

HARVARD UNIVERSITY
DEPARTMENT OF MUSIC

Report
to the

FRIENDS OF MUSIC



2015-2016

June 30, 2016

Dear Friends of the Music Department,

I am writing at the end of my tenure as chair and will soon pass the gavel to Suzannah Clark. It has been a pleasure to work with our students, colleagues and alumni, and there is much news to report.

Our department collaborated on two conferences this year. We co-sponsored "Conference Music of South, Central, and West Asia" (March 4-6), together with the South Asia Institute, among others. Organized by Professor Richard Wolf, the conference was convened "to assess the current state of the field of South Asian musical studies," and it involved our current students and recent graduates. "Utopian Listening" (March 23-26) explored the late electro-acoustic music of Luigi Nono and was produced together with Tufts University. Professor Anne Shreffler organized the conference together with Professor Joseph Auner from Tufts, and many of our faculty and graduate students took part in the presentations and concerts.

The Music Department produced an array of events over the past year, reflecting the growing diversity of our faculty and programmatic offerings. In November, Benin-born musician and activist Angélique Kidjo delivered the Louis C. Elson Lecture, "Spirit Rising," to a house packed with students, faculty, and music lovers from the community. She also visited classrooms and gave a master class as Blodgett Distinguished Artist-in-Residence. Fortepianist Kristian Bezuidenhout was the Christoph Wolff Distinguished Visiting Scholar; he gave a wonderfully stimulating master class, participated in Professor Emily Dolan's course "1000 Years of Listening," and collaborated with the Harvard Baroque Chamber Ensemble in a concert at Memorial Church. Professor Vijay Iyer curated the March concert of the Fromm Players at Harvard, which brought to campus some of the most innovative performers in Creative Music. We hosted trumpeter Leo Wadada Smith as Eileen Southern Distinguished Visitor; Smith, who was a finalist for the Pulitzer Prize for Music in 2012, performed in the Fromm concerts, participated in a panel discussion, and visited classrooms.

The Harvard Group for New Music continued to spotlight works by graduate students and welcomed a number of performers to campus: Distractfold, Recherche, Richard Haynes, and the Jack Quartet. The Department also supported the Harvard Composers Association in presenting a concert of pieces by undergraduate composers, which were performed by Cal-lithumpian Consort.

This year also introduced some innovations in undergraduate performance. For the first time, we supported senior theses in performance, which were kicked off by in March with a recital by the violinist Sumire Hirotsura. Other senior theses in performance were presented by Joshua Campbell and George Ko. Another new event was a department-sponsored recital designed to showcase the gifted students in Harvard's Dual Degree program with NEC. Finally, the Parker Quartet launched a new Guest Artist Award, a competition open to all Harvard students interested in collaborating and performing with the Quartet. The first winners were Audrey Chen, '18, cello and Emma Frucht, '17, viola, who joined the Parker Quartet to perform Tchaikovsky's String Sextet in D Minor "Souvenir de Florence" on their Blodgett Chamber Music Series concert in April.

Much of this year was devoted to a comprehensive evaluation of our undergraduate curricu-

lum, led by Professor Alexander Rehding and myself. In the fall semester, the Department hosted a series of open meetings and presentations by ten guest speakers, culminating in an all-day symposium in December. The goal was to stimulate fresh ideas and solicit opinions from a wide range of experts, faculty, and students (both undergraduate and graduate). During the spring semester, our curriculum committee drafted new concentration requirements, which were reviewed vigorously by the music faculty as a whole. The depth of student participation was remarkable. Our charge was to imagine a music curriculum that addresses the needs of students in a rapidly changing world, and our proposal is now in the hands of the Education Policy Committee. We anticipate having the new curriculum in place in the fall of 2017.

In other news, Harvard has launched a five-year, dual degree program with the Berklee College of Music, which is modeled on our successful Harvard/NEC program. Through it, students will earn an A.B. at Harvard and an M.A. or M.M at Berklee in a range of fields, such as film scoring; music production, technology, and innovation; global entertainment and music business; music therapy; and contemporary performance. Students can begin applying this year, and the program will accept its first official cohort in the fall of 2017.

Finally, I am happy to announce that Chelsea Burns, a recent Ph.D. from the University of Chicago, will be joining our faculty as Preceptor. Chelsea will teach music theory, and her research and performance interests encompass Latin American modernism, politics, bluegrass, and country music.

I am deeply grateful your support of our work, which makes an enormous difference. Without you, these initiatives, programs, and music would not be possible.

Carol J. Oja
William Powell Mason Professor of Music
Chair, Department of Music



STUDENT DEGREES, AWARDS, AND ACTIVITIES
ENROLLMENT 2015–2016

Undergraduate

TOTAL Concentrators	33
Music (full) Concentrators	15
“Joint” Concentrators	18
NEC dual degree program participants	29
(joint concentrators w/Music)	2
Degree recipients with music as a secondary field	
 TOTAL Degree recipients 2016	 15
“Full” concentrators	7
Joint concentrators	8
With secondary in Music	17

Graduate

students in residence	48
non-resident students	12
new students	12
new PhDs (2015-16)	9

PHD RECIPIENTS AND THEIR THESES

COMPOSITION

Trevor Bača (C) *Magic Constructivism: Desiderata of a Musical Practice*
Ann Bridget Cleare (C) *Sculpting Shape, Time, and Motion: A Composition Portfolio*
Sabrina Anne Brown Schroeder (C) *Selected Works 2009-2016*

HISTORICAL MUSICOLOGY

Joe G. Fort (HM)(November 2015) “Incorporating Haydn’s minuets. Towards a Soatic Theory of Music”
John Arthur Gabriel (HM) “Opera After Optimism: The Fate of Zeitoper at the End of the Weimar Republic”
Anne Ashby Searcy (HM) “Soviet and American Cold War Ballet Exchange, 1959–1962”
Micah Wittmer (HM)(November 2015) “Performing Negro Folk Culture, Performing America: Hall Johnson’s Choral and Dramatic Works (1925–1939)”

THEORY

Olivia Rose Lucas (T) “Loudness, Rhythm and Environment: Analytical Issues in Extreme Metal Music”

ETHNOMUSICOLOGY

Jonathan Sanjeev Withers (E) “Kurdish Music-Making in Istanbul: Music, Sentiment, and Ideology in a Changing Urban Context”

A.B. RECIPIENTS IN MUSIC

Henry Burnam
Sumire Hirotsuru
George Ko
Dylan Marcaurele
Scott Peters
Samuel Pottash
Rose Whitcomb

A.B. RECIPIENTS IN JOINT CONCENTRATION

Kapena Baptista – allied with Anthropology
Josh Bean – allied with Eastern Asian Studies
Joshuah Campbell – allied with Romance Languages and Literatures: French
Eric Corcoran – allied with English
Samantha Heinle – allied with Comparative Literature
Michael Raleigh – allied with Germanic Languages and Literature
Lauren Goff – primary in Linguistics
Hugh Zabriskie – primary in Computer Science

UNDERGRADUATE THESES

KAPENA BAPTISTA “Lovely Hula Hands”: Native Hawaiian Identity in Hapa-Haole Music and Hula Performance
JOSHUA BEAN The Myth of Madame Mao and Her World: Reexamining Jiang Qing’s Gendered Legacy in Nixon in China and Beyond
HENRY BURNAM On the Phenomenology of Repetition and Endings in Haydn’s Symphonic Finales: A View from Symphonies No. 90 and 95
*JOSHUAH CAMPBELL “Paris Tout Entier”: Musical Histories of Improvisation and Blackness from African-American Musicians in Paris, 1920 to Now
ERIC CORCORAN Allegory in Gesamtkunstwerk – Wagner’s *Der Ring des Nibelungen*
LAUREN GOFF Dropping a Medieval Beat: Text Setting Patterns in the Chansons of Gilles Binchois
SAMANTHA HEINLE “Dieses Gesetz Kenne Ich Nicht”: Composers as Reader in Gottfried von Einem’s *Der Prozess*
*SUMIRE HIROTSURU** Folk Song Influences in Music of 20th Century: Bartók, Villa-Lobos, Stravinsky, and Piazzolla
*GEORGE KO Frédéric Chopin’s Op. 10 Études: Developing Legato Technique
MICHAEL RALEIGH Nänie: Schiller, Goetz, Brahms
ROSE WHITCOMB Creative Musical Communities Connecting Educators and Artists in Contemporary Music Education American Secondary Music Education and the Lessons of Great Black Music
HUGH ZABRISKIE Computational Harmonic Analysis and Prediction in the Bach Chorales

*PERFORMANCE-BASED THESIS (RECITAL PLUS RESEARCH COMPONENT)

**first thesis recital for the Department of Music, March 6, 2016

FELLOWSHIPS AND 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 MANUELA MEIER, EMERSON MORGAN, MAREK POLIKS, STEFFI PROBST, and CAITLIN SCHMID.

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

IAN COPELAND to conduct ethnographic fieldwork in Malawi and Chichewa language study
RUJING HUANG to conduct dissertation research at Harvard libraries
KRYSTAL KLINGENBERG to conduct dissertation research in Kampala, Uganda
PANAYOTIS LEAGUE to conduct fieldwork in Lesbos
LAURIE LEE to conduct fieldwork at a Buddhist monastery in South Korea
MATTHEW LESLIE SANTANA for travel to Miami and Havana for fieldwork and festival attendance
FELIPE NUÑEZ for travel to Sao Paulo and Montevideo to take musicology classes, conduct archival research, attend a conference, and for Portuguese language study
WILLIAM O'HARA to support dissertation writing
SAM PARLER to support dissertation research
SARAH POLITZ for travel to France and Benin for follow up research and interviews, and language study
FREDERICK REECE to support dissertation writing
JEFF WILLIAMS for intensive German language study in Freiburg

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

JAMES BEAN for an IRCAM residency and to attend a performance at Valencia Performance Academy and Festival in Spain
SIVAN COHEN-ELIAS to attend a performance of her compositions and to collaborate on projects in Germany and Austria
JUSTIN HOKE to travel to Germany and Australia for composition collaboration and performance
CLARA IANNOTTA for intensive German language study in Stuttgart and to attend the Darmstadt summer course
TIMOTHY MCCORMACK to support travel to New Hampshire, Spain, and Australia for festival attendance and composition collaboration
MANUELA MEIER to attend the Darmstadt summer course
JOHN PAX to attend the Darmstadt summer course and the sketch workshop with ELISION Ensemble, and for intensive German study at Goethe Institute
MAREK POLIKS for travel to Germany, England, Denmark, Minnesota, and California for composition collaboration, performance and instrument development
STEFAN PRINS for travel to Berlin, Luzern, Amsterdam, Antwerp, Brussels, Zurich, and the Darmstadt summer course for composition performance and collaboration
ADI SNIR for travel to Israel for rehearsals and concerts, to attend the at Darmstadt summer course, and to participate in Tzlil Meudcan Festival
RAJNA SWAMINATHAN to conduct fieldwork and for Karnatik vocal study in Chennai, India

continued

CHRISTOPHER SWITHINBANK to attend the Darmstadt summer course, for travel to Berlin for composition collaboration and to Osaka for a composition premiere.

THE HARRY AND MARJORIE ANN SLIM MEMORIAL FUND

HAYLEY FENN to conduct archival research in Europe, puppetry and theatrical fieldwork, and German language study in Berlin. Fenn also received a Pirrota fellowship to support this work.

MONICA HERSHBERGER to support dissertation writing

MAX MURRAY for travel to Wyoming to record footage for a music/theater project and to Vancouver for collaboration

TAMAR SELLA for travel to New York, Newark, and Washington, DC to conduct archival research and fieldwork, and to support vocal lessons

NATASHA ROULE to support dissertation writing

MICHAEL UY for travel to Tarrytown, New York City, and Washington, DC for dissertation fact checking

FERDINAND GORDON & ELIZABETH HUNTER MORRILL *Graduate Fellowships were awarded to the following students:*

WILL BENNETT to conduct intensive language program in Italy

JOHN DILWORTH to conduct intensive language program in Italy

EMERSON MORGAN to support dissertation writing

HENRY STOLL to conduct archival research in London and for intensive Italian language study. Stoll also received a French Prize fellowship.

DANIEL WALDEN to conduct archival research at the Biblioteca Nazionale Centrale di Firenze

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

KATIE CALLAM to conduct archival research at the New York Public Library for the Performing Arts and The Robert W. Woodruff library in Atlanta

DIANE OLIVA to conduct archival research in Lisbon

STEFFI PROBST to conduct archival research in Berlin

Many graduate students were additionally honored for their scholarship.

IAN COPELAND AND DIANE OLIVA received a GSAS PRE-DISSERTATION AWARD. MATTHEW LESLIE SANTANA received a fellowship from DAVID ROCKEFELLER CENTER FOR LATIN AMERICAN STUDIES; DANIEL WALDEN will be a graduate fellow at VILLA I TATTI; THE KENNEDY, KNOX, SHELDON FELLOWSHIP was awarded to TAMAR SELLA; and MICHAEL KUSHELL received a REISCHAUER INSTITUTE FELLOWSHIP.

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 undergraduate or graduate student composer. This year's prizes went to PHILLIP GOLUB '16 AND SAM WU '17.

Bohemians Prize

Adi Snir, *Straight Portrait*, for 2 violas

Christopher Swithinbank, *union-seam*, for 4 performers

continued

George Arthur Knight Prize
Marek Poliks, *tress i*, for string quartet
Trevor Bača, *Akasha*, for string quartet

F. MacColl Prize
Michael Cheng '19, *Eka*, for string quartet

Adelbert Sprague Prize
Manuela Meier, *emergent properties #1*, for ensemble

Francis Boott Prize
Clara Iannotta, *Sotto voce stuff*, for 26 voices and objects

Blodgett Composition Competition
Sivan Cohen-Elias

UNDERGRADUATE AWARDS

THE JOHN KNOWLES PAINE FELLOWSHIPS

KAPENA BAPTISTA (Joint - Anthropology) to study Portuguese guitar and fado music in Lisbon, Portugal

JOSHUA BEAN (Joint - East Asian Studies) for travel to China and Taiwan to study music and the culture

AMIR BITRAN (Music Secondary) to attend the Cortona Sessions for New Music in Italy

HENRY BURNHAM (Music) for intensive German study at the Goethe Institut in preparation for graduate study in music theory

JOSHUAH CAMPBELL (Joint - Romance Languages) to attend jazz festivals in Europe, and to collaborate

ERIC CORCORAN (Joint - English) for travel to Seoul to research K-Pop music

SUMIRE HIROTSURU (Music) for travel to Japan to study Japanese folk music and Kabuki

DYLAN MARCAURELE (Music) to research composition and orchestration with Alex Lacamoire and Brian Lowdermilk in New York City

SCOTT PETERS (Music) to network with musicians and industry professionals in Nashville SAM

POTTASH (Music) to attend Electronic Dance Music Conference and Expo to record interviews with artists and professionals

DAVISON PRIZES

AUDREY CHEN (NEC, Molecular and Cellular Biology) to attend the Piatigorsky Cello Festival and the Taos Scholl of Music Chamber Music Festival

AUBURN LEE (Music) to attend the Bowdoin Summer Composition Festival

ALEXANDER SCOLNICK-BROWER (NEC, English) to Attend the Festival dei Due Mondi at Spoleto, Italy as Assistant Conductor

SAM WU (Joint - East Asian Studies) to attend New Music On the Point and European-American Musical Alliance. Wu also received an OFA Artist Development Fellowship and an EAMA Merit Award.

PAPERS, PUBLICATIONS & PERFORMANCES 2015–2016

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

MARTA GENTILUCCI won the University of New Mexico John Donald Robb Musical Trust 7th Biennial international Commission Competition. The commissioned piece will be performed during the UNM John Donald Robb Composers' Symposium in March 2017.

MONICA HERSCHBERGER won the National Opera Association's Scholarly Paper competition with "Fifty Years Later: Reflections on Douglas Moore's *Carry Nation* (1966), the University of Kansas's Centennial Contribution to the American 'Year of Opera'," which will be published in *The Opera Journal*. She will give an abbreviated version of the paper at the NOA convention in Indianapolis in January.

The American première of CLARA IANOTTA's piece *Intent On Resurrection — Spring Or Some Such Thing* was performed in March, 2016 by the Los Angeles Philharmonic at the Walt Disney Concert Hall, in May by the Chicago Symphony Orchestra at the Harris Theatre, and will be performed in December 2016 by the Klangforum Wien at the Wiener Konzerthaus, Vienna. Ianotta also won the Musica Femina Kompositionsauftrag, and is commissioned to write a new work for string orchestra to be played by the Münchener Kammerorchester in October, 2016 at the Prinzregententheater of Munich. Her first portrait CD, *A Failed Entertainment*, released by the Robert Zank Edition with the support of the Berliner Künstlerprogramm des DAAD, was chosen by the German Record Critics' Prize (Deutsche Schallplattenkritik) for the Bestenliste 2/2016 in the contemporary music category.

PANAYOTIS LEAGUE presented "Myth, Memesis, and Mimicry: Rebetic and Byzantine Echoes in Traditional Greek Music," as part of the Boston Byzantine Music Festival at the Hellenic College Holy Cross in November. League also received the Modern Greek Studies Association Graduate Student Essay Prize. His article "Genealogies of sense and sound: Home recordings and Greek American Identity" was published in the Spring 2016 issue of the *Journal of Greek Media and Culture*, and in May he was a featured speaker at Princeton University's graduate conference in Modern Greek Studies.

New England Conference of Music Theorists and AMS New England hosted their annual spring conference together at MIT. The conference featured papers by OLIVIA LUCAS, STEFFI PROBST, AND ANDY FRIEDMAN (PhD '14).

SAMUEL PARLER received a fellowship from the American Council of Learned Societies for his project, "Musical Racialism and Racial Nationalism in Commercial Country Music, 1915-1953."

TIM McCORMACK had a major work for chamber orchestra, *KARST*, commissioned by Ensemble-kollektiv Berlin and premiered at the MaerzMusik Festival. It was the only concert of the festival chosen to be broadcast live on Deutschlandkultur Radio.

The UK premiere of MANUELA MEIER's work *epar* took place at the Huddersfield Contemporary Music Festival, and her *String Quartet no. 1 – parapente, achillea* was released on CD with the record label Col Legno.

MAREK POLIKS had his first portrait CD, *hull treader*, released on Another Timbre'

SARAH POLITZ performed with the Theodicy Jazz Collective at Washington National Cathedral in February. She also gave a paper in May at the annual conference of the Northeast Chapter of the Society for Ethnomusicology (NECSEM), hosted this year by UMass Boston. The paper, "Multiple Temporalities in Benin's Brass Bands: A Postcolony's Local Histories of the Global," was awarded the James Koetting Student Paper Prize.

STEFAN PRINS received the Kunstpreis Berlin für Musik 2016 from the Akademie für Kunst Berlin. Nadar Ensemble performed his *Generation Kill - Offspring 1* at the Tampere Biennale, Finland;

Dal Niente Ensemble played the US premiere of *Generation Kill* in Chicago (May 2016); and in June, *Mirror Box Extensions* was performed by Nadar Ensemble at the Holland Festival. The piece was also performed by Nadar at the SPOR Festival in Aarhus, Denmark in May, which Prins co-curated. Profiles of Prins's music appeared in the German new music journal *Positionen* (May), *Neue Zeitschrift für Musik* (June), and in the book, *Componisten van Babel* by Joep Christenhusz, dedicated to new music in Belgium and the Netherlands.

FREDERICK REECE was awarded the Paul A. Pisk Prize from the American Musicological Society at this year's meeting in Louisville for his paper, "How to Forge a Missing Link: Winfried Michel's 'Haydn' and the Style-Historical Imagination."

CHRIS SWITHINBANK'S work *local bond* was commissioned by Stony Brook University for their Contemporary Chamber Players, and they performed it in November at Stony Brook and at Roulette in Brooklyn.

DANIEL WALDEN published two articles: "Charting Boethius: Music and the Diagrammatic Tree in Cambridge University Library's De institutione arithmetica, Ms. Ii.3.12" in *Early Music History*, and "Dom Mocquereau's Theories of Rhythm and Romantic Aesthetics" in *Études Grégoriennes*. He gave a paper at AMS called "Schoenberg's Typewriter: The Notenschreibmaschine and Musical Composition" and another at SMT called "An 'Ideal Music': Hugo Riemann and Nineteenth Century Experiments in Enharmonic Keyboard Design." Walden released a CD featuring Tristan Perich's "Dual Synthesis" for harpsichord and electronics on Physical Editions. This past March, he gave a lecture/recital called "Decoding Tristan Perich's Dual Synthesis" at the Keyboard Networks Conference. WALDEN was named a 2016 Fellow by the Leonore Annenberg Fellowship Fund for the Performing Arts, which will support a series of commissions, recordings, performances, and the construction of a microtonal harpsichord modeled after a sixteenth-century instrument by Vito Trasuntino.

Bok Center Teaching Awards for spring 2015 went to TREVOR BACA, CLARA LATHAM, DEREK DAVID, RUJING HUANG, PADDY LEAGUE, WILLIAM O'HARA, SABRINA SCHRODER, MICHAEL PFITZER, ERNEST MITCHELL, BETH WILLER, STEPHANIE PROBST, FREDERICK REECE, ROWLAND MOSELEY, MAREK POLIKS, EVAN ALLEN, NICK GRONDIN, AUSTIN McMAHON, HENG-JIN PARK, AND STEFAN PRINS.

TEACHING FELLOWS & TEACHING ASSISTANTS 2015–2016

Katie Callam	Emerson Morgan
Julia Cataldo	Bill O'Hara
Victoria Cheah	Diane Oliva
Sivan Cohen-Elias	Heng-Jin Park
Whitney Cover	Sam Parler
Elizabeth Craft	Marek Poliks
Derek David	Sarah Politz
Hayley Fenn	Kai Polzhofer
Andy Friedman	Steffi Probst
John Gabriel	Thomas Scahill
Nick Grondin	Caitlin Schmid
Aaron Haatley	Tamar Sella
Monica Hershberger	Thomas Sheehan
Justin Hoke	Dan Sedgwick
Laura Jeppesen	Kevin Sun
Krystal Klingenberg	Chris Swithinbank
Emily Koh	Dan Tramte
Michael Kushell	Victoria Tzotzkova
Paddy League	Michael Uy
Thomas Lin	Daniel Walden
Mary MacKinnon	Margaret Weckworth
Tim McCormack	Kira Winter
Manuela Meier	Jon Withers
Mark Miller	Jennifer Zuk
Luci Mok	

ACTIVITIES OF RECENT PhD RECIPIENTS

Recent PhD recipients who have accepted academic positions include:

Christopher Chowrimootoo, University of Notre Dame
Andrew Friedman, Harvard University (one term appointment)
Hannah Lewis, University of Texas, Austin
Frank Lehman, Tufts University
Evan MacCarthy, University of West Virginia
Peter McMurray, Radcliffe Fellow
Rowland Moseley, Dartmouth College (one year appointment)
Gavin Williams, University of Cambridge Research Fellow, Jesus College

FACULTY MEMBERS OF THE DEPARTMENT OF MUSIC
2015–2016

- CAROLYN ABBATE, Paul and Catherine Battenwieser University Professor (on leave through 12/15)
- MARIÉ ABE, Visiting Assistant Professor of Music (Boston University)
- RICHARD BEAUDOIN, Preceptor in Music
- JESSICA BODNER, Visiting Lecturer on Music (Parker Quartet)
- DANIEL CHONG, Visiting Lecturer on Music (Parker Quartet)
- ANDREW CLARK, Senior Lecturer, Director of Choral Activities
- SUZANNAH CLARK, Professor of Music (Graduate Advisor in Theory/Asst. Director of Undergraduate Studies)
- FEDERICO CORTESE, Senior Lecturer on Music, Director of the Harvard Radcliffe Orchestra
- CHAYA CZERNOWIN, Walter Bigelow Rosen Professor of Music (Graduate Advisor in Composition, fall) (on leave, spring 2016)
- EMILY DOLAN, Gardner Cowles Associate Professor of Music (on leave fall 2015)
- ANDREW FRIEDMAN, Lecturer on Music (fall 2015)
- CHRISTOPHER HASTY, Walter W. Naumburg Professor of Music
- VIJAY IYER, Franklin D. and Florence Rosenblatt Professor of the Arts
- JILL JOHNSON, Senior Lecturer on Music, Director of Dance Activities
- THOMAS FORREST KELLY, Morton B. Knafel Professor of Music (on leave spring 2016)
- KEE-HYUN KIM, Visiting Lecturer on Music (Parker Quartet)
- JOSH LEVINE, Lecturer on Music (spring 2016)
- INGRID MONSON, Quincy Jones Professor of African-American Music, supported by the Time Warner Endowment
- ROWLAND MOSELEY, Lecturer on Music (spring 2016)
- OSNAT NETZER, Preceptor in Music
- CAROL J. OJA, William Powell Mason Professor of Music (Chair)
- ALEXANDER REHDING, Fanny Peabody Professor of Music (Director of Graduate Studies)
- SINDHUMATHI REVULURI, Associate Professor of Music (Director of Undergraduate Studies) (fall 2015)
- KAY KAUFMAN SHELEMAY, G. Gordon Watts Professor of Music and Professor of African and African American Studies (on leave, 2015-16)
- ANNE C. SHREFFLER, James Edward Ditson Professor of Music (Graduate Advisor in Historical Musicology)
- YOSVANY TERRY Senior Lecturer on Music and Director of Jazz Bands
- HANS TUTSCHKU, Fanny P. Mason Professor of Music / Director of HUSEAC (Graduate Advisor for Composition, spring)
- KATE VAN ORDEN, Dwight P. Robinson, Jr. Professor of Music
- RICHARD K. WOLF, Professor of Music (Graduate Advisor in Ethnomusicology)
- YING XUE, Visiting Lecturer on Music (Parker Quartet)

Emeriti Faculty 2015-2016

MARIO DAVIDOVSKY, Professor Emeritus

ROBERT LEVIN, Dwight P. Robinson, Jr. Professor Emeritus

LEWIS LOCKWOOD, Fanny Peabody Research Professor of Music, Emeritus

JAMES MARVIN, Senior Lecturer and Director of Choral Activities

JOHN STEWART, Senior Preceptor

BERNARD RANDS, Research Professor, Emeritus

CHRISTOPH WOLFF, Adams University Research Professor

COURSES IN MUSIC 2015–2016

Non-Concentrator

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

Freshman Sem/Gen Ed

First Nights. *Kelly*
California in the 60s. *van Orden*
The Art of Listening. *Rehding*
Soundtracking. *Hasty*
Chant. *Kelly*
From R&B to Neo Soul. *Monson*
Broadway Musicals: History and Performance. *Oja*

Undergraduate

Theory I. *Beaudoin*
Music History and Repertory (97a/b): *Shreffler/Wolf*
Fundamentals of Dance Improvisation and Composition. *Johnson*
Movement Lab. *Johnson*
Advanced Conducting and Orchestral Repertory Analysis. *Cortese*

Undergraduate and Graduate

Foundations of Modern Jazz: West African Musical Traditions. *Terry*
Foundations of Modern Jazz: Art Blakey's Jazz Messengers. *Terry*
Theory II. *Friedman/Beaudoin*
Modal Counterpoint. *Hasty*
Tonal Analysis. *Moseley*
Composition Proseminar. *Beaudoin*
Advanced Composition. *Josh Levine*
Introduction to Electronic Music. *Tutschku*
Performance and Culture: Renaissance Music. *van Ordern*
The Great Italian Opera from Mozart to Puccini. *Cortese*
Performing and Theorizing the Classical in South Indian Music. *Wolf*
Music and Disability. *A. Clark*
Concepts of Love and Sin in the Songs and Motets of the Middle Ages. *S. Clark*
Music since 1945. *Shreffler*
Music and Violence. *M. Abe*

continued

Graduate

Exercises in Tonal Writing & Analysis. *Netzer*
Intro. to Historical Musicology. *Shreffler*
Intro to Ethnomusicology. *Monson*
Music and Language. *Wolf*
African Musics and Theory from the South. *Monson*
Performers and Composers in Early Modern Europe. *van Orden*
Technologies of Sound 1830-1930. *Abbate*
Classic Texts and Current Trends in American Music. *Oja*
Rhythm and Temporality. *Hasty*
Sound Studies and Instrumentality. *Dolan (J. Sterne)*
Teaching Colloquium. *Revuluri/S. Clark*
Composition Seminar I (261r). *Josh Levine*
Composition Seminar II (262). *Czernowin*
Composition Seminar I and II. *Czernowin*
Live Electronics. *Tutschku*
Creative Music Seminar. *Iyer*
Theorizing Improvisation. *Iyer*
GSGE-Opera. *Abbate*
GSGE- Global Pop Music. *Revuluri*
Doctoral Colloquium. *Rehding*

2015-2016 CHRISTOPH WOLFF DISTINGUISHED VISITING SCHOLAR

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

February 29, 2016 Kristian Bezuidenhout
February 29 at 4:00 pm Memorial Church
Open rehearsal with Harvard Baroque Chamber Orchestra, Christoph Wolff, moderator. Fantasia chromatica in D Minor (BWV 903), Christopher Grills, harpsichord
Sinfonia from: cantata “Wir danken dir, Gott, wir danken dir” (BWV 29), Thomas Sheehan, organ; Contrapunctus I from: Die Kunst der Fuge (BWV 1080), Danilo Bonina and William Joo, violins; Ken Allen, viola; Saskia Keller, cello

CONFERENCES, COLLOQUIA & LECTURES 2015-2016

Sept. 28, 2015 BARWICK COLLOQUIUM: Sumanth Gopinath, “‘Departing to other spheres’: Psychedelic Science Fiction, Perspectival Embodiment, & the Hermeneutics of Steve Reich’s Four Organs (1970)”

October 19, 2015 Barwick Colloquium: Seth Kim-Cohen (Art Institute of Chicago), “The Future of No Future: Rock and Roll vs. Modernism.”

November 9, 2015 Barwick Colloquium: Jocelyne Guilbault (University of California, Berkeley), “Labors of Love: Theorizing Work Ethics through Musical Biography.”

November 17, 2015 Louis C. Elson Lecture: Angélique Kidjo, “Spirit Rising: An afternoon with Angélique Kidjo.” Angélique Kidjo is a Grammy Award winning singer-songwriter and world activist from Benin. She is the the Eileen Southern Distinguished Visitor, Louis C. Elson Lecturer, and Blodgett Distinguished Artist in Residence. Co-sponsored by the Hutchins Center.

Nov. 18, 2015 Master class led by Angélique Kidjo sponsored by the Office for the Arts Learning From Performers.”

December 9, 2015 Imagining a Music Curriculum in a New Century. A Symposium hosted by Faculty and Graduate Students

January 29-30, 2016 Music Building, Harvard University
Musical Cartographies An Interdisciplinary Graduate Student Conference hosted by the Harvard University Graduate Music Forum
Keynote: Arun Saldanha Associate Professor of Geography (University of Minnesota)

January 29/30, 2016 Humanities Center Opera Seminar: Christine Jeanneret (University of Copenhagen), “The Body’s Eloquence: Singing, Acting and Moving in Early Italian Opera”

February 2, 2016 Harvard Graduate Music Forum Conference: Work & Play: Economies of Music. Two days exploring intersections of ethics, economics, law, capital, identity, and Music. Keynote:

- February 8, 2016 Robin James (UNC Charlotte). Round Table: Verena Andermatt Conley, Robin James, Sindhumathi Revuluri, Kay Kaufman Shelemay
- March 4-6, 2016 Concerts and Conference on the Music of South, Central, and West Asia, CGIS
Panels on Jewish Music in West and Central Asia; Religion and music in Northeast India and the Panjab; Afghan Music in Transnational perspectives; The Sindhi Connection: Shrines, Poetics, and (Ethical) Performance from Kachchh to the Gulf of Makran; Islami-cate Modernities; Percussive Affects: Perspectives on Music, Theater and Ritual Across Central and South Asia. Keynote by Stephen Blum, CUNY Graduate Center. Co-sponsored by Music Department.
- March 23-26, 2016 Conference: Utopian Listening. The Late Electroacoustic Music of Luigi Nono Technologies, Aesthetics, Histories, Futures. Co-sponsored by the Music Departments of Tufts and Harvard Universities.
- March 28, 2016 Barwick Colloquium: Alexandra Hui (Mississippi State University)
“Sonifying Space: Background music and new forms of listening in the first half of the twentieth century”
- April 25, 2016 Barwick Colloquium: Martha Feldman (University of Chicago)
“The Castrato Phantom: Moreschi, Fellini, and the Sacred Vernacular in Rome”

2015-2016 HUMANITIES CENTER MUSIC SEMINARS

- November 3, 2015 Opera Seminar: Emily Dolan, “The Operatic Worlds of the Orchestra.”
- February 2, 2016 Opera Seminar: Christine Jeanneret (University of Copenhagen), “The Body’s Eloquence: Singing, Acting and Moving in Early Italian Opera”
- March 29, 2016 Opera Seminar: Angela Ida de Benedictis (Paul Sacher Foundation, Basel, Switzerland)
“Berio’s music theater works composed in the U.S. during the 1960s”
- April 26, 2016 Opera Seminar: Elizabeth Hudson (Northeastern University) “From Orpheus to Opera: Verdi’s *Il trovatore*”

COMPOSERS COLLOQUIA 2015-2016

September 21, 2015	Dan Tramte
September 28, 2015	Alexandra Hay
October 5, 2015	James Bean
October 19, 2015	Ann Cleare
October 26, 2015	Tazul Tajuddin
November 2, 2015	John Pax
November 9, 2015	Manuela Meier
November 16, 2015	Matthew Ricketts (Columbia Exchange)
November 23, 2015	Trevor Baca
November 30, 2015	Aaron Cassidy
December 7, 2015	Max Murray
January 25, 2016	Franck Bedrossian
February 1, 2016	Josh Levine
February 8, 2016	Jenna Lyle
February 22, 2016	Chris Swithinbank
February 29, 2016	Hans Tutschku
March 7, 2016	Kai Johannes Polzhofer
March 21, 2016	Sivan Cohen Elias
March 28, 2016	Mauricio Pauly
April 4, 2016	Chaya Czernowin
April 11, 2016	Timothy McCormack
April 18, 2016	Steven Takasugi
April 25, 2016	Adi Snir
May 2, 2016	Hunjoo Jung

FRIDAY LUNCH TALKS 2015-16

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

September 4, 2015	Monica Herschberger and Caitlin Schmid: "In the Service of New Music: The Fromm Music Foundation and Its Legacy."
September 18, 2015	Katie Callam, "The European Salon Comes to America: Clara Kathleen Rogers's Boston Salon, 1880-1900."
September 25, 2015	Steffi Probst, "Connecting the Dots: From Music to Art to Psychology."
October 2, 2015	Cory Gavito (de Bosis Postdoctoral Fellow), "Leadsheet and Fakebook Culture in Seventeenth-Century Italy."
October 9, 2015	Daniel Walden, "Schoenberg's Typewriter: The Notenschreibmaschine and Musical Composition."
October 16, 2015	William O'Hara, "Atonality in Monterey: Leonard Rosenman's Score for East of Eden and the Sound Worlds of Cinema."
October 23, 2015	Henry Stoll, "Peau blanche, masques noirs: Operatic Blackface in Colonial Haiti."

continued

- October 30, 2015 Samuel Parler, “Americanizing the First Americans: Assimilating Indians in Three Late Gene Autry Films.”
- November 6, 2015 Olivia Lucas, “Black Metal and Appalachian Coal Culture: Sound Environment and History in Panopticon’s *Kentucky*.”
- November 20, 2015 Emerson Morgan, “Service Books and their Settings in Medieval Rouen.”
- December 4, 2015 Etha Williams, “Musical Somnambulism: Eighteenth-Century Keyboard Playing and the Philosophy of Dreams.”
- February 5, 2016 Hayley Fenn: “What Makes a Puppet: Gravity, Breath, or simply John Malkovich.”
- February 12, 2016 Diane Oliva, “Gender, Music Education, and the Violin in Nineteenth-Century Boston.”
- February 19, 2016 Grace Edgar, “The Mass Song Goes to War: The Politics of Marc Blitzstein’s Airborne Symphony.”
- February 26, 2016 Andy Friedman, “Toward an Experiential Motivic Analysis.”
- March 5, 2016 Patricia Zarate, “Panamanians in Jazz History.”
- March 11, 2016 Clara Latham, “What’s American about American Lulu? Gender and Performance in the 21st Century.”
- April 1, 2016 Monica Hershberger, “Making Lizzie Borden (1965): America’s Most Infamous Axe-Murderess Turned National Operatic Heroine.”
- April 8, 2016 Caitlin Schmid, “‘Musicians Using Bizarre Sounds’: Charlotte Moorman’s New York Avant Garde Festival and Performance Art as Music.”
- April 15, 2016 Krystal Klingenberg, “‘Tubonga Naawe’ and the Dialogue that Followed: Copyright and the Popular Music Business in Uganda.”
- April 22, 2016 Sam Parler, “Sol Ho’opi’i, the Steel Guitar, and Early Country Music as Style and Genre.”

2015-2016 DISSERTATION COLLOQUIA

November 2, 2015	Joseph Fort, "Incorporating Haydn't Minuets: Toward a Somatic Theory of Music."
December 1, 2015	Micah Wittmer, "Performing Negro Folk Culture, Performing America: Hall Johnson's Choral and Dramatic Works (1925-1939)."
December 8, 2015	Rowland Moseley, "The Art of Gigue: Perspectives on Formula and Genre in J.S. Bach's Compositional Practice."
April 1, 2016	John Gabriel, "Opera After Optimism: The Fate of Zeitoper at the End of the Weimar Republic."
April 28, 2016	Olivia Lucas, "Extreme Metal"*
May 13, 2016	Trevor Baca, Compositions* Anne Cleare, Compositions* Sabrina Schroeder, Compositions*
May 17, 2016	Anne Searcy, "Soviet and American Cold War Ballet Exchange, 1959–1962."
(date missing)	Jon Withers, "Kurdish Music Making"*

*approximate title

CONCERTS 2015-2016

FROMM PLAYERS AT HARVARD

The highly successful series of concerts was curated this year by Vijay Iyer.

April 7 and 8, 2016 *Creative Music Convergences*
April 7
Vijay Iyer and Wadada Leo Smith;* Nicole Mitchell | Tomeka Reid |
Mike Reed; Okkyung Lee; Steve Lehman Octet.
April 8
Craig Taborn; Wadada Leo Smith* + Ikue Mori; Courtney Bryan
Tyshawn Sorey Double Trio
*Eileen Southern Distinguished Visitor

BLODGETT CHAMBER MUSIC SERIES: PARKER QUARTET

October 16, 2015 Mozart String Quartet in E-flat Major, K.428
Szymanowski String Quartet No. 1, Op. 37
Tchaikovsky String Quartet No. 1 in D Major. Op. 11

Nov. 22, 2015 Beethoven String Quartet No. 11, Op. 95 “Serioso”
Kurtag String Quartet, Op. 1
Schumann String Quartet in A Minor, Op. 41, No. 1.

March 5, 2016 Beethoven Op. 18, No. 2
Kai Polzhofer *Amen dico tibi: hodie mecum eris in paradiso**
Brahms Clarinet Quintet in B minor, Op. 115 with Charles Neidich
*winner of the Blodgett Composition Competition

April 17, 2016 Webern *Funf Satz*, Op. 5
Bartok Quartet No. 1
Tchaikovsky String Sextet in D Minor, Op.70*
*featuring the 2016 Parker Quartet Guest Artists Audrey Chen, '18,
cello and Emma Frucht, '17, viola

DEAN'S NOONTIME CONCERTS

October 26, 2015 Parker Quartet: Szymanowski String Quartet No 1, Op. 37
Beethoven String Quartet No. 11, Op. 95, “Serioso”

April 19, 2016 Parker Quartet: Tchaikovsky String Sextet in D minor, Op. 70
with Emma Frucht '17, viola and Audrey Chen '18, cello
Webern Five Movements, Op. 5
Bartok Quartet No. 1

HARVARD GROUP FOR NEW MUSIC

- Oct. 24, 2015 Richard Haynes, new works for solo clarinet: Ann Cleare *eyam i* (it takes an ocean not to); Manuela Meier new work; Maxwell Phillips new work; Timothy McCormack *RAW MATTER*; Trevor Bača *Myrkr*.
- Feb. 6, 2016 Jack Quartet, new works. Adi Snir *charasim II: "in situ"*; Chris Swithinbank *union-seam*; James Bean *II. drier*; Kai Johannes Polzhofer *Totenfest - I. Echo*; Manuela Meier *if only it were not bound to*; Sivan Cohen Elias *Encrypt*; Trevor Bača *Akasha*
- April 2, 2016 Thelma E. Goldberg Concert: Distractfold Ensemble. Adi Snir *Charasim III: 4Q321 - [Ch-3-A(1-10),B(1-3),C(int.)]*; Ari Korotkin *no metaphor (reified) but actuality (resonance): I. possible chrysalis*; John Pax *for guitar*; Kai Johannes Polzhofer *Totenfest II. Endymion*; Max Murray *Állatvanbent, under the head*; Sabrina Schroeder *Stircrazer II* for clarinet solo + live mechanics; Sivan Cohen Elias *Hack*; Trevor Bača *Ikribu*
- May 16, 2015 Ensemble Recherche: Chaya Czernowin *Lovesong* (2010); Younghee Pagh Paan *Wundgetr umt* (2005); Brian Ferneyhough *Liber Scintillarum* (2012); Johannes Maria Staud *Wheat, not oats, dear. I'm afraid* (2015)- US premiere
- May 21, 2016 Fromm Residency: Ensemble Recherche. Ann Cleare *ore*; Chris Swithinbank *union|haze*; John Pax *for String trio*; Justin Hoke *lyre lyre lyre*; Kai Johannes Polzhofer *Tombeau*; Manuela Meier *one more could be beyond*; Trevor Bača *Faberg  Investigations*

UNIVERSITY HALL RECITAL SERIES

- February 11, 2016 Alex Beyer, piano; George Li, piano. Solo Chinese Piano Music
- March 31, 2016 Matthew Leslie Santana, violin; Daniel Walden, piano. Janacek, Schumann
- April 20, 2016 Alex Beyer, piano. Beethoven, Debussy, Ravel
- April 21, 2016 Veritas Early Music Ensemble. Carissimi, Cozzolani, Frescobaldi, Leonarda, Monteverdi, Notari

STUDENT RECITALS & COURSE PRESENTATIONS

- November 30, 2015 Creative Music Seminar: Concerts by the Students of Music 266r, Vijay Iyer, professor. Tree Palmedo, trumpet; Max Lesser, saxophone; Alex Graff, guitar; Phillip Golub, piano; Simon Willson, bass; Russell Holzmann, drums; Rajna Swaminathan, mridangam; with Iyer, piano and Yosvany Terry, saxophone
- December 4, 2015 Performance and Cultures: Renaissance Music (the Harvard Viol Consort): Concert by the Students of Music 181r, Kate van Orden, professor
- December 4, 5, 6 2015 Chamber Music Concert by the students of Music 189r, Parker Quartet and Heng-Jin Park. 12.4: Beethoven, Brahms, Dvorak. 12.5: Prokofiev, Debussy, Arensky, Ravel. 12.6: Reger, Prokofiev, Shapero, Beethoven
- December 8, 2015 Foundations of Modern Jazz: West African Musical Traditions. Concert by the students of Music 142r featuring original student compositions, Yosvany Terry, professor
- December 9/10, 2015 Hydra Loudspeaker Orchestra Concerts. 12.9: Vijay Iyer and Hans Tutschku; students of Music 264 and 167. 12.10: Jacopo Baboni Schilingi; Tamara-Nour Bounazou, Axelle Saint-Cirel *Nox*
- December 10, 2015 Creative Music Seminar: Concerts by the Students of Music 266r, Vijay Iyer, professor. Jonah Phillion, saxophone; Adita Raguram, piano; Jacob Lurye, drums; Kyle Matsuda, piano; Jacob Gollub, guitar; Eden Girma, voice; Ryan Park-Chan, saxophone; Carlos Snaider, guitar; David Adewumi, trumpet; Cole Davis, bass; Mario Fabarizio, drums
- December 10, 2015 A Symposium: Theorizing Improvisation. Final presentations by the students of Music 280r, Vijay Iyer, professor
- March 6, 2016 Sumire Hirotsuru, violin: Senior Thesis Recital. Stravinsky, Bartok, Prokofiev, Villa-Lobos, Piazzolla, Reich
- April 21, 2016 Masters of Music Recital, Kevin Li, piano. Chopin Scherzos; works by Schoenberg, Boulez, Feldman, and Ligetti
- May 1/2/3, 2016 Chamber Music concerts by the students of Music 189r, Parker quartet and Heng-Jin Park. 5.1: Poulenc, Beethoven, Brahms; Dohnanyi. 5.2: Weber, Brahms, Beethoven. 5.3: Creston, Martinu, Hindemith, Beethoven
- May 3, 2016 Live Jazz Concert by students of Art Blakey and the Jazz Messengers. Wayne Shorter, Horace Silver, Bobby Timmons, Benny Golson, and original compositions
- May 4, 2016 Creative Music concerts by the students of Music 173r and Music 266r, Vijay Iyer, professor.
- May 4, 2016 Soundtracking: screenings of final project of the students of Freshman Seminar, Christopher Hasty, professor. Soundtracks by Jeremiah Blacklow, Soraya Schockley, Madeline Dorroh, Erin Kim, Madina Radjbova, Matthew Murphy

SPECIAL CONCERTS & EVENTS

- October 4, 2015 Words and Music in Remembrance of David Grattan Hughes, 1926-2015
- November 4, 2015 Special Guest, Deborah Borda, Los Angeles Philharmonic
- November 21, 2015 Harvard-NEC Dual Degree Student Recital
Sohie Applbaum, cello; Alex Beyer, piano; Audrey Chen, cello; Bennett Parsons, saxophone; Jonah Phillion, saxophone and composer; Aristo Sham, piano; Martine Thomas, viola; Annie Wu, flute
- February 19, 2016 Harvard Composers Association Concert w/Callithumpian Consort. New works by Phillip Golub, Ari Korotkin, Sean Rodan, Brandon Lincoln Snyder, Ben Wetherfield, Sam Wu
- March 30, 2016 What's New? Finding Compositional and Improvisational Inspiration in Ancient Sources. Oran Etkin, clarinets, Sullivan Fortner, piano. Presented by Music 2: Foundation of Tonal Music.

2015–2016 DONORS

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PUBLICATIONS

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

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

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