely mean more travels—world-wide and to local, unusual attractions—and it will mean more time to focus on her own writing and volunteer for important causes.

Lesley first joined the Music Department in 1996 and has been promoted steadily, finishing up as Publications Coordinator. Over these 24 years, she has “published” and “coordinated” a great deal! In addition to our newsletters, she has served as content, copy, and production editor—sometimes also author—for an impressive list of titles issued by the department, including Festschriften in honor of our distinguished faculty and histories of the department: <http://music.fas.harvard.edu/book-shelf.shtml>. She handles publicity for the department’s concerts, lectures, and other events, and she is also the guru of our website. On top of all that, Lesley is an independent author with a Master’s degree in Creative Writing and Literature from Harvard University Extension Studies. She has published a series of books about Halloween and has been acclaimed as a “foremost authority” on the topic: <https://news.harvard.edu/gazette/story/2017/10/after-writing-5-books-on-halloween-harvards-lesley-bannatyne-is-a-go-to-source-on-the-subject/>.

In short, we are grateful to Lesley for sharing with us her distinguished accomplishments as author and editor and publicist—and as a wise observer of people. We will miss her terribly!

CHARLES ELIOT NORTON LECTURES

Spending the War Without You: Virtual Backgrounds

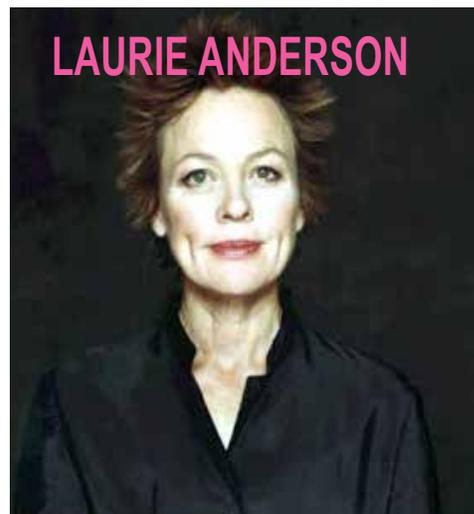
2.10

3.24

4.14

5:00PM

Streaming on the Mahindra Humanities Center YouTube channel



PARKER QUARTET

2.19

4.23

8:15PM

Live premieres on the Harvard Music Department Youtube Channel. Concerts available through the following Sunday evening.



FROMM PLAYERS AT HARVARD

MIRANDA CUCKSON VIOLIN

Conor Hanick, piano

4.16

8:00PM

STREAMING on the Harvard Music Department YouTube Channel. Concert will be available through Sunday 4.18.



Spring 2021 Barwick Colloquia



2.16: Jonathan DeSouza (U of Western Ontario) is particularly interested in questions about music, technology, and embodiment.



3.23: Matana Roberts is an American sound experimentalist, visual artist, jazz saxophonist, clarinetist, composer, and improviser.



3.30: Bonnie Gordon's (UVA) *Voice Machines: The Castrato, The Cat Piano and Other Strange Sounds* uses the castrato as a point of departure for the interrelated histories of music, technology, sound, and the limits of the body.



4.20: Yun Emily Wang (Columbia) is an ethnographer of sound and music with a particular interest in transnational migration.

Barwick Colloquia are at 3:00pm and open to everyone and free of charge. Go to <http://music.fas.harvard.edu/calendar.shtml> to find Zoom links for each event.



Library News

JOSEPH KINZER presented “A Musical Mahjar; Early to Mid-Twentieth Century Recordings of the Islamicate World and Arab-American Diaspora” on November 18 for the Alwaleed bin Talal Islamic Studies Program, held virtually for the students. <https://islamicstudies.harvard.edu/fall20workshop>



LIZ BERNDT-MORRIS and KERRY MASTELLER presented a paper titled “We’re Still Here!: Teaching Research Remotely” at the New England Music Library Association’s Fall meeting.

PETER LAURENCE shared the updated version of International Bibliography of Discographies (IBD) database at the International Association of Sound and Audiovisual Archives (IASA). He co-published this research tool, which focuses specifically on published discographies. The first iteration of the IBD was published in 2017 on the IASA website. Since then many contributions have been made by individual collectors and discographers, as well as colleagues from peer associations and memory institutions. In April 2020, a new version of the IBD database was published that includes a submission form for future entries. <https://www.iasa-web.org/international-bibliography-discographies-worldwide-collaborative-project>

PETER LAURENCE, JOE KINZER, and KERRY MASTELLER contributed to the music pages on the Holodeck (for library resources related to the Middle East, Near East, and Judaica). This includes highlights from the collection and support for searching them. <https://canvas.harvard.edu/courses/80280/pages/music>

1916 Columbia Graphophone Company Disc, “Bashraf al-bitar ‘alá takht Na’im Karakand” (Columbia E2950)



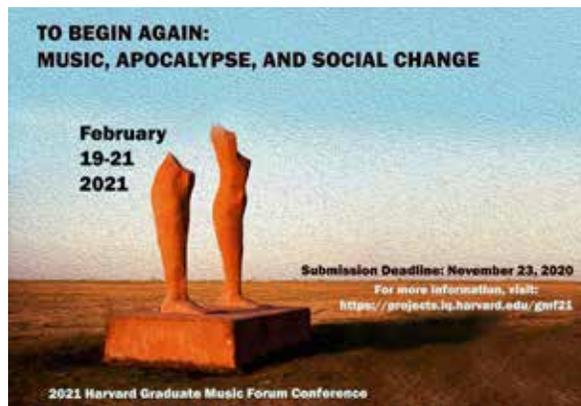
Graduate Student News

NINA BARRATI was selected by the AMS Eugene K. Wolf Travel Fund to receive support for her dissertation research.

ALEX COWAN was granted support from the AMS LaRue Fund for his research project: “Unsound: A Cultural History of Music and Eugenics.”

GANAVYA DORAISWAMY and Professor VIJAY IYER premiered pieces (“soft encounters” and “Inflection Point” respectively) commissioned by the Metropolis Ensemble. Ganavya and RAJNA SWAMINATHAN performed on a piece by Puerto Rican rapper Residente called “Antes Que el Mundo Se Acabe,” which has been nominated for a Latin Grammy. Ganavya is also working on a production titled *this body is so impermanent...* directed by Peter Sellars and featuring solo voice, composition, choreography, dance, and calligraphy. The artists will create a film made in real time to be released early in 2021 and distributed to venues including Boston’s MFA, The Metropolitan Museum, and The Getty Museum. The project’s main audience is families in hospice and palliative care centers around the world.

At the 2020 Annual Meeting of the Society for Ethnomusicology, SAMANTHA JONES was awarded the 2020 Nadia and Nicholas Nahumck Fellowship for research on a dance-related subject. She was also awarded the Clara Henderson Prize by



such as chattel slavery, colonization, and climate change reveal the disproportionate effects of these ongoing apocalyptic processes on marginalized communities. Recent calls for change that dismantles old systems while creating new ones have rung out nationwide, and echo beyond US borders. And throughout these world-ending and world-beginning events, music participates and persists. The 2021 Harvard Graduate Music Forum Conference seeks to examine how music, musicians, sound, and musical objects address apocalyptic concepts and theories.



Samantha Jones

SEM’s Dance, Movement, and Gesture Section for her 2019 paper, “Sensory Memory Work in Irish Dance.” https://www.ethnomusicology.org/page/Prizes_Nahumck
<https://www.ethnomusicology.org/page/HendersonAward>

KELLEY SHEEHAN is a finalist for the Christoph Delz Composition Competition. She also was the winner of the Switch~ 2019-2020 Commissioning Prize.

URI SCHRETER was selected by the AMS M. Elizabeth C. Bartlet Fund to receive support for his research on Klezmer music in France.

HENRY STOLL spoke at an online event, *Afterlives of the Kingdom of Haiti, 1820-2020*, marking the bicentenary of the fall of the Kingdom of Haiti. It was hosted by the Courtauld Institute of Art and concluded with a live performance by Haitian-American soprano, Melissa Joseph.

RAJNA SWAMINATHAN was commissioned through National Sawdust for JACK quartet, titled “Surface Tensions,” which premiered on Dec 11th as part of the Digital Discovery festival.

PAYAM YOUSEFI wrote an entry titled, “Social Distancing, Virtual Performance, and Labor of Compassion in Iran” that was published in the SEM Newsletter, Summer 2020. Payam also acted as a co-editor and co-contributor for three editions of Faramarz Payvar’s works for Iranian chamber ensembles—Hengam Mey, Raz o Niaz, and Shabhaye Neyshabur—that were published earlier this year by the Payvar Foundation.

Ganavya Doraiswamy and Rajna Swaminathan. Photo: Adrien H. Tillmann



Undergraduate News

IAN CHAN '23, wrote "Wander" as a student in the Harvard Choruses New Music Initiative. The Choruses premiered the work in their very last days on campus,



performing to an empty Sanders Theatre. "Wander" was just awarded as Best Choral Composition by a composer of 21 years or younger, by the SOCAN (Society of Composers, Authors and Music Publishers of Canada) Foundation.

You can listen/share the piece here:

<https://www.facebook.com/HarvardRadcliffeCollegiumMusicum/videos/624441938287792/>

CHLOE LEVINE presented her research on politics, social divisions, and possible "togethernesses" in music at the conference, New Research in Bluegrass.



Junior EMMA LANFORD wrote the song "White T-shirt" in Professor Esperanza Spalding's songwriting course in Spring 2020. After students left campus in March, she recorded it from her home and posted it on Instagram. Lanford is a singer, songwriter, and student in the dual degree program between Harvard and Berklee.

Spalding's course approaches songwriting by analyzing methods of successful songwriters throughout the past 50 years, together with having students perform and critique their own compositions.

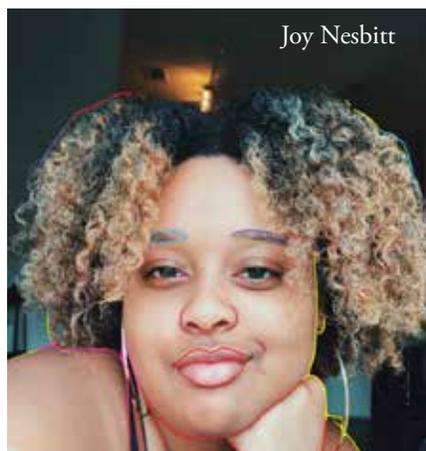


JOY NESBITT '21 released an album on November 20th called *Atlas Rising!* She has released three singles off the album as well. You can watch the album's trailer at <https://www.youtube.com/watch?v=1IISP6ZsA23c> And find the singles links here:

Waiting Game: https://open.spotify.com/track/Alexawardck/20Roypenm97k6Ab3PXwdL4?si=wY3_51bCTsO1MBoNRQh3eQ

Echo: <https://open.spotify.com/track/7jX9Dn52HuOgCISNWtPFKG?si=IXwFHRHUQLWXhtYSGwu0Ww>

Outside: <https://open.spotify.com/track/1u3vRLEvJ229ffLRdvUxHa?si=vdh81RMiRKCqYrW6WnZqCA>



JULIA RIEW '21 wrote the music, lyrics, and book for The American Repertory Theater's "Jack and the Beanstalk: A Musical Adventure," a family musical that is currently available for streaming. IAN CHAN did the orchestration and arranging, and the cast was comprised of Harvard students. <https://americanrepertorytheater.org/shows-events/jack-and-the-beanstalk/>

BENJAMIN P. WENZELBERG '21, counter-tenor, advanced to the District Round of the Metropolitan Opera National Council Auditions in fall 2020. His paper, "Thoreau in Surround Sound: Composing Transcendent Experience through Thoreau's Influence on Charles Ives and John Cage," was also awarded Harvard's Robert Kiely Prize for Outstanding Junior Essay.



New Radio Operas from Harvard's Composing Theatre Proseminar

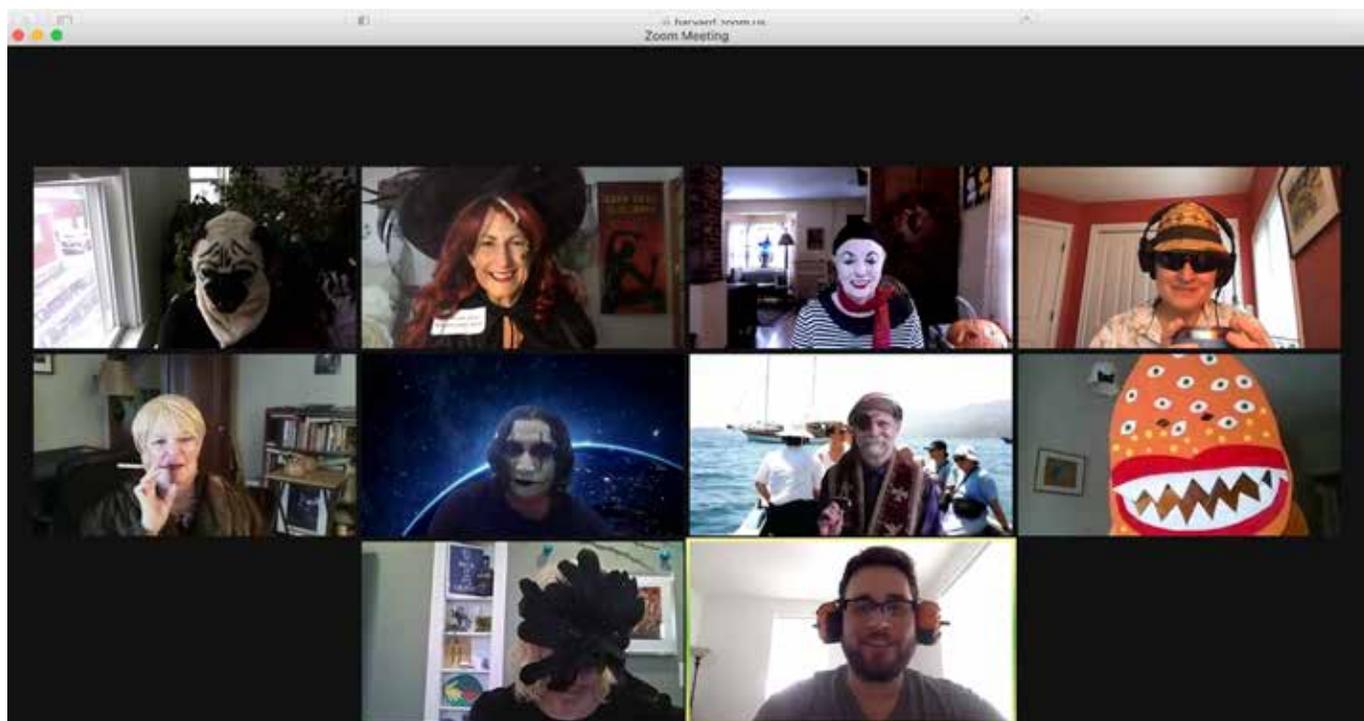
Seven new radio operas composed by Harvard University students were broadcast and archived on Wave Farm, a non-profit arts organization driven by experimentation with broadcast media and the airwaves. Professor YVETTE JANINE JACKSON designed her Composing Theatre seminar to explore narrative sound art, and these final works range in style and approach from meditations on departure to sci-fi horror to a soundscape of the golden age of baseball and beyond.

<https://wavefarm.org/wf/archive/6613g1>



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Covid may have changed many aspects of life in the Music Department, but not the annual celebration of Halloween. The department is known campus-wide for its willingness to dress up on the 31st of October.