HARVARD UNIVERSITY

DEPARTMENT OF MUSIC

Report
to the

FRIENDS OF MUSIC

2016-2017
Summer, 2017

Dear Friends of the Music Department,

I am writing as I conclude my first year as Department’s chair, and am pleased to be able to report that we have accomplished quite a bit in the last twelve months.

What first comes to my mind is our successful development of a new undergraduate music curriculum, which took several years and many wonderful ideas, debates, drafts, and research hours to create. We revamped the requirements for Harvard’s music concentration to be more flexible and responsive to what students need in the 21st century, and to better represent the department’s strengths. In addition, the Department accepted its first cohort of undergraduates to the Harvard/Berklee dual degree program, and eleven students will begin the program this fall.

In faculty news, there are both comings and goings. It was a bittersweet day in December when our colleague Tom Kelly gave the final lecture for his seminal “First Nights.” After 22 years of teaching the course and commissioning new works for each iteration, Kelly told the students assembled in Sanders Theatre, “I hope you do what you can to make music and important part of your world. I hope you do what you can to make music an important part of your life.” Tom will be on leave this fall, and officially retires from Harvard in December 2017. We will all miss his grace and wit in our halls.

In news of appointments, it gives me great pleasure to announce four new faculty members:

Braxton Shelley was appointed assistant professor and is already moving into his office in the music building. Braxton has a PhD in the History and Theory of Music from the University of Chicago and a Master of Divinity in the University of Chicago’s Divinity School. He earned his BA in Music and History from Duke University. Katherine Pukinskis will join the Department as Preceptor, teaching Music 51 and other courses. Kate is a composer-scholar who received her PhD in Music Composition in June 2016 from the University of Chicago and has had works premiered by eighth blackbird, Quince Contemporary Vocal Ensemble, Akron Symphony Chorus, and the Spektral Quartet, as well as by members of Ensemble Dal Niente and the Chicago Symphony Chorus.

I’m also very happy to say that both Claire Chase and Esperanza Spalding will be joining the faculty as professors of the practice. You likely know Claire as a MacArthur Fellow and innovative flutist and visionary. She was this year’s winner of the Avery Fisher Prize and a co-founder of the International Contemporary Ensemble. Esperanza is star bassist, singer, songwriter, and activist who has already garnered four Grammy Awards and produced five solo albums. Claire will teach cross-disciplinary classes in ensemble performance, cultural production, and collaboration, and Esperanza will teach a range of courses in songwriting, arranging, improvisation, and performance.

I believe that these appointments have symbolic importance for the Music Department and demonstrate our commitment to the creative performing arts as central to liberal arts education.
The events produced in our Department this past year exhibit the diverse interests and talents of our faculty and students. The Graduate Music Forum—an organization of music graduate students—produced an extremely successful conference, “Black Lives Matter,” that generated not only ideas but action steps toward racial justice. We welcomed conductor Nicholas McGegan to campus as this year’s Christoph Wolff Distinguished Visiting Scholar. Yo-Yo Ma and Silk Road Ensemble members Wu Tang and Cristina Pato gave the Elson Lecture, and we presented “A Conversation with Andris Nelsons,” with Nelsons along with Mark Volpe and Anthony Fogg of the BSO, and HRO conductor Federico Cortese.

All in all, the Department produced 42 concerts and 25 colloquia, not including 21 Composers’ Colloquia, 21 Friday Lunch Talks, and 11 Dissertation Colloquia, all of which are listed in more detail within this report.

Please know that your efforts, contributions, ideas, and support make what we do here possible. On behalf of all of us—faculty, staff, and students—I thank you.

Suzannah Clark
Professor of Music
Chair, Department of Music
STUDENT DEGREES, AWARDS, AND ACTIVITIES
ENROLLMENT 2016–2017

Undergraduate
TOTAL Concentrators 30
  Music (full) Concentrators 10
  “Joint” Concentrators 20
NEC dual degree program participants 30
NEC joint concentrators w/Music 1
Students with music as a secondary field 43

TOTAL Degree recipients 2017 10
  “Full” concentrators 5
  Joint concentrators 5
  With secondary in Music 22

Graduate
Students in residence 47
Non-resident students 9
New students 7
New PhDs (Nov. 2016-May 17) 11

PHD RECIPIENTS AND THEIR THESSES

COMPOSITION
SIVAN COHEN ELIAS  Wave of Qualities
MARTA GENTILUCCI  “Shaping Time: Composing as Bodily Experience of Sound”
JUSTIN HOKE  disparate space, shared space
STEFFAN PRINS  Hybrid Bodies in Hybrid Spaces. A Composition Portfolio

HISTORICAL MUSICOLOGY
MONICA HERSHBERGER  “‘Life is Strife’: American Operative Heroines during the Cold War”
**UNDERGRADUATE THESIS**

Quincy Cason  
“Blurred Lines: What Stands Between Plagiarism and Copyright Infringement in Music”

Ari Korotkin  
*like ones also stir* for voice and electronics

Auburn Lee  
*Fresh Scratches* for string quartet

Elias Miller  
“Defining A New Epoch In The History Of Counterpoint: Fugue In The Music Of Hector Berlioz”

Caroline Murphy  
“Pierre Certon: Transcriptions & Recordings from his 1542 Book of 24 Motets”

Carlos Snaider  
“luz - twi - light: Esotericism and Mysticism in Creative Music”

Sam Wu  
*Ephemerae*, inspired by Fujian nanyin

Sarah Yeoh-Wang  
“A Measure in Gaps: Metaphor in William Carlos Williams’ *Paterson Book V* and Its Musical Settings”

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<td>Caroline Murphy</td>
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2016-2017 Fellowships and Awards

Graduate Student Awards

The Department’s OSCAR S. SCHAFFER 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 Hayley Fenn, Krystal Klingenberg, Tim McCormack, Chris Swithinbank, and Daniel Walden.

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

- Alexander Cowan to conduct archival research in Iowa, New York, and Pennsylvania.
- Grace Edgar to conduct dissertation research at the Margaret Herrick library in Beverly Hills.
- Hayley Fenn for travel to UK, Germany, and Austria to attend and study puppet performances.
- David Forrest for code instruction and intensive Spanish study.
- Ruijing Huang to conduct follow-up fieldwork and archival research in China.
- Laurie Lee to conduct research and lessons in South Korea.
- Matthew Leslie Santana for fieldwork, to attend conferences, and to conduct research in Cuba.
- Emerson Morgan for dissertation writing.
- Diane Adamek Oliva to conduct archival research in Mexico.
- Frederick Reece for an archival research trip to Germany.
- Natasha Roule for dissertation research.
- Caitlin Schmid for an archival research trip to Northwestern University.
- Henry Stoll to conduct archival research in Jamaica.
- Etha Williams for intensive French language study and to conduct archival research in France.
- Payam Yousefi to conduct research, fieldwork, and study music performance in Iran.

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

- James Bean for an IRCAM residency.
- Clara Iannotta for composition collaboration in Norway and travel to Switzerland for field recording.
- Krystal Klingenberg to conduct fieldwork in Uganda, take language lessons, and support transcription fees.
- Michael Kushell for dissertation research and fieldwork in Japan.
- Timothy McCormack for composition workshopping in the UK and Germany.
- Manuela Meier to support archival research in France.
- John Pax for travel to Australia to work with ELISION ensemble on new pieces.
- Marek Poliks to support work at the Kolumba Museum in Germany and metalworking lessons for an opera project.
- Kai Polzhofer to support festival attendance and participation in Greece and the UK.
- Elena Rykova to attend a conference (Netherlands), for composition collaboration (Germany, France), festival participation (Spain), and collaboration (Canada).
- Tamar Sella to conduct fieldwork, vocal lessons, and research interviews in New York City.
- Adi Snir for travel to Israel for rehearsals and concerts, to attend Tzilil Meudcan Festival and concerts.
Daniel Walden to conduct archival research in Japan.
Julio Zúñiga to attend a composition premiere at Manifeste in Paris, and for composition collaboration in Berlin.

THE HARRY AND MARJORIE ANN SLIM MEMORIAL FUND awarded grants to the following students:
Katie Callam to conduct archival research in Tennessee and New York. She also received a Term-Time Fellowship and a Pirotta Research Fund award.
Max Murray for composition collaboration and development in Vancouver.

FERDINAND GORDON & ELIZABETH HUNTER MORRILL GRADUATE FELLOWSHIPS were awarded to the following students:
Giulia Accornero for intensive German study, research in Mexico City, seminar attendance in Italy, and a conference in London.
Alana Mailes to conduct research in Italy and England.
Giulio Minniti to attend a Villa I Tatti conference in May, and to conduct archival research and fieldwork in Italy.
Chris Swithinbank for travel to Germany, France, and Italy for composition research.

THE NINO AND LEA PIROTTA GRADUATE RESEARCH FUND supported:
Ian Copeland to conduct archival research in the UK.
Diane Adamek Oliva to conduct archival research in Mexico.

Many graduate students were additionally honored for their scholarship.
GSAS FELLOWSHIPS AND AWARDS
Peiling Huang, Matthew Leslie Santana, and Marek Poliks received Kennedy, Knox, Sheldon Fellowships.
Several students received Dissertation Completion Fellowships: Clara Iannotta, Emerson Morgan, Kai Polzhofer, Steffi Probst, Natasha Roule, and Frederick Reece.

OTHER FELLOWSHIPS
The following graduate students received fellowships to support their work from the following:
Ruijing Huang, Fairbank Center for Chinese Studies
Matthew Leslie Santana, David Rockefeller Center for Latin American Studies
Alana Mailes, Villa I Tatti Residency Fellowship
Diana Adamek Oliva, Mellon/CLIR fellowship
Frederick Reece, Alvin H. Johnson AMS 50 Dissertation Fellowship
Natasha Roule, Mellon ACLS Fellowship
Caitlin Schmid, Warren Center Fellowship
Daniel Walden, Reischauer Institute Fellowship

JANUARY AWARDS
For the first time, the Department was able to make special awards to graduate students in January in support of individual research and study projects. The recipients of these inaugural awards are: James Bean, Will Bennett, Ian Copeland, Grace Edgar Hayley Fenn, Pei-Ling Huang, Clara Iannotta, Laurie Lee, Felipe Nunezz, Diane Oliva, John Pax, Marek Poliks, Henry Stoll, and Rajna Swaminathan.

continued
Undergraduate Awards

JOHN KNOWLES PAINE FELLOWSHIPS were awarded to:
Desmond Green to attend opera in Germany and to travel to Australia to study indigenous music.
Ari Korotkin to support label development and produce compositions.
Elias Miller to study language in Germany.
Sean Rodan to study Tenrikyo in Japan.
Carlos Snaider to support performing, researching, and collaboration in Spain, California, and Puerto Rico.
Sam Wu to attend the Bowdoin Festival and explore Yosemite.
Sarah Yeoh-Wang to attend the Bowdoin Festival and to study harp.

DAVISON PRIZES were awarded to:
Aaron Fogelson to conduct documentary film research in Chicago’s South Side as well as to conduct fieldwork with musicians, artists, and activists.
Saskia Maxwell Keller to conduct thesis research in Italy on Vivaldi and the painter Tiepolo.
Haden Smiley to support Italian language study and an opera internship in Italy.
Emma Woo to conduct music therapy research in Singapore.

UNIVERSITY COMPOSITION PRIZES

John Green Fellowship
(for demonstrated talent and promise as a composer) Tim McCormack

Bohemians Prize
Kai Polzzofer, Elf Orte for tuba and electronics

George Arthur Knight Prize
Clara Iannotta, dead wasp in the jam-jar for string orchestra
Chris Swithinbank, union haze for 10 performers

F. MacColl Prize
Ari Korotkin, like ones also stir for voice and electronics
Auburn Lee, Fresh Scratches for string quartet
Brandon Snyder, tree and synthetic for alto recorder, violin, and objects

Adelbert Sprague Prize
Adi Snir, NonEntities (part one) for large ensemble

Francis Boott Prize
Sam Wu, Teasdale Songs, SATB choir

Blodgett Composition Competition
Austen Weber, Cisco Beach in Winter
What follows is a representative selection of performances, premieres, prizes, publications, and papers by graduate students in the past year:

**Sivan Cohen-Elias** won First in the Darmstadt Theatre Prize for her opera that will be produced in 2018.

At the SAM 2017 conference the following Harvard students gave papers: **Monica Hershberger**, **Sam Parler** and alumnus **Anne Searcy**.

**Ruijing Huang** won the James T. Koetting Prize for outstanding graduate student paper at NECSEM. She also received a Fairbank Center for Chinese Studies travel award to pursue research on “Court Music Without a Court: Yayue Revival in Contemporary Mainland China.” In 2017–18, she will be the Asia Center Graduate Student Associate (GSA) in Residence.

**Panayotis League** published “The Poetics of Meráki: Dialogue and Speech Genre in Kalymnian Song” in the *Journal of Modern Greek Studies* and a review of Daniel Sharp’s *Between Nostalgia and Apocalypse: Popular Music and the Staging of Brazil* in *Notes: The Quarterly Journal of the Music Library Association*. He gave a paper at the “Making Time in Music” conference at Oxford. League also presented a concert and educational program on the links between ancient Greek theatre and contemporary Greek folk music at the Onassis Cultural Center in New York City, gave a concert and talk on the music of Ottoman Lesvos at Yale, and co-organized and performed a concert with Hellenic Society of Maine to raise money for medical supplies for Syrian and Iraqi refugees in the hospital at Mytilene, Lesvos.

**Tim McCormack** and **Chris Swithinbank** won an international composition contest in which they were commissioned to write a new piece for Klangforum Wien to be premiered at the Impuls Festival in 2019.

**Manuela Meier**’s composition *receptive fields* (2016) for 5 percussionists had its world premiere at the 48th Darmstadt International Summer Course for New Music in Germany in August.

**Bill O’Hara** published an essay in the *Newsletter of the Mozart Society of America*. He presented papers at International Association for the Study of Popular Music and Music Theory Society of New York State.

**Diana Adamek Oliva** received a Mellon/CLIR fellowship for dissertation research on her topic, “Earthquakes in the Eighteenth-Century Musical Imagination.” Oliva will conduct research in Guatemala, Peru, Portugal, and Spain.

**Sarah Politz** presented a paper at the African Studies Association conference in DC in early December.


**Stefan Prins** was composer-in-residence at the festival Pre-Amplitudes in Switzerland, with performances of his pieces by Nouvel Ensemble Contemporain and Antoine Francoise, as well as a performance of his band Ministry of Bad Decisions. Prins taught at the International Impuls Academy in Austria in February, and in March had the first full performance by Stephane Ginsburgh of the *Piano Hero Cycle* at Muziekcentrum de Bijloke, Belgium. A portrait concert of Prins’s work took place in Baden, Switzerland, at the NUMU series, with solo pieces performed by Nadar Ensemble. He released 2 CDs, *Funambules* and *Cloud Chamber*.

**Frederick Reece** was selected—along with 7 other PhD candidates—as one of the Harvard Horizons scholars for 2017. The program selects PhD students whose ideas, innovations, and insights have the potential to reshape their disciplines; all participate in a symposium in Sanders Theatre. Reece’s topic was “Ringing False: Music Analysis, Forgery, and the Technologies of Truth.”
Natasha Roule was named a Mellon/ACLS dissertation completion fellow for “Reviving Lully: Opera and the Negotiation of Absolutism in the French Provinces, 1685-1750.” She was also awarded the Irene Alm Memorial Prize for the Society for Seventeenth-Century Music for the strongest student paper at their annual conference.

Saxophonist Haruka Inoue performed Chris Swithinbank’s *something golden in the night* in solo recitals in Osaka and Tokyo during Summer 2016.

Daniel Walden presented “Emancipating Microtones: Nineteenth-Century Experiments with 53-Tone Equal Temperament,” as part of a panel examining the connections between 19th-century liberal politics, just intonation, and Japan that he co-organized with Jonathan Service (Oxford), Julia Kursell (University of Amsterdam), and Benjamin Steege (PhD 2007) (Columbia University). His performance in Chris Mercer’s *Octoid* with Fonema Consort was released in video and audio formats as part of their album, *Fifth Tableau*, on the label Parlour Tapes+. 
TEACHING FELLOWS & TEACHING ASSISTANTS 2016–2017

Katie Callam  Bill O’Hara
Katherine Chi  Diane Oliva
Whitney Cover  Tree Palmedo
Derek David  Sam Parler
Jacques Dupuis  Marek Poliks
Grace Edgar  Sarah Politz
Hayley Fenn  Kai Polzhofer
Andy Friedman  Frederick Reece
Nick Grondin  Natasha Roule
Monica Hershberger  Caitlin Schmid
Emily Howe  Anne Searcy
Pei-ling Huang  Thomas Sheehan
Rujing Huang  Adrian Slywotzky
Clara Iannotta  Adi Snir
Laura Jeppesen  Chris Swithinbank
Krystal Klingenberg  Dan Tramte
Emily Koh  Michael Uy
Clara Latham  Daniel Walden
Paddy League  Margaret Weckworth
Matthew Leslie Santana  Etha Williams
Alana Mailes  Kira Winter
Tim McCormack  Jonathan Withers
Manuela Meier  Jennifer Zuk
Mark Miller
Emerson Morgan

ACTIVITIES OF RECENT PHD RECIPIENTS

Recent PhD recipients who have accepted academic positions include:

Joe Fort, King’s College, London
John Gabriel, Society of Fellows, University of Hong Kong
Monica Hershberger, Central Connecticut College (one-year appointment)
Paddy League, post-doc, Widener Library Perry Collection
Olivia Lucas, Victoria University of Wellington
Luci Mok, College of DuPage
William O’Hara, Gettysburg College
Samuel Parler, Denison University (one-year appointment)
Ian Power, University of Maryland
Sarah Politz, Williams College (one-year appointment)
Annie Searcy, University of Miami (one-year appointment)
Faculty Members of the Department of Music
2016–2017

• Carolyn Abbate, Paul and Catherine Buttenwieser University Professor (Graduate Advisor in Musicology)
• Jessica Bodner, Visiting Lecturer on Music (Parker Quartet)
• Chelsea Burns, Preceptor
• Daniel Chong, Visiting Lecturer on Music (Parker Quartet)
• Andrew Clark, Senior Lecturer on Music, Director of Choral Activities
• Suzannah Clark, Professor of Music (Chair)
• Federico Cortese, Senior Lecturer on Music, Director of the Harvard Radcliffe Orchestra
• Chaya Czernowin, Walter Bigelow Rosen Professor of Music (Graduate Advisor in Composition)
• Emily Dolan, Gardner Cowles Associate Professor of Music (on leave fall 2016)
• Christopher Hasty, Walter W. Naumburg Professor of Music
• Vijay Iyer, Franklin D. and Florence Rosenblatt Professor of the Arts (on leave 2016-17)
• Jill Johnson, Senior Lecturer on Music, Director of Dance Activities
• Thomas Forrest Kelly, Morton B. Knafel Professor of Music (on leave spring 2017)
• Kee-Hyun Kim, Visiting Lecturer on Music (Parker Quartet)
• Felipe Lara, Lecturer on Music (fall 2016)
• George Lewis, Fromm Professor (Columbia University) (spring 2017)
• Alejandro Madrid, Visiting Associate Professor (Cornell) (fall 2016)
• Wayne Marshall, Visiting Assistant Professor (Berklee College of Music) (spring 2017)
• Ingrid Monson, Quincy Jones Professor of African American Music, supported by the Time Warner Endowment (on leave 2016-17)
• Osnat Netzer, Preceptor in Music
• Carol J. Oja, William Powell Mason Professor of Music (on leave 2016-17)
• Jason Palmer, Visiting Assistant Professor (Berklee College of Music) (fall 2016)
• Ian Power, Lecturer on Music (fall 2016)
• Alexander Rehding, Fanny Peabody Professor of Music (Graduate Advisor in Theory)
• Sindumathi Revuluri, Lecturer on Music (Assistant Dean, Harvard University) (spring 2017)
• Kay Kaufman Shelemay, G. Gordon Watts Professor of Music and Professor of African and African American Studies (Director of Graduate Studies)
• Anne C. Shreffler, James Edward Ditson Professor of Music, Director of Undergraduate Studies
• Yosvany Terry, Senior Lecturer on Music and Director of Jazz Bands
• Hans Tutschku, Fanny P. Mason Professor of Music / Director of HUSEAC / Asst. Director of Undergraduate Studies
• 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 2016-2017

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 2016–2017

Non-Concentrator
1000 Years of Listening. Dolan
Foundations of Tonal Music. Netzer
Intro to Composition. Lara
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
The Art of Listening. Rehding
Soundtracking. Hasty
Film Music. Abbate
Musical Jokes. S. Clark
Telling a Personal Story through Sound. Tutschku

Undergraduate
Opera. Abbate
Theory I. Burns
Music History and Repertory (97a/b): Kelly/Shreffler
Fundamentals of Dance Improvisation and Composition. Johnson
Movement Lab. Johnson
What is Musical Form? Burns

Adv. Undergraduate and Graduate
Foundations of Modern Jazz: West African Musical Traditions. Terry
Foundations of Modern Jazz: Art Blakey’s Jazz Messengers. Terry
Post-Tonal Analysis. Hasty
South Indian Music Theory and Practice (GE). Wolf
Composition Proseminar. Netzer
Advanced Composition. Czernowin
Electronics. Tutschku
Creative Music Workshop. Palmer/Lewis
Shostakovich and the Soviet Union. Cortese
From Don Giovanni to the Requiem: Death and Darkness in Moart’s Last Years. Cortese
Performance and Culture: Renaissance Music. van Orden
Music and Disability. A. Clark
Advanced Electronics: Tranforming the Singing Voice. Tutschku
Understanding Beethoven. Rehding/Gordon
Latino Musics in the US. Madrid
Performing Musical Difference: Case Studies from the Silk Road. Shelemay
Post-Classical Music in the 21st Century. Shreffler

continued
Country Music Studies. *Burns*

**Graduate**

Exercises in Tonal Writing & Analysis. *Netzer*
Intro. to Historical Musicology. *van Orden*
Intro to Ethnomusicology. *Wolf*
Rhythmic Thinking and Practice in Africa and Asia. *Wolf*
Technomusicology and Popular Music Studies. *Marshall*
Tristan. *Abbate*
Latin America Musical Modernisms. *Madrid*
Music and Empire. *Re guluri*
Ancient Greek Music and its Afterlives. *Reh ding*
Schenkerian Analysis. *S. Clark*
Problems of Music Analysis. *Hasty*
Musical Repetition and Experimentation. *Hasty*
Topics in Music Criticism: Voices and Books. *van Orden*
Teaching Colloquium. *Shreff ler*
Composition Seminar (262). *Czernowin*
Composition Analysis. *Power*
Fromm Seminar: Networks of Experimental Music and Sound. *Lewis*
Doctoral Colloquium. *Shelem ay*
Hyphen-Nation (GSGE). *Shelem ay*
2016-2017 Christoph Wolff Distinguished Visiting Scholar

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

November 17, 2016
Nicholas McGegan, conductor
*Italian Baroque Music from the Jewish Ghetto*
Music of Salamone Rossi with commentary by Nicholas McGegan and Francesco Spagnolo, scholar. With Sherezade Panthaki, soprano; Yale Voxtet from the Yale Institute of Sacred Music, and instrumentalists from Philharmonia Baroque Chamber Players.

November 18, 2016
Sherezade Panthaki, soprano. An acknowledged star in the early music field, she has developed strong collaborations with many of the world’s leading interpreters including, among others, Nicholas McGegan, Mark Morris, Simon Carrington, and Masaki Suzuki. Panthaki will conduct a master class for Harvard undergraduate singers.

November 20, 2016

Conferences, Colloquia & Lectures 2016-2017

August 17, 2016
2016 Perspectives on Chinese Contemporary Music

September 19, 2016
Barwick Colloquium: Louise Meintjes (Duke University), “Ululation”

September 26, 2016
Barwick Colloquium: Giorgio Netti, “Written Music as Living Bridge”

September 28, 2016
Radcliffe Institute: Carol J. Oja, “Marian Anderson and the Desegregation of the American Concert Stage,” 2016-17 Fellows’ Presentation Series

October 24, 2016

November 14, 2016
Barwick Colloquium: Brian Kane (Yale University), “Hearing Double: Jazz and Ontology”

November 21, 2016
Alejandro Madrid (Visiting Associate Professor, Department of Music and Associate Professor, Cornell University): *Secreto a voces*: Excess, Performance, and Jotería in Juan Gabriel’s Vocality

February 3, 4, 2017

February 6, 2017
Roundtable discussion: Jordi Savall, Musician & Unesco Artist for Peace. With Kate van Orden, Dwight P. Robinson Jr. Professor of Music, Prof. Virginie Greene, Chair
of the Committee on Medieval Studies, Romance Languages and Literatures, and Maria Dasca Batalla, Romance Languages and Literatures. Presented in partnership with Provostial Fund Committee, Department of Romance Languages and Literatures, Department of Music, Committee on Medieval Studies, Institut Ramon Ilull, and Boston Early Music Festival

February 8, 2017  Sound artist Robert Millis: Illustrated lecture on the first sound recordings made in India (c.1902) and about his recent book *Indian Talking Machine*

February 16, 2017  John Gabriel (Peabody Institute/Johns Hopkins University): “Topical Opera in Troubled Times: Two Late Zeitopern of Ernst Toch and Ernst Krenek”

March 8, 2017  “Darmstadt as Phenomenon and Event—The international Summer Course for New Music from 1964 to 1990.” With Dorte Schmidt, Pietro Caballottti (Program Directors); Susanne Heiter and Kim Feser (University of Arts, Berlin); Anne Shreffler (Harvard), and composer Christian Wolff


April 11, 2017  A Conversation with Andris Nelsons. Andris Nelsons, BSO; Mark Volpe, BSO; Anthony Fogg, BSO; and Federico Cortese, Director of the Harvard-Radcliffe Orchestra, moderated by Professor Anne C. Shreffler


April 17, 2017  Barwick Colloquium: Benjamin Piekut (Cornell University), “Feral Modernism”

April 24, 2017  Barwick Colloquium: Susan McClary (Case Western Reserve), “Salome in the Court of Queen Christina”

2016-2017 Humanities Center Music Seminars

September 15, 2016  Musics Abroad Seminar: David Kaminsky (University of California, Merced), “When Everywhere is Home and Everywhere is Abroad: A Non-Ethnography of the International Social Partner Dance Circuit”

September 29, 2016  Opera Seminar: Kerry Murphy (University of Melbourne): “Thomas Quinlan (1881-1951) and his ‘All-Red’ opera tours, 1912 and 1913”

October 13, 2016  Musics Abroad Seminar: Zuzana Jurkova (The Charles University, Prague), “Music Penetrating the Iron Curtain: the Case of Karel Kryl”

November 10, 2016  Opera Seminar: Nicholas McGegan with Cassandra Extavour (soprano) in a workshop on vocal ornamentation in Handel operas.
November 15, 2016  Musics Abroad Seminar: Francesco Spagnolo (University of California, Berkeley), “Marginal Cosmopolitans: Cultural Mobility and the Musical Representation of Italian Jewish Identity”

February 16, 2017  Opera Seminar: John Gabriel (Peabody Institute), “Topical Opera in Troubled Times: Two Late Zeitopern of Ernst Toch & Ernst Krenek”


April 18, 2017  Musics Abroad Seminar: Peter McMurray (Harvard University), “Sonic Refuge: Echoes of the Syrian Civil War”

**Composers Colloquia 2016-2017**

October 3, 2016  Tim McCormack
October 17, 2016  David Bird
October 24, 2016  Patricia Alessandrini
October 31, 2016  Julio Zuniga
November 14, 2016  Elena Rykova
November 21, 2016  Ian Power
November 28, 2016  Clara Iannotta
December 5, 2016  Constantin Basica
December 12, 2016  Tina Tallon
January 23, 2017  George Lewis
January 30, 2017  Julian Anderson
February 6, 2017  Northwestern Exchange: Michal Raymond Massoud
February 13, 2017  Kai Johannes Polzhofer
February 27, 2017  Max Murray
March 3, 2017  Hans Tutschku
March 20, 2017  Ilan Volkov
March 27, 2017  Chris Swithinbank
April 3, 2017  Adi Snir
April 10, 2017  James Bean
April 17, 2017  Malin Bang
April 24, 2017  John Pax
Friday Lunch Talks 2016-17
An ongoing series of informal talks by graduate students and invited guests.

September 9, 2016  Grace Edgar, “Indiana Jones and the Heart of Darkness: John Williams’ Ark Motif”
September 23, 2016  Pei-ling Huang, “Writing for a ‘New Southern Silk Road’: Representing Pakistan for Taiwanese Readers”
October 7, 2016  Giulio Minniti, “‘The Abbreviations of Tracts and Graduals’ Final Melismas: Preliminary Observations”
October 14, 2016  Monica Hershberger, “Virgil Thomson and Gertrude Stein’s The Mother of Us All (1947) at the Santa Fe Opera: Reviving Nationalism and Feminism in 1976”
October 28, 2016  Matthew Leslie Santana, “Transformismo: Drag Performance and Change in Contemporary Cuba”
November 11, 2016  Christoph Riedo, “Hidden No More: From the Secret Gentlemen’s Societies to the Public Stage”
January 27, 2017  Etha Williams, Matt Leslie Santana, Pei-ling Huang, and Grace Edgar, overviews of dissertation topics
February 10, 2017  Danny Walden, “Emancipate the Quartirotone! Nineteenth-Century Experiments with 53-Tone Equal Temperament”
February 17, 2017  Caitlin Schmid, “Fluxus as Radical Pedagogy?” (A Workshop)
March 24, 2017  Krystal Klingenberg, “Seeking the Ugandan Sound: Genre in Mainstream Ugandan Popular Music”

continued
March 31, 2017  Rajna Swaminathan, “Textures of Practice: T.M. Krishna’s Experiments with Aesthetic/Cultural Space”

April 7, 2017  Natasha Roule, “Civic Pride, Royal Praise, and a Newly Found Libretto from the Académie de Musique”


April 21, 2017  Steffi Probst, “On the Melodic Waveline in Ernst Toch’s Melodielehre”

2016-2017 Dissertation Colloquia

September 15, 2016  Matthew Henseler, “Dance and Instrumental Music in America, 1770-1830”

March 29, 2017  Monica Hershberger, “‘Life is Strife’: American Operatic Heroines during the Cold War”


April 26, 2017  Sarah Politz, “Entrepreneurship, Style, and Spirituality in Benin’s Jazz and Brass Bands”


May 9, 2017  Stefan Prins, “Hybrid Bodies in Hybrid Spaces”

May 9, 2017  Marta Gentilucci, “Shaping Time: Composing as Bodily Experience of Sound”


May 10, 2017  Justin Hoke, “Disparate Space, Shared Space”
CONCERTS 2016-2017

FROMM PLAYERS AT HARVARD

The highly successful series of concerts was curated this year by Hans Tutschku.

March 3 and 4, 2017  
* Songs Found in Dream: Talea Ensemble  
  March 3  
  George Lewis *Mnemosyne*; Gerard Grisey *Talea*; James Dillon *New York Triptych*.  
  March 4  
  Brian Ferneyhough *Incipits*; Rand Steiger *A Menacing Plume*; Liza Lim  
  *Songs found in dream*; Hans Tutschku *codification - memory*.

BLODGETT CHAMBER MUSIC SERIES: PARKER QUARTET

September 30, 2016  
Britten: String Quartet No. 2 in C Major, Op. 36  
Schubert: String Quartet No. 15 in G Major, D. 887

Nov. 20, 2016  
Haydn: String Quartet in D Major, Op. 71, No. 2  
Tan Dun: *Eight Colors* for String Quartet  
Dvorak: String Quintet No. 3, Op. 97 (w/Kim Kashkashian, viola)

February 26, 2017  
Mendelssohn: Quartet No. 1, Op. 12; Sivan Cohen Elias: *Encrypt*  
(Blodgett Composition winner); Shostakovich: Quartet No. 3

March 24, 2017  
Rebecca Saunders: *Fletch*; Schubert: Octet in F Major, D. 803 w/  
2017 Parker Quartet Guest Artist Award winners Steven Ekert,  
bassoon and James Hotchkiss, double bass. With Stefan Van Sant,  
clarinet; Megan Shusta, French horn

DEAN’S NOONTIME CONCERTS: PARKER QUARTET

October 18, 2016  
Mendelssohn Quartet in E-Flat Major, Op. 12 (Adagio non troppo;  
Allegro non tardante; Canzonetta - Allegretto)  
Britten: Quartet No. 2 in C Major, Op. 36 (Allegro calmo senza  
rigore; Vivace; Chacony)

February 6, 2017  
Haydn: Quartet in D Major Op. 71 No. 2 (I. Adagio—Allegro; II.  
Adagio cantabile  
Schubert: Quartet No. 15 in G Major, D.887 (I. Allegro molto mod-  
erato)
**Harvard Group for New Music**

Oct. 22, 2016  
Rage Thormbones. Adi Snir *strainer*; James Bean *eleven circuits for reflection on the glass*; Kai Johannes Polzhofer *Totenfest: III. Minotauros*; Manuela Meier *what you see, is it*; Timothy McCormack *WORLD EATER*

March 18, 2017  
Yarn/Wire. Adi Snir *The Spectacle*; Chris Swithinbank *always extra folds of birds of paper and you could move your finger along the length of them and have witnesses*; Elena Rykova *Bat Jamming*; Manuela Meier *otherwise*; Timothy McCormack *traces that time leaves on built form*

April 22, 2017  
The Thelma E. Goldberg Concert: Faint Noise. Brandon Lincoln Snyder *tree and synthetic* (breath - stasis ahead one final and forward); James Bean *value witness*; Sivan Cohen Elias *How to Make a Monster*; Timothy McCormack *The Chain of the Spine*

May 20, 2017  
Elision Ensemble, supported by the Fromm Music Foundation. Adi Snir *Charasim V*; John Pax *Hymn*; Julio Zúñiga *GIS*; Kai Johannes Polzhofer *The Tears of Aphrodite*; Sivan Cohen Elias *How to Make a Monster*; Timothy McCormack *subsidence*

**University Hall Recital Series**

December 7, 2016  
Audrey Chen, cello; Aristo Sham, piano. Brahms, Debussy

December 8, 2016  
Alexander Beyer, piano: Bach, Goldberg Variations

March 8, 2017  
Annie Wu, flute and Feng Niu, piano. Blavet, Enesco, Taffanel, Takemitsu

April 5, 2017  

May 3, 2017  
Bennett Parsons, saxophone; Emma Woo, piano. Bach, Carter, Ives, Paganini
**STUDENT RECITALS & COURSE PRESENTATIONS**

<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>November 18, 2016</td>
<td>Harvard Viol Consort: Students from Music 181, “Renaissance Music” perform a lunchtime concert in the Fogg courtyard, Kate van Orden, professor</td>
</tr>
<tr>
<td>December 3, 2016</td>
<td>Chamber Music Concert by the students of Music 175, “Shostakovich and the Soviet Union,” Federico Cortese, professor</td>
</tr>
<tr>
<td>December 4-6, 2016</td>
<td>Chamber Music Concert by the students of Music 189, Parker Quartet and Katherine Chi, professors.</td>
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<tr>
<td>December 6, 2016</td>
<td>Concert by the students of Music 142: Foundations of Modern Jazz, Yosvany Terry, professor</td>
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<tr>
<td>December 7, 2016</td>
<td>Concert by the students of Music 174, “Creative Music Workshop,” Jason Palmer, professor</td>
</tr>
<tr>
<td>December 14, 15, 2016</td>
<td>Concert by the students of Music 164: Introduction to Electronic Music and Music 179: Advanced Electronics: Transforming the Singing Voice, with the Hydra speaker orchestra, Hans Tutschku, professor</td>
</tr>
<tr>
<td>April 4, 2017</td>
<td>Music Concentrator Recital: Topher Colby, bass trombone; Emma Frucht, violin; Natalie Hodges, violin; and Soley Hyman, trumpet</td>
</tr>
<tr>
<td>April 6, 2017</td>
<td>Senior Composition Thesis Recital. Auburn Lee, <em>Fresh Scratches</em>; Ari Korotkin, <em>like ones also stir</em>; and Sam Wu, <em>ephemerae</em>, inspired by Fujian nanyin</td>
</tr>
<tr>
<td>April 12, 2017</td>
<td>Harvard-NEC Dual Degree Student Recital: Audrey Chen, cello; Andrew Hyung-Do Kim, piano; Dominque Kim, flute; Martine Thomas, viola; and Sarah Yeoh-Wang, harp</td>
</tr>
<tr>
<td>April 23, 2017</td>
<td><em>Music rom Mozart’s Last Months</em>. Recital by students of Federico Cortese’s course, “From Don Giovanni to the Requiem: Death and Darkness in Mozart’s Last Years”</td>
</tr>
<tr>
<td>April 24, 2017</td>
<td>Recital by students of Music 174r, George Lewis’s “Creative Music Workshop”</td>
</tr>
<tr>
<td>April 30-May 2, 2017</td>
<td>Recital by students of Music 189, Chamber Music, Parker Quartet and Katherine Chi, instructors</td>
</tr>
<tr>
<td>May 2, 2017</td>
<td>Recital by students of Yosvany Terry’s “Music of Art Blakey”</td>
</tr>
<tr>
<td>May 9, 2017</td>
<td>Concert by students of Music 161, “Advanced Composition,” Chaya Czernowin, professor</td>
</tr>
</tbody>
</table>

*November 18, 2016 to May 9, 2017*
**Special Concerts & Events**

October 12, 2016  
Noontime Concert: Momenta Quartet, *Music of Julian Carrillo*  
String Quartet No. 3 “Dos bosquejos” (1928)  
I. “Meditación”: Maestoso-Allegretto  
II. “En secreto”: Muy largamente  
String Quartet No. 6 (ca.1937, Boston premiere)  
I. Allegro impulsivo-Tranquilo-Allegro-Vivo-Maestoso  
String Quartet No. 8 (ca. 1959)  
I. Poco mosso  
II. Lentamente  
III. Scherzo: Allegretto  
IV. Final: Allegro

October 13, 2016  
Harvard/Berklee Dual Degree Program Open House. Performances by Harvard and Berklee students

November 5, 2016  
Randy Weston Celebration: highlights from the Weston archive of papers, scores, recordings, and photographs; conversation with Randy Weston and historian Robin Kelly; performance by Weston and his African Rhythms Quintet

November 12, 2016  
Harvard Choruses’ New Music Initiative: Antioch Chamber Ensemble, Choral  
Concert of New Works by Eleanor Bragg ‘19; Michael Cheng ‘19; Karen Christianson ‘17; Ari Korotkin ‘17; Sean Rodan ‘17; Fraser Weist ‘18; Sam Wu ‘17

February 17, 2017  
Harvard Composers Association w/Callithumpian Consort. New works by Harvard undergraduate composers
2016–2017 Donors

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

Paul A. and Catherine Frum Buttenwieser
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Virginia Brown
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Kathryn L. Reichard
Brian Silver
Kala Swami
Henri Zerner
Publications

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


*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


*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


The Series “Harvard Publications in Music” has received support from the Department’s Eunice Crocker Gilmore Publications Fund.