THE HARVARD UNIVERSITY
DEPARTMENT OF MUSIC
1991 TO 2011

Compiled and Edited by Lesley Bannatyne
2015
John Knowles Paine Concert Hall. Photo by Shannon Cannavino.

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Department of Music
Harvard University
Cambridge, Massachusetts
2015
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Music Department picnic, late 1990s
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Elliot Forbes published *A History of Music at Harvard to 1972* to narrate the genesis and growth of the music department under John Knowles Paine, Walter Raymond Spalding, and Arthur Tillman Merritt, who retired in 1972, closing his chapter as chair with the opening of the newly built Mason Wing of the Music Building.

The Music Department grew into its new wing instantly, and Forbes found it necessary to augment his *History* with the publication of *A Report of Music at Harvard from 1972 to 1990*, in which music courses, faculty, and innovation moved forward. In this eighteen-year period the music department acquired a permanent Electronic Music Studio, stewarded from 1972 by Ivan Tcherepnin, and organized and housed its Collection of Early Instruments. A bona fide theory department, headed by David Lewin, was created in the graduate program. The Harvard Group for New Music was revitalized in 1984 at the instigation of Donald Martino, and launched a series of annual concerts that continue to this day. The Blodgett Chamber Music Series, inaugurated in 1981 through the generosity of Mr. and Mrs. John W. Blodgett, continues to bring live concert music to the study of musicology: The New World String Quartet was named its first Quartet-in-Residence; Robert Taub, Lucy Stoltzman (91-92), James Buswell (1992-93), and the Mendelssohn, Ying, Chiara, and Parker would follow. In these scant two decades, a fledgling jazz program brought a steady parade of musical greats through Harvard’s doors; music courses became more collaborative among disciplines; and the department fostered growing interest in performance practice.

Elliot Forbes’ second publication on the Music Department ended in the year 1990 because it marked the retirement of four senior faculty members: John Ferris, Earl Kim, Leon Kirchner (retired in 1989), and Luise Vosgerchian. It was, as he called it, a “watershed year.” As the calendar page flipped from 1990 to 1991, the department installed a new chairperson and took up the business of envisioning what the next twenty years would hold.

The changes were many. In 1991, the Department faculty numbered seventeen; two of these were women. Twenty years later there were fourteen faculty; six women and eight men, and the faculty was diversifed racially, by gender, and intellectually. The Department gradually underwent a shift from an historical emphasis on Western Art Music to include new strength in American music and contemporary performance. A strong ethnomusicology program was added with foci in Africa, India, and North American traditions. A Master’s de-
gree in Performance Practice was created, and a dual-degree collaborative program with New England Conservatory launched. In the classrooms, there was growing support for the role of performance—all performance—from early music to jazz, to Asian, to opera, and beyond.

There were also constants. Successive chairs continued to petition the University for a new building, looked for new sources of funding for graduate studies, and oversaw nearly continual building renovation. For twenty years, a monthly department calendar of events arrived in department mailboxes listing student class concerts, Fromm concerts, and Blodgett Artists-in-Residence performances, and announcing annual holiday parties and picnics.

One cannot talk about this period of time without mentioning the advent of the internet. Installed at Harvard in the early 1990s, the class of 1997 was the first to be bonded electronically. Between 1993 and 1998, email traffic in FAS rose from 10,000 to 325,000 messages daily. In the years between 1995 and 1998, visitors to the Arts and Sciences website went from 150,000 to 3.2 million per month. As communication grew faster and reached wider audiences instantly, the Department created its first website (originally designed by graduate students Roberta Lukes and Jennifer Baker in the mid-90s); its twice-annual newsletter was launched in 2000.

The staff numbered four in 1991. Mark Kagan, our Administrator for over five and a half years, was succeeded by Nancy Shafman, who serves to this day. As the Department’s activities grew in number, an Events Coordinator was added. The combined position of building/financial manager was separated into two distinct jobs, and staff assistants came onboard to support both administration and faculty. A communications coordinator, electronic music studio technical director, undergraduate coordinator, and chair’s assistant positions were added. In 2011, the staff numbered eleven members.

Information in this book is focused on the years between 1991 and 2011. Reprinted articles feature the date of original publication and are intended to be snapshots of that time. Information is updated to 2014 in rare instances.
INTRODUCTION

Music can provide stimulations, often of a deep, spiritual nature, to those who perform; music can be a life of its own for those who create it through composition; and music can be a subject of total absorption for those who would study its history and its roots. Whether any of these three branches leads to a professional career or not, together they represent the paths open to lovers of music at all levels. And it is the balance between these three that was ever shifting from the time that music first took hold as an organized effort at Harvard.

—Elliot Forbes, A History of Music at Harvard to 1972, vii

Though much has changed since music at Harvard officially began with the hiring of the composer and organist John Knowles Paine as a “teacher of sacred music” in 1862—he was not appointed as Professor of Music until thirteen years later—Forbes’s description still holds true on many levels. First, his description of the three different ways one may encounter music still corresponds, in its basic outlines, to current realities in the Music Department. Music is still performed, composed, and studied, both outside and inside the curriculum, although the balances have shifted considerably, as Forbes points out has always been the case. Forbes also takes into account the fact that the musical transaction goes both ways: people can do things with music—perform, compose, and study it—but music also does things to (and with) us. Finally, Forbes speaks of the special role of music at a liberal arts university, which must address the needs of those who aspire to professional careers as well as those for whom music will remain an important part of their non-professional lives. Meeting both needs is still the Music Department’s most important task.

The biggest change from Paine’s time to today has been the shift from a department with a single unified curriculum that trained all students to be proficient composers and organists (an original composition was required of all degree recipients well into the 20th century) to one that provides students with more choices of specialized training in the various subfields of music. The Music Department’s development therefore follows the transformation of the university as a whole. Morton and Phyllis Keller, in their 2001
book *Making Harvard Modern: The Rise of America’s University*, describe the move “from a Brahmin university [before 1945]—regional, parochial, dominated by Boston’s elite, resistant in varying degrees to Jews, women, and new developments in the academic disciplines—into a meritocratic university … [in which] national and international academic standing was the measure of all things.” (xiii, emphasis original).

The Music Department has long been at the forefront of these academic and social transformations. The curriculum was regularly changed and expanded, over time adding the academic disciplines of historical musicology (in 1933), ethnomusicology (in 1960), and music theory (in 1985, with the appointment of David Lewin). Hugo Leichtentritt, Harvard class of 1894, was hired in 1933 as part of an effort to establish musicology in the curriculum. The noted German-Jewish scholar was a refugee from Nazi Germany, and was hired at a time when appointments of Jewish scholars were uncommon at Harvard. In 1938, Helen Margaret Hewitt was the first woman to earn a PhD in Music at Harvard, followed by Eunice C. Crocker in 1943. The first graduate course in ethnomusicology was offered in 1960 by Rulan Pian ’44 (later a Professor of Music, at the time Lecturer on Chinese Language and Literature). In 1976, Eileen Southern was appointed jointly to the Department of Music and Afro-American Studies (as it was then called), making her the first African-American woman professor at Harvard. With Louise Vosgerchian, who was named professor in 1971, and Pian, there were three tenured women professors in the music department during the 1970s and 1980s. (By comparison, in 1981 there were only 13 tenured women in the whole Faculty of Arts in Sciences.) Composition, the department’s original discipline, continued to flourish, with permanent faculty as well as with the regular invitations of internationally renowned composers: Georges Enesco and Gustav Holst, who were invited in 1929 (and 1930) and 1932 respectively, were comparable in their time to the guest professorships of Brian Ferneyhough and Helmut Lachenmann in 2008.

In a time when committees, working groups, and proliferating decanal structures seem to have the upper hand, I always try to keep in mind that it is actually music, teaching, and research that motivates us. We get up in the morning with the music from a concert the previous evening running through our heads; later, a classroom full of preoccupied souls is able to come together to think intensely for an hour or so about a harmonic problem and its solution. A couple of hundred non-concentrators encounter Monteverdi’s *Orfeo* for the first time. In a graduate seminar, students explore unknown works
of African-American musical theater. A doctoral student discusses her summer’s research results with her advisor, and if it’s Monday, the composer’s group meets. Meanwhile, an informal ongoing seminar on movies, Harvard Square eating places, and how Facebook and YouTube will affect the future of music is always taking place in the Taft Lounge. One thing is for sure: music will continue to thrive at Harvard. Some things will change, as they always have throughout the history of the Department, but our aspiration to provide the highest possible quality education in music, top-level scholarship, and a rich variety of musical experiences remains the same.

—Anne C. Shreffler, James Edward Ditson Professor of Music
I.

THE CHAIRS

Reinhold Brinkmann

1991–1995

From the moment Reinhold Brinkmann became chair in January 1991, the momentum that would take Harvard’s music department into the twenty-first century was already in motion. John Knowles Paine Hall was to be renovated that spring, and Lowell Lecture Hall was converted a year later into a building serving the performing arts in order to replace the space and resources lost when the basement of Memorial Church was given over to a student center. Both projects were meant to serve a burgeoning number of musicians and music courses; both would immediately fill up, leaving the chair with a seemingly endless quest for yet more space for music at Harvard.

The early 1990s was a time of firsts. A search was launched to find the Department's first full professor of Ethnomusicology, Kay Kaufman Shelemay, and library resources were expanded to support the study of world music. The first full professor of performance practice, concert pianist and Mozart scholar Robert Levin, was appointed. Christoph Wolff became the first professor of music to take on the role of Dean of the Graduate School of Arts and Sciences. Visits by Norton Professor Luciano Berio in addition to a residency by the California E.A.R. unit bolstered a new paradigm for composition study. The department’s first computer networks were installed, the inaugural Dean’s noontime concert took place under the aegis of FAS Dean Jeremy Knowles, and for the first time, a world music master, Ravi Shankar, received an honorary doctorate of music at commencement 1993.

Throughout his chairmanship Brinkmann called for progress: a plea for enough funding to welcome a “critical mass” of ten graduate students each year; a call to “demonstrate the University's commitment to the various cultures of the world as entities in their own right, and to ‘world music’ in particular”; and an argument for bringing in professional musicians to support the performance of new works:

I strongly believe that we need more concentration on improving the performance of contemporary music at Harvard, particularly with regards to the needs of our students composers. We need a Center for New Music at Harvard with a first-rate conductor and director, and a permanent ensemble, probably composed of carefully selected freelance musicians with specific contracts for some periods of residency during the year. Reading, rehearsing and performing student works (as part of the composition seminars), training composition students in special performance skills, being available for lecture/demonstrations in classes, and giving high quality concerts—these would be some of the main responsibilities for such an ensemble.

The chair would see—over his tenure at Harvard and as an emeritus professor—all his initiatives take shape in various forms and become part of music scholarship in the Department, save one. The chair’s quest for a new music building would be a long-term one, and one that would challenge subsequent leaders of the Department as well. It seems only fitting that Professor Brinkmann’s final publication, a booklet he wrote simply for pleasure and to satisfy a curiosity, would be an exploration of the Music Building, a putting to rest, a peace.
“When I arrived at Harvard, the dean told me I was senior woman #39,” says G. Gordon Watts Professor Kay Kaufman Shelemay of her appointment to the Music Department. There had been a few precedents: Eileen Southern, Luise Vosgerchian, and Rulan Pian were all part-time lecturers elevated to professorships. Shelemay was the first to go through Harvard's formal search and tenure process. Not only was she the only woman senior faculty member when she arrived, she was the only ethnomusicologist. After a year she became chair, a post she held for five years, followed by an additional three terms of service in the early- to mid-2000s.

“I brought a new field and program to the Department, as well as a perspective from outside Harvard, as one who was trained and taught elsewhere. There were virtually no videotapes of world music or ethnographic film in our library when I arrived, and building up our collection was a focus of my activities. The ethno lab and increased interdisciplinary connections, the Archive of World Music as part of the Library and the naming of its curator, Virginia Danielson, an ethnomusicologist (then Keeper of Isham and later the French Music Librarian), were part of my work as chair, as well as laying the groundwork for change as the department sought to make room for both a more diverse faculty and curriculum.”

As chair, she spearheaded the efforts that resulted in hiring ethnomusicologist Carol Babi racki, and a second senior faculty member specializing in jazz, Ingrid Monson.

“Appointing jazz scholar Ingrid Monson jointly with the Department of African American Studies was a huge breakthrough,” says Shelemay. “The process took a very long time, with a series of visitors, including Monson, until the permanent position was authorized and a formal search was held. Once Ingrid arrived, we had two senior ethnomusicologists as well as Richard Wolf, a scholar working in South Indian music, and we were able to offer a more varied curriculum of world music courses to students at both the undergraduate and graduate level. During Ingrid's chairmanship we were able to move forward with the curricular changes that resulted in adding a required course on cross-cultural musical traditions to the concentration.

“There were many challenges during my chairmanship as the period saw the addition of other senior female faculty and the growth of the ethnomusicology program. We worked hard to sustain the excellence of the entire department and I was keenly aware that one cannot be an advocate for just one area.”

During her tenure as chair, Shelemay wrote faculty appointment cases for musicologist Carolyn Abbate and theorist Kofi Agawu; she also wrote cases for musicologists Carol Oja and Anne Shreffler as acting chair.

Like it had been for Brinkmann before her, the music building itself remained a concern. Shelemay worked to get the building's footprint expanded so that offices could be renovated, and it's social epicenter, the Taft Lounge, enlarged so that it could hold the department's social and celebratory life. Shelemay also introduced the department's annual facebook—a collection of photos and scholarly interests of all students, faculty, staff, and associates, as a device for building community.

The department's focus on Western Art Music was, and continued to be, a rich discussion
among faculty. As a chair who was active across disciplines at Harvard (she subsequently received a joint appointment in the Department of African and African American Studies), as well as in her field (as president of the Society for Ethnomusicology from 1997–1999) Shelemay was instrumental in broadening the focus to better represent a model that was changing across the country, and on Harvard’s own campus.
Morton B. Knafel Professor Thomas F. Kelly, began his chairmanship just as computers, email, and websites were becoming a growing part of life at Harvard. His signature Core course, “First Nights,” was among the earliest to have its own website. “FAS IT was a very small technical group at that time,” says Kelly, “and Alexander Parker created the site for me. It was the coolest thing—you’d click and music played, text and images lit up. It was so innovative that I’d demo the website at alumni talks I gave across the country. People would think it was just amazing. The site has grown a lot since then, but the original material is still there.

“The Department during the time I was chair was invested in programming, such as the new Master’s program in Performance Practice. Christoph [Wolff], Bob [Levin], and I put it together based on the idea that you could take a good degree based on courses and resources that already existed in the Department. The Department received a donation that allowed us to fund one graduate student each year, and we began accepting students starting with Scott Metcalfe in 2003. I also worked on creating another new program, a joint, dual-degree program with New England Conservatory (A.B. Harvard; MM NEC), together with Christoph Wolff and Daniel Steiner, a man who had a long career at Harvard before taking on the presidency of NEC.

“At that time performance was not thought of as anywhere near the curriculum of the music concentration,” says Kelly. “We were able to initiate the program because there would be no difference in the requirements to the Harvard degree; this made it acceptable to the administration. We thought all the students in the dual degree program would be music concentrators, as there were a lot of courses in music that students would need to take for the Master’s at NEC. That was the surprise; they didn’t. The program enriched the pool of musicians in the undergraduate population at Harvard, but didn’t increase the number of music concentrators.”

Music performance was very much on Kelly’s radar as chair. He helped get the Harvard Baroque Orchestra on its feet, something he dearly hopes will continue well beyond his stewardship. He revived the Department’s collaborative programs with the Boston Symphony Orchestra, and brought BSO performers and conductors to campus. Like most chairs, Kelly led searches in all fields of the department—ethnomusicology, musicology, theory, and composition—and, as he says, lots of them.

“All chairs likely feel that they spend the most of their time on faculty recruitment. I’m no different. I was happy to help, building on the efforts of our previous chair and colleagues, to develop a case with Skip Gates that resulted in establishing the Quincy Jones Professor of African and African American Music. It was also during this time that President Summers named Christoph Wolff a University Professor, the first music faculty member to be awarded that honor.”
“We thought quite a bit about our undergraduate program during my time as chair, about whether or not to increase the flexibility of the program so that students could steer a course towards one area—ethnomusicology, say, or composition—and we considered dividing the concentration into sub-disciplines. Although we did not implement any changes, this continues to be a topic of faculty discussion. We’ve resisted it in favor of a shared core of ‘music.’ That may change in the future.”
Monson's chairship was unique in that Larry Summers resigned in her second year, Derek Bok came on as interim president, and Drew Faust was appointed in her third year. “I’m the only Music Department chair to serve under three presidents,” says Ingrid Monson, Quincy Jones Professor of Music and African and African American Studies.

“One of the very first things I did as a new chair was to facilitate Alex Rehding’s promotion to full professor,” says. “I’d never written a case before, and I was able to follow this one through the entire formal ad hoc process. This was the first case since 1961 where someone was promoted from within in the music department, a historic moment. It was enormously satisfying to have Alex’s promotion be successful.”

Monson presided as chair over a number of successful cases, including the promotion of composer Hans Tutschku from Associate Professor to Fanny P. Mason Professor of Music, and the appointments of senior composition faculty member Chaya Czernowin and theorist Suzannah Clark as assistant professor.

“My first year was also a historic year for graduate admissions. We made sixteen offers and had a 100% acceptance rate.

“The university was thinking through a big change in undergraduate education during my chairmanship,” says Monson. “Departments were encouraged to review their concentrations and we were asked to reconfigure our requirements and lower the number of courses needed to be similar to other like institutions. This would also allow students to declare their concentrations at the end of their sophomore, rather than freshman, year. The discussion was stormy around music theory, but ultimately led to an opening up of our undergraduate curriculum and resulted in more varied requirements. We added the first jazz theory class, and made an ethnomusicology course a requirement of the concentration.”

Monson’s tenure as chair also included working with Polshek Partnership architects on a space study done on the music building. “I learned so much talking with the Polshek Partnership architects,” says Monson. “Their work was profoundly psychological; they did a kind of ethnography of the building: how do you use space, what do you need?’ The Polshek space study showed that we needed twice as much space to do what we were already doing. This information allowed us to convince the administration that we needed a new music building. Dean Jeremy Knowles had elevated it to a top priority, and plans were moving forward beautifully. But then, in 2008, the economy crashed. The administration couldn’t give us a building at that point, but they did slate us for renovation to address the intolerable heating and acoustical situation in Paine Hall.

“The Music Department is fortunate in that the administration knows we have a good program, and our students do well.”
“External forces were prominent during the entire time I was chair,” says Anne C. Shreffler, James Edward Ditson Professor. The first was the economic crisis, which hit during my first semester as chair and was a factor throughout, and the second was a general centralization of all of FAS.”

The Department, under Shreffler, was still able to implement a revision of the undergraduate curriculum, and take on new faculty, courses, and resources in the area of performance. “The retirements of Jimmy Yannatos, Jim Marvin, and Liz Bergman presented an opportunity to appoint three younger generation artists—Federico Cortese, Andrew Clark, and Jill Johnson—all of whom are devoted to teaching and who contribute a great deal to the department. We worked with the Office for the Arts on these searches, as the positions are either partially or wholly funded through them. Our new HRO conductor, Federico Cortese, is now teaching courses such as ‘Così fan tutte’ that are a model for combining academics and performance. The students study Mozart and Vienna, but they also perform the opera. Andrew Clark, the new choral director, has offered a class in ‘Requiem’ that required both study and performance as well.

“Both Cortese and Clark filled existing positions; in dance there was a structural change. The Dance Center, and its director Jill Johnson, are now affiliated with the music department for the first time; it has a foothold in the academic and curricular side of Harvard that is new. There are a limited number of groups that are faculty-directed at Harvard; it makes sense to bring them into our midst.

“We are also working to bring a professional quartet to Harvard full-time to teach Music 187 as well as to give performances, lessons, and coachings. Just imagine: we have a professional conductor for our largest orchestra, one for our Holden choruses, a world-class dancer directing the dance program, and a top notch ensemble who will teach chamber music! It all complements us as an academic department. We are not going the conservatory route—there are lots of them that are great at what they do—but we can create an environment where performance is very much a part of our students’ lives; we can develop a forum for the talents our students come with. We’ve come a long way down that road.”

The economy during Shreffler’s term as chair was always front and center. It was fortuitous, she believes, that President Faust’s comprehensive Arts Task Force report came out in December 2007, because it highlighted awareness of the arts on campus; budget cuts did not land squarely on the arts. Rather, the report provided support from outside the Department for the things it was already doing, or wanted to do. That did not mean, however, that it was unscathed.

“Dean Michael Smith presented each department with a mandate of cutting 15% from their 2008 budgets. It was a lot, and this was the first task I was faced with as chair. We had good ideas, and we did this relatively painlessly; we got to that 15%. But over the years between 2007 and 2011, the university administration expanded, and there’s been a move towards centralization within FAS. We departments have less autonomy. The appointments process for faculty is more complicated. It’s not bad per se. The hiring process is more uniform, and more fair for underrepresented minorities. Look at numbers of women across FAS now—this is good.”

Shreffler, like other chairs, spent a great amount of her time working on searches and on the building. She oversaw the renovations to Paine Hall that provided new practice rooms, heating and cooling systems in the concert hall, and improvements in soundproofing. It was, she admits, a fairly easy process to oversee the renovation. The senior faculty searches, though, she remembers as biblical, and ultimately, gratifying, as she shepherded promotion and tenure cases through the process.
“The search for a senior faculty member with expertise in performance, begun in 2009, and a senior musicologist, begun in 2010, was a huge part of my work as chair, searches which I was delighted to see come to a successful conclusion with the appointments of Vijay Iyer and Kate van Orden. I see these as the biggest projects of my chairship.

“What I personally enjoyed the most was being able to invite some wonderful musicians and composers as guests—Ursula Oppens, John Luther Adams, Alfred Brendel, Harrison Birtwistle, Elliott Carter, Alvin Curran—to campus. It was pure fun. Going to dinner with them, talking, spending time, we were all fortunate to be able to do that.”
It was Matt Aucoin’s day even though it wasn’t planned that way. The 2011 First Nights premiere was commissioned from Michael Einziger, composer and lead guitarist of the platinum-selling band Incubus. But Einziger was hospitalized during an Incubus European tour and couldn’t get back to Harvard. The premiere performance date was around the corner, and Professor Kelly suddenly found himself with nothing to premiere. Aucoin, already booked to conduct the Einziger piece, stepped in. He had some sketches for an extended string quartet, he told Kelly, and he thought that if he stayed up all night, he could finish it. He did.

“This is the most authentic First Nights experience we’ve ever had,” Professor Kelly announced to the class. “The tasks of composing, preparing parts, recruiting personnel, conducting rehearsals, and producing a first performance—and working against a deadline—are challenges that we know from other composers’ experiences in First Nights. Now we have the privilege of watching some of our contemporaries trying to accomplish the same thing. It will be a near thing, but I think it will work.”

Aucoin’s 11th-hour commission is also a happy piece of serendipity: when Matt was ten, he’d skip elementary school to come to Sanders to listen to Kelly’s First Nights class. The first classical concert he ever heard was at Sanders as well—Beethoven’s Ninth.

At the rehearsal staged two days before the premiere, Kelly’s First Nights students packed Sanders Theatre to hear a cold reading of the Aucoin piece. “This is the first time anyone’s going to hear this, including me,” Aucoin told the audience. Then, turning to the group of a dozen of Harvard’s student string players: “Let’s tune.”

Aucoin, conducting with a pen (he’d forgotten his baton) led the musicians through a rehearsal: “Keep the crescendo absolutely steady. Try not to back off. These notes trail off like efforts that have failed. The themes in the work, he told the crowd, came from an opera he’s writing based on the story of Hart Crane, an openly gay poet who lived in New York in the 1920s, and died young. “Some themes have a sadness to them,” explains Aucoin. “There’s a striving, then toppling off before a successful peak.”

On the morning of the premiere, Professor Kelly introduces the piece; it’s now titled “Music for Mike.” The players have had a rehearsal or two, and the audience has swelled. Aucoin strides out from the wings, lifts his baton, and the ensemble of 13 plays a strikingly beautiful, seemingly flawless, twelve minutes of music. After the last note, the audience cheers.

As Aucoin slips off the stage, Kelly addresses his First Nights 2011 class for the last time. “I am always amazed by my First Nights students,” he confides. “I know that many of you out there are not going to become musicians. You may become doctors, or go get an MBA, or try to become president. I am always impressed that you would use your valuable time to take a course on music, to answer the question, ‘Would my life be better with art in it?’ We are all here today to celebrate live performance. Here’s something that didn’t exist a few days ago. It began, it was practiced, and it happened. If you weren’t here you didn’t hear it. It belongs to us. We audience members can take some credit for bringing a new piece of art into the world. That is a good thing.”
II.

UNDERGRADUATE STUDIES

In the early 1990s, the Department began an overhaul of its undergraduate concentration. Based on recommendations made by a committee led by David Lewin and Adelyn Peck Everett, the faculty approved substantial changes to the concentration requirements. They would be comprised of a new Sophomore Tutorial (Music 97)—a year-long course organized and taught for the first time in 1994-95 by Robert Kendrick—plus four semesters’ work in at least three of five new proseminars (Music 190-194), entailing advanced work in various periods of Western music, ethnomusicology, and other areas. In addition, as of 1995-96, students who were not writing an honors thesis would be required to complete a one-semester senior project of original work in composition, music performance, or theory. Many chose to compose, and an annual concert of thesis compositions emerged from this.

There followed a rise in the number of music concentrators and higher enrollments in an expanded number of courses designed for students outside the concentration. In the 95-96 academic year, for example, 1141 students were enrolled in Core courses, up more than 300 from the previous year. The faculty inaugurated Music 4 and 5—composition courses for non-concentrators. Favorite Core courses included Lewis Lockwood’s “Opera,” Reinhhold Brinkmann’s “Symphony,” plus two new additions that would remain fixtures on the Music Department course schedule for the next two decades: Robert Levin’s “Chamber Music” and Thomas F. Kelly’s “First Nights.” John Stewart’s Music 51 was extremely popular, with a high enrollment of 90 students in 1998 (43 was the usual maximum number allowed). As early as 2000, the faculty discussed offering Freshman Seminars as well, another set of courses designed for students outside the music concentration.

Inside the concentration, classes shifted to small group instruction and the faculty created a mentoring system meant to put undergraduates in more direct contact with faculty, something the students had requested in a 2005 college-wide survey. The faculty continued to debate the concentration’s flexibility. One discussion focused on whether to provide students with the opportunity to study only one of the areas—for example, composition or musicology—meaning an increased flexibility in department requirements, or to keep the largely equal distribution of courses across all four disciplines. During Professor Kelly’s chairmanship (1999-2005), the faculty decided against sub-disciplines. A second debate concerned the role of music theory in the concentration. It was decided that as with musicology, the concentration would require basic theory courses taken by all concentrators, followed by a series of advanced courses chosen from counterpoint, analysis and others, for a total of 14 to 15.5 courses in the concentration.

In 2008-09, the College began a transition from its Core Curriculum to a new, more interdisciplinary set of requirements termed General Education. Each department was asked to reconfigure its requirements and lower the number of courses required for concentration. The Music faculty agreed to require 13 courses for concentration, and 15 courses for Honors. The date of concentration declaration was also moved back for all Harvard College undergraduates: students would now declare their concentration at the end sophomore year, rather than as freshmen, allowing them more time to explore new areas of study.

The revamped concentration included ethnomusicology in the music history survey series (97c). Music 51, the Department’s gateway theory course, was redesigned by Alexander Rehding in 2008. The Department revised its Core courses and developed new ones, such as Rehding’s “The Politics of Music,” Sindhu Revuluri’s “Global Pop Music,” Lewis Lockwood’s
Undergraduates visit Bernstein's childhood synagogue, Congregation Mishkan Tefila in Roxbury, Massachusetts. Students conducted field research on Leonard Bernstein's childhood influences and presented their work in tandem with a three-day Bernstein festival at Harvard in the fall 2006.

“As a child of Ukrainian Jewish immigrants to the Boston area, Bernstein offered students an extraordinary opportunity for hands-on exploration of how music interacts with diverse yet interconnected communities,” says Professor Kay Kaufman Shelemay, one of the leaders of a seminar on Leonard Bernstein. Her collaborator in the project, Professor Carol J. Oja, adds: “For me, one of the most exciting aspects of this course was the degree to which students could experience palpable connections between the present and the past, especially through work that we did at Bernstein’s family synagogue, Congregation Mishkan Tefila.”

“Before West Side Story: Leonard Bernstein’s Boston” was taught by Professors Carol J. Oja and Kay Kaufman Shelemay in spring, 2006. Working in teams, students fused ethnography and archival research to explore the interlinking communities and institutions (Congregation Mishkan Tefila, Boston Latin High School, Harvard class of ’39, the Boston Symphony Orchestra, among others) that shaped Bernstein’s formative years. Students unearthed a wealth of exciting materials, some of which were published in a special issue of the Journal of the Society for American Music (January 2009).

A second round of interviews was completed during the Bernstein Festival, “Leonard Bernstein: Boston to Broadway” that took place at Harvard in 2006. Students focused on conversations with some of the major luminaries in Bernstein’s career, including director and producer Hal Prince and biographer Humphrey Burton.

These interviews, now housed on a web archive in the Loeb Music Library both on video and as transcripts, include information on many facets of Bernstein’s life. His daughter Jamie talks about growing up in the Bernstein home; Sid Ramin discusses discovering Gershwin’s “Rhapsody in Blue” with Bernstein in the early 1930s; Ricky Leacock, Bernstein’s Harvard classmate, shares memories about mounting productions of “Peace” and “The Cradle Will Rock”; soprano Marni Nixon, the singing voice in the film version of West Side Story, discusses working with Bernstein when he was conductor of the New York Philharmonic, and director Harold Prince reminisces about Bernstein’s role as a teacher, mentor and conductor, among many others.
“Beethoven String Quartets,” Kay Kaufman Shelemay’s “African Musical Traditions,” and Carol J. Oja’s “Leonard Bernstein and His World.” In 2008, most music faculty taught at least one course each year in the College, be it a Freshman Seminar, Core, or General Education course.

Performance Initiatives

To allow innovation and imagination to thrive on our campus, to educate and empower creative minds across all disciplines, to help shape the twenty-first century, Harvard must make the arts an integral part of the cognitive life of the university: for along with the sciences and the humanities, the arts—as they are both experienced and practiced—are irreplaceable instruments of knowledge.


A 2008 Report of the Task Force on the Arts at Harvard commissioned by President Faust found that undergraduates would benefit from more direct arts experience in the classroom. The College’s support of performance as a critical 21st-century teaching tool encouraged the Music Department to reimagine its offerings once more. For the first time, concentration credit could be earned for Music 180 (Performance and Analysis), and a senior recital could take the place of a senior thesis for those students looking to graduate with Honors. The Department added new courses with a larger focus on performance, including Music 185r, “Classical Improvisation,” Music 186, “Jazz Improvisation,” and Music 187r, “Chamber Music Performance.” Courses were developed that combined academics with performance such as Federico Cortese’s seminar on Così fan tutte (2010/11) where students studied Mozart and Vienna, but also performed the opera. The addition of more end-of-term recitals, visiting artists in the classrooms, and performance elements in undergraduate courses enriched many offerings without changing the Department’s core philosophy. Harvard’s Music Department had no desire to become a conservatory, but it would continue to train thinking musicians.

New England Conservatory/Harvard AB/MM Program

“I’ve spent a fair amount of time talking to people who are thinking about coming to Harvard, and there’s an enormous difference between conservatory programs and our program. Harvard’s approach is that this is pre-life, rather than pre-professional training, and we try to make that clear to students.”

Thomas F. Kelly, Harvard Crimson, 12/7/2000

The increasing emphasis on music performance also spurred several of the senior faculty to explore a joint program with New England Conservatory, a program they imagined would attract excellent student musicians who were interested in Harvard’s academics. A preliminary proposal drafted in 2002 was approved by the faculty council in 2004. The program was created for students who were excellent musicians as well as scholars looking for a strong liberal arts education, and it was designed to address the needs of musicians at Harvard struggling to obtain institutional support for their performance training. The dual degree also served student musicians who wanted to keep their career options open, enabling them to concentrate in any of Harvard’s areas of study at the same time they pursue a high-level performance degree.
Three years ago, Bong-Ihn Koh ’08 found himself asking a bleary-eyed and baffled hotel receptionist in Tokyo to fax his organic chemistry problem set at 4:30 a.m. to his TF back in Cambridge, where his 5 p.m. deadline was approaching.

Koh, one of only 13 students in a joint program between Harvard and the New England Conservatory (NEC), was touring with the Tokyo Philharmonic Orchestra at the time—leading to his late-night expedition in the hotel lobby. This June, Koh, a cellist, and another senior will be the first students enrolled in the program to graduate from Harvard under the Harvard/New England Conservatory joint-degree program. Next year they will study at the conservatory to earn a master's degree in music.

Koh says the joint program with NEC was the primary reason he came to Harvard, where he now concentrates in biochemical sciences. He says he received a lot of criticism from the music world for not focusing solely on his music.

“I just couldn’t see myself just doing one,” Koh says. “I’d be very depressed and unsatisfied with my life.”

Some see the program as an opportunity to continue their musical passion while keeping other career options open.

“I really have no idea what I’m going to end up doing,” says Aaron T. Kuan ’09, a violinist and a physics concentrator. “I’m going to try to keep this up as long as it is feasible to do so.”

Averaging two hours of practice a day, keeping up with coursework, and performing with several music ensembles on campus, Kuan says the ability to work as efficiently as possible is crucial.

Violinist Sandra M. Cameron ’09, who also concentrates in music, said the program is still in its beginning stages. “We’re like the guinea pigs of the program,” Cameron says. Challenges include accounting for the discrepancy between the academic calendars of the two institutions and working out what classes will be required for those students.

“My first year was not that great. I didn’t really feel I was a part of the NEC community,” says jazz pianist Malcolm G. Campbell ’10, a chemistry and physics concentrator. “This year, I made my own initiative to go there more, and it’s been great.”

Koh, who will graduate from Harvard this spring, reflects on the program with a tired smile.

“Many times I have felt that 24 hours is not enough, that even five years is not enough. There were tough times when I was just exhausted by all of this,” Koh says. “But there are more moments where I can’t stop smiling, because I’m here doing what I want to do, where I want to be.”

About one hundred students applied for the program in 2005, its inaugural year. Seven were accepted, and six enrolled. By 2011 the NEC/Harvard program had grown to around fifty musicians, but, surprisingly, only a handful of music concentrators emerged from the group. It became clear that the majority of students in the program concentrated in areas other than music at Harvard, and, according to anecdotal evidence, also pursued careers in their undergraduate concentration after they had completed an NEC Master’s degree.

**Interdisciplinary, Collaborative, Multi-Ethnic**

Collaborative teaching across the disciplines, although not new to the Department, grew as more faculty explored co-teaching. Some new courses were bolstered by funding, such as the College Innovation grant that supported Carol Babiracki, Thomas F. Kelly, and Kay Kaufman Shelemay’s 1996 undergraduate seminar on an ethnomusicological study of the early music movement in Boston. Others were inspired by faculty, such as Richard Wolf’s course in South Indian performance, where master musicians taught alongside Wolf in the classroom. When gamelan Si Betty arrived at Harvard, the instruments were incorporated into one of Hans Tutschku’s composition courses.

The introduction of Core/Gen Ed courses in 1998 and the adoption of an ethnomusicology requirement for concentration cleared the way for a new emphasis on world musics and culture (including American) that grew more varied over time. Although American music was taught early on (such as courses in 20th-century American Music and Jazz), the range of courses in non-European music increased over time to include more jazz history (“Sayin’ Something,” Monson, 2002), American musical theater (“American Musicals and American Culture”; “Leonard Bernstein and His World,” Oja, 2005), and courses based on the work of American composers and history (“Operas of John Adams,” Shreffler and Oja, 2011). In a collaborative effort of a different kind, the Office of Undergraduate Education helped the Department acquire instruments from South India, Iran, and Africa for courses where students study the performance of these musics by learning to play their instruments.

The Department expanded its connections across the Humanities, cross-listing courses with African and African American Studies, Medieval Studies, and American History and Civilization.

“If you go back ten or twenty years ago, I think there was a sense that music was un-

Anne Shreffler and Carol Oja’s ’2011 seminar “The Operas of John Adams” introduced students to contemporary opera. Adams and the theater director Peter Sellars (’81) visited the classroom. The Provostial Fund in the Arts and Humanities and Course Enhancement Funds from the Office of the Dean of FAS supported the course’s activities.
I have been settled in India for three months now. Most of my time in the country has been spent in the southeast city of Chennai (formerly Madras), the epicenter of the Carnatic music tradition. I am living at an NGO that does extensive work on human trafficking and female empowerment. I am spending a good amount of time helping out, especially with a group of trafficking victims and orphans in the NGO’s protection home. We help them with their schoolwork and play with them, and in return they teach us bits of Tamil. It has been very fulfilling to really get involved with the local culture and not just live in a removed musical bubble.

My main instrument of study is the veena, which I first started learning at Harvard with Professor Wolf. My guru is Karai-kudi Subramanian, a 9th-generation player from the very famous Tanjore line of veena vidwans. The structure of my study is as follows: I show up for lessons whenever, and often my teacher is there, and sometimes we’ll have lessons, and at the end of my 5 months I will pay him what I can. It took several weeks of adjustment before I was able to get used to this structure. South Indian music is deeply rooted in tradition. My first two months here predominately consisted of mastering the Sarali Varisai, Janta Varisai, and Alankara, the basic exercises foisted on Carnatic students since the late 15th century.

Music is learned by rote—my guru plays a phrase, and I repeat it back to him until it is perfect. I have been making steady progress, and this week I just finished my very first kriti (the bread-and-butter Carnatic composition, perhaps analogous to a sonata). In addition, I have been taking voice lessons. I showed up at my guru’s apartment one afternoon and found only a note telling me to go to another address for a voice lesson instead. I went, and this new teacher insisted that I come to her house 3–4 times a week, so I do! Like all other instruments, singing is performed sitting in the cross-legged position. The first few weeks have been spent in rehearsing the same exercises, as well as inculcating Indian vocal technique.

The last two months have been especially exciting. Every winter Chennai hosts its famous December Season, in which all of the 50-odd sabhas around the city feature music and dance performance all day, every day, for five solid weeks. Most concerts are free, and one could literally see five concerts a day. Though I was probably on the very bottom end of concertgoers, I still made it to well over 10 concerts. The musical electricity in the air is a very special thing. In addition, Professor Wolf has done extensive work with a group of musicians from the local Kota tribe, and he was kind enough to introduce me to them when he came to India to give a lecture at the Music Academy. They insisted I come out to visit! I stayed for a couple of very eventful days with them in the Nilgiri mountains, and was able to participate in their annual music and dance festival as well.

Once again I wish to reiterate my gratitude. I wouldn’t be here without the support of my Paine Fellowship.

—Michael Schacter ’09
approachable,” Rehding told a Harvard Gazette interviewer in February 2012. “You had to be able to read a score. You had to have highly specialized training in order to even begin to talk about it. I think those barriers have really gone down.”

In general, the trend in undergraduate education at the College had been looking towards the interdisciplinary and global, and the Music Department’s history reflected this in both its faculty appointments and undergraduate course offerings.

**Music as a Secondary Field**

In 2007-08, the Department of Music added a secondary field option. Adopted across the College, the secondary field allows students the opportunity to be recognized for substantial work in an area outside their concentration. The Department has long had students who take many courses while concentrating in another field; this option allows them to be recognized for their efforts. The requirement for graduating with Music as a secondary field was set at five courses, and includes requisites across the disciplines of ethnomusicology, theory, and musicology. The class of 2008 graduated ten students with a secondary concentration in music, fifteen in 2009 and 2010, and seventeen in 2011.

**New Sources of Funding for Undergraduate Study**

The Levin Music Performance Fund was established in March 2001 by the gift of Arthur L. Levin, A.B. 1961, M.D. 1965 and Marilyn Levin Cohen, in memory of their father, Harold Lee Levin, A.B. 1929, to support undergraduate activities in music performance. In 2003, David Lewin’s legacy as an educator and colleague was realized by a gift in his name, also to support undergraduate performers. The Michael Einziger Fund for Undergraduate Composition was established in August 2009 by the gift of Incubus guitarist and special student at Harvard, Michael Einziger. It is used annually to support a workshop/concert by undergraduate composers (see Composition).

To support study abroad, the John Knowles Paine Traveling Fellowship provides recent Harvard College graduates funding to travel internationally and study music performance, history, or ethnography. Students have continued their studies in places as diverse as Iceland, India, and Japan. Most recently, the Dorothy, Alice and Archibald T. Davison Traveling Fellowship in Music was established in 2012 by the gift of Alice D. Humez, A.B. 1942 for traveling fellowships in music.

[The Harvard University Prize in Musical Performance, in honor of the life work of Robert Levin, was established in 2014; the first prize will be awarded in 2015.]
Table 1
Music Students 1991-2011

<table>
<thead>
<tr>
<th>Graduation Year</th>
<th>Concentrators</th>
<th>Joint Concentrators</th>
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<td></td>
<td>Carlton Jay Voss</td>
<td>“String Quartet No. 4”</td>
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<td>Dominic Matthew Dousa</td>
<td>“Symphony in E”</td>
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<td>Russell Todd Graham</td>
<td>“The Snow Queen”</td>
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<td>Amy Maya Shimbo</td>
<td>“Missa Brevis” for solo soprano and baritone, mixed chamber chorus, and wind quintet</td>
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<td>1996</td>
<td>Orin Johnson</td>
<td>“The Green Lady”</td>
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<td>Michael Puri</td>
<td>“Adorno”</td>
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<td>Juliana Trivers</td>
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<td>Seth Weinstein</td>
<td>“Ordinary People: A Musical”</td>
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<td></td>
<td>*Luna Woolf</td>
<td>“Still Life Suite: Five Dances for Orchestra”</td>
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<td>1997</td>
<td>*Brent Auerbach</td>
<td>“Summer’s End”</td>
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<td>“Missa for Chorus and Orchestra”</td>
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<td>Andrew Jacobs</td>
<td>“Waiting for My Life” for soprano and ensemble</td>
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<td>“String Quartet”</td>
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<td>Amy Brown</td>
<td>“Heart Song”</td>
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<td>“Not Much Fun”</td>
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<td>Olivia Herman</td>
<td>“Echoes on Stone”</td>
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<td>Jonathan Deily-Swearingen</td>
<td>“Suite for Piano Quintet”</td>
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<td>Clifford Ginn</td>
<td>“Chamber Symphony”</td>
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<td>Matthew Lima</td>
<td>“Gamut: Six Movements for Eleven Players”</td>
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<td>Sami Shumays</td>
<td>“Variations for Octet”</td>
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<td>Christopher Ariza</td>
<td>“Comma, for Large Ensemble”</td>
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<td>Daniel Roihl</td>
<td>“Mass” (Movements I &amp; II)</td>
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<td></td>
<td>Fleur de Vie Weinstock</td>
<td>“An Electronic Composition in Memory of Ivan Tcherepnin”</td>
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2000
John Driscoll, “Concerto” for solo flute, clarinet, and violin and chamber orchestra
Shawn Feeney, “The boy who became a twittering machine”
Benjamin Rous, “A Bagatelle and Five etudes”
Jonathan Russell, “Quartet for Four Clarinets”
Jennifer Young, “The Road Goes Ever On and On” (songs for male voices)
Aaron Einbond, “Chamber Symphony”
Martinjin Hostetler, “Preludes” (12 preludes for film and piano)

2001
R. David Salvage, “Concerto for Piano and Orchestra”

2002
Daniel Lembit-Beecher, “Where Wind Becomes Song” for chamber ensemble and small chorus
Christopher Hossfeld, “Miss Julie” an opera in one act
Nathaniel Whitman, “Dark Dark Music” a rock opera: Act I
Peter Dong, “Les Phys” a musical
Jihwan Kim, “A Korean Story”
Joseph Lake, “Shortly Before Dawn, Port Clyde, ME” Improvisations for MIDI-controlled Serge and Buchla analog modular synthesizers processed in realtime with MSP

2003
Mona Caitlin Lewandoski, “Cantata on Sacred Themes”
Jacob Charles Richman, “anyone lived in a pretty how town” for trombone trio, narrator and film
Daniel Dushan Sedgwick, “Quintet for Piano and Strings” for piano, violin, piola, cello and double bass
Kathleen Abernathy Stetson, “Fly Me to the Moon Saloon” three dance episodes

2004
William Aronson, “Three to Five Pages”
Anthony Cheung, “Revisiting Ah Q: Misreading Intent and Rhetoric in The True Story of Ah Q and An Operatic Adaptation in Ten Scenes”
Miki Sophia Cloud, “Visions of the Daughters of Albion” a musical drama in two acts
Carson Cooman, “Spectrum” Concerto-Cantata for oboe, chorus, and chamber orchestra
Mathew O’Malley, “On the Playa”

2005
Michael Joseph Abbriano, Jr., “Invisible Cities” for small orchestra, after Italo Calvino

2006
Derrick Wang, “Trajectories” for piano and orchestra

2007
Doug Balliett, “The Retelling” for rock band and orchestra
2008
Julia Scott Carey, “Three Orchestral Songs”
Elizabeth Lim, “Windfalls” Concerto for orchestra
Jesse Wiener, “Finding Danny” song cycle for mezzo-soprano and chamber orchestra

2009
*Michael Schachter, "The Ten Plagues" for small jazz ensemble

2010
Benjamin Cosgrove, “Commonwealth” for two-channel tape
Samuel Linden, “Love Stories” 18 “Pop” songs for four soloists and chamber ensemble

2011
*Chad Richmond Cannon, “A Thousand Years In Shuri”
2007 was unprecedented in the number of graduate students—14—who received their degrees: 7 historical musicologists, 4 composers, 2 ethnomusicologists, and 1 theorist turned in bound dissertations that spring.
At the end of the 1980s senior faculty taught Core as well as Department courses, with little administrative support, and in cramped spaces. New faculty in the early 1990s strengthened coverage of all areas of scholarship. Robert Levin and Kay Kaufman Shelemay arrived in 1993, composer Mario Davidovsky in 1994, and medievalist Thomas Forest Kelly in 1995. Together with junior positions, eight new faculty began teaching between 1993 and 1995. A restructured graduate curriculum was in place by the 1994-95 year, when Ethnomusicology was instituted as a separate track from Historical Musicology.

At the millennium, the strength of the Department was the integration of its four tracks: Theory, Composition, Musicology, and Ethnomusicology. With the advent of Carol J. Oja and Anne C. Shreffler, (both began teaching in 2004) its strength in American Music became unique among peer institutions. Ingrid Monson’s joint appointment with the African and African American Studies Department (2001) added jazz. The Department’s Theory faculty grew from one to three senior faculty members—Christopher Hasty, Alexander Rehding, and Suzannah Clark. Kofi Agawu joined the theory faculty briefly, in 2006. The Composition faculty was anchored by two senior composers, Chaya Czernowin and Hans Tutschku. Opera scholar Carolyn Abbate was appointed in 2005, and ethnomusicologist Richard Wolf was promoted to senior faculty in 2008.

A new secondary field option for graduate students was introduced to bolster Harvard’s (and the academy’s) more current, interdisciplinary approach to scholarship. Graduate students in the Music Department could take a secondary field in a number of other areas, and, likewise, students across the university could take a secondary field in Music.

Across the two decades from 1991 to 2011, and despite the changes to Department offerings, scholarship, faculty, staff, and resources, its chairs annually sounded two continual challenges. They needed more space and they needed more funding for graduate study.

It was spring in Cambridge, 1994, and two unique nineteenth-century keyboards were arranged on the Paine Hall stage. The first was a 1829/30 grand piano by Anton Graf, and the second, an 1869 grand piano by Johann Baptist Streicher. Newly appointed professor Robert Levin sat down, joined by Malcolm Bilson, in a performance of “Fortepiano Music for Two Players” by Mozart, a concert to benefit the Graduate Music Scholarship Fund.

Graduate fellowships in the early 1990s had been sparse. In 1991–92, the faculty was able to extend offers to only three new graduate students. A plea went out from the chair for a “critical mass” of ten students per year at full tuition plus living expenses (then $25,000/year!). Several extraordinary gifts ensured that in a few short years, eight—then ten—offers could be made each year.

New funding helped attract to Harvard and support a wide range of exceptional scholars, who now teach and research in colleges and universities throughout the U.S. and abroad. Between 1991 and 2011, 138 graduate students received their PhDs (see Appendix). By the 1995-96 academic year, Harvard’s graduate music program was ranked first in the nation in a survey of the National Research Council. Ten years later the Music Department was named “number one department of Music” in the country by the Chronicle of Higher Education, and the Music Department was selected to be featured at Harvard University’s annual Alumni Day.
Music graduate student Matthew Mugmon had never even heard of Ambrosian chant—religious music from medieval Milan—until he signed up for a seminar with chant expert Thomas Forrest Kelly, Morton B. Knafel Professor of Music.

Before long, Mugmon had not only examined newly acquired Ambrosian chant manuscripts in Houghton Library, but sung lines of this Roman Catholic liturgy, visited Milan to see the music’s birthplace, presented a paper at an international conference, and coedited a book with Kelly expanding the limited literature on the topic.

That these things happened is a testament not only to Mugmon’s curiosity, talent, and initiative—even though he’s not a medievalist—but also to Kelly’s skills as a mentor and scholar. “Professor Kelly makes students feel like they’re on a path to discovery,” says Mugmon. Recalls Kelly, “The students discovered things about these Ambrosian manuscripts that were absolutely wonderful. It was a source of great pride for me to have a conference in which the world’s experts and freshly minted scholars were giving papers side by side. It’s a proud moment when your students become your colleagues.”

Kelly’s infatuation with early music—that is, from the Middle Ages, Renaissance, and Baroque periods—began with an organ at Groton, the Massachusetts boarding school he attended. “I fell in love with the technology,” he remembers, describing his boyhood awe at the instrument’s knobs, dials, and pedals. “Here’s this thing that looks like a combination of airplane cockpit and the machinery behind the curtain in *The Wizard of Oz*. Name the twelve-year-old boy who’s not gonna say, ‘I want to do that!’”

As a music graduate student at Harvard, he realized that medieval music had a strong pull. “I love it for all sorts of reasons,” explains Kelly. “The music itself is interesting. But I also like to be the first person in the world to have opened a book in a thousand years. And it’s sort of like doing a jigsaw puzzle because there are lots and lots of missing pieces.”

Puzzle solving was the task at hand in one of Kelly’s seminars this spring. Like detectives working on a 1,000-year-old case, students in “Early Polyphony: Music of the Winchester Troper” struggled to transcribe a collection of two-part music to better understand how it might have sounded when chanted during the Middle Ages. This involved deciphering the troper’s musical notations, which don’t indicate pitch. The students think they have decoded one “Alleluia” section.

“It’s an exciting class,” says Anne Searcy, a second-year graduate student in historical musicology. “Anything you can figure out is interesting because there’s so little evidence about medieval music. It’s hugely important for this field.”

—Excerpted from Harvard University Alumni Affairs and Development, 6.14.11
event, largely because of the Department’s 100% acceptance rate in the previous year. In 2007, just before the economic crash of 2008, a record fourteen doctoral students graduated, most of whom received job offers before they got their diplomas. GSAS Analysis from 2004 data summarized that the department admitted 10% of applicants, and that students finish generals at the end of two years.

New initiatives in the Department, outlined as early as 1991 and instituted throughout the next two decades, included developing a more wide-ranging ethnomusicology PhD program (see Chapter five, Ethnomusicology); instituting a Master’s course of study in Performance Practice, and creating a new paradigm for teaching graduate-level composition that involved increased interaction with professional musicians and a move towards more flexible programming and recording equipment and software (see Chapter Seven, Composition).

A New Master’s In Performance Practice

International concert pianist Robert Levin began his teaching at Harvard in 1993 with courses in Performance Practice, as well as the storied Music 180, instituted by Leon Kirchner in 1969. On the graduate level, Levin’s appointment meant that the Department would have enough senior faculty to consider creating an A.M. degree with a specialty in Performance Practice, which it did, beginning in the fall term 2001. The program was designed to provide intellectual and scholarly background to accomplished musicians who were preparing or engaged in careers as performers and teachers. The emphasis was academic, on preparing students to work with sources, editions, theoretical writings, organology, and other matters, such as differences in notation from composer to composer or era to era, ornamentation, liberties of tempo and declamation, or improvisation. Professors Thomas F. Kelly and Christoph Wolff, together with Levin, could guide students during the thesis process. Funding for the program was, and remains at this time, extremely limited. Three students have earned the Master’s to date: Scott Metcalfe, November 2005, with a thesis on writings about music in the works of Motolinía; David Kim, 2009, “Hairpins and Notation as Metaphor”; and Mariam Nazarian, 2009, who explored and suggested analytical and pedagogical methods in her study of Chopin’s piano oeuvre.

Collaboration and Interdisciplinarianism

Graduate Music Forum

Instituted in 1998, the Graduate Music Forum (GMF) aimed to provide an opportunity for Harvard Music Department graduate students in all programs to discuss issues of common interest of concern to them. (1998 was also the year that the tradition of graduate “Sherry Hour” became replaced by a Friday “Beer Hour.”) To date, these have ranged from matters of departmental administration and facilities to the structure of degree programs and the inception of new student projects. After many years of meeting, the members of GMF elected
Second-year graduate student Emily Abrams was fact-checking Aaron Copland’s tenure as Norton Professor at Harvard. The official lectures from his visit were published in the volume, Music and Imagination in 1952. But Abrams came upon something very few people knew about.

“I found a letter in the Library of Congress, from Copland to Harvard, where he said, ‘Here are the tapes for the series I made that was based on my class at Harvard.’ I discovered he did a seminar for undergraduates called ‘Music in the Twenties.’ And he turned that class into the bones of a television series with the same name, produced by WGBH TV in Boston in 1965. The tapes he referred to in his letter were unedited copies of the shows.”

Twelve months and many hours of research later, Abrams came to know Copland in a role not often conjured anymore—that of TV personality and Cold War cultural ambassador.

“Music in the Twenties” was Copland’s first big TV project, and his only series. “It was very much of its time,” says Abrams. “This was the heyday of educational television, a time when artistic and intellectual topics were popular.

“He makes some quite eclectic choices, like Paul Hindemith’s There and Back—an amazing opera that goes forward in time and then rewinds. He also programmed other music the general public probably hadn’t heard much before; Stravinsky, Schoenberg. Even in the 1960s these seemed very modern. To think even now of a work of Schoenberg’s being heard for fifteen minutes on television is incredible!

“After they finished shooting the scripted part, the producers would chat with Copland and he’d give his honest opinion—‘What did you think of so and so or such and such’—and this you obviously didn’t see in the program.”

Abrams found the composer’s candor illuminating. “Copland was usually very nice and professional, so it’s interesting to hear his honest opinions on some of his contemporaries.” He described Satie and Cage, for example, as “Much more amusing to talk about than to really listen to.” He found the harmonic progressions in jazz “rather corny,” described Webern’s serial method as “cold-blooded,” and Hindemith as “a true academician, deep-dyed.”

“Copland became like a father figure for American music,” says Abrams. “Aspects of his music were even associated with American landscapes—Rodeo, the American West; Quiet City; Appalachian Spring. Copland was the U.S. from a musical point of view.”

But more than that, Copland epitomized the idea of the American dream that was so key in the Cold War. On American television, “People needed to be shown that honest, straightforward guys from humble beginnings can rise up and succeed without the need for communism.” In the same way that the CIA secretly funded concerts in Europe as cultural propaganda, there were government agencies that selected certain American artists to represent the U.S. overseas.

Copland’s USIA television appearance was used to help combat an anti-American sentiment that had started to grow in Europe in the 1960s and 1970s. “This,” says Abrams, “is the sort of concept one usually associates with totalitarianism, not with America.”
to sponsor a conference at Harvard and invite graduate students from other universities to participate. The first effort, “Progressions, Digressions, Regressions” took place in the spring of 2003. Conferences continued annually: “Music and Its Media” (2004); “Music Reception: Actions, Reactions, Interactions” (2005); “Music and Crisis” (2007); “Un-Music” (2009); “Song and Dance” (2010); “Movement” (2011); and “Music|Technology|Media” (2012).

Barwick Colloquium Series, Friday Lunch Talks, & Composer’s Colloquium
As early as spring of 1989, a memo went out announcing the renaissance of the Graduate Student Colloquium Series, an intradepartmental avenue for sharing papers, lecture-recitals, round tables, or panels among all four areas of graduate study. In 2001 professor Mauro Calcagno inaugurated the official Friday Lunch Talks, a series of informal colloquia where musicology and theory students are invited to give “works in progress.” The group has met most Fridays since then, and provides a forum for students to both share ideas and practice presentations in advance of annual scholarly conferences. Guests are invited from time to time, and most students participate annually. The talks are organized by a different graduate student each year.

A few years after the Friday Lunch Talks began, the Composer’s Colloquium was initiated as a weekly get-together that meets every Monday at noon, and brings together composers, theorists, and musicologists from both within and outside Harvard for discussion and presentations on current work. Many graduate student composers participate each year, and guests have included faculty as well as outside artists such as Pauline Olivieros, Elliott Schwartz, Yehudi Wyner, Arthur Berger, Judith Weir, Robert Craft, Augusta Read Thomas, Chinary Ung, and Harrison Birtwistle.

The Department’s graduate students have also been recently involved in inviting guest professors to campus. A team of graduate students annually nominate speakers in each of the areas of study—historical musicology, ethnomusicology, theory, and composition—then vote on whom to invite to campus for a colloquium and informal dinner. The committee of rising third year students coordinates and hosts the series, named, in 2008, the Barwick Student Colloquium Series. The series gives graduate students the opportunity to request specific speakers whose work is of particular interest, or in fields which are not necessarily reflected by the day-to-day offerings of the Department.
Forty-five years ago he signed up for G. Wallace Woodward’s Music 1 class. It was 1960, and this was the first time Oscar Schafer had studied music; he was an economics concentrator on his way towards building a career in finance. But it changed his life. “Woody’s class opened my eyes—my ears—to the beauty of music,” says Schafer. “I remember our last lecture. Woody played the Beethoven ‘Archduke’ trio, and I cried.”

Schafer went on to earn his AB (’61) and then MBA (’64) from Harvard; he’s now Managing Partner of O.S.S. Capital, an investment firm in New York. But his love of music never waned. Schafer, who admits he can’t even read music, sits on the board of the Bravo Festival in Vail, Colorado. He goes regularly to the opera and the philharmonic. “I even met my wife on a blind date at a performance of Carmen at the Met,” he confides.

In 1985 Schafer funded the Music Department’s Oscar Schafer Fellowship, meant to make possible the same sort of epiphany he had in Music 1 to all undergraduates at Harvard. The Fellowship is awarded every year to a graduate student for excellence in undergraduate, non-concentrator teaching. 2004 recipient Bettina Varwig confirms that what Schafer intended is actually happening: “There were a lot of people [in the Chamber Music course she taught] that were inspired to listen to music that they had never thought of listening to before. I have one student who still writes to me to ask me for CD recommendations because he is now building a CD li-

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$ in thousands
New Funding For Graduate Study

The Ferdinand Gordon and Elizabeth Hunter Morrill Graduate Fellowship Fund in Music was established in 1992 for fellowships for research in Italy on music from the 15th to the 18th centuries. The next year, in 1993, a Harry and Marjorie Ann Slim Memorial Graduate Music Fellowship Fund in Music was established for fellowships in Musicology with a preference to students of Canadian citizenship. The Kaplan Fellowships in Music Fund followed, in 1996, through a gift from the Kaplan Foundation on behalf of Gilbert and Lena Kaplan to create fellowships in the field of music with priority given to students whose work focuses on Gustav Mahler.

As the century turned, the Ann Smeltzer Scholarship in Music Fund was established to be used for students of Christoph Wolff (and, after Wolff’s retirement, for students of musicology) and in 2001, the Department was honored to have the Richard F. French Prize Fellowship Fund to support one or more graduate students who demonstrate exceptional and distinguished musical and intellectual abilities. The very next year, in 2002, a donation from Harvard College and Harvard Business School alumnus Mr. James S. and Ellen Marcus funded a graduate scholarship for the new Master’s program in Performance Practice.

Most recently, the Music Department began offering the Elliott Carter Memorial Scholarship in Composition, established in 2013 with the bequest of Elliott Carter, A.B. 1930, DMU 1970.
2007 Commencement saw 14 young scholars receive their PhDs. A sample of what’s next for them follows.

[Aaron Allen (November 2006)
Assistant Professor of Musicology, School of Music, University of North Carolina, Greensboro
“After the interview at UNCG I knew what it was like to be a good fit somewhere—I was immediately convinced by the professional and personal connections I made with the faculty—they were people I wanted as colleagues and friends. The UNCG research program in BioMusic was very exciting for me, given my interest in music+nature/environment. And the facilities, campus and city were a great draw as well.” As for Allen’s dissertation, “I will extract a few articles, but I won’t be pursuing publication as a whole. I do plan to follow up on one aspect in particular (the reception of Fidelio in Italy), which may turn into a book. Otherwise, I’ll mostly be pursuing my interests.” And what will he miss about Harvard? “The people! I’m leaving behind fantastic friends and colleagues, and I’ll really miss the vibrant culture of Cambridge and Boston. But I’ll be back for frequent visits, and I’ll look forward even more to national meetings as a time to catch up with folks.”

David Black
Thesis: “Mozart and the Practice of Sacred Music 1781–91”
Junior Research Fellow, Homerton College, University of Cambridge
Black accepted the fellowship for its “proximity to continental Europe, where I do a lot of research; strong tradition in the performance of choral music, which is one of my interests; and research opportunity at another leading university.” He reports that he’s currently in negotiations to publish his dissertation and sees his future research work focusing on the “...same composer (Mozart), but completely different repertoire. I’d also like to do some work on J.S. Bach.” Black notes that he’ll miss the libraries at Harvard, both the music library and Widener, “which are unmatched anywhere I’ve seen.”

Michael Scott Cuthbert (November 2006)
Thesis: “Trecento Fragments and Polyphony Beyond the Codex”
Assistant Professor of Music, Massachusetts Institute of Technology
Cuthbert finds the students at M.I.T. “pretty similar to Harvard students: a lot of drive, curiosity, and raw brains. Maybe a bit less prior experience with studying music, but a much higher threshold for putting up with my using calculus in musicology seminars.” Cuthbert has definite plans to develop his dissertation into a book, saying “I barely scratched the surface of what needs to be done! The book will be aimed at a much wider audience than the thesis, giving a coherent picture of music in Italy in the autumn of the Middle Ages.”

Richard Giarusso
Musicology Faculty, Peabody Institute, Johns Hopkins University
Giarusso accepted the position because of Peabody’s location, institutional profile, emphasis on teaching, other faculty members who would be friendly and supportive colleagues, and, important for this baritone, the opportunity to be around performers. The students, he says, have a “combination of intellectual curiosity and musical talent that they bring to their work. On the whole, I’m expecting them to
Sarah Morelli
Thesis: “From Calcutta to California: Negotiations of Movement & Meaning in Kathak Dance”
Assistant Professor of Ethnomusicology, University of Denver’s Lamont School of Music
Morelli says she’s thrilled to have supportive, energetic and friendly colleagues (both in academics and on the performance faculty). “In the upcoming years,” she adds, “I plan to continue and expand upon my research on Kathak dance, through pursuing publication of my thesis and developing related articles and continuing my own development as a Kathak dancer/performer.” To that end, she recently set off on a month-long research trip to India.

Jesse Rodin
Thesis: “Josquin and the Polyphonic Mass in the Sistine Chapel”
Assistant Professor of Music, Stanford University
“My impression of the students at Stanford is that they are on par with Harvard undergraduates: bright, engaged, hard-working, and creative. As at Harvard, Stanford’s music faculty are not only extraordinarily impressive but also warm and personable.” Rodin has plans to revise his dissertation into a monograph on music in the Sistine Chapel in the late 15th century. And, he says, “Much of what I plan to do in the next few years takes my dissertation as a point of departure.” What will he miss? “The real question is what will I not miss (apart from the weather, that is). I will certainly miss the people, Harvard’s libraries, the intellectual buzz of Cambridge, New England scenery, and proximity to family in New York and to Europe.”

Ben Steege
Assistant Professor (History and Theory of Music), Stony Brook University
“I was very impressed with the collegiality and egalitarianism in the department there [at Stony Brook], as well as the opportunity to straddle an often artificial divide between history and theory, as I have been doing as a Harvard student. I am very excited at the prospect of teaching on a campus where a large percentage of the undergraduates are first-generation college students.” Steege’s looking forward to continuing his research: “Fortunately, Stony Brook has a fantastic score and recording collection, especially strong in newer music. . . . from Long Island, I’m in a position to make strategic raids on the New York Public Library and Columbia University, so I’m not too worried about becoming stymied in my post-Widener period.” About his dissertation Steege confides “I feel surprisingly ready to share it in a more permanent form. I also look forward to being able to branch out more once I’ve got the book in the pipeline.”

Jonathan Wild (March 2007)
Thesis: “Tessellating the Chromatic: Combinatorial Resources of Pitch Space”
Assistant Professor, Schulich School of Music, McGill University (since 2004)
McGill was Wild’s only interview. “It’s a top music school with lots of exciting work in theory, music technology, music cognition, composition. It’s in a terrific, livable city with tons of music and arts; I did my undergraduate degree at McGill; family is nearby and friends are in abundance. (Harvard grads Christoph Neidhofer and Roe-Min Kok are here too.)” He’s also delighted with the students he teaches: “Many more students here at McGill are training for careers as professional musicians. They are good kids with little sense of automatic entitlement.”
Senior musicology Faculty 1991-2011, clockwise, from top left: Anne C. Shreffler, David Hughes, Christoph Wolff, Thomas Forrest Kelly, Lewis Lockwood, Carolyn Abbate, Carol J. Oja (with Maury Weston), Reinhold Brinkmann. Photos by Harvard News Office (Wolff, Abbate), Office for the Arts at Harvard (Oja).
The senior musicology faculty in the academic year 1990–1991 numbered five: Reinhold Brinkmann, who also served as chair, David Hughes, Lewis Lockwood, Luise Vosgerchian, and Christoph Wolff. It was Vosgerchian’s last year of teaching.

Hughes retired in 1994, spurring the faculty to initiate a search for a scholar with expertise in medieval music. The following year, chant scholar Thomas Forrest Kelly (PhD ’73) came to Harvard from Oberlin, where he directed the Historical Performance Program and served as acting Dean of the Conservatory.

The faculty would remain stable for the next seven years, until Lewis Lockwood retired from his teaching responsibilities after 22 years and became Fanny Peabody Research Professor at the conclusion of the spring 2002 term. Brinkmann retired the following year, in 2003, and the senior musicologists—Kelly and Wolff—welcomed two new colleagues: Carol Oja, an Americanist, and Anne C. Shreffler (PhD ’89), a scholar of 20th-century music, followed, in 2005, by Carolyn Abbate, an opera and film music scholar (Abbate left Harvard for the University of Pennsylvania three years later, but rejoined in 2012.) Wolff retired from teaching in 2011, after 35 years.

The department’s course offerings in historical musicology reflected the scholarly interests of its faculty. The whole field of musicology, and musicology at Harvard, began to shift towards a more permeable, interdisciplinary approach.

“One of the most interesting tendencies in newer music scholarship,” said Anne Shreffler in a speech made to alumni in 2007, “is how music is considered in its contexts. Of course scholars have always considered music in its historical, social, biographical, or political contexts; what is different now is the degree to which this is done, and the way it is done. Earlier generations thought of a musical score as something like an old master’s painting. The model was to clean off the painting and restore it to its original state. Now we imagine it more like something that takes on different meanings as it moves through time, like tracing a single violin over 400 years; it’s different in degree and how it’s done. Blurring the boundary between music and the outside world does not make us lose music, but can enhance our study of music.”

Lewis Lockwood, Elliot Forbes and A. Tillmann Merrit at an emeriti reception.
Serving at the time as chair of the Music Department, I had the great privilege of welcoming Lewis Lockwood to Harvard in the fall of 1980. Writing this short and necessarily inadequate accolade now, I gratefully recognize and acknowledge that the twenty-plus years of his presence turned out to be a uniquely prosperous time for our Department. As all faculty, colleagues, and scores of graduate and undergraduate students know, Lewis took a very, very big part in it. We can't thank him enough for this and will forever be indebted to him.

In retrospect, his long and distinguished career as an active faculty member is split almost exactly fifty-fifty between Princeton and Harvard. However, adding the years spent as a graduate student “down there,” Princeton clearly has the edge. Yet wait a minute, Harvard surely intends to topple that by a wide margin in holding on to him as an emeritus. In typical Lockwood fashion, Lewis will begin this honorable academic status by publishing his eagerly awaited Beethoven biography. Incidentally, the issue of when and where one does his best work has in recent months been hotly debated on this campus. In Lewis’s case there has been no question that he simply did his best work both before and after 1980. We at Harvard are particularly proud to have seen him research, write, and publish, among other important studies, his Music in Renaissance Ferrara and his Beethoven Essays; all this accompanied by a steady stream of inspired teaching on a wide range of topics in 15th, 16th, and 19th-century music.

True, the bad news is that with the end of this past semester Lewis retired from a distinguished and active teaching career. The good news is that he won’t retire from music and scholarship and, moreover, that he can’t retire from the deep and warm friendships that have developed here over more than two decades. We will treasure the latter with particular care.

—Christoph Wolff

Lockwood’s 2008 book, *Inside Beethoven’s Quartets*, was published with a performance CD by the Juilliard String Quartet.
The Goethe Institute, an occasional collaborator with the Department of Music, co-produced an international conference in May of 1994, “The Musical Migration: Austria and Germany to the US, ca. 1930–1950.” Brinkmann and Wolff chaired the gathering (funded in part by the Lusicus N. Littauer Foundation, New York, and the Kurt Weill Foundation for Music, New York) of 17 speakers. This was the first of what would be an extremely productive series of international convenings organized around musicological scholarship throughout the period 1991–2011.

In November of 2001, Lewis Lockwood and Karol Berger (Stanford University) co-directed the conference, “Music and the Aesthetics of Modernity,” held in honor of James Edward Ditson Professor of Music at Harvard, Reinhold Brinkmann.

“The Century of Bach and Mozart: Perspectives on Historiography, Composition, Theory, and Performance” (September, 2005), was a four-day event that combined scholarly papers with a concert, a Bach program given by the Harvard Baroque Chamber Orchestra, Robert Mealy conducting, and a Mozart program by the Orchestra of the Handel and Haydn Society, Christopher Hogwood, conducting. The event honored Christoph Wolff, named the Adams University Professor by President Summers in 2002. Professor Robert Levin, one of the few musicians whose public performances include cadenzas improvised on the spot in the manner of 18th-century musicians like Bach and Mozart, credited Wolff with providing the historical and artistic insights that help him attempt such risk-taking. “When you improvise,” Levin told a reporter at the Harvard Gazette, “things can go terribly wrong, or they can go terribly right. We depend on people like Wolff to help us. It’s their scholarship and insight that helps to define performance.” The scholarly papers given at this conference were collected in a Festschrift edited by Sean Gallagher and Thomas F. Kelly and published by the Department in 2008.
“I would have never thought of it in America,” says Anne Shreffler of her current project, a book on new music during the Cold War. Shreffler spent nine years in Europe, at the University of Basel, before joining the faculty at Harvard. “It changed my life. I thought about the differences between Europe and America every day while I was there. Europeans do it this way, Americans do it this way; it was a constant background noise, this awareness of difference.”

Shreffler is interested in the decade after WWII—1945-1957—and in exploring the differences in political context between American and European new music: “We had such different experiences of the war, our music histories are different. It wasn’t just Soviet and communist cultures that created a political music, what we think of when we think of Eisler and Brecht. People in the West were writing music—Cage, Schoenberg, Boulez—that occupied an ideological position. It was a political music as well.”

New music, Shreffler believes—music perceived by creators and listeners as advanced, or experimental—was part of the political context of the Cold War. “One strand of new music after WWII in America was highly systematized. It was related to science and technology—think IBM in the 50s. There was an academic establishment beginning to set up big electronic music studios. Composers and theorists were joining the academy for first time, and hard science legitimized their field and work.

“But in Europe it was different. New music was banned in Nazi Germany and under fascist regimes. 12-tone music became associated with anti-fascism. Just writing it during the war was dangerous. As soon as WWII was over, people in Europe wanted to find out everything Schoenberg had been writing—they had a hunger for what they’d missed. And it was liberating: composing and performing new music was an acknowledgement of anti-fascism.”

Carolyn Abbate is a member of Saggitaria, a group of directors, designers, and producers who are interested in finding new ways to perform classical music as theater. “We were frustrated with aspects of today’s opera directing,” says Abbate. She points out that opera staging nowadays can, notoriously, get pretty wacky—“La Traviata set in the gym and so forth”—but remains conventional and old-fashioned under that surface. Directors, she notes, generally conceive of opera characters as fictional beings strictly separate from the singers who embody them, and of singers and singing as something to be “gotten around” or “made transparent,” says Abbate. “Staging ends up as something calculated to divert people or explain something while ‘boring’ singing or ‘endless’ music goes on and on. We want to get beyond that. Opera is about singing and music as well as being about Valkyries or consumptive courtesans.” Saggitaria as a group believes that music along with the “implicit theater” of musical performance can be integrated into multimedia stagings, in ways that Abbate believes will “encourage people to listen, perhaps even to hear more than they would were there only music and no ‘mix.’ We’re excited about this as a form of renewal for classical music, and about future alternatives for classical music and opera performance.”
Scholarly gatherings and collaborations brought many more musicologists to campus: “Leonard Bernstein—Boston to Broadway,” was a major international festival and conference produced by the Music Department and the Office for the Arts and directed by Professor Carol J. Oja and Judith Clurman, Director of Choral Activities at Juilliard. The concerts and symposia took place in October of 2006 and brought Bernstein family members, scholars and Broadway artists to campus. Students were able to interview some of the major luminaries in Bernstein’s career including director and producer Hal Prince and biographer Humphrey Burton.

In October, 2007, Professor Kelly organized “Ambrosiana at Harvard: New Source of Milanese Chant” based on material he worked with the Houghton library to procure. Students and guest musicians collaborated in the North American premiere of an 800-year-old chant repertory from Harvard’s Houghton Library, recently discovered by Thomas F. Kelly. For Kelly, the most exciting part of the manuscript discovery is the opportunity it provides for live performance and music-making. “It is incredible to sing from an 800-year-old object,” he says. “These manuscripts come to life only when you sing from them. Through performance you can create a connection with a human being who, centuries ago, held this same text in his hand.” Performers from the Basilica of St. Ambrose and music

Musicology graduate student Emily Abrams interviews composer Harold Shapero (left) and Sid Ramin (right), Broadway orchestrator and artistic advisor to the Leonard Benstein estate as part of the Bernstein conference in 2006.

Ambrosiana at Harvard concert at St. Paul’s church, Harvard Square

Chant conference gathering, 2009. Music Department chair Alexander Rehding talks with department associate Seda Roeder and presenter Arni Ingolfsson (PhD ’03)
For Carol Oja, “American” is most compelling when widely defined. “The notion of ‘national identity’ is continually fluid, posing all sorts of intriguing issues. Take Cage. Cage was certainly American, but his work was profoundly shaped by Asian philosophies at the same time as it had a strong impact in Western Europe. Studying American music isn’t about being a nativist booster but rather provides an opportunity to probe our culture in terms of its internal diversities and relationship to traditions around the globe.”

Oja is happy to be stepping onto the moving train at Harvard. “Currently, Ingrid Monson, Kay Kaufman Shelemay, and Anne Shreffler are all working on different corners of the American scene, and our methodologies vary considerably, yielding a wonderful synergy.”

Oja developed her interest in 20th-century American music through graduate study with H. Wiley Hitchcock at the Graduate School of the City University of New York. A project about the music of Aaron Copland hooked her early on: “As a first-year student, I interviewed Copland for a paper and jumped headlong into archival research—which in this case meant having the good fortune to work with correspondence and music manuscripts housed in his basement in Peekskill, New York.”

Research into American 20th-century music led to Oja’s extensive publications about a who’s who of composers: Aaron Copland, George Gershwin, Ruth Crawford Seeger, Virgil Thomson, William Grant Still, Edgard Varèse, Henry Cowell, Carl Ruggles, Marion Bauer, Dane Rudhyar, Colin McPhee—musicians who collectively made up the New York music scene early in the century. For her book, Making Music Modern: New York in the 1920s (Oxford University Press, 2000), Oja sketched a broad cultural environment for young American composers of the day. “I explored poetry, painting, and sculpture to contextualize musical developments in the U.S. and I focused closely on transatlantic networks; a lot of composers in my book either spent substantial time in Europe, fusing strong links to composers there, or got to know the newest European compositions through the dissemination of scores and recordings. For example, a two-piano arrangement of Stravinsky’s famous Rite of Spring circulated among American composers during the 1910s, providing the first opportunity for many of them to come in contact with it.”

Oja has just finished her first semester at Harvard as the newly appointed William Powell Mason Professor of Music.

“I really loved my graduate seminar this fall. The discussion around the table was extraordinary, with students in ethnomusicology, theory, composition, and historical musicology—even one from the History of American Civilization—and the sparks that flew were pretty amazing. I’m looking forward to building a network of graduate students interested in investigating American musical traditions from diverse disciplinary perspectives.”
students from Harvard University sang from the Harvard manuscripts during the weekend conference “Ambrosiana at Harvard: New Sources of Milanese Chant.”

Professors Carol Oja and Anne C. Shreffler organized “Crosscurrents: American & European Music in Interaction, 1900–2000,” an international conference held partly in the Music Department at Harvard in the fall of 2008, and then in Ludwig-Maximilians-Universität Munich the following May.

Finally, in October of 2009, the conference “City, Chant, and the Topography of Early Music” in honor of Thomas F. Kelly, brought together leading scholars in medieval music to explore ways that space, urban life, landscape, and time transformed plainchant and other musical forms. The conference scholarship was designed to build upon Thomas Forrest Kelly’s work in keeping cultural, geographic, and political factors close to the heart of the musicology of chant and early music. A Festschift was published by the Department in 2013.
Adams University Professor Christoph Wolff will retire in the spring, concluding a 35-year tenure of teaching and scholarship in the Music Department at Harvard. His new book is *At the Gate of His Fortune: Mozart in Imperial Service, 1788-1791* (W. W. Norton).

“If we look at traditional Mozart biographies, the final four years from 1788-91 are seen as a decline; Mozart had lost his audience, he had serious money problems, and appears to have been depressed,” says Christoph Wolff. “It’s been a problem for Mozart biographers to find a way to deal with those years until his death. I think we overvalue this negative scenario.”

Mozart was not barreling towards the inevitable end of a career and a life, according to Wolff. He was, rather, at the beginning of a new period of creativity.

“It was the beginning of the Turkish war. Austria and Russia were fighting against the Ottoman Empire. This meant all the aristocrats who had been carrying on the cultural life of Vienna were engaged in military service; they were officers, generals. Economically, the war destroyed cultural life as they knew it.”

Against this background, Mozart received a December 1787 appointment as imperial court composer from Emperor Joseph II, a post left by the death of the composer Gluck. The 800 florins per-year stipend with no strings attached was enough to take care of his basic living expenses.

“This was the first time Mozart had a salary. It’s true you could make more money as a freelance performer-composer, but not during the war period. Yes, his performance appearances were declining, but he—not exactly a spendthrift—was preparing for a post-war situation.

“There is a quote in one of Mozart’s letters from early 1790 where it’s clear he sees himself at a threshold, ‘the gate of my fortune’ (as he put it), as someone who has received recognition by the Emperor and has a chance for a big new start. In fact, Constanze—his widow—accumulated considerable wealth after Mozart’s death from honoraria she received from publication of his music. Had he lived, Mozart would have experienced that. If he had a credit card he would have used it, knowing he could have paid it back later! He was forward-thinking.”

No scholar has suggested this before. Wolff’s inspiration for this line of thought, for the thesis of his new book, came from studying the musical scores.

“The Jupiter Symphony, G Minor Symphony, and E-flat Major Symphony were all completed during the summer of 1788. What you can see in the music is that he is going into a new direction. The late works are not the late works of an old man. They are the works of a man in his thirties, starting out in a new way. His Requiem—Mozart’s last work, and unfinished—was turning sacred music in a new direction. His Piano Sonata in F Major, K. 533 opened up entirely new musical material. It was the biggest piano piece he ever wrote. And on the title page he advertised his new status with the words, ‘in imperial service.’”

Mozart was very productive, especially towards the end of his life, adds Wolff. It was forward-looking work.

“He laid out material, then put the scores aside. Mozart kept a file of musical ideas in the form of these scores with a finished layout. They were not rejected drafts to be thrown away—they look like fair copies—and he was planning to finish them when he had time.”

It was not to be. Mozart’s death, says Wolff, cut short a particular creative momentum commencing with the imperial appointment.
Research

The iconic Broadway lyricist Betty Comden was scheduled to visit Carol Oja’s American Musicals course in the spring of 2004. But Comden had fallen ill, and wasn’t able to travel. Oja was able to employ Blodgett Distinguished Artist funds to bring her class to Manhattan to visit Comden in her home, where students talked informally to her about her work with Bernstein, her long-time writing partner Adolph Green, and the songs she worked on, such as “New York, New York,” and the shows, such as Singin’ in the Rain, or Peter Pan.”

In 2007, Professor Tom Kelly used the Department’s Morrill Fund to organize a research trip to Milan for seven graduate students to study medieval chant. The group attended special masses sung in Ambrosian chant, visited the two churches that were possibly the origins of the Ambrosian manuscripts recently acquired by Houghton Library, and viewed rarely seen manuscripts in Italian archives. Trips were also led by Kelly to Paris in 1999 for his course, “Paris in the 1830s.” As part of his 2001 graduate seminar on Bach’s B Minor Mass, Christoph Wolff led a group of ten students on an excursion to Berlin, Dresden, and Leipzig, and included visits to libraries in Berlin and Dresden, and to the Bach-Archiv in Leipzig. At each of these institutions, students were able to view and discuss important Bach autographs, including the rarely seen autograph score of the B Minor Mass. Students also visited the Thomaskirche in Leipzig, the art galleries in Dresden, and attended a private organ demonstration at the Wenzelskirche in Naumburg.

Although technological advances since the 1990s have produced more digital archives and have advanced research by opening up scholarly work to a broad public, the need still exists...
for students to explore the libraries, performance halls, collections, and materials that exist in the real world. The Department continues to support this work through summer scholarships and a myriad of funding that enables graduate students to spend months, even years, pursuing thesis material. Dissertation research over the past twenty years continued to focus on the work of the Western art music canon, as well as on madrigal, chanson, and chant, and on American, Polish, Icelandic, and Lithuanian musics. Undergraduate studies in musicology, bolstered by Harvard's renewed emphasis on arts experience, have expanded to include more interaction with original sources, artists, and performance as well.

Graduate students Evan MacCarthy and Matthias Roeder at the Music Department's conference, “The Century of Bach and Mozart.”
Boone, who received his MA and PhD from Harvard, wrote his dissertation on the songs of Guillaume Dufay (c. 1400–1474). Boone’s research focused on Renaissance and American popular music, and he taught a wide range of courses, such as Music and Poetry in the 15th Century, Topics in Ethnomusicology, Music 1 (Introduction to Music for Non-majors), and Music 125 (History of Music). He created the popular Literature and Arts B-71 course, "Jazz: An American Music," taught a seminar on hip hop (1994), and created a course on the origins of rock and roll (92–93). Boone served as instructor, then assistant professor, then, in 1993, associate professor of music.

Graeme Boone (–1995)

Mauro Calcagno (2000–08)

Calcagno’s research and teaching often dealt with madrigal, with opera, especially in its relationship to various media, and with the early modern period, especially as considered through works of Claudio Monteverdi and their performances today. He taught Sophomore Tutorial for several years. He also developed courses in Monteverdi, Opera in Venice: 1637–1678; Petrarch, Petrarchism & Madrigal; Music & Poetry in Late Renaissance Italy; and graduate seminars in Luca Marenzio’s Secular Music and Philological Issues. His essay, “Signifying Nothing: On the Aesthetics of Pure Voice in Early Venetian Opera,” (Journal of Musicology), received the Alfred Einstein Award from the American Musicological Society. Calcagno was named associate professor of music in 2004. During his time at Harvard, he worked on From Madrigal to Opera: Monteverdi’s Staging of the Self; produced a conference on Marenzio (2006), and initiated the Marenzio Online Digital Edition. He founded the Humanities Center Opera Seminar, and Friday Lunch Talks in the Department.

Calcagno, in 2014, currently at UPenn.
Sean Gallagher (2002–10)

Gallagher’s research focuses on late Medieval and Renaissance music, in particular the musical cultures of France, the Low Countries, Italy, and England during the “long” 15th century. He joined the faculty as an assistant professor and was named associate professor in 2006. He taught Sophomore Tutorial, Intro to Musicology, as well as very popular Music 1a/1b courses. Seminars included those on Northern Music/Musicians in 15th c Italy, Guillaume Du Fay & 15th c. Song Tradition, Northern European Music & Visual Arts (with Hugo Van Der Velden), Motets and Contexts 1350–1500, Music as Object and Act 1400–1600, and courses on Brahms, Ockeghem & Busnoys, and Josquin des Prez. Gallagher co-edited Western Plainchant in the First Millennium: Studies in the Medieval Liturgy and its Music (2003), and was a co-organizer, with Thomas F. Kelly, of the international conference, The Century of Bach and Mozart. Perspectives on Historiography, Composition, Theory, and Performance (2005). He co-edited and published the conference proceedings under the same title in 2008.

Robert Kendrick (1994–97)

Kendrick taught Sophomore Tutorial and introductory music courses as an assistant professor as well as courses in Renaissance Mass and Motet and Music in Urban Life in the 15th-century Low Countries. Kendrick worked largely in early modern music and culture, with additional interests in Latin American music, historical anthropology, and the visual arts. He published Celestial Sirens in 1996. Kendrick was a former Junior Fellow at the Harvard Society of Fellows.

Kendrick is on the faculty of the University of Chicago.

Adelyn Peck Leverett (–1994)

Leverett was assistant professor and gifted scholar of music. She created the sophomore tutorial on the history of Western music that exists to this day. During her time at Harvard she published widely: The anonymous Missa Regina caeli laetare in 1992; An anonymous mass from bohemia in Trent codex 91 in 1993, and An early missa brevis in Trent codex 91 in 1994. Her A paleographical and repertorial study of the manuscript Trento, Castello del Buonconsiglio, 91 (1378); volumes I and II had seven editions published between 1989 and 1993. She contributed “Song Masses in the Trent Codices: the Austrian Connection” to Early Music History: Studies in Early Medieval and Early Modern Music in 1995. Leverett was a beloved teacher, and an important role model for women students. Peck tragically died in 1997 at the age of 41.

Painter joined the faculty as an assistant professor and was appointed associate professor in 2003. She taught introductory music courses as well as courses in 19th- and 20th-Century Opera, Mozart, Ideologies of the Symphony 1890–1945, Mahler, Schubert Songs, Wagner’s Ring, German Music pre-WW I, and Conducting/Composing in Post-War Europe, as well as the graduate seminars in Aesthetics. She published *Symphonic Aspirations: German Music and Politics, 1900–1945* in 2007. Painter oversaw two edited volumes, *Mahler and His World* (2002) and *Late Thoughts: Reflections on Artists and Composers at Work* (2004, co-edited with Thomas Crow) and organized symposia for the Ojai Music Festival and with the Boston Symphony Orchestra. Painter is now on the faculty of University of Minnesota.

Sindhumathi Revuluri (2007–present)

Revuluri works on the music of 19th and 20th century France, with particular attention to musical modernism. Her book project, “Sounding Empire in fin-de-siècle France: Exoticism, Nationalism, and Modernist Musical Thought,” examines the dual currents of exoticist representation and nationalism in music and situates them both in the context of French imperial aspirations and the beginnings of modernism in France. She also works on contemporary Indian music and film, and pop music. Revuluri has taught courses in *Fin-de-siècle France, Music and the Moving Image, and Music and Empire*. Her Global Pop Music course has been given as part of the Core and Gen Ed curriculum. She is an assistant professor of music.
Table 1
Musicology Visiting Faculty, College Fellows, & Lecturers 1991-2011

<table>
<thead>
<tr>
<th><strong>College Fellows</strong></th>
<th><strong>Visiting Faculty</strong></th>
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<tbody>
<tr>
<td>Evan MacCarthy (10-11)</td>
<td>Carolyn Abbate (92-93)</td>
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<td>Matthias Roeder (09-11)</td>
<td>Daniel Beller-McKenna (04-05)</td>
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<td><strong>Lecturers</strong></td>
<td>Margaret Bent (08-09)</td>
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<td>Aaron Allen (06-07)</td>
<td>Mark Evan Bonds (91-92)</td>
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<tr>
<td>Alexandra Amati-Camperi (95-96)</td>
<td>Ignace Bossuyt (04-05) Erasmus Lecturer</td>
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<td>Noël Bisson (99-00)</td>
<td>David Fallows (01-02)</td>
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<td>Jen-yen Chen (01-02)</td>
<td>Allen Forte (07-08)</td>
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<tr>
<td>Alexander Fisher (01-02)</td>
<td>Dana Gooley (99-00, 08-09)</td>
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<td>Matthew Gelbart (07-08)</td>
<td>James Haar (03-04)</td>
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<td>John Howard (93-98)</td>
<td>Mary Hunter (04-05)</td>
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<td>John Andrew Johnson (96-97)</td>
<td>Peter Jeffery (92-93)</td>
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<td>Thomas Kozachek (99-01)</td>
<td>Jeffrey Kallberg (93-94)</td>
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<td>Katarina Livjanič (97-98)</td>
<td>Patrick Macey (98-99)</td>
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<td>Drew Massey (10-11)</td>
<td>Simon Morrison (09-10)</td>
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<td>Charles McGuire (98-99)</td>
<td>John Nádas (98-99)</td>
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<td>Matthew Peattie (05-07)</td>
<td>Paul Op De Coul (97-98) Erasmus Lecturer</td>
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<td>Thomas Peattie (02-03)</td>
<td>Thomas Peattie (05-06)</td>
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<td>Julia Randel (04-05)</td>
<td>Pierluigi Petrobelli (96-97) Lauro de Bosis Lecturer</td>
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<td>Mark Risinger (96-01)</td>
<td>Edward Roesner (04-05)</td>
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<td>David Rosen (99-00)</td>
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<td>Ruth Solie (01-02)</td>
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<td>Maynard Solomon (91-92)</td>
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<td>Jürg Stenzl (02-03)</td>
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<td>Denise von Glahn (04-05)</td>
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<td>Peter Urquhart (00-01)</td>
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<td>Jeremy Yudkin (93-94)</td>
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Table 2
Musicology Theses 1991-2011

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<thead>
<tr>
<th>Year</th>
<th>Name</th>
<th>Title</th>
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<tbody>
<tr>
<td></td>
<td>Vincent J. Panetta Jr.</td>
<td>“Hans Leo Hassler and the Keyboard Toccata: Antecedents, Sources, Style”</td>
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<tr>
<td>1992</td>
<td>David M. Kilroy</td>
<td>“Kurt Weill on Broadway: The Postwar Years (1945-50)”</td>
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<tr>
<td>1993</td>
<td>Sergio Durante</td>
<td>“Mozart and the Idea of Vera Opera: A Study of La Clemenza Di Tito”</td>
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<tr>
<td></td>
<td>Peter Wollny</td>
<td>“Studies in the Music of Wilhelm Friedemann Bach: Sources and Style”</td>
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<tr>
<td></td>
<td>Carl Leafstedt</td>
<td>“Music and Drama in Bela Bartok’s Opera Duke Bluebeard’s Castle”</td>
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<td></td>
<td>Thomas Kozachek</td>
<td>“The Repertory of Chant for Dedicating Churches in the Middle Ages: Music, Liturgy, and Ritual”</td>
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<td></td>
<td>Anne Stone</td>
<td>“Writing Rhythm in Late Medieval Italy: Notation and Musical Style in the Manuscript Modena Alpha.M.D, 24”</td>
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<tr>
<td>1996</td>
<td>Elizabeth Abbate</td>
<td>“Myth, Symbol, and Meaning in Mahler’s Early Symphonies”</td>
</tr>
<tr>
<td></td>
<td>Adele Naomi Andre</td>
<td>“Azucena, Eboli, and Amneris: Verdi’s Writing for Women’s Lower Voices”</td>
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<td></td>
<td>Mary Greer</td>
<td>“The Sacred Duets and Terzets of Johann Sebastian Bach: A Study of Genre and Musical Text Interpretation”</td>
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<td></td>
<td>John A. Johnson</td>
<td>“Gershwin’s ‘American Folk Opera’: The Genesis, Style, and Reputation of Porgy and Bess (1935)”</td>
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<td></td>
<td>Roberta Lukes, Roberta</td>
<td>“The Poème électronique of Edgard Varese”</td>
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<tr>
<td></td>
<td>Mark Risinger</td>
<td>“Handel’s Compositional Premises and Procedures: Creative Adaptation and Assimilation in Selected Works, 1733-44”</td>
</tr>
<tr>
<td></td>
<td>Siu Way Yu</td>
<td>“The meaning and Cultural Functions of Non-Chinese Musics in the 18th-Century Manchu Court”</td>
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1997
Suhnne Ahn “Genre, Style, and Compositional Procedure in Beethoven’s ‘Kreutzer’ Sonata”
Mary Davis “Ironic, Logic and Form: Sources for the Esprit Galois in the Piano Works of Erik Satie”

1998
Sean Gallagher “Models of Varietas: Studies in Style and Attribution in the Motets of Johannes Regis and His Contemporaries”
Laura Kozachek “The Specialnik Codex, Hradec Kralove, Krajske Muzeum Knihovna (Regional Museum Library), MS II A7”
Charles McGuire “Epic Narration: The Oratorios of Edward Elgar”
Andrew Shenton “The Unspoken Word: Olivier Messiaen’s ‘Langage Communicable’”

1999
Jennifer Baker Kotilaine “Culture Bearers, Culture Brokers: Ratilio and folk Music in Post-Soviet Lithuania”
Noël Bisson “English Polyphony for the Virgin Mary: The Votive Antiphon, 1420-1500”
David Kidger “The Masses of Adrian Willaert: A Critical Study”

2000

2001
Alexander Fisher “Music in Counter-Reformation Augsburg: Musicians, Rituals and Repertories in a Religiously Divided City”

2002
April James “Her Highness’ Voice: Maria Antonia, Music and Culture at the Dresden Court”

2003
Roe-Min Kok “Romantic Childhood, Bourgeois Commercialism and the Music of Robert Schumann”
Arni Ingolfsson “‘These Are The Things You Never Forget’: The Written and Oral Traditions of Icelandic Tvísóngur”
Thomas Peattie (November, 2002) “The fin-de-siècle metropolis, memory, modernity and the music of Gustav Mahler”

2004
Andrew Talle “J. S. Bach’s Keyboard Partitas and Their Early Audience”
Stephanie Treloar “The Madrigals of Giaches de Wert: Patrons, Poets and Compositional Procedures”

2005
Matthew Peattie “The Beneventan Antiphon and the Influence of Beneventan Style in the South Italian Office”

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2006
Christina Linklater  “Popularity, Presentation and the Chansonnier Saint-Germain-des-Prés”
Bettina Varwig  “Expressive Forms: Rethinking Rhetoric in the Music of Heinrich Schütz”

2007
David Black  “Mozart and the Practice of Sacred Music 1781–91”
Michael Scott Cuthbert  (November, 2006) “Trecento Fragments and Polyphony Beyond the Codex”
Richard Giarusso  “Dramatic Slowness: Adagio Rhetoric in Late Nineteenth-Century Austro-German Music”
Jonathan Kregor  “Franz Liszt and the Vocabularies of Transcription, 1833–65”
Jessie Rodin  “Josquin and the Polyphonic Mass in the Sistine Chapel”

2008
Aaron Girard  (November, 2007) “Music Theory in the American Academy”

2009 [none]

2010
Emily Abrams Ansari  (March, 2010) “‘Masters of the President’s Music’: Cold War Composers and the U.S. Government”
Matthias Roeder  (March 2010) “Music, Politics, and Public sphere in Late 18th-Century Berlin”

2011
Ryan Banagale  “Rhapsodies In Blue: New Narratives for an Iconic American ‘Composition’”
Davide Ceriani  “Italianizing the Metropolitan Opera House: Giulio Gatti-Casazza’s Era and the Politics of Opera in New York City, 1908-1935”
Ellen Exner  “The Forging of a Golden Age: King Frederick the Great and Music in Berlin 1732-1756”
Alexandra Monchick  “Silent Opera: The Manifestation of Silent Film Techniques in Opera during the Weimar Republic”
Anna Zayaruznaya  (November, 2010) “Form and Idea in the ars nova Motet”

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1. Meredith Schweig (AB ’03/PhD ’13) used a Paine Fellowship to continue her studies in Japan, China, and Taiwan. Here, Schweig is in full Beijing Opera costume. 2. Professor Ingrid Monson with Neba Solo, master of the balafon. Monson organized a summer trip to Mali for Harvard undergraduates for further study. 3. Professor Richard Wolf performs on the vina, an instrument he uses to teach South Indian music and culture. 4. The Silk Road Ensemble, in residency at Harvard since 2005, collaborated with Professor Monson to present “Indigo: The Story of a Silk Road Dye (2008).” 5. Professor Kay Kaufman Shelemay with Elias Wondimu at the Cultural Creativity in the Ethiopian American Diaspora conference in 2008. 6. Sarah Morelli, PhD ’07, conducting field work on Kathak dance.
V.

ETHNOMUSICOCOLY

“All humans come into the world with an innate capability for music... At a very early age, this capability is shaped by the music system of the culture in which a child is raised. That culture affects the construction of instruments, the way people sound when they sing, and even the way they hear sound. By combining research on what goes on in the brain with a cultural understanding of music, I expect we’ll learn a lot more than we would by either approach alone.”

—Kay Kaufman Shelemay, interview in the Harvard Gazette


During the spring of 1991, a memorandum was submitted to the music faculty outlining the goals for a larger ethnomusicology program at Harvard (the field was established in the Department in 1960, and its first course taught by Rulan Pian, then a lecturer on Chinese language and literature; John M. Ward sometimes co-taught ethnomusicology courses and donated his world music collection to Loeb library to support the nascent study of world music). It involved serious resources, and in the late 90s David and Beverly Watts proposed to endow a new music chair in memory of David’s father, G. Gordon Watts. “Such an appointment will certainly be perceived as Harvard’s positive assessment of the importance of music outside the high Western art tradition” wrote Reinhold Brinkmann in his Report to the Friends in 1991. “It will demonstrate the University’s commitment to the various cultures of the world as entities in their own right, and to ‘world music’ in particular.” The search was approved, and within the year (June, 1992) Kay Kaufman Shelemay accepted the offer to join the senior faculty. In 2001 she was named G. Gordon Watts Professor of Music, the first senior faculty member devoted only to ethnomusicology. (Rulan Chao Pian, until then the only senior faculty member who regularly taught world music and ethnomusicology courses, would complete her last year of teaching in 1991–92).

Plans for the program were set in play. Financial support for graduate students would be crucial to the success of the program, as would grants for fieldwork. There was a need to expand the Loeb Library's Archive of World Music and to set up an Ethnomusicology Lab. Support would be necessary for both research and performances of world music, and a concert manager would be needed to handle the details of visiting musicians and student efforts. Eventually, a junior faculty position would prove essential.

Harvard’s focus on world music could be felt both inside and outside the department. Ravi Shankar received an honorary doctorate in 1993. The Blodgett Distinguished Artist program funded residencies by the Greg Osby Four (2003), Koo Nimo (2004), Neba Solo (2005), and Geri Allen (2007). The 1994–95 renovation of the Mason music building included an Ethnomusicology Lab equipped with the cameras, recorders, microphones, and other tools necessary for student field work, and the subsequent work resulted in dissertations that broke new ground in music as wide-ranging as Wabanaki (Ann Morrison, 1997), Peruvian music (Raul Romero, 1998), Senegalese griots (Patricia Tang, 2001), Uruguayan Murga (Natalie Kirschstein, 2007), Kathak Dance (Sarah Morelli, 2007), and Umbanda and Quimbanda music in Brazil (Marc Gidal, 2010), among others. In 2003–04 Derrick Ashong became the first joint African American/Music graduate student at Harvard.
Kay Kaufman Shelemay’s Ethiopian Studies

Addis Ababa sprawls atop the Ethiopian highland plateau: lush with bougainvillea and eucalyptus, and noisy with merchants’ shouts from Africa’s largest outdoor market. More than four million people live here in the capital city, where tin-roofed huts stand in extreme contrast to imperial palaces and elegant hotels. As a young graduate student, Kay Kaufman Shelemay spent 2 1/2 years in Addis Ababa breathing in its colors, sounds, culture, and people. Her book, A Song of Longing: An Ethiopian Journey (1991) is at heart a love letter to this ancient, war-torn part of Africa.

“I love Ethiopian music,” says Shelemay. “My dissertation project was on the liturgical music of the Beta Israel, the community today known as the Ethiopian Jews, almost all of whom are now living in Israel. I also began research on the Ethiopian Christian tradition while I was living in Addis Ababa. When the revolution began, I could see my plan for long term research in Ethiopia was at risk and I began researching everything in sight.”

It was 1974, and the last Ethiopian emperor was overthrown in a coup that left a wake of civil unrest, drought, and famine. Millions of Ethiopians fled their country and relocated in diaspora communities across the globe. Shelemay had little choice but to return to the U.S. where she finished her PhD (University of Michigan), moved to New York City, and began her academic career at Columbia University. Then it dawned on her.

“What I hadn’t realized until I moved into the Upper West Side was that there were thousands of Ethiopians newly arrived in New York. This revolutionized my relationship to my field—the work I was doing in Africa I could now do at home. It made me enormously aware of the Ethiopian community around me.”

Between 1971 and 1994 thousands of Ethiopian immigrants entered the U.S., and the number has increased rapidly since then. “Ethiopians have had a presence, and now, a new presence,” says Shelemay. “This is a migration that is separate from the historical African American community. For Ethiopian Americans, restaurants present a public face, and specialty grocery stores, CDs and videos help transmit and preserve Ethiopian culture.”

“Ethiopian music is getting hot!” Shelemay enthuses. “Bands in different parts of the world are starting to play Ethiopian music, largely because of the web and published recordings. Mulatu Astatke, a composer who initiated Ethio-jazz in the 1960s, was inspired in part by church chant. (Mulatu—Ethiopians are called by their first names—composed the soundtrack for Jim Jarmusch’s 2005 film, Broken Flowers.) In fact, last month I plugged in my earphones on a plane flying to Hawaii and I heard Mulatu on the world music channel! Maybe people who study Beethoven get used to this, but when you’ve studied Ethiopian music your whole life you’re not accustomed to hearing it on the radio, in film, or broadcast. It’s exciting.”
Another resource, the Archive of World Music, was officially added to the Loeb Music Library in 1992, the same year Shelemay came to Harvard. Established in 1976 as the private collection of Professor John Ward, Shelemay added to it with her own personal recordings of Ethiopian music collected in the 1970s, and a Syrian-Jewish music collection from the 80s and 90s. The Archive has gone on to acquire recordings from India, the Middle East, Mexico, Central and South America, as well as from around the globe as student and faculty research expand.

Besides building the intellectual scaffolding of the study of world music with courses that provided an overview of the field and its research methods, the Department added courses such as “Music of the Middle East,” “Africa” (93–94), “The City” (95–96), “Ethiopian Diaspora” (98–99), “Jewish Religious and Cultural Life” (99–00), and “Music and Memory” (01–02). Shelemay inaugurated her flagship Ethnomusicology Core Course, “Soundscape: Exploring Music in a Changing World,” in the 98–99 academic year; the course was offered six times between 1998 and 2010, as one of the department’s most popular offerings.

Visiting professors in both music and the African American Studies department—professors such as Anthony Davis (History of Jazz), Mark Tucker (Ellington), Virginia Danielson (Egypt) supplemented ethnomusicology courses until the appointment of junior faculty member Carol Babiracki in 1995. Babiracki brought the study of North India and parts of Asia to the Department’s courses. Then, Richard Wolf who arrived in 1999 and was tenured in 2010, introduced courses that examined the musical cultures of Iran, Islam, and Pakistan. The ethnomusicology course offerings were expanded with visiting faculty who could address students’ interest in a wide range of music from Slave Spirituals to Latino Popular Music to Native American, Australian, Chinese, Hip Hop, Southeast Asian Punk, Caribbean, Brazilian, Asian American, gamelan, and, especially, jazz.

In 2009 the Lou Harrison American gamelan, Gamelan Si Betty, came to Harvard and was installed in the Student Organization Center at Hilles in the Radcliffe Quad. Artist-in-Residence Jody Diamond leads gamelan training sessions for all interested students, faculty, and staff. Besides regular concerts each semester, the instrument was used in collaboration with a class in electroacoustic composition that resulted in concerts of original works combining gamelan and Hydra, the Department’s multi-speaker sound diffusion system.

Carol Babiracki (faculty member, 1995–99) came to Harvard as a Visiting Assistant Professor of Music (from Brown University) in 1993, and two years later was appointed Assistant Professor in the Department. She taught Sophomore Tutorial, and supervised the course’s redesign in 1996–97. Babiracki also created courses in North Indian Music, Raga and Tala, Music and Ethnicity in North America, and a course based on her research on music and gender in village India, Goddesses and Courtesans. She, together with Thomas F. Kelly and Kay Kaufman Shelemay team-taught Early Music in Boston, a groundbreaking interdisciplinary research course for undergraduates. In her final year at Harvard, she was awarded a grant to continue her work on nacnis, village “courtesans” of Bihar and West Bengal, India.
Ingrid Monson is the first Quincy Jones Professor of African American Music, a joint appointment that serves students in both the Music and Afro-American Studies departments. She begins her teaching this semester.

**What courses will you teach this year?**

In the Afro-American Studies department I’m teaching a course that mainly deals with politics and jazz since WWII—especially the 50s and 60s. We deal with tricky questions about music, race, and expropriation; who can speak about music and what does it tell us about society, and why the things people were fighting about in the 50s and 60s are still relevant. Yes, things have changed some, but the debates are similar now as then: about music, culture and power. The course came partly from the book I’m finishing now: *Freedom Sounds, Jazz, Civil Rights and Africa 1950-1967*.

In the Music Department I’ll teach Music of Africa and the African Diaspora. This course will address mainly issues of race, gender, and transnationalism and how they interact in music. We’ll look at case studies on the African continent as well as those from the Caribbean, Brazil, and North America, with an eye to understanding the reciprocal influences among them. One case study will be Mande music in Mali, the relationship between the jeli (more commonly known by the French term griot) and non-jeli genres, and the prominent role of women in both spheres. The image of griots as only men is one of the biggest misconceptions people have. We’ll look also at Yoruba culture and music on the continent and in the new world. We’ll look at African religious expression in Cuba, Haiti, Brazil, and in the U.S., where Santería is one of the fastest growing religions. We’ll also attempt to understand what is both shared and distinctive in different regions of the Black Atlantic.

I’m also working with Tom Everett to have jazz performers come to campus so students can interact with them and learn first-hand how musicians think, make aesthetic decisions, and cope with the music business. Performance is different from the classroom, and an important form of knowledge in and of itself, something that I will be stressing in my courses.

**I know you play jazz trumpet. Do you think of yourself as a musician first or an academic first?**

I’m an academic who tries to play enough to keep my musical intuitions and ears alive. I believe the strength of my first book, *Saying Something*, is that when I interviewed musicians I was able to ask questions that were informed by my own performance experience. Good scholarship has to be defined by what it is to make the music. There must be humility about what can and can’t be expressed in words.
“My aim has been to offer undergraduate and graduate course on jazz and other musics, which honor the central place of African-American music in American history and culture. I want students to be aware of the joy, heartbreaks, and social struggles that accompanied the long process of earning recognition and respect for this most powerful musical form and also to understand the brilliance and aesthetics of the music itself. Jazz improvisation and African American music, I’m happy to say, are now an integral part of Harvard University.”
--Ingrid Monson. Quincy Jones Professor of African American Music, 2011, “40 Years of Jazz at Harvard”

African American music had been a part of Harvard’s curriculum since Thomas Everett began teaching the History of Jazz in 1973. Eileen Southern and/or Graeme Boone carried the African American music and jazz course load until 1996, when the Time Warner Corporation funded a Quincy Jones Visiting Professorship for African American music. Dwight Andrews, Ron Radano, and Ingrid Monson each held the post. In 1999, Time Warner funded a permanent Quincy Jones chair, and Monson accepted Harvard’s offer to become the first tenured professor of African American music in the Music Department. (This was also the first time a corporation had ever funded a permanent professorship in African American studies at an American university.) Monson, jazz scholar and a trumpet player for the Klezmer Conservatory Band, introduced courses on Miles Davis, jazz improvisation, and her Core Course on jazz and the Civil Rights era in America, “Sayin’ Something.”

“With Jazz,” Monson once said, I’m thinking about the relation between the music and modernism. Jazz constructed itself as art music, but on different terms than Western, European ‘modern art’ and with a different constituency. The legitimacy of the music is an issue; the validity of improvisation as a musical process because of who played it and in what cultural context.”

Music is a highly complex phenomenon requiring recruitment of various neural networks ranging from those involved in auditory learning/memory to motor planning to imagery to emotion and so on. There is a lot of interest in the neuroscience/psychology community in music for these same reasons. Some seek to understand music better by studying the brain, some seek to localize musical functions in the brain to compare these musical networks with speech networks, for example. I am most interested in what studying music can tell us about the brain. In elucidating mechanisms of brain function, hopefully new insights into diseases of the nervous system could be discovered... some day... For example, there is some evidence that music can help Parkinson’s patients overcome trouble with movement.

—Aaron Berkowitz, Ethnomusicology PhD 2008


God Bless America: Politics, Patriotism, and Baseball

“People are often surprised when I tell them I’m writing my dissertation on one song. But I’m using ‘God Bless America’ as a lens through which I can look at American history, and the role and function of communal singing in American culture.”

—Sheryl Kaskowitz, Ethnomusicology PhD 2011
Ethnomusicology encompasses a broad range of music—rap in Taiwan, country/western in the U.S., African drumming. Typically associated with living traditions, ethnomusicology now looks to include historical perspectives as well as issues of musical creativity and thoughts about ethnomusicology and cognition.

New collaboration between faculty and students on ethnomusicological research began to take shape in 1996-97 in a course on Boston’s unique Early Music scene co-taught by Thomas F. Kelly, Kay Kaufman Shelemay, and Carol Babiracki. In 05-06, Shelemay and American music scholar Carol J. Oja collaborated on a course, “Leonard Bernstein’s Boston,” in which students conducted original ethnographic and archival research on Bernstein’s early years in Boston. More and more, the work done in seminar rooms was enriched by digging into the ethnography and creativity of the resources of Harvard and greater Boston. So too, the boundaries of ethnomusicology at Harvard were stretched to include cognition, popular culture, and the musics of many cultures worldwide, such as Sweden, Brazil, Senegal, and Peru, among many others.

Concurrent with new collaboration among faculty, between departments, and among faculty and students, ethnomusicology on campus was supported with new library materials. The Archive of World Music has attracted major collections including the James Rubin Collection of Indian Classical Music (probably the largest collection of Indian classical music in the U.S.), the Kay Kaufman Shelemay Collection of Ethiopian Musics, the Sema Vakf Collection of Turkish Classical Music (probably the largest outside of Turkey), the Laura Boulton Collection of Byzantine and Eastern Orthodox Chant, the Eduard Alekseyev Fieldwork Collection of the Musical Cultural of Yakutia, the Stephen Blum Collection of Music from Iranian Khorāsān, and the Rubén Blades Archive. The library is currently working to further develop the collection with recordings from Mexico, Central and South America.
In Madras, India, there is a bustling knot of streets called Mylapore, where vendors sell rubber sandals, bangles, fruit, and vegetables to those who come to visit the area’s most famous Hindu temple. Amidst the din and dust is a narrow side alley, home to three or four musical shops, among them, that of C.M. Sambandam. His shop is tiny, 8-ft. by 10-ft., and packed with stringed instruments, vinas, and tamburas in every stage of repair. Visitors leave their shoes outside on the steps. Incense smolders under the framed images of local deities, their foreheads smudged with red powder.

To test an instrument in Sambandam’s shop, the buyer closes a rattling metal door to shut out street noise and listen to the distinctive sound quality of each instrument.

Richard Wolf has been to visit C.M. Sambandam before. This time, he went hoping to pick up a few instruments for the Music Department to add to its world music collection. He’s using the instruments in his classes at Harvard: in his course, “Classical Music of South India,” for example, students learn to play the mridangam drum and the vina.

A few days later Wolf took an overnight train ride back to the field site where he had done doctoral research - the Nilgiri Hills in South India to collect more data for a book he is writing. Questions about large-scale time structures led him back to this part of the world for an ethnographic project on the Kota people that takes account of local Indian calendars, agricultural cycles, and the Western calendar.

“There have been environmental changes over the last 100 years like deforestation, widespread cultivation of tea, a huge influx of people, and pollution. These things affect the seasonal calendar, in that people eat different things now, are no longer at the subsistence level, and agriculture as a basis of understanding the passing of time is not the same as it was. I’m trying to see how this effects the way rituals are scheduled. I’m interested in the ways in which people move between flexible and fixed representations of time, which you can find in both music and in the calendar.”
**Timeline**

**Jazz at Harvard**
*A representative sampling*

1994 The Dudley House Jazz Band, comprised of graduate students, is formed by Karim Al-Zand (PhD, music theory) with support from Susan Zawalich

1994 “Salute to the Duke,” concert by Harvard Jazz Bands features Don Byron on clarinet and baritone sax and Anthony Davis, Visiting Professor of Music/Afro-American Studies on piano

2000 Time Warner Corporation endows the Quincy Jones Professorship of African American Music; Ingrid Monson is appointed in 2001

2003 Greg Osby performs with his Greg Osby Four

2004 “Celebrating Quincy Jones: a discussion with the music master”: Jones in a conversation moderated by Henry Louis Gates, Jr.; also participates in a discussion with Harvard Jazz Band moderated by Ingrid Monson

2007 Geri Allen gives a concert and master class as a Blodgett Artist-in-Residence

2008 Saxophonist/composer Russ Gershon ’81, founder/leader of big band Either/Orchestra, performs with Ethiopian musician Mulatu Astatke at Sanders

2009 Music Department launches the first curricular jazz improvisation course, taught by William Bares. Jazz Harmony followed in 09-10 and Transatlantic Jazz in 10-11

2011 “40 Years of Jazz at Harvard” celebration featuring concerts, public events and an exhibition at Loeb Library, presented by the Office for the Arts at Harvard and the Music Department

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Jazz musician Geri Allen, Blodgett Artist-in-Residence, performed with her trio (Kenny Davis, bass; Kassa Overall, drums). She also gave a lecture/demonstration for students.


Table 1
Ethnomusicology Theses 1991–2011

<table>
<thead>
<tr>
<th>Year</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1991</td>
<td>Amy K. Stillman  “Himenetahiti: Ethnoscientific and Ethnohistorical Perspectives on Choral Singing and Protestant Hymnody in the society Islands, French Polynesia”</td>
</tr>
<tr>
<td>1999</td>
<td>Jennifer Baker Kotilaine “Culture Bearers, Culture Brokers: Ratilio and folk Music in Post-Soviet Lithuania”</td>
</tr>
<tr>
<td>1998</td>
<td>Raul Romero  “Debating the Pasts: Music, Identity and Mestijaje in the Central Peruvian Andes”</td>
</tr>
<tr>
<td>2001</td>
<td>Patricia Tang  “Masters of the Sabar: Wolof Griots in Contemporary Senegal”</td>
</tr>
<tr>
<td>2002</td>
<td>Judah Cohen  “Becoming a Reform Jewish Cantor: A Study in Cultural Investment”</td>
</tr>
</tbody>
</table>
| 2005 | Kiri Miller  “A Long Time Traveling: Song, Memory, and the Politics of Nostalgia in the Sacred Harp Diaspora”  
Lara Pellegrinelli  “The Song is Who? Beyond ‘Doubleness’ in Mainstream, Contemporary Jazz Singing” |
| 2007 | Natalie Kirschstein  “Reclaiming the Future: Communal Space, Collective Memory, and Political Narrative on Uruguay’s Murga Stage”  
Sarah Morelli  “From Calcutta to California: Negotiations of Movement and Meaning in Kathak Dance” |
Petra Gelbart  “Learning Music, Race and Nation in the Czech Republic”  
Marc Gidal  “Crossing and Purifying Boundaries: The Music of Umbanda and Quimbanda within the Afro-Gaucho Religious Community of Southernmost Brazil” |
<p>| 2011 | Sheryl Kaskowitz  “As We Raise Our Voices: A Social History and Ethnography of ‘God Bless America,’ 1918-2010” |</p>
<table>
<thead>
<tr>
<th>Date</th>
<th>Event Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>April 13–14, 2008</td>
<td>Cultural Creativity in the Ethiopian American Diaspora: Conference and Ethio-Jazz Concert (the music of Mulatu Astatke featuring the Either/Organization), organized by Kay Kaufman Shelemay.</td>
</tr>
</tbody>
</table>
**Table 3**

Ethnomusicology Courses 1991–2011

<table>
<thead>
<tr>
<th>Course Description</th>
<th>Instructors</th>
</tr>
</thead>
<tbody>
<tr>
<td>Introduction to African American Music</td>
<td>Brown (90-91; 91-92)</td>
</tr>
<tr>
<td>Topics in Ethnomusicology</td>
<td>Pian, Boone, Ochs</td>
</tr>
<tr>
<td>Music in the Chinese Context</td>
<td>Pian (90-91; 91-92)</td>
</tr>
<tr>
<td>LA B-71. Jazz: An American Music</td>
<td>Boone (90-91; 91-92; 93-94)</td>
</tr>
<tr>
<td>Ethnomusicology</td>
<td>Shelemay (91-92; 93-94; 94-95; 06-07; 08-09; 10-11; Wolf 05-06; 07-08; 09-10)</td>
</tr>
<tr>
<td>AAS 14. History of Jazz</td>
<td>Davis (92-93)</td>
</tr>
<tr>
<td>AAS 139. The Composer in African-American Music</td>
<td>Davis (92-93; 93-94)</td>
</tr>
<tr>
<td>Music of Middle East</td>
<td>Shelemay (93-94)</td>
</tr>
<tr>
<td>Research Methods in Ethnomusicology</td>
<td>Shelemay (93-94; 08-09; 10-11)</td>
</tr>
<tr>
<td>LA B-77. Worlds of Music: Africa</td>
<td>Shelemay (93-94; 94-95)</td>
</tr>
<tr>
<td>AAS 151. Jazz after 1960</td>
<td>Davis (93-94; 94-95)</td>
</tr>
<tr>
<td>AAS 153. Duke Ellington</td>
<td>Tucker (93-94; Davis (95-96)</td>
</tr>
<tr>
<td>Ethnomusicology</td>
<td>Becker (94-95)</td>
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<tr>
<td>Music/Politics/Identity in Central/East Europe</td>
<td>Slobin (94-95)</td>
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<tr>
<td>Maqam Traditions</td>
<td>Danielson (94-95; 97-98)</td>
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<tr>
<td>Contemporary Jazz</td>
<td>Boone (94-95)</td>
</tr>
<tr>
<td>AAS 158. Jazz Composition and Arrangement</td>
<td>Davis (94-95; 95-96)</td>
</tr>
<tr>
<td>Music of the City</td>
<td>Shelemay (95-96)</td>
</tr>
<tr>
<td>North Indian Music</td>
<td>Babiracki (95-96)</td>
</tr>
<tr>
<td>Comparative Musical Terminology</td>
<td>Powers (95-96)</td>
</tr>
<tr>
<td>Cross-Cultural Interaction in 20th-Century Music</td>
<td>Shelemay (95-96)</td>
</tr>
<tr>
<td>History of Jazz</td>
<td>Andrews (96-97)</td>
</tr>
<tr>
<td>Early Music in Boston</td>
<td>Babiracki/Kelly/Shelemay (96-97)</td>
</tr>
<tr>
<td>Intellectual History of Ethnomusicology</td>
<td>Shelemay (96-97)</td>
</tr>
<tr>
<td>AAS 154. Black Music: Race, Politics, and Culture</td>
<td>Andrews (96-97)</td>
</tr>
<tr>
<td>Music and Ethnicity in North America</td>
<td>Babiracki (97-98)</td>
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<tr>
<td>Slave Spirituals</td>
<td>Radano (97-98)</td>
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<tr>
<td>Musical Transmission</td>
<td>Shelemay (97-98)</td>
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<tr>
<td>Goddesses and Courtesans</td>
<td>Babiracki (97-98)</td>
</tr>
<tr>
<td>AAS 154z. Black Music and American Racial Encounter</td>
<td>Radano (97-98)</td>
</tr>
<tr>
<td>Latino Popular Music</td>
<td>Pacini-Hernandez (98-99; 01-02)</td>
</tr>
</tbody>
</table>
Raga and Tala (Babiracki 98-99)
Musical Identities: Native America and Australia (Diamond 98-99)
Improvisational Process in Jazz from WWII to 1967 (Monson 98-99)
Music Diasporas: Ethiopia (Shelemay 98-99)
LA B-78. Soundscales: World Music at Home and Abroad (Shelemay 98-99; 99-00; 00-01; 01-02; 02-03; 05-06; 09-10)
AAS 11. Music and the Civil Rights Movement (Monson 98-99)
Music in Islam/Islamic Contexts (Wolf 99-00; 03-04; 05-06; 06-07; 09-10)
Vernacular Musical Traditions of India and Pakistan (Wolf 99-00)
Ethnomusicology: Theories of African Rhythm (Agawu 99-00)
Music in Jewish Religious and Cultural Life (Shelemay 99-00)
Musical Systems-Contexts-Performance (Wolf 00-01)
Classical Music in South India (Wolf 00-01;05-06; 09-10; 10-11)
Music in Middle Eastern Context (Danielson 00-01; 01-02; 02-03; 04-05)
Research Methods in Ethnomusicology (Shelemay 00-01; 02-03; Monson 03-04)
Music and Ritual (Wolf 00-01; 06-07)
Musical Cultures of Iran (Wolf 01-02)
Music and Memory (Shelemay 01-02)
Music of Africa & the Diaspora (Monson 01-02)
The Music and Image of Miles Davis (Monson 02-03)
Musical Ethnography (Shelemay 02-03)
Musics Between Local and Global (Sugarman 02-03)
Music and Cultural Theory (Monson 02-03; 06-07; 08-09)
FS: African Musical Traditions/Ethnographies (Shelemay 02-03; 04-05)
LA B-82 Sayin’ Something (Monson 02-03; 03-04; 07-08; 08-09)
Ethnomusicology of Space and Time (Wolf 03-04)
Music and Mourning (Wolf 03-04)
20th-Century Chinese Music (Zheng 03-04)
Shadows, Gongs & Punk Music/SE Asia (Weiss 04-05)
World Music Theory, Practice, Aesthetics (Weiss 04-05)
Permeable Boundaries (Weiss 04-05)
Sounding Royal (Weiss 04-05)
Caribbean New York (Washburne 05-06)
Leonard Bernstein’s Boston (Oja/Shelemay 05-06)
Theory and Structure of South Indian Classical Music (Wolf 05-06)
Musical Communities (Shelemay 05-06, 09-10)
Improvisation in Three Traditions (Monson 05-06)
AA97 African-American Tutorial (Monson 05-06)
African-American Jazz/Gospel (Ramsey 06-07)
Embodying Asian American Identities (Hahn 06-07)
FC 79 Silk Road (Wolf/Elliot 06-07; 07-08)
Performing Body, Self, Identity (Hahn 06-07)
African Musics/African Musical Traditions (Shelemay 06-07; 08-09; 09-10)
FS: Boston: Stop, Look and Listen (Shelemay/Oja 06-07)
Gamelan in Performance & Composition (Wolf, 07-08)
Brazilian Music and Globalization (Stanyek 07-08)
Aurality, New Media & the Politics of Presence (Stanyek 07-08)
Theory & Structure of South Indian Music (Wolf 07-08)
Musicianship: Gamelan (Diamond 08-09)
New Currents in Asian American Music Studies (Hisama 08-09)
History/Theory/Crit of Hip-Hop (Hisama 08-09)
Music and Language (Wolf 09-10)
Music History and Repertory: Cross Cultural Perspective (Shelemay 10-11)
Jazz Improvisation (Bares 10-11)
Music and Subjectivity in Asia (Wolf 10-11)
Iranian Music: Improvisation, Poetry, and Canonicity (Wolf 10-11)
Transatlantic Jazz (Bares 10-11)
FS/GE Music, Debate & Islam (Wolf 10-11)

(a full listing of faculty, including visitors, is included in the Appendix)

Ethnomusicologists Katherine Lee and Kiri Miller with Kay Kaufman Shelemay.
Cultural Creativity in the Ethiopian American Diaspora: A PUBLIC CONFERENCE & ETHIO-JAZZ CONCERT

APRIL 13-14, 2008
HARVARD UNIVERSITY

SUNDAY, APRIL 13 8 p.m.
Dual Keynote Presentations by Dr. Getatchew Hailu and Rebecca Halle
Thurston Auditorium (CNMO), CGIS-South Building
1730 Cambridge Street, Cambridge

MONDAY, APRIL 14 9 a.m.-6 p.m.
Presentations and Discussions of Ethiopian diaspora art, literature, performance, communications, history, and culture by an interdisciplinary group of distinguished speakers.
Barker Center, Thompson Room 110
152 Quincy Street, Cambridge

MONDAY, APRIL 14 8 p.m.
Ethio-Jazz Concert
Featuring the music of Mulatu Astatke and the EthioJazz Orchestra, with performers:
Sanders Theatre, 45 Quincy Street, Cambridge
From top, clockwise: Professors Clark, Hasty, Rehding; grad student Jon Wild (PhD ’07); Lewin’s "signature"; Jeannie Ma .Guerrero (PhD ’04); Hasty, Mary Greitzer (PhD ’08), and Lewin; John McKay (PhD ’13), Hasty, and Rowland Moseley (PhD ’14); graduate student Joe Fort and Professor Clark; grad students Bob Hasegawa (PhD ’08) and Jean-Francois Charles (PhD ’11).
VI.
THEORY

Faculty

The Department was able to offer music theory as a PhD track when David Lewin, a theorist who had taught at UC Berkeley, SUNY Stony Brook, and Yale University, joined the faculty in 1985 as Walter W. Naumburg Professor of Music. The program was small and selective, and Lewin served as sole senior faculty until 2002. During these years Lewin was joined by Professors Lee Rothfarb (1987-1994) and David E. Cohen (1995-2002) as junior faculty, whose work focused on the history of music theory. Lewin's seminal courses were his offerings on mathematical models for music theory, and on analysis of music with text. Graduate students in theory were encouraged to keep up their interests in composition or musicology, to complement the study of music theory. Lewin's most significant scholarly contributions are the monographs *Generalized Musical Intervals and Transformations* (1987) and *Musical Form and Transformation: Four Analytic Essays* (1993), which received the ASCAP Deems Taylor Award. Both books were reissued in editions by Edward Gollin (PhD 2001) in 2007 and 2010. Gollin also published a collection of Lewin's essays, *Studies In Music With Text* (2006).

A Festschrift to mark Lewin’s 60th birthday, entitled *Musical Transformation and Musical Intuition*, was published in 1994, edited by Raphael Eric Atlas and Michael Cherlin. In February of 1999, the Department organized a symposium in Lewin’s honor focusing on the Schoenberg String Quartets and Trio. The gathering was punctuated with concerts by the Mendelssohn String Quartet and the Juilliard String Quartet. Students from Music 180 performed Schoenberg’s *Verklärte Nacht*, Op. 4. Papers delivered at the symposium were published under the title *Music of My Future*, in 2001, edited by Reinhold Brinkmann and Christoph Wolff. Lewin was looking forward to retirement in 2003; his untimely death came instead, on May 5, 2003, days after he finished teaching his seminal “Music and Math.” Of Lewin, Edward Rothstein of the *New York Times* wrote, “When we started to talk, I found that there was yet another reason for David’s reputation. He was not just an analyst; he was a consummate teacher. ... I also learned that I was not alone in this sense of his humane intellect. ... He wrote fugues using phone numbers to construct musical themes, dryly punned in multiple languages, championed his students and often learned from them.” A memorial gathering was held on September 23, 2003 in Paine Hall.

Professor Christoph Wolff, Jen-yen Chen, Professor Thomas F. Kelly, Karim Al-Zand, and Professor David Lewin at commencement, 2000.
Christopher Hasty, a theorist who taught at Rutgers University, Yale University, and at the University of Pennsylvania, accepted Harvard’s offer to join the faculty in 2002 and was named Walter W. Naumburg Professor of Music. Hasty specializes in music of the 20th century, focusing on the study of rhythm and meter, and analysis of post-tonal music, particularly in relation to problems of temporality. His book _Meter as Rhythm_ (1997) won the Wallace Berry Award from the Society for Music Theory.

In 2003, Alexander Rehding joined the junior faculty; after two years he was first promoted Gardner Cowles Associate Professor, and later in the same year to full professor, in what was the first successful promotion to tenure from within the department since David Hughes’s in 1965. In 2009 he was named Fanny Peabody Professor of Music, and in 2011, he became chair of the Department. Rehding’s research, located at the intersection between history and theory, concentrates on German music and music theory between the 18th and 21st centuries, and new research in sound studies and media aesthetics. His published work includes two monographs, _Hugo Riemann and the Birth of Modern Musical Thought_ (2003) and _Music and Monumentality_ (2009).

Kofi Agawu joined the theory faculty at Harvard from Princeton in 2006. He only stayed for a short period of time: he taught at Harvard for one semester, took a semester’s sabbatical, and during that time, decided to return to Princeton.

Lee A. Rothfarb was the Department’s first junior faculty member in Music Theory, appointed Gardner Cowles Associate Professor of the Humanities. He published _Ernst Kurth as Theorist and Analyst_ (1989) and _Ernst Kurth: Selected Writings_ (1991), during his time at Harvard. The first of these received the Society for Music Theory Outstanding Publication Award. Rothfarb is the founding editor (1993–98) of SMT’s electronic journal, _Music Theory Online_. He taught Counterpoint, Schenkerian Analysis, and Theory II for music concentrators. He also created the seminar, Music Theory Around 1900.

Rothfarb is currently Professor at the University of California, Santa Barbara.
Suzannah Clark joined the Harvard department as a visiting professor in the spring of 2007, and left her position at Oxford University to become Gardner Cowles Associate Professor in the fall of 2008. Clark works on the history of music theory, and has focused in particular on Rameau, Fétis, Oettingen, and Schenker, as well as on neo-Riemannian approaches. Her monograph *Analyzing Schubert* was published in 2012. In the same year, she was appointed Professor of Music, giving the Department of Music three senior theorists.

“In the soundwave, the clear distinctions that we seem to have in hearing break down. In very slow frequencies, for example, what we perceive as pitch in human hearing, ends at 20 cycles per second. Simple soundwaves below that we cannot hear, but we can of course perceive repeated sonic events as a pulse or rhythm. On one level, rhythm and pitch are a continuum, but we think of them as two different things. Although the soundwave is the basic information we get about sound, it has actually fairly little to do with how we read music and perceive it. Notation is interpretive: it appears to follow our sense of hearing, but there are some grey zones, and these are the ones I’m interested in.”

—Alexander Rehding

Suzannah Clark held a Junior Research Fellowship and British Academy Postdoctoral Fellowship at Merton College, Oxford, before taking a faculty post there. She was a visiting assistant professor at Harvard in the spring of 2007, and joined the faculty in 2008.

David E. Cohen was Visiting Assistant Professor of Music during the 94–95, and appointed assistant professor of music the following year. He taught the Department’s Theory II requirement each year, as well as a proseminar, History of Theory, for several years. Additionally, Cohen taught 20th-Century Analysis, Schenkerian Analysis, and Tonal Analysis.
After 1975, American film was distinguished by the emergence of the blockbuster—easily franchiseable, wildly popular movies whose soundtracks included not only a lot of music, but very prominent, complex music. And although film music is now some of the most recognizable music we share as a culture, music theorists don’t yet have the language to talk about it.

“It’s not art music, but that doesn’t mean it’s less interesting or sophisticated,” says theory graduate student Frank Lehman. “When you talk about film music, there are two strange truths: film music is powerful, recognizable, and decisive in how you experience the film. And film music is supposed to be not heard, it’s meant to not distract you from the film.”

Lehman has been analyzing the musical structures of movie scores, looking to create a methodology for analyzing film music on its own terms in order to see where patterns recur in music that have parallels in the action onscreen.

“I’m starting with movies I’m familiar with, like Spielberg or Lucas films—Jaws for example—the kind of film you’ll still see over and over late at night on TV. I start by doing an in-depth technical analysis, which isn’t as simple as it sounds. The physical materials I need to look at are either in studio libraries or in archives on the West Coast, or not available at all because they don’t exist. Movie scores are made for just one use: the composer goes into a studio, shifts things around, and what results on film is not always what has been written. It’s a rarity for musicians to perform a film score in a concert hall, which is why I’ve been going to the Boston Pops for fifteen years—John Williams is the exception. You can actually hear parts of his scores performed live; it’s not exactly the same normally, but it’s closer than others.”

The dearth of final scores means Lehman spends long hours with the playback function on his computer, transcribing music from movie soundtracks. Afterwards, he constructs analytic diagrams. He’s found PowerPoint is best for making diagrams and animating their transformational structure.

“I’m using transformation theory to analyze and diagram the music. This analysis comes out of David Lewin’s work here at Harvard; he was the mastermind behind transformation analysis, or Neo-Riemannian theory.”

Traditional music theory attends to things in music as if they were objects: chords, intervals, lines. Transformation analysis takes an alternate path by looking at changes and movement rather than objects—not at points, but at linear transformation; calculus, not geometry.

“Neo-Riemannian theory was a radical change in how we approached music. But so far it has been largely applied to a very localized repertoire, mostly 19th-century music and 19th-century chromaticism. And there has been some work done with pop and jazz, but nothing sustained. What’s great about the film music I’m working on is that it’s coming out of those 19th century traditions but no one’s applied this theory to it yet. I’m testing transformation theory on music that has yet to be analyzed.”
At the graduate level, the theory curriculum during David Lewin’s era featured a few recurrent highlights, including a two-semester sequence of mathematical approaches to music (Lewin felt that the first semester was necessary to teach the basics of mathematics), and a two-semester sequence of analysis of music with text taught by Lee Rothfarb called Theory II. David Cohen added a four-semester sequence in the history of music theory, spanning the periods from ancient Greece to the twentieth century.

Hasty offered a range of different courses focusing variously on analytical issues in contemporary music as well as phenomenological and philosophical questions surrounding the temporal nature of music. Rehding developed a range of courses in the history of theory, from antiquity to the twentieth century, neo-Riemannian theory, and has more recently explored the field of sound studies. Clark’s offerings have included Schenkerian analysis, sonata form theory, and topics in the history of theory. During his short tenure at Harvard, Kofi Agawu offered a graduate seminar on “Prolonged Counterpoint.”

The current theory graduate curriculum consists of a small number of recurring courses, including Schenkerian and neo-Riemannian analysis, the history of music theory, as well as a regular introduction to “Current Issues in Music Theory.” Other graduate seminars tend to change from year to year and explore a range of issues that often expand the boundaries of traditional theory curricula. The regular theory faculty is joined by visiting professors, including Deborah Stein (1994-95), Carl Schachter (1996-97), Joseph Straus (1997-98), Janet Schmalfeldt (1998-99 and 2004-05), Laurence Berman (2002-03), Allen Keiler (2005-06), and Alan Forte (2007-08).

A graduate-level course on musicianship—“Music B”—is taught every year. All incoming graduate students take this course, which helps them develop and hone the analytical and technical skills of their trade. This course was taught by John Stewart (through 2001), Edward Gollin (2001-03), Lansing McLoskey (2003-05), Howard Stern (2004-05 and 2006-07), Rodney Lister (2005-06), Nicholas Vines (2007-2009), Olaf Post (2009-present [2011]). The foundation of the undergraduate curriculum is Music 51 (a course that famously takes its number from the fundamental V-I cadential progression). This course was taught by Professor Louise Vosgerchian and, until his retirement in 2008, by her student, Senior Preceptor John Stewart. The course was then revised by Rehding and has been taught by Preceptors Olaf Post and then by Richard Beaudoin, under whose leadership it continues to be one of the great courses of Harvard College.

The theory sequence continues with the yearlong course Music 154 (since 2006: 150a and b) in which classical style and romantic harmony are studied in great depth. Typically, a sonata movement for string quartet or piano forms the final project for the first semester, and a romantic song for the second semester.

After this thorough foundation, students can choose from a variety of analysis courses (Music 157x/y, 171, 181, 191).
Olivia Lucas was first attracted to the energy and intensity of heavy metal music, but has since honed her enthusiasm into a specialization in Nordic heavy metal. She was intrigued by the folk elements she found such as Vikings, trolls, and themes from the Finnish epic poem, “The Kalevala.” She began investigating heavy metal music that had a strong emphasis on folkloristically authentic musical language. Lucas is now focused on how folk songs manifest in Finnish heavy metal, and the role the music plays in national identity.

“It may represent a continuation of the Kalevala tradition,” she theorizes, “which did not exist as such until Elias Lönnrot, an academic, came along and arranged existing folk songs and poems into a semi-coherent plot. I see the way metal music uses folk elements as a continuation of a tradition of adapting materials for one’s own aesthetic goals.”

“Strong heavy metal traditions exist in Sweden and Norway, but there are variations in style. Norway, for example, is still trying to shed its association with ‘black metal’ and its attendant racism and message of white supremacy. There are Viking themes in Sweden’s metal scene, but my instinct is that they’re generally less specific. There’s some tightly engineered, strong music coming out of Sweden, though—their studios are on the forefront.”

Scandinavian countries, Lucas thinks, may be especially fertile ground for folk-influenced metal music. “There’s a Romanticism that didn’t die out after 1800s—the Viking or heroic ideal of riding into battle, having no fear, the ideal of Valhalla. These themes all lend themselves to heavy metal treatment. But in Finland’s case, it also has to do with the relative youth of the nation. Finland didn’t become its own country until 1917. Drawing on the epic folklore of the land’s distant past gives the music—and the nation—a historical gravitas. They continue to struggle with their own ideas of nationality and what constitutes the Finnish heritage, and anti-immigration politics have been on the rise in the Nordic countries in recent years. While these bands are rarely political in an active sense, they are still participating in a wider discussion about national identity.”

Lucas is looking at the music ethnographically, but also as a music theorist. “I’ve been thinking more about how to bring heavy metal and music theory together, especially since reading Esa Lilja’s book on heavy metal harmony. His approach is to take existing theoretical approaches and show how they can be adapted and adjusted to reveal interesting aspects of heavy metal harmony. Other scholars have talked about metal music’s distortion and screamed vocal textures, but treated them as a sort of extra-musical byproduct—surface details that are descriptively salient but not something to be placed at the heart of a systematic theory. I would like to be able to turn this around, and address them as integral to the way heavy metal works as a genre. This ties straight into the very long and large musico-theoretical debate of what is essential to a discussion of music.”
now 151 and 152) and counterpoint courses (Music 155, 156). David Lewin was well known for teaching modal counterpoint year after year, a practice that Hasty has continued. During the curricular review of 2008, a great variety of new courses were introduced, including jazz harmony (Music 153) and jazz improvisation (Music 186) as well as non-western music theory (Music 159).

Music A taught musicianship at the undergraduate level, the counterpart to Music B at the graduate level. Music A was required from all music concentrators. Part of the restructuring of the curriculum was to tie musicianship more closely to the theory courses and the repertoires studied in them. While there is no more a course called Music A, components of musicianship (ear-training, sight-singing, keyboard harmony, etc.) are incorporated in each of the theory courses. Both Music 51 and 150 now have weekly keyboard harmony sections.

Music theory has also been offered for non-concentrators since 1993. Music 2, “Introduction to Music Theory,” continues to be a very popular course that typically reaches over one hundred students. From time to time, other courses are also offered, such as Music 4, “Composition for Non-Concentrators,” which was originally taught by Professors Jeff Nichols and Joshua Fineberg, and has been taught now by a number of composition faculty.

Theory faculty regularly gave seminars involving the history of theory, from classical times into the 21st century. Associate Professor David Cohen taught theory courses through 2002, and Senior Lecturer John Stewart taught Theory I until his retirement in 2008. A number of Harvard faculty, alumnae, visitors, and lecturers contributed to the theory curriculum over the past twenty years including, along with those already mentioned here, Steven Mosko, Ivan Tcherepnin, David Hughes, Alan Gosman, Edward Gollin, Howard Stern, Nicholas Vines, Robert Hasegawa, Mary Greitzer, Jeffrey Stadelman, David Kopp, Anthony Brandt, Sean Varah, Jeff Nichols, David Rakowski, Kurt Stallmann, and Deborah Burton.

Technology

The Harvard Music Department has begun tapping the resources of the FAS computer network in its music theory curriculum by providing an ear-training facility on the web. Created by Edward Gollin, The Earlab Website launched in 2001. It was the first of its kind in the department, and provides ear-training drills to students at all levels of musical proficiency.

The resource is web-based, so any student with a web-browser and a connection to the FAS network can use the site and its programs, regardless of their computer platform (Mac or PC). And because the software was designed and written specifically to complement Harvard’s music theory curriculum, the drills and exercises reinforce that course work better than any commercially available software.

It became clear that the ear training exercises undertaken in Music A, the department’s basic undergraduate musicianship course, needed daily reinforcement to be of maximum benefit. The website provides a partner and drill instructor to any student, 24 hours a day, allowing them to maximize their classroom instruction at home.

A decade later, another graduate student, Rowland Moseley (PhD 2014), together with Music/History of Literature concentrator Chris Johnson-Robeson ’11 helped create GO!FIGURE, a web-based interface for music literacy learning that was used in Music 51 and Music 150 beginning in the spring term, 2012. Harvard’s Innovation Fund subsidized the purchase of 50 MIDI keyboards for students to use GO!FIGURE in their dorm rooms.
After teaching Music 51 (Theory I), sixth-year graduate music theory student Rowland Moseley saw a need to build a faster relationship between what students heard and what they were writing. The mechanics of music literacy—recognizing notes, intervals, and labels used in talking, writing, and thinking about music—were a real challenge.

“I wanted a way to help students build connections faster,” says Moseley. “To connect hearing music with seeing it written and feeling it through your fingers on the keyboard.”

Over the summer months Moseley, together with Chris Johnson-Robeson ’11, developed a keyboarding software called GO!FiGURE that does exactly this.

“There are virtual pianolas or applications that highlight keys as you play, but nothing that would also show notes,” explained Moseley. “With this app, when a Bach chorale plays, keys depress on the piano image, and the program writes all the notes going by in musical notation. It also displays a range of technical labels including chord names. This is not a compositional tool like Finale or Sibelius. It’s a tool for improving musical literacy that aids everyone from beginners to students at all levels of a college theory curriculum.

“For example, you can feel where ‘A’ is on the piano,” Moseley explains, “see where it is on the screen, and read the letter ‘A’. Intervals, say a major 3rd or perfect 5th, appear on the screen as you play them, as do syllables if you’re working on solfège. The computer is doing the mechanical work, the work that normally would involve lots of thinking when you really want to be making connections through repeated practice.”

GO!FiGURE can also help students learn a shorthand performance notation, and learn about musical texture. “If you were playing harpsichord in the 17th or 18th century, accompanying a singer, you wouldn’t have everything written out,” says Moseley. “You’d be reading figured bass—one line of notes with small numbers above them—and based on what you knew you’d play a complete piano part. You knew that ‘7’ over a G, for example, meant G-B-D-F. The program provides an easy way to visualize and think through how music works by illustrating the implied theory. It moves students away from pen and paper. You don’t learn language through an algorithm. This program is like early stage language learning. It serves a basic need—developing musical intelligence. It’s an intuitive way to get familiar with music notation.”

GO!FiGURE is also open source, which means that come February, Harvard is making the program available to many, many people, free, worldwide.

“It was important to me that this was open source,” says Moseley. “I wanted this to have real life to it, and the fact that it has the capability to reach millions of people is important. I want it to be useful. This is kind of thing the Internet should enable.”
# Table 1

## Music Theory Theses 1991–2011

<table>
<thead>
<tr>
<th>Year</th>
<th>Author</th>
<th>Title</th>
</tr>
</thead>
<tbody>
<tr>
<td>1992</td>
<td>Lori A Burns</td>
<td>“J.S. Bach’s Choral Harmonizations of Modal <em>Cantus Firmi</em>”</td>
</tr>
<tr>
<td>1993</td>
<td>Richard Burton Kurth</td>
<td>“Mosaic Isomorphism and Mosaic Polyphony: Balance and Imbalance in Schoenberg’s Twelve-Tone Rhetoric”</td>
</tr>
<tr>
<td>1997</td>
<td>Adam Krims</td>
<td>“Some Structuralist and Post-Structuralist Models for Music Theory”</td>
</tr>
<tr>
<td>1999</td>
<td>Christoph Neidhöfer</td>
<td>“An Approach to Interrelating Counterpoint and Serialism in the Music of Igor Stravinsky, Focusing on the Principal Diatonic Works of his Transitional Period”</td>
</tr>
<tr>
<td>2000</td>
<td>Karim Al-Zand</td>
<td>“The Improvisational Style of Julian ‘Cannonball’ Adderley”</td>
</tr>
<tr>
<td></td>
<td>Gosman, Alan</td>
<td>“Compositional Approaches to Tonal Canon”</td>
</tr>
<tr>
<td>2007</td>
<td>Benjamin Steege</td>
<td>“Material Ears: Hermann von Helmholtz, Attention, and Modern Aurality”</td>
</tr>
<tr>
<td></td>
<td>Jonathan Wild (March, 2007)</td>
<td>“Tessellating the Chromatic: Combinatorial Resources of Pitch Space”</td>
</tr>
<tr>
<td>2008</td>
<td>Mary Greitzer (November, 2007)</td>
<td>“Tormented Voices”</td>
</tr>
<tr>
<td></td>
<td>Robert Hasegawa</td>
<td>“Just Intervals and Tone: Representation in Contemporary Music”</td>
</tr>
<tr>
<td></td>
<td>Anton Vishio</td>
<td>“Asymmetries in Post-Tonal Counterpoint”</td>
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</tbody>
</table>
Senior composition faculty 1991–2011: Martino, Rands, Davidovsky, Tutschku, Czernowin (Anderson not pictured)
VII.

COMPOSITION

Overview

Graduate-level composition study, the department’s sole focus at its inception, had always been augmented by visiting composers, Norton and Elson Lecturers, and on-campus residencies, and this continued to be the case for the years between 1991 and 2011. The Norton Lectures in 1993-94 were delivered by Luciano Berio, who subsequently published the series in a volume, Remembering the Future. Gyorgi Ligeti (1993), Gunther Schuller (1995), Robert Craft (2003), and John Adams (2007) were Elson Lecturers. Composition students were able to work one-on-one with a wide range of visiting professors from Harrison Birtwistle to Dutch composer Rob Zuidam to NEC’s Michael Gandolfi. The senior composition faculty—Bernard Rands, Mario Davidovsky, and Don Martino during the earlier part of this period—were augmented by junior faculty members Stephen Mosko, Elliott Gyger, Kurt Stallmann, Jeff Nichols, and Joshua Fineberg. The British composer Julian Anderson served on the faculty briefly, and new senior faculty members Chaya Czernowin and Hans Tutschku were added in the latter part of this period. Ivan Tcherepnin headed the electronic music studio; the post was taken up by Mario Davidovsky, then Tutschku, who currently serves as director of what is now known as the Harvard University Studio for Electroacoustic Composition (HUSEAC).

Faculty and Curriculum

In 1991 the department housed two senior composition faculty, Donald Martino and Bernard Rands. Senior Lecturer Ivan Tcherepnin directed the electronic music studio and taught courses in composition, as did conductor and associate professor Stephen Mosko. Rands also taught a Core class for non-concentrators beginning in 1991/92, “Composing Music Since 1950.” As course offerings in composition grew, the department began sounding the drumbeat to hire junior faculty to help with the teaching load. Assistant professor Jeff Nichols began teaching in 1994/95, and visiting faculty, lecturers, and composers’ residencies served the needs of a growing number of student composers.
Through more than a hundred published works and many recordings, Bernard Rands has established himself as a major figure in contemporary music. His work Canti del Sole, premiered by Paul Sperry, Zubin Mehta and the New York Philharmonic, won the 1984 Pulitzer Prize in Music. Le Tambourin won the 1986 Kennedy Center Friedheim Award and Canti D’Amor, recorded by Chanticleer, won a 2000 Grammy. In 2004 Rands was inducted into the American Academy of Arts and Letters.

Rands came to Harvard University in 1989 as Walter Bigelow Rosen Professor of Music and taught both graduate and undergraduate courses including Special Topics in Composition, Analysis of 20th Century Music, and Text and Orchestration. He also created the Core course Literature and Arts B-75, “Composing Music Since 1950.”

He composed prolifically while a professor at Harvard. Recent commissions have come from the Suntory Concert Hall in Tokyo, the New York Philharmonic, Carnegie Hall, the Boston Symphony Orchestra, the Cincinnati Symphony, the Los Angeles Philharmonic, the Philadelphia Orchestra, the B.B.C Symphony, the National Symphony Orchestra, the Internationale Bach Akademie, the Eastman Wind Ensemble, and the Chicago Symphony Orchestra.

On April 13, 2005, friends, colleagues and students of Rands gathered in John Knowles Paine Concert Hall to honor the composer’s life and work. The Ying Quartet played two pieces: Eagle at Sunrise by Augusta Read Thomas; and Rands’ own Quartet No. 3—Commentaire.

Rands’ upcoming projects include a commission from The Institute for American Music to write a string quartet for the Ying Quartet; a Meet the Composer consortium commission to compose a guitar concerto for Eliot Fisk and three chamber orchestras; and a solo piano work for Robert Levin. He continues his long term project of composing a full scale opera, entitled Vincent, based on the life and work of Van Gogh.

—Winter Newsletter, 2005
Visiting Composers 1991-2011

90-91 Gunther Schuller*
93/94 Roger Marsh
93/94 Betsy Jolas*
94/95–95/96 Luciano Berio
96/97 Michael Gandolfi
96/97 Sean Varah
96/97 Marjorie Merryman
96/97 Arthur Kreiger
97/98 Michael Gandolfi
97/98 Yehudi Wyner
97/98 Andrew Imbrie*
98/99 Michael Gandolfi
98/99 David Rakowski
99/00 David Horne
00/01 Barry Conyngham
01/02 Michael Gandolfi
02/03 Lee Hyla
02/03 Arthur Kreiger
03/04 Yehudi Wyner
03/04 Arthur Kreiger
03/04 Judith Weir*
04/05 Harrison Birtwistle
05/06 Magnus Lindberg*
06/07 Gunther Schuller*
07/08 Julie Rohwein
07/08 Brian Ferneyhough
07/08 Helmut Lachenmann*
08/09 Peter Gilbert
08/09 Michael Gandolfi
08/09 Martin Bresnick
09/10 Nicholas Vines
09/10 Rob Zuidam
09/10 Rand Steiger
10/11 John Luther Adams*

*Fromm Visiting Professors

Betsy Jolas, for example, came to campus to work with students and oversee a concert of her work as the Fromm Visiting Professor of Music in December of 1994; Andrew Imbrie, Judith Weir, Magnus Lindberg, Gunther Schuller, Helmut Lachenmann, and John Luther Adams subsequently held the post. In the spring of 1995, the Harvard Radcliffe Contemporary Music Ensemble (HRCME) was established, a voluntary group that performed student compositions, organized and supervised by Jeff Nichols.

Martino took his retirement in 1993, and to the delight of the Department, Argentinian composer Mario Davidovsky accepted Harvard’s offer to begin teaching in 1994. He brought with him The Consortium, a new music series presented in Paine Hall, and began to teach electronic composition.

Tragically, Ivan Tcherepnin passed away in April 1998, tearing a hole in the soul and spirit of the department. Two months earlier, colleagues, students, and friends had gathered in Paine Hall to celebrate the 25th anniversary of Ivan’s appointment at Harvard and the founding of the Electronic Music Studios. On the morning of May 13, hundreds of friends and colleagues once again gathered in Paine Hall to celebrate his life and work. Emeriti professor Earl Kim’s death would follow in November 1998.

A search to find a replacement for Ivan, as well as one to add another position in composition was finally granted the department in the fall of 1998, one of the first “incremental” positions allocated by the Dean of FAS as a result of Harvard’s capital campaign. In 2000-01 Joshua Fineberg and Kurt Stallmann were both appointed to the junior faculty. Stallmann, who’d been a lecturer after he received his PhD in 1999 at Harvard, was also charged with overseeing the studios.

The department could now regularly offer courses in the fundamentals of music theory, introductory composition courses for undergraduates, counterpoint and analysis courses, studies of 20th-century composition, electroacoustic composition, orchestration, and special interest seminars, such as “Carter,” or “Timbre,” or “20th-Century Music.” The composition PhD program regularly accepted one to two composers each year, and music concentrators submitted original compositions in equal (or better) numbers to scholarly papers as their senior honors thesis. In 1997, eight of fifteen theses submitted were scores; from 1998 through 2004 (with two exceptions), 50% or more were original compositions.

Ivan Tcherepnin at the Department’s annual picnic, circa 1997.
In addition to her recital and visit to Professor Shreffler’s seminar, Blodgett Distinguished Artist Ursula Oppens spent some of her time on campus coaching small groups of students for “Outside the Box: Musicians and Composers Collaborate,” a project that brought together undergraduate composers and student performers to create and perform small-scale original compositions. Oppens, who has had a longstanding artistic relationship with most of the last century’s seminal composers—Elliott Carter, Donald Martino, Tobias Picker—is in a unique position to be able to help student composers write pieces based on who their musicians are, and urge musicians to help composers realize what they’ve written.

The composers—all Harvard undergraduates—were randomly assigned up to three performers and had six weeks to write a short piece. The instrumentation’s randomness was part of the intended process, as it forced composers to respond to new challenges. Composers weren’t just writing for violin or flute, but writing for a specific player. They were charged with doing something unexpected.

Chad Cannon (’11) for example, wrote Creed for the Departed for flute, piano and drum set. Benjamin Woo (’13), was assigned a singer (alto), piano, and trombone, and set his score to Yeats’ poem, “The Second Coming.” Ben Cosgrove (’10) wrote Sometimes the Sky’s Too Bright for, as he quipped, “the age-old combination of viola and French horn.”

On performance night, March 30th, twelve new works were performed, and the judges—Lecturer Richard Beaudoin and Jack Megan, Director of the Office for the Arts—selected Oliver Strand’s (’11) Lineaments II for clarinet (Andrés Ballesteros ’13) and percussion (Victoria Aschheim ’10) as the winner of a cash prize.

The project was made possible by the Michael Einziger Endowment for Undergraduate Composition, and Einziger took the stage to congratulate the composers: “Composers know that just being in the same place at the same time is good,” said Einziger, “and hearing your work performed is the most valuable thing of all.”

A HUSEAC work room after renovation in 2005; the electronic music studio’s first analogue Buchla 100 series synthesizer.

Strand, Ballesteros, and Aschheim at the award ceremony.

2010 Composing in the 21st Century: Student Works
In the early 21st century, the composition faculty and resources once more metamorphosed. Mario Davidovsky retired in 2004, and Rands followed in 2005. A search to find an associate professor who could also take over both the studios and the pedagogy of electronic music brought East German composer Hans Tutschku to Harvard in 2004; he received tenure in 2008. A senior faculty position was offered to British composer Julian Anderson, who taught briefly from 2004-05 through 2006-07 before moving back to the U.K. Elliott Gyger, PhD ’02 was named assistant professor. Anderson departed, and Israeli composer Chaya Czernowin accepted a position on the senior faculty in 2009. Department searches for an additional senior composer were unsuccessful, and at the time of this report, Tutschku and Czernowin lead the composition department, with assistance from Senior Preceptor Richard Beaudoin.

The Fromm Players and HGNM

Although HGNM was offered as a course from 1992-93 through 1996-97 (taught by Stadelman, Rands, Brandt, Davidovsky, and Nichols), in 1992 the California E.A.R. Unit pioneered a new paradigm for graduate composition study at Harvard. The Unit, a new music chamber ensemble from Los Angeles co-founded by Stephen Mosko, came to campus for a weeklong residency in October, funded by the Fromm Foundation. The group offered readings, rehearsals, and performances of student compositions. “The experience of this intense week,” wrote Brinkmann in his Friends Report for 1992-93, “confirmed our view that this kind of musical practice should form an integral part of our graduate composition program.”

The following year saw two additional residencies—those of the New Millennium Ensemble and the Gregg Smith Singers—as well as an exchange concert with Yale University of student composer’s works.

The performance of new music was bolstered when Mario Davidovsky brought The Consortium, a series of concerts given in Paine Hall (and also at Miller Theater in New York City), that showcased the music of Carter, Stravinsky, and other contemporary composers. The series continued through the 1995-96 season. That year, the Fromm Players, an ensemble of professional musicians focusing on contemporary music, took up that mantle, and played compositions by emerging American composers. The group became the official Fromm Players at Harvard and debuted on February 27, 1998 with an all-Harvard concert: Earl Kim’s Dear Linda, Don Martino’s Notturno, Kirchner’s Trio No. 2 for piano, violin and cello, and Walter Piston’s 3 counterpoints for violin, viola and cello. The Fromm Players also conducted an HGNM residency and played a concert of original student works. Resources for composers got a boost in 1998 when a generous gift from Oscar Schafer allowed the department to purchase a complete set of percussion instruments: timpani, crotales, cymbals, drums, a glockenspiel, triangle, temple blocks, and maracas. [See Fromm Players in Performance chapter]

In 2004, however, the Fromm concerts were reimagined into a festival of new music—a set of curated concerts.

The Harvard Group for New Music, however, had been growing, producing four or five concerts of student compositions each year. More and more, performance groups were in-
March 1991
Don Martino’s Twelve Preludes receives world premiere at Paine Hall

May 12, 1991
New composition by Ivan Tcherepnin performed in a concert to honor Luise Vosgerchian. Former students Yo-Yo Ma, Martha Babcock, & many others pay tribute. Proceeds support the Luise Vosgerchian Teaching Award Fund

December 8, 1991
Concert to celebrate Donald Martino’s 60th birthday features ensemble of student musicians from NEC under direction of John Heiss. Program includes Martino’s Grav, Notturno, From the Other Side, Das magische Kabinett des Doktor Schonberg.

April 1992
Tcherepnin’s Pictures at an Exhibition, composed for the Sackler exhibit featuring Jasper Johns, Willem DeKooning, and Richard Serra, performed. Twenty years later, Hans Tutschku leads student composers in creating works based on the Sackler collection, culminating in a series of concerts.

October 1992
First composition residency: California E.A.R. unit

March, 1993
Gyorgy Ligeti delivers the Elson Lecture, talking about his newly revised Concerto for Violin and Orchestra

1993-94
Luciano Berio gives the Norton Lectures, “Remembering the Future”; Berio then becomes Distinguished Composer-in-Residence, working with students in 94-95 and 95-96

Timeline

March 1991 Don Martino’s Twelve Preludes receives world premiere at Paine Hall

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1993-94 Luciano Berio gives the Norton Lectures, “Remembering the Future”; Berio then becomes Distinguished Composer-in-Residence, working with students in 94-95 and 95-96
vited to campus to work with students, rehearse their pieces, and perform them.

HGNM had been expanding collaborations, and brought in ensembles for mini-residencies starting in 2002. They furthered the concept of having an ensemble-in-residence when then-director Christopher Honett brokered what Brinkmann had wished for years before: a permanent ensemble, created of local professionals, available for long periods of time to student composers. The faculty approved an in-residence group in April 2005, and White Rabbit, directed by Eric Hewitt, was in residence at Harvard from 2005 through the 09–10 season, and available for two-week rehearsal periods before each of the five annual HGNM concerts. The effort continued as an annual Fromm residency in which composers worked intensively over the course of one week with a professional ensemble brought to campus to perform new student works. In addition to professionally produced concerts, members of the HGNM convened weekly in an informal setting to discuss compositional issues or hear invited guests talk about their music. The Colloquia have taken place regularly since 2000, when graduate student Ken Ueno organized them to bring together composers, theorists and musicologists from both within and outside Harvard for lively discussion of music: “I’d like to see the Composer’s Colloquium become a community building vehicle for not just composers but the department as well. It gives us all a meeting point—a place where we can talk about modern music.”

**Electronic & Electroacoustic**

Ivan Tcherepnin, founder of the Electronic Music Studios (1973) oversaw the studio’s reconfiguration and expansion during the summer of 1994. A portion of the project was named the Harvard Computer Music Center and overseen by newly appointed senior faculty Davidovsky; Tcherepnin continued on as Director of the Electronic Music Studios. Sean Varah was named associate director of the EMS in 1996, and in 1997, Joshu Skaller took on that role. Assistant professor Kurt Stallmann oversaw the next restructuring and rebuilding of the facilities in 2000, and, in 2001, a technical director was put on staff to maintain and support the facilities.

With the arrival of Hans Tutschku, new director of the now-named Harvard University Studio for Electroacoustic Composition, the studios were overhauled once more, and HUSEAC reopened in 2006. Comprised of several intimate workspaces, HUSEAC encompasses several rooms. Room 22 is

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<table>
<thead>
<tr>
<th>Date</th>
<th>Event</th>
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<tr>
<td>March 4, 1994</td>
<td>Concert in honor of Walter Piston’s (’24) 100th birthday features The Incredible Flutist</td>
</tr>
<tr>
<td>1995</td>
<td>Harvard Radcliffe Contemporary Music Ensemble established to perform student compositions</td>
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<tr>
<td>November 12, 1996</td>
<td>Gunther Schuller premieres “Milton Babbitt at 80,” with Babbitt in attendance</td>
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<tr>
<td>February 12, 1998</td>
<td>25th anniversary of Ivan Tcherepnin’s appointment at Harvard and founding of the Electronic Music Studios.</td>
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<tr>
<td>1999</td>
<td>John Stewart’s “In Memoriam Ivan Tcherepnin” premieres at the Ernest Bloch Festival in Oregon</td>
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<tr>
<td>December 2001</td>
<td>Prof. Kelly’s “First Nights” course premieres Joshua Fineberg’s “Veils,” performed by Robert Levin</td>
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<tr>
<td>2002-03</td>
<td>Fromm Players at Harvard present “Music of Charles Elliot Norton Professors and Mario Davidovsky”</td>
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<tr>
<td>May 9, 2003</td>
<td>Blodgett Distinguished Artist lecture: “Pierre Boulez on Pierre Boulez”</td>
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<tr>
<td>April 12, 2004</td>
<td>Raphael Hillyer 90th birthday celebration features Muir Quartet and features Bernstein’s Sonata for violin and piano (1939, dedicated to Hillyer)</td>
</tr>
<tr>
<td>December 10, 2004</td>
<td>Concert of work by Harrison Birtwistle: 26 Orpheus Elegies; Nenia: The Death of Orpheus; Harrison’s Clocks; Verses</td>
</tr>
<tr>
<td>January 2005</td>
<td>Tutschku installs sound piece, “Invisible Bell Tower” at Cabot House</td>
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Tutschku’s interest in aural cultural identity has informed much of his past work, which often uses collected sounds - city streets, church music, spoken poetry, and all manner of vocal and instrumental sound - as major elements in his electroacoustic compositions. In 2004, he installed a sound piece, The Invisible Bell Tower, in the cupola of Cabot House that resonated with bells from Avignon, Kyoto, and 12th century Apolda. Tutschku’s 2007 Carpenter Center creation, Tell Me!...a secret, was built around interactive sound and video installations and incorporated dance, music and image. Tutschku’s work utilizes both his acting studies in Berlin and his work with Ensemble fur Intuitive Musik.

The approach to composing digitally—on the computer—or manually—using analog gear—is quite different, says Tutschku. “On the computer one deals with an abstraction of the sound treatment processes. The computer may produce sounds of higher complexity than analog machines, but its gestural control is more difficult. We have to learn its specific possibilities, but also its aesthetic impact.”

The numbers of students interested in electronic and electroacoustic composition at Harvard are growing. “Most of these students have already been exposed to music tools on computers; the technology barrier is much less imposing than ten years ago. Many are coming in with compositional ideas.”

For Tutschku’s own compositional work, the studio is essential. “If you want to be a top pianist, you practice many hours a day. If you want to be good in a studio and you understand it as ‘your instrument,’ you spend easily that same amount of time daily.”

Yet, he cautions against being too attracted by technology: “Remember that you want to make music. Composers have to find a balance between keeping up with technology, developing their own compositional processes, formalizing sound treatments, and finally, applying them to their work. Any instrumentalist has to perform technical exercises to enhance his expressive possibilities; this is comparable to the studio composer. He has to deal with technology, but the goal is the music. As with anything outside the mainstream, listeners need to use an open mind to appreciate this music. It’s like a sound journey: When you’re willing to travel you discover all sorts of things. If you’re traveling to Turkey but only want German food you’d better stay home. Not all the things you’ll see on your trip will be wonderful. Don’t try to understand everything, just get on the train. Get your own picture in your mind, and ask what it is telling you.”
a hybrid analog/digital studio that retains the venerable Serge and Buchla analog modular synthesizers. Room 33 serves as the main classroom and houses equipment for composition and video editing. Rooms 31 & 32 together become a recording studio, although each room is also a workstation in its own right.

The most recent addition to the Department’s composition equipment is Hydra, a multiple-speaker sound diffusion system created by Tutschku to enable students to compose electronic music in both time and space. Hydra is comprised of 40 loudspeakers placed all around the concert hall, distributed both horizontally and vertically, in order to provide a wide range of sound planes and perspectives. Two control interfaces with 40 faders control the individual loudspeakers in real time, or groups of them, which are especially configured for each work performed. Hydra’s inaugural concert took place in January of 2005.

The 40-speaker sound diffusion system, Hydra, in Paine Hall. Of the system, Tutschku says, “It is similar to the difference between listening to a symphony at the BSO or on a CD at home. And there’s the spatial aspect too. We can surround the public with sound and moving energies. Students use the computer as a musical instrument which can, through Hydra, control the movement of sounds in space.”

April 2005  Bernard Rands
honored at concert featuring Rands’ Quartet No. 3—Commentaire and Augustan Read Thomas’s Eagle at Sunrise, performed by the Ying Quartet

February 2006  Fromm Players at Harvard concert series, “Electronics,” curated by Hans Tutschku

2007/08  Helmut Lachenmann is Fromm Visiting Composer

May 22, 2008  Concert of the music of Brian Ferneyhough (Visiting Professor of Composition) features Cassandra’s Dream Song; Terrain; Carceri d’invenzione IIb

April 9, 2009  Music of Helmut Lachenmann (Fromm Foundation Visiting professor) String Quartet No. 3, “Gruido”; allegro sostenuto

March 30, 2010  Ursula Oppens creates a new undergraduate composition project: Outside the Box: 12 composers+30 musicians +12 new works.

December 2011  First Nights premieres undergraduate Matt Aucoin’s “For Mike” in Sanders Theatre
Czernowin’s chamber opera *Pnima…ins Innere*, premiered at the Munich Biennale 2000, is based on the story “Momik,” (from the larger work, see *underlove*, by David Grossman). In it, an Israeli boy meets his grandfather, a concentration camp survivor who, in a way, never really got out. The boy tries to connect to the old man and to decipher his urgent, cryptic, and threatening attempts at communication. “*Pnima* was autobiographical,” says Czernowin. “Both my parents are Holocaust survivors. How does one approach a trauma which is unspoken, impossible to talk about or comprehend, but which is present in one’s life on every level through one’s parents?”

Czernowin’s approach touched an open nerve; people were moved to tears. “*Pnima* shed a light on something which was not talked about, but perhaps needed to be talked about in this way. Suddenly my abstract music was understood, taken in a different way. The reception of my music changed. I had a place.”

The opera is still very much a part of Czernowin’s creative life. For the past three years she’s been working on a 2010 production of *Pnima* for the Stuttgart Staatstheatre. “It will involve hundreds of children, and be directed by Youn Kim. We want to make it not just about the Jewish Holocaust, but more universal. I am really looking forward to this.”

*Pnima* put Czernowin on the map as a composer who not only wrote ethereal, “difficult” new music, but as one who was able to create emotionally intense landscapes of sound with universal themes. “My contemporary operas are not abstract; they are a place for me to discuss things—I directly connect to the music. And then in my chamber music and orchestral music I can be extremely radical and push things towards refinement or elemental places—stones, or water, for example.

“I work on one thing at a time,” says Czernowin. “But there are many pieces going inside me in various stages of completion, going on of their own accord. Any creative work happens subconsciously as well as consciously. If it were only conscious it would be mathematics or absolute science.”

And teaching? Where does that fit into her creative life?

“Composition and teaching can mutually benefit each other. In order to teach in a deep way, which I always try to do, you have to get into who the students are. What is hiding in this score, what is trying to be said? It is an intimate relationship with another person’s emotional language. Teaching keeps me on my toes creatively.

“Some things come with work, and that is what we are supposed to learn in life. Others we feel very much ourselves while doing—for me, that is teaching and composing.”
The department continued its offerings of both undergraduate and graduate courses focusing on composing music from classical to electronic. In 1994, visiting professor Anthony Davis taught the first course in jazz composition; in 2007, Richard Wolf taught a gamelan composition course; Hans Tutschku taught composition from 2004 on; the department added jazz harmony in 2009; and in 2011, a course in the fundamentals of dance improvisation and composition was taught by Senior Lecturer in Music Jill Johnson.

Although courses have always incorporated performance and art-making, an initiative announced by President Drew Faust in 2007 launched a university-wide investigation into how to support Harvard’s teaching with more art-making in the classroom, bringing Harvard a long, long way from the contentious Corporation meeting where historian Francis Parkman famously declared, “music must be destroyed.”

Broad inquiries into creativity, work in the arts, and performance are taking place at several universities—with some making large commitments to such programs. At Harvard, this in part reflects interest in visual ways of thinking and communication, use of new digital tools, and developments in neuroscience and the understanding of cognition—a vision of arts and creative work as essential to the critical thinking the University has aimed to encourage. In part, it reflects the participation by contemporary students, particularly undergraduates, in a vast array of musical and theatrical performances—traditionally not part of Harvard’s academic, curricular landscape—as well as in creative writing and newly expanded work in film.—Harvard Magazine 11.1.07

In the Music Department, composer’s visits and live performance were often added to already-existing seminars to deepen the experience. Composer John Adams, for example, visited Anne Shreffler’s seminar, “The Operas of John Adams,” to talk with students about Nixon in China and other works (Peter Sellars also visited the seminar to talk about staging and directing); and Broadway legends Lin-Manuel Miranda (In the Heights), Marvin Hamlisch (A Chorus Line), and Sheldon Harrick (Fiddler on the Roof), visited Carol Oja’s “American Musicals” class to talk about the process of writing music for the stage.

_in a strange way, dealing with contemporary musicals, and talking to their creators, helps students put a new spin on the standard Broadway repertory. It puts into focus the fact that, like In the Heights, musicals such as Show Boat and West Side Story were made by real people who were dealing with real issues._

—Matthew Mugmon, TF for American Musicals

Lin-Manuel Miranda (In the Heights) visiting Oja’s course on American Musicals.
February 9, 2006: Chris Honett was in junior college when he took the wrong music class. “I was in a band, enjoying myself. I took theory as an elective because I figured it would help with my music. Accidentally, I took a course for concentrators.” Now, nine years later, he’s in his fifth year of Harvard’s composition graduate program, coordinating four public concerts a year for the Harvard Group for New Music (HGNM), and carving out time to finish “Broadcast,” a composition that will receive its premiere from the internationally known Arditti Quartet at Harvard in May.

Honett is one of the handful of composers the Graduate School of Arts and Sciences (GSAS) accepts each year to a Ph.D. program that is increasingly becoming known as a hive of music-writing activity. In the past five years alone, the Music Department has laddered four new composition faculty to overlap the retirements of its two senior composers (Pulitzer Prize winners Bernard Rands and Mario Davidovsky). The new faculty - British composer Julian Anderson (2004), German-born Hans Tutschku (2004), Australian ensemble composer Elliott Gyger (2002), and the American composer Joshua Fineberg (2000) - are all pedagogues with a busy schedule of performances and premieres. To keep pace with a ramped-up level of activity, the department just underwent a $1 million renovation to build acoustically isolated studios and a recording and control room, and to install state-of-the-art composition equipment.

Honett has witnessed departmental changes firsthand. “When I came, there were opportunities,” he says “but now we’ve got Hans [Tutschku] with Hydra - this spectacular, arguably one of the best, electronic music situations in the country. We have three concerts a year with an ensemble-in-residence, currently Eric Hewitt and White Rabbit; and the Fromm Residency, where professional musicians - this year the Arditti String Quartet - spend a week with us rehearsing our pieces prior to their performances. We have the opportunity to meet every week as composers to talk about work. And this is all outside of classes.”
Composing, and becoming a better composer, for Honett, is as much about community as it is about academics. “You can obviously make the argument for a performer benefiting from a conservatory environment [for graduate school]. But with composition there’s a certain amount of experiencing things other than music that’s important: All that’s happening in Cambridge, the people I have the opportunity to be friends with, the things they’re thinking about.”

“We are pretty ‘professional’ at Harvard, with deadlines and organized rehearsal time, and with professional musicians, it’s really comparable to the outside world,” says third-year graduate student Karola Obermueller, “or at least the European outside world, which is the one I know.” Obermueller is busy this semester, with her pieces being performed in Rheinsberg, Germany, (part of *Dunkelrot*, an opera she wrote), Darmstadt, Germany, (a quartet for clarinet, saxophone, piano, and percussion), and Amsterdam (a new work for chamber orchestra).

“I guess we all write more nowadays,” she muses.

According to Honett, the autonomy given composers teaches a level of do-it-yourself-ness that’s critical to developing compositional style. “It’s a different way of thinking than merely having faculty tell us what to do all the time. We are allowed to make decisions, and that’s an important lesson for an artist. It’s not just handed to you. You have to find your way.”

Fellow fifth-year graduate student Peter Gilbert agrees. “No one’s going to tell you what to do. They’ll help you do what you need to.” Thinking about why he came to Harvard for music, Gilbert doesn’t hesitate: “This is a research institution. Both within the Music Department and outside it, you’re surrounded by the most remarkable collection of minds and curiosities. People are from all over the world. When you go eat your lunch in the Science Center you can find yourself sitting next to [professor of mathematics and composer/pianist] Noam Elkies and have a conversation about string quartets.”

So how can an artist-in-training find his own voice in an environment where contemporary classical composers like Elliott Carter drop in for an informal seminar or Gunther Schuller joins the weekly composers’ get-together?

“That,” says Honett “is perhaps the most critical, most fundamental part of this process. We develop our style by being exposed to new information and art - we find the things we like and don’t like, and those things that appeal to us, we will tend to use. And as these details collect, style naturally develops. On the craft side, we study how others have written, see what works in their music, but most crucially, write our own music and hear it rehearsed and played, to see for ourselves what works. And what an amazing thing it is to be able to ask individuals like [Elliott] Carter or [composer Bryan] Ferneyhough about their particular journeys!”

Obermueller concurs. “To meet composers who have succeeded in finding their own voice is always encouraging. If they were able to do it, we can do it, too. Of course, there is no help for writing your own music - that is something each composer has to struggle with. We have some of the best circumstances you can think of here, but we still have to discover and struggle with and develop what’s inside ourselves.”
Junior Faculty in Composition 1991–2011

Joshua Fineberg (2000–07)

Fineberg joined the faculty as assistant professor and was named John L. Loeb Associate Professor of the Humanities in 2003. He taught Fundamentals of Music Theory, later known as Theory for Non-Majors, and led the process of certifying the course for a place in the Core curriculum. He created seminars in Orchestral Composition, The Emancipation of Timbre, Computer Assisted Musical Composition, and Sculpting Sound as well as several graduate proseminars in composition. He received a Fromm commission for *Shards* (2001), composed for the New Millennium Ensemble, along with commissions from the French Ministry of Culture and others, and wrote an “imaginary opera” based on Nabokov’s *Lolita* realized in collaboration with Belgian dance/theatre company JOJI. Fineberg’s *Veils* was commissioned for First Nights in 2001. In 2002, a monographic CD of his music recorded by the Ensemble Cour-Circuit was released as a part of Universal France’s Accord/Una Corda collection. Fineberg was issue editor for two issues of *The Contemporary Music Review* on “Spectral Music” and for a double-issue featuring the collected writings of Tristan Murail in English, and he served as the US Editor for *The Contemporary Music Review*. His book *Classical Music, Why Bother?* was published in 2006. When he curated the Fromm Concerts in 2004, he reshaped them into a mini-festival that programmed works rarely performed in Boston. Fineberg became Acting Associate Director of HUSEAC in 2002.

Elliott Gyger (2002–08)

Gyger received his PhD from Harvard in 2002, studying with Mario Davidovsky, and was appointed Assistant Professor the same year. He taught Introduction to Composition and Intermediate Composition along with Analysis of 20th-Century Music. Gyger created the courses Late Modernism and the Concerto, Concertos for Orchestra, and Contemporary Choral Writing. He was the first Department faculty composer to hold the Harvard/Walton Residency at La Mortella, a study center on the Italian island of Ischia. While there he worked on Soli for string quartet, which was premiered by the Ying Quartet in 2003 as part of the Blodgett Chamber Music Series. His other new works from the time included Shadow Play (2002), Fire in the Heavens (2003), and From the hungry waiting country (2006). Gyger advised the Harvard Group for New Music, and curated a concert in honor of Sir Harrison Birtwistle in 2004, as well as the Fromm Festival, “Multiple Voices,” in 2005. He also coordinated two Harvard/BSO symposia in 2006: “Beethoven, Schoenberg, and the Legacy of the Ninth” in February, and “Idea and Image: Schoenberg’s opera Moses und Aron” in November.
Assistant Professor Nichols taught Theory for Non-majors and Introduction to Composition as well as proseminars in Composition, Theory II, Modal Counterpoint, and Tonal Counterpoint. He created a graduate seminar in the music of Elliott Carter. Nichols received a PhD in Composition from Harvard, where he studied with Donald Martino. He also oversaw the Harvard Radcliffe Contemporary Music Ensemble, the Harvard Group for New Music, and worked with Mario Davidovsky in the Harvard Computer Studios. During the years he was on the faculty, Nichols completed commissions by Dinosaur Annex, Alea III, Parnassas, Trio Capriccio, and Empyrean Ensemble, San Francisco. He composed a piece for Taimur Sullivan and Marilyn Nonken to mark the fifth anniversary concert of Ensemble 21. His Chelsea Square, composed for Marilyn Nonken (1999), was recorded for CRI in 2001. Harvard’s “First Nights” course commissioned Nichols to write “Riot Act” in 1995.

Jeff Nichols (1994–02)

Assistant Professor Nichols taught Theory for Non-majors and Introduction to Composition as well as proseminars in Composition, Theory II, Modal Counterpoint, and Tonal Counterpoint. He created a graduate seminar in the music of Elliott Carter. Nichols received a PhD in Composition from Harvard, where he studied with Donald Martino. He also oversaw the Harvard Radcliffe Contemporary Music Ensemble, the Harvard Group for New Music, and worked with Mario Davidovsky in the Harvard Computer Studios. During the years he was on the faculty, Nichols completed commissions by Dinosaur Annex, Alea III, Parnassas, Trio Capriccio, and Empyrean Ensemble, San Francisco. He composed a piece for Taimur Sullivan and Marilyn Nonken to mark the fifth anniversary concert of Ensemble 21. His Chelsea Square, composed for Marilyn Nonken (1999), was recorded for CRI in 2001. Harvard’s “First Nights” course commissioned Nichols to write “Riot Act” in 1995.

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As associate professor of music, Mosko taught at CalArts his entire career except the two years he joined the Harvard faculty (90–92). He taught a graduate seminar in Post World War II Composers (90–91), as well as the proseminar in composition (91–92). He created the Core course, Aesthetic Pluralism: 20th-Century American Music, and he taught Fundamentals of Music Theory I & II. His compositions drew on his many interests, from contemporary physics, to psychology, literature, even cuisine, as well as from contemporary Western music and from unusual forms of indigenous music from around the world. Mosko passed away in 2005.

Kurt Stallmann (2000–02)

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Table 1
Composition Prizes 1991–2011

Green
Carlton Voss ’94, 1991; Jeffrey Stadelman, 1992; Dominic Dousa ’95, 1993;
Andrew Rindfleisch, 1994; Luna Woolf ’96, 1995; David Horne, 1996;
Matthew Lima, 1997; Brian Hulse, 1998; Christopher Ariza ’99, 1999; Elliott Gyer,
2000; Chris Trapani ’02, 2001; Julie Rohwein, 2002; Anthony Cheug ’04, 2003;
Ken Ueno, 2004; Peter Gilbert, 2005; Derrick Wang ’06, 2006; José Luis Hurtado, 2007;
Elizabeth Lim ’08, 2008; Karola Obermueller, 2009; Zachary Sheets ’13, 2010;
Hillary Zipper, 2011

Bohemians
Riad Abdel-Gawad, 1991; Alexandros Kalogereras, 1992; Shailen Tuli, 1993;
Andrew Rindfleisch, 1994; Karim Al-Zand, 1995; Lansing McLoskey, 1996;
Nicholas Vines, 2002; Peter Gilbert, 2003; Robert Hasegawa, 2004;
Karola Obermueller, 2005; Karola Obermueller, 2006; Adam Roberts, 2007;
Gabriele Vanoni, 2008; Edgar Barroso, 2009; Jean Francois Charles, 2010;
Edgar Barroso, 2011

Knight
James Boros, 1991; Peter Alexander, 1992; Christoph Neidhöfer, 1993;
David Horne, 1994; Andrew Rindfleisch, 1995; Shailen Tuli, 1996;
Karim Al-Zand, 1997; Christoph Neidhöfer, 1998; Lansing McLoskey, 1999;
Helen Lee, 2000; Eric Spangler, 2001; Christopher Trapani ’02, 2002;
Christopher Honnett, 2002; José Luis Hurtado, 2003; Dominique Schafer, 2004;
José Luis Hurtado, 2005; Lei Liang, 2006; Ashley Fure, 2007;
Jean Francois Charles, 2008; Tolga Yayalar, 2009; Bert Van Herck, 2010;
Sabrina Schroder, 2011

Sprague
Alexandros Kalogereras, 1991; Jason Koczela, 1992; David Tadie, 1993;
Jun Fu, 1994; Christoph Neidhöfer, 1995; Andrew Seth Jacobs ’97, 1996;
Lansing McLoskey, 1997; Lansing McLoskey, 1998; David Tadie, 1999;
Ken Ueno, 2001; Du Yun, 2002; Dominique Schafer, 2003; Tolga Yayalar, 2005;
Hillary Zipper, 2006; Bert van Herck, 2007; Tolga Yayalar, 2008; Sasha Siem, 2009;
Ashley Fure, 2010; Gabriele Vanoni, 2011
Boott
Andrew Rindfleisch, 1991; Andrew Rindfleisch, 1992; David Taddie, 1993;
David Taddie, 1994; Andrew Seth Jacobs ‘97, 1995; David Taddie, 1996;
Brian Hulse, 1997; Elliott Gyger, 1998; Jonathan Holland, 1999; Erik Spangler,
Nicholas Vines, 2004; Nicholas Vines, 2005; Bert van Herck, 2006; Nicholas Vines,
2007; Edgar Barroso, 2008; Michael Schachter ’09, 2009; Edgar Barroso, 2010;
Ian Power, 2011

MacColl
Marina Rosenfeld, 1991; Dmitri Tymoczko, 1992; Carl Voss, 1993;
Andrew Jacobs ’97, 1994; Juliana Trivers ’96, 1995; Matthew Lima ’98, 1996;
Brent Auerbach ’97, 1997’ Matthew Lima ’98, 1998; Christopher Ariza ’99, 1999;
Aaron Einbond ’00, 2000; Anthony Cheung ’04, 2002; Alexander Ness ’03;
Carson Cooman ’04, 2004; Derrick Wang ’06, 2005; Elizabeth Lim ’08, 2006;
Matthew Mendez ’09, 2007; Michael Schachter ’09, 2008; Matthew Mendez ’09,
2009; Matthew Aucoin ’12, 2010; Noam Hassenfeld ’12, 2011

Blodgett Composition Competition Winners
1992-93 Peter Alexander
1992-93 Peter Alexanders
1993-94 Stefan Hakenberg
1994-95 Brian Hulse
1995-96
1996-97 Hiroko Ito, David Taddie
1997-98 Karim Al-Zand
1998-99
1999-00
2000-01 Elliott Gyger
2001-02
2002-03 Alexander Ness
2003-04
2004-05 Eliyahu Shoot
2005-06 Ashley Fure
2006-07 Tolga Yayalar
2007-08 Lei Liang
2008-09 Hillary Zipper
2009-10 Ulrich Kreppein
2010-11 Adam Roberts
Table 2
Composition Thesis 1991–2011

<table>
<thead>
<tr>
<th>Year</th>
<th>Composers/Works</th>
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<tbody>
<tr>
<td>1991</td>
<td>Jeff Nichols: <em>Take-Off</em>, for Clarinet doubling Bass Clarinet, Percussion and String Trio</td>
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<tr>
<td></td>
<td>James Boros: <em>Bivouac</em> for Reciter and Chamber Ensemble</td>
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<td></td>
<td>Deborah Spragg: <em>Face to Face</em> (Ten Sappho Fragments) for Soprano and Five Instruments</td>
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<tr>
<td></td>
<td>Jeffrey Stadelman: <em>Beatrice</em> for Mezzo-soprano, Bass Clarinet, Violin and Piano</td>
</tr>
<tr>
<td>1992</td>
<td>Peter Alexander: Symphony No. 1</td>
</tr>
<tr>
<td></td>
<td>Anthony Brandt: <em>Septet-a-Tete</em> for Flute, Bass Clarinet, Two Percussion, Piano, Violin, &amp; Cello</td>
</tr>
<tr>
<td></td>
<td>Roger Neill: <em>Enemy Way Music</em></td>
</tr>
<tr>
<td>1994</td>
<td>Riad Abdel-Gawad: <em>Taqaseem</em> for Chamber Orchestra</td>
</tr>
<tr>
<td></td>
<td>Alexandros Kalogeris: <em>Anax Apollon</em></td>
</tr>
<tr>
<td>1995</td>
<td>Emil Awad: <em>Zazil</em> for Orchestra</td>
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<tr>
<td></td>
<td>Takehiko Gokita: <em>Autumn Tear</em> for Orchestra</td>
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<tr>
<td></td>
<td>Takashi Koto: <em>The Distant Stars</em> for Orchestra</td>
</tr>
<tr>
<td></td>
<td>Andrew Rindfleisch: <em>Fun House</em></td>
</tr>
<tr>
<td>1996</td>
<td>Jason Koczela: Octet</td>
</tr>
<tr>
<td></td>
<td>Kensaku Shimizu: Orchestral Work</td>
</tr>
<tr>
<td>1997</td>
<td>David Horne: <em>A Friend of the People</em>--Opera in Three Acts with a Prologue</td>
</tr>
<tr>
<td></td>
<td>Brian Hulse: Clarinet Quintet</td>
</tr>
<tr>
<td></td>
<td>Kurt Stallmann: String Quartet #1</td>
</tr>
<tr>
<td></td>
<td>David Taddie: <em>Mutant</em> for Chamber Orchestra and Electronic Tape</td>
</tr>
<tr>
<td></td>
<td>Hiroko Ito: <em>Aperture II</em> for Eleven Players</td>
</tr>
<tr>
<td>2001</td>
<td>Stefan Hakenberg: <em>Oder River Image</em></td>
</tr>
</tbody>
</table>
2002
Lansing McLoskey  (November, 2001)  Requiem, ver. 2.001x
Elliott Gyger  Polishing Firewood  for cello and ensemble

2004
Erik Spangler  Mandala of the Four Directions: a ritual cantata for 4 singers and 4 ensembles
Richard Whalley  A Wisp of Spring Cloud

2005
Ken Ueno   Iku

2006
Helen Lee  (November 2005) reflections
Lei Liang  septet
Du Yun  Zolle: a music-theatre

2007
Christopher Jon Honett  Courtesy of Blue
Julie Rohwein  Shattered Glass
Eliyahu Shoot  (March 2007) Passage

2009
Peter Gilbert  (November 2008) The bold arch of undreamt bridges assembled compositions
Jose Luis Hurtado  Letargo e Instante  for piano soloist and large ensemble
Nicholas Vines  (November 2008) The Hive: A Chamber Opera in Seven Tableaux

2010
Hannah Lash  Portfolio of Compositions
Karola Obermueller  Pressure and Shadow
Adam Roberts  Works 2005–2010
Dominique Schafer  (November 2009) Gravity as the Source of Lightness: A set of seven compositions

2011
Jean-Francois Charles  Music Composition: An Interactive Approach
Ulrich Kreppein  Soundworlds, World of Sounds
Sasha Siem  Works, 2006–2011
Bert van Herck  Nessuno Sentiva
Tolga Yayalar  A Book of Ingenious Devices: A Musical Portfolio
Director of Harvard Bands Tom Everett with his “Harvard All Stars” Benny Golson, Brian Lynch, Eddie Palmieri, Cecil McBee; performance by student musicians at the closing of the City, Chant conference; performance from summer composition workshop; Bahman Pahini, guest artist in Richard Wolf’s course on South Asian music, Ethiopian musician Mulatu Astarte in concert with Either/Orchestra at Sanders Theatre. (Photos: Harvard New Office/OFA)
Performance in the Department

Courses

The performance of music is at the heart of the Department’s mission, practice, coursework, and community.

In the early 90s, the Department was tasked with finding a faculty member to take Leon Kirchner’s place teaching Music 180, “Performance and Analysis.” Although the post had traditionally been held by a composer, the Department instead invited Robert Levin, a concert pianist with a strong background in theory and musicology, to join the faculty as the Dwight P. Robinson, Jr. Professor, a newly endowed post established by Mrs. Mary Robinson in memory of her husband, former Overseer Dwight Roberson.

The number of performance courses offered each term have both increased in number and broadened in musical styles since then. Interdisciplinary courses, such as “Sound and Image,” offered several times after 1991 by Ivan Tcherepnin and VES’s Alfred Guzzetti, taught students to compose for film; the tradition continued in 2010–11 when Hans Tutschku and Guzzetti offered “Video and Electronic Music.” Since the early 90s, courses in classical improvisation, 17th-, 18th-, 19th-, and 20th-century performance practice, electroacoustic composition, South Indian music, medieval chant, jazz performance, and opera performance have been offered.

Artists in the Classroom

In addition to classes in specific types of performance, performance is an increasingly large part of many music department classes. Period dance instructor Bruce Roberts worked with students in Thomas Kelly’s “Medieval and Renaissance Instrumental Music” in 2006; Cape Verdean rapper Cha Chi visited students in Kay Shelemay’s “Soundscape” course (first taught in 1998); and Persian master musician and visiting artist Bahman Panahi worked with students in 2010’s “Music, Debate, and Islam.”

The Blodgett Quartet-in-Residence program brings a professional quartet to campus four weeks during the year to work with student musicians; In 2014 the arrangement would become full-time, allowing the Music Department to contract a string quartet to be in residence for two full terms each year.
“Sometimes some conducting teachers try to tell you exactly what to do. I remember finding it frustrating and very difficult to imitate,” says Federico Cortese, Senior Lecturer and conductor of the Harvard Radcliffe Orchestra. “Ultimately, it’s not useful. Instead of teaching exactly how to conduct, like how to move, I let them move the way it comes naturally. Yes, I tell them, 4/4 is a cross, yes. Yes, I do tell them when something looks funny or unclear. But I try to have them find their way. Conducting is very personal.

“Most important of all,” he says, “conducting is about the music. You need to know the score, need to know what you want and why. Little by little, studying the score, you make sure as much information as possible comes across in your gestures.”

Cortese has expanded his “Orchestral Conducting” course from a one-semester to a full-year course. He also teaches “Chamber Music,” where students work in small groups and play a recital at the end of each semester.

“It’s nice to give an opportunity to a large number of Harvard students to play chamber music under the guidance of professional musicians and good coaches. It’s the closest we have to a private lesson. I’ll keep it like this.”

“The idea that music performance is a highly technical field that absorbs 99% of your energy is rather narrow-minded, and historically, a relatively recent idea, maybe from the mid-20th century. Yes, there are some professional reasons for that. But in the long run it has not worked. We have capable, professional groups of musicians in orchestras, but often they’re grumpy and unrelated to rest of society. And on the other hand we have an educated society that does not care about music.” Harvard, he says, is a perfect place to change that.

“My sense is that Harvard can think of its campus as not just the fantastic university it is, but as the place where we can show the rest of the world that music is a fundamental part of the growth of a human being. Harvard has the two essential ingredients we need: great musicians and intellectual opportunities. Music here is not floating, aloof, on a professional island, where nothing matters but five-finger technique.”

Cortese picks up a pile of manila envelopes, all sample CDs from applicants to Harvard’s Class of 2014.

“Do you see all these? I know that if I tell Admissions that this person is a strong violinist it will make a difference. Harvard believes that music is a substantial part of intellectual ability. I don’t care if these students want to be physicists. They have these musical abilities, and that’s important, too. It’s important for music and for physics. It’s time to break down the wall between liberal arts, science, and music. Harvard can be an example.”

Cortese was assistant conductor of the Boston Symphony Orchestra under Seiji Ozawa from 1998 until 2002. He also served as assistant conductor to Robert Spano at the Brooklyn Philharmonic and to Daniele Gatti at the Orchestra dell’Accademia Nazionale di Santa Cecilia in Rome. Cortese completed his musical studies at the Conservatorio di Santa Cecilia in Rome and the Hochschule für Musik in Vienna, and holds a law degree from La Sapienza University in Rome. He joined the Harvard faculty in 2009.
At the close of the spring 2009 term, Harvard-Radcliffe conductor and Music Department Senior Lecturer James Yannatos retired from the university after 45 years. The search to replace him ended with the appointment, in 2009, of former assistant conductor of the BSO Federico Cortese, an Italian conductor who formerly led the Boston Youth Symphony Orchestra and the New England String Ensemble. Like Yannatos, Cortese had a joint appointment in the Office for the Arts and the Music Department.

Yannatos was the first of three retirements over the course of five years that would deeply effect the Music Department.

Jameson Marvin, director of Choral Activities for thirty years, retired from teaching in 2010. That fall Andrew G. Clark, formerly Tufts’ Choral Director, was named to a joint appointment as Director of Choral Activities for the Office for the Arts and Senior Lecturer in the Music Department.

When Director of the OFA Dance Program Elizabeth Bergmann retired in 2011 after 23 years, she was succeeded by 23-year dance field veteran Jill Johnson. For the first time, Johnson was also given an academic appointment; she was named Senior Lecturer in the Department of Music, opening the door for intellectual and artistic collaborations between student musicians and dancers, much as those that already exist between composers and filmmakers.

New Resources for Student Performers

Hilles library, left largely empty after its collections were consolidated, was reincarnated as a hub for Harvard student organizations in 2006. Known as the Student Organization Center at

Performance on Campus

“James Yannatos has been a musical force at Harvard for decades, and has influenced the lives of thousands of players and listeners. He is the longest-serving member of the Music Department, and it’s hard to think of going on without him.”
—Professor Thomas F. Kelly

James Yannatos, leader of the Harvard-Radcliffe Orchestra for more than 45 years, worked with thousands of young musicians. He was appointed music director of the Harvard-Radcliffe Orchestra in 1964, and led that group on tours to Europe, Russia, South America, and Asia. Yannatos’ violin concerto was premiered by Joseph Lin ‘00 and the HRO in 2004 to celebrate Yannatos’s 40th anniversary at Harvard. His cello concerto was performed by Matt Haimovitz ’96 and the HRO in 2006. Yannatos passed away in 2011.
On a Tuesday night, all is quiet in Memorial Hall. A wiry, white-haired man sings a complex passage of music without any consonant sounds while encouraging the chorus that encircles him to enunciate more. When he finishes the passage, the entire chorus starts whistling, and he grins sheepishly before counting them off. One might easily think the entire sound of the 65-man Glee Club is emanating from Jameson N. Marvin, the Holden Choirs’ Director of Choral Activities and a Senior Lecturer on Music. This June, after 32 years of conducting at Harvard, he’s stepping down.

Marvin, affectionately known as “Jim” by his students, is the latest of five conductors for the Holden Choirs—composed of the Glee Club, Collegium Musicum, and the Radcliffe Choral Society—since the Glee Club was founded in 1858.

“Jim’s legacy, the thing that Jim is particularly good at, is making the three different sounds—Men’s, Women’s and Mixed—sound particularly good, whereas most conductors will only have experience with one or two of those types,” says Stacey R. Hanson ’10, Manager Emerita of the Radcliffe Choral Society. The level of excellence shared by all three of the choruses has been one of Marvin’s most significant achievements in his historic tenure.

“I wanted them to sound equal to each other so that there was this wonderful community of kindred spirits,” says Marvin.

In 2003, for a celebration of Marvin’s 25th year in his position, the choruses sang Beethoven’s “Missa Solemnis.” The performance required an unprecedented amount of dedication, but elicited an effusive wave of praise from its audience. Marvin, however, credits most of the success of the choruses to the students’ own talents: “I think it’s that kernel [of musical knowledge] that excites students,” he explains. “I’ve taught the students in each of these choirs how to hear and therefore how to take the responsibility of how to fix.”

Marvin is also credited with the creation of a particular “Harvard sound.” Kevin C. Leong, the Associate Conductor of the Holden Choirs, sees this musical achievement as one of Marvin’s greatest.

“It’s basically a total refinement of all components of what you hear. Everything is aligned and there’s attention given to alignment of vowel and perfect tuning and balance,” Leong says. He adds, “It’s a beautiful sound and it’s one of his priorities to create that sound, sounds that people don’t hear every day. It’s the difference between a chorus and a bunch of people singing together.”

For many, the Holden Choirs become the dominant aspect of their social scene; they provide lifelong friends and constitute the most memorable part of college. Some alumni joke about the fact that they came to several choral reunions before attending a class reunion. “My parents would accuse me of concentrating in Glee Club, minoring in the band and occasionally taking classes,” said nostalgic alumnus David F. Jackson ’82.

—Benjamin Naddaff-Hafrey, The Harvard Crimson
Hilles (SOCH), the 40,000-square-foot facility provides Harvard’s student organizations with space and resources to create sustainable organizations and help integrate students’ curricular and co-curricular lives. In addition to office space, SOCH provides all 367 recognized student groups with photocopiers, fax machines, projectors, and office supplies. For the purposes of music, it also houses a sound recording studio and rehearsal space. Recording facilities consist of a large practice/live room and an isolated control room, both of which have been acoustically treated to allow for excellent recording quality and sound isolation. Made available to any Harvard undergraduate, these facilities are a perfect way for student musicians to learn more about recording techniques and an affordable way to record and produce their own music. A large music practice room adjacent to the studio is also available for student use. It is equipped with a full drum set, upright piano, mic/keyboard stands, and other various recording gear and cables.

SOCH also houses the Department of Music’s new gamelan.

Gamelan

Gamelan Si Betty, built in 1979 by Lou Harrison and William Colvig, was named for its benefactor, Betty Freeman. It is modeled on the court gamelan of Central Java and is perhaps the largest American-built gamelan in terms of numbers of instruments, able to accommodate over 30 instrumental players as well as vocalists. Gamelan Si Betty came to Harvard in the fall of 2007, and in 2008 Professor Richard Wolf taught the pro-seminar “Gamelan in Performance and Composition.” The instruments were left to Music Department Artist-in-Residence Jody Diamond, who directs a Harvard community ensemble that has met weekly since 2009. Gamelan also serves as a performance lab for courses in the music department and is available to all departments for collaborative work.

When Director of Choral Activities Andrew G. Clark began his teaching at Harvard, he immediately noticed how quickly choral students bond together. “It’s part of Jim Marvin’s legacy,” he said, in a 2013 newsletter interview. “You don’t have to choose between high performance quality and a nurturing and supportive community. One of the first things I tell new students is this: ‘Your future spouse or the best friends you’ll have for the rest of your life might be in this room.’”
“The late sixties had been a quiet time for jazz,” Tom Everett once wrote. “John Coltrane was dead; Miles Davis was venturing in an entirely new direction; the most discussed jazz was the controversial political or avant-garde; masters such as Duke Ellington, Dizzy Gillespie, and Thelonious Monk were alive but often forgotten; and the turbulent social milieu of the times left traditional jazz sounding esoteric and bland to young ears.” But that was forty years ago, and jazz at Harvard has since morphed into a respected, sophisticated musical force that students can’t seem to get enough of. Everett, hired in 1971 as Director of the Band (singular, as in marching band), now oversees two jazz bands, a marching band that plays 65 performances a year, and a wind ensemble. He also prepares ceremonial music for official Harvard events.

“I’ve always liked to get the band interested in trying something new and different. When they tell me they’ve never played anything like it, my reaction is, ‘Great! Wait till you try it!’ Jazz is about the new. It’s in the moment.”

Four decades of directing the jazz bands has given Everett the chance to work with hundreds of student musicians. Many remember their time with Everett as formative and count him as an important mentor years after they’ve left Cambridge. Some come back to campus to play in the alumni band, and a few come back as jazz artists with professional careers, such as saxophonists Joshua Redman ’91, Fred Ho ’79, and Don Braden ’85. Everett thrives on the challenge of making music with students of all levels of skill and experiences.

“There’s a wide variety of talent and experience in any ensemble. I think of it as a community - everyone participates; there are no observers. The question is: how do you challenge one player without losing another? With the experienced, sophisticated players, I attempt to program a piece that features them, but is accessible to everyone else in the ensemble. I love that challenge - of choosing literature that challenges and includes every student. One of the goals is to create an environment where both students and audiences experience the connections that permeate jazz, to stimulate a curiosity about the music and a desire to investigate it on their own.”

Looking around at the posters in Everett’s office is like looking at a who’s who of jazz composers, arrangers, and players. There’s J.J. Johnson, Slide Hampton, Lester Bowie, Benny Golson, Eddie Palmieri, Jon Hendricks, Hank Jones, Max Roach, Bill Evans, Carla Bley, James Moody, Benny Carter, Clark Terry, and Steve Lacy. That’s just one wall; there are more, all full.

“I never took a jazz lesson,” states Everett, “or developed into an exceptional improviser, but I think I did understand the language of music. I just happened to do it on a trombone, and was inspired by people who played jazz. The main ‘secret’? Listen, listen, listen.”
Stepping carefully in their stocking feet, the musicians thread their way among the array of low-lying gongs, drums, and metallophones and lower themselves cross-legged onto the floor. Lifting their padded mallets, they begin to play. The ringing sound of the metal bars, punctuated by the dry slap of the drum and the gong’s shimmering resonance, come together in a gentle, unhurried rhythm, a flowing narrative that seems to capture the miraculous within the pulse of the everyday.

This is gamelan, a word that refers to the extensive ensemble of percussion instruments now filling this room in Hilles. Originating in the Indonesian islands of Java and Bali, gamelan has been spreading internationally. There are many gamelan groups in the United States, playing both traditional and contemporary Indonesian music and pieces by local composers. This year, gamelan is making its debut at Harvard.

—Ken Gewertz, Harvard News Office.

Photo by Stephanie Mitchell.

Office of the Arts at Harvard

Learning From Performers, since 1975 a program of the Office for the Arts (OFA), supports a visiting artists program to provide opportunities for students to interact with professionals in all disciplines through master classes, workshops, informal discussions, and other forums. Recent LFP artists have included Laurie Anderson (1991, 2001), vocalist Sara Lazarus, Mandy Patinkin (2002), The Boys Choir of Harlem (2003), Quincy Jones and Randy Newman (2004), DJ Spooky (2005), The Silk Road Ensemble (2005), Matt Haimovitz and Daniel Barenboim (2006), Bebe Neuwirth (2008), and Renee Fleming (2010).

The Office for the Arts and the Harvard Music Department have taken on more and more frequent collaborations, most recently the 40th Anniversary of Jazz at Harvard Celebration in honor of Tom Everett in 2011.

In 1993, the OFA inaugurated its annual ARTS FIRST festival, which continues to the present day. During the several-day-long festival, hundreds of student musicians perform in venues throughout the campus. During ARTS FIRST, the OFA also awards an annual “Harvard Arts Medal” to an alumnus who is distinguished in their field. The music medalists included John Harbison ’60 (2000); Peter Sellars ’80 (2001); William Christie ’66 (2002); Yo-Yo Ma ’76 (2004); John Adams ’69 AM ’72 (2007);
Leonard Bernstein: Boston to Broadway, a three-day festival celebrating Leonard Bernstein ’39, was collaboratively organized by the Department of Music and the Office for the Arts at Harvard in 2007.


In 1996, Sanders Theatre was restored and inaugurated with “The Great Sanders Restoration Recital: Playing for Keeps,” an all-piano concert featuring alumni, faculty, and student performers. The OFA would continue to upgrade performance space on campus when it renovated the Reiman Center to create the state-of-the-art 4100-square-foot studio in the Harvard Dance Center at the Radcliffe Quadrangle in 2005.

2001 saw founding director of the OFA, Myra Mayman, step down after 27 years of leadership. She was immediately succeeded by Jack Megan. One of Megan’s early tasks was to take a leading role on the Arts Task Force committee, charged with assessing the state of the arts at Harvard and making recommendations for the future. The Harvard Arts Task Force report was issued by the Office of the President in 2008.

The Silk Road Project

Cellist Yo-Yo Ma founded the Silk Road Project in 1998, taking inspiration from the historical Eurasian trade routes and using the Silk Road as a modern metaphor for sharing and learning across cultures, art forms, and disciplines. The Project began to collaborate with the OFA and the Music Department in 2005. The Silk Road Project’s office moved to the Harvard campus in July 2010 beginning a five-year residency at the University. The Project is acting as a working laboratory at Harvard to explore intersections between the arts and academics. They also perform annually for the Harvard/Cambridge community and Ensemble members work with Harvard students and faculty on specific projects.

The University Choir at Memorial Church

Under the directorship of Dr. Murray Forbes Somerville from 1990–2003, the choir’s role expanded to include touring and recording many critically acclaimed CDs on the Koch International, Northeastern, Naxos, Centaur, Gothic, and ASV labels. The University Choir also recorded with the Boston Camerata under Joel Cohen for Erato records of France. Of note to readers of this history, Dr. Somerville discovered five organ works by Department founder John Knowles Paine in a folio of Paine’s original manuscripts that he hadn’t known existed; they had remained undiscovered for 150 years. Somerville saw that they were published.

Edward Elwyn Jones was appointed the seventh Gund University Organist and Choirmaster after the 2003–2004 academic year, during which he served as Acting University Organist and Choirmaster. The first five years of his appointment saw some of the most imaginative Christmas Carol Services in recent memory, including music from
Palestrina to newly commissioned works. The choir has recently premiered new pieces by Alice Parker and John Rutter, two of the world’s most prolific living choral composers. Mr. Jones has also led the Choral Fellows on two successful Spring tours to Montreal, Quebec, and San Francisco, California.

**Student Music Groups**

As of 2011 there were around 45 student music groups listed with the Office for the Arts. Harvard students present close to 450 concerts annually by Mariachi Veritas to sixteen a cappella ensembles to THUD (The Harvard Undergraduate Drummers) to the Mozart Society Orchestra, Bach Society Orchestra, Kuumba Singers, Harvard-Radcliffe Organ Society, Piano Society, and Flute Ensemble, from Korean Drummers to Lowell House Opera. Over the past twenty years, extracurricular music offerings for both undergraduate and graduate students has increased in both breadth and number, and facilities for performance and rehearsal been improved and concert production professionalized. The Registrar’s Office reported that nearly 20% of students list music as a valued extracurricular activity. Student music groups remain independent of each other, but are now largely independent of the Music Department. There are overlaps: Robert Levin, for example, advises the Mozart Society Orchestra; and both Federico Cortese and Andrew Clark have joint appointments in the Music Department (senior lecturers) and the Office for the Arts at Harvard (as conductors of the Harvard-Radcliffe Orchestra and Holden Choruses respectively).

Undergraduates Luna Woolf (’96) and Juliana Trivers (’96) were instrumental in creating an undergraduate composition society (Harvard Radcliffe Contemporary Music Ensemble) for student composers in 1995, and a year afterwards, the Bach Society Orchestra inaugurated a composition competition in addition to their concerto competition. By the time of this writing, students produce concerts of their new works as the Harvard Composers Association, a group that also spawned the Harvard New Music Ensemble to present these works, and a new music festival, “Atelier,” which began in the spring of 2011 to bring together composers and performers.

The concerts that take place in Paine Hall are but a fraction of the per-
Derrick Wang ('06) had composed an original work, Concerto for Piano and Orchestra, but needed funding in order to perform the piece for his senior thesis concert. With help from the music department’s Lewin gift fund, Wang was able to assemble a 32-piece orchestra and arrange for Peter Gilbert to conduct the work in a public performance in John Knowles Paine Concert Hall in May, 2006. Without funding, Wang admits, he wouldn’t have been able to hear the work played. “There are funds set up to aid fellowships for graduates and undergraduates,” says Music Department Director of Administration Nancy Shafman. “Those funds have very specific purposes. Our gift funding is more flexible, and we can apply it where it’s needed most.”

The David Lewin gift fund also made it possible for Dan Chetel ('06) to buy scores for the small orchestra he organized to play Copland’s Appalachian Spring; the performance was related to a paper Chetel wrote on the piece. The Lewin Fund, set up to honor the memory of fountain.
of theory professor David Lewin (1933–2003) supports the performance of undergraduate works, a passion of Professor Lewin’s during his tenure at Harvard.

Gift funds cover other areas of activity as well. Thanks to the Musical Instruments Fund, the department bought percussion instruments and plans to acquire more non-Western instruments to support a growing ethnomusicology program. It also augmented its collection of baroque instruments to fashion a complete viola de gamba orchestra.

The Levin Music Performance fund (established March 2001 by the gift of Arthur L. Levin, A.B. 1961, M.D. 1965 and Marilyn Levin Cohen, in memory of their father, Harold Lee Levin, A.B. 1929) supports undergraduate activities in music performance, such as class concerts. The Michael Einziger Endowment fund for Undergraduate Composition is used annually to support a workshop/concert by undergraduate composers. The Einziger Fund was established in August 2009 by the gift of Incubus guitarist, Michael Einziger, who spent time as a Special Student at Harvard.

[Recently announced sources of support for undergraduates have been established in 2012 and 2013. The Dorothy, Alice and Archibald T. Davison Traveling Fellowship in Music was established in 2012 by the gift of Alice D. Humez, A.B. 1942 for traveling fellowships in music. The Harvard University Prize in Musical Performance, in honor of the life work of Robert Levin, was established in 2014.]
If it weren’t for a tiny post office in a Black Forest German town, Professor Robert Levin may not have spent the last twenty years teaching performance at Harvard.

“I was senior professor of piano at the Musikhochschule in Freiburg,” recounts Levin. “One morning I was heading towards the post office—it was very small, with just one window—and I saw a man with a stack of packages heading in the same direction. I thought, ‘I’ve got to get there first or I’ll be here all morning.’ As I got closer I recognized him. It was Christoph Wolff.’”

The Levins and Wolffs discovered that they lived but 150 yards from each other in Freiburg. They began to share dinners when the Wolffs were in town, and when Leon Kirchner announced his retirement, Wolff asked Levin if he would consider a position at Harvard.

“It would have been a break with tradition to hire me,” Levin states. “Leon was a composer and a performer. Harvard wanted to perpetuate this tradition by having a composer/performer teach Music 180 [Performance and Analysis]. As Christoph Wolff described the position, the University was looking for a performer with an international career, but not just a pianist. My extensive work in theory and musicology seems to have appealed to the powers-that-be.”

Exactly 25 years after he graduated from Harvard, Levin landed in Cambridge, was featured at Symphony Hall’s Harvard Night at the Pops, and closed on a house.

Although Levin was not a student in Music 180 (he graduated in 1968, and Kirchner offered Music 180 for the first time in 1969–70), he considers himself very close to Kirchner, both personally and curricularly.

“I took on the ideals of the course as well as the mechanics,” he says, “with some modifications. Leon taught with a preceptor (Lucy Stoltzman), and Leon took on the group settings with all the coachings done by Lucy. I wanted to have a more collegial arrangement with my preceptor—violinist Dan Stepner—so we both participated in the group sessions and we both coached the individual groups.”

In 180, everyone studies all the scores. Then, students play and the others comment. Stepner speaks, then Levin, sketching broad ideas and new artistic suggestions. The students perform again, incorporating the feedback.

“I wanted the course to work like a laboratory,” says Levin. “Every interpretation has emotional and intellectual consequences. The power of performance derives from these decisions.”

“The course is a life-changing experience,” he says. “I find 180 alumni everywhere I tour. At nearly every performance one former student is in that orchestra—not all from Harvard, but a lot are 180 students. They tell me they feel tremendously warm about that course and the decisive role it had in steering them towards their paths in life. There are even numerous 180 marriages. I’ve seen probably a half dozen on my watch.
“Some students take 180 once. Some have taken it eight times. I want to give them something that sustains them throughout their lives.”

Levin feels the same way about his Core courses. “I thought teaching in the Core curriculum was an extraordinary opportunity. For anyone afraid of classical music dying, anyone interested in the future world, to try and create a love of classical music in the elite of Harvard was extremely important to me. If, within a generation those people could support the arts, that would be critical. “I’m optimistic. I heard from a Pakistani student at Columbia Medical School—a former Chamber Music student—that classical music was now his lifeline. It was music I’d taught him to love.”

Soon after his arrival at Harvard, Levin began to teach a series of undergraduate courses in period performance practice. “They all related to 180. I didn’t want to assign anything, but rather have each student select a problem. Matt Haimovitz ’96, for example, wanted to write cadenzas for one of the Haydn cello concertos for an upcoming tour. Hazel Davis ’03 wanted to prepare an authentic performance of Strauss’ Second Horn Concerto. Julia Glenn ’12 wanted to reconstruct the original performance style of the Sixth Bartók Quartet to reveal how values and sounds changed. I tried to steer them to relevant literature: manuscripts, periodicals, documents. The entire seminar would give the individual students insights into a variety of topics they might not otherwise have discovered.

“I’m always amazed at what a hands-on experience is possible when researching music from 100 or 150 years ago. Artistic, physical, spiritual—all these areas underlie the performance of music.”

Students at Harvard, according to Levin, are extremely talented and smart; they want to play. They love details such as how much pressure to put on the pedal or which finger to use. But if he talks about how music is put together, there’s more restlessness.

“To that I would invoke the Latin motto in the Gewandhaus in Leipzig: A serious thing is true joy.

“I hope in my tenure at Harvard I have persuaded students that one derives joy from passionate advocacy of what is truly serious. A composer puts a mirror to the audience and asks us to recognize ourselves. It’s the same as with great plays. Music is no less serious just because it is composed of tones, not words. One reads music just as deeply inside.

“When Nadia Boulanger played a Bach piece, even if it was the 60th time she played it, she was moved by some basic musical truths. As a twelve-year-old boy listening to her I felt a sense of wonder. I perceived, as I shall forever do, how deep the spiritual nature of music was. Music is created within a structure; Bach was a great architect. But that’s not why we listen; we listen because it tells a great story. Thinking about art and performing it are inseparable.

“You need to study everything you can, but when you walk out and play you’re not reading a cookbook. You have to risk everything. If I have a new idea on stage during a performance I cannot resist the lure of trying it out then and there. I can’t help it. I may fall flat on my face, but there’s no question I’ll take that risk.”
IX.
CONFERENCES, SYMPOSIA, 
COLLOQUIA, LECTURES*

Psychoanalysis and Music (1993), Beethoven’s Late Period (1996), Brahms (1997), Elliott Carter (2004), Wagner (2005), Schoenberg’s *Moses und Aron* (2006), Leonard Bernstein (2006), Milanese chant (2007), and Ethiopian American Diaspora (2008), are but a few of the subjects that convened scholars in symposia and special celebrations between 1991 and 2011. The Department produced several major conferences in honor of senior faculty members. “The Musical Migration: Austria and Germany to the U.S., ca. 1930–1950” was chaired in 1994 by Reinhold Brinkmann and Christoph Wolff and featured a keynote by Peter Gay, “We Miss Our Jews!” In 1996, Brinkmann and Christopher Reynolds (University of California, Davis) organized “Rethinking Beethoven’s Late Period: Sources, Aesthetics, and Interpretation” in honor of Lewis Lockwood. The “Music of My future: the Schoenberg String Quartets and Trio” conference was convened in 1999 in honor of David Lewin, “Music and the Aesthetics of Modernity” in honor of Reinhold Brinkmann in 2001, “The Century of Bach and Mozart: Perspectives on Historiography, Composition, Theory, and Performance” in honor of Christoph Wolff in 2005, and “City, Chant, and the Topography of Early Music” in honor of Thomas Forrest Kelly in 2009. Beginning in 2003, the graduate students of the department, under the aegis of the Graduate Music Forum, received support to mount the first annual GMF graduate student conference. The conference has been repeated annually ever since, convened on a different topic each year; Music Department faculty assist in chairing paper sessions. (Conference details can be found in the Graduate Study chapter).

*full listing of events in Appendix.
The February 1999 Schoenberg conference was opened with a concert by students of Music 180 performing the sextet for strings Verklärte Nacht, op. 4. After a roundtable discussion, a concert by the Mendelssohn String Quartet with Susan Narucki, soprano, presented Quartets op. 7 in D Minor and op. 10 in F-sharp Minor. Papers sessions followed, and The Juilliard Quartet ended the conference with the last two Quartets op. 30 and 37 and the Trio op. 45. The conference papers were published as Music of My Future. The Schoenberg Quartets and Trio (2000), edited by Reinhold Brinkmann and Christoph Wolff, and presented to Lewin as a gift.

In April of 1992 the symposium “Ways of Representing Music,” in honor of Professor Rulan Chao Pian, was organized by John Ward and Elliot Forbes. A Festschrift was presented to Pian, jointly sponsored by the Institute of Chinese Studies of the Chinese University of Hong Kong and the Music Department, Bell Yung and Joseph Lam, editors, entitled Theme and Variations: Writings on Music in Honor of Rulan Chao Pian (1994). Pian taught through 1991–92, and was professor in two Harvard departments: Chinese and Music. She contributed her collection of recorded Chinese narrative song to the Archive of World Music, and her books on Chinese music to the Seeger Room of the Loeb Library. A portrait of Pian was commissioned, and now hangs in Cabot House, where she and her husband Theodore were House Masters.

“The Musical Migration: Austria and Germany to the U.S., ca. 1930–1950” took place in May, 1994. Proceedings were published as Driven Into Paradise: The Musical Migration from Nazi Germany to the United States, ed. Reinhold Brinkmann and Christoph Wolff (University of California Press, 1999). The volume’s essays explore how the migration from Nazism both brought a European musical awareness to the US, and how it helped develop the American cultural voice.
2001

Two-hundred and four scholars, students and members of the press and public gathered for three days of papers around the theme “Music and the Aesthetics of Modernity” in Paine Hall November 9–11 in honor of Reinhold Brinkmann. Coming from countries as far flung as China and Germany, Korea, and Switzerland, scholars of music, art, philosophy, and literature convened to look at how modernity is defined in, and has defined, our culture. Papers addressed topics as far ranging as the role of the CIA-backed Congress of Cultural Freedom in defining modern music (Anne Shreffler, “Ideologies of Serialisms: Political Implications of Modernist Music, 1945–1965”) to what musical effects contribute to our perception of beauty (Scott Burnham, “On the Beautiful in Mozart”). All told, nineteen scholars from the United States and Europe presented work. The papers were published in Music and the Aesthetics of Modernity. Essays (2005), edited by Karol Berger and Anthony Newcomb.

2005

On September 23–25, 2005, “The Century of Bach and Mozart. Perspectives on Historiography, Composition, Theory, and Performance,” in honor of Christoph Wolff, brought together 18 international scholars and performing artists to explore the two halves of the 18th century, before and after Bach’s death. A pair of concerts, one devoted to Bach (Ton Koopman, Tini Mathot, Robert Levin, soloists, with the Harvard Baroque Chamber Orchestra), and one to Mozart (Dominique Labelle, Robert Levin and Ya-Fei Chuang, soloists, with the orchestra of the Handel and Haydn Society.) A volume, edited by Sean Gallagher and Thomas Forrest Kelly, was published in 2008.

2006

“Leonard Bernstein, Boston to Broadway” emanated from two Bernstein research projects, a spring 2006 seminar led by Professors Carol J. Oja and Kay Kaufman Shelemay and a book by Oja about Bernstein’s Broadway shows. The October 12–14, 2006 symposium and concert, organized by Oja and Shelemay, explored Bernstein’s work as a composer and his ties to a variety of musical and educational communities in greater Boston. At the same time, it examined lesser-known facets of Bernstein’s career as a conductor, pianist, teacher, and television personality. Interviews and research materials about Bernstein’s Boston experiences that were gathered during an intensive team-research seminar at Harvard University during the spring semester of 2006 were collected in the online archive, “Leonard Bernstein’s Boston Years.”
October 19–20, 2007
Ambrosiana at Harvard. New Source of Milanese Chant, organized by Thomas Forrest Kelly, brought together medieval scholars, manuscripts and musicians in a two-day conference held October 19–20, 2007. The conference focused on three medieval manuscripts of Ambrosian chant owned by Houghton Library. Two had been recently acquired (one perhaps the oldest surviving source of Ambrosian music), and the third manuscript, long held among the Library’s collections, had been newly identified as Ambrosian. On October 18, performers from the Basilica of St. Ambrose and music students from Harvard University collaborated in the North American premiere of that 800-year-old chant repertory. A volume of collected conference papers was published by Houghton Library, edited by Thomas Forrest Kelly and Matthew Mugmon, and included essays by several Harvard graduate students and alumni: Kelly, Mugmon, and Matthias Roeder, Anna Zayaruznaya, Sasha Siem, and John McKay.

At the conference, Cultural Creativity in the Ethiopian Diaspora,” (April 13–14, co-organized by Kay Kaufman Shelemay and Steven Kaplan), international scholars gathered to examine the diaspora’s effects on art, music, religious practice, and writing of both the host country and the homeland. Father Tsehai Birhanu and the choir from St. Michael’s Ethiopian Orthodox Church in Mattapan performed at Shelemay’s Radcliffe Advanced Seminar. They sang Ethiopian chant as well as newly composed hymns by Father Tsehai. Ethiopian composer and vibraphonist Mulatu Astake presented his work at a public concert in Sanders Theatre.

2009

October 2–4, 2009, medieval scholars and musicians gathered in Paine Hall to explore ways that space, urban life, landscape, and time revolutionized plainchant and other musical forms. The conference honored and built upon Thomas Forrest Kelly’s work in keeping cultural, geographic, and political factors close to the heart of the musicology of chant, early music, and beyond. Two papers complemented Kelly’s scholarly and pedagogical interests by investigating the role of the city in the premieres of works composed long after the end of the Middle Ages. A volume of the conference papers was published in 2013, edited by Michael Cuthbert, Sean Gallagher, and Christoph Wolff.

2010

On February 12, 2010 a Beethoven Symposium was convened and introduced by Lewis Lockwood and Anne C. Shreffler. Papers included “The distant pianissimo in Beethoven’s Opus 18 Finales,” Alan Gosman (University of Michigan); “The ‘Little Finale’ for Beethoven’s Opus 130: Stop Gap or Serious Alternative?” Matthias Roeder (Harvard University); and a panel discussion with Joel Smirnoff (President, Cleveland Institute of Music, former member of the Juilliard String Quartet) and the Chiara Quartet.

2011

On April 15, 2011, Carol Oja, in collaboration with Stacy Wolf (Theater Department, Princeton University) presented the Harvard-Princeton Musical Theater Forum, a one-day working group bringing together an interdisciplinary cluster of eight scholars from the U.S. and the U.K. Each of the American scholars brought a student, and all shared research-in-progress.
Lectures*

I should report one of the most delightful gatherings we have been having every year: the annual Department Picnic on the “North Lawn” between Paine Hall and the Jefferson Lab. There are some real barbecue experts at the department, and there is always a volleyball match, including on both sides undergraduates (who interrupt for a few moments their preparations for final exams) and graduates alike, and some faculty and staff. This year’s absolute peak experience was seeing Lucian Berio at the grill, preparing (with expertise, as if it were to be a score) huge Florentine steaks!
—Reinhold Brinkmann, in Report to the Friends 1994

Named Lectures


Reinhold Brinkmann gave the first in a series of what was called Music-History-Context musicology faculty lectures in April of 1996. In 2003, theorist Alexander Rehding proposed a series of themed lectures around Musical Notation, to which many faculty members across the disciplines contributed. Another themed series was given by faculty in 2005–06 on “Electricity.”

In 1998, the Humanities Center at Harvard solicited the faculty for ideas for seminars focused around specific areas of study. The Music Department proposed and ran several. Professors Brinkmann, Painter, and Wolff launched the series, “Music and Its Audience”; Professor Shreffler co-chaired one on Opera; and Professor Shelemay, an ethnomusicology series (variously titled African Musics Abroad, Musics Abroad, and Sound and the Body).

Shortly afterwards, the Barwick Colloquium series was initiated to bring scholars to campus to enrich and augment areas of study not currently represented in the faculty. Graduate students from all disciplines help select the Barwick lecturers; they also engage with each visitor on a more personal level by taking the lecturer to dinner.

Friday Lunch Talks—presentations given by current graduate students and invited guests—and the Composers’ Colloquium Monday series—presentations on current work by composition PhD students and guests—currently buoy the busy schedule of weekly lectures.

*full listing of lectures in Appendix.
Luciano Berio presented “Remembering the Future: Six Lectures on Music”; with each lecture framed by performances of two of Berio’s Sequenze. Berio’s Norton Lectures were published in 2005 by Harvard University Press. Joseph Kerman’s “Concerto Conversations” were highlighted by a concert of concertos by the Harvard Radcliffe Orchestra. A volume was published in 1999 packaged with a CD featuring Malcolm Bilson and Robert Levin playing Mozart and Beethoven on fortepiano.

In each of his six Norton lectures entitled “Sound and Thought,” maestro Daniel Barenboim began by playing four preludes and fugues from Bach’s Well-Tempered Clavier. Music, he argued, was not just a part of life—an aesthetic joy, or even a metaphor—but a model for life. “Conflict, difference of opinion, is the very essence of music...our capacity [as musicians] is to bring all the different elements together in a sense of a proportion so that they lead to a sense of the whole,” said Barenboim. Orchestral performance, he stated, can be compared to a “practical Utopia, from which we might learn about expressing ourselves freely and hearing one another.” Even world politics can be parsed through a musical lens: “You cannot make music through politics,” agrees Barenboim, “but perhaps you can give political thinking an example through music.”

For the audience, Barenboim also had a charge: to employ “the moral responsibility of the ear.” We can’t help but listen, as we don’t have “earlids,” but hearing, he says, “is listening with thought.”
X.

CONCERT HIGHLIGHTS

Being an amateur musician since his youth—he used to play the piano four-hand arrangements of the great symphonies from Beethoven through Mahler with his brother—Paul Fromm became fascinated by contemporary music. The decisive musical experience was a performance of Stravinsky’s *Sacre* in 1927. He once stated “It struck me like lightning. It made a 20th-century man of me.”

The Fromm Concerts at Harvard

2012 is the 40th anniversary of the Fromm Foundation’s tenure at Harvard, to be celebrated with a series of concerts devoted to works commissioned by the Foundation and including music by Luciano Berio, Elliott Carter, Lee Hyla, Leon Kirchner, Liza Lim, Bruno Maderna, Karola Obermüller (world premiere), Gunther Schuller, and Barbara White. Paul Fromm moved his Foundation to Harvard in 1972 (fifteen years before his death in 1987), and since then, the Fromm Foundation, under the guidance of an independent board (led by the Chair of the Department of Music), has continued to commission new works from 12–15 composers a year (see Table 1), as well as support many other activities relating to new music. The Fromm Players at Harvard are a large part of the Fromm musical legacy.

The Fromm Contemporary Music Series brings performances of new works and music by living composers to Paine Hall. 1991, for example, saw a concert of Don Martino’s compositions; the 1992–93 season included a concert by the New England Composers Orchestra, James Yannatos conducting, and an appearance by composer pianist Frederic Rzewski. The Fromm Music Foundation
In the current context where Boston has many superb new music groups, the Music Department felt that it was time to refocus the Fromm concerts: to add something unique to the Boston music scene that would complement, not compete with, other Boston groups. We decided to create a Fromm Festival.

Each year’s festival will be organized around a theme with pedagogical as well as musical ambitions. One goal of the festival will be to perform pieces that other groups can’t do—because they require too many rehearsals or demand too many players. Each season we hope to program at least four or five really big works that are rarely performed. This year we will be doing Elliott Carter’s double concerto, for example, with its great virtuosity, large percussion setups, 16 players, two soloists, and one now historical harpsichord with a 16-foot set of strings.

The festival format allows us to contract really superb national and international soloists in addition to the finest local players. We are asking these players not just to perform in the soloist role, but to play with the ensemble in the other works. This, we hope, will give audiences a chance to hear world-class performances of works they wouldn’t ordinarily get to hear, and give local performers a chance to work with out-of-town conductors and performers of the first rank. Moreover, they will have the chance to play repertoire they wouldn’t ordinarily get to perform. This should help make the Fromm Players into a real orchestra of soloists.

There will be discussions in tandem with the concerts fleshing out the pedagogical function of the festival. We are a university Music department and it is important to help show the larger context in which these works came into being. To this same end we are also commissioning substantive articles for the program book.

We want this to be a really wonderful weekend that highlights the special things that we as a university, with the support of the Fromm Foundation, can do best.

—Joshua Fineberg, curator Fromm Festival at Harvard 2004
concerts celebrated anniversaries (the Foundation’s 40th, with a concert of Berio and Monteverdi, conducted by Berio at Miller Theatre, Columbia University), birthdays (1994–95, a concert of his works performed by Speculum Musicae for Mario Davidovsky’s 60th and one of Bernard Rands works performed by Cleveland Symphony Orchestra for his 60th birthday); and memorial concerts (96–97, Shulamit Ran’s A Prayer, written in honor of Paul Fromm, and dedicated to the memory of Dr. Joan Greenstone, his daughter with Erika Fromm). As early as 1995–96 there was talk of a more permanent “Fromm Players at Harvard,” an ensemble that would perform contemporary compositions by emerging American composers, including Fromm Foundation commissions, and be available for readings and occasional performances of student works. This group, the Fromm Players at Harvard made their official debut in the spring of 1998 with two concerts and a collaboration with the Harvard Group for New Music. The first concerts were all Harvard: Earl Kim’s Dear Linda, Don Martino’s Notturno, Leon Kirchner’s Trio no. 2 for piano, violin, and cello, and Walter Piston’s 3 counterpoints for violin, viola, and cello. The Fromm Players—an ensemble composed of professional musicians known for their work in new music—played concerts based more and more on a theme, such as 2002’s focus on variation (Webern’s Variations, Knussen’s Variations, Sciarrino’s 6 Capricci, Copland’s Piano Variations, Grisey’s Prologue). In 2004, Assistant Professor Joshua Fineberg shifted the paradigm of the Fromm Players concerts to that of a festival where rarely presented works were performed; works organized around a strong theme both pedagogically and performance-wise, and that would add something unique to new music in Boston. Fineberg curated the 2004 series, “Solo-Tutti: the evolution of the concerto and soloist”; followed by Elliott Gyger, “Multiple Voices” (2005); Hans Tutschku, “Electronics” (2006); Julian Anderson “Louis Andriessen and American Classics” (2007); Tutschku, “60 Years of Electronic Music” (2008); Fineberg, “The New Soloist” (2009); Joel Sachs, “Intersections” (2010); and Chaya Czernowin, “Interior Gardens” (2011).
Philanthropist Edith Irwin Blodgett of Grand Rapids, Michigan, passed away Monday, April 2, 2011, at the age of 95. Her charitable work supported the New World Quartet, the Blodgett Artists series at Harvard, the Grand Rapids Symphony Orchestra, Camp Blodgett, D.A. Blodgett/Jones Home, Blue Lake Arts camp, Grand Valley piano scholarships, Aquinas College, the Civic Theatre, Blodgett Hospital Nursing School, Planned Parenthood, and many other organizations.

The Blodgett Concerts and Distinguished Artist Series

Philanthropist Edith Blodgett made possible concerts and artist residencies in the music department well before 1991, when Robert Taub was the Blodgett Artist-in-Residence. In the 1992–93 season, the department contracted an internationally known string quartet, the Mendelssohn, to be its Quartet-in-residence. The musicians of the Mendelssohn—Ida Levin, violin; Nicholas Mann, violin; Katherine Murdock, viola; and Marcy Rosen, cello—spent four weeks each year giving concerts in Paine Hall, at Houghton Library, and in several Harvard houses. They made appearances on Harvard’s radio station WHRB and at WGBH in Boston, and were available to students for coachings and lessons. Dean Knowles, a music lover, invited the Mendelssohn to play a noontime concert in University Hall during their first year, a precedent that established the Dean’s Noontime Concert series and inspired the University Hall recital series that still exists. The Mendelssohn were the Blodgett Quartet-in-Residence through the 2000–2001 season, when they were succeeded by the three brothers and one sister that made up the Ying String Quartet (Janet Ying and Timothy Ying, violin; Philip Ying, viola; David Ying, cello) in the 2001–2002 season. After their extended residency, the Chiara Quartet (Jyeyung Julie Yoon, violin; Rebecca Fisher, violin; Joseph Sirota, viola; Gregory Beaver, cello) was named Blodgett Quartet-in-Residence in 2008.

Blodgett Distinguished Artists 1991-2011

2003
Pierre Boulez
Ivan Fedele
2004
Madrigal Singers
Jean-Claude Risset
Rafael Hillyer
Andrew Parrott
Greg Osby Quartet
Betty Comden
2005
Harrison Birtwistle ( & 2010)
Donald Grieg
Barbara Haggh Hugo
Koo Nimo
2006
Neba Solo
2007
Lee Hyla
2008
Clerks Group
Juilliard String Quartet
Tashi
Geri Allen
2009
Aster Aweke
2010
Ursula Oppens
2011
Iancu Dumitrescu
Bahman Panahi
Benjamin Bagby
Katarina Livljanik
Class Concerts

In 1993 Mrs. Mary Robinson established the Dwight P. Robinson, Jr. Professor of Music in memory of her husband, a former Overseer of the University. The professorship was to be held by a member of the music faculty, and newly appointed faculty member Robert Levin received the professorship. Levin, a concert pianist with an international career, came to Harvard to take over Leon Kirchner’s Music 180—Performance and Analysis—thereby insuring that the conclusion of each term would continue to be celebrated with student recitals of classical music repertoire. Music 91r, now 187r, Chamber Music, was another fixture in the music department that continues to this day. Dr. James Yannatos, conductor of the Harvard-Radcliffe Orchestra, led the course until his retirement; Federico Cortese replaced him both at the podium and in the classroom in 2009. The third course in which students were required to give a final recital (beginning in 1993) was electronic music, initially taught by Ivan Tcherepnin, then by Mario Davidovsky, and currently by Hans Tutschku. In addition to course recitals, seniors focusing on composition were allowed to give senior recitals beginning in 1998.

With the advent of more performance courses, end-of-term student recitals grow more numerous each year. Concerts of student composers’ new work are given now each December and May on Hydra, the 36-speaker sound diffusion system. The Department’s now-regular Jazz Improvisation and Jazz Composition classes include final recitals, as do faculty-driven offerings such as Robert Levin’s Classical Improvisation, Federico Cortese’s course on performing Falstaff, or Kate van Orden’s Renaissance viola da gamba class.

Special Concerts

Visiting composition faculty and faculty-inspired concerts complete the picture of Music Department events. Since Richard Wolf’s arrival, concerts featuring South Asian musicians have been programmed (including concerts in which Wolf performs on the vina). Ingrid Monson was instrumental in bringing balafon music from Mali, Kay Shelemay the Ethiopian music of Mulatu Astarte. Either/Orchestra, and Debo Band (ethiojazz), Hans Tutschku, a concert of new music for piano and electronics by Sebastian Berweck, and Thomas F. Kelly, the medieval music of Sequentia and Dialogos (2004). Portrait concerts of the music of Brian Ferney-
B-51/A&I 24: First Nights Five Performance Premieres

First Nights Commissions

Anthony Brandt, Songs for Soprano and String Quartet (1997)
Elliott Gyger, *As the wind moves through the harp* (2000)
Joshua Fineberg, *Veils* (2001)
Martin Brody, String Trio (2002)
Kayhan Kalhor, *Silent City* (2005)
(2008: Kelly on leave)
Elena Ruehr, Sixth String Quartet, I. *The Sea* (2010)

Kayhan Kalhor, composer of The Silent City, 2005, in rehearsal at Sanders Theatre. Photo by Joanne Ciccarello.
Collaboration among departments and Harvard-based organizations has enabled the Music Department to co-produce concerts, which becomes essential when university budgets curtail expenses. The complete organ works of Dieterich Buxtehude, James David Christie, organist (2006–07) was produced in consort with Harvard University Art Museums, Memorial Church, and the Harvard Organ Society. Harvard’s acquisition of gamelan Si Betty in 2007 meant that guest composers such as Daniel Goode came to campus to work with students (2008). The concert, “Forty Years of Jazz at Harvard,” was a collaboration between the Music Department and the Office for the Arts, and brought jazz giants Benny Golson, Brian Lynch, Eddie Palmieri, Cecil McBee, Roy Haynes, and Don Braden to Cambridge to play with the Harvard jazz bands.

A full listing of all Music Department concerts can be found in the Appendix.
The scores of Sir Georg Solti, a body of work of significance to musical scholars and musicians worldwide, have come to Harvard’s Loeb Music Library and were the subject of the 2011 exhibition, “Music first and last: Scores from the Sir Georg Solti Archive.” The collection includes hundreds of scores heavily marked for performance and annotated by Solti, one of the 20th century’s most renowned conductors of opera and symphony and winner of more Grammy Awards than any other recording artist in any category. The archive is now housed at Harvard. It will be digitized and made available online to a global audience. Pictured: Matt Aucoin ’12, Lady Solti, and Preceptor Richard Beaudoin.

Librarian Sandi-Jo Malmon and student library assistant Emily Unger, above, repair damaged books at the Loeb Library. Malmon is able to perform a number of repair functions in-house, including repairing tears, tipping in loose pages, and rebacking. Much of the work readies scores and manuscripts for the future by making them easier to use.
XI.

EDA KUHN LOEB MUSIC LIBRARY

Electronics and augmentation were at the forefront in the last decade of the 20th century. The advent of the internet and personal computing in the early 1990s meant that the Library was called to add a digital dimension to their resources and services. The Eda Kuhn Loeb Music Library moved from card catalogs to the HOLLIS online catalog system, created a website, and began to develop online services. By 1997, barcodes were placed on library items enabling implementation of electronic circulation, and multimedia on-line electronic finding aids for archival collections were developed. As part of an effort to provide more innovative service to students and faculty, the library redesigned the G. Wallace Woodworth Listening Room in 1993. In 1995, a new electronic security system was installed. To augment and broaden the scope of its collections, the Library turned to aggressive and systematic acquisition in areas newer to the Library such as ethnomusicology and jazz. As early as the mid-90s, plans were underway to install a professional quality sound preservation studio.

In the first few years of the new millennium, the most dramatic changes in the Loeb Music Library resulted from the rapid growth of faculty in the Music Department and the new strengths and interests that they brought to music teaching and research at Harvard. Increased interest in opera, Harvard's large and growing programs in American music, notably jazz and musical theater, and renewed interest in electronic composition and late 20th-century music all served to expand the parameters of the Library's collecting efforts, both in general and special collections of primary sources which had previously focused primarily on classical music. Autograph manuscripts of Duke Ellington and John Coltrane took their place on the shelf with first editions of J.S. Bach and Mozart. Other kinds of primary source documents, such as musicians' contracts, including one for Leonard Bernstein's work on the film version of West Side Story, and those for well-known jazz musicians performing at the Blue Note in Philadelphia in the 1950s, offer a means of studying the material lives of musicians and the economic history of music performance.

More than that, these new, often young, faculty brought with them new expectations for access to collections, most notably streaming audio and digital imagery. The Library engaged in major projects through the Harvard University's Library Digital Initiative (LDI) program to digitize its rare and unique holdings in print and recorded media, ranging from the first printed editions of Wolfgang Amadeus Mozart and Johann Sebastian Bach, to the manuscript autograph scores of Nadia Boulanger's American students, to recordings from Iran and Iraq made by a Belgian Baroness in the 1920s. As result of both LDI projects, “Music from the Archive: A New Model of Access to Rare and Unique Sound Recordings” and “Digital Scores from the Collections of the Eda Kuhn Loeb Music Library,” the Library built sustainable programs for research-intensive digital resources, establishing infrastructure for future digitization endeavors, and opening collections to new patterns of use.

With the establishment of a Music Reference and Research Services position in 2006, the Music Library made explicit its commitment to systematized research assistance. The librarian quickly became a contributor to Department classes with presentations and research guides for subjects commonly taught, and for guiding undergraduates to library materials relevant to music papers. Within a few years, the library added sections on music to more general research guides for Romance Languages, African American Studies, Middle Eastern Studies,
The Harvard Sound Directions Toolkit, a suite of nearly 50 software tools with the potential to revolutionize the work of audio preservationists by automating their most time consuming and repetitive tasks, is now available for download.

Created by Loeb Music Library’s Audio Preservation Services at Harvard University, the toolkit was developed as part of Sound Directions, a joint project undertaken by Harvard and Indiana University with a grant from the National Endowment for the Humanities. The Toolkit follows the publication of “Sound Directions: Best Practices for Audio Preservation,” an internationally acclaimed report on audio preservation techniques.

Most of the work automated by the Toolkit “would normally be done by hand,” HCL Audio Engineer David Ackerman said. “You can spend 15-20 minutes manually interleaving two channels of a large sound file into a new file. With the toolkit the function is performed in the background and you can continue to work on other things, which is great for productivity.”

Ackerman developed the Toolkit with programmer Robert La Ferla. The program they produced works through a command line interface, in which users enter specific commands. The Toolkit also allows users to write scripts—essentially small programs—that string several commands together, freeing up engineers to perform other tasks.

“While the idea of automating repetitive tasks is not new, the ability to have some concise, targeted command line applications that can easily be scripted was something that seemed pretty fresh,” Ackerman said, of the Toolkit. The ability to write programs that mix and match the various tools, he added, gives users the ability to configure the software in thousands of possible ways.

Ackerman uses the tools himself, and said they’ve had a dramatic impact on his group’s work.

“I’d say it’s probably doubled our throughput,” he said. As an example, he pulled up an audio file which had earlier been transferred from audio tape into digital format. In total, 86 processes had been run on the tape, but just four were carried out manually. The rest were completely automated by the Toolkit.

While Harvard engineers created the Toolkit, Indiana staff produced the Field Audio Collection Evaluation Tool, or FACET, a software package which ranks audio field collections based on preservation condition and level of deterioration.

—excerpted from HCL Communications, Peter Ruell
Native American Studies, Folklore, and Poetry. It also produced online research guides to serve constellations of courses such as jazz courses, and for courses completely new to Harvard such as Global Pop.

In support of ethnomusicology, new in the early 1990s but now well established at Harvard, the Library added field collections such as those made by Kay Shelemay in Ethiopia, Stephen Blum in Iran, Lowell Lybarger in Pakistan, and purchased recordings such as rare 78s made by the French scholar Gilbert Rouget in Africa during the first half of the 20th century.

The major accomplishments of the Library in the first decade of the 21st century may be summarized as follows: initiating the move from a series of projects to digitize library materials to a stable digital program for music; increasing research assistance for students and faculty, both in person and virtually; setting records for cataloging and processing of materials, including some of the Library’s hidden collections; and making major acquisitions both in the traditionally strong areas of Western classical music as well as newer ones, reflecting expansion of the Music Department’s programs in American music, popular music and jazz, and musics of the world’s cultures.

Library leadership, headed by Dr. Michael Ochs until 1992, was given over to John B. Howard until 1998, when Howard was promoted to Librarian for Information Technology in the Harvard College Library. Virginia Danielson, Keeper of the Isham Library since 1993, took up the position of Acting Director, then Richard French Librarian, a position she held until 2011.*

*Dr. Danielson, who worked for over 20 years in the library, the last 12 as director, left in 2011 to become Associate Librarian for Collections and Public Services at NYU’s Abu Dhabi campus. Dr. Sarah J. Adams was appointed acting French Librarian, then, in 2013, the current Richard F. French Librarian.

Sound Preservation & Technology

The Music Library has long considered preservation and conservation to be a part of its general processing functions. Increased awareness of general preservation problems and the establishment of a preservation department in the Harvard University Library in the early 90s stimulated the Music Library to begin development of a systematic preservation program, affecting both materials and policies that govern their use. In 1994 the Library completed a project to neutralize chemically destructive acids in the periodicals and books collections. Preservation took on a new dimension with the digital age.

In 1998 the Library opened its Audio Preservation Studio (APS) a state-of-the-art digital audio facility installed as part of a long-term program to involve digital audio technologies in the work of the Library. Launched with generous gifts from John M. Ward and Altan Ender Güzey, the studio was designed to reformat fragile, unique recordings to ensure their preservation, and make them accessible for teaching and research, and as online resources when possible. The Library added a full-time audio preservation engineer to its permanent staff in 1999; an additional audio engineer joined the staff in 2005. APS soon expanded its scope beyond the Music Library to take on audio preservation projects for other Harvard units as well.

In 2003 a massive construction project began in the North Yard with the building of the Laboratory for Integrated Science and Engineering (LISE) facility, forcing the APS to relocate to vastly improved and renovated audio studios on Story Street in Harvard Square. By
Mastery of the qin (or guqin), a type of zither, was one of the necessary skills of a scholar or well-educated person in ancient China, along with an understanding of qi (chess), shu (calligraphy), and hua (painting). An extremely rare Ming dynasty qin anthology—one of 19 known extant copies—was recently discovered by Print Media Acquisitions Assistant Lingwei Qiu in a collection donated to the Music Library by Professor Emerita Rulan Chao Pian. The eight-volume anthology, compiled by Yang Lun and printed in China in 1609, includes two works; the first, *Tai gu yi yin, Remnants of Ancient Sounds*, is a collection of scores written in jianzipu character notation. Since aesthetics and philosophy form essential components of Chinese musical traditions, each piece is preceded by a poem to describe its mood, while the notation itself indicates which strings, finger positions, and techniques the musician should use. The second work, *Boyā xin fa*, or *Boyā’s Internal Method*, is a treatise about the philosophy of music and an instruction manual for students of the qin, with scores, illustrations, and discussions of the instruments, fingerings, and playing techniques.

Another seventeenth-century book from the collection is an edition of the Chinese encyclopedia *Shi lin guang ji*, published in Japan in 1699. First printed in the thirteenth century, and continually revised and reissued, this general encyclopedia covers subjects ranging from history, government, and military strategy to medicine, philosophy, literature, and music.

In addition to these rare books, the Rulan Chao Pian Collection includes several hundred field and commercial recordings of Buddhist chants, Chinese songs, Kun, Cantonese and Peking opera, and a recording of a Taiwanese aboriginal dwarf ceremony. Video recordings include Korean heungboga, Japanese bunraku, and other genres, as well as recordings of the Chinese drama *Shajiabang*, and American rituals used for a course on Music and Ritual.

Parts of Rulan Chao Pian’s extensive collection of field and audio recordings, books, and scores from China, Korea, and Japan have remained long-hidden due to language and format issues. Library staff member Lingwei Qiu discovered an extremely rare Ming dynasty qin (Chinese zither) anthology from 1609, one of only 19 known extant copies, as well as several other relatively rare 17th and 18th century books.
2007 the Library completed the first phase of their Sound Directions: Best Practices for Audio Preservation project, an NEH supported joint effort between the Music Library’s Archive for World Music (AWM) and Indiana University’s Archive for Traditional Music (ATM). The project resulted in a suite of audio preservation software that automates most of the data entry and data transfer needed for audio preservation metadata, as well as a report of best practices for audio preservation based on testing existing and emerging standards for the work. The standards established by this groundbreaking work were soon adopted by other major institutions.

Congruent with efforts to build resources for study of the 20th and 21st century, the library worked, during 2008–09, with Harvard composer Hans Tutschku to build capacity for multi-channel surround-sound audio into APS. The purpose of this program was to preserve and make available for teaching and research multi-channel compositions that are not available in any commercial format, allowing Harvard students to study individual channels of sound as well as the effect of the piece as a whole. Moreover, the library could now preserve electronic compositions that would otherwise be lost. This preservation program for multi-channel sound is the first in the world.

Also two new projects introduced in 2010–11 linked the library’s physical space with its virtual space. Two iPads, purchased with help from HCL ITS, expanded the scope of library exhibits by adding audio and video elements. They also enhanced access to rare and fragile recordings, as they provide simultaneous

Milestones

1991 Publication of Music Librarianship in America, a volume containing the papers of the symposium held in October 1989 to honor the establishment of the Richard F. French Chair in the Music Library

1992 Establishment of the Harry A. Seaver Fund for Music

1993 Gift from Mrs. Aina Swan Cutler and Henry Harington Cutler to establish the Swan Cutler Finnish Music Fund

1993 The Archive of World Music moved from the basement of the Music building to new quarters in the Music Library

1994 Virginia Danielson named as the first Curator of the Archive of World Music

1994 RISM completed HOLLIS database of music manuscripts in the U.S. from 1580–1825

1995 Completed conversion of Music Library catalogue cards to electronic catalog records

1995 Installation of audio preservation sound studio, with support from John M. Ward, Altan Güzey, and Harvard College Library, and consultation with Seth Winner

1996 Music Library launched its first website

1997 RISM On-line launched, including music manuscripts database
2008 Mellon Foundation Funds RISM Database Completion

Staff members of the RISM project at Harvard coined the term “RISMatic” for any music manuscript eligible for inclusion in the international RISM database, a project currently led in the U.S. by Dr. Sarah Adams. This premiere resource for music scholars, the Répertoire International des Sources Musicales (RISM), is about to be significantly enhanced through the addition of nearly 700 RISMatic manuscripts. The long-awaited project comes about through the beneficence of the Mellon Foundation, the cooperation of Yale University and the Juilliard School, and the efforts of Adams, Director of the U.S. RISM Office, housed in Harvard’s Loeb Music Library.

The upcoming two-year project will complete a portion of the ambitious RISM database known as Series A/II: Music Manuscripts after 1600, which includes nearly 600,000 records of manuscripts by more than 19,500 composers and represents 740 archives in 31 countries. Missing from this series were more than 550 music manuscripts from Yale—it was the only major music manuscript collection in the U.S. not cataloged in RISM—and some 138 important and rare manuscripts from the Juilliard collection, ranging from the late 17th to the 20th century. Adams—involved with RISM since 1995—coaxed the project forward, securing both the availability of the Yale materials for cataloging and the funding from Mellon to complete the project.

“For RISM, the largest cooperative program in musicology worldwide, it is very important to include the Yale materials because they constitute one of the oldest and most distinguished collections of music manuscripts and early prints in the country,” says Christoph Wolff, Adams University Professor and Curator of the Isham Memorial Library.

In contrast, adds Wolff, the very recent 2006 gift of the Juilliard collection makes it brand new to scholars, to whom it had never before been available. “So it’s a wonderful opportunity to round off, for the time being, the American RISM project by adding the oldest and newest to its database researched by musicians and scholars alike.”

The addition of these two collections brings the database effectively to completion. “It has become a critical and essential tool in the preparation of musical editions for which it is important to locate all the surviving sources of a work in order to determine the authoritative text that best represents a composer’s intentions,” says Adams.

Ultimately, the RISM database will need occasional updating because institutions will continue to acquire manuscripts. However, RISM plans to surmount this issue by implementing a new software program that will enable librarians to electronically submit data on newly acquired items directly to the RISM database. Adams will serve as the lead person in the U.S. for using this software.

Founded in 1949, RISM encompasses both printed and manuscript music, writings about music and theoretical works, and includes monodic music, liturgical sources, song books, treatises and methods, books and periodicals on music.

Harvard’s historic role in the organization began in 1984 when the U.S. RISM Office moved from the Library of Congress to Loeb Music, where it serves as the principal information center for queries about RISM data from the United States. In addition to Adams, Wolff has played a key role in the enterprise, working along with Loeb Music’s former director John Howard to bring RISM’s tools into the digital age and to secure considerable NEH funding for the cataloging of manuscripts in the Series.

—HCL Communications
Since 1984, the U.S. RISM Office—an office charged with identifying and cataloging manuscript materials in America—has been housed at Harvard University in the Isham Library and overseen and sponsored by the Joint Committee on RISM of the American Musicological Society and the Music Library Association. The Office’s charge is to coordinate U.S. contributions to the worldwide collaborative effort to identify and catalogue pre-1800 musical sources and writings about music. From 1985–1998 the principal project of the Office was the U.S. Music Manuscripts After 1600 inventory, funded with grants awarded by the National Endowment for the Humanities, with additional support from Harvard University. Dr. John Howard served as Director of the Project from 1984–2000, and brought considerable interest and skills in information technology to bear on the design of the database in the U.S., as well as contributed to the development of RISM internationally. He was instrumental in building the RISM Online service website housed at Harvard from 1997 to 2002, and developed programs that made internet access to the manuscript database possible. Howard’s successor as Director of the U.S. Office is Sarah Adams, who served as the RISM Project Cataloger and Librarian 1995–1997 and Keeper of the Isham Library 1998–2011. Isham was ideally suited access both to digitized recordings and the accompanying scanned liner notes. Second, “QR Codes in the Library,” a Library Lab project, linked Research Guides to QR (Quick Response) codes posted in the library stacks.

Every technological initiative described was developed in service of student and faculty needs and the teaching programs: the audio digitization and preservation programs developed with the Audio Preservation Studio protect fragile, unique material of international value and key resources for teaching and research at Harvard. Materials selected for the Digital Scores from the Loeb Music Library program were made in consultation with members of the Music Department’s faculty, in support of Music Department curricula as well as ongoing research interests of faculty and graduate students.

Répertoire International des Sources Musicales

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1997 Gift from Lansing Lamont (’52) to establish fund in support of studies in American musical theater, popular music, and jazz

1998 Audio preservation engineer became a member of the permanent staff, with support from the Michael E.A. Gellert Fund, a gift to the Harvard College Library in support of developing digital technologies. Sonic Solutions high-density audio workstation installed in the sound studio

1999 All Isham Library’s holdings available in HOLLIS

1999 Laura Boulton Collection of Byzantine and Eastern Orthodox Musics catalog completed, as well as first multimedia finding aid at Harvard

2000 “Music from the Archives: A New Model of Access to Rare and Unique Sound Recordings” project initiated. With the goal of preservation of as well as improved access to rare and unique sound recordings, this project developed the methodologies and technologies for the Library Digital Initiative to integrate digital access to audio files and other digital objects

2001 Installation in the Aldrich Room of music research workstations, configured to include music notation software, high-quality sound cards and audio output, along with Microsoft Office suite, and access to all networked library applications through enhanced menus
The Eda Kuhn Loeb Music Library, in collaboration with Juilliard School’s Lila Acheson Wallace Library, the British Library, the Morgan Library and Museum, and the New York Public Library, recently launched the Music Treasures Consortium, a website that provides a single point of access to some of the world’s most valued music manuscript and print materials from six esteemed institutions in the U.S. and the U.K.

Hosted by the Library of Congress, the site is a portal that offers users access to digital collections web sites at each participating library. Researchers can search or browse materials, find bibliographic information about each item, and view digital images.

Items available through the Consortium site include manuscript scores to first and early editions of a work. Composers such as J.S. Bach, Mozart, Wagner, Debussy, Bizet, Schoenberg and Stravinsky, among others, are represented on the site through their original handwritten manuscripts, and first and early editions. The online items range from the 16th- to the 20th-centuries in this initial launch.

From Loeb, scholars can access the full scope of the Digital Scores and Libretti Collection, including works by Bach and Bach family members, Mozart, Schubert and other composers, as well as 18th- and 19th-century opera scores, seminal works of musical modernism, and music of the Second Viennese School. Additional material from Loeb’s collection, and from the Harvard libraries generally, will continue to be added.

—courtesy of Harvard College Library News

Kerry Masteller with manuscript scores to be included in the new Library of Congress Music Treasures Consortium’s website. “We needed someone like Kerry, who knows music materials and understands how scholars will use this material, to manage that work,” said French Librarian Virginia Danielson. “It is not unusual for the title on a manuscript to be something generic, like ‘Sonata in F.’ For it to be meaningful for scholars, you need the composer’s name, or what’s called the ‘uniform’ title. Kerry was able to articulate what scholars need to use the site, and she also understands the technology that goes into building it.”
for this undertaking as many manuscripts from libraries to be inventoried were already included in Isham’s holdings.

The goals of the RISM A/II project were to identify locations of all relevant manuscript materials in American libraries, archives, and other collections; to catalogue and inventory these materials according to RISM bibliographic standards; to forward bibliographic records to the Central Office in Germany; and to provide access to the collected project data. Project staff contacted nearly 400 libraries, historical societies, journals, and individuals to inform them of the project and request their participation.

In 1985, project planners envisioned two three-year stages to complete the inventory. This initial plan would focus on completing the cataloguing of collections from some of the larger U.S. collection in the first stage—Harvard, the New York Public Library, and Yale University—as well as some smaller collections, and would initiate cataloguing of three other large collections: Library of Congress, the Sibley Music Library of the University of Rochester, and the Music Library of the University of California at Berkeley. During the second three-year stage, the remainder of the latter collections would be completed as well as other outstanding collections. A projected 13,500 individual works were to be processed during the six years of the project. The actual work grew to encompass five stages and fourteen years, with nearly 40,000 records in the U.S. database by the end of the project period in 1998. The magnitude of the initial underestimation demonstrated rather dramatically the extent to which intellectual access to manuscripts was improved as a result of RISM A/II. A subsequent two-year project from 2008 to 2010, funded by a grant from the Mellon Foundation expanded the U.S. database by nearly 10,000 records, representing manuscript collections from Juilliard and Yale University, which had not been included previously. In 2010 the international database of music manuscripts was made freely available online at http://opac.rism.info.
Exhibits 1991–2011

1991  *Music from Harvard's Past* (in celebration of Neil Rudenstine’s inauguration) documenting musical life at Harvard in earlier times

1992  *Coming Soon to Your HOLLIS Terminal: Musical Treasures Rediscovered During the Retrospective Conversions of the Music Collections*  
*Mozart's World in Publications of his Time*  
*Music of Peking and Chinese Opera.* Books, scores, musical instruments from the collections of EKL, John Ward, Rulan Pian

1993  *If Music Be The Food.* Musical compositions in the collections suggesting food and drink  
*Exhibit Honoring the Retirement of Donald Martino.* The composer’s music manuscripts, correspondence, awards, photos, and more  
*The Music of Finland: In Honor of the Sawn Cutler Finnish Music Fund*  
*jazz illustrated: the extraordinary artwork of burt goldblatt*

1994  *James Rubin and Indian Music*  
*Recent Acquisitions: A Changing Exhibit of New Books and Musical Rariora*

1995  *The Biblioteca Mozartiana*  
*Eric Offenbacher: Selected Items from the Collection*

1997  *Twenty-Five Years of Jazz at Harvard*

1998  *Nino Pirrotta (1908–1998),* in honor of the late Nino Pirrotta, highlighting his scholarly work in medieval, renaissance and baroque music studies and commemorating his role as Naumburg Professor of Music and as head of the Music Library (1956–1965) at Harvard

1999  *Selected Scores from the Luigi Cherubini Collection*

2000  *The Man From Whom All True Musical Wisdom Proceeded.* Johann Sebastian Bach

2001  *Luise Vogerchian: In Memoriam*

2002  *Ivan Tcherepnin: In Memoriam*

2003  *In Her Own Hand: Operas Composed by Women, 1625–1939.* Drawing primarily from the Ward Collection of Opera Scores, the exhibit featured little-known scores by women composers, and followed the development of opera from the Italian courts in the 17th century to the public opera houses of post-revolutionary Paris and beyond
<table>
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<tr>
<th>Year</th>
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<tr>
<td>2004</td>
<td><em>Jazz Panorama: Primary Sources for Jazz Research.</em> Archival materials showcasing an expanding collection in jazz studies and including a manuscript score by Eubie Blake, legal correspondence from Jelly Roll Morton, Charles Mingus, and Duke Ellington, and selected jazz periodicals.</td>
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<td>2006</td>
<td><em>Boston's Bernstein.</em> Research conducted by students in the course, “Before West Side Story: Leonard Bernstein's Boston.”</td>
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<td>2008</td>
<td><em>Nadia Boulanger and her American Composition Students.</em> Boulanger’s work as a teacher and constant advocate for American classical music, including scores of Boulanger’s students as well as news stories about Boulanger’s classes at Radcliffe and Longy, and photographs and correspondence documenting her efforts to travel between the U.S. and Europe in the early part of WWII.</td>
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<td>2009</td>
<td><em>Hetman of Ukraine Ivan Mazepa, 1639-1709; A Cultural Legend.</em> Ukrainian Research Center exhibit on the Battle of Poltava focused on musical representations of the heroic figure Ivan Mazepa from the Library’s collections.</td>
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<tr>
<td>2010</td>
<td><em>French Baroque Opera, Jean-Baptiste Lully and the Tragédie Lyrique in 17th century France.</em></td>
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<tr>
<td>2011</td>
<td><em>40 Years of Jazz at Harvard.</em> Manuscript jazz scores and memorabilia from Tom Everett’s Collection, donated to the Library.</td>
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Charles XII of Sweden and Ivan Mazepa after the Battle of Poltavas by Gustav Cederström.
Representative Acquisitions
& Special Projects 1991–2011

1991
Acquisition from the Judaica Division of an initial 3000 recordings issued in Israel; bequest of 6000 opera recordings from Robert C. Outerbridge; acquisition of 17-volume 19th-century Oeuvres Completes of early Mozart

1992
183 new Mozart scores, including nine first and early editions; James A. Rubin Collection of Indian Classical Music, including ca. 1500 recordings made between 1957–1989 of performances by the leading musicians of South India

1994
The Laura Boulton Collection of Byzantine and Orthodox Musics from the estate of Laura Boulton, field recordings made by Boulton between 1951 and 1969 in Greece, Yugoslavia, Ethiopia and other countries

1995
Sema Vakf Collection of Turkish Classical Music received from Turkish-American connoisseur of Ottoman classical music Altan Güzey, consisting of 1,000 audio and video field and commercial recordings, 9,000 written musical notations, 300 books and dissertations, and musical instruments

1996
Biblioteca Mozartiana Eric Offenbacher (BMEO) received from Dr. Eric Offenbacher. 400 volumes including many rare first and early editions of Mozart’s works as well as secondary source materials and two autograph manuscripts, the latter to be housed at Houghton

1997
Several early Mozart editions, including the first edition of the six string quartets dedicated to Haydn; several 17th-century manuscripts of sacred and secular French music, including a score to Lully’s Armide with the composer’s autograph control markings; the autograph score of Sibelius’ Andantino for piano; a collection of autograph letters and scores of Eubie Blake; a collection of autograph scores and papers of New England composer Werner Josten; The Kay Kaufman Shelemay Collection of Ethiopian Music, collected by ethnomusicologist and Harvard Professor Shelemay in Ethiopia and New York

1998
Joseph Jeffers Dodge Collection of Duke Ellington recordings, including 1500 LPs, CDs, and audio cassettes, 350 78rpm discs, books and video releases; 150 printed and manuscript scores of Luigi Cherubini, consisting of first and early editions of full scores of all major works, as well as numerous copyists’ manuscripts; rare early print of Mozart’s Sinfonia Concertante K. 364; eight other first and early Mozart editions as well as first and early editions of works by Beethoven, Handel, and Haydn; 35 first editions of Chopin’s piano works; the first 80 years of Billboard magazine on microfilm
1999
Packard Humanities Institute Music Collection of 700 first and early editions of scores and books of 18th and 19th-century composers placed on deposit; first edition of the full score of Maria Antonia Walpurgis’ opera Talestri, Regina delle Amazzoni; three autograph letters of Jean Sibelius; early edition of full score of Gluck’s Iphigénie en Aulide, with 40 manuscript performance parts;抄写manuscript of Austrian or northern Italian provenance, from ca. 1800, of Mozart’s Così fan tutte

2000
The Ruth Neils and John M. Ward Collection of Opera Scores: 8200 opera vocal scores representing multiple versions of works from the 19th and 20th centuries, a gift of John M. Ward

2001
Autograph manuscript score of Ildebrando Pizzetti for the film music from Scipione l’Africano

2002
Entire run of the Storyville, Smithsonian, New World, and Classics jazz recordings labels, substantially augmenting jazz recordings collections

2003
Comprehensive recordings of such jazz “greats” as Ray Charles, John Coltrane, Miles Davis, and Celia Cruz; 800 historic recordings of North Indian music from Mohammed Sayeed Khan

2004
3000 vintage and rare recordings from the Middle East, northern India, Greece, Africa; dyeline autograph manuscript score of Kurt Weill’s unpublished vaudeville Love Life

2005
230 vintage spoken word recordings of African Americans in diverse fields, including literature, humor, religion, politics, music, sports; autograph manuscripts of Duke Ellington, John Coltrane, and Gerry Mulligan; Bach family resources and works by Mozart; rare dialogue continuity scripts for works such as Broadway Melody and Kismet

2006 The Stephen Blum Collection of Music from Iranian Khorāsān at Harvard University, containing original ethnographic sound recordings, 1968–2006; autograph manuscripts of film scores by Bernard Hermann and Alfred Newman

2007
Two autograph scores of Igor Stravinsky; a score of Karl Szymanowski’s Harnasie, heavily annotated by the composer; an autograph musical score of Ingeborg von Bronsart’s opera Hiarne; contracts for jazz musicians from Philadelphia; Arvid Griffin’s collection of produc-
tion materials for the musical *Rose Marie*; manuscript copy of a musical by Tommy Wolf based on Nelson Algren’s *Walk on the Wild Side*; autograph sketches for the first movement of a serenade for string orchestra by Fried Walter, with extensive annotations and corrections by his teacher, Arnold Schoenberg

2008
The Eduard Alekseyev Fieldwork Collection of the Musical Culture of Yakutia, 1957–1990; 18th-century copyist’s manuscript of Mozart’s *Nozze di Figaro*; first edition score of Berg’s *Wozzeck* heavily annotated with editorial markings, corrections, possibly by one of Berg’s students

2009
First receipts to the Rubén Blades Collection; manuscript musical scores of Aziz El Shawan, a Moscow-trained modernist composer working to integrate Western and Arab musical idioms

2010
Sundaram Sankaran Collection of South Indian classical music recordings, 1970s–2000; Manuscript scores and recordings of Stephen ‘Lucky’ Mosko; Collection of music manuscripts and sketches of Lou Harrison

2011
Sir Georg Solti Archive of annotated conducting scores; The Tom Everett Collection of Jazz Manuscripts featuring works commissioned from numerous prominent jazz artists who have visited Harvard over the last 40 years; The Kay Kaufman Shelemay Syrian-Jewish Collection containing audio recordings of fieldwork conducted by Professor Shelemay in Brooklyn, NY, Mexico City, and Jerusalem in the 1980s and 90s
An exhibit of the John Ward Collection, music library stacks, the Spalding Room. Photos: Andrew Chow, Harvard College Libraries.
Renovations to the music building provided a new (silent!) heating and air conditioning system and better sound isolation for Paine Hall and classrooms, as well as new, acoustically state-of-the-art practice rooms. To ready Paine Hall for construction, grand pianos had to be lifted out of the second story hall by crane. Photo by Mariana Lincoln.
A Harvard Center for the Performing Arts was on John Knowles Paine’s mind in 1900; nearly one hundred years later, in 1991, it was on the minds of the Music Department chair Reinhold Brinkmann as well as the conductors of Harvard’s primary groups—the HRO, HUB, and Harvard Choruses. They joined together to present a proposal to President Rudenstine calling for a “Harvard Radcliffe Center for Performing Arts.”

The argument that music is not simply the most important extra-curricular activity, but one that shapes minds and perceptions, did not fall on deaf ears. But the new building was not to be, and instead, Paine Hall was renovated in the spring of 1991. A year later the university retrofitted Lowell Hall for the purpose of music practice, rehearsal, and performance. The construction project was finished in 1993, but the space was not enough. In the 1995 Report to the Friends of Music, chair Kay Kaufman Shelemay wrote: “Finally, our success to date in adding new programs and academic facilities, including an expanded electronic music studio, Ethno Lab, world music archives, and enlarged early instrument collection, has resulted in a very overextended physical space. We are working closely with the FAS to arrive at a solution to this critical problem of space.”

The Department made another proposal, this time to FAS Dean Jeremy Knowles, in 1996. Knowles approved construction of a small addition to the music building that would incorporate current administrative offices and extend through the “infill” opposite the Science Center. The idea of adding a third floor was considered, and scrapped. The project, begun in 1997, added a two-story wing designed by architect D. Douglas McCallum of Wallace, Floyd, & Associates that housed administrative staff, a student lounge, new faculty offices, and a redesigned ethno lab. On the opposite end of the building, the entrance to Paine Hall was also remodeled, and a wheelchair-accessible ramp was added. Construction was completed in 1999.

In 2006, all the seats were removed from Paine Hall. Both the hardwood and the cork floors were refinished and the seats repaired. The Hall was painted with the original historical

The Mason building hallway, before and after the 2006 renovation.
colors including the gilding on the walls.

The Eda Kuhn Loeb Music Library also underwent renovations to solve imminent problems, such as flooding and heating/cooling system malfunctions, overcrowding of offices, and lack of adequate space for materials. In 2001–02 there was a complete renovation of workspace for books and scores, which involved moving the staff out while workers gutted, abated asbestos, refurbished, and moved staff back in. Four music research workstations were installed in the first floor Reading Room in 2004; they included music notation software, high-quality sound cards and audio output, and access to all networked library applications through enhanced, more intuitive menus. The Isham, Merritt, and Tintoretto rooms were renovated in 2005 to include much-improved connectivity and electrical connections, a microfilm scanning station, and much-improved storage.

As science and engineering facilities grew up around them (especially the LISE building, which was under construction for about four years, during which time the lawn in front of the Mason building was dug down five stories and the music building could only be entered through a wooden walkway that stretched from the Science Center to the front doors of Mason), the Department hoped it was next in line, and once more petitioned the university for a new building with adequate space for all its activities. In 2007, Polshek Partnership architects conducted a space study showing that the Department needed twice as much space to conduct activities currently underway. The extensive report, “Harvard University Department of Music: Programming and Planning Concepts,” included proposals to solve library and Department building problems, and it was presented to the FAS, the College Library and the leadership of the University in November 2007. Almost every member of the Music Department and Music Library contributed to the report, resulting in a terse and lucid statement of needs and priorities for music research and teaching at Harvard. Dean Jeremy Knowles elevated a new music building to top priority.

It was not to be. In 2008, the economy crashed. Harvard’s administration stopped the building project, and instead approved another renovation to address serious issues in Paine Hall and in the Mason wing.

Three years later new construction began that resulted in a state-of-the-art bank of sound-proofed practice rooms, upgraded classrooms and offices, and the addition of heating and cooling systems to Paine Hall and the classrooms. Since any plans for a new Music Building needed to include preservation of the historic Paine Building, these renovations were designed to have a long-lasting impact. The architect, Rob Olson & Associates, took great pains to preserve the appearance of the building’s historic spaces. The addition of air conditioning to Paine Hall ensured it could be available as a concert and lecture space throughout the year.

Classes and lectures were moved outside the building during construction, but by the spring of 2012 the building was once more in use. At a concert marking the occasion of the Hall’s reopening in February, 2012, the Portland String Quartet played J.K. Paine’s String Students in the 2000s may remember this scene outside the music building, as workers built a 5-story deep LISE building, obstructing the Mason entrance to the music building for four years.
Quartet in D Major, Op. 5 (a piece premiered by the Portland String Quartet in 2011, 104 years after the composer’s death) and Walter Piston’s Quartet No. 1.

There has been a continued effort to streamline and upgrade the HVAC systems of the music building since 2001, creating a greener building (or buildings, as there are four from diverse eras: 1914, 1950s, 1970s, and 1990s). This continues to be addressed in an ongoing effort to modernize all controls to digital electronic performance.
With the advent of personal computers on campus in the mid-90s, technology surged forward to accommodate the needs of Harvard’s music students as the digital world opened up new avenues of composition and scholarship. In 2002, Professor Kurt Stallmann and studio technical manager Ean White created a state-of-the-art 5.1 surround-sound mixing facility in Room 33 of the Harvard University Studio for Electroacoustic Composition. Three years later a $1 million-FAS funded renovation of the studios commenced, under the stewardship of Professor Hans Tutschku. Overall objectives were the perennial noise reduction and heating/cooling systems often encountered with the historic, Paine Hall side of the building. Specific goals resulted in a set of rooms that occupy the third floor: a production studio, a control room and a recording room. Another production studio sits just outside Paine Hall on the second floor. The recording and control room include a floating floor to eliminate vibrations, along with complete soundproofing and acoustics. The studios were also equipped with a state of the art, extremely quiet, HVAC system.

The equipment that fills the studios is both state-of-the-art digital and analog. There are new generation computer stations along with analog ancestors such as Harvard’s famous synthesizer by Serge Tcherepnin, and a pioneer Buchla 100 synthesizer. The studio was open to students in spring of 2006.

Computer workstations were installed in the Library’s Aldrich Room in 2004, tailored for research such as course listening assignments, music composition, or online multimedia resources and equipped with high-end sound cards, headphones, and headphone amplifiers. In addition, Finale, a notation software for creating editing and printing sheet music, was installed on each of the machines. Regular software updates would ensure the latest versions of tools. Piano keyboards and headphones were also installed in the library’s third floor stacks allowing patrons to play through scores.

Paine Hall’s original entrance, and after 2006 renovation.
A modern composer builds musical ideas out of elements, just like any classical composer. One could look at the electronic studio like an instrument, for example, a saxophone. We’re not just playing it, but thinking how do we integrate it to the musical project? Any instrumentalist has to perform technical exercises to enhance his expressive possibilities; this is comparable to the studio composer. He has to deal with technology, but the goal is the music.

—Hans Tutschku

The new HUSEAC recording studio viewed from the control room. Workers gut the old studios. Professor Hans Tutschku and Technical Director Ean White cut an electrical cord to open the new studios April 19, 2006.
Spring 2012: Students returned to find the basement area completely redesigned. Where previously 19 practice rooms offered cramped space for instrumentalists and singers, the new rooms, (7 grand piano rooms, 6 upright, plus two classrooms equipped with grand pianos and a quartet-sized ensemble rehearsal room) include some outfitted with electronic equipment that modifies the acoustics—invisible speakers, hidden behind the wall panels, provide additional reverberation that mimics venues such as a concert hall or cathedral, to provide a more realistic impression of the room acoustics of a variety of performance spaces. Laptop computers can be plugged into these rehearsal rooms to play back prerecorded music, in a twenty-first-century version of “music-minus-one.”)
The old lounge. The renovated Taft Lounge, which features an outdoor deck, kitchen, and study and meeting areas. A start-of-the-year gathering of faculty, students and library staff in the new Taft Lounge.
APPENDIX I.
Music Department Faculty 1991-2011

1990–1991
*Christoph Wolff (Acting Chair, fall) / Reinhold Brinkmann (Chair, spring)*
- Graeme Boone, Assistant Professor
- Reinhold Brinkmann, James Edward Ditson Professor
- Ernest Brown, Andrew W. Mellon Faculty Fellow in the Humanities
- David G. Hughes, Fanny P. Mason Professor
- David Lewin, Professor of Music
- Lewis Lockwood, Fanny Peabody Professor
- Donald Martino, Walter Bigelow Rosen Professor of Music
- Jameson N. Marvin, Senior Lecturer (Director of Choral Studies)
- Margaret Mertz, Lecturer
- Leonard B. Meyer, Visiting Professor (University of Pennsylvania)
- Stephen Mosko, Associate Professor
- Michael Ochs, Senior Lecturer (Librarian)
- Rulan C. Pian, Professor of East Asian Languages and Civilizations and of Music
- Bernard Rands, Professor
- Lee Rothfarb, Gardner Cowles Associate Professor of the Humanities
- Russell Sherman, Visiting Professor (New England Conservatory of Music)
- John Stewart, Senior Preceptor
- Ivan A. Tcherepnin, Senior Lecturer (Director of Electronic Studio)
- Luise Vosgerchian, Walter W. Naumburg Professor of Music
- Christoph Wolff, William Powell Mason Professor
- Randall Woolf, Lecturer
- James D. Yannatos, Senior Lecturer on Music (Conductor of the HRO)

1991–1992
*Reinhold Brinkmann, Chair*
- Graeme Boone, Assistant Professor
- Mark Evan Bonds, Visiting Professor (Boston University)
- Reinhold Brinkmann, James Edward Ditson Professor
- David G. Hughes, Fanny P. Mason Professor
- Adelyn Peck Leverett, Assistant Professor
- David Lewin, Walter W. Naumburg Professor
- Lewis Lockwood, Fanny Peabody Professor
- Donald Martino, Walter Bigelow Rosen Professor of Music
- Jameson N. Marvin, Senior Lecturer (Director of Choral Studies)
- Stephen Mosko, Associate Professor
- Michael Ochs, Senior Lecturer (Librarian)
- Rulan C. Pian, Professor of East Asian Languages and Civilizations and of Music
- Bernard Rands, Professor
- Lee Rothfarb, Gardner Cowles Associate Professor of the Humanities
- Kay Kaufman Shelemay, Visiting Professor (Wesleyan University)
Gunther Schuller, Fromm Visiting Professor (New England Conservatory of Music)
Maynard Solomon, Visiting Professor
John Stewart, Senior Preceptor
Lucy Chapman Stoltzman, Preceptor
Ivan A. Tcherepnin, Senior Lecturer (Director of Electronic Studio)
Christoph Wolff, William Powell Mason Professor
Yehudi Wyner, Visiting Professor (Brandeis University)
James D. Yannatos, Senior Lecturer on Music (Conductor of the HRO)

1992–1993

Reinhold Brinkmann, Chair
Carolyn Abbate, Visiting Professor (Princeton University)
Graeme Boone, Assistant Professor
Reinhold Brinkmann, James Edward Ditson Professor
John B. Howard, Richard F. French Librarian, Senior Lecturer
David G. Hughes, Fanny P. Mason Professor
Peter Jeffery, Visiting Professor
Adelyn Peck Leverett, Assistant Professor
David Lewin, Walter W. Naumburg Professor
Lewis Lockwood, Fanny Peabody Professor
Donald Martinu, Walter Bigelow Rosen Professor of Music
Jameson N. Marvin, Senior Lecturer (Director of Choral Studies)
Bernard Rands, Professor
Lee Rothfarb, Gardner Cowles Associate Professor of the Humanities
Kay Kaufman Shelemay, Professor
Jeffrey Stadelman, Lecturer
John Stewart, Senior Preceptor
Lucy Chapman Stoltzman, Preceptor
Ivan A. Tcherepnin, Senior Lecturer (Director of Electronic Studio)
Christoph Wolff, William Powell Mason Professor (Dean of the GSAS)
Yehudi Wyner, Visiting Professor (Brandeis University)
James D. Yannatos, Senior Lecturer on Music (Conductor of the HRO)

1993–1994

Reinhold Brinkmann, Chair
Carol Babiracki, Visiting Assistant Professor of Music (Brown University)
Luciano Berio, Charles Eliot Norton Professor of Poetry
Graeme Boone, Associate Professor of Music
Anthony Brandt, Instructor in Music
Reinhold Brinkmann, James Edward Ditson Professor
David E. Cohen, Visiting Assistant Professor of Music (Tufts University)
Mario Davidovsky, Professor of Music
John B. Howard, Richard F. French Librarian, Senior Lecturer
David G. Hughes, Fanny P. Mason Professor of Music
Jeffrey Kallberg, Visiting Associate Professor of Music (University of Pennsylvania)
David Kopp, Visiting Lecturer on Music (Brandeis University)
Adelyn Peck Leverett, Assistant Professor of Music
Robert D. Levin, Dwight P. Robinson, Jr. Professor of Music
David Lewin, Walter W. Naumburg Professor
Lewis Lockwood, Fanny Peabody Professor
Roger Marsh, Visiting Professor of Music (University of York)
Jameson N. Marvin, Senior Lecturer (Director of Choral Studies)
Bernard Rands, Walter Bigelow Rosen Professor
Lee Rothfarb, Gardener Cowles Associate Professor of the Humanities
Kay Kaufman Shelemay, Professor of Music
Daniel Stepner, Preceptor in Music
John Stewart, Senior Preceptor
Ivan A. Tcherepnin, Senior Lecturer (Director of Electronic Studio)
Christoph Wolff, William Powell Mason Professor (Dean of the GSAS)
James D. Yannatos, Senior Lecturer on Music (Conductor of the HRO)
Jeremy Yudkin, Visiting Assistant Professor of Music (Boston University)

1994–1995
Kay Kaufman Shelemay, Chair
Judith O. Becker, Visiting Professor (University of Michigan-Ann Arbor)
Luciano Berio, Distinguished Composer in Residence
Graeme Boone, Assistant Professor
Reinhold Brinkmann, James Edward Ditson Professor
Mario Davidovsky, Fanny P. Mason Professor
Virginia Danielson, Lecturer in Music
John B. Howard, Richard F. French Librarian, Senior Lecturer
Betsy Jolas, Visiting Professor of Music (Fromm Foundation)
Thomas F. Kelly, Professor of Music
Robert L. Kendrick, Assistant Professor of Music
Robert D. Levin, Dwight P. Robinson, Jr. Professor of Music
David Lewin, Walter W. Naumburg Professor
Lewis Lockwood, Fanny Peabody Professor
Jameson N. Marvin, Senior Lecturer (Director of Choral Studies)
Jeff Nichols, Assistant Professor of Music
Bernard Rands, Professor
Mark Slobin, Visiting Professor of Music (Wesleyan University)
Deborah Stein Visiting Professor of Music (New England Conservatory of Music)
Daniel Stepner, Preceptor in Music
John Stewart, Senior Preceptor
Ivan A. Tcherepnin, Senior Lecturer (Director of Electronic Studio)
Christoph Wolff, William Powell Mason Professor (Dean of the GSAS)
James D. Yannatos, Senior Lecturer on Music (Conductor of the HRO)

1995–1996
Kay Kaufman Shelemay, Chair
Alexandra Amati-Camperi, Lecturer on Music
Carol Babiracki, Assistant Professor of Music
Luciano Berio, Distinguished Composer in Residence
Reinhold Brinkmann, James Edward Ditson Professor
David Cohen, Assistant Professor of Music
Mario Davidovsky, Fanny P. Mason Professor
John B. Howard, Richard F. French Librarian, Senior Lecturer
Thomas F. Kelly, Professor of Music
Robert L. Kendrick, Assistant Professor of Music
Robert D. Levin, Dwight P. Robinson, Jr. Professor of Music
David Lewin, Walter W. Naumburg Professor
Lewis Lockwood, Fanny Peabody Professor
Jameson N. Marvin, Senior Lecturer (Director of Choral Studies)
Jeff Nichols, Assistant Professor of Music
Harold Powers, Visiting Professor of Music (Princeton University)
Bernard Rands, Professor
Elaine Sisman, Visiting Professor of Music (Columbia University)
Daniel Stepner, Preceptor in Music
John Stewart, Senior Preceptor
Ivan A. Tcherepnin, Senior Lecturer (Director of Electronic Studio)
Christoph Wolff, William Powell Mason Professor (Dean of the GSAS)
James D. Yannatos, Senior Lecturer on Music (Conductor of the HRO)

1996–1997
Kay Kaufman Shelemay, Chair
Dwight Andrews, Quincy Jones Visiting Professor of Afro-American Music (Emory University)
Carol Babiracki, Assistant Professor of Music
Luciano Berio, Distinguished Composer in Residence
Anthony Brandt Lecturer on Music
Reinhold Brinkmann, James Edward Ditson Professor
David Cohen, Assistant Professor of Music
Mario Davidovsky, Fanny P. Mason Professor
Michael Gandolfi, Visiting Lecturer
John B. Howard, Richard F. French Librarian, Senior Lecturer
John Andrew Johnson, Lecturer on Music
Thomas F. Kelly, Professor of Music
Robert L. Kendrick, Assistant Professor of Music
Arthur V. Kreiger, Visiting Associate Professor of Music
Robert D. Levin, Dwight P. Robinson, Jr. Professor of Music
David Lewin, Walter W. Naumburg Professor
Lewis Lockwood, Fanny Peabody Professor
Jameson N. Marvin, Senior Lecturer (Director of Choral Studies)
Marjorie Merryman, Visiting Associate Professor of Music
Jeff Nichols, Assistant Professor of Music
Pierluigi Petrobelli Lauro de Bosis Lectureship in the History of Italian Civilization
Bernard Rands, Professor
Mark Risinger, Lecturer on Music
Carl Schachter, Visiting Associate Professor of Music
Daniel Stepner, Preceptor in Music
John Stewart, Senior Preceptor
Ivan A. Tcherepnin, Senior Lecturer (Director of Electronic Studio)
Christoph Wolff, William Powell Mason Professor (Dean of the GSAS)
Yehudi Wyner, Visiting Professor of Music (Brandeis University)
James D. Yannatos, Senior Lecturer on Music (Conductor of the HRO)
1997–1998

*Thomas F. Kelly, Acting Chair (fall); Kay Kaufman Shelemay, Chair (spring)*
Carol Babiracki, Assistant Professor of Music
Reinhold Brinkmann, James Edward Ditson Professor
David Cohen, Assistant Professor of Music
Virginia Danielson, Lecturer on Music
Mario Davidovsky, Fanny P. Mason Professor
Michael Gandolfi, Visiting Lecturer (New England Conservatory)
John B. Howard, Richard F. French Librarian, Senior Lecturer
Andrew Imbrie, Fromm Foundation Visiting Professor
Thomas F. Kelly, Professor of Music
Joseph Kerman, Charles Eliot Norton Professor of Poetry
Robert D. Levin, Dwight P. Robinson, Jr. Professor of Music
David Lewin, Walter W. Naumburg Professor
Katarina Livjanić, Lecturer on Music
Lewis Lockwood, Fanny Peabody Professor
Jameson N. Marvin, Senior Lecturer (Director of Choral Studies)
Jeff Nichols, Assistant Professor of Music
Paul Op de Coul, Erasmus Lecturer on the History and Civilization of the Netherlands & Flanders
Karen Painter, Assistant Professor of Music
Ronald Radano, Quincy Jones Visiting Professor of Afro-American Music
Bernard Rands, Walter Bigelow Rosen Professor of Music
Mark Risinger, Lecturer on Music
Carl Schachter, Visiting Associate Professor of Music
Daniel Stepner, Preceptor in Music
John Stewart, Senior Preceptor
Ivan A. Tcherepnin, Senior Lecturer (Director of Electronic Studio)
Christoph Wolff, William Powell Mason Professor (Dean of the GSAS)
Yehudi Wyner, Visiting Professor of Music (Brandeis University)
James D. Yannatos, Senior Lecturer on Music (Conductor of the HRO)

1998–1999

*Kay Kaufman Shelemay, Chair*
Carol Babiracki, Assistant Professor of Music
Luciano Berio, Distinguished Composer in Residence
Reinhold Brinkmann, James Edward Ditson Professor
David Cohen, Assistant Professor of Music
Mario Davidovsky, Fanny P. Mason Professor
Beverly Diamond, Visiting Professor of Music (York University)
Michael Gandolfi, Visiting Lecturer on Music (New England Conservatory)
Thomas F. Kelly, Professor of Music
Robert D. Levin, Dwight P. Robinson, Jr. Professor of Music
David Lewin, Walter W. Naumburg Professor
Lewis Lockwood, Fanny Peabody Professor
Patrick Macey, Visiting Professor of Music (Eastman School of Music)
Jameson N. Marvin, Senior Lecturer (Director of Choral Studies)
Charles McGuire, Lecturer on Music
Ingrid Monson, Quincy Jones Visiting Assistant Professor of African American Music 
(Washington University in St. Louis)
John Nadas, Visiting Professor of Music (University of North Carolina-Chapel Hill)
Jeff Nichols, Assistant Professor of Music
Deborah Pacini-Hernandez, Visiting Associate Professor of Romance Languages and 
Literatures (Brown University)
Karen Painter, Assistant Professor of Music
Bernard Rands, Walter Bigelow Rosen Professor of Music
David Rakowski, Visiting Associate Professor of Music (Brandeis University)
Mark P. Risinger, Lecturer on Music
Janet Schmalfeldt, Visiting Professor of Music (Tufts University)
Daniel Stepner, Preceptor in Music
John Stewart, Senior Preceptor
Ivan A. Tcherepnin, Senior Lecturer (Director of Electronic Studio)
Christoph Wolff, William Powell Mason Professor (Dean of the GSAS)
Yehudi Wyner, Visiting Professor of Music (Brandeis University)
James D. Yannatos, Senior Lecturer on Music (Conductor of the HRO)

1999–2000
Thomas Forrest Kelly, Chair
Kofi Agawu, Visiting Professor of Music (Princeton University)
Noel Bisson, Lecturer on Music
Reinhold Brinkmann, James Edward Ditson Professor
David Cohen, Assistant Professor of Music
Mario Davidovsky, Fanny P. Mason Professor
David Horne, Lecturer on Music
Thomas F. Kelly, Professor of Music
Laura Kozachek, Lecturer on Music
Robert D. Levin, Dwight P. Robinson, Jr. Professor of Music
David Lewin, Walter W. Naumburg Professor
Lewis Lockwood, Fanny Peabody Professor
Jameson N. Marvin, Senior Lecturer (Director of Choral Studies)
Jeff Nichols, Assistant Professor of Music
Karen Painter, Assistant Professor of Music
Bernard Rands, Walter Bigelow Rosen Professor of Music
Mark P. Risinger, Lecturer on Music
David Rosen, Visiting Professor of Music (Cornell University)
Kay Kaufman Shelemay, Professor of Music
Kurt Stallmann, Lecturer on Music
Daniel Stepner, Preceptor in Music
John Stewart, Senior Preceptor
Richard Wolf, Assistant Professor of Music
Christoph Wolff, William Powell Mason Professor (Dean of the GSAS)
James D. Yannatos, Senior Lecturer on Music (Conductor of the HRO)

2000–2001
Thomas Forrest Kelly, Chair
Reinhold Brinkmann, James Edward Ditson Professor
Mauro Calcagno, Assistant Professor of Music
David Cohen, Assistant Professor of Music
Barry E. Conyngham, Visiting Professor of Australian Studies
Virginia Danielson, Lecturer on Music
Mario Davidovsky, Fanny P. Mason Professor
Joshua Fineberg, Assistant Professor of Music
Edward Gollin, Preceptor in Music
Alan Gosman, Lecturer on Music
Thomas F. Kelly, Professor of Music
Thomas D. Kozachek, Lecturer on Music
Robert D. Levin, Dwight P. Robinson, Jr. Professor of Music
David Lewin, Walter W. Naumburg Professor
Lewis Lockwood, Fanny Peabody Professor
Jameson N. Marvin, Senior Lecturer (Director of Choral Studies)
Jeff Nichols, Assistant Professor of Music
Karen Painter, Assistant Professor of Music
Bernard Rands, Walter Bigelow Rosen Professor of Music
David Rakowski, Visiting Associate Professor of Music (Brandeis University)
Mark P. Risinger, Lecturer on Music
Kay Kaufman Shelemay, Professor of Music
Kurt Stallmann, Assistant Professor of Music
Daniel Stepner, Preceptor in Music
John Stewart, Senior Preceptor
Peter Urquhart, Visiting Professor of Music
Richard Wolf, Assistant Professor of Music
Christoph Wolff, William Powell Mason Professor (Curator of the Isham Memorial Library)
James D. Yannatos, Senior Lecturer on Music (Conductor of the HRO)

2001–2002

_Thomas Forrest Kelly, Chair (on leave, spring term) Kay Kaufman Shelemay, Acting Chair, spring_

Reinhold Brinkmann, James Edward Ditson Professor
Mauro Calcagno, Assistant Professor of Music
Jen-yen Chen, Lecturer on Music
David Cohen, Assistant Professor of Music
Mario Davidovsky, Fanny P. Mason Professor
David Fallows, Visiting Professor of Music
Joshua Fineberg, Assistant Professor of Music
Alexander Fisher, Lecturer on Music
Michael Gandolfi, Lecturer on Music
Jeffrey Goldberg, Preceptor in Music
Edward Gollin, Lecturer on Music
Thomas F. Kelly, Professor of Music
Robert D. Levin, Dwight P. Robinson, Jr. Professor of Music
David Lewin, Walter W. Naumburg Professor
Lewis Lockwood, Fanny Peabody Professor
Jameson N. Marvin, Senior Lecturer (Director of Choral Studies)
Ingrid Monson, Quincy Jones Professor of African American Music
Jeff Nichols, Assistant Professor of Music
Deborah Pacini-Hernandez, Visiting Professor of Music (Tufts University)
Karen Painter, Assistant Professor of Music
Bernard Rands, Walter Bigelow Rosen Professor of Music
Kurt Stallmann, Assistant Professor of Music
Ruth Solie, Visiting Professor of Music
Daniel Stepner, Preceptor in Music
John Stewart, Senior Preceptor in Music
Leo Treitler, Visiting Professor of Music
Richard Wolf, Assistant Professor of Music
Christoph Wolff, William Powell Mason Professor (Curator of the Isham Memorial Library)
James D. Yannatos, Senior Lecturer on Music (Conductor of the HRO)

2002–2003

*Thomas Forrest Kelly, Chair*

Reinhold Brinkmann, James Edward Ditson Professor
Laurence Berman, Visiting Professor of Music
Mauro Calcagno, Assistant Professor of Music
Judah Cohen, Lecturer on Music (Core Fellow)
Mario Davidovsky, Fanny P. Mason Professor
Virginia Danielson, Lecturer on Music
Joshua Fineberg, Assistant Professor of Music
Sean Gallagher, Assistant Professor of Music
Edward Gollin, Lecturer on Music
Elliott Gyger, Assistant Professor of Music
Christopher Hasty, Professor of Music
Lee Hyla, Visiting Professor of Music
Thomas F. Kelly, Professor of Music
Arthur Kreiger, Visiting Associate Professor of Music (Connecticut College)
Robert D. Levin, Dwight P. Robinson, Jr. Professor of Music
David Lewin, Walter W. Naumburg Professor
Jameson N. Marvin, Senior Lecturer (Director of Choral Studies)
Ingrid Monson, Quincy Jones Professor of African American Music
Karen Painter, Assistant Professor of Music
Thomas Peattie, Lecturer on Music
Bernard Rands, Walter Bigelow Rosen Professor of Music
Kay Kaufman Shelemay, Professor of Music
Jurg Stenzl, Visiting Professor of Music
Daniel Stepner, Preceptor in Music
John Stewart, Senior Preceptor in Music
Jane Sugarman, Visiting Associate Professor of Music
Judith Tick, Visiting Professor of Music (Northeastern University)
Richard Wolf, Assistant Professor of Music
Christoph Wolff, William Powell Mason Professor (Curator of the Isham Memorial Library)
James D. Yannatos, Senior Lecturer on Music (Conductor of the HRO)

2003–2004

*Thomas Forrest Kelly, Chair*

Deborah Burton, Lecturer on Music
Mauro Calcagno, Assistant Professor of Music
Eric Chasalow, Visiting Professor of Music (Brandeis University)
Mario Davidovsky, Fanny P. Mason Professor
Joshua Fineberg, John L. Loeb Associate Professor of the Humanities
Sean Gallagher, Assistant Professor of Music
Elliott Gyger, Assistant Professor of Music
Jim Haar, Visiting Professor of Music (UNC, emeritus)
Christopher Hasty, Walter W. Naumburg Professor of Music
Thomas F. Kelly, Professor of Music
Arthur Kreiger, Visiting Associate Professor of Music (Connecticut College)
Robert D. Levin, Dwight P. Robinson, Jr. Professor of Music
Jameson N. Marvin, Senior Lecturer (Director of Choral Studies)
Lansing McLoskey, Lecturer on Music
Ingrid Monson, Quincy Jones Professor of African American Music
Carol Oja, William Powell Mason Professor of Music
Karen Painter, Associate Professor of Music
Bernard Rands, Walter Bigelow Rosen Professor of Music
Alexander Rehding, Assistant Professor of Music
Kay Kaufman Shelemay, G. Gordon Watts Professor of Music
Anne Shreffler, James Edward Ditson Professor of Music
Daniel Stepner, Preceptor in Music
John Stewart, Senior Preceptor in Music
Andrew Talle, Lecturer in Music
Judith Weir, Fromm Visiting Professor of Music
Richard Wolf, Harris K. Weston Associate Professor of the Humanities
Christoph Wolff, Adams University Professor
Yehudi Wyner, Visiting Professor of Music (Brandeis University)
James D. Yannatos, Senior Lecturer on Music (Conductor of the HRO)
Su Zheng, Visiting Professor of Music (Wesleyan University)

2004–2005

Thomas Forrest Kelly, Harvard College Professor, Chair (fall term)
Kay Kaufman Shelemay, G. Gordon Watts Professor of Music and Professor of African and African American Studies, Chair (spring term)
Julian Anderson, Professor of Music
Daniel Beller-McKenna, Visiting Associate Professor of Music (University of New Hampshire)
Harrison Birtwistle, Lecturer on Music
Ignace Bossuyt, Erasmus Lecturer on the History and Civilization of the Netherlands and Flanders (Katholieke Universiteit Leuven, Belgium)
Mauro Calcagno, Associate Professor of Music
Virginia Danielson, Lecturer on Music
Joshua Fineberg, John L. Loeb Associate Professor of the Humanities
Sean Gallagher, Assistant Professor of Music
Elliott Gyger, Assistant Professor of Music
Christopher Hasty, Walter W. Naumburg Professor of Music
Mary Hunter, Visiting Professor of Music (Bowdoin College)
Thomas Forrest Kelly, Harvard College Professor and Morton B. Knafel Professor of Music
Robert D. Levin, Dwight P. Robinson, Jr. Professor of Music, Head Tutor
Jameson N. Marvin, Senior Lecturer on Music, Director of Choral Activities
Lansing McLoskey, Lecturer on Music
Ingrid Monson, Quincy Jones Professor of African American Music
Carol Oja, William Powell Mason Professor of Music
Karen Painter, Associate Professor of Music
Bernard Rands, Walter Bigelow Rosen Professor of Music
Julia Randel, Lecturer on Music
Alexander Rehding, Assistant Professor of Music
Edward Roesner, Visiting Professor of Music (New York University)
Janet Schmalfeldt, Visiting Associate Professor of Music (Tufts University)
Anne Shreffler, James Edward Ditson Professor of Music
Daniel Stepner, Preceptor in Music
John Stewart, Senior Preceptor in Music
Hans Tutschku, Associate Professor of Music
Denise Von Glahn, Visiting Associate Professor of Music (Florida State University)
Sarah Weiss, Visiting Assistant Professor of Music (University of North Carolina, Chapel Hill)
Richard Wolf, Harris K. Weston Associate Professor of the Humanities
Christoph Wolff, Adams University Professor
James D. Yannatos, Senior Lecturer on Music, Conductor of the HRO

2005–2006
Ingrid Monson, Quincy Jones Professor of African American Music, Chair
Carolyn Abbate, Fanny Peabody Professor of Music, Radcliffe Alumnae Professor at Radcliffe Institute for Advanced Study
Julian Anderson, Fanny P. Mason Professor of Music
Mauro Calcagno, Associate Professor of Music
Chaya Czernowin, Visiting Professor of Music (University of California, San Diego)
Joshua Fineberg, John L. Loeb Associate Professor of the Humanities
Sean Gallagher, Associate Professor of Music
Elliott Gyger, Assistant Professor of Music
Christopher Hasty, Walter W. Naumburg Professor of Music
Thomas Forrest Kelly, Harvard College Professor and Morton B. Knafel Professor of Music
Allan Kiefer, Visiting Professor of Music
Robert D. Levin, Dwight P. Robinson, Jr. Professor of Music
Magnus Lindberg, Fromm Professor of Music
Rodney Lister, Lecturer on Music
Jameson N. Marvin, Senior Lecturer on Music, Director of Choral Activities
Carol Oja, William Powell Mason Professor of Music
Karen Painter, Associate Professor of Music
Matthew Peattie, Lecturer on Music
Thomas Peattie, Visiting Assistant Professor of Music
Alexander Rehding, Gardner Cowles Associate Professor of Music
Kay Kaufman Shelemay, G. Gordon Watts Professor of Music and Professor of African and African American Studies
Anne Shreffler, James Edward Ditson Professor of Music
Daniel Stepner, Preceptor in Music
Howard Stern, Lecturer on Music
John Stewart, Senior Preceptor in Music
Hans Tutschku, Associate Professor of Music
Chris Washburne, Visiting Assistant Professor of Music (Columbia University)
Richard Wolf, Harris K. Weston Associate Professor of the Humanities
Christoph Wolff, Adams University Professor, Curator of the Isham Memorial Library
James D. Yannatos, Senior Lecturer on Music, Conductor of the HRO

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2006–2007

Ingrid Monson, Quincy Jones Professor of African American Music, Chair
Carolyn Abbate, Fanny Peabody Professor of Music, Radcliffe Alumnae Professor at Radcliffe
Institute for Advanced Study
Kofi Agawu, Walter Bigelow Rosen Professor of Music and Professor of African and African
American Studies
Julian Anderson, Fanny P. Mason Professor of Music
Daniel Barenboim, Eliot Norton Professor of Poetry at Harvard
Mauro Calcagno, Associate Professor of Music
Suzannah Clark, Visiting Assistant Professor of Music (University of Oxford, Merton College)
Joshua Fineberg, John L. Loeb Associate Professor of the Humanities
Sean Gallagher, Associate Professor of Music
Elliott Gyger, Assistant Professor of Music
Tomie Hahn, Visiting Associate Professor of Music (Rensselaer Polytechnic Institute)
Christopher Hasty, Walter W. Naumburg Professor of Music
Thomas Forrest Kelly, Morton B. Knafel Professor of Music
Robert D. Levin, Dwight P. Robinson, Jr. Professor of Music
Jameson N. Marvin, Senior Lecturer on Music, Director of Choral Activities
Carol Oja, William Powell Mason Professor of Music
Karen Painter, Associate Professor of Music
Guthrie P. Ramsey Jr., Visiting Associate Professor of Music (University of Pennsylvania)
Matthew Peattie, Lecturer on Music
Alexander Rehding, Professor of Music
Gunther Schuller, Fromm Professor of Composition
Kay Kaufman Shelemay, G. Gordon Watts Professor of Music and Professor of African and
African American Studies
Anne Shreffler, James Edward Ditson Professor of Music
Daniel Stepner, Preceptor in Music
Howard Stern, Lecturer on Music
John Stewart, Senior Preceptor in Music
Hans Tutschku, Associate Professor of Music
Richard Wolf, Harris K. Weston Associate Professor of the Humanities
Christoph Wolff, Adams University Professor Curator of the Isham Memorial Library
James D. Yannatos, Senior Lecturer on Music, Conductor of the HRO

2007–2008

Ingrid Monson, Quincy Jones Professor of African American Music, Chair
Carolyn Abbate, Fanny Peabody Professor of Music, Radcliffe Alumnae Professor at Radcliffe
Institute for Advanced Study
Mauro Calcagno, Associate Professor of Music
Brian Ferneyhough, Visiting Professor of Music (Stanford University)
Allen Forte, Visiting Professor (Yale University, emeritus)
Sean Gallagher, Associate Professor of Music
Matthew Gelbart, Visiting Lecturer
Mary Greitzer, Visiting Lecturer
Elliott Gyger, Assistant Professor of Music
Christopher Hasty, Walter W. Naumburg Professor of Music
Thomas Forrest Kelly, Morton B. Knafel Professor of Music
Robert D. Levin, Dwight P. Robinson, Jr. Professor of Music
Helmut Lachenmann, Fromm Professor of Composition
Jameson N. Marvin, Senior Lecturer on Music, Director of Choral Activities
Carol Oja, William Powell Mason Professor of Music
Alexander Rehding, Professor of Music
Sindhu Revuluri, Assistant Professor of Music
Julie Rohwein, Lecturer on Music
Kay Kaufman Shelemay, G. Gordon Watts Professor of Music and Professor of African and African American Studies
Anne Shreffler, James Edward Ditson Professor of Music
Jason Stanyek, Visiting Professor of Music (New York University)
Daniel Stepner, Preceptor in Music
John Stewart, Senior Preceptor in Music
Hans Tutschku, Gardner Cowles Associate Professor of Music
Nicholas Vines, Lecturer on Music
Richard Wolf, Harris K. Weston Associate Professor of the Humanities
Christoph Wolff, Adams University Professor, Curator of the Isham Memorial Library
Yehudi Wyner, Visiting Lecturer on Music (Brandeis University)
James D. Yannatos, Senior Lecturer on Music, Conductor of the HRO

2008–2009
Anne Shreffler, James Edward Ditson Professor of Music, Chair
Margaret Bent, Visiting Professor of Music (Oxford University)
Richard Beaudoin, Lecturer on Music
Martin Bresnick, Lecturer in Composition
Suzannah Clark, Associate Professor of Music
Jody Diamond, Visiting Lecturer on Music (Dartmouth College)
Sean Gallagher, Associate Professor of Music
Michael Gandolfi, Visiting Composer (New England Conservatory)
Peter Gilbert, Lecturer on Music
Dana Gooley, Visiting Lecturer on Music (Brown University)
Mary Greitzer, Lecturer on Music
Robert Hasegawa, Lecturer on Music
Christopher Hasty, Walter W. Naumburg Professor of Music
Ellie Hisama, Visiting Professor of Music (Columbia University)
Thomas Forrest Kelly, Morton B. Knafel Professor of Music
Robert D. Levin, Dwight P. Robinson, Jr. Professor of Music
Lewis Lockwood, Fanny Peabody Research Professor of Music
Jameson N. Marvin, Senior Lecturer on Music, Director of Choral Activities
Ingrid Monson, Quincy Jones Professor of African American Music
Carol Oja, William Powell Mason Professor of Music
Alexander Rehding, Professor of Music
Sindhu Revuluri, Assistant Professor of Music
Kay Kaufman Shelemay, G. Gordon Watts Professor of Music and Professor of African and African American Studies
Anne Shreffler, James Edward Ditson Professor of Music
Daniel Stepner, Preceptor in Music
Judith Tick, Visiting Professor of Music (Northeastern University)
Hans Tutschku, Professor of Music
Nicholas Vines, Lecturer on Music

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Richard Wolf, Professor of Music
Christoph Wolff, Adams University Professor, Curator of the Isham Memorial Library
James D. Yannatos, Senior Lecturer on Music, Conductor of the HRO

2009–2010
Anne Shreffler, James Edward Ditson Professor of Music, Chair
William Bares, College Fellow in the Music Department
Richard Beaudoin, Lecturer on Music
Suzannah Clark, Gardner Cowles Associate Professor of Music
Federico Cortese, Senior Lecturer on Music
Chaya Czernowin, Walter Bigelow Rosen Professor of Music
Sean Gallagher, Associate Professor of Music
Christopher Hasty, Walter W. Naumburg Professor of Music
Thomas F. Kelly, Morton B. Knafel Professor of Music
Robert D. Levin, Dwight P. Robinson, Jr. Professor of Music
Jameson N. Marvin, Senior Lecturer on Music
Ingrid Monson, Quincy Jones Professor of African-American Music
Simon Morrison, Visiting Professor of Music (Princeton University)
Carol J. Oja, William Powell Mason Professor of Music
Olaf Post, Preceptor in Music
Alexander Rehding, Fanny Peabody Professor of Music
Sindhumathi Revuluri, Assistant Professor of Music
Matthias Roeder, College Fellow in the Music Department
Kay Kaufman Shelemay, G. Gordon Watts Professor of Music & Professor of African and African American Studies
Anne Shreffler, James Edward Ditson Professor of Music
Rand Steiger, Visiting Professor of Music (University of California, San Diego)
Dan Stepner, Preceptor in Music
Hans Tutschku, Fanny P. Mason Professor of Music
Nicholas Vines, Lecturer on Music
Richard K. Wolf, Professor of Music
Christoph Wolff, Adams University Professor
Rob Zuidam, Erasmus Lecturer on the History and Civilization of the Netherlands & Flanders

2010–2011
Anne C. Shreffler, James Edward Ditson Professor of Music (Chair)
William Bares, College Fellow in the Music Department
Richard Beaudoin, Lecturer on Music
Andrew Clark, Senior Lecturer on Music, Director of Choral Activities
Suzannah Clark, Gardner Cowles Associate Professor of Music
Federico Cortese, Senior Lecturer on Music, Director of the Harvard Radcliffe Orchestra
Chaya Czernowin, Walter Bigelow Rosen Professor of Music
Christopher Hasty, Walter W. Naumburg Professor of Music
Thomas F. Kelly, Morton B. Knafel Professor of Music
Robert D. Levin, Dwight P. Robinson Jr. Professor of Music
Lewis Lockwood, Fanny Peabody Research Professor
Evan MacCarthy, College Fellow in the Music Department
Drew Massey, Lecturer on Music
Ingrid Monson, Quincy Jones Professor of African-American Music (interim Dean of the
Beginning of the year reception in Taft Lounge, 2011.
Fanný Peabody Professor and Alumnae Professor at the Radcliffe Institute for Advanced Study
Abbate's books include unsung Voices (1991) and In Search of Opera (2001). She writes on Wagner, Strauss, Debussy, and Mozart, as well as on music and philosophy, performance, technology, and gender. She has published translations of Vladimir Jankel'evitch's La musique et l'ineffable and Jean-Jacques Nattiez's Sémio logie générale et musicologie. Her awards include grants from the Guggenheim Foundation and the National Endowment for the Humanities. Abbate appears frequently on the Metropolitan Opera Broadcasts, and has worked as an assistant for dramaturgy at the Met. Previously to her Harvard appointment she was a fellow of the Wissenschaftskolleg zu Berlin, a visiting professor at the Freie Universität Berlin, and a professor of music at Princeton.

Walter Bigelow Rosen Professor of Music, Professor of African and African-American Studies
A native of Ghana, Agawu earned a bachelor's degree in music from Reading University in the United Kingdom in 1977, a master's degree in musical analysis from King's College London in 1978, and a PhD in historical musicology from Stanford University in 1982. Agawu taught at Princeton since 1998, having taught earlier at Yale University, Cornell University, King's College London, Duke University, and Haverford College. His honors include the prestigious Dent Medal in 1992, awarded by the Royal Musical Association and International Musicological Society for 'outstanding contribution to musicology.' He spent one year at Harvard as senior faculty, and returned to Princeton.

Julian Anderson (2004–2007)
Fanny P. Mason Professor of Music
Anderson studied composition with John Lambert, Alexander Goehr, and Tristan Murail. His first acknowledged work, Diptych (1990) for orchestra, won the 1992 Royal Philharmonic Society Prize for Young Composers. His other most-played works include the orchestral BBC Proms commission The Stations of the Sun (1998) which has been taken up by both the Boston Symphony and Cleveland Orchestras, and the chamber work Poetry Nearing Silence (1997) a commission from the Nash Ensemble. Anderson was the Cleveland Orchestra's Daniel Lewis Young Composer Fellow between 2005 and 2007. He was Professor of Composition at the Royal College of Music from 1996, and was Head of Composition there from 1999 to 2004. He held his position at Harvard from 2004 to 2007, and returned to the UK in Autumn 2007 to work as a freelance composer and take up a post at Guildhall School of Music and Drama.

Reinhold Brinkmann (–2003, emeritus)
Brinkmann (1934–2010), distinguished scholar whose writings on music of the 19th and 20th centuries made an indelible mark on musicology in Germany and the United States, taught in the Department of Music at Harvard University from 1985 until his retirement in 2003, serving as James Edward Ditson Professor of Music and department chair. Brinkmann came to

Chaya Czernowin (2005–)

Walter Bigelow Rosen Professor of Music

Czernowin taught composition at the Yoshiro Irino Institute in Tokyo in 1993/94 and at the International Summer Courses for New Music in Darmstadt between 1990 and 1998 and was professor for composition at the University of California San Diego from 1997 until her appointment at Harvard. Czernowin's works have been performed at more than forty festivals throughout the world including the 20th Century Music Festival in Mexico, at the Wien Modern in Vienna, the Asia Pacific Triennial in Australia, and in Huddersfield. Her most well-known works include the opera Pniima...ins Innere, composed for the Munich Biennale in 2000, and Adama (2004/05), created as a contemporary counterpoint to Mozart's unfinished singspiel Zaide, premiered at the Salzburg Festival in 2006. In addition to these, Czernowin has composed numerous works for chamber music groups and ensembles. In 2003, Winter Songs was completed. The large-scale triptych Maim (2001/2007) for orchestra and five solo instruments was premiered at the Festival MaerzMusik in Berlin. Czernowin's awards include the Kranichstein Music Prize (1992), Asahi Shimbun Fellowship Prize (1993), the Schloss Solitue Fellowship (1996), the IRCAM reading panel (1998), the Encouragement Prize by the Ernst von Siemens Music Foundation (2003), the Rockefeller Foundation Prize (2004), the Fromm Foundation Award (2008), a nomination of the Berlin Wissenschaftskolleg (2008), and a Guggenheim Fellowship Award (2011).

Mario Davidovsky (1994–2004, emeritus)

Fanny Peabody Mason Professor of Composition 1993/94–2004

Davidovsky directed the Columbia/Princeton Electronic Music Center while he was MacDowell Professor of Music at Columbia University before coming to Harvard to head the Harvard University Studio for Electroacoustic Composition and teach composition. A pioneer in electronic music, his Synchronisms No. 6 received the Pulitzer Prize in 1971. Davidovsky served as vice president of the Koussevitzky Foundation at the Library of Congress, vice president of the Robert Miller Fund for Music, and consulted for the Guggenheim Foundation both in the U.S. and Latin America. He served as Director of the Composers’ Conference at Wellesley for 29 years. Davidovsky has been recorded by Columbia Records, CRI, New World Records, Wergo, Nonesuch, Finnadar, Turnabout, Bridge Records, DDG, and Albany Records, and
Christopher Hasty (2002–)
Walter W. Naumburg Professor of Music
Professor Hasty received his PhD in Music Theory from Yale University, after earning an M.M. in Composition from the Yale School of Music. Prior to attending Yale, he studied composition with Wolfgang Fortner and bassoon with Johannes Zuther at Freiburg Musikhochschule, and he received his B.M. from Stetson University. Hasty taught at Rutgers University, Yale University, where he founded the undergraduate Performance of Chamber Music program, and the University of Pennsylvania, where he founded and directed the College House Music Program. He joined the Harvard faculty in 2002 as the Walter W. Naumburg Professor of Music. Hasty's scholarly work engages problems in the theory and analysis of music from the 16th to the 20th centuries from the standpoint of process and experience. His book, Metar as Rhythm (1997) won the Wallace Berry Award from the Society for Music Theory. His current research interests include process philosophy, poetic prosody, and ecological and post-cognitivist psychology. His recent publications include “The Image of Thought and Ideas of Music” in Sounding the Virtual: Gilles Deleuze and the Theory and Philosophy of Music (2010), and “If Music is Ongoing Experience, What Might Music Theory Be: A Suggestion from the Drastic” in Musiktheorie.

Richard French Librarian, Senior Lecturer
Howard spent eighteen years in the Loeb Music Library, where he served as a faculty member in the Department of Music and held a variety of positions in the Music Library, including Keeper of the Isham Memorial Library and Richard F. French Music Librarian. He went on to work further at Harvard as the Librarian for Information Technology (1998), and, in 2001, Associate Director for Informatics and Technology Research at the Harvard Medical School, before leaving the University. Howard has done pioneering work in the digital representation of musical information and music information retrieval as part of his work on the NEH-funded project, the International Inventory of Musical Sources (also known as RISM).

David G. Hughes (–1994, emeritus)
Fanny Peabody Mason Professor

Thomas F. Kelly (1994–)
Morton B. Knafel Professor of Music
Professor Kelly received his B.A. from Chapel Hill and spent two years on a Fulbright in France studying musicology, chant, and organ. He holds a PhD from Harvard (1973) with a dissertation on office tropes. He taught at Wellesley, Smith, Amherst, and at Oberlin, where he directed the Historical Performance Program and served as acting Dean of the Conservatory. He was named a Harvard College Professor in 2000 and the Morton B. Knafel Professor of Music in 2001. Kelly created and teaches the very popular First Nights course. In 2009 he was

**David Lewin (–2003)**

*Walter W. Naumburg Professor of Music*

Lewin (1933–2003) was a mathematics concentrator at Harvard who did his graduate work at Princeton. Lewin began teaching at Harvard in 1985, and was named Naumburg Professor. In 1999, he was the honoree of a scholarly conference at Harvard, “Music of My Future. The Schoenberg Quartets and Trio”, the conference papers were published in a volume of the same name in 2000, edited by Reinhold Brinkmann and Christoph Wolff. Lewin did his most influential theoretical work on the development of transformational theory, and his work forged links between tonal and atonal repertories and broke down long-standing intellectual boundaries. He was an active composer and music critic as well. Lewin's writing on the relationship between text and music in song and opera involves composers from Mozart to Wagner to Schoenberg. His books include *Musical Form and Transformation* (1993) which won the ASCAP-Deems Taylor Award, and *Studies in Music with Text* (2006). Posthumously, in 2003, a symposium on David Lewin's theories was conducted at the Mannes Institute for Advanced Studies in Music Theory.

**Robert Levin (1993–)**

*Dwight P. Robinson, Jr. Professor of Music*

Known for his improvised embellishments and cadenzas in Classical period repertoire, Levin's recordings include a cycle of the Mozart piano concertos with Christopher Hogwood and the Academy of Ancient Music (Oiseau-Lyre), the complete Beethoven piano concertos with Sir John Eliot Gardiner and the Orchestra Révolutionaire et Romantique (DG Archiv), and the complete Bach harpsichord concertos with Helmuth Rilling and the Bach-Collegium Stuttgart (Hanssler). A champion of new music, he has premiered and commissioned numerous works by contemporary composers. Levin is also a theorist and Mozart scholar, his completions of Mozart fragments—notably the Requiem and the C-Minor Mass—are often recorded and performed. He held the post of Artistic Director of the Sarasota Music Festival until 2007. Levin studied with Nadia Boulanger as a teen, attended Harvard, and taught at numerous conservatories and universities before joining the Harvard faculty as a specialist in performance practice.

**Lewis Lockwood (–2002)**

*Fanny Peabody Research Professor of Music*

Lockwood has been called by Joseph Kerman “a leading musical scholar of the postwar generation and the leading American authority on Beethoven” (*New York Review of Books*). As a music historian he works primarily in two fields—the Italian Renaissance and the intensive study of Beethoven's life and music, with an emphasis on the sources that document Beethoven's creative process. He did his graduate work at Princeton under Oliver Strunk, and then taught at Princeton for many years before coming to Harvard in 1980. At Harvard he taught graduate seminars in both of his major fields, and also created and lectured in the Core Course on Opera for twenty years. His Renaissance scholarship culminated in his major book, *Music in Renaissance Ferrara, 1400–1505* (1984, rev. 2008), which received the Marraro Prize of the Society of Italian Historians, and in 2008 he was given the Kristeller Award by the Renaissance Society of America. As a Beethoven scholar he published numerous studies and trained a generation of younger scholars at Princeton and Harvard. His books include *Beethoven: Studies in the
Creative Process (1992), and Inside Beethoven’s Quartets, co-authored with the Juilliard String Quartet (2008). In 1992 he founded the yearbook Beethoven Forum, which ran for fourteen years, and in 2003, brought out his Beethoven, The Music and the Life, which was a finalist for a Pulitzer Prize in biography. In 2013 he co-edited the critical edition of Beethoven’s “Eroica” Sketchbook with Alan Gosman, a project on which he had worked for many years. He has received honorary degrees from the Università degli Studi di Ferrara, the New England Conservatory of Music, and Wake Forest University.


Walter Bigelow Rosen Professor of Music

Martino (1931–2005) won the 1974 Pulitzer Prize for Notturno, a 20-minute chamber work. He joined the Harvard faculty in 1983, supervising dissertations and composing industriously, up to the very moment he suffered a heart attack and passed away on December 8, 2005. Martino’s last completed work was a Concerto for Orchestra, finished just months before. His most recent Boston premiere was early 2005, when conductor Gil Rose led clarinetist Ian Greitzer in the premiere of Martino’s Concertino for Clarinet and Orchestra at a concert by the Boston Modern Orchestra Project.

Jameson N. Marvin (–2010)

Senior Lecturer, Director of Choral Studies

Marvin retired in 2010, having completed 32 years at Harvard as conductor of the Harvard Glee Club, Harvard-Radcliffe Collegium Musicum, and Radcliffe Choral Society. Appointed in 1978, Marvin both built the choral program at Harvard and, as a Senior Lecturer, taught courses in Choral Conducting, Masterpieces of Choral Literature, and Renaissance Performance Practices. Over a long career, he conducted around 80 symphonic-choral works. After his retirement from Harvard, Marvin established the Jameson Singers, consisting of several alumnae, and continues to perform locally.

Ingrid Monson (01–, Visiting 98–99)

Quincy Jones Professor of African American Music, Supported by the Time Warner Endowment

Monson holds an appointment in both the Music Department and the Department of African and African American Studies. She was chair of the Music Department from 2005–08, and Interim Dean of Arts and Humanities at Harvard University from 2010–2011. Monson is a Guggenheim fellow, and a Walter Channing Cabot Fellow of Harvard University. Her scholarship is focused on the improvisational process through the lens of social history. She authored Freedom Sounds: Civil Rights Call Out to Jazz and Africa (2007), Saying Something: Jazz Improvisation and Interaction, for which she won the Sonneck Society’s 1998 Irving Lowens Prize for the best book in American music (1996), and an edited a volume entitled the African Diaspora: A Musical Perspective (2000). Her most recent work is on Freedom Sounds: Jazz, Civil Rights, and Africa, 1950–1967 (2005). She began her career as a trumpet player and has recently been studying contemporary Senufo balafon. Monson specializes in jazz, African American music, and music of the African diaspora. She earned her PhD and M.A. in Musicology from New York University, her B.M. from New England Conservatory of Music, and her B.A. from the University of Wisconsin-Madison in Economics.

Michael Ochs (–1992)

Senior Lecturer, Richard French Librarian

Ochs is a scholar, writer, editor, and library science authority. Appointed in 1978 to Harvard, he served as the inaugural Richard French Librarian until 1992, when he became a music editor at W. W. Norton & Company (1992–2000). He had previously held positions at Sim-
mons College, Brandeis University, and City College of the City University of New York, and is the author of various articles, grants, and monographs. During his tenure at Harvard, Ochs put together a symposium, “Music Librarianship in America,” in honor of the establishment of the Richard F. French Librarianship, the first music library chair to be established in the United States. His well-known published work is *Music Librarianship in America* (1991).

**Carol Oja (2003–)**
*William Powell Mason Professor of Music*


**Rulan C. Pian (–1992)**
*Professor of East Asian Languages and Civilizations and of Music*

Pian was educated at Radcliffe and studied Western music history and theory with Tillman Merritt (B.A. and M.A.). She received her PhD from Harvard with a dissertation on the Song dynasty. She join the Harvard music department, teaching Chinese music, in 1961, and was made a professor of East Asian Languages and Civilizations and Professor of Music in 1974. Pian was appointed fellow of the Academica Sinaica in Taiwan in 1994. She has published widely on Song dynasty, musical sources, Peking opera, Peking drum songs and other historical and contemporary genres. Since the late 1970s, she has traveled to China regularly, bringing the latest Western ideas there, and returning to America with a wealth of fieldwork data and audio-visual recordings, materials that preserve and illustrate Chinese music to American audiences.

**Olaf Post (2009–)**
*Preceptor*

Post holds a PhD in music theory from Columbia University, as well as master’s degrees in philosophy and biotechnology. He also studied piano and composition at the Conservatory of Amsterdam, and is active as a pianist and organist. Prior to joining the Harvard faculty, Post was a research fellow in music cognition at The Ohio State University. His research focuses on music cognition and performance analysis. Specific interests include the modeling of rhythm perception, the piano music of Sergei Rachmaninoff, and electronic dance music. At Harvard, Post has received several Faculty Awards from the Mind, Brain, and Behavior Program and Certificates of Teaching Excellence from the Derek Bok Center for Teaching and Learning.
Bernard Rands (–2005, emeritus)
Research Professor

Rands's work Canti del Sole, premiered by Paul Sperry, Zubin Mehta, and the New York Philharmonic, won the 1984 Pulitzer Prize in Music. His large orchestral suites Le Tambourin won the 1986 Kennedy Center Friedheim Award, and his Canti d'Amor, recorded by Chanticleer, won a Grammy Award in 2000. Rands has been guest composer at many international festivals and Composer in Residence at the Aspen and Tanglewood festivals. He was named the Walter Bigelow Rosen Professor of Music at Harvard in 2003, and is currently Walter Bigelow Rosen Research Professor. He has received honorary degrees from several American and European universities.

Fanny Peabody Professor of Music

Rehding holds degrees from Cambridge, England (BA, MA, MPhil, PhD) and held research fellowships at Emmanuel College Cambridge, the Penn Humanities Forum, and the Princeton Society of Fellows before joining the Harvard Department in 2003, initially as Assistant Professor. In 2005 he was promoted to the Gardner Cowles Associate Professor and full professor later in the same academic year. In 2009 he was named Fanny Peabody Professor of Music. His research interests are located at the intersection between theory and history, and cover a wide spectrum from Ancient Greek music, via Neuroaesthetics, to the Eurovision Song Contest. He is interested in the history of music theory, paleo- and neo-Riemannian theory, music-aesthetic questions, and issues of sound and media. His publications include Hugo Riemann and the Birth of Modern Musical Thought, Music and Monumentality, the Oxford Handbook of Neo-Riemannian Music Theories (with Edward Gollin), which was awarded the Special Citation of Merit of the SMT, and Music Theory and Natural Order (with Suzannah Clark). More recently, Rehding has been interested in how modern sound media—the phonograph, the gramophone, the radio, the siren, and very slow music in the digital age—have affected our listening habits and, more broadly, the meaning of music. His research has been supported by numerous fellowships, including Guggenheim, ACLS, Humboldt, Radcliffe, Cabot. He has been awarded several prizes, including the Dent medal and the inaugural Jerome Roche Prize. Rehding became department chair in 2011.

G. Gordon Watts Professor of Music, Professor of African and African American Studies

Shelemay taught at Columbia University (1977–1982), New York University (1982–1990), and Wesleyan University (1990–1992), before joining the Harvard faculty. At Harvard, Shelemay has served as chair of the Department of Music (1994–1999, acting chair, spring 2002, chair, spring 2005) and is active in interdisciplinary studies across several domains. A Fellow of the American Academy of Arts and Sciences and the American Academy for Jewish Research, she is a past president of the Society for Ethnomusicology. A Congressional appointee to the Board of Trustees of the American Folklife Center at the Library of Congress since 2000, she was Chair of that Board from 2002–2004. She has received fellowships from the Guggenheim Foundation, the National Endowment for the Humanities, the American Council of Learned Societies, and the Radcliffe Institute, and was named a Phi Beta Kappa scholar in 2009–2010. In addition to longtime interests in musical ethnography and music and memory, Shelemay’s current research is on Ethiopian music and musicians in their North American diaspora. Her monograph Music, Ritual, and Falasha History (1986, 1989) won the ASCAP-Deems Taylor Award.
Award and the Prize of the International Musicological Society. Shelemay is also the recipient of the 2006 Joseph R. Levenson Memorial Teaching Prize and the Phi Beta Kappa Teaching Prize.

Anne C. Shreffler (2003–)

James Edward Ditson Professor of Music

After receiving a B.Mus. in flute performance in 1979 from New England Conservatory, Shreffler earned a master’s in music theory from the same institution. She then studied musicology at Harvard, where she got her PhD in 1989. She has taught at Harvard since the fall of 2003, and held the role of chair from 2008–2011. Shreffler’s research interests include the 20th-century musical avant-garde in Europe and America, with special emphasis on the political and ideological associations of new music. Other research interests include historiography, composers in emigration, performance theory, and contemporary opera. She began her research career studying the Austrian composer Anton Webern (the topic of her dissertation), and has published widely on this composer, including a book, *Webern and the Lyric Impulse: Songs and Fragments on Poems by Georg Trakl* (Oxford University Press, 1994) as well as the article “Mein Weg geht jetzt vorüber: The Vocal Origins of Webern’s Twelve-Tone Composition,” for which she received the Alfred Einstein Award of the American Musicological Society in 1995. Her most recent publication is “Dahlhaus und die ‘höhere Kritik’: Schriften über Neue Musik und Politik,” in *Carl Dahlhaus und die Musikwissenschaft: Werk, Wirkung, Aktualität*. This is about Dahlhaus’s writings on new music and politics in the wake of the turbulent 1960s. Shreffler serves on advisory board of the Paul Sacher Foundation in Basel. In 2007–08 she was the recipient of a fellowship from the John Simon Guggenheim Memorial Foundation.

John Stewart (–2008)

Senior Preceptor

Stewart holds a Ed.D. from Harvard and a B.M. from the New England Conservatory of Music. He founded and directed the Young Musician’s Program of the Ernest Bloch Music Festival in Newport, Oregon, where he also premiered his work, *Threnody (Chorale Partita)*, Luise Vosgerchian In Memoriam. His *Ives Fantasy Suite* received its Boston premiere at The New England Conservatory.

Daniel Stepner (1993–)

Preceptor

Daniel Stepner is first violinist for the Lydian String Quartet (in residence at Brandeis University), Artistic Director of the Aston Magna Festival, and a founding member of the Boston Museum Trio (resident at the Museum of Fine Arts). He is well-known for his versatility in Baroque and modern violin.

Ivan A. Tcherepnin (–1998)

Senior Lecturer, Director of Electronic Studio

After earning degrees from Harvard (A.B. 1964, A.M. 1969), Tcherepnin studied in Europe, and then moved to San Francisco, where he became known for his creativity in the new field of musical electronics. Tcherepnin joined the music faculty of Harvard University in 1972 and also served as Director of the Harvard Electronic Music Studio. His oratorio, *And So It Came To Pass*, was premiered in 1991 at Carnegie Hall. The best-known of Tcherepnin’s later works is the *Double Concerto for Violin, Cello, and Orchestra* (1995), for which the composer won the University of Louisville’s International Grawemeyer Prize. Commissioned by the Greater
Boston Youth Symphony Orchestra, this piece was written for two of Tcherepnin’s former students—violinist Lynn Chang and cellist Yo-Yo Ma.

Fanny P. Mason Professor of Music, Director of the Harvard University Studio for Electroacoustic Composition (HUSEAC)
Tutschku composes music for film, theatre, and ballet as well as instrumental and electroacoustic music. He has also conceived several sound installations and published articles on sound diffusion. A main focus of Tutschku’s work is improvisation with live-electronics, and he has toured more than 30 countries with his Ensemble für Intuitive Musik Weimar. Tutschku oversaw the total renovation of the HUSEAC studios, which was completed in 2005. He also conceived the multi-loudspeaker diffusion system HYDRA, which has already been used in numerous concerts. He is the recipient of many international composition prizes: Bourges, Hanns-Eisler-Preis, CIMESP Sao Paulo, Prix Ars Electronica, Prix Musica Nova, and Prix Noroit. In 2005 Tutschku received the culture prize of the city of Weimar.

Professor of Music
Wolf began his graduate work at the University of Illinois at Urbana-Champaign, there he completed a Master of Music thesis exploring social-cultural as well as technical components of Karnatak “style” (bani). For his PhD dissertation, he conducted fieldwork on the music and ritual of one of the tribal minority populations of the Nilgiri Hills, the Kotas. Wolf speaks Tamil and draws from his study of several other languages, including Urdu and Persian, in his research and writings. His first book, The Black Cow’s Footprint: Time, Space, and Music in the Lives of the Kotas of South India (Permanent Black, 2005 and University of Illinois Press, 2006), earned the Edward Cameron Dimock, Jr. Prize in the Humanities. In addition to teaching and writing about music, Wolf occasionally performs on the vina, he is a disciple of the renowned performer, Ranganayaki Rajagopalan.

Christoph Wolff (–2011)
Adams University Professor, Curator of the Isham Memorial Library
Wolf served as Chair of the Department of Music (1980–88, 1990–91), Acting Director of the University Library (1991–92), and Dean of the Graduate School of Arts and Sciences (1992–2000). Appointed to an honorary professorship at the University of Freiburg, Germany, elected to membership of the American Academy of Arts and Sciences, the American Philosophical Society, the Saxon Academy of Sciences at Leipzig, and the Akademie für Mozart-Forschung in Salzburg, he currently serves as Director of the Bach-Archiv Leipzig, President of the Commission mixte of the Répertoire International des Sources Musicales, and on the Board of the Packard Humanities Institute. Wolf’s primary research interests extend to the music from the 17th to the early 19th century, especially to Bach and Mozart studies. Recent publications include Mozart’s Requiem (1994) and The New Bach Reader (1998). A recipient of the Dent Medal of the International Musicological Society (1978) the Humboldt Research Prize (1996), and the Bach Prize of the Royal Academy of Music (2006), he won the Otto Kinkeldey Award of the American Musicological Society for Johann Sebastian Bach: The Learned Musician (2000), which has been translated into eight languages. In 2001, Wolf received the Commander’s Cross for his role in the rediscovery and restitution of a Bach musical archive in Kiev, Ukraine. Wolf’s most recent book is Mozart at the Gateway to His Fortune. Serving the Emperor, 1788–1791 (2012).
James Yannatos (–2009)
Senior Lecturer on Music, Conductor of the Harvard-Radcliffe Orchestra

In 1964, Dr. Yannatos took up the leadership of the Harvard-Radcliffe Orchestra, one of the oldest continually performing orchestras in the country. He stayed for 45 years, and led the group on tours to Europe, Russia, South America, and Asia. On the night of his last concert with HRO in 2009, Yannatos was awarded an honorary certificate for his decades of contributions to the orchestra. The certificate declared Harvard’s gratitude to how Yannatos “enhanced the cultural life of Harvard University” while “enriching the lives of thousands” with his music knowledge, artistry, and passion. Yannatos composed music for both stage and television in addition to a number of chamber music pieces, choral works, and art songs. Many of his compositions are for children. His only opera, *Rockets' Red Blare*, to a libretto he wrote himself, premiered in 1971 in a student performance at Harvard University’s Loeb Drama Center. Three weeks before he passed away, Yannatos attended a performance of his completely rewritten score to *Rockets' Red Blare* by Intermezzo, The New England Chamber Opera Series, at the Agassiz Theater in Radcliffe Yard.
### APPENDIX III.

#### Donors 1990–2011

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<th>Years</th>
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<td>Dr. &amp; Mrs. Alan V. Abrams</td>
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<td>Samuel A. Adler</td>
<td>1998–2001</td>
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<td>J. Heywood Alexander</td>
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<td>American Musicological Society</td>
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<td>John Banan</td>
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<td>Stephen Baran</td>
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<td>Robert Beckwith</td>
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<td>Jack Behrens</td>
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<td>Edward A. Bonvaldt</td>
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<td>Boston Symphony Orchestra</td>
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<td>The Laura Boulton Foundation</td>
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<td>Leonard Burkat</td>
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<td>Kitty Carlisle</td>
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<td>Sarah Chapin</td>
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<td>Richard Charteris</td>
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<td>Bernie K. Chen</td>
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<td>Fong-ching Chen</td>
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<td>Jerzy Chwialkowski</td>
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<td>Barry J. Cohen</td>
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<td>Patricia L. Deutch</td>
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<td>Mario di Bonaventura</td>
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<td>Laura di Bonaventura van Paaschen</td>
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<td>Violeta Dinescu</td>
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<td>William Dinneen</td>
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<td>Marc Evans Dorsinville</td>
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<td>Margaret Duesenberry</td>
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<td>David K. Dunaway</td>
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<td>Mr. David R. Elliott</td>
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<td>James Erb</td>
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Seth Fagen (98–01)
Oliver D. Filley (91–92, 98–01, 05–06)
Samuel Finkel (92–94)
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Albert Fullerton (91–92, 93–94, 95–01)

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Andrew Gelt (97–98)
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Dorothy Reich Goldberg (94–95)
Marshall Goldman (96–97)
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Jonathan Harvey (97–98)
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Paul La Cariet (93–94)
Adrian Jan & Helen C. La Rue (97–98)
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Mills Lane (90–91)
Carl Leafstedt (95–96, 97–98)
Arthur L. Levin & Marilyn Levin Cohen in honor of Harold Lee Levin (07–08, 99–01)
David Lewin (96–97)
June Lewin (05–06)
Petros Linardos (93–94, 95–96)
Harry B. Lincoln (93–94)
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Mark Lindley (93–94)
Charles Lowe (96–97)
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Stuart C. Malina (98–01)
Peter Malkin (92–93)
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Virginia Newes (94–96, 97–99)
Eric Offenbacher (93–94)
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Riad Abdel–Gawad (92–93, 93–94)
Emily Abrams (05–06, 06–07)
Suhnne Ahn (91–92, 92–93, 93–94, 94–95)
Karim Al-Zand (95–96, 96–97, 97–98)
Peter Alexander (91–92, 92–93, 93–94, 94–95)
Aaron Allen (01–02, 02–03, 03–04, fall 04)
Alexandra Amati (Camperi) (91–92, 92–93, 94–95)
Naomi Andre (92–93, 93–94, 94–95)
John Armstrong (91–92)
Emil Awad (91–92, 92–93)

Jennifer Baker (Kotilaine) (93–94, 94–95, 96–97, 97–98, 98–99)
William Bares (04–05, 05–06, 08–09)
Ryan Banagale (07–08, 09–10)
Michael Barrett (07–08)
Edgar Barroso (09–10, 10–11)
Peter Bayne (07–08)
Sofia Becerra (08–09)
Dan Beller-McKenna (91–92, 92–93)
Aaron Berkowitz (05–06, 07–08)
Jeffrey Bernstein (94–95, 95–96)
Grahme Bird (93–94)
Noel Bisson (94–95, 95–96, 96–97, 97–98, 98–99)
David Black (03–04)
Andrea Bohlman (08–09, 10–11)
Natalie Boisvert (93–94)
James Boros (91–92)

Anthony Brandt (91–92, 94–95, 95–96, 97–98)
Elise Bruhl (92–93)
Lori Burns (91–92)
Deborah Burton (96–97, 97–98, 98–99, 00–01)

Carlo Caballero (95–96, 96–97)
Corinna Campbell (07–08, 09–10, 10–11)
Davide Ceriani (05–06, 06–07)

Jean-Francois Charles (07–08, 08–09, 09–10)
Linda Chase (01–02)
Jen-yen Chen (96–97, 97–98, 98–99, 00–01, 01–02)
William Cheng (09–10, 10–11)
Christopher Chowrimootoo (09–10, 10–11)
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Hali Fieldman (94–95, 95–96, 97–98)
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Joe Fitzgerald (91–92)
Richard Fletcher (98–99)
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Petra Gelbart (02–03)
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Stefan Hakenberg (96–97, 97–98, 98–99)
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Brian Hulse (97–98, 00–01)
Jose Luis Hurtado (04–05, 06–07, 07–08, 09–10, 10–11)
Arni Ingolfsson (00–01)
Hiroko Ito (95–96, 96–97)
April James (98–99)

John Johnson (92–93, 93–94, 94–95, 96–97, 98–99)
Laura Johnson (Kozachek) (91–92, 92–93, 93–94, 94–95, 96–97, 97–98)
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Sheryl Kaskowitz (06–07, 08–09)
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Natalie Kirschstein (03–04, 05–06, 06–07)
Roe–Min Kok (98–99, 01–02)
Taka Koto (02–03, 07–08)
Jonathan Kregor (03–04, 04–05, 05–06, 06–07)

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Rebecca Kowals (95–96)
Takashi Koto (91–92, 92–93, 93–94, 94–95, 95–96, 96–97, 97–98, 98–99, 00–01)
Tom Kozachek (91–92, 95–96, 96–97, 00–01)
Ulrich Krepplein (08–09)
Adam Krims (91–92, 92–93)
Richard Kurth (91–92)
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Zoe Lang (01–02, 02–03, 04–05, 05–06)
Hannah Lash (08–09)
Jimmy Leach (01–02, 02–03)
Carl Leafstedt (93–94)
Helen Lee (00–01, 01–02, 02–03, 03–04, 04–05)
Katherine Lee (07–08, 09–10, 10–11)
Frank Lehman (08–09, 09–10)
Ulrich Leisinger (92–93)
Kevin Leong (01–02, 07–08, 09–10)
Brian Levy (09–10)
Hannah Lewis (2010–11)
Lei Liang (03–04, 04–05, 05–06)
Thomas Lin (08–09)
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<td>2010–11</td>
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<td>Danny Mekonnen</td>
<td>08–09</td>
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<td>Timothy Melbinger</td>
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<td>Erik Spangler</td>
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Jeff Stadelman (91–92)
Kurt Stallmann (95–96, 96–97, 97–98)
Charles Starrett (98–99)
Benjamin Steege (02–03, 03–04, 05–06)
Arthur Stokes (97–98, 00–01, 01–02)
David Sullivan (06–07, 07–08, 08–09)
Steve Sweeting (91–92, 92–93, 93–94, 94–95)

David Taddie (92–93, 93–94, 94–95, 95–96, 96–97)
Wenqi Tang (2010–11)
Andrew Talle (98–99)
Patricia Tang (95–96, 96–97, 98–99, 00–01)
Christine Tewinkel (00–01)
Christian Thorau (00–01)
Noriko Toda (01–02, 02–03, 03–04)
Stephanie Treloar (96–97, 97–98, 98–99)
David Trippett (06–07)
Shailin Tuli (94–95, 95–96, 96–97, 98–99, 00–01)
Dimitri Tymoczko (94–95, 95–96, 96–97)

Ken Ueno (00–01, 01–02, 02–03, 03–04)

Bert van Herck (07–08, 08–09, 09–10)
Gabrielle Vanoni (08–09, 09–10)
Sean Varah (94–95, 95–96)
Bettina Varwig (02–03, 03–04)
Sophie Vilker (91–92, 92–93, 93–94)
Nicholas Vines (03–04, 04–05, 05–06)
Anton Vishio (92–93, 93–94, 94–95)
Cameron Von Patterson (07–08)

Gail Walden (92–93)
Michael Washington (92–93, 93–94, 95–96)
Steven Weigt (00–01)
Kathryn Welter (91–92, 92–93, 93–94, 95–96, 98–99)
Amanda Wesner (91–92)
Richard Whalley (00–01, 01–02, 02–03)
Peter Whincop (98–99, 00–01, 01–02)
Barbara White (91–92)
Jonathan Wild (00–01, 01–02, 02–03, 03–04)
Gavin Williams (2010–11)

Peter Wollny (91–92, 92–93)
Randall Woolf (91–92)
Sarah Wright (2010–11)

Joshua Yaphe (04–05)
Tolga Yayalar (05–06, 06–07, 07–08, 09–10, 10–11)
Jonathan Yoken (06–07)
Siu-Wah Yu (91–92, 92–93)
Leighanne Yuh (92–93)

Anna Zayaruznaya (07–08, 08–09)
Hillary Zipper (06–07, 08–09, 09–10)
APPENDIX V.
Curriculum 1991–2011

1990–1991
Musicianship. Stewart
A Survey of Western Art Music. Mertz
Fundamentals of Music Theory I & II. Wolff
Introduction to African American Music. Brown
Theory I. Stewart
Medieval Music: A Survey. Hughes
Renaissance Music: A Survey. Lockwood
Choral Conducting I. Marvin
Theory II. Tcherepnin
Counterpoint. Rothfarb
Beginning Orchestration and Conducting. Yannatos
Advanced Orchestration and Conducting. Yannatos
Proseminar in Composition. Rands
Studies in Analysis. Martino
Topics in Music History: 20th Century Opera. Mertz
Chamber Music: Topics in Music History. Mertz
Topics in Electronic Music. Tcherepnin
Composition in the Digital Electronic Medium. Tcherepnin
Seminar in Performance and Analysis. Sherman
Topics in Ethnomusicology. Pian, Boone, Ochs
Music in the Chinese Context. Pian
Music Bibliography. Ochs
Exercises in Tonal Writing and Analysis. Stewart
Current Methods in Musicology: Seminar. Wolff
Medieval Notation: Seminar. Hughes
Post World War II Composers: Seminar. Mosko
Renaissance Music: Seminar. Lockwood
Baroque Music: Seminar. Wolff
19th-Century Music: Seminar. Brinkmann
History of Music theory: Seminar. Hughes
Schenkerian Analysis. Rothfarb
Composition Seminar. Rands
Composition Seminar. Martino
Doctoral Colloquium. Brinkmann

Core Program
Literature and Arts B-52. Style and Meaning in Music. Hughes
Literature and Arts B-55. Opera: Perspectives on Music and Drama. Lockwood
Literature and Arts B-64. The Symphonic Century: Orchestral Music from 1820–1914. Brinkmann
1991–1992
Musicianship. Stewart
A Survey of Western Art Music. Leverett
Fundamentals of Music Theory I & II. Tcherepnin, Mosko
Introduction to African American Music. Brown
Theory I. Stewart
17th- and 18th-Century Music: A Survey. Bonds
19th- and 20th-Century Music: A Survey. Brinkmann
Choral Conducting I. Marvin
Topics in Music History: Schubert, Mendelssohn, and Schumann. Hughes
Theory II. Rothfarb
Counterpoint. Lewin
Beginning Orchestration and Conducting. Yannatos
Advanced Orchestration and Conducting. Yannatos
Composition in the Electronic Medium. Tcherepnin
Proseminar in Composition. Rands, Mosko
Studies in Analysis. Martino
Compositional Studies. Mosko
Theory: Proseminar. Rothfarb
Music History Proseminar. Leverett
Seminar in Performance and Analysis. Wyner
Topics in Ethnomusicology. Pian, Boone
Music in the Chinese Context. Pian
Music Bibliography. Ochs
Exercises in Tonal Writing and Analysis. Stewart
Ethnomusicology: Seminar. Shelemay
Chant: Seminar. Hughes
Topics in Medieval Polyphony: Seminar. Hughes
Renaissance Music: Seminar. Boone
Baroque Music: Seminar. Wolff
18th-Century Music: Seminar. Solomon
20th-Century Music Seminar: Schoenberg in America. Brinkmann
Music Theory Around 1900: Seminar. Rothfarb
Topics in Music Theory I. Seminar. Lewin
Topics in Music Theory II Seminar. Lewin
Composition Seminar. Rands
Composition Seminar. Martino
Doctoral Colloquium. Wolff
Core Program
Literature and Arts B-52. Style and Meaning in Music. Hughes
Literature and Arts B-53. Sonata, Concerto, Sinfonia: Perspectives on Instrumental Music. Wolff
Literature and Arts B-75. Composing Music Since 1950. Rands
Interdepartmental Courses
VES 158. Sound and Image: Studio Course. Tcherepnin, Guzzetti
1992–1993
Musicianship. Stewart
A Survey of Western Art Music. Leverett, Kilroy
Fundamentals of Music Theory. Stadelman
The Origins of Rock and Roll. Boone
Theory I. Stewart
Group for New Music. Stadelman
Medieval Music: A Survey. Jeffery
Renaissance Music: A Survey. Lockwood
Music and Communication. Tcherepnin
Advanced Choral Conducting. Marvin
Topics in Music History: Schubert, Mendelssohn, and Schumann. Hughes
Theory II. Rothfarb
Counterpoint. Lewin
Beginning Orchestration and Conducting. Yannatos
Advanced Orchestration and Conducting. Yannatos
Proseminar in Composition. Stadelman
Studies in Analysis. Martino
American Music in the 20th Century. Tcherepnin
Debussy and the Fin de Siecle. Abbate
Composition in the Digital Electronic Medium. Tcherepnin
Seminar in Performance and Analysis. Wyner
Topics in Ethnomusicology. Boone
Exercises in Tonal Writing and Analysis. Stewart
Current Methods in Musicology: Seminar. Brinkmann
Popular Music: Seminar. Boone
Medieval Notation: Seminar. Jeffery
Renaissance Music: Seminar. Lockwood
18th-Century Music: Seminar. Wolff
19th-Century Music: Seminar. Lockwood
19th/20th-Century Music Seminar. Abbate
History of Music Theory: Seminar. Hughes
Schenkerian Analysis I: Seminar. Rothfarb
Schenkerian Analysis II: Seminar. Rothfarb
Topics in Music Theory I. Seminar. Lewin
Topics in Music Theory II Seminar. Lewin
Composition Seminar. Martino
Special Topics in Composition: Seminar. Rands
Doctoral Colloquium. Wolff

Core Program
Literature and Arts B-52. Style and Meaning in Music. Hughes
Literature and Arts B-64. The Symphonic Century: Orchestral Music from 1820 to 1914. Brinkmann
Literature and Arts B-69. Beethoven and the Transformation of Musical Style. Lockwood
Literature and Arts B-75. Composing Music Since 1950. Rands

Interdepartmental Courses
Afro-American Studies 14. History of Jazz. Anthony Davis (Visiting Professor, AAS)
Afro-American Studies 139. The Composer in African-American Music. Anthony Davis (Visiting Professor, AAS)
1993–1994
Musicianship. Stewart
Intro to Music. Leverett
Theory for Non-majors. Brandt
Women in Music. Leverett
Theory I. Stewart
Group for New Music. Rands/Brandt
17th- and 18th-Century Music. Wolff
19th- and 20th-Century Music. Brinkmann
Beginning Choral Conducting. Marvin
Theory II. Kopp
Counterpoint. Lewin
Orchestration and Conducting. Yannatos
Electronic Music. Tcherepnin
Proseminar in Composition. Marsh
Proseminar in Composition. Davidovsky
Analysis. Tcherepnin
17th Century Mass. Howard
20th Century Proseminar. Brinkmann
History of String Quartet. Lockwood
Performance and Analysis. Levin
Music of Middle East. Shelemay
18th Century Performance Practice. Levin
Topics in Ethnomusicology. Babiracki
Exercises in Tonal Writing and Analysis. Stewart
Intro to Musicology. Boone
Intro to Ethnomusicology. Shelemay
Research Methods in Ethnomusicology. Shelemay
Medieval Polyphony. Yudkin
Chant. Hughes
18th-Century Opera. Lockwood
Renaissance Music. Leverett
19th-Century Music. Kallberg
History of Theory I and II. Cohen
Topics in Music Theory. Lewin
Composition Seminar. Rands
Composition Seminar. Davidovsky
Composition Seminar. Marsh
Special Topics in Composition: Seminar. Rands
Doctoral Colloquium. Lockwood

Core Program
Literature and Arts B-52. Style and Meaning in Music. Hughes
Literature and Arts B-55. Opera: Perspectives on Music and Drama. Lockwood
Literature and Arts B-77. Worlds of Music: Africa. Shelemay

Interdepartmental Courses
Afro-American Studies 139. The Composer in African-American Music. Anthony Davis (Visiting Professor, AAS)
Afro-American Studies 151. Jazz after 1960. Anthony Davis (Visiting Professor, AAS)
Afro-American Studies 153. Duke Ellington. Mark Tucker (Visiting Professor, AAS)

1994–1995
Musicianship. Stewart
Intro to Music. Boone
Theory for Non-majors. Nichols
Theory I. Stewart
Group for New Music. Davidovsky/Nichols
Sophomore Tutorial. Kendrick
Orchestration and Conducting. Yannatos
Choral Conducting. Marvin
Theory II. Stein
Modal Counterpoint. Lewin
Tonal Counterpoint. Lewin
Tonal Analysis. Tcherepnin
20th-Century Analysis. Levin
Proseminar in Composition. Nichols
Digital Electronic Music. Tcherepnin
Performance and Analysis. Levin
Music/Politics/Identity in Central/East Europe. Slobin
Maqam Traditions. Danielson
Renaissance Mass and Motet. Kendrick
The Mozart Operas. Lockwood
Contemporary Jazz. Boone
Exercises. Stewart
Intro to Musicology. Kendrick
Ethnomusicology Seminar. Becker
Ethnomusicology Seminar. Shelemay
Renaissance Seminar: Josquin. Lockwood
Chant. Kelly
Baroque Seminar. Wolff
19th-Century Seminar: Beethoven. Lockwood
Popular Music Seminar. Boone
Schenker Seminar. Stein
Topics in Music Theory. Lewin
Composition Seminar. Rands
Composition Seminar. Davidovsky
Electronic Music Seminar. Davidovsky
Special Topics in Composition: Seminar. Rands
Fromm Seminar in Composition. Jolas
Doctoral Colloquium. Lockwood

Core Program
Literature and Arts B-51. First Nights. Kelly
Literature and Arts B-54. Chamber Music from Mozart to Ravel. Levin
Literature and Arts B-75. Composing Since 1950. Rands
Literature and Arts B-77. Worlds of Music: Africa. Shelemay

Interdepartmental Courses
Afro-American Studies 151. Jazz after 1960. Anthony Davis (Visiting Professor, AAS)
Afro-American Studies 158. Jazz Composition and Arrangement. Anthony Davis (Visiting
Professor, AAS
Visual and Environmental Studies 158. Sound and Image. Alfred Guzzetti, Ivan Tcherepnin

1995–1996
Musicanship. Stewart
Intro to Music. Amati-Camperi
Theory for Non-majors. Nichols
Theory I. Stewart
Group for New Music. Davidovsky/Nichols
Sophomore Tutorial. Babiracki
Orchestration and Conducting. Yannatos
Choral Conducting. Marvin
Theory II. Cohen
Modal Counterpoint. Lewin
Tonal Counterpoint. Lewin
Tonal Analysis. Brandt
20th-Century Analysis. Cohen
Proseminar in Composition. Davidovsky
Proseminar in Composition. Rands
Digital Electronic Music. Tcherepnin
Performance and Analysis. Levin
19th-Century Performance Practice. Levin
Music of the City. Shelemay
North Indian Music. Babiracki
Instrumental Music of the Middle Ages & Renaissance. Kelly
Protestant Reformation. Howard
Beethoven's Orchestral Music. Lockwood
Exercises. Stewart
Intro to Musicology. Babiracki
Comparative Musical Terminology. Powers
Cross-Cultural Interaction in 20th-Century Music. Shelemay
Medieval Polyphony. Kelly
Secular Music of Medieval France. Kelly
Renaissance Seminar: Lockwood
Haydn: 1970s. Sisman
Wagner: Tristan und Isolde. Lockwood
20th-Century Seminar: 1912. Brinkmann
History of Theory. Cohen
Topics in Music Theory. Lewin
Composition Seminar. Rands
Composition Seminar. Davidovsky
Electronic Music Seminar. Davidovsky
Special Topics in Composition: Seminar. Rands
Core Program
Literature and Arts B-51. First Nights. Kelly
Literature and Arts B-54. Chamber Music from Mozart to Ravel. Levin
Literature and Arts B-55. Opera: Perspectives on Music and Drama. Lockwood
Literature and Arts B-64. The Symphonic Century: Orchestral Music from 1820 to 1914. Brinkmann
Interdepartmental Courses

Afro-American Studies 151. The Music of Duke Ellington. Anthony Davis (Visiting Professor, AAS)
Afro-American Studies 158. Jazz Composition and Arrangement. Anthony Davis (Visiting Professor, AAS)
Visual and Environmental Studies 158. Sound and Image Alfred Guzzetti and Ivan Tcherepnin

1996–1997
Musicianship. Stewart
Intro to Music. I and II. Kendrick
Theory for Non-majors. Gandolfi
Introduction to Composition. Tcherepnin
Proseminar in Composition. Gandolfi
Theory I. Stewart
Sophomore Tutorial. Music History and Repertory. Babiracki/Johnson
Orchestration and Conducting. Yannatos
Choral Conducting. Marvin
History of Jazz. Andrews
Theory II. Cohen
Modal Counterpoint. Lewin
Tonal Counterpoint. Brandt
Tonal Analysis. Varah
Analysis of 20th-Century Music. Rands
Electronic Music. Varah
Performance and Analysis. Wyner
Topics in Music: Bach, Handel, Vivaldi, Rameau. Risinger
Topics in Music: American Music. Brinkmann
Special Topics: Early Music in Boston. Babiracki/Kelly/Shelemy
Exercises in Tonal Writing and Analysis. Stewart
Intro to Musicology. Kendrick
Topics in Medieval Music: Medieval Notation. Kelly
Intellectual History of Ethnomusicology. Shelemay
Renaissance Music: Josquin Desprez. Lockwood
Baroque: Bach's Leipzig Church Cantatas. Wolff
19th-Century Music: The Beethoven Quartets. Lockwood
19th-Century Music: Three Verdi Operas. Petrobelli
19th- and 20th-Century Seminar: Fascism and Music. Brinkmann
History of Theory. Cohen
Schenkerian Analysis I. Cohen
Schenkerian Analysis II. Schachter
Topics in Music Theory. Lewin
Composition Seminar. Rands
Composition Seminar. Davidovsky
Composition Seminar. Merryman
Electronic Music Seminar. Davidovsky
Electronic Music Seminar. Kreiger
Doctoral Colloquium. Kelly
Core Program
Literature and Arts B-51. First Nights. Kelly
Literature and Arts B-55. Opera: Perspectives on Music and Drama. Lockwood
Literature and Arts B-64. The Symphonic Century: Orchestral Music from 1820 to 1914. Brinkmann
Literature and Arts B-75. Composing Since 1950. Rands

Interdepartmental Courses

1997–1998
Musicianship. Stewart
Intro to Music. I and II. Painter
Fundamentals of Music Theory I and II. Gandolfi
Introduction to Composition. Nichols
Theory I. Stewart
Sophomore Tutorial. Music History and Repertory. Babiracki
Orchestration and Conducting. Yannatos
Choral Conducting. Marvin
Theory II. Cohen
Modal Counterpoint. Nichols
Tonal Counterpoint. Lewin
Tonal Analysis. Cohen
Analysis of 20th-Century Music. Rands
Proseminar in Composition. Nichols
Digital Electronic Music. Tcherepnin
Performance and Analysis. Levin
18th-Century Performance Practice. Levin
Middle East (Maqam). Danielson
Music and Ethnicity in North America. Babiracki
Mozart’s Don Giovanni. Lockwood
Music/Letters in England. Risinger
19th-Century Opera. Painter
Lieder: Schubert to Wolf. Risinger
20th-Century Musical “Systems”. Brinkmann
Exercises in Tonal Writing and Analysis. Stewart
Slave Spirituals. Radano
Primary Musical Sources at Harvard. Wolff
Musical Transmission. Shelemay
Goddesses and Courtesans. Babiracki
Medieval Chant. Kelly/Livljanic
Renaissance Music. Lockwood
US/Europe 1920–1940. Op De Coul
19th-20th-Century Music: Mahler and Ives. Brinkmann
Reception History. Brinkmann
History of Theory. Cohen
Topics in Music Theory I. Straus
Topics in Music Theory II. Lewin
Composition Seminar. Rands
Composition Seminar. Davidovsky
Composition Seminar. Wyner
Electronic Music Seminar. Davidovsky
Fromm Seminar. Imbrie
Doctoral Colloquium. Lockwood

Core Program

Literature and Arts B-51. First Nights. Kelly
Literature and Arts B-55. Opera: Perspectives on Music and Drama. Lockwood
Literature and Arts B-65. Music in Fin-de-Siecle Vienna: The Origins of Modernism. Brinkmann
Literature and Arts B-54. Chamber Music from Mozart to Ravel. Levin

Interdepartmental Courses

(Quincy Jones Visiting Professor of Afro-American Music)
VES 158: Sound and Image. Alfred Guzzetti and Ivan Tcherepnin

1998–1999

Musicianship. Stewart
Intro to Music. I and II. McGuire/Painter
Fundamentals of Music Theory I and II. Gandolfi
Introduction to Composition. Nichols
Theory I. Stewart
Sophomore Tutorial. Music History and Repertory. Risinger/Wolff
Orchestration and Conducting. Yannatos
Theory II. Nichols/Cohen
Modal Counterpoint. Lewin
Tonal Counterpoint. Lewin
Tonal Analysis. Rakowski
Analysis of 20th-Century Music. Rands
Proseminar in Composition. Nichols
Latino Popular Music. Pacini-Hernandez
Performance and Analysis. Levin
19th-Century Performance Practice. Levin
Raga and Tala. Babiracki
Musical Identities: Native America and Australia. Diamond
Topics in Medieval and Renaissance Music: Renaissance Venice. Kelly
Topics in Music from 1600–1800: Mozart Images. Painter
Topics in Music from 1800-Present: Beethoven’s Ninth. Lockwood
Improvisational Process in Jazz from WWII to 1967. Monson
Exercises in Tonal Writing and Analysis. Stewart
Current Methods in Musicology. Babiracki/Wolff
Music Diasporas: Ethiopia. Shelemay
Organology. Diamond
Topics in Medieval Polyphony: Late Trecento and Early Quattrocento Italy. Nadas
Renaissance Music: Josquin Motets. Macey
19th-Century Music: Beethoven’s Late Quartet. Lockwood
19th-Century Music: Music in Paris in the 1830s. Kelly
19th/20th-Century Music: Ideologies of the Symphony, 1890-1945. Painter
History of Theory. Cohen
Schenkerian Analysis. Schmalfeldt
Topics in Music Theory I and II. Lewin
Seminar: Readings in Aesthetics. Painter
Composition Seminar. Rands
Composition Seminar. Davidovsky
Electronic Music Seminar. Davidovsky
Doctoral Colloquium. Kelly, Shelemay

Core Program

Literature and Arts B-51. First Nights. Kelly
Literature and Arts B-54. Chamber Music from Mozart to Ravel. Levin
Literature and Arts B-75. Composing Music since 1950. Rands
Literature and Arts B-78. Soundscapes: World Music at Home and Abroad. Shelemay

Interdepartmental Courses

Afro-American Studies 11. Music and the Civil Rights Movement. Ingrid Monson (Quincy Jones Visiting Professor of Afro-American Music)

1999–2000

Musicianship. Stewart
Intro to Music. I and II. Kozachek
Fundamentals of Music Theory I and II. Horne
Introduction to Composition. Horne
Theory I. Stewart
Sophomore Tutorial. Music History and Repertory. Risinger
Choral Conducting. Marvin
Orchestration and Conducting. Yannatos
Theory II. Cohen
Modal Counterpoint. Lewin
Tonal Counterpoint. Lewin
Tonal Analysis. Stallmann
Analysis of 20th-Century Music. Rands
Proseminar in Composition. Rands/Horne
Composition in the Digital Electronic Medium I and II. Stallmann
Performance and Analysis. Levin/Stepner
18th-Century Performance Practice. Levin
Topics in World Music. Music in Islam. Wolf
Topics in World Music: Vernacular Musical Traditions of India and Pakistan. Wolf
Topics in Medieval and Renaissance Music: English Sacred Music. Bisson
Topics in Music from 1600–1800: Music in English Society 1660-1800. Bisson
Topics in Music from 1800–Present: 20th-Century Opera. Brinkmann
Exercises in Tonal Writing and Analysis. Stewart
Current Methods in Musicology. Brinkmann/Wolf
Ethnomusicology: Theories of African Rhythm. Agawu
Ethnomusicology: Music in Jewish Religious and Cultural Life. Shelemay
Topics in Medieval Polyphony: Major Repertoires in Early Polyphony. Kelly
Baroque Seminar: JS Bach and Reception History of 1850. Wolff
19th-Century Music: Verdi: Current Issues in Research, Analysis and Criticism. Rosen
20th-Century Music: Schoenberg in America. Brinkmann
History of Theory. Music Theory from Italian Renaissance to French Enlightenment. Gooley
Topics in Music Theory I and II, Texts and Musical Structures. Lewin
Composition Seminar. Rands
Composition Seminar. Davidovsky
Electronic Music Seminar. Davidovsky
Doctoral Colloquium. Members of the Department

Core Program
Literature and Arts B-51. First Nights. Kelly
Literature and Arts B-54. Chamber Music from Mozart to Ravel. Levin
Literature and Arts B-65. Music in Fin-de-Siecle Vienna: the Origins of Modernism. Brinkmann
Literature and Arts B-78. Soundscapes: World Music at Home and Abroad. Shelemay
Literature and Arts B-80. The Swing Era. Levin

2000–2001
Musicianship. Stewart
Introduction to Music 1a. Kozachek
Introduction to Music 1b. Painter
Fundamentals of Music Theory I and II. Fineberg
Introduction to Composition. Fineberg
Theory I. Stewart
Sophomore Tutorial: Music History and Repertory. Calcagno
Orchestration and Conducting. Yannatos
Theory II. Cohen
Modal Counterpoint. Nichols
Tonal Counterpoint. Gosman
Tonal Analysis. Stallman
Analysis of 20th-Century Music. Rands
Proseminar in Composition. Rands
Electroacoustic Composition. Stallmann
Musical Systems-Contexts-Performance. Wolf
Classical Music in South India. Wolf
Performance and Analysis. Levin
19th-Century Performance Practice. Levin
Music in Middle Eastern Context. Danielson
Topics in Medieval and Renaissance Music: Polyphony in France 1200–1400. Kozachek
Topics in Music from 1600–1800: Mozart Images. Painter
Claudio Monteverdi. Calcagno
Text and Orchestration. Rands
20th-Century Techniques. Brinkmann
Lieder from Schubert to Wolf. Risinger
Creative Musical Energy in Australia. Conyngham
Opera. Lockwood
Symphony. Brinkmann
Exercises in Tonal Writing and Analysis. Stewart
Current Methods in Musicology. Painter/Wolf
Research Methods in Ethnomusicology. Shelemay
Music and Ritual. Wolf
Topics in Medieval Music. Kelly
Renaissance Music Seminar Urquhart
19th-Century Music: Beethoven's String Quartets. Lockwood

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19th-Century Music: German Music pre-WW I. Painter
19th/20th-Century Music: Music After WWII. Brinkmann
Schenkerian Analysis. Cohen
Topics in Music Theory I and II. Lewin
Composition Seminar. Davidovsky
Electronic Music Composition Seminar. Davidovsky
Towards an Australian Accent in Music 1950–99. Conyngham
Special Topics. Carter. Nichols
Doctoral Colloquium. Brinkmann

Core Program
Literature and Arts B-51. First Nights. Kelly
Literature and Arts B-54. Chamber Music from Mozart to Ravel. Levin
Literature and Arts B-65. Music in Fin-de-Siecle Vienna: the Origins of Modernism. Brinkmann
Literature and Arts B-78. Soundscapes: World Music at Home and Abroad. Shelemay

2001–2002
Musicianship. Goldberg/Stewart
Introduction to Music 1a & b. Fisher
Fundamentals of Music Theory I & II. Fineberg
Introduction to Composition. Nichols
Intermediate Composition. Gandolfi
Theory I. Gollin/Stewart
Sophomore Tutorial: Music History and Repertory. Calcagno
Choral Conducting. Marvin
Orchestration and Conducting. Yannatos
Theory II. Cohen
Modal Counterpoint. Gollin
Tonal Counterpoint. Nichols
Tonal Analysis. Stallmann
Analysis of 20th-Century Music. Gandolfi
Proseminar in Composition. Rands
Electroacoustic Composition. Stallmann
Performance and Analysis. Levin
17th & 18th c Performance Practice. Levin
Musical Cultures of Iran. Wolf
Latino Popular Music. Pacini-Hernandez
Music in Middle Eastern Contexts. Danielson
Topics in Medieval and Renaissance Music: The Madrigal. Calcagno
Topics in Medieval and Renaissance Music: Jean Ockeghem. Fallows
Topics in Music 1600–1800: Mozart’s Vienna. Chen
Topics in Music 1600–1800: Die Zauberflote. Wolff
Mahler in Context. Painter
The Music of Bela Bartok. Gollin
Tonal Writing and Analysis. Gollin
Current Methods in Musicology. Wolf
Current Methods in Musicology. Wolff
Music and Memory. Shelemay
Music of Africa & the Diaspora. Monson
Getting to Know Medieval Song. Treitler
Josquin des Prez. Fallows
Bach’s B-Minor Mass. Wolff
Opera in Venice: 1637–1678. Calcagno
Historiography of Music. Solie
20th-Century Opera. Painter
Song, Schubert through Ives. Brinkmann
History of Music Theory. Cohen
Topics in Music Theory I & II. Lewin
Composition Seminar. Rands
Composition Seminar. Davidovsky
Orchestra Composition Seminar. Fineberg
The Emancipation of Timbre. Fineberg
FR Seminar: Baroque, Classical & Romantic Concerti. Wolff
Doctoral Colloquium. Shelemay

Core Program
Literature and Arts B-51 First Nights: Five Performance Premieres. Kelly
Literature and Arts B-65 Fin-de-Siecle Vienna. Brinkmann
Literature and Arts B-78 Soundscapes: World Music at Home and Abroad. Shelemay
Literature and Arts B-80 Swing Era. Levin

2002–2003
Musicianship. Stewart
Introduction to Music 1a & b. Peattie
Fundamentals of Music Theory I & II. Fineberg
Introduction to Composition. Gyger
Intermediate Composition. Gyger
Theory I. Stewart
Sophomore Tutorial: Music History and Repertory. Gallagher
Choral Conducting. Marvin
Orchestration and Conducting. Yannatos
Theory II. Gollin
Modal Counterpoint. Gollin
Tonal Counterpoint. Berman
Tonal Analysis. Hasty
Analysis of 20th-Century Music. Rands
Proseminar in Composition. Fineberg
Proseminar in Composition. Gyger
Performing: E. Europe/Java/Folkdance. Cohen
Performance and Analysis. Levin
19th & 20th c Performance Practice. Levin
Music in Middle Eastern Contexts. Danielson
Music, Politics & Society in E. Europe. Sugarman
The Sound of “Song of Songs” 8th–15th c. Stenzl
From Schütz to Buxtehude. Wolff
Aaron Copland. Tick
The Music and Image of Miles Davis. Monson
Conducting/Composing in Post-War Europe. Painter
Tonal Writing and Analysis. Gollin
Current Methods in Historical Musicology. Wolff
Current Methods in Ethnomusicology. Shelemay
Musical Ethnography. Shelemay
Musics Between Local and Global. Sugarman
Music and Cultural Theory. Monson
Northern Music/Musicians in 15th c Italy. Gallagher
Mendelssohn & Schumann in Leipzig. Wolff
Mozart & "Absolute" Music. Painter
Music & National Socialist Ideology. Brinkmann
The Music of Luigi Nono. Stenzl
History of Music Theory. Gollin
Schenkerian Analysis. Hasty
Music and Math. Lewin
Rhythm. Hasty
Composition Seminar. Rands
Composition Seminar. Hyla/Davidovsky
Electronic Music Composition. Kreiger/Davidovsky
Topics in Composition. Rands
Computer Assisted Musical Composition. Fineberg
Doctoral Colloquium. Wolff
FR Seminar: African Musical Traditions. Shelemay
Med Studies: Medieval Manuscripts and Liturgical Arts. Kelly

Core Program
Literature and Arts B-51 First Nights: Five Performance Premieres. Kelly
Literature and Arts B-54 Chamber Music: Mozart to Ravel. Levin
Literature and Arts B-64 The Symphonic Century. Brinkmann
Literature and Arts B-78 Soundscapes. Shelemay
Literature and Arts B-82 Sayin' Something. Monson

2003–2004
Introduction to Music 1a & b. Talle
Introduction to Composition. Gyger
Foundations of Tonal Music I. Fineberg
Orchestration and Conducting. Yannatos
Choral Conducting. Marvin
Performance and Analysis. Wyner
Musicianship. Stewart
Theory I. Stewart
Sophomore Tutorial: Music History and Repertory. Calcagno
Theory II. Rehding
Modal Counterpoint. Hasty
Tonal Counterpoint. Burton
Tonal Analysis. Hasty
Analysis of 20th-Century Music. Rands
Proseminar in Composition. Gyger
Electronic Music. Chasalow
Music in Middle Islamic Contexts. Wolf
Italian Madrigal 1530–1640. Calcagno
Mozart in Vienna: The Final Years. Wolff
Songs of Schubert, Mahler. Wolf. Painter
The Broadway Musical. Oja
The Romantics and Early Music. Haar
Tonal Writing and Analysis. McLoskey
Current Methods in Ethnomusicology. Monson
Current Methods in Historical Musicology. Shreffler
Ethnomusicology of Space and Time. Wolf
Music and Mourning. Wolf
Melodic Transmission in Chant. Kelly
Mode in the Renaissance. Haar
Petrarch, Petrarchism and Madrigal. Calcagno
Bach’s Weimar Cantatas. Wolff
Wagner’s Ring. Painter
Early 20th-Century American Modernist Music. Oja
American Avant-Garde/Experimental Music post 1945. Shreffler
History of Music Theory. Rehding
Music and Meaning. Hasty
Studies in Musical Analysis. Hasty
Composition Seminar. Rands
Composition Seminar. Davidovsky/Wyner
Electronic Music Composition. Davidovsky/Kreiger
Topics in Composition. Rands
Orchestration. Fineberg
Fromm Seminar. Weir
Late Modernism and the Concerto. Gyger
Doctoral Colloquium. Oja
Freshman Seminar: Bach. Wolff

Core Program:
Literature and Arts B-51 First Nights: Five Performance Premieres. Kelly
Literature and Arts B-82 Sayin’ Something. Monson

2004–2005
Introduction to Music 1a & b. Gallagher
Introduction to Composition. Gyger
Theory for Non-Majors. Fineberg
Orchestration and Conducting. Yannatos
Choral Conducting. Marvin
Performance and Analysis. Levin
17th- and 18th-Century Performance. Levin
Musicianship. Stewart
Theory I. Stewart
Sophomore Tutorial: Music History and Repertory. Randel
Theory II. Rehding
Modal Counterpoint. Stern
Tonal Counterpoint. Stern
Tonal Analysis. Hasty
Analysis of 20th-Century Music. Gyger
Proseminar in Composition. Fineberg
Electroacoustic Composition. Tutschku
Shadows, Gongs & Punk Music/SE Asia. Weiss
Music in Middle Eastern Contexts. Danielson
Brahms’s Choral Music and German Society. Beller-McKenna
World Music Theory, Practice, Aesthetics. Weiss
Permeable Boundaries. Weiss
Programmatic, Absolute, & Other: Perspectives on Musical Meaning. Von Glahn
Tonal Writing and Analysis. McLoskey
Intro to Musicology. Gallagher/Shelemay
Research Methods. Shelemay
Sounding Royal. Weiss
Notre-Dame Polyphony. Roesner
Guillaume Du Fay & 15th c. Song Tradition. Gallagher
Orlando di Lasso & Motet 2nd Half 16th Century. Bossuyt
String Quartets of Haydn & Mozart. Hunter
Music of the Last Ten Years. Shreffler
Ives on Ives in Prose & Music. Von Glahn
Theories of Music Degeneration. Rehding
Schenkerian Theory. Schmalfeldt
Analytical Approaches. Rehding
Composition Seminar. Birtwistle
Composition Seminar. Rands
Composition Seminar. Birtwistle
Composition Seminar. Anderson
Topics in Electroacoustic Music. Tutschku
Freshman Seminar: Beethoven String Quartets. Shreffler
Freshman Seminar: African Music Ethnographies. Shelemay
Core Program:
Literature and Arts B-51 First Nights: Five Performance Premieres. Kelly
Literature and Arts B-80 Swing. Levin
Literature and Arts B-68 Opera. Shreffler

2005–2006
Introduction to Music 1a & b. Gallagher
Introduction to Composition. Gyger
Theory for Non-Majors. Fineberg
Orchestration and Conducting. Yannatos
Choral Conducting. Marvin
Performance and Analysis. Levin
17th- and 18th-Century Performance. Levin
Musicianship. Stewart
Theory I. Stewart
Sophomore Tutorial: Music History and Repertory. M. Peattie
Theory II. Stern
Modal Counterpoint. Stern
Tonal Counterpoint. Stern
Tonal Analysis. Hasty
Analysis of 20th-Century Music. Gyger
Proseminar in Composition. Czernowin
Proseminar in Composition. Anderson
Electronic Music. Tutschku
Music in Islamic Contexts: South and West Asia. Wolf
South Indian Classical Music. Wolf
Medieval and Renaissance Instrumental Music. Kelly
The Italian Madrigal. Calcagno
Music and Film. Abbate
Mahler and Symphonic Space. T. Peattie
Caribbean New York. Washburne
Leonard Bernstein’s Boston. Oja/Shelemay
Intro to Musicology. Shreffler
Intro to Ethnomusicology. Wolf
Theory and Structure of S. Indian Classical Music. Wolf
Musical Communities. Shelemay
Improvisation in 3 Traditions. Monson
Gregorian Chant: Manuscripts & Transmissions. Kelly
Northern European Music & Visual Arts. Gallagher/Van Der Velden
Luca Marenzio’s Secular Music. Calcagno
Philological Issues. Calcagno
Music of the Bach Family. Wolff
Music’s Body: Sensuality in Literature & Sound. Albright
Performance Practice in 2nd Viennese School. Shreffler
Writing About American Music. Oja
History of Music Theory. Keller
Music and Cognition. Hasty
Studies in Musical Analysis. Hasty
Composition Seminar. Czernowin
Composition Seminar. Lindberg
Composition Seminar. Anderson
Electroacoustic Music Seminar. Tutschku
Contemporary Choral Writing. Gyger
Orchestration. Fineberg
Fromm Seminar: Lindberg
Doctoral Colloquium. Abbate
Freshman Seminar: American Musical Theater. Oja
Freshman Seminar: Concerto. Wolff

Core Program:
Literature and Arts B-51 First Nights: Five Performance Premieres. Kelly
Literature and Arts B-63 Bach. Wolff
Literature and Arts B-52 Mozart. Levin
Literature and Arts B-68 Opera. Shreffler
Literature and Arts B-78 Soundscapes. Shelemay
AA97 African-American Tutorial. Monson

2006–2007
Introduction to Music 1a. Gallagher
Theory for Non-Majors. Fineberg
Introduction to Composition. Gyger
Adv. Choral Conducting. Marvin
Orchestration and Conducting. Yannatos
Performance and Analysis. Levin
19th-Century Performance. Levin
Musicianship. Stewart
Theory I. Stewart
Sophomore Tutorial: Music History and Repertory. M. Peattie
Theory II. Rehding/Clark
Modal Counterpoint/Counterpoint. Stern
Tonal Analysis. Rehding
Analysis of 20th-Century Music. Gyger
Proseminar in Composition. Gyger
Proseminar in Advanced Composition. Anderson
Electronic Composition. Tutschku
Music in Islamic Contexts. Wolf
Music & Poetry in Late Renaissance Italy. Calcagno
Monteverdi’s Operas. Calcagno
Symphony. Allen
The American Musical. Oja
Music Since 1945. Shreffler
African-American Jazz/Gospel. Ramsey
Image, Music, Text: 20th Century Italy. Calcagno
Concertos for Orchestra: Invention of a Genre. Gyger
Embodying Asian American Identities. Hahn
Foreign Cultures 79 Silk Road. Wolf/Elliot
Exercises (Music B). Stern
Intro to Historical Musicology. Wolff
Intro to Ethnomusicology. Shelemay
Music and Ritual. Wolf
Performing Body, Self, Identity. Hahn
African Musics. Shelemay
Music and Cultural Theory. Monson
Gregorian Chant. Kelly
Motets and Contexts 1350–1500. Gallagher
Monteverdi’s Madrigals. Calcagno
Mozart in Vienna. Wolff
World Wars. Oja/Cott
Music and Politics. Shreffler
Tonal Spaces. Rehding
Music Aesthetics. Rehding
Schenkerian Analysis. Clark
Prolonged Counterpoint. Agawu
Cognitive Theories of Music. Lerdahl
Composition Seminar. Fineberg
Composition Seminar. Schuller
Composition Seminar. Anderson
The Outsiders. Anderson
Electronic Music Seminar. Tutschku
Fromm Seminar. Schuller
Special Topics: Sculpting Sound. Fineberg
Doctoral Colloquium. Kelly
Freshman Seminar: Beethoven’s String Quartets. Shreffler
Freshman Seminar: Boston: Stop, Look and Listen. Shelemay/Oja
Core Program:
Literature and Arts B-51 First Nights: Five Performance Premieres. Kelly
Literature and Arts B-63 Bach. Wolff
Literature and Arts B-68 Opera. Shreffler

2007–2008
Introduction to Music 1b. Gallagher
Theory for Non-Majors. Vines
Introduction to Composition. Rohwein
Beg. Choral Conducting. Marvin
Orchestration and Conducting. Yannatos
Performance and Analysis. Wyner
Musicianship. Stewart
Theory I. Stewart
Sophomore Tutorial: Music History and Repertory. Kelly/Gelbart
Theory II. Rehding/Vines
Tonal Counterpoint. Greitzer
Modal Counterpoint. Greitzer
Analyzing Performance. Hasty
Analysis of 20th-Century Music. Hasty
Proseminar in Composition. Ferneyhough
Electronic Composition. Tutschku
Chant. Kelly
Fin-de-Siecle France. Revuluri
Staging Baroque Opera: Monteverdi and Cavalli. Calcagno
Gamelan in Performance & Composition. Wolf
Global Pop Music. Revuluri
Wagner. Abbate
Brazilian Music and Globalization. Stanyek
Foreign Cultures 79 Silk Road. Wolf/Elliott
Exercises (Music B). Vines
Intro to Musicology. Abbate
Intro to Ethnomusicology. Wolf
Aurality, New Media & the Politics of Presence. Stanyek
Theory & Structure of South Indian Music. Wolf
Subjectivity and Narrativity from Madrigal to Opera (1580–1640). Calcagno
Opera and Interpretation. Abbate
Paris in the 1830s. Kelly
Historiography of American Music. Oja
Music and the Moving Image. Revuluri
Theory of Music. Hasty
The Life and Music of Cole Porter. Forte
Current Issues in Music Theory. Rehding
Topics in Music Theory: Repetition. Hasty
Composition Seminar. Gyger
Composition Seminar. Ferneyhough
Composition Seminar. Lachenmann
Sensors and Interactivity. Tutschku
Improvisations with Electronics. Tutschku
Special Topics. Ferneyhough
Fromm Seminar. Lachenmann
Special Topics: Choral Writing. Gyger
Doctoral Colloquium. Rehding
Freshman Seminar: Film Music. Abbate
Freshman Seminar: Leonard Bernstein and His World. Oja

Core Program:
Literature and Arts B-51 First Nights: Five Performance Premieres. Kelly
Literature and Arts B-82 Sayin’ Something. Monson
Literature and Arts B-85 American Musicals & American Culture. Oja

2008–2009
Introduction to Music 1b. Gallagher
Theory for Non-Majors. Gilbert/Beaudoin
Introduction to Composition. Beaudoin
Intermediate Composition. Gilbert
Beg. Choral Conducting. Marvin
Orchestration and Conducting. Yannatos
Performance and Analysis. Levin
18th-Century Performance Practice. Levin
Musicianship. Hasegawa
Theory I. Rehding
Sophomore Tutorial: Music History and Repertory. Gallagher/Revuluri
Theory II. Clark/Hasegawa
Tonal Counterpoint. Beaudoin
Modal Counterpoint. Greitzer
Analyzing Performance. Hasty
Analysis of 20th-Century Music. Hasty
Proseminar in Composition. Gilbert/Gandolfi
Electronic Composition. Tutschku
Musicianship: Gamelan. Diamond
Monteverdi’s Vespers, Bach’s B Minor Mass, Mozart’s Zaibfiole. Wolff
Lizst & Romantic Century. Gooley
Brahms. Gallagher
New Currents in Asian American Music Studies. Hisama
Tonal Writing & Analysis (Music B). Vines
Intro to Musicology. Revuluri
Intro to Ethnomusicology. Shelemay
Res. Methods: Ethnography. Shelemay
Music & Cultural Theory. Monson
Ockeghem & Busnoys. Gallagher
The manuscript Bologna Q.15. Bent
Editing CPE Bach. Wolff
Editorial Workshop. Wolff
Late Beethoven. Lockwood
History/Theory/Crit of Hip-Hop. Hisama
Elliott Carter & the 20th Century. Shreffler
Biography to History: Case Studies in Early American Modernism. Tick
Music and Empire. Revuluri
History of Music Theory. Rehding
Memory, Monumentality, Canonocity. Rehding
Topics in Music Theory: Repetition: Hasty
Composition Seminar. Gandolfi
Composition Seminar. Bresnick
Electronics: Music and Space. Tutschku
Composition and Live Electronics. Tutschku
Orchestration. Gandolfi
Doctoral Colloquium. Wolf
Freshman Seminar: Beethoven's String Quartets. Shreffler
Freshman Seminar: Soundscapes. Shelemay
Core Program:
African Musical Traditions. Shelemay
Global Pop Music. Revuluri
Mozart. Levin
Sayin' Something. Monson

2009–2010
Introduction to Music 1a/b. Gallagher
Theory for Non-Majors. Beaudoin
Introduction to Composition. Beaudoin
Beg. Choral Conducting. Marvin
Orchestration and Conducting. Cortese
Performance and Analysis. Levin
19th-Century Performance Practice. Levin
Chamber Music Performance. Cortese
Jazz Improvisation. Bares
Theory I. Rehding/Post
Musicianship. Bares
Music History and Repertory: Medieval to Baroque. Kelly
Music History and Repertory: Medieval to Baroque. Roeder
Music History and Repertory: Cross Cultural Perspective. Shelemay
Theory Ia. Clark
Theory Iib. Beaudoin
Jazz Harmony. Bares
Tonal Counterpoint. Vines
Modal Counterpoint. Greitzer
Tonal Analysis. Clark
Analysis of 20th-Century Music. Hasty
Proseminar in Composition. Czernowin
Proseminar in Composition. Vines
Electronic Composition. Tutschku
Music in Islamic Contexts. Wolf
South Indian Music. Wolf
Medieval and Renaissance Instrumental Music. Kelly
Music as Object and Act 1400–1600. Gallagher
Opera in the Eighteenth Century. Roeder
Music Since 1945. Shreffler
Special Topics: Shakespeare Music. Albright
Tonal Writing and Analysis. Post
Intro to Musicology. Oja
Intro to Ethnomusicology. Wolf
Music and Language. Wolf
Musical Communities. Shelemay
Chant. Kelly
Josquin des Prez. Gallagher
Unfinished Musical Works from Bach to Schubert. Wolff
Music in the Public Sphere. Roeder
Early African American Musical Theater. Oja
Music of the Last Ten Years. Shreffler
Quirks in the Major-Minor System: Theories of Harmony c. 1800–1850. Clark
Ballet Russe, Ballets Suédois. Morrison
Current Issues in Music Theory: Thinking with Music. Hasty
New Music: Tradition and Innovation in Selected Recent Compositions. Hasty
Schenker, Clark
Teaching Colloquium. Wolff
Composition Seminar Ia. Czernowin
Composition Seminar Ib. Zuidam
Composition Seminar Iia. Steiger
Composition Seminar IIb. Czernowin
Electronics: Music and Space. Tutschku
Special Topics in Composition. Zuidam
Conductors and Conducting. Steiger
Analysis and Critic of Recent works. Czernowin
Doctoral Colloquium. Wolff
Freshman Seminar: Leonard Bernstein and His World. Oja
Freshman Seminar: What is Music? Hasty
Freshman Seminar: African Musical Traditions. Shelemay
Core Program:
First Nights. Kelly (GE)*
Soundscapes. Shelemay (GE)*
Chamber Music. Levin
American Musicals and American Culture. Oja (GE)*
*General Education

2010–2011
Introduction to Music 1a/b. MacCarthy/Massey
Theory for Non-Majors. Beaudoin/A. Clark
Introduction to Composition. Beaudoin
Chamber Music Performance. Boston Museum Trio
Theory I. Post
Music History and Repertory. Medieval to Baroque. Kelly
Music History and Repertory. Medieval to Baroque. Roeder
Music History and Repertory. Cross Cultural Perspective. Shelemay
Beginning Choral Conducting. A. Clark
Cosi fan tutte. Cortese
Theory IIa. Rehding
Theory IIb. Beaudoin
Post-tonal Analysis. Hasty
Tonal Analysis. Rehding
Jazz Harmony. Bares
Modal Counterpoint. Hasty
South Indian Classical Music Theory and Practice. Wolf
Beginning Composition. Beaudoin
Advanced Composition. Czernowin
Intro to Electronic Composition. Tutschku
Performance and Analysis. Levin
18th-Century Performance Practice. Levin
Classical Improvisation. Levin
Jazz Improvisation. Bares
Music and Subjectivity in Asia. Wolf
Music of Tudor England. MacCarthy
Early Polyphony: Music of the Winchester Troper. Kelly
The String Quartets of Haydn, Mozart, and Beethoven. Roeder
The Operas of John Adams. Oja/Shreffler
Exercises in Tonal Writing & Analysis. Post
Intro. to Historical Musicology. Shreffler
Intro to Ethnomusicology. Shelemay
Ethnomusicology: Research Methods. Shelemay
Iranian Music: Improvisation, Poetry, and Canonocity. Wolf
Transatlantic Jazz. Bares
Johannes Tinctoris and 15th-Century Music. MacCarthy
Discovery of Ancient Music in the Age of Enlightenment. Roeder/Wolff
Historiography: Classic Texts in U.S. Music. Oja
Music and Empire. Reuvluri
History of Music Theory: From Rameau to Riemann. Rehding
Neo-Riemannian Analysis. Rehding
Rhythm. Hasty
Teaching Colloquium. Shelemay
Composition Seminar Ia (261r). Czernowin
Composition Seminar Ib (261r). John Luther Adams
Composition Seminar (262r). Czernowin
VES/EMS: Video and Electronic Music (264r). Tutschku/Guzzetti
Fine Arts and Electronic Music. Tutschku
Electronics: Music and Space. Tutschku
Composition Seminar (272). Czernowin
Orchestration. Cortese
Fromm Seminar: Music and the Physical World. John Luther Adams
Doctoral Colloquium. Hasty

*Freshman Seminar/Core/Core Ed:
Leonard Bernstein. Oja
Beethoven. Lockwood
First Nights. Kelly
American Musicals and American Culture. Oja
Music, Debate & Islam. Wolf
Global Pop. Revuluri
APPENDIX VI.
Fromm Commissions 1991–2011

Being an amateur musician since his youth—he used to play the piano four-hand arrangements of the great symphonies from Beethoven through Mahler with his brother—Paul Fromm became fascinated by contemporary music in the late 1920s. The decisive musical experience was a performance of Stravinsky’s Sacre in 1927. He once stated “It struck me like lightning. It made a 20th-century man of me.”

The Fromm Music Foundation forged patronage networks that supported some of the most significant compositions, journals, performing ensembles, and recordings in the landscape of contemporary American music in the second half of the twentieth century. Founded in 1952 by Paul Fromm, a German-American who had emigrated from Nazi Germany, the Foundation migrated to Harvard University twenty years later and continues to support new music today.

Since the 1950s, the Fromm Foundation has commissioned well over 300 new compositions and their performances, and has sponsored hundreds of new music concerts and concert series. “I want to know you,” Igor Stravinsky once said to Fromm, “because contemporary music has many friends but only a few lovers.”

2001
Christopher Arrel (New York, NY)
Derek Bermel (New York, NY)
Eric Chasalow (Massachusetts)
David Crumb (Oregon)
C. Curtis-Smith (Michigan)
Miguel Chuaqui (Utah)
Joshua Fineberg (Massachusetts)
Ellen Harrison (Ohio)
Arthur Kreiger (Connecticut)
Chinchun Lee (Kansas)
Carl Maultsby (New York, NY)
Roger Reynolds (California)
Oscar Strasnoy (France)

2002
Edward Campion (Berkeley, CA)
Jeffery Cotton (Jersey City, NJ)
Richard Festinger (San Francisco, CA)
Daniel Koonz (Port Jefferson, NY)
Keeril Makan (Berkeley, CA)
Liviu Marinescu (Northridge, CA)
Jeff Myers (Rochester, NY)
David Rakowski (Maynard, MA)
David Schober (Ann Arbor, MI)
Stephen Siegel (New York, NY)
David Taddie (Morgantown, WV)
Mischa Zupko (Bloomington, IN)

2003
Bruce Christian Bennett (San Francisco, CA)
Steven Burke (New York, NY)
Cindy Cox (Oakland, CA)
Eleanor Cory (New York, NY)
Michael Gandolfi (Cambridge, MA)
Derek Hurst (Somerville, MA)
Leroy Jenkins (Brooklyn, NY)
Louis Karchin (Short Hills, NY)
Eric Moe (Pittsburgh, PA)
Mathew Rosenblum (Pittsburgh, PA)
Ken Ueno (Cambridge, MA)
Ricardo Zohn-Muldoon (Rochester, NY)

2004
Scott Wheeler (North Reading, MA)
Richard Tietelbaum (Beaverton, NY)
Padma Newsome (Brooklyn, NY)
Liza Lim (South Brisbane, Queensland)
Massimo Lauricella (Genova, Italy)
Panayiotis Kokoras (Katerini, Greece)
Sungji Hong (Yongin-Shi, South Korea)
Elliott Gyger (Cambridge, MA)
David Froom (California, MD)
Paul Dickinson (Conway, AR)
Martin Brody (Cambridge, MA)
Gordon Beeferman (New York, NY)

2005
Jason Bahr (Mississippi State, MS)
Claude Baker (Bloomington, IN)
Kui Dong (Union City, CA)
Keith Fitch (New York, NY)
Daniel S. Godfrey (Syracuse, NY)
Adam Greene (San Diego, CA)
Stephen Jaffe (Durham NC)
Hi Kyung Kim (Santa Cruz, CA)
Tania Leon (Nyack, NY)
Alfred Lerdahl (South Hadley, MA)
James Mobberley (Liberto, MO)
Morris Rosenzweig (Salt Lake City, U)
Kurt Stallmann (Houston, TX)
Orianna Webb (Akron, OH)

2006
Mark Applebaum (Menlo Park, CA)
Linda Bouchard (San Francisco, CA)
Christopher Cook (Bloomington, IN)
Vincent Ho (Los Angeles, CA)
Mark Kilstrofe (Greenville, SC)
Peter Knell (Pasadena, CA)
Mark Koval (Los Angeles, CA)
William Kraft (Altadena, CA)
Karola Obermuller (Somerville, MA)
Marta Ptaszynska (Chicago, IL)
Aaron Travers (Bradent, FL)
Erik Ulman (Los Altos, CA)

2007
Steve Antosca (Rosemont, MD)
Tamar Diesendruck (Los Angeles, CA)
Mark Engebretson (Greensboro, NC)
Joel Feigin (Goleta, CA)
David Glaser (New York, NY)
Shirish Korde (Cambridge, MA)
Paul Lansky (Princeton, NJ)
Lei Liang (San Diego, CA)
Philippe Manoury (San Diego, CA)
Tamar Muskal (New York, NY)
Allan Schindler (Fairport, NY)
Suzanne Sorkin (Wynnewood, PA)
Du Yun (New York, NY)

2008
Chaya Czernowin (Vienna, Austria)
Jason Eckardt (New York, NY)
Roger Reynolds (Del Mar, CA)
Carlos Sanchez-Gutierrez (Rochester, NY)
Alvin Singleton (Atlanta, GA)
Kate Soper (New York, NY)
Rand Steiger (Del Mar, CA)
Ushio Torikai (New York, NY)
Chou Wen-chung (New York, NY)
Frances White (Princeton, NJ)
Olly Wilson (Berkeley, CA)
Yu-Hui Chang (Arlington, MA)

Ronald Bruce Smith (Brookline, MA)
Augusta Read Thomas (Chicago, IL)

2009
Carl Christian Bettendorf (New York, NY)
Kirsten Broberg (Minneapolis, MN)
Bryan Christian (McLean, VA)
James Dillon (St. Paul, MN)
Gabriela Lena Frank (Berkeley, CA)
Sean Heim (Long Beach, CA)
Alexandre Lunsqui (New York, NY)
Marc Mellits (Manlius, NY)
Judith Shatin (Charlottesville, VA)
Henry Threadgill (New York, NY)
Daniel Visconti (Arlington, VA)
Amy Williams (Pittsburgh, PA)

2010
Franck Bedrossian (Berkeley, CA)
Aaron Michael Einbond (New York, NY)
Mari Kimura (New York, NY)
David Lang (New York, NY)
Hannah Lash (Alfred Station, NY)
Arthur Levering (Cambridge, MA)
Caroline Joanna Mallonee (Baltimore, MD)
Harold Meltzer (New York, NY)
Steven Leon Ricks (Provo, UT)
Yevgeniy Sharlat (Austin, TX)

2011
Marcos Balter (Chicago, IL)
Armando Bayolo (Alexandria, VA)
Richard Carrick (New York, NY)
David Claman (Queens, NY)
Kevin Ernst (Ithaca, NY)
Ruby Fulton (Baltimore, MD)
Lee Hyla (Chicago, IL)
Amy Beth Kirsten (New Haven, CT)
Felipe Lara (Jersey City, NJ)
Jeremy Podgursky (Bloomington, IN)
Neil Rolnick (New York, NY)
Laurie San Martin (Woodland, CA)
APPENDIX VII.
Recipients of the PhD Degree 1991–2011

1991

* Jeff William Nichols (C) Take-Off. for Clarinet Doubling Bass Clarinet, Percussion and String Trio
* Vincent J. Panetta Jr. (H) “Hans Leo Hassler and the Keyboard Toccata: Antecedents, Sources, Style”
* Amy K. Stillman (E) “Himenetahiti: Ethnoscientific and Ethnohistorical Perspectives on Choral Singing and Protestant Hymnody in the Society Islands, French Polynesia”

1992

* James Boros (C) Bivouac for Reciter and Chamber Ensemble
* Lori A. Burns (T) “J.S. Bach’s Choral Harmonizations of Modal Cantus Firmi”
* David M. Kilroy (H) “Kurt Weill on Broadway: The Postwar Years (1945–50)”
* Deborah T. Spragg (C) Face to Face (Ten Sappho Fragments) for Soprano and Five Instruments
* Jeffrey Stadelman (C) Beatrice for Mezzo-soprano, Bass Clarinet, Violin, and Piano

1993

* Durante, Sergio (H) “Mozart and the Idea of Vera Opera: A Study of La Clemenza Di Tito”
* Kurth, Richard Burton (T) “Mosaic Isomorphism and Mosaic Polyphony: Balance and Imbalance in Schoenberg’s Twelve-Tone Rhetoric”
* Wollny, Peter (H) “Studies in the Music of Wilhelm Friedemann Bach: Sources and Style”

1994

* Peter Alexander (C) Symphony No. 1
* Anthony Brandt (C) Septet-a-Tete for Flute, Bass Clarinet, Two Percussion, Piano, Violin, and Cello
* Daniel Beller-McKenna (H) “Brahms, the Bible, and Post-Romanticism: Cultural Issues in Johannes Brahms’ Later Settings of Biblical Texts, 1877–1896”
* Carl Leafstedt (H) “Music and Drama in Bela Bartok’s Opera Duke Bluebeard’s Castle”
* Roger Neill (C) Enemy Way Music

1995

* Riad Abdel-Gawad (C) Taqaseem for Chamber Orchestra
Alexandra Amati-Camperi (H) “An Italian Genre in the Hands of a Frenchman: Philippe Verdelot as Madrigalist, with Special Emphasis on the Six-Voice pieces”

Alexandros Kalogerias (C) Anax Apollon

Thomas Kozachek (H) “The Repertory of Chant for Dedicating Churches in the Middle Ages: Music, Liturgy, and Ritual”

Fu Jun (C) Road to Shu

Anne Stone (H) “Writing Rhythm in Late Medieval Italy: Notation and Musical Style in the Manuscript Modena Alpha.M.D, 24”

Elizabeth Abbate (H) “Myth, Symbol, and Meaning in Mahler’s Early Symphonies”

Naomi Adele Andre (H) “Azucena, Eboli, and Amneris: Verdi’s Writing for Women’s Lower Voices”

Emil Awad (C) Zazil for Orchestra

Mary Greer, (H) “The Sacred Duets and Terzets of Johann Sebastian Bach: A Study of Genre and Musical Text Interpretation”

Takehiko Gokita (C) Autumn Tear for Orchestra

John A. Johnson (H) “Gershwin’s ‘American Folk Opera’: The Genesis, Style, and Reputation of Porgy and Bess (1935)”

Takashi Koto (C) The Distant Stars for Orchestra

Roberta Lukes (H) “The Poème electronique of Edgard Varese”

Andrew Rindfleisch (C) Fun House

Mark Risinger (H) “Handel's Compositional Premises and Procedures: Creative Adaptation and Assimilation in Selected Works, 1733–44”

Siu Way Yu (H) “The meaning and Cultural Functions of Non-Chinese Musics in the 18th-Century Manchu Court”

Suhnne Ahn (H) “Genre, Style, and Compositional Procedure in Beethoven’s ‘Kreutzer’ Sonata”

Mary Davis (H) “Esprit Gaulois: Erik Satie’s Sports et divertissements in Context”

Jason Koczela (C) Octet

Adam Krims (T) “Some Structuralist and Post-Structuralist Models for Music Theory”

Ann Morrison (E) “Music That Moves Between Worlds: Wabanaki Music as Tradition and History”

Kensaku Shimizu (C) Orchestral Work

Sean Gallagher (H) “Models of Varietas: Studies in Style and Attribution in the Motets of Johannes Regis and His Contemporaries”

Laura Kozachek (H) “The Specialnik Dodex, Hradec Kralove, Krajske Muzeum Knihowna (Regional Museum Library), MS II A7”

Charles McGuire (H) “Epic Narration: The Oratorios of Edward Elgar”

Raul R. Romero (E) “Debating the Pasts: Music, Identity and Mestizaje in the Central Peruvian Andes”

Andrew Shenton (H) “The Unspoken Word: Olivier Messiaen’s ‘Langage Communicable’”

1999

* Jennifer Baker Kotilaine (H) “Culture Bearers, Culture Brokers: Ratilio and folk Music in Post-Soviet Lithuania”
* Noel Bisson (H) “English Polyphony for the Virgin Mary: The Votive Antiphon, 1420–1500”
* David Horne (C) A Friend of the People—Opera in Three Acts with a Prologue
* Brian Hulse (C) Clarinet Quintet
* Christoph Neidhöfer (T) “An Approach to Interrelating Counterpoint and Serialism in the Music of Igor Stravinsky, Focusing on the Principal Diatonic Works of his Transitional Period”
* Kurt Stallmann (C) String Quartet #1
* David Taddie (C) Mutant for Chamber Orchestra and Electronic Tape

2000

* Karim Al-Zand (T) “The Improvisational Style of Julian ‘Cannonball’ Adderley”
* Jen-yen Chen (H) “The a cappella Style in Viennese Sacred Music of the Later 18th Century”

2001

* Alexander Fisher (H) “Music in Counter-Reformation Augsburg: Musicians, Rituals and Repertories in a Religiously Divided City”
* Alan Gosman (T) “Compositional Approaches to Tonal Canon”
* Stefan Hakenberg, Stefan (C) Oder River Image
* Jonathan Holland (C) November, 2000) Actions Rendered: Interpretations of Pollock for Three Orchestras
* Hikoko Ito (C) Aperture II for Eleven Players
* Patricia Tang (E) “Masters of the Sabar: Wolof Griots in Contemporary Senegal”

2002

* Lansing McLoskey (C) (November, 2001) Requiem, ver. 2.001x
* April James (H) “Her Highness’ Voice: Maria Antonia, Music and Culture at the Dresden Court”
* Judah Cohen (E) “Becoming a Reform Jewish Cantor: a Study in Cultural Investment”
* Elliott Gyger (C) Polishing Firewood for Cello and Ensemble

2003

* Roe-Min Kok (H) “Romantic Childhood, Bourgeois Commercialism and the Music of Robert Schumann”
* Arni Ingolfsson (H) “‘These Are The Things You Never Forget’: The Written and Oral Traditions of Icelandic Tvisöngur”
* Andrew Talle (H) “J. S. Bach’s Keyboard Partitas and Their Early Audience”

2004

* Erik Spangler (C) Mandala of the Four Directions: a ritual cantata for 4 singers and 4 ensembles
* Richard Whalley (C), A Wisp of Spring Cloud

2005

* Kiri Miller (E) “A Long Time Traveling: Song, Memory, and the Politics of Nostalgia in the Sacred Harp Diaspora”
* Matthew Peattie (H) “The Beneventan Antiphon and the Influence of Beneventan Style in the South Italian Office”
* Lara Pellegrinelli (E) “The Song is Who? Beyond ‘Doubleness’ in Mainstream, Contemporary Jazz Singing”
* Ken Ueno (C) Iku

2006

* Helen Lee (C) (November 2005) reflections
* Lei Liang (C) septet
* Christina Linklater (H) “Popularity, Presentation and the Chansonnier Saint-Germain-des-Prés”
* Bettina Varwig (H) “Expressive Forms: Rethinking Rhetoric in the Music of Heinrich Schütz”
* Du Yun (C) Zolle: a music-theatre

2007

* David Black (H) “Mozart and the Practice of Sacred Music 1781–91”
* Michael Cuthbert (H) (November 2006) “Trecento Fragments and Polyphony Beyond the Codex”
* Richard Giarusso (H) “Dramatic Slowness: Adagio Rhetoric in Late Nineteenth-Century Austro-German Music”
  * Christopher Jon Honett (C) *Courtesy of Blue*
  * Natalie Kirschstein (E) “Reclaiming the Future: Communal Space, Collective Memory, and Political Narrative on Uruguay’s Murga Stage”
  * Jonathan Kregor (H) “Franz Liszt and the Vocabularies of Transcription, 1833–65”
  * Sarah Morelli (E) “From Calcutta to California’ Negotiations of Movement and Meaning in Kathak Dance”
  * Jessie Rodin (H) “Josquin and the Polyphonic Mass in the Sistine Chapel”
  * Julie Rohwein (C) *Shattered Glass*
  * Eliyahu Shoot (C) (March 2007) *Passage. A Musical Portfolio*
  * Benjamin Steege (T) “Material Ears: Hermann von Helmholtz, Attention, and Modern Aurality”
  * Jonathan Wild (T) (March 2007) “Tessellating the Chromatic: Combinatorial Resources of Pitch Space”

2008

* Aaron Girard (H) (November 2007) “Music Theory in the American Academy”
* Mary Greitzer (T) (November 2007) “Tormented Voices”
* Robert Hasegawa (T) “Just Intervals and Tone: Representation in Contemporary Music”
* Anton Vishio (T) “Asymmetries in Post-Tonal Counterpoint”

2009

* Aaron Berkowitz (E) “Cognition in Improvisation: the Art and Science of Spontaneous Musical Performance”
* Matthew Clayton (E) (March 2009) “M-Base: Envisioning Change for Jazz in the 1980s and Beyond”
  * Peter Gilbert (C) (November 2008) *The bold arch of undreamt bridges*
  * Jose Luis Hurtado (C) *Letargo e Instante* for Piano Soloist and Large Ensemble
  * Nicholas Vines (C) (November 2008) *The Hive* A Chamber Opera in Seven Tableaux

2010

* Emily Abrams Ansari (H) (March 2010) “Masters of the President’s Music”: Cold War Composers and the U.S. Government
  * Petra Gelbart (E) “Learning Music, Race and Nation in the Czech Republic”
  * Marc Gidal (E) “Crossing and Purifying Boundaries: The Music of Umbanda and Quimbanda within the Afro-Gaucho Religious Community of Southernmost Brazil”
  * Hannah Lash (C) Portfolio of Compositions
  * Karola Obermueller (C) *Pressure and Shadow*
* Adam Roberts (C) Works 2005–2010  
* Matthias Roeder (H) (March 2010) “Music, Politics, and Public Sphere in Late 18th-Century Berlin”  
* Dominique Schafer (November 2009) Gravity as the Source of Lightness: A set of seven compositions  

2011  
* Ryan Banagale (H) “Rhapsodies In Blue: New Narratives for an Iconic American ‘Composition’”  
* Davide Ceriani (H) “Italianizing the Metropolitan Opera House: Giulio Gatti-Casazza’s Era and the Politics of Opera in New York City, 1908–1935”  
* Jean-François Charles (C) Music Composition: An Interactive Approach  
* Ellen Exner (H) “The Forging of a Golden Age: King Frederick the Great and Music in Berlin 1732–1756”  
* Bert van Herck (C) Nessuno Sentiva  
* Sheryl Kaskowitz (E) “As We Raise Our Voices: A Social History and Ethnography of ‘God Bless America,’ 1918–2010”  
* Ulrich Kreppein (H) Soundworlds, World of Sounds  
* Evan MacCarthy (H) “Music and Learning in Early Renaissance Ferrara, c. 1430–1470”  
* Alexandra Monchick (H) “Silent Opera: The Manifestation of Silent Film Technique in Opera during the Weimar Republic”  
* Sasha Siem (C) Works, 2006–2011  
* Tolga Yayalar (C) A Book of Ingenious Devices: A Musical Portfolio  
* Anna Zayaruznaya (H) “Form and Idea in the Ars Nova Motet”  

A.M. Performance Practice Degree Recipients  

2006  
* Scott Metcalfe (November 2005) (AM) “Motolinía on music: an anthology, translation, and study of writings about music in the works of fray Toribio de Benavente, called Motolinía (c. 1490–1569)”  

2009  
* David Kim (AM) “Hairpins and Notation as Metaphor”  
Appendix VIII.
Faculty, Academic, and Administrative Positions
Held by Former Graduate Students*

*Partial list, through fall, 2013. List does not include the many PhD alumni in Composition who are pursuing careers outside academia.

Beth Abbate, Boston Conservatory
Emily Abrams Ansari, University of Western Ontario
Suhnne Ahn, Peabody Conservatory
Naomi André, University of Michigan
Karim Al-Zand, Shepherd School of Music, Rice University
Aaron Allen, University of North Carolina Greensboro
Alexandar Amati-Camperi, University of San Francisco
Emil Awad, University of Veracruz
Ryan Banagale, Colorado College
William Bares, University of North Carolina, Asheville
Daniel Beller-McKenna, University of New Hampshire
Aaron Berkowitz, Harvard Medical School
Noel Bisson, Harvard University
David Black, Research Fellow, Homerton College, Cambridge University
Anthony Brandt, Shepherd School of Music, Rice University
Lori A. Burns, University of Ottawa
Corinna Campbell, Williams College
Davide Ceriani, Rowan University
Christopher Chowrimootoo, University of Notre Dame
Brigid Cohen, New York University
Judah Cohen, Indiana University
Michael Cuthbert, MIT
Mary Davis, Fashion Institute of Technology
Sergio Durante, University of Padova
Louis Epstein, UMass Amherst (one-year appointment)
Ellen Exner, University of South Carolina
Alexander Fisher, University of British Columbia
Sean Gallagher, Boston University
Richard Giarusso, Peabody Conservatory
Marc Gidal, Ramapo College of New Jersey
Peter Gilbert, University of New Mexico
Ed Gollin, Williams College
Cynthia Gonzales, School of Music, Texas State University
Alan Gosman, Michigan State University
Mary Greitzer, Shepherd School of Music, Rice University
Elliott Gyger, University of Melbourne
Jeannie Ma. Guerrero, Eastman School of Music
Robert Hasegawa, McGill University

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Michael Heller, University of Massachusetts, Boston
Jonathan Holland, Berklee College of Music
Horne, David Horne, Royal Northern College of Music
Brian Hulse, Christopher Newport University
Jose Luis Hurtado, University of New Mexico
Arni Ingolfsson, Iceland Academy of the Arts
Alexandros Kalogeris, Berklee College of Music
David Kaminsky, University of California, Merced
David Kidger, Oakland University
David Kim, Whitman University
Henry Klumpenhauer, Eastman School of Music
Roe-Min Kok, McGill University
Jon Kregor, University of Cincinnati
Richard Kurth, University of British Columbia
Zoe Lang, University of Southern Florida
Hannah Lash, Yale University
Carl Leafstedt, Trinity University
Katherine I Lee, University of California, Davis
Frank Lehman, Tufts University
Lei Liang, University of California, San Diego
Christina Linklater, Harvard University (Houghton Library)
Evan MacCarthy, West Virginia University
Drew Massey, SUNY Binghamton
Jeremiah W. R. McGrann, Boston College
Charles McGuire, Oberlin College
Lansing McLoskey, Frost School of Music, University of Miami
John Z McKay, University of North Carolina
Kiri Miller, Brown University
Alexandra Monchick, California State University, Northridge
Sarah Morelli, Lamont School of Music, University of Denver
Ann Morrison Spinney, Boston College
Matthew Mugmon, University of Arizona
Christoph Neidhöfer, McGill University
Jeffrey Nichols, City University of New York Graduate Center
Karola Obermueller, University of New Mexico
Matthew Peattie, University of Cincinatti
Thomas Peattie, Boston University
Lara Pelligrinelli, University of Richmond
Julia Randel, Hope College, MI
Adam Roberts, Istanbul Technical University, Centre for Advanced Research in Music
Jesse Rodin, Stanford University
Matthias Roeder, Eliette und Herbert von Karajan Institut
Raul Romero, Field School Program in Peru
Dominique Schafer, Chapman University
Andrew Shenton, Boston University
Eliyahu Shoot, Tulane University
Erik Spangler, Maryland Institute College of Art
Deborah T. Spragg, Lesley University
Jeffrey Stadelman, University of Buffalo, State University of New York
Kurt Stallmann, Shepherd School of Music, Rice University
Benjamin Steege, Columbia University
Amy K. Stillman, University of Michigan
Anne Stone, City University of New York Graduate Center
David Taddie, West Virginia University
Andrew Talle, Peabody Conservatory
Patricia Tang, Massachusetts Institute of Technology
David Trippett, Bristol University, UK
Ken Ueno, UC Berkeley
Bert van Herck, New England Conservatory
Bettina Varwig, King’s College, London
Nicholas Vines, Sydney Grammar School, NSW
Anton Vishio, NYU Steinhardt
Richard Whalley, University of Manchester, England
Jon Wild, McGill University
Peter Wollny, Universität Leipzig
Tolga Yayalar, Bilkent University
Siu Wah Yu, Chinese University of Hong Kong
Du Yun, SUNY Purchase
Anna Zayaruznaya, Yale University
APPENDIX IX.
Recipients of Department Awards and Fellowships 1991–2011

Undergraduate Recipients of the John Knowles Paine Traveling Fellowship

1990  Vanessa Lann
1991  Jen-yen Chen
1992  Sara Jobin
1993  Evan Christ, Aras Lapinskas
1994  Sam Hilton, Geoffrey Shamu
1995  Matthew Benjamin Gelbart, Simon Tom
1996  Michael Puri, Juliana Trivers, Luna Woolf
1997  no data available
1998  Sami Shumays
1999  Iris Lan
2000  Shawn Feeney
2001  Jennifer Caine, Jennifer Lee
2002  John A. Bachman, Sarah Darling, Christopher Trapani
2003  Kristin Naragon, Sean Henry Ryan, Meredith Schweig, Kathleen Stetson
2004  Anthony Cheung, Katharine Dain, Adrien Finlay, Moira Hill, LeMinh Ho, John McMunn, Alexander Ness
2005  Francesca Anderegg, Joseph Fishman, Anicia Timberlake, Berenika Zakrzewski
2006  Stephanie Lai, Annelisa Pederson, David Richmond, Emily Zazulia
2007  Kurt Crowley
2008  Nora Bartosik, Julia Cavallaro, Aram Demirjian, Paul Kolb, Elizabeth Lim
2009  Daniel Gurney, Matthew Hall, John Kapusta, Meghan McLoughlin, Matthew Mendez, Michael Schachter, Alex Shiozaki
2010  Victoria Aschheim, Rachel Carpentier, Forrest O’Connor, Benjamin Cosgrove
2011  Chad Cannon, Tamar Grader, David Miller

Graduate Student Recipients of the John Knowles Paine Traveling Fellowship

1991  Suhnne Ahn, Alexandra Amati, Jun Fu
1992  Sara Jobin, David Kidger, Richard Kurth
1993  Riad Abdel-Gawad, Sean Gallagher, Ann Morrison, Kathryn Welter
1994  John A. Johnson, Alexandros Kalogeras, Cynthia Gonzalez
1995  Naomi Andre, Noel Bisson, Mary Davis, Jennifer Baker Kotilaine, Charles McGuire
1996  Mary Davis, Raul Romero, Andrew Shenton, Patricia Tang
1997  Noel Bisson, Jen-Yen Chen, Stefan Hakenberg, Andrew Shenton, Jonathan Yates
1999  Karim Al-Zand, Michael Cuthbert, Judah Cohen, Edward Gollin, Lara Pelligrinelli, Richard Whalley, Peter Whincop
2000  Aaron Allen, Aaron Girard, Arni Ingolfsson, Sarah Morelli, Eliyahu Shoot,
Ken Ueno, Peter Whincop, Richard Whalley, Jon Wild

2001 Michael Cuthbert, Richard Giarusso, Arni Ingolfsson, April James, Helen Lee, Kiri Miller, Sarah Morelli, Thomas Peattie, Julia Randel, Jesse Rodin, Eric Spangler, Benjamin Steege, Bettina Varwig, Richard Whalley, Peter Whincop


2003 Aaron Allen, Derrick Ashong, William Bares, Brigid Cohen, Peter Gilbert, Aaron Girard, Mary Greitzer, Robert Hasegawa, David Kaminsky, Lei Liang, Christina Linklater, Kiri Miller, Sarah Morelli, Matthew Peattie, Lara Pellegrinelli, Julia Randel, Jesse Rodin, Mattias Roeder, Petra Safarovsa, Dominique Schafer, Eliyahu Shoot, Benjamin Steege, Noriko Tosa, Ken Ueno, Richard Whalley, Du Yun

2004 [no data]

2005 Aaron Berkowitz, Ashley Fure, Chris Honett, Jose Luis Hurtado, Lei Liang, Karola Obermueller, Adam Roberts, Dominique Schafer, Nicholas Vines, Du Yun

2006 Aaron Berkowitz, Corinna Campbell, Jean Francois Charles, Peter Gilbert, Chris Honnet, Jose Luis Hurtado, Katherine Lee, Sarah Morelli, Karola Obermueller, Andrew Robbie, Dominique Schafer, Ben Steege, Bert Van Herck, Nicholas Vines

2007 Corinna Campbell, Jean Francois Charles, Ashley Fure, Marc Gidal, Mary Greitzer, Jose Luis Hurtado, Sheryl Kaskowitz, Katherine Lee, Drew Massey, Evan MacCarrthy, John McKay, Alexandra Monchick, Karola Obermueller, Mariam Nazarian, Andrew Robbie, Dominique Schafer, Meredith Schweig, David Sullivan, Bert Van Herck, Gabriele Vanoni, Tolga Yayalar


2009 Edgar Barroso, Jean-Francois Charles, Ashley Fure, Bert Van Herck, Ulrich Kreppein, Hannah Lash, Katherine Lee, Josiah Oberholtzer, Adam Roberts, Meredith Schweig, Gabriele Vanoni, Hillary Zipper

2010 Edgar Barroso, Corinna Campbell, Jean-Francois Charles, Ashley Fure, Sarah Hankins, Katherine Lee, Olivia Lucas, Peter McMurray, Bert Van Herck, Gabriele Vanoni, Hillary Zipper

2011 Edgar Barroso, James Blasina, Ann Cleare, Sivan Cohen-Elias, Andrew Friedman, Ashley Fure, Marta Gentilucci, Sarah Hankins, Shumaila Hemani, Mathew Henseler, Justin Hoke, Frank Lehman, Peter McMurray, Rowland Moseley, Josiah Oberholtzer, Meredith Schweig, Wenqi Tang, Gabriele Vanoni, Gavin Williams, Jonathan Withers
Recipients of the Richard F. French Prize Fellowships

[commenced in 2004]


2005 William Bares, Matthew Clayton, David Kaminsky, Natalie Kirschstein, Jonathan Kregor, Sarah Morelli, Andrew Robbie, Ben Steege, David Sullivan, Bettina Varwig


Recipients of the Oscar S. Schafer Scholarship

Awarded to graduate 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.

1991 Keith Sadko, Siu-Wah Yu
1992 Anthony Brandt, Thomas Kozachek
1993 Suhnne Ahn, Alexandra Amati
1994 Ann Morrison, Andrew Rindfleisch
1995 Laura Johnson Kozachek, Anton Vishio
1996 Jennifer Baker Kotilaine, Charles McGuire, Shaileen Tuli
1997 Noel Bisson, Christoph Neidhöfer
1998 Karim Al-Zand, Kurt Stallmann
1999 Stefan Hakenberg, Patricia Tang, Stephanie Trelor
2000 Thomas Peattie, Lansing McLoskey, Julie Rohwein
2001 Roe-Min Kok, Elliott Gyger, Peter Whincop
2002 Jen-yen Chen, Richard Whalley
2003 Matthew Peattie, Julia Randel, Jonathan Wild
2004 Mary Greitzer, Christina Linklater, Bettina Varwig
2005 Aaron Allen, Richard Giarussos, David Kaminsky, Jesse Rodin
2006 William Bares, Natalie Kirschstein, Jonathan Kregor, Matthias Roeder
2007 Aaron Berkowitz, Ellen Exner
2008 Ashley Fure, Jose Luis Hurtado, Evan MacCarthy, Hillary Zipper
2009 Karola Obermueller, David Sullivan
2010 William Bares, Natalie Kirschstein, Jonathan Kregor, Matthias Roeder
2011 William Cheng, Louis Epstein, Andrew Friedman, Rowland Moseley, Meredith Schweig

Recipients of the Richard F. French Prize Fellowships

[commenced in 2004]
Recipients of the Ferdinand Gordon and Elizabeth Hunter Morrill Graduate Fellowships

[Commenced in 2004]

2004 Aaron Allen, Michael Cuthbert, Justin Linam, Evan McCarthy
2005 Robert Hasegawa, John McKay
2006 Evan MacCarthy, Hillary Zipper
2007 Davide Ceriani, Frank Lehman, Thomas Lin, Matthew Mugmon, Sasha Siem
2008 Chris Chowrimootoo, Evan MacCarthy, John McKay, Anna Zayaruznaya
2009 Davide Ceriani, Thomas Lin, Evan MacCarthy, John McKay, Peter McMurray, Sasha Siem, Gavin Williams, Anna Zayaruznaya
2010 Davide Ceriani, Thomas Lin, Sasha Siem, Anna Zayaruznaya
2011 Christopher Chowrimootoo, Gavin Williams

Graduate Student Recipients of the Nino Pirrotta Research Grant

[1991 no recipients]
1992 Peter Wollny
[1993/1994 no recipients]
1995 John Johnson, Katherine Welter
1996 Noel Bisson
1997 Charles McGuire
1998 Stephanie Treloar
1999 Patricia Tang
2000 Aaron Allen, Julia Randel
2001 Jeannie Ma. Guerrero, Arni Ingolfsson
2002 Aaron Allen, Michael Cuthbert
2003 Brigid Cohen, Bettina Varwig, Joshua Yaphe
2004 Richard Giarusso, Jonathan Kregor
2005 Richard Giarusso, Jesse Rodin
2006 Jesse Rodin, Matthias Roeder
2007    William Bares
2008    Emily Abrams, Louis Epstein, Glenda Goodman, Katherine Lee
2009    Andrea Bohlman, Rowland Moseley, Matthew Mugmon
2010    Louis Epstein, Glenda Goodman
2011    Elizabeth Craft, Hannah Lewis

Harry and Marjorie Ann Slim Memorial Fellowships

[Commenced in 1993]

1993    Andrew Shenton
1994    Stephanie Treloar
1998    Thomas Peattie
2001    Christina Linklater, Matthew Peattie
2002    Zoe Lang
2003    Jonathan Wild
[2004    no recipients]
2005    Brigid Cohen, David Black, Christina Linklater
2006    Richard Giarusso
2007    Gina Rivera
2008    Gina Rivera, Matthias Roeder
2009    James Blasina, Christopher Chowrimootoo, Petra Gelbart, Luci Mok, Matthias Roeder, Dominique Schafer, David Trippett
2010    William Cheng
2011    Lucille Mok

Graduate School of Arts & Sciences Specialized Fellowships

1991    Daniel Beller-McKenna (Merit), Peter Wollny (Whiting)
1992    Thomas Kozachek (Sheldon)
1993    Daniel Beller-McKenna (Whiting), David Kidger (Whiting), David Horne (Edith Blodgett Fellowship), Karim Al-Zand (Edward A. Bonvalot Fellowship), Brian Reasoner (Beniko Tsubaki Fellowship)
1994    Mark Risinger (Knox), Elizabeth Abbate (Whiting), Jun Fu (Lurcy), Naomi Andre (GSAS), Sean Gallagher (GSAS), Cynthia Gonzales (GSAS), Kathryn Welter (GSAS), Stefan Hakenberg (Edith Blodgett Fellowship), Jen-Yen Chen (Beniko Tsubaki Fellowship)
1995    Mary Davis (Harvard Dissertation Research Grant) Mark Risinger (American Handel Society Research Fellowship), Alexander Fisher (Ann Smeltzer Fellowship), Brian Hulse (Edith Blodgett Fellowship), Christina Uss (Beniko Tsubaki Fellowship)
1996    Noel Bisson (GSAS), Sean Gallagher (Whiting), Ann Morrison (GSAS), Alexander Fisher (Ann Smeltzer Fellowship), Andrew Shenton (Merit), Christina Uss (Beniko Tsubaki Fellowship)
1997    Hiroko Ito (GSAS), Jennifer Baker Kotilaine (GSAS), Lara Pellegrinelli (GSAS), Patricia Tang (Sheldon), Shailen Tuli (Whiting), Alexander Fisher (Ann Smeltzer Fellowship)
1998  Karim Al-Zand (GSAS), Alexander Fisher (Sheldon), Alan Gosman (GSAS),
        Andrew Shenton (Josephine de Kármán Fellowship)
1999  Jen-yen Chen (Packard Humanities Fellowship), Alexander Fisher (Packard
        Humanities Fellowship), April James (GSAS), Stefan Hakenberg (GSAS)
2000  Lansing McLoskey (GSAS, Whiting), Lara Pelligrinelli (Packard), Jonathan Holland
        (GSAS), April James (GSAS), Alexander Fisher (GSAS), Mary Greitzer (Middlebrook)
2001  Judah Cohen (Whiting), Roe-Min Kok (Stillman/GSAS), Thomas Peattie (Packard),
        Andrew Talle (Packard), Ken Ueno (GSAS), Peter Whincop (GSAS)
2002  Arni Ingolfsson (Packard), April James (Middlebrook), Lei Liang (GSAS), Thomas
        Peattie (Middlebrook), Julia Randel (GSAS), Noriko Toda (GSAS), Ken Ueno
        (GSAS), Jonathan Wild (Whiting)
2003  Christina Linklater (GSAS), Sarah Morelli (GSAS), Peter Gilbert (GSAS),
        Robert Hasegawa (GSAS), Kiri Miller (Merit), Julia Randel (Whiting)
2004  Aaron Berkowitz (GSAS), Davide Ceriani (GSAS), David Kaminsky (GSAS),
        Ken Ueno (GSAS), Jesse Rodin (GSAS), Eliyahu Shoot (Merit), Justin Linam (GSAS)
2005  David Black (GSAS), Brigid Cohen (GSAS), Du Yun (GSAS), Marc Gidal (GSAS),
        Sheryl Kaskowitz (GSAS), Christina Linklater (GSAS), John McKay (GSAS), Karola
        Obermueller (GSAS)
2006  Mathew Clayton (GSAS), Ellen Exner (GSAS), Christopher Honett (GSAS),
        Natalie Kirschstein (GSAS), Jonathan Kregor (GSAS), Karola Obermueller (GSAS),
        Nicholas Vines (GSAS)
2007  William Bares (GSAS), Sofia Becerra-Licha (GSAS), Andrea Bohlman (GSAS),
        Davide Ceriani (Merit), Matthew Clayton (GSAS), Marc Gidal (Sheldon), Peter
        Gilbert (Whiting), Robert Hasegawa (GSAS), Danny Mekonnen (GSAS), Torbjorn
        Ottersen (GSAS), David Trippett (Sheldon)
2008  Aaron Berkowitz (GSAS), Petra Gelbart (GSAS), Jose Luis Hertado (Whiting),
        Sheryl Kaskowitz (Merit), Katherine Lee (GSAS), Matthias Roeder (Whiting),
        Dominique Schafer (GSAS), David Trippett (GSAS), Bert Van Herck (GSAS),
        Tolga Yayalar (GSAS)
2009  Ryan Banagale (GSAS), Andrea Bohlman (Sheldon), Davide Ceriani (GSAS), Louis
        Epstein (Lucy), Ellen Exner (GSAS), Marc Gidal (Whiting), Sheryl Kaskowitz (GSAS),
        Hannah Lash (GSAS), Evan MacCarthy (GSAS), Drew Massey (GSAS), John McKay
        (GSAS), Lucy Mok (GSAS), Alexandra Monchick (GSAS), Adam Roberts (GSAS),
        Sarah Wright (GSAS), Anna Zayaruznaya (GSAS)
2010  Trevor Baca (GSAS), Ryan Banagale (Whiting), Christopher Chowrimootoo
        (Kennedy), Sivan Cohen-Elias (GSAS), Elizabeth Craft (GSAS), Sarah Hankins
        (GSAS), Michael Heller (GSAS), Olivia Lucas (GSAS), Peter McMurray (GSAS),
        Matthew Mugmon (GSAS), Josiah Oberholtzer (GSAS), Anne Searcy (GSAS)
2011  Edgar Barroso (GSAS), Andrea Bohlman (GSAS), Christohper Chowrimootoo
        (GSAS), Corinna Campbell (GSAS), Glenda Goodman (GSAS), Michael Heller
        (GSAS), Frank Lehman (GSAS), Katherine Lee (GSAS), Samuel Parler (GSAS),
        Sabrina Schroder (GSAS), David Sullivan (GSAS)
APPENDIX X.

Recipients of the A.B. Degree & Theses

*Awarded a Hoopes Prize

1990–01
Colum Francis Amory
Jen-yen Chen
David Augustus Eggar
Christopher William Gattis
Christopher A. Libertino
Charles Daniel Starrett
Jonathn Victor Waallenberger
Michael Joshua Wartofsky

1991–92
Maximilian David Fleischman
Jennifer Lynn Giering
Pamela Deirdre Holmes
Sara E. Jobin
Teresa Anne Marrin
Sarah Daphne Patek
Mark James Pletcher
Larissa Helen Sokoloff
Steven Llewellyn Thomas

1992–93
Anselm Russell Barker
Evan Alexis Christ
Ariadne Maria Daskalakis
Ethan Bruce Haley
Ian Gerald Henderson
Sarah Hatsuko Hicks
Eugene C. Kim
Aras Lapinskas
Craid Tillman Peters
Joshua Hillel Ranz
Gideon Baker Rubin

1993–94
Randall Eng
   *A House Divided: A Music Drama in Two Acts
Erik Karl Gustafson
   *Rhapsody for Cello and Piano
Samuel Alexander Hilton
Min-Young Kim
Rachel Santiago Manalili
“Reverent Cadence and Subtle Psalm: Benjamin Britten’s Wartime Choral Settings of Christian Poetry”

Geoffrey Robert Shamu
“Richard Strauss as Conductor”

Peter Craid Stern
“Ezra Pound and the Music of Poetry”

Carlton Jay Voss
String Quartet No. 4

1994–95
David Hsiao-Yun Shan
Dominic Matthew Dousa
Symphony in E
Deborah Boatwright Edgar
Melika Michelle Fitzhugh
Matthew Benjamin Gelbart
“Felix Mendelssohn and the Place of Folk Music in Art: A Case Study of the Scottish Symphony”

Russell Todd Graham
The Snow Queen

Steven Wei-ming Huang
Chris Travis Kenaschuk
Hollister Jane Leopold
Jennifer R. Montbach
Channing Aloysius Paluck
“The Effect of Music on Children’s Success in the School Environment”

Elizabeth Megan Remy
“Transforming Persephone through Music and Words”

Adam Emmett Rosen
Amy Maya Shimbo
Missa Brevis for Solo Soprano and Baritone, Mixed Chamber Chorus, Wind Quartet

Janet Unyoung Sung
“Authenticity: Preserved or Re-Invented? Examining Authenticity Through the Ideas of Hungarian Nationalism and the Works of Bela Bartok”

Simon Tom

1995–96
Awet Andemicael
“Modeling Repertoire Choice in Professional American Opera Companies”

Alexander Barylski
“The Critic as Composer: Sir Donald Francis Tovey’s Cello Concerto in C, Opus 40”

John Capello
“Ethnography of Jazz at Lincoln Center”

Mathew Haimovitz
“A Dialogue of Analytical, Musicological, and Performance Perspectives on Beethoven’s Opus 102 No. 2”

Orin Johson
The Green Lady
Jefferson Packer
“Monteverdi’s Response to Text and Drama in L’Orfeo and L’in coronazione di Poppea: A Comparative Analysis”

Michael Puri
Adorno

Adam Rose
“The Historical Context, Musical Americanism, and Compositional Style of Aaron Copland’s Third Symphony”

Renee Ting
Juliana Trivers
Cello Concerto

Seth Weinstein
Ordinary People: A Musical

Luna Woolf
Still Life Suite: Five Dances for Orchestra

Leslie Yahia

1996–97
Brent Auerbach
Summer’s End

Matthew Bester
“Intabulations for Lute of Italian Secular works in Rome 1608”

Eric Damast
Mary Farbood
Missa for Chorus and Orchestra

Helen French
“Vaughan Williams’ Eighth Symphony: A Late Experiment”

Willard Roy Huval
Andrew Jacobs
Waiting for My Life for Soprano and Ensemble

Caroline Mallon ee
Three Nocturnes for Soprano & Orchestra

Ruth Ochs
“Amy Beach’s Mass in E flat, Op. 5”

Michael J. Olbash
Jonathan Yates
String Quartet

Joint Concentrators
Amy Brown (Religion)
Heart Song

Caprice Corona (Social Anthropology)
“Representations of Ethnicity in the Chicano/Latino Rap Music and Hiphop Culture of Los Angeles, California”

Catherine deLima (English & American Literature)
“Showboat from Novel to Musical”

Katherine Evans (English & American Literature)
“Shakespeare and Verdi: A Study of Macbeth”
Darin Goulet (English & American Literature)
   Not Much Fun
Olivia Herman (German)
   Echoes on Stone
Robert Lagueux (History)
   “Writing the Fleury Play-Book”

1997–98
Michael Barrett
   “Issues of Performance Practice in Cantata 79 of J.S. Bach”
Michael Cuthbert
   “Fragments of Polyphonic Music from the Abbey of S. Giustina: Codices, Composers, and Context in Late-Medieval Padua”
Jonathan Deily-Swearingen
   Suite for piano quintet
Clifford Ginn
   Chamber Symphony
Matthew Lima
   Gamut: Six Movements for Eleven Players
Judith Quinones
   “Irish Pub Sessions, Let’s See What the ‘Craic’ Is”
Sami Shumays
   Variations for Octet for clarinet quartet and string quartet
Andra Voldins
   “Women in the Classical Music Industry”

Joint Concentrators
Hubert Ho (Physics)
   A Vision of Time
Christopher Thorpe (Computer Science)
   “The Application of Stochastic Processes in the Harmonization of Bach Chorale Melodies”

1998–99
Christopher Ariza
   Comma, for Large Ensemble
Benjamin Lebwohl
Daniel Roihl
   Mass (Movements I & II)
Eric Tipler
Fleur de Vie Weinstock
   An Electronic Composition in Memory of Ivan Tcherepnin

Joint Concentrators
Wesley Chee Chin (Women’s Studies)
   “Madonna”
Brendan Daly (Romance Languages & Literatures)
   “Glossed Music and Glossed Verse: Reconstructing the Poetics of the 16th Century Villancico as Represented in the Volume ‘Villancicos de diversos authores…’ (1556)”
Iris Lan (Chemistry and Physics)
“Finding Choreography for Stravinsky’s ‘Tango’ (1940”
Jennifer Morales (English & American Literature and Language)
“From Broadside Ballads to Ballad Opera: A Study of the Popular Music Genres of 17th- and 18th-Century England”

1999–2000
John Driscoll
Concerto for solo flute, clarinet and violin & chamber orchestra
Shawn Feeney
The boy who became a twittering machine
Alexandre Freedman
“So What and More: Interaction in the Miles Davis Quintet of 1964”
Albert Kim
David Kim
Charles Messing
Benjamin Rous
A Bagatelle and Five Etudes
Jonathan Russell
Quartet for Four Clarinets
Daisy Stanton
Jennifer Young
The Road Goes Ever On and On (songs for male voices)

Joint Concentrators
John Baxindine (English & American Literature)
“The Trouble with Candide” : Analysis of an Operetta
Elena Cho (English & American Literature)
“The virtuoso as paradox : binary opposition in Franz Liszt and Sir Arthur Conan Doyle’s Sherlock Holmes”
Aaron Einbond (Physics)
Chamber Symphony (for 14 players)
Martijn Hostetler (Visual and Environmental Studies)
Preludes (12 preludes for film and piano)
Lane Shadgett (Sociology)

2000–2001
Jesse Billet
“A Newly Identified thirteenth-Centry Franciscan Antiphone: Houghtonn Library, pfMS Typ 198”
John Ashley Burgoyne
“Cinderella Stories. Vladimir Propp and the Analysis of Opera”
Thoedore Hine
Christopher Jenkins
R. David Salvage
Concerto for Piano and Orchestra
Joint Concentrators
Alexander Boroson (Linguistics)
“Emotion and Meaning in Film Music”
Jennifer Caine (Salvic Languages and Literatures)
“Revealing Intentions: A Literary and Musical Analysis of Shostakovich’s ‘Six Poems of Mrina Tsvetaeva’, op. 143”
Grace Kao (Chemistry)
“Performance Pitch of Sixteenth-Century English Sacred Music: An Interdisciplinary Approach”
Jennifer Lee (Social Anthropology)
“From Imagination to Realization: Notions of a Distinct Cello Community”
Ayano Ninomiya (Romance Languages and Literatures)
“The 19th-Century French Salon as Exemplified by Pierre Vaillot and George Sand”

2001–2002
Akuorkor Ablorh
Daniel Lembit-Beecher
Where Wind Becomes Song for Chamber Ensemble and Small Chorus
Sarah Darling
Christopher Hossfeld
Miss Julie: an opera in one act
Eric Hughes
Joshua Packard
Nathaniel Whitman
Dark Dark Music: A Rock Opera: Act I

Joint Concentrators
John Bachman (Computer Science)
“Exploring SoundSpace: The Musical and Technical Foundations of Virtual Interactive Sound Environments”
Gabrielle Clark (History)
“The ‘Société académique des enfants d’Apollon’: Musicians and Intellectuals in French Society, ca. 1741–1891”
Peter Dong (Physics)
Les Phys: a musical
Elizabeth Kessler (Near Eastern Languages and Civilization)
“The Music Pedagogy of the Bar Mitzvah Ceremony”
Jihwan Kim (East Asian Studies)
A Korean Story
Joseph Lake (Classics - Greek)
Shortly Before Dawn, Port Clyde, ME: Improvisations for MIDI-Controlled Serge and Buchla Analog Modular Synthesizers Processed in Realtime with MSP
Sarah Meyers (Philosophy)
“Surviving Salzburg: Rethinking the Relationship of Identity in Operatic Works”
Gregory Padgett (History of Science)
“Space, Serialism, and Simultaneity: Einstein, Schoenberg, and Cultural Modernism, 1900–1930”
Christopher Trapani (English and American Literature)  
“Songs from the Plays: Creating a Musical Reflection of Kenneth Koch’s Poetry”

John Bachman (Computer Science)

Gabrielle Clark (History)

2002–03

Jason Deane Armstrong  
“A Close Analysis of the Prelude in C Minor (BWV 871), Using Articulation and Grouping to Describe Subjective Understandings”

Mona Caitlin Lewandoski  
*Cantata on Sacred Themes*

Sean Henry Ryan

Daniel Dushan Sedgwick  
*Quintet for Piano and Strings* for Piano, Violin, Viola, Cello and Double Bass

Kathleen Abernathy Stetson  
*Fly Me to the Moon Saloon* Three Dance Episodes

**Joint Concentrators**

Michelle Elizabeth Yael Braunschweig (History)  
“Mahler’s Tristan and the Politics of Wagnerian Aesthetics, 1897–1907”

Kristin Elisabeth Naragon (Psychology)  
“The Perception of Timbre as an Organizational Structure in Twentieth Century Nontonal Music”

Jacob Charles Richman (Visual and Environmental Studies)  
*anyone lived in a pretty how town* for Trombone Trio, Narrator and Film

Meredith Lynne Schweig (East Asian Studies)  
“Made in Taiwan: Hybrid Voices and the Performance of Cultural Plurality in Taiwan’s Popular Music, from Teresa Teng to Samingad”

2003–04

William Landry Aronson  
*Three to Five Pages*

Michael Richard Callahan  

Reed Lawrence Collins

Carson Pierce Cooman  
*Spectrum*: Concerto-Cantata for Oboe, Chorus, and Chamber Orchestra

Katharine Strider Dain

Jeffrey Adam Grossman

Moira Leanne Hill  
“Matthias Weckmann’s Four Sacred Concertos of 1663: Sources, Structures, and Influences from Italian Music in KN 206 and KN 145”

LeMinh Ho

John Andrew McMunn  
“Perceiving Carter: a Phenomenological Analysis of String Quartet No. 1”

Alexander Stolmack Ness  
*The Lure of the Deep*

Matthew Thomas O’Malley  
*On the Playa*
James Alexander Stopher

Joint Concentrators
William Jeffrey Adams (East Asian Studies)
“Media-Space: The Constructed Experience of International Pop Music in Contemporary China”
Anthony S. Cheung (History)
“Revisiting Ah Q: Misreading Intent and Rhetoric in The True Story of Ah Q and An Operatic Adaptation in Ten Scenes”
Miki-Sophia Justina Dorothy Cloud (English and American Literatures and Languages)
Visions of the Daughters of Albion: A Musical Drama in Two Acts
Adrien Cote Finlay (Romance Languages and Literatures)
“Towards French Opera: The First Production of Lully’s Academy of Music, Les Fetes de l’Amour et de Bacchus”
Marisa Wickersham Green (Classics)

2004–05
Michael Abbriano
Invisible Cities (in Thirteen Parts for Small Orchestra, after Italo Calvino)
Francesca Jean Anderegg
Bradley Balliett
“36 Etudes for Bassoon, Volume One: The Conception of the Keys, Volume Two: Exercises for the Contemporary Bassoonist”
Lisa Whitson Burns
David Charles Dodman
Brooke Marisa Lieberman
Toni Marie Marchioni

Joint Concentrators
Warren Grant Behr (Mathematics)
“Stravinsky’s Neoclassical Counterpoint”
John Gunnar Carlsson (Mathematics)
“SCRAWL, an Optical Music Recognition System”
Joseph P. Fishman (Religion)
“The Collective Memory of a Memorial: The American Reception of Dmitri Shostakovich’s Second Piano Trio in E minor, Op. 67”
Megan Elizabeth Goldstein (Social Anthropology)
“Black & White and Blue: Jazz in Film Noir”
Lara Marie Hirner (Women, Gender & Sexuality Studies)
“Completing the Circle: Singing Women’s Universality and the Music of Libana”
Doan Nhi Dona Le (Germanic Languages & Literatures)
“The Sound of Silence, as written by Paul Celan and composed by Harrison Birtwistle: A Contemporary Setting of ‘Tenebrae’”
Laura Stephanie Manion (History)
“The WPA Music Programs: Conflicting Claims Concerning American Identity, 1930–1943”
Frank Carmine Napolitano (Religion)
“The Song of Songs: Musical and Theological Trajectories and Depiction in the 16th-Century Latin Sacred Motet”

Anicia Chung Timberlake (Germanic Languages & Literatures)
“Turnings Inwards: Musical Tradition and German Identity in the Weimar Republic”

Berenika Dorota Zakrzewski (Government/January degree)
“Urban Revitalization, Municipal Politics, and the Value of Performing Arts Centers”

2005–06
Damian Blättler
“L’artiste-magicien et ses sortilèges: Exoticism, Literary Currents, and Ravel’s Compositional Aesthetic”

Daniel Chetel
Michael Givey
David L. Richmond
“Debussy in Boston’s Imagination: The Performance of Sensuality”

Emily Claire Richmond
“Domesticating Die Soldaten: A Critical Interpretation of Bernd Alois Zimmermann’s Opera based on Character Relationships, Small-Scale Politics, and the Domestic Sphere”

Derrick Wang
Trajectories for Piano and Orchestra

Emily Carolyn Zazulia
“Johannes Puyllois (d. 1478) and His Sacred Music: A Reassessment, with a Critical Edition of His Complete Works”

Joint Concentrators
Benjamin E. Green (Computer Science)
“Using Hierarchical Models of Mode to Construct a General Model for Melody”

David Kronig (Government)
“Shostakovich in Stalinist Russia: Resisting Totalitarianism and Maintaining Individuality Through Music”

Stephanie Johanna Lai (Social Studies)
“The Pacific Music Festival: Myth, Ritual, and Utopia”

Annelisa Helene Pedersen (English and American Literature and Language)
“Except me. Accept me. Expect me. Except me: The Collaborative Contrariness of Gertrude Stein and Virgil Thomson”

Jordan Bennett Louis Smith (Physics)

2006–07
Doug Balliett
The Retelling (for Rock Band and Orchestra)

Joint Concentrators
Shira Brettman (History)
“Bernstein and Hellman’s Candide: the Politics of Failure in Post-War American Musical Theater”

Laurence Coderre (East Asian Studies)
“Pihuang, Violins, and Infallible Heros: Internal Contradictions of the Model Operas”
Chrix Finne (Mathematics)
   “Tonal Tori and Other Iddities: A Neo-Riemannian Survey”

2007–08
Athena Adamopoulos
   Julia Scott Carey
   Three orchestral songs
Julia Soojin Cavallaro
Justin Hurwitz
Paul Lawrence Kolb
   “Rethinking Tradition: A Comprehensive Analysis of the Psalm Settings in Claudio
Monteverdi’s Selva morale e spirituale (1641)”
Elizabeth Lim
   Windfalls (Concerto for Orchestra)
Jesse Wiener
   13: Original Composition

Joint Concentrators
Nora Izumi Bartosik (Germanic Languages and Literatures)
   “Keeping the Hills Alive: Conflicts of Tradition in Swiss Appenzeller Folk Music”
Richard Conrad Cozzens (Near Eastern Languages and Civilizations)
   “We’re not Gs—We’re Arabs”: Arab Identity in the Politics and Poetics of Rap in
   Jordan, Syria, and Palestine”
Aram Demirjian (Government)
   “From Musical Consonance to Institutional Dissonance: The U.S. Government and
   the Internationalization of American Music”
Benjamin R. Eisler (Economics)
   “Art for Art’s Sake: Classical Music’s Rebellion Against the Market, and the Price We Pay”
Seth Philip Herbst (English and American Literature and Language)
   “Two Dramas Both Alike: Words, Music, and Imagination in Shakespeare’s and
   Prokofiev’s Versions of Romeo and Juliet”
Meghan Christina Joyce (English and American Literature and Language)
   “Synthesizing the Arts: James Joyce’s and Tennessee Williams’s Applications of
   Richard Wagner’s Gesamtkunstwerk”
Alexis Kusy (History of Art and Architecture)
Catherine Elizabeth Powell (English and American Literature and Language)
   “King Arthur’s Anatomy: Semi-Opera on the Restoration Stage”

2008–09
Sandra Cameron
   “Listening with the Eyes: The Marriage of Music and Video”
Thomas Compton
Anna Graettinger
   “Transcendence in Music”
Daniel Gurney
Eric Lin
Andrew Lowy
Meghan McLoughlin
Matthew Mendez
“‘If You’re So Smart, Why Aren’t You Rich?’: Julius Eastman and the Construction of ‘Guerrilla’ Musicianship”

Michael Schachter
*The Ten Plagues* (for Small Jazz Ensemble)*

Alex Shiozaki

John Sullivan
“大型-scale Musical Architecture in Wagner’s *Die Meistersinger*”

**Joint Concentrators**

Matthew Hall (Linguistics)
“Syntax, Time, and the Experience of Music Meaning”*

Katherine Hill (Economics)
“Copyright as an Incentive for Musical Creation: An Examination of the Effects of Copyright Law Changes on Registrations, 1978–2006”

John Kapusta (Literature)
“Textual Description, Music Response: History and Practice of the Program Notes of the Boston Symphony Orchestra”

Roy Kimmey (History)
“Johnny Rotten Behind the Berlin Wall: Punk in East Germany, 1979–1989”

2009–2010

Alexander Bernstein
“Aaron Copland’s Piano Variations: A Historical Analysis”

Miles Canaday
“Amphion’s Lyre: Stravinsky’s use of musical order to create cacophony in *Petrushka*”

Benjamin Cosgrove
*Commonwealth* (for Two-channel Tape)

Jacqueline Havens

Samuel Linden
*Love Stories* (18 “Pop” Songs for Four Soloists and Chamber Ensemble)

Jon Meadow

Robin Reinert

Katherine Riopelle (March degree)

Foster Wang

Harold Wu
“A Comparative Analysis of Rachmaninoff’s Second Piano Concerto in C minor, Op. 18, First Movement (Moderato)”

**Joint Concentrators**

Victoria Aschheim (History of Art and Architecture)
“Searing Memory With the Document: Gerhard Richter’s Early Photo-Paintings and Steve Reich’s *Different Trains*”*

Jonathan Bragg (Computer Science)
“Detection of Neo-Riemannian Cycles: A Finite State Approach”

Ilan Caplan (Comparative Study of Religion)
“Shabbos With Schlomo: Music, Community, and Charisma in the Carlebach Shul”

Rachel Carpentier (Sanskrit and Indian Studies)
“The Domestication of Madras: Western Music in Anglican Madras, 1813–1947”
Christopher Lim (Mathematics)
“Active Perception and Knowledge in Musical Experience: Completing a Description of the Auditory Scene Analysis of Music”*

Jordan Reddout (Anthropology)
“Tienes Que Vivirlo: You Have To Live It – A Study into the Cultural Impact and Social Significance of Flamenco in Casabermeja, Spain”

Katherine Schick (English)
“In Her Own Voice. A Study of Three American Operas: Marc Blitzstein’s Regina, Aaron Copland’s The Tender Land, and Carlisle Floyd’s Susannah”

Dennis Sun (Mathematics)
“Xian Xinghai: The Making of China’s National Composer”

2010–2011
Chad Richmond Cannon
A Thousand Years In Shuri *
Michael David Cherella
Tamar Hestrin Grader
“Modern Continuo Realization and Bach’s Obbligato Keyboard Parts”
David Hislop Miller
“‘Revel in sounds!’: Orchestration in Anton Webern’s Concerto, Op. 24”
Juan Carlos Valdes Fernandez
Joshua Parker Woodruff

Joint Concentrators
Kirby Evers Haugland (Mathematics)
“Composers, Pedagogues, and Photographers: Impressions on Brass Instruments, Timbre and Performance Practice”
Christopher Anders Johnson-Roberson (History and Literature)
“Princess Magogo Revisited: Gender, Modernity, and Nationalism in Zulu Women’s Bow Song”*
APPENDIX XI.
Visiting Committees 1991–2011

1990–1993
James Haar, Chair
William Lincoln Christie
Robert Freeman
Joseph Hanson Kwabena Nketia
Arthur A. Hartman
Ellen Rosand
James C. Webster
Richard E. Wilson

1993–1994
James Haar, Chair
William Lincoln Christie
Arthur A. Hartman
Robert Morris
Joseph Hanson Kwabena Nketia
Shulamit Ran
Ellen Rosand
James C. Webster
Richard E. Wilson

1995–1997
Robert P. Morgan, Chair
Ellen T. Harris
Gilbert E. Kaplan
Lester P. Monts
H. Colin Slim
Robert Morris

1998–2002
Ellen T. Harris
Walter Hewlett
Joan M. Hutchins
Gilbert Kaplan
Lester Monts
Robert P. Morgan
Robert Morris
H. Colin Slim

2002–04
Ellen T. Harris
Walter Hewlett
Joan M. Hutchins
Gilbert Kaplan
Lester Monts
Ursula Oppens
Anne Robertson
John Rockwell
Peter Westergaard

2004–2007
Paul Buttenweiser
Ellen T. Harris
Joan M. Hutchins
Gilbert Kaplan
Lester Monts
Ursula Oppens
Anne Robertson
John Rockwell
Craig Wright

2008–2011
Jane Bernstein
Martin Brody
Lynn Wan-Hsin Chang
Stephen Hinton
Gilbert Kaplan
Oscar Schafer
Susan Wallach
Christopher Waterman
Edith Blodgett, with Kay Shelmay and African musician Koo Nimo; Lewis Lockwood, Aaron Girard (PhD '08) and Kiri Miller (PhD '05) at a Beethoven conference in 2001; Anne Stone (PhD '95), Daniel Beller McKenna (PhD '94) and Carl Leafstedt (PhD '94) at a conference in honor of Reinhold Brinkmann, 2001.
APPENDIX XII.
Conferences, Symposia, Colloquia & Lectures 1991–2011

Conferences

May 5–8, 1994

November, 1996
Rethinking Beethoven’s Late Period: Sources, Aesthetics, and Interpretation. In honor of Lewis Lockwood. Reinhold Brinkmann and Christopher Reynolds (UC-Davis), organizers.

April, 1997
Brahms the Contemporary. Perspectives on Two Centuries. Co-organized with the American Brahms Society, the Boston Symphony Orchestra, and the Music Departments of Boston University, MIT, and Harvard. Reinhold Brinkmann, Christoph Wolff, John Daverio (Boston University), organizers.

February 26–27, 1999

November 9–11, 2001

September 23–25, 2005

October 12–14, 2006
Leonard Bernstein, Boston to Broadway: Concerts and Symposia at Harvard University, conference and performance showcase, organized by Carol J. Oja and Judith Clurman.

April 13, 2007
Department of Music Alumni Reunion: Re-Examining Music. A day-long gathering of music department alumnae, staff, faculty, and students
October 19–20, 2007

April 13–14, 2008
*Cultural Creativity in the Ethiopian American Diaspora*. Conference and Ethio-Jazz Concert (The Music of Mulatu Astatke featuring the Either/Orchestra). Dual keynote by father and daughter, Dr. Getatchew Haile and Rebecca Haile; presentations and discussion on Ethiopian diaspora art, literature, performance, communications, history, and culture.

October 2–4, 2009

March 27, 2010
*Suggestioni*. A festival of Italian New Music and Poetry at Harvard University. Conference, Poetry reading, and concert featuring Pierluigi Billone, Stefano Gervasoni, Fabio Nieder, Davide Rondoni, Paolo Valesio, with music performed by Yalea Ensemble. Sponsored by Consulate General of Italy in Boston, Lauro de Bosis Committee for Italian Culture at Harvard, Italian Institute of Culture, New York, and Federazioino CEMAT (SONORA).

Symposia

April 11, 1992
*Ways of Representing Music*, in honor of Rulan Chao Pian. John Ward, organizer, Elliot Forbes, chair. A Festschrift was presented, jointly sponsored by the Institute of Chinese Studies of the Chinese University of Hong Kong and the Music Department, Bell Yung and Joseph Lam, editors, entitled *Theme and Variations: Writings on Music in Honor of Rulan Chao Pian* (1994).

October 16, 1993
*Psychoanalysis and Music*, Reinhold Brinkmann, chair. Stuart Feder, M.D., and author of *Charles Ives: My Father’s Song: A Psychoanalytical Biography*. David Lewin also lectured on “Figaro’s Mistakes.”

October 25, 1993
*50th Anniversary of Bartok’s Lamb Lectureship at Harvard*: a celebration chaired by Reinhold Brinkmann, Laszlo Somfai, with presentations by graduate students Carl Leafstedt and Ann Morrison; performance by the Mendelssohn String Quartet of Bartok’s Fourth String Quartet, Daniel Stepner of his Sonata for Violin Solo.

May 5, 2000
*Digital Polyphony*: New works, talks, and a panel discussion by members of Boston’s electronic music scene. Lecture by Barry Vercoe (MIT), and concerts featuring works by student composers from Brandeis, Berklee, Boston University, Harvard, MIT, Northeastern, NEC, and Wellesley.
October 17, 2003
Pelleas in French Art and Politics; Pelleas in Performance. Co-sponsored by the Music Department, Boston Symphony Orchestra, and Center for European Studies.

November 9, 2004

March 14, 2005

February 26, 2006
Beethoven, Schoenberg and the Legacy of the Ninth. A day-long symposium in collaboration with the Boston Symphony Orchestra. Papers by David Levy (Wake Forest University); Elliott Gyger (Harvard University); Thomas Peattie (Boston University); Joseph Auner (SUNY Stonybrook); Christian Meyer (Arnold Schoenberg Center, Vienna); Severine Neff (UNC Chapel Hill). Panel discussion on Beethoven and Schoenberg Today: the musician's perspective, with maestro James Levine, Julian Anderson, Robert Levin, moderated by Anne Shreffler.

October 27, 2006
Idea and Image, on Schoenberg's opera Moses und Aron, presented in collaboration with the Boston Symphony Orchestra and Center for European Studies. Papers by Ethan Haimo (University of Notre Dame); Elliott Gyger; Milton Babbitt (Princeton University) in conversation with Joseph Auner (Tufts University); Alex Rehding; and Eric Zakim (University of Maryland). Panel discussion on Moses und Aron in performance, with James Levine (BSO), John Tomlinson (bass-baritone), Sanford Sylvan (baritone), Mark Schowalter (tenor), moderated by Elliott Gyger.

May 1, 2008
Perspectives on Berlioz's Les Troyens. Papers by Richard Thomas (Harvard University); Daniel Albright (Harvard University); Robert Dennis (Eda Kuhn Loeb Music Library); Markandel (Boston Symphony Orchestra); Yvonne Naef, mezzo-soprano. Paris in the 1860s, the Theatre Lyrique, and Berlioz’ Les Troyens: discussions with Peter Bloom (Smith College); D. Kern Holoman (University of California, Davis); Hugh Macdonald (Washington University in St. Louis); Benjamin Schwartz (Boston Symphony Orchestra), James Levine (BSO); John Oliver (Tanglewood Festival Chorus); Dwayne Croft, baritone; Thomas Forrest Kelly, moderator.

February 12, 2010
Beethoven Symposium, introduced by Lewis Lockwood and Anne C. Shreffler
“The distant pianissimo in Beethoven's Opus 18 Finales,” Alan Gosman (University of
Colloquia & Named Lectures

The Norton Lectures: Charles Eliot Norton Professors of Poetry

1993–1994
Luciano Berio
“Remembering the Future: Six Lectures on Music”; each lecture framed by performances of two of Berio’s Sequenze

1997–1998
Joseph Kerman
“Concerto Conversations” highlighted by a March 8 “Concert of Concertos” (HRO and invited guests): “Gettings Started,” “Particularity and Polarity,” “Reciprocity, Roles and Relationships,” “Virtuosity/Virtu,” “Diffusion: Concerto Textures,” and “The Sense of an Ending”

2006–2007
Daniel Barenboim
“Sound and Thought”

The Louis C. Elson Lectures

1993
Gyorgy Ligeti, “On His Music”

1994

1996
Gunther Schuller, “Milton Babbitt at 80,” with concert of Babbitt’s works, Schuller conducting

1997

2001
Alfred Brendel (canceled)
2002
Christopher Hogwood, “A Private Music”

2003
Robert Craft, “The First ‘Spring’”

2004
Edward Said (canceled)

2004
James Levine, “A Conversation with James Levine”

2007

2009
Margaret Bent, “Memento mei: Polyphonic Music in some 15th-century Commemorations for the Dead”

2010
Alfred Brendel, “Musical Character in Beethoven’s Piano Sonatas”

2011
Alvin Curran, “A Life in Unpopular Music”

The Lauro De Bosis Lectures

1996
Pierluigi Petrobelli, University of Rome: “Two Masters of the Italian Musical Tradition: Nino Pirrota and Diego Carpitella,” “Verdi’s Artistic Message,” “Verdi’s Political Message,” and “Verdi the European Artist”

2011
Sergio Durante, University of Padua: “Nation and Taste: Three Lectures on Music in the Age of Italian Risorgimento”

The Erasmus Lectures on the History and Civilization of the Netherlands and Flanders

1997–1998

2004–2005
Emperor of the Holy Roman Empire and King of Spain.” Part II: “Music for Antoine Perrenot de Granvelle, Bishop of Arras and ‘Prime Minister’ of Charles V and his son Philippe II,” and “Imitation and Emulation in the Polyphonic Music of the 16th Century: the Challenge of Tradition and Renewal”

2010
Robert Zuidam, composer, “Dutch Contemporary Music”: “Prélude à la nouvelle journée/ The Emergence of Dutch Contemporary Music,” “Hoketus/Ensemble Culture in the Netherlands,” “Mi quam een schoon geluit in mijn oren/On Language and Musical Composition”

The Laura Boulton Ethnomusicology Lectures

1994: Professor Nicholas England (California Institute for the Arts), “Music Among the Bushmen”

Charles Seeger Lectures

1994–95
Kay Kaufman Shelemay, “Crossing Boundaries in Music and Musical Scholarship”
1996–97
Jane C. Sugarman, “Imagining the Fatherland: Poetry, Nation, and the Singing of Albanian Men”

Harry A. Seaver Lecture

1995–96
Neal Zaslaw, “The New Kochel Catalog of Mozart’s Works: Challenges Bibliographical, Musical, and Cultural”
1996–1997
Jane Sugarman, “Imagining the Fatherland: Poetry, Nation, and the Singing of Albanian Men”

Blodgett Distinguished Artist Lectures

2003
Pierre Boulez, “Pierre Boulez on Pierre Boulez”
2004
Jean Claude Risset (IRCAM)
Andrew Parrott, “Falsetto and the French: une toute autre marche”
2010
Iancu Dimitrescu
**Lectures**

1990–91

Martin Brody, “The Paradox is Real: Composer-Theorists, Dogmas of Pluralism, Linguistic Incorrigibility”

Cristle Collins Judd, “Modal Types and Ut Re Mi Tonalities: Tonal Coherence in Sacred Vocal Polyphony from about 1500”

John Deathridge, “The Ending of the Ring”

Michael Friedmann, “Chamber Music Masterclass”

Helmut Lachenmann, “On His Music”

Robert Levin, “Chamber Music Masterclass”

Jane Manning, “Writing for the Voice: How British Composers have Approached the Problem”

Ursula Oppens, “Masterclass – Elliot Carter’s Night Fantasies”

Daniel Pollack, “Chamber Music Masterclass”

Ali Jihad Racy, “Conceptual and Experimental Aspects of Improvisation: Views of a Performer and Ethnomusicologist”

Gunter Schuller, “On His Music”

Tibor Szasz, “Chamber Music Masterclass”

Tobert Taub, “The Art of Pedaling”

Leo Treitler, “The Politics of Reception: Tailoring the Present as Fulfillment of a Desired Past”

Tatiana Vladyshevskaia, “Russian Music of the Seventeenth Century; the Meeting of Two Cultural Traditions; The Medieval and the Baroque

1991–92

William Benjamin, “Music As A Whereness”

Karol Berger, “Diegesis and Mimesis: The Poetic Modes and the Matter of Artistic Presentation”

Lawrence Bernstein, “The Works of Johannes Ockeghem: Problems in Reception and Style”

Philip Bohlman, “Inventing Jewish Music”

Frank Corcoran, “The Dolmen’s Lament: Musical Archetypes in Irish Oral Keening Tradition”

Lukas Foss, “The Music of Lukas Foss”

Ernst Hilmar, “The Revolution in Schubert Studies in Recent Years”

Lawrence Dramer, “Cultural Politics and Musical Form: the Case of Charles Ives”

Robert Kyr, “On His Music”

John Macdonald, “On His Music”

Steven Mackey, “Recent Works”

Mel Powell, “On His Music”

Ned Rorem, “Self-Portrait of the Artist as a Middle-Aged Man: What It Means to Be a Composer in America Today”

Carl Schachter, “Structure as Foreground in Das Drama des Ursatezes”

Kay Shelemay, “Song and Remembrance: The Case of the Syrian Pizmon”


Christoph Wolff, “Mozart’s Requiem – Fact and Fiction”

Bell Yung, “Preparing a Modern Edition of a 15th-century Guqin Composition”

1992–93

Peter Andraschke, “Gustav Mahler’s Abschied from Das Lied Von Der Erde. A Composer
Reflects on his Past
Charles Atkinson, “Text, Music, and the Persistence of Memory in Dulcis Est Cantica”
Margaret Bent, “Structure and Allusion in the 14th-Century Motet”
George Bozrath, “Wiegenlieder Meiner Schmerzen: Word and tone in Brahms’s Drei Intermezzi, op. 117”
Corrado Canonici, “Concert and Discussion of Contemporary Double Bass Literature”
H. Wiley Hitchcock, “Editing Ives’s 114 Songs: Lots of Questions, but not of Veracity”
Michel Huglo, “La Tradition Aquitaine: Les Sources et le Repertoire”
Andrew Imbrie, “On His Music”
Peter Jeffrey, “The Earliest Evidence of the Eight Modes: the Rediscovered Oktoechos of Jerusalem”
Betsy Jolas, “On Her Music”
Thomas Kelly, “Of the Making of Books: Thoughts on a Census of Beneventan Manuscripts”
Herbert Keman, “The Elderly Josquin: Allegiances, Character, Compositional Style”
Gyorgy Ligeti “On His Music”
Andrew Mead, “Webern, Tradition, and ‘Composing with Twelve Tones...’”
Robert Morris, “Compositional Spaces and Other Territories”
Susan Rankin, “The Divine Truth of Scripture—Chant in the Roman De Fauvel”
Frederic Rzewski, “The Triumph of Death”
Jeffrey Stadelman, “On His Music”
Augusta Read Thomas, “On Her Music”

1993–94
Samuel Adler, “A Composer Looks to the 90s”
Michael Bakan, “Music of Death and New Creation: Playing, Thinking, and Feeling in a Balinese Life-World”
Judith Becker, “Remapping Identities: A New Frame for an Old Javanese Dance”
Edwin Beunk, “Historic Keyboard Instruments: Restoration and Performance”
Anthony Brandt, “On His Music”
Tim Carter, “Sfogava Con le Stelle Reconsidered: Resemblance and Representation in Monteverdi’s Mantuan Madrigals”
Martin Derungs, “The Harpsichord in New European Music”
Mark De Voto, “Walter Piston, Practical Theorist”
Jacob Druckman, “On His Music”
Joseph Dubiel, “Explanation of Music and Explanation of Action”
Philip Gossett, “Editing and Performing Italian Opera: I Puritani and Stiffelio”
Barry Guy, “Compositions for the Modern Concert Bass”
Robert Kendrick, “Two Song of Songs Motets from 1610”
Roger Marsh, “Method and Madness: The Composer Discusses His Music and Music-Theatre”
Jeff Nichols, “On His Music”
Harold S. Powers, “Varieties of the Raga Todi”
John W. Purser, “The Music of Scotland”
Benito Rivera, “Improvisation and the Systematic Generation of Subordinate Melodic Lines in 16th Century Imitative Polyphony”
Bright Sheng, “On His Music”
Ruth Solie, “In Search of Women at the Keyboard: A Case Study in Musicology and Social History”
Lazlo Somfai, “New Studies on Bartok’s Compositional Process” and “The Unwritten
Lectures of Bartok’s Harvard Series as Artifact: Cognitive Science and the New Comparative Musicology”
Richard Will, “Genre and Representation in Beethoven’s *Pastorale Sinfonie*”

1994–95
Anna Maria Busse Berger, “Compositional Process in Notre Dame Polyphony”
Mihai Brediceanu, “Music and Mathematics”
Carol Babiracki, “Conflicting Interpretation of the Indian Courtesan”
Richard Crawford, “Writing the History of Music in the USA”
Anthony Davis, “Toward a New American Opera”
Lydia Goehr, “The Perfect Performance of Music and the Perfect Musical Performance”
Betsy Jolas, “Frauenleben”
Gilbert Kaplan, “The Inner World of Mahler”
Margit Kern, “Composing for the Accordion”
Fred Lerdahl, “My Music and its Relation to Music Theory”
Gideon Levine, “The Holocaust Concert at the Vatican: Personal Reflection”
Peter Lieberson, “The Inner Practice of Composition”
Jean-Jacques Nattiez, “The Inuit Katajjag: Recent Findings Regarding the Distribution of Related Vocal Games”
Roger Parker, “Leonora’s Last Act”
Helen Rees, “From Donjing Music to Naxi Ancient Music: The Political Metamorphosis of a Chinese Repertoire”
Toru Takemitsu, “Recent Work”
Zheng Xiaoying, “Western Opera in China”

1995–96
Kofi Agawu, “The Rhythms of Northern Ewe Society”
Brian Alegant, “Toward a Theory of Cross-Partitions”
Reinhold Brinkmann, “Schoenberg the Contemporary. A View from Behind”
Paul Chilhara, “Composing for Movies”
William Christie, “Baroque Music Considered as a Socio-Cultural Phenomenon in Late 20th-Century France”
John Corigliano, “The Compositional Process”
Daniel Heartz, “Haydn, Mozart, and Freemasonry”
Claude Heffler, “French Piano Music of the Last 30 Years”
Oliver Knussen, “Conscious Harmonic Control and Unconscious Stylistic Issues in My Recent Music”
Peter Manuel, “Indo-Caribbean Popular Music: Perspectives on a Transnational Music Culture”
Dimitris Marinos, “Contemporary Techniques and Repertoire for the Mandolin”
Robert Morgan, “Mahler and Twentieth-Century Music: On Modular Form”
Philip Schuyler, “Sounds from the Farthest West: Moroccan Music and Euro-American Imagination”
Rudolph Stephan, “Arnold Schoenberg und die Wiener Tradition”
1996–97
Volker Blumenthaler, “Jason: Concerning Both the Failure and the Magic of Chance”
Gianmario Borio, “Luigi Nono’s Serial Techniques and the Aesthetics of Composed Sound”
Carlo Caballero, “In the Toils of Queen Omphale. Saint-Saen’s Aesthetic Realignment of the Symphonic Poem”
Thomas F. Kelly, “Singing and Reading: Thoughts on the Transmission of Medieval Music”
Kevin Korsyn, “Music History and Theory: Disciplines in Crisis”
Joel Lester, “Increasing Levels of Activity as a Compositional Principle in J.S. Bach’s Music”
Ted Levin, “Musical Representation of Nature Among the Pastoral Herders of Tuva”
David McAlister, “Native American Music, Traditional and Contemporary”
Simon Morrison, “Skryabin and the Impossible”
Claude Palisca, “From Illuminated Manuscripts to Printed Book: Gaffurio’s ‘Rush’ to Print of ‘De harmonia musicorum instrumentorum’ 1500-1518”
Gunther Schuller, “Milton Babbitt at 80”
Richard Wernick, “Moving Backwards to the 21st Century”
Olly Wilson, “My Works”
Ricardo Zohn-Muldoon, “Silvestre Revuletez Senseemaya”

1997–98
Benjamin Brinner, “Cognitive and Interpersonal Dimension of Listening in Central Javanese Gamelan Performances”
Richard Cohn, “Uncanny Resemblances: the Hermeneutics of Hexatonic Poles”
Hermann Danuser, “Weltanschauungsmusik around 1900”
Bin Ebisawa, “Rousseau and the Mozarts—Their Relation Considered”
Stuart Feder, “Biography in Music: Meaning and Method”
Jonathan Harvey, “Recent Developments in my Electronic Music”
Michel Hugo, “Medieval Manuscripts of Chant. General Introduction and Survey”
Lewis Lockwood, “Beethoven’s ‘Florestan’ in 1805 and 1814: the Transformation of an Operatic Vision”
Rose Rosengard Subotnik, “Rodgers and Me: Reading American Identity Between the Lines of Hart and Hammerstein”
Peter Westergaard, “Representation: An Old Opera Hand Looks at an Old Problem”

1998–99
Carol Babiracki, “Making Music History in Tribal India”
Arthur Berger, “Octatonic Scales Reexamined”
Rae Linda Brown, “The Heart of a Woman: Florence B. Price’s Symphonies in the Context of the Harlem and Chicago Renaissances”
Leon Botstein, “Music and its Public: Habits of Listening” and “Music in Culture and Politics: Imperial Germany 1870-1900”
James Hepokoski, “Issues in Sonata theory: the Nonresolving Recapitulation”
Brian Hyer: Hagen’s Dream”
Tamara Livingston, “Practice and Value in Brazilian Choro Music
Patrick Macey, “Lazarus, veni foras! Savonarola and Franco-Flemish Motets
Tristan Murail, “Sound Analysis and Composition
Karen Painter, “The Ideology of the Symphony in Austro-German Culture and Thought, 1900-1945
Sean Varah, “Borderline, for Tape and Cello: New Directions and New Technology
Craig Walsh, “Music by Craig Walsh
Steve Weigt, “Music by Steve Weigt
Andrew Weintraub, “Instruments of Power: ‘Multi-Laras’ Gamelan in New Order Indonesia
Richard K. Wolf, “Return to Tears: Musical Mourning, Emotion, and Religious Reform in Two South Asian Minority Communities
Izaly Zemtovsky, “Ethno/musicology: Ethno/hearing

1999–00
George Benjamin, “Always Sometimes, Never Always
Margaret Bent, “On False Concords in Late 15th-Century Music: Another Look at Tinctoris
David Cohen, “The First Foundations of Song: The Concept of the Note as the Element of Music
John Harbison guest in Music 193 (20th Century Opera), “Previewing Gatsby”
Atli Heimir Sveinsson, “Pluralities in the North: An Icelandic Composer’s Perspective
Kay Kaufman Shelemay, “Of Music and Migration: Views from the Ethiopian Diaspora

2000–01
Karol Berger, “L’Orfeo, or the Anxiety of the Moderns
Reinhold Brinkmann with the Mendelssohn String Quartet: Webern: Six Bagatelles for String Quartet, Op. 9: “hear what this silence offers!”
Mauro Calcagno “On the Meanings of Voice in Seventeenth-Century Italy”
Thomas Christensen, “Music and the Enlightenment: Music in the Enlightenment
Stephen Hartke, “What I am up to”
Roger Reynolds, “An Inquiry Into What Composers Believe”
Elaine Sisman, “C.P.E. Bach, Beethoven, and the Labyrinth of Melancholy
James Webster, “The Long 18th Century in Music History
Rob C. Wegman, “Musical Understanding in the Fifteenth Century

2001–02
Hermann Gottschewski, “The ‘National’ in American and Japanese music: Some Aspects of the Ideological Background of the Music-Cultural Relationship Between Boston and Tokyo @1880”
Jo Kondo, “On my Composition—The Art of Being Ambiguous”
Ingrid Monson, “Jazz, Modernism, and Politics: the View from the Civil Rights Era”
Bruno Nettl, “Ethnomusicology of the Nineties: An Historical Perspective”
Pierluigi Petrobelli, “La Sapienza”
Peter Schubert, “From Melody to Minutiae: Analytical Agendas in Palestrina”
Jonathan Stock (University of Sheffield), “Local Opera in 1930s Shanghai: Modernization, Institutionalization, Cosmopolitanism”
Christoph Wolff, “Defining One’s Place in History: the Emerging Self-Image of 18th-Century Composers”

2002–03
Leslie Blasius, “Adorno Writing Schoenberg”
Philip Bohlman, “Herder’s Global Moment: Local Knowledge and the Imagination of World Music”
Reinhold Brinkmann, “Franz Schubert, Linden Trees, and German National Identity: A Song as Subject of History”
Brian Ferneyhough, “Musical Architecture and Mind Opera”
Lubomyr Hajda, “Marie de Grandval Meets Mazeppa: A French Woman Composer and Her ‘Ukrainian’ Opera”
Mark Ludwig, “A Search for Meaning Amidst the Holocaust: Classical Music in Terezín”
Betty Olivero, “Speaking About Her Music”
Nike Wagner “The World After Wagner”
Susan Youens, “Heine and the Lied: The History of a Long Misunderstanding”

2003–04
Andrew Bowie, “Heidegger’s Herder, Reason and the Repression of Music”
Gabriele Brandstetter, “Preserving the Performance: Art as Scholarship? or: How to do Things with Words”
James Haar, “Gothic Architecture and Baroque Polyphony: A Romantic Blend”
Thomas Forrest Kelly, “Poetry for Music: the Art of the Medieval Prosula”
Ellen Koskoff (Barwick), “The Ins and Outs on In and Out: Revisiting Emics and Etics”
Hugh J. Macdonald, “Berlioz’s Original Romeo and Juliet”
David Nicholls, “Narrativity in British Pop and Rock of the 1960s and 1970s”
Karen Painter, “The Politics of Intimacy in the Lieder of Mahler and After”
Ann Morrison Spinney, “Audience and Community in Contemporary Celtic Music”
Vladimir Tarnopolski, “When Time Overflows”
James Tenney (Barwick), “My Work in Alternative Tuning Systems”
Reinhard Strohm (Barwick), “Les Sauvages’ and the Demise of Courtly Pastoral”
Chinary Ung (Barwick), “Speaking About His Music”

2004–05
Carolyn Abbate, “Overcoming the Ephemeral” and Sepp Gumbrecht, “Mozart’s Presences”
Antoine Bonnet (Barwick), “Trajectoires, La Terre Habitable, Nachstrahl”
Stanley H. Boorman (Barwick), “Early Italian Music Publishing: the Composer, the Performer, the Market”
Reinhold Brinkmann, “Auch kleine Dinge können uns entzücken” (“Small things can delight us also”)
Sean Gallagher, “Resonances and Distinctions: Singing and Composing Polyphony in the Fifteenth Century”
Elliott Gyger, “Composition in the Notational Process”
James Levine, “A Conversation With James Levine”
Anne Shreffler, “‘Europe Needs You’: John Cage and the European Avant-garde”;
“Writing Out Loud: Notation, Sound, and Action in the Music of the New York School”

2005–06
Louis Andriessen, “Trilogy of the Last Day”
Judith Becker (Barwick), “Rapture, Religious Ecstatic and Deep Listeners”
William Christie (Conversation with Masters of Music), Thomas F. Kelly, moderator
Nicholas Cook (Barwick), “Uncanny Moments: Juxtaposition and the Collage Principal in Music”
Georg Friedrich Haas (Barwick), “Idea and Reality in Microtonal Music”
Lewis Lockwood, “Beethoven’s Sketches: From Conceptual Image to Realization”
Ingrid Monson, “Electricity”
Anne Shreffler, “Listening in the Age of Mechanical Reproduction”
Hans Tutschku, “The Impact of Electricity on Music Production Since the Late 19th Century”;
“Analysis of Cage (Variations 2) and Boulez (Anthemes 2) played during Fromm Concerts”
Nicola Scaldaferri, “The eleven voices of Cathy: Ethnographic and Philological Issues in Berio’s Folk Songs”
Richard Wolf, “Video Feedback and the Poetics of Interaction at a Sufi Shrine in Lahore”
Dawn Upshaw, soprano (Conversation with Masters of Music)

2006–07
Kofi Agawu, “Iconicity in African Musical Thought and Expression”
Scott Burnham (Barwick), “Intimacy and Impersonality in Late Beethoven”
Suzannah Clark, “‘S’en dirai chançonete’: Hearing Text and Music in a Medieval Motet”
Walter Frisch (Barwick), “The Ironic German: Schoenberg and the Serenade, op. 24”
Thomas F. Kelly, “The Ends of Polyphony”
Charles Kronengold, “Genres and the Scene of Address”
Theodore C. Levin, “Musical Exchange & Musical Boundaries Along Silk Road, Then & Now”
Laurenz Lütteken, “Negating Opera through Opera: Così fan tutte and the Reverse of Enlightenment”
Susan McClary, “Unruly Passions and Courtly Dances”
Robert Morris (Barwick), “The Time of Each Time and Other Recent Compositions”
Carol Oja, “Leonard Bernstein’s Wonderful Town: Conception, Reception, Politics”
Robert O’Meally (Barwick), “‘This Familiar Music Demanded Action’: Ralph Ellison, Louis Armstrong & the Imperatives of Jazz”
Alexander Rehding, “Radio Polyphony”
Michael Schiefel, “Loop Workshop”
Anne Shreffler, “The Politics of Counterpoint: Hindemith’s Ludus tonalis”

2007–08
Mauro Calcagno,”Performing the Self at the Beginning of the ‘Great Tradition’ in Opera”
Robert Kraft, “Alternative Music Careers”
Ingrid Monson, “Indigo: The Story of a Silk Road Dye”; “Listening to Trane”
Gerard Mortier, “A European Opera Lover Lost in New York?”
Lewis Rowell (Barwick), “The Accentual Pattern of Triple Meter”
Regula Qureshi (Barwick), “Changing Worlds of Hereditary Indian Musicians”
Dorit Tanay (Barwick), “The Fig Tree and the Laurel: Notational Poetics in the 14th Century”
Trevor Wishart (Barwick), “From Architecture to Chemistry: The Structural Functions of Sound”

2008–09
Fabien Lévy (Barwick), “Playing on Culture: a Short Portrait of My Music”
Klara Moricz, “‘Old Lamps for New’: Alexander Krein and Jewish Neonationalism”
Ron Radano (Barwick) “Black Music, Ownership, and Value”
Charles Smith (Barwick), “The Love of Fundamentals Is the Root of All Evil”
Michael Veal (Barwick), “Technotopia 1969”

2009–10

2010–2011
Trevor Baca, “Formalized Score Control in abjad”
Benjamin Brinner, “Ties that Bridge and Bind: Playing Across Musical and Social Divides in Israel and Beyond”
Harrison Birtwistle, “New Work: A Conversation,” moderated by Robert Kirzinger
Michael Cuthbert, “Studying Music Ficta and Early Renaissance Canons with the music21 Toolkit”
Mark Knoll, “Shoehorns in Db: Problems of Database Modeling in Musical Source Studies
Eliot Gattegno and Josiah Oberholtzer, “SASHA: Saxophone Audio Search and Heuristic Analysis”
Annette Richards (Barwick), “C. P. E. Bach and the Faces of Music History”
Kate van Orden, “Music, Print and Civility in 16th-Century France”
Carol Vernalis (Barwick) “Accelerating Aesthetics: YouTube, Music Video and the New Digital Cinema”
Hugh Wolff, “A Conversation,” ’75 moderated by Yuga Cohler (’11)
APPENDIX XIII.
Concerts and Special Events 1991–2011

Blodgett Chamber Music Series

1990–91
Pianist Robert Taub, joined by Associate Artists Lucy Stoltzman (violin), Toby Hoffman (viola), and Ronald Thomas (cello)

January 10, 1991: Beethoven Sonata for Cello and Piano in A Major, Op. 69; Piano Trio in D Major, Op. 70, No. 1; Mozart Piano Quartet in G Minor

1991–92
Robert Taub, with Associate Artists James Buswell (violin), Lucy Stoltzman (violin), Toby Hoffman (viola) and Ronald Thomas (cello)

March 13, 1992: Ravel Duo for violin and Cello; Brahms Sonata for Viola and Piano in F Minor, Op. 120; Schumann Piano Quintet in E-Flat, Op. 44. Ellen Jewett, violin.

1992–93
Blodgett Quartet-in-Residence Mendelssohn String Quartet

October 23, 1992: Alberto Ginastera, Quartet No. 1 for Strings, Op. 20; Beethoven Quartet in F Major, Op. 135; Dvorak, Quartet in G Major, Op. 106
December 4, 1992: Haydn, String Quartet in C Major, Op. 54 No. 2; Tina David son, Bleached Thread, Sister Thread; P.I. Tchaikovsky, String Quartet No. 2 in F Major, Op. 22
April 23, 1993: Mozart String Quartet in C Major, K. 465 “Dissonance”; Peter Alexander Movement for String Quartet (Blodgett Composition winner);
Mendelssohn Quartet in E Minor, Op. 44, No. 2

_Dean's Noontime Concert Series: Mendelssohn String Quartet_
October 20, 1992: Mendelssohn String Quartet in C Major, Op. 54 No. 2; Schubert, Quartettsatz
December 1, 1992: Dvorak Two Waltzes, Op. 54, Nos. 1 and 4; Mozart String Quartet in C Major, K. 465

1993–94

**Blodgett Quartet-in-Residence Mendelssohn String Quartet**

- October 29, 1993: Mozart, Quartet in D Major, K. 499; Augusta Read Thomas String Quartet (world premiere); Brahms Quintet in F Minor, Op. 34 (with Robert Levin, piano)
- February 18, 1994: Haydn Quartet, Op. 76, No. 5; Dvorak Quintet in E-Flat Major, Op. 87; Debussy Quartet in G Minor
- March 18, 1994: Beethoven Quartet in F Major, Op. 18, No. 1; David Horne (Blodgett Composers Competition winner) *Surrendering to the Stream*; Brahms Quartet in C Minor, Op. 51, No. 1; Stravinsky Three Pieces for String Quartet

**Dean’s Noontime Concert Series: Mendelssohn String Quartet**

- October 26, 1993: Brahms Quartet in C Minor, Op. 51, No. 1
- February 15, 1994: Quartet in F Major, Op. 18, No. 1

1994–95

**Blodgett Quartet-in-Residence Mendelssohn String Quartet**

- March 3, 1995: Mozart String Quartet in B-Flat Major, K. 458; Christoph Neidhöfer String Quartet; Schubert String Quartet No. 17 in D Minor, D. 810
- April 21, 1995: Bedrich Smetana String Quartet No. 1 in E Minor; Bernard Rands String Quartet; Leos Janacek String Quartet No. 2 “Intimate Letters”

**Dean’s Noontime Concert Series: Mendelssohn String Quartet**

- December 6, 1994: Brahms Quartet in B-Flat Major, Op. 67
- February 28, 1995: Janacek Quartet No. 2
- April 18, 1995: Debussy Quartet in G Minor, Op. 10

1995–96

**Blodgett Quartet-in-Residence Mendelssohn String Quartet**

- October 27, 1995: Alexander Borodin String Quartet No. 2 in D Major; Alfred Schnittke String Quartet No. 3; Igor Stravinsky Three Pieces for String Quartet; Tchaikovsky String Quartet No. 1 in D Major
- April 12, 1996: with Robert Levin. Darius Milhaud String Quartet No. 5; Debussy Quartet No. 1, Op. 10; Messiaen *Pièce pour piano et quatuor à cordes*; Franck Quintet in F Minor

**Dean’s Noontime Concert Series: Mendelssohn String Quartet**

- October 24, 1995: Alfred Schnittke String Quartet No. 3
- December 5, 1995: Felix Mendelssohn String Quartet in F Minor, Op. 80
- February 27, 1996: Beethoven String Quartet Op. 18, No. 5
- April 10, 1996: Debussy String Quartet in G Minor, Op. 10

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1996–97

**Blodgett Quartet-in-Residence Mendelssohn String Quartet**


February 28, 1997: Beethoven String Quartet in F Major, Op. 18, No. 1; Dvorak Quartet in C Major, Op. 61; 1996 Blodgett Composers Competition winners Hioko Ito String Quartet No. 3 *Interlunar…* and David Taddie *In Perpetuity*

April 11, 1997: with James Durham and Laurence Lesser. Mozart String Quartet in E-flat Major, K. 428; Richard Wenick, String Quartet No. 3; Brahms Sextet in G Major, Op. 36

**Dean’s Noontime Concert Series: Mendelssohn String Quartet**

October 29, 1996: Janacek String Quartet No. 1 “The Kreutzer” Sonata

December 4, 1996: Mendelssohn String Quartet in F Minor, Op. 80

February 27, 1997: Beethoven String Quartet in A Minor, Op. 132

April 8, 1997: Mozart String Quartet in E-flat Minor, K. 428

1997–98

**Blodgett Quartet-in-Residence Mendelssohn String Quartet**


April 24, 1998: Haydn String Quartet in D Major, Op. 20, No. 4 with Ursula Oppens, piano; Shostakovich Piano quintet; Brahms Piano Quintet in F Minor, Op. 34

**Dean’s Noontime Concert Series: Mendelssohn String Quartet**

October 28, 1997: Mendelssohn String Quartet in F Minor, Op. 80, No. 6


April 21, 1998: Haydn String Quartet in D Major, Op. 20, No. 4

1998–99

**Blodgett Quartet-in-Residence Mendelssohn String Quartet**


April 23, 1999: Brahms Clarinet Quintet in B Minor, Op. 115; Mozart String Quartet No. 1 in F Major, K. 590 and Clarinet Quintet in A Major, K. 581 with Guest Charles Neidich, clarinet

**Dean’s Noontime Concert Series: Mendelssohn String Quartet**

October 27, 1998: Haydn String Quartet in C Major, Op. 74, No.1

December 1, 1998: Ravel Quartet in F Major

February 23, 1999: Ned Rorem String Quartet No. 3

April 23, 1999: Mozart String Quartet No. 1 in F Major
1999–00
Blodgett Quartet-in-Residence Mendelssohn String Quartet


December 3, 1999 (at Houghton Library): Mozart Quartet in F Major, K. 590; Beethoven Opus 18, No. 2 in G Major; Mario Davidovsky String Quartet No. 5


Dean’s Noontime Concert Series: Mendelssohn String Quartet

October 26, 1999: Dean’s Noontime Concert

2000–01
Blodgett Quartet-in-Residence Mendelssohn String Quartet

October 20, 2000: Beethoven String Quartet No. 11 in F Minor, Op. 95; Rands String Quartet No. 2; Dvorak String Quartet No. 3 in E-flat Major, Op. 51; Kim Three Poems in French (Lucy Shelton, soprano)

December 8, 2000: Haydn String Quartet No. 6, Op. 20 in F Minor; Davidovsky String Quartet No. 5; Beethoven String Quartet, in A Minor, Op. 132

March 2, 2001: Schumann String Quartet No. 2 in F Major; Piston String Quartet No. 1 (Kim Kashkashian, viola); Blodgett Competition Winner Elliott Gyger Aria; Mendelssohn String Quintet in A Major, Op. 18.

April 20, 2001: Haydn String Quartet No. 5 in F Minor, Op. 20; Kirchner String Quartet No. 2; Beethoven String Quartet in C Major, Op. 59.

Dean’s Noontime Concert Series: Mendelssohn String Quartet

October 17, 2000: Haydn, String Quartet in F Minor, Op. 20, No. 5
December 7, 2000: Schumann, Quartet in F Major, Op. 41
February 27, 2001: Dvorak, String Quartet No. 3 in E-flat Major, Op. 51
April 19, 2001: Beethoven, String Quartet in C Major, Op. 59, No. 3

2001–02
Blodgett Quartet-in-Residence: The Ying Quartet
Violinists Timothy Ying and Janet Ying, violist Phillip Ying and cellist David Ying,


February 15, 2002: William Bolcom Three Rags; Augusta Read Thomas Eagle at Sunrise; Daniel Kellogg Three American Hymns for String Quartet; Beethoven Quartet in C, op. 59, no. 3

Dean’s Noontime Concert Series: Ying Quartet

October 18, 2001 Dvorak Quartet in A flat, op. 105; Paquito D’Rivera The Village Street Quartet

February 14, 2002 Kevin Puts Dark Vigil; Beethoven, Quartet in G, Op. 18, No. 2

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2002–03

**Blodgett Artists-in-Residence The Ying Quartet**

October 25, 2002: Haydn, Quartet in B flat, Op. 76 No. 4; Brahms, Sextet in G Major, Op. 36 (Martha Katz, viola, Paul Katz, cello); and movements from works by Tan Dun, Bright Sheng and Chen Yi

December 5, 2002: Beethoven Quartet in C Minor, Op. 18 No. 4; Alexander Ness (Blodgett Composition Competition Winner) untiiled; Shostakovich Piano Quintet, Op. 57 (Robert Levin, piano)

April 11, 2003 Barber Quartet, Op. 11; Brahms Quartet in A Minor, Op. 51, No. 2; LifeMusic Commissions: Ned Rorem *The United States* and Chen Yi *At the Kansas City Chinese New Year Concert*

**Dean's Noontime Concert Series: Ying String Quartet**

December 3, 2002 Barber Quartet, Op. 11 and Ravel Quartet in F Major

March 13, 2003 Augusta Read Thomas *Fugitive Star*; Antonin Dvorak Quartet in C Major, Op. 61

2003–04

**Blodgett Artists-in-Residence The Ying Quartet**

October 23, 2003: Mendelssohn Quartet in E Minor, Op. 44 No.2; Elliott Gyger *Soli* for String Quartet; Schubert Cello Quintet in C (Han-Na Chang, cello)

March 12, 2004: Janacek Quartet No. 1, Kreutzer Sonata; Zhou Long *Song of the Ch’in*; Ge Ganru String Quartet No. 1; Tchaikovsky Quartet No. 1 in D, Op. 11

April 15, 2004: Haydn Quartet in B flat, Op. 50 No. 1; Jennifer Hidgon *Southern Harmony*; Bernard Rands *Commentaire* (LifeMusic Commissions); Tchaikovsky *Souvenir de Florence*.

**Dean's Noontime Concert Series: Ying String Quartet**

December 2, 2003: Tchaikovsky Quartet No. 2 in F, Op. 22


2004–05

**Blodgett Artists-in-Residence: The Ying Quartet**


April 15, 2005: Pierre Jalbert *Icefield Sonnets*; Brahms Piano Quintet in F minor, Op. 34. Melvin Chen, piano

**Dean's Noontime Concert Series: Ying String Quartet**

November 29, 2004: Beethoven String Quartet No. 13 in B flat Major, Op. 130

April 11, 2005: Zhou Long *Song of the Ch’in*; Ravel Quartet in F Major

2005–06

**Blodgett Blodgett Artists-in-Residence: The Ying Quartet**


March 17, 2006: Haydn Quartet in D Major, Op. 71; Ashley Fure *Shrapnel* (Blodgett Competition winner 2006); Debussy Quartet in G Minor, Op. 10
April 13, 2006: Zimmerli American Spiritual; Machover …but not simpler…; Brahms Viola Quintet in G Major, Op. 111 (Kim Kashkashian, viola)

Dean’s Noontime Concert Series: The Ying Quartet
December 8, 2005: Michael Torke Corner in Manhattan; Beethoven Quartet in C Major, Op. 59, No. 3
April 10, 2006: Beethoven Quartet in B flat, Op. 18/6; Kevin Puts Dark Vigil

2006–07
Blodgett Blodgett Artists-in-Residence The Ying Quartet
November 3 2006: Shostakovich String Quartet No. 3 in F, Op. 73; Mieczylaw Weinberg Quartet No. 13; Mozart Clarinet Quintet in A Major, K. 581 (Jon Manasse, clarinet)
March 16, 2007: Mozart Quartet in B-flat Major, K. 458; Paul Moravec Anniversary Dances; Dohnanyi, Piano Quintet No. 1 in C Minor, Op. 1 (Joel Fan, piano)
April 13, 2007: Mozart Quartet in D Major, K. 575; Tolga Yayalar String Quartet No. 2 (2006 Blodgett Composer’s Competition winner); Bedrich Smetana Quartet No. 1 “From My Life”

Dean’s Noontime Concert Series: Ying String Quartet
October 31, 2006: Mozart Adagio and Fugue, K. 546; Beethoven Quartet in F, Op. 18, No. 1
March 15, 2007: Lei Liang Gobi Gloria (world premiere), Tchaikovsky Quartet No. 1 in D Major

2007–08
Blodgett Artists-in-Residence The Ying Quartet
November 2, 2007: Haydn Quartet in G Major, Op. 77, No. 1; Chou Wen-Chung Leggeriezza and Larghetto nostalgico; Lei Liang Gobi Gloria; Vivian Fung Pizzicato for String Quartet; Ravel Quartet in F.
April 18, 2008: Beethoven Quartet in D Major, Op. 18, No. 3; Stravinsky complete works for string quartet; Schoenberg Verklarte Nacht (Roger Tapping, viola; Natasha Brosky, cello).

Dean’s Noontime Concert Series: Ying Quartet
April 14, 2008: Ravel Quartet in F Major; Chou Wen-Chung Leggeriezza and Larghetto nostalgico

2008–09
Blodgett Artists-in-Residence The Chiara Quartet
October 31, 2008: Reich Different Trains, Bartok Quartet No. 6; Korngold Quartet No. 3; as part of the conference, Crosscurrents. American and European Music in Interaction, 1900-2000
March 13, 2009: “Banned in the U.S.S.R.” with Lucy Shelton, soprano; Berg Quartet, Op. 3; Schoenberg Quartet No. 2; Haydn The Seven Last Words
April 18, 2009: Mozart Quartet in D Minor, K. 421; Hillary Zipper a field guide to falling snow; Beethoven Quartet in C, Op. 59, No. 3

Dean’s Noontime Concert Series: Chiara Quartet
December 2, 2008: Mozart Quartet in A Major, K. 464

2009–2010

*Blodgett Chamber Music Series 25th Anniversary: Chiara Quartet*

October 30, 2009: Prokofiev Quartet No. 1; Webern *5 Stücke für Streichquartette*

*Dean’s Noontime Concert Series: Chiara Quartet*

February 11, 2010: Beethoven Quartet in A Minor, Op. 132

2010–2011

*Blodgett Artists-in-Residence Chiara Quartet*

October 29, 2010: Beethoven Cycle #4. Quartet Op. 18 No. 5 in A Major; Quartet Op. 59 No. 2 in E Minor; Quartet Op. 130 in B-Flat major
December 1, 2010: Beethoven Cycle #5. Quartet Op. 74 in E-flat Major; Quartet Op. 18 No. 2 in G Major; Quartet Op. 131 in C-sharp Minor
April 8, 2011: Adam Roberts *Tangled Symmetries* [Blodgett Composition Winner]; James Yannotos String Quartet No. 3; Brahms Quartet in C Minor, Op. 51 No. 1

*Dean’s Noontime Concert Series: Chiara Quartet*

November 30, 2010: Beethoven String Quartet in G Major, Op. 18, No. 2; Beethoven String Quartet in E-flat Major, Op. 74 “Harp”
February 28, 2011: Beethoven’s Quartet in B-flat Major, Op. 130

*Blodgett Distinguished Artists*

November 20, 2003 The Greg Osby Four
April 12, 2004: Raphael Hillyer 90th Birthday Celebration featuring the Muir String Quartet. Mozart Quintet in D, K. 593; Bernstein Sonata for violin and piano (1939, dedicated to Hillyer); Dvorak Quintet in E-flat, Op. 97, Peter Zazofsky and Lucia Lin, violins; Steven Ansell, viola; Michael Reynolds, violoncello; with Raphael Hillyer, viola and Michele Levin, piano
The Merrill Recital

The Merrill Artist-in-Residence program is made possible through a gift from Mary K. and Charles E. Merrill, Jr.

November 18, 1999: Rolf Schulte, violin, with Christopher Oldfather, piano, world premiere of Elliott Carter Fantasy - Remembering Roger; and works by Stravinsky

November 16, 2000: Rolf Schulte, violin; James Winn, piano. Works by Busoni, Schoenberg, Webern, Dallapiccola and a world premiere by Donald Martino.

November 29, 2001: Rolf Schulte, violin; James Winn, piano. Janacek, Sonata for Violin and Piano; Carter, Rhapsodic Musings and Statement - Remembering Aaron from Four Lands for solo violin; Babbitt, Little goes a long way (World Premiere); Debussy, Sonata for Violin and Piano; Davidovsky, Synchronisms No. 9 for violin and computer tape
Fromm Foundation Concerts/Fromm Players at Harvard

1990–1991

November 11, 1990: My Brother Called (Thomas Buckner, baritone); small-scale theater work by Robert Ashley

January 27, 1991: Aequalis; works by Baker, Ung, Shrude, Gideon, Webern, Steiger

April 21, 1991: Arditti String Quartet; Nancarrow, Yim, Sorensen, Kurtag, Bartok

1991–1992

Cleveland Chamber Syphony; works by Augusta Read Thomas, Bernard Rands, Donald Martino, Philip Greeley Clap, and portrait concert of Martino works in honor of his 60th birthday

1992–1993

October 10, 1992: The California E.A.R. Unit; works by Carter, Davidovsky, David Lang, Stephen L. Mosko, Evan Ziporyn

February 7, 1993: Piano music composed and performed by Federic Rzewski

April 26, 1993: New England Composers Orchestra; works by Fussell, Robert Stern, Hugo Weisgall, Yannatos

1993–1994

October 9, 1993: Fromm Music Foundation's 40th Anniversary concert at Miller Theatre, Columbia University, NYC; works by Earle Brown, Arthur Kreiger, Gunther Schuller and Schoenberg

April 9, 1994: London Sinfonietta Voice and Rascher Saxophone Quartet; works by Berio, Monteverdi, conducted by Berio

The Consortium

November 15, 1993: (inaugural concert) Pablo Ortiz, Vida furtive; Babbitt, Composition for Four Instruments; Carter, String Quartet No. 2; Stravinsky, Suite—L’histoire du Soldat.


March 24, 1994 New Millennium Ensemble. Session, Duo for Violin and Cello; Dzubay, Sonata for Cello and Piano; Dallapiccola, Goethe Lieder; Martino, Notturno

1994–1995

September 24, 1994: 60th Birthday Tribute to Mario Davidovsky. Speculum Musicae; Davidovsky, Synchronism No. 6; Quartetto; Quartet (world premiere); Romancero; String Trio

November 21, 1994: Cleveland Chamber Symphony perform works by Bernard Rands in honor of his 60th birthday; Canti Trilogy, Canti Lunatici, Canti del sole, Canti dell’Eclisse, Edwin London conducting

December 7, 1994: Music of Betsy Jolas; Piano Trio, Tranche for Solo Harp, Quoth the Raven for Solo Clarinet, Songs

The Consortium

February 25, 1995: New England Conservatory Contemporary Ensemble. Ives,
Hallowe’en, Largo Risoluto No. 2, and The Pond; John Heiss, Episode No. 1; Earl Kim, Now and Then; Peter Child, Ensemblance; Gunther Schuller, Aphorisms; John Harbison Mirtabai Songs

March 21, 1995: The New Jersey Percussion Ensemble. David Olan, Prism; Henry Cowell Ostinato Pianissimo; Robert Pollock, Chamber Symphony; Carlos Chavez Toccata; Arthur Krieger Caprice; Edgar Varese Ionisation

April 13, 1995: Parnassus. Stephan Hartke, Wulfstan at the Millennium; Paul Hindemith, Die Serenaden, Op. 35; Olivier Knussen Songs without Voices, Oliver Alba Pote Canciones Nocturnas

1995–1996

March 15, 1996: Fromm Players, “Music of the 20th Century,” David Rakowski, Hyper Blue; Andrew Imbrie, Dandelion Wine; Benjamin Britten, Fantasy for Oboe and Strings, Mel Powell, Three Madrigals for Flute Alone, Elliott Carter, Esprit Rude/Esprit Doux and Enchanted Preludes; Gunther Schuller Sonata Serenata

The Consortium

February 20, 1996: Speculum Musicae. Rolf Wallin, Ning; Fred Speck, Philomel’s Refrain; Milton Babbitt, Trio; Eric Chasalow, String Quartet #1

March 19, 1996: Fromm Players. David Pickel, String Trio; Elliott Carter, Figment; Peter Lieberson, String Quartet; Schoenberg, String Quartet No. 4

April 18, 1996: Washington Square Contemporary Music Society. Eric Moe New York, Earl Kim, Three Poems in French, Charles Wuorinen, Horn Trio; Jay Allen Yim Furiosamente; David Rakowski, A Loose Gathering of Words; Wayne Peterson, Diptych

1996–1997

March 15, 1997: Fromm Players concert dedicated to the memory of Joan Greenstone, daughter of Dr. Erika and Paul Fromm. Shulamit Ran A Prayer, written in honor of Paul Fromm; Ran, Fanfare; James Primosch, Sacra Conversazione; Mel Powell, Levertov Breviary (world premiere); Ralph Shapey, Stony Brook Concerto.

1997–1998 (The Fromm Players at Harvard’s official debut season)

February 27, 1998: Kim, Dear Linda; Martino, Notturno; Kirchner, Trio No. 2 for piano, violin and cello; Piston, 3 Counterpoints for violin, viola, and cello

April 3, 1998: Crumb, Music for a Summer Evening; Bartok, Sonata for 2 Pianos and Percussion; Lori Dobbins, Percussion Quartet

1998–1999

March 12, 1999: Fromm Players at Harvard. Film by Rene Clair; works by Satie, Feldman, Campion, Moe and Webern. Guest conductor Gunther Schuller


May 7, 1999: Fromm Players at Harvard; HGNM. Elliott Gyger, Stefan Haenberg, David Horne, Julie Rohwein, Eric Spangler, Richard Whalley. Guest conductor Jeffrey Milarsky

1999–2000

February 18, 2000: Fromm Players at Harvard, “West Coast.” Sanches Gutierrez Lucernagas; Martha Horst Chiaroscuro; Eric Zivian Piano Trio; Kurt Rohde Trio for viola, clarinet, and piano; Pablo Ortiz Hipermilonga. Randall Hodgkinson, piano; Laura Frautsch,
violin; Scott Woolweaver, viola; Joshua Gordon, cello; Gary Gorzyca, clarinet; Robert Schulz, percussion.

March 24, 2000: Fromm Players at Harvard, “East Coast.” Louis Karchin, Barbara White, Matthew Greenbaum, Jason Eckhart, and Chien Ey. Randall Hodgkinson, piano; Laura Frautschi, violin; Gary Gorzyca, clarinet; Peggy Pearson, oboe; Chien Kwan Lin, saxophone; Renee Krimsier, flute; Dana Oaks, trumpet; Robert Schulz, percussion; Min Xiao-Fen, pipa

2000–2001

February 16, 2001: A concert celebrating Donald Martino’s 70th birthday: Triple Concerto, Michael Adelson, conductor; Jazz Set, with live and pre-recorded work including a 1957 performance by Martino, Bill Evans, Bob Prince, Joe Benjamin, and Elvin Jones.

March 16, 2001: Concert celebrating Martino’s work: Recital for Piano, Randall Hodgkinson; Fantasies and Impromptus; Twelve Preludes; Suites in Old Form; Impromptu for Roger; and selections from Tin Pan Alley Tunes

2001–2002

March 8, 2002: Gunther Schuller, Sonata for Sax and Piano; Lee Hyla, We Speak Etruscan; Milton Babbitt, All Set; David Rakowski, Hyperblue; and Franco Donatoni, Hot

April 5, 2002: Anton Webern, Variations; Oliver Knussen, Variations; Salvatore Sciarrino, 6 Capricci; Aaron Copland, Piano Variations; Gerard Grisey, Prologue

2002–2003

Boston Modern Orchestra Project (Gil Rose, conductor). Music of the Charles Eliot Norton Professors and Mario Davidovsky, curated by Bernard Rands

November 8, 2002: Chavez, Energia for Nine Instruments; Bernstein Halil (Fenwick Smith, flute); Davidovsky, Romancero (Tony Arnold, soprano); Cage, Seven; Hindemith, Kammermusick #1

March 21, 2003: Stravinsky, Dumbarton Oaks; Berio, Chemins IV (su Sequenza VII b); Copland, Nonet; Davidovsky, Scenes from Shir Ha-Shirim; Sessions, Concertino for Chamber Orchestra

2003–2004

March 5 & 6, 2004: Solo-Tutti: The Evolution of the Concerto and the Soloist, Jeffrey Milarsky, conductor, curated by Joshua Fineberg. Sciarrino, Hermes; Carter, Double Concerto; Davidovsky, Synchronism No. 6; Scelsi, Anahit; Crumb, Vox Balaenae; Ligeti, Cello concerto; Rands, Concertino for oboe; Murail, Ethers

April 18, 2004: Fromm Foundation Visiting Professor Concert featuring the music of Judith Weir with Dinosaur Annex Music Ensemble, Scott Wheeler, conductor. US premiere of Tiger Under the Table

2004–2005

March 4 & 5, 2005: Multiple Voices, Jeffrey Milarsky, conductor, curated by Elliott Gyger. Steve Reich, It’s Gonna Rain; Sir Peter Maxwell Davies, Leopardi fragments; Kaija Saariaho, Grammaire des reves; Elliott Carter, Syrinx (Tony Arnold, soprano; Julia Bentley, alto; Mary Nessinger, mezzo-soprano; Jan Opalach, bass; Oren Fader, guitar); Jacob Druckman, Bo; Luciano Berio, A-Ronne; Karlheinz Stockhausen, Gesang der Junglinge; Sir Harrison Birtwistle, Meridian (Mary Nessinger, mezzo-soprano)
2005–2006

*Electronics*, curated by Hans Tutschku, pre-concert talk by Alvin Lucier


March 11, 2006: (Ensemble fur Intuitive Musik Weimar) Stockhausen, *Vorahnung, Innerhalb, Intensitat*; Cage, *Variations II, Cartridge Music*


April 15, 2006 Fromm Foundation Visiting Professor Concert: The Music of Magnus Lindberg, Jeffrey Milarky, conductor

2006–2007


Friday March 23: Andriessen, *Bells for Haarlem, Passeggiata in Tram in America E Ritorno, La Passione*; Schuller, *Densities, Concerto Da Camera*

2007–2008

March 7–8, 2008: Fromm Players at Harvard: *60 years of Electronic Music*, curated by Hans Tutschku, two performances each night with Fromm Players, Dinosaur Annex.


2008–2009


2009–2010

1990–1991

November 4, 1990: Rolf Schulte, violin with Kathleen Supové, piano. Works by Elliott Carter, David Cleary, Donald Martino, Jeffrey Stadelman, Igor Stravinsky

March 17, 1991: Noam D. Elkies, Alexandros Kalogerias, Gunther Schuller, Jeffrey Stadelman, Randall Woolf

April 14, 1991: Riad Abdel-Gawad, Jun Fu, Andrew Rindfleisch, Henri Sabotier, Jeffrey Stadelman, Augusta Read Thomas

1991–1992

November 24, 1991: works by Emil Awad, James Boros, Takashi Koto, Jeffrey Stadelman, Irving Fine, and Trio by Arthur Berger in honor of his 80th birthday

March 1, 1992: “A birthday concert for Donald Martino” featuring works written for his teachers: The Soule; No. 5 of Sette Canoni Enigmatici; B,A,B,B,I,T; Impromptu for Roger, and works by Jeff Nichols, Arthur Berger, William Eldridge, Peter Alexander, Anthony K. Brandt, Riad Abdel-Gawad, and Andrew Rindfleisch

April 5, 1992: Works by Babbitt and Mel Powell, performed by flutist Dorothy Stone; also music of Riad Abdel-Gawad and Deborah Spragg; Hieron by Alexandros Kalogerias, performed by the Boston Composers String Quartet

1992–1993

October 17, 1992: Schoenberg, Stravinsky, Jason Koczela, Alexandros Kalogerias, Shailen Tuli, Andrew Rindfleisch

December 4, 1993: The Core Ensemble, works by Ross Bauer, Jun Fu, Peter Lieuwen, Donald Martino, David Taddie, Dan Welcher

February 22, 1994: California E.A.R. Unit, works by Karim Al-Zand, Anthony Brandt, David Horne, Hiroko Ito, Jason Koczela, Christoph Neidhöfer

March 11, 1994: Bernard Rands 60th Birthday Celebration; works by Riad Abdel-
Gawad, Anthony Brandt, David Horne, Hiroko Ito, Jason Koczela, Christoph Neidhöfer
April 11, 1994: Schoenberg, Riad Abdel-Gawad, Christoph Neidhöfer, Iannis Xenakis, Anton Vishio, Andrew Rindfleisch (at Yale University)
April 23, 1994: Berio, Riad Abdel-Gawad, Andrew Rindfleisch, Davidovsky, and Shailen Tuli

1994–1995
November 5, 1994: New Millennium Ensemble; works by Karim Al-Zand, Andrew Seth Jacobs, Stefan Hakenberg, David Horne, Christoph Neidhöfer, Kurt Stallmann. Brandley Lubman, conductor
December 3, 1994: Alexandros Kalogeras, Donald Martino, Arnold Schoenberg, Anton Vishio
March 5, 1995: Karim Al-Zand, Dominic Dousa, Brian Ferneyhough, David Horne, Earl Kim, Sean Varah
March 18, 1995: The Gregg Smith Singers; works by Elliott Carter, Irving Fine, Takehiko Gokita, Andrew Seth Jacobs, Leon Kirchner, Caroline Mallonee, Daniel Pinkham, Andrew Rindfleisch, David Taddie
April 29, 1995: The New Millennium Ensemble; works by Jeff Nichols, David Taddie, Leon Kirchner, Schoenberg

1995–1996
December 5, 1995: Alton Clingan, David Horne, Brian Hulse, Matthew Lima, Lansing McLoskey, and David Taddie
May 18, 1996: Stefan Hakenberg, David Horne, Brian Hulse, Matthew Lima, Christoph Neidhöfer

1996–1997
November 17, 1996: Music by Composers of Harvard Computer Music Center
February 24, 1997: Speculum Musicae; works by Alton Clingan, David Horne, Brian Hulse, Takehiko Gokita, Lansing McLoskey, Kurt Stallmann

1997–1998
December 12, 1997: Elliott Gyger, Christoph Neidhöfer, Julie Rohwein, Richard Whalley
March 7, 1998: Anthony Brandt, Stefan Hakenberg, Jonathan Holland, Joshu Skaller

1998–1999
December 4, 1998: Stefan Hakenberg, David Horne, Helen Lee, Lansing McLoskey, Erik Spangler
December 12, 1998: Razorblades to Gigabytes Part I. Electronic Studio concert; works by Babbitt, David Horne, McLaren, Julie Rohwein, Joshu Skaller, Ussachevsky, and Varese
March 5, 1999: Michael Cuthbert ...in this cold winter; Erik Spangler Gut Matrix; Neal Farwell Saraband; Richard Whalley C: To Jen; Brian Hulse Whitman Sampler
May 7, 1999: Elliott Gyger, Stefan Hakenberg, David Horne, Julie Rohwein, Erik Spangler, Richard Whalley
May 16, 1999: Thelma E. Goldberg Concert. Kaarim Al-Zand Duet; Christopher Ariza comma; Aaron Einbond Grasshopper, Fly, Spider; Helen JYC Lee ...longing...
May 23, 1999: *Razorblades to Gigabytes Part II*. Elliott Gyger, Hugh Le Caine, Joshu Skaller, Pril Smiley, and David Taddie, and featured works by Pierre Henry and Pierre Schaeffer, with choreography by the Harvard-Radcliffe Dance Company

1999–2000


March 12, 2000: Ken Ueno *Introit: Vox Boombox Remixes, La Mere, Skyline Abstractions*; Eliyahu Shoot *Truth-Grounds*; Karim Al-Zand *A Measure in Trance*; Neal Farwell Three Friends; Erik Spangler *The Dreamt Man Awoke*; and Lansing McLoskey *O mira novitas*

April 30, 2000: Thelma E. Goldberg Concert. Christopher Trapani *Different Moons Sonata for Clarinet and Piano*; Benjamin Rous *Dream Song*; Christopher James Hossfield *one winter afternoon*; David Salvage *Serenade*


2000–2001

December 2, 2000: Works by Ken Ueno, Erik Spangler, Lansing McLoskey; theatrical pieces by Aperghis, Ueno, and de Mey

March 10, 2001: Richard Whalley, Derek Hurst, Ken Ueno, and Neal Farwell

April 14, 2001: Gamelan Galak Tika and works by Elliott Gyger, Julie Rohwein, Ken Ueno, and Evan Ziporyn

May 7, 2001: Elliott Gyger, Stefan Hakenberg, David Horne, Julie Rohwein, Erik Anderson Spangler, Richard Whalley


2001–2002


2002–2003

November 16, 2002: Callithumpian Consort. Erik Spangler, Kawthar; Dominique Schafer, Jeu-parti; José Luis Hurtado, Para que tu me Oigas...; Ken Ueno, Redbreast, Eliyahu Shoot, The Seed of Noon

December 14, 2002: Nick Vines, Robert Hasegawa, Peter Gilbert and Lei Liang

March 1, 2003: Joshua Walker, Untitled for guitar and computer; Chen Ching-Chang, Paper Duet; Mark Berger, Trio for Strings; Colin Stack, Perpetual Dejavu; A Caglar, Arsu Kucuk Bir Hayal (A Little Dream); Ken Ueno, Zansetsu; Robert Hasegawa, Due Corde; Chris Honett, The Horrible Quiet


May 24, 2003: Boston Modern Orchestra Project. Nicholas Vines, Proliferative Profiligacy; José Luis Hurtado, Seis; Erik Spangler, Midnight Turning; Du Yun, Vicissitudes No. 3; Dominique Schafer, Verdichtungen; Ken Ueno, “all moments stop here and together we become every memory that has ever been”

2003–2004

November 1, 2003: Aaron Berkowitz, Jose Luis Hurtado, Karola Obermueller, Andrew Robbie, Adam Roberts, and Tolga Yayalar

November 23, 2003: “Duo Contexto”

December 13, 2003: Berkowitz, Coble, Du Yun, Honett, Liang, Obermueller, Ueno, and Yayalar

February 21, 2004: Yesaroun’ Duo; works by Hasegawa, Honett, Liang, Schafer, Spangler, Yayalar

March 20, 2004: Works by composers of the HGNM

May 22, 2004: Frances Marie Uitti (cello); works by Karola Obermueller, Dominique Schafer, Julie Rohwein, Ken Ueno, Bob Hasegawa, Aaron Berkowitz, Du Yun

2004–2005


February 12, 2005: Callithumpian Consort. Works by Aaron Berkowitz, Ashley Fure, Jose Luis Hurtado, Drew Massey, Andrew Robbie, Jane Stanley

April 9, 2005: Duo X. Premieres by Ashley Fure, Peter Gilbert, Hannah Lash, Lei Liang, Adam Roberts, Ken Ueno, and others from University of Toronto


2005–2006

November 12, 2005: White Rabbit, Eric Hewitt conducting. Works by Carey, Jean-Francois Charles, Jose Luis Hurtado, Hannah Lash, Lei Liang, Elizabeth Lim, Tolga Yayalar

February 11, 2006: White Rabbit, Eric Hewitt conducting. Works by Aaron Berkowitz, Jose Luis Hurtado, Elizabeth Lim, Karola Obermueller, Adam Roberts, Julie Rohwein

April 2, 2006: Arditti String Quartet. Works by Jose Luis Hurtado, Eliyahu Shoot, Lei Liang, Ahsley Fure, Peter Gilbert, Chris Honett, Hillary Zipper, Karola Obermueller, Hannah Lash, Adam Roberts

2006–2007

November 11, 2006: White Rabbit. Elizabeth Lim, Tangled Threads; Karola Ober-
mueller, Nichts Fettes nichts Süsses; Hannah Lash, We Will All Go Mad; Gabriele Vanoni, Maschere; Eli Shoot, The Winter of Demeter; Adam Roberts, Sarah’s Prism

February 10, 2007: White Rabbit. Michael Schacter, Karola Obermueller, Peter Gilert, Tolga Yayalar, José Luis Hurtado, Elizabeth Lim

May 12 and 13, 2007: Electroacoustic compositions by Gilbert, Lash, Patton, Robbie, Schafer, Tutschku, van Herck, Zipper, Fure, Obermueller, and live improvisation by Jeremias Schwarzer and the HUSEAC Improvisation Ensemble

May 22 and 24, 2007: Fromm Residency, Ensemble Fa. Tristan Murail, Unanswered questions; Michäel Levinas, Fraisements d’ailes; Aris et Thesis; Salvatore Sciarrino, come vengono prodotti gli incantesimi?; Jean Paul Rieunier, Distance; Pierre Boulez, Domaines; Claude Debussy, Rhapsodie; Jacques Lenot, Études; Gérard Pesson, Butterfly Book; Tristan Murail, Cloches d’adieu et un sourire; Alban Berg, Vier Stucke

May 26, 2007: Ensemble Fa. Adam Roberts, Septet; Hannah Lash, Faces; Ulrich Kreppein, Sine Nomine; Dominique Schafer, Lichtrisse; Sasha Siem, Bleiqiesien; Gabriele Vanoni, Islands; Bert Van Herck, Si rinnova; Tolga Yayalar, Septet

May 12, 2007: Electroacoustic compositions by Gilbert, Lash, Patton, Robbie, Schafer, Tutschku, van Herck, Zipper

May 13, 2007: Works by Fure, Obermueller, van Herck and live improvisation by Jeremias Schwarzer and the HUSEAC Improvisation Ensemble

2007–2008

December 1, 2007: White Rabbit. Sasha Siem, Elizabeth Lim, Christopher Hasty, Elliott Gyger

February 9, 2008: White Rabbit. Ulrich Kreppein, Mendez, Ashley Fure, Jean François Charles, Tolga Yayalar, Bert Van Herck, Dominque Schafer

April 26, 2008: New works for 14 instruments

May 24, 2008: New works, Mario Caroli

2008–2009

December 6, 2008: White Rabbit. Oberholtzer, Mbri fragment; Barroso, Logos; Siem, untitled; Lash, Tears; Roberts, Sinews; Kreppein, Triptychon; Van Herck, Spectra


March 29, 2009: Fromm Residency, Le Nouvel Ensemble Moderne, Lorraine Vaillancourt, conductor. Yayalar, Requiem pour une terrue pedue; Kreppein, Fabek; Van Herck Liluvi; Siem, Wrinkle; Lash, Design, distance, desire; Zipper, The Whiteness of Angels; Hurtado, Letargo e Instante

April 25, 2009: White Rabbit. Charles, Aqua; Kreppein, Abendlied; Yayalar; In the temporal gardens; Hasty, Duo; Bresnick, Bucket Rider, Be Just, and Songs of the Mouse People

2009–2010

November 7, 2009: White Rabbit. Ann Cleare, Dysmophia; Hannah Lash, Draw; Karola Obermueller, Einseitige Dialoge; Bert Van Herck, Reconnected; Sabrina Schroeder, Holding Patterns

April 24, 2010: Talujon Percussion Quartet. Hannah Lash, Imaginary Sleep; Gabriele Vanoni, Skin; Edgar Barroso, Pylon; Josiah Oberholtzer, Cocodrilo Version; Ian Power, Water dripping from a leaking pipe behind drywall; Ulrich Kreppein, Konstruktionen der Dämmerung

May 15, 2010: Fromm Residency, Neue Vocalsolisten Stuttgart. Hannah Lash, We
2010–2011

November 6, 2010: Callithumpian Consort. Trevor Baca, Mon Seul Désir; Sivan Cohen-Elias, Air Pressure; Ann Cleare, unable to create an offscreen world (a) and (b); Sabrina Schroeder, Fox Bride; Josiah Oberholtzer, Lagartija; Ian Power, Danse Bohème


May 14, 2011: Fromm Residency with International Contemporary Ensemble. Justin Hoke, Grand Thoughts About Nothing; Hillary Zipper, The Luminous Falls; Edgar Barroso, Sketches of Briefness; Sabrina Schroeder, Bird in the Well; Ian Power, …you must first invent the universe; Ann Cleare, Of Violen Aether

HYDRA and HUSEAC Concerts

January 14, 2005: Hydra concert featuring Andrew Barr, “?”; Yan Xuan, A Framed Picture; David Mahfouda, Untitled; Michael Hoffman, Hypnagogia; Julia Ogrydziak, Found; Mike Ramos, Bluetrain: Blues in B flat; Corin Bernhardt, Uptown Shout; Jordon Smith, Lupus Interrup tus; Sunmin Whang, Turf; Jim Fingal, Le Temps Detruit Tout

January 15, 2005: Hydra concert featuring Mario Davidovsky, Synchronisms 10; Hans Tutschku, Rojo and Das Bleierne Klavier; Tolga Yayalar, Peridrome 2; Dominique Schaefer, Redshift; Peter Gilbert, Ricochet

May 6/7, 2005: Harvard University Studio for Electroacoustic Composition (HUSEAC) Hydra concerts featuring Harvard composers; Francis Dhomont Frankenstein Symphony

2005: Hydra Concert at Harvard Dance Center: improvised movement, electro-acoustic composition

January 13/14, 2006: Hydra Concert, Midway Studios Theater, Fort Point, Boston. New works by composer of the HGNM


May 14–15, 2008: Hydra concert of new works at New College Theatre

December 12–13, 2008 Hydra: The SoundSpace concerts. 16 premieres. New work by students of Hans Tutschku’s “Electronic Music Composition” and “Electronic Music: Music and Space” plus performances of Iannis Xenakis, La Legende d’Eer; Bernard Parmegiani, Captur Éphémère; Hans Tutschku, Zwe Raume

May 13–14, 2009: Hydra: The SoundSpace Experience, guest composer Jonty Harrison. 16 premieres of graduate and undergraduate works for diffusion and/or realtime spatialization

December 10–11, 2010: Hydra concert of student sound and video compositions; Hans Tutschku, Firmament – schlaflos; Beatrice Ferreyra, L’Autre rive. Student works: Mark Applebaum, Pre-composition; Abel Acuna & Josiah Oberholtzer, Pure Rave; Julia Glenn, After the last book; Edgar Barroso, Binary Opposition; Michael McLaughlin, Metamorphica; Kyle Fitzgerald, Surf’s Up!; Daniela Dekhtyar, More money, more problems; Jonathan Jain, Music for a non-existent video; Josiah Oberholtzer, Silk method and Red Stream; Ian Choe, Tany’s world; Edgar Barroso and Andy Dubbin, Centrifuga; Alastair Su, The chicken Factory; Abel Acuna and Edgar Barroso, Bounce; Marta Gentilucci, DTO/Electronic Corner

May 4, 2011: HYDRA electroacoustic music and video concert. Harrison, Freefall; Batchelor, Kaleidoscope Arcade; Adamek, Cercie des rythmes viteaux; Tutschku, agitated slowness; student sound and video compositions

University Hall Recitals

July 30, 2003: Beth Canterbury, soprano; Mary Gerbi, contralto, Jonathan Kregor, piano: songs by Brahms, Schubert, Schumann, and Wölfl

September 11, 2003: Richard Giarusso, baritone; Benjamin Steege, piano: songs by Ravel, Faure, and Poulenc

December 9, 2003: Wei-Jen Yuan, piano: music by Bach, Beethoven, Chopin, Ravel and Liszt

January 8, 2004: Current and past Harvard undergraduates, chamber music of Francaix and Fauré


March 18, 2004: John McMunn, tenor; Hester Miwon Ham, piano. Schumann

Dichterliebe


May 6, 2004: Bradley Balliet, bassoon, and Douglas Balliet, double bass. Music by Croft, Mozart, Stevens, Cooman, Stravinsky, Hindemith, and Mendoza-Nava

May 20, 2004: Andrew Talle, cello; Ben Steege, piano. Bach Suite No. 5 from Six Suites a Violoncello Solo Senza Basso; Haydn, Sonata in E-flat Major

June 3, 2004: Jennifer Cameron, soprano; Michelle Alexander, piano. Songs by Fauré, Richard Strauss and Rossini

July 22, 2004: Three Pianists. Geoffrey Peters, Bill Jaeger, Laurie Cote

August 19, 2004: Paul Kwak, piano, Miki-Sophia Cloud and Alison Miller, violin.

Brahms Sonatas

August 26, 2004: Oni Buchanan, piano. Ravel, Schumann, Prokofiev

November 11, 2004: Gina Rivera, violin; David Trippett, piano. Mozart, Liszt, Bach/Busoni

March 10, 2005: Francesca Anderegg, violin; Aaron Robert Miller, piano. Bach, Beethoven, Pablo de Sara Sate

April 7, 2005: Hank Jones, jazz piano

May 12, 2005: Songs of Spring, 15th-Century Chansons for May Day, New Year’s
Day, and other days by Dufay, Binchois, Busnoys and Others, directed by Scott Metcalfe


September 15, 2005: Geoffrey Peters, Bill Jaeger, Laurie Cote, piano. Mozart, Sonata in C Major, K. 330 II; Brahms, Intermezzi in A minor and A Major, Op. 118, Nos. 1 & 2; Chopin, Etude in E Major, Op. 10, No. 3; Scott Joplin, Solace; Artie Matthews, Pastime Rag #2; Zez Confrey, Nickel in the Slot; William Bolcom, Graceful Ghost Rag

December 15, 2005: Students of Music 180. Beethoven, Dimmi, ben mio; Chef a il mio bene; Myslivecek, Ridente la Calm; Mozart Quintet in A Major, K. 581

January 19, 2006: Gina Rivera, violin; Hannah Lash, harp. Bach, Suite No. 2 in D minor (BWV 1008); Rands, Memo 3: Formants- les gestes; Britten, Suite for Harp, Op. 83


December 15, 2005: Students of Music 180. Beethoven, Dimmi, ben mio; Chef a il mio bene; Myslivecek, Ridente la Calm; Mozart Quintet in A Major, K. 581

March 23, 2006: Richard Giarusso, baritone; Aaron Berkowitz, fortepiano.

Schubert, Schwanengesang, D. 957

April 20, 2006: Students of Music 180, Giancarlo Garcia, clarinet; Stephanie Lai, cello; Zachary Taxin, violin; Derrick Wang, piano. Messiah, Quartet for the End of Time

May 18, 2006: Students of Music 180: Sandy Cameron, violin; Brendan Gillis, viola; Mimi U, cello; Amy Wu, piano. Brahms, Piano Quartet Op. 25 in G Minor

December 7, 2006: Students from Music 93r (Chamber Music). Brahms, Sextet No. 2 in G Major, Op. 36; Schubert, Quartet in A minor, D. 804 (“Rosamunde”)

February 1, 2007: “Songs of Love”: a recital of songs by Paula Downes, soprano and David Trippett, piano. Andrew Downes, Purcell, Schubert and Poulenc

February 8, 2007: Noam Elkies, piano. Goldberg Suite (with new variations by Noam Elkies); Ohwurm-Walzer; Wedding Toccata

March 1, 2007: Jean-François Charles, clarinet. Armand Angster, Sydney Bechet, Stockhausen, Schuller, Mozart, Jean-François Charles, Billie Holiday, and Arthur Herzog, François-Bernard Mâche

April 19, 2007: Mariam Nazarian, piano. Mozart’s Sonata in F Major, KV 30; Debussy’s “Suite Bergamasque,” L’Isle Joyeuse


October 2, 2008: Oni Buchanan, piano. Kelly-Marie Murphy, Star Burning Blue, Alberto Ginastera, Danzas Argentinas; Copland, Four Piano Blues; Tania Leon, Tambado; Adina Izarra, Conclave; Joan Tower, Throbbing Still

November 20, 2008: William Cheng, piano. Unsettling Memories. Improvisations on Themes from the Audience II

April 16, 2009: Hannah Lash, harp. Carlos Salcedo, Variations on a Theme in the Ancient Style; Jean-Baptiste, Krumpholtz Sonata Op. 16 in C; Robert Morris, Lyra; Henriette Renie, Piece Symphonique en Trois Episodes; Hannah Lash, Stalk

September 17, 2009: Christopher Lim, piano. Bach, Prelude and Fugue No 8 in E-
flat minor; Luciano Berio, *Cinque Variazioni*; Beethoven: Piano Sonata Op. 109 in E Major

February 18, 2010: William Cheng, piano improvisation on themes from the audience (III)


April 8, 2011: David Kim, fortepiano. Mozart, Variations, K. 613; Beethoven, Trio, Opus 1, No. 2 in G Major; Lauren Basney, violin; Michael Unterman, cello


**Student Concerts**

*Recitals by the students of Performance & Analysis, 180 series*

Student recitals were given at the conclusion of each term of Music 180. Multiple concerts regularly took place in December/January and April/May, and featured the students of Robert Levin, who taught Music 180 after Leon Kirchner retired. 180 students regularly performed Brahms, Chopin, Mozart, Bartok, Barber, Beethoven, Ravel, Strauss, Bach, Prokofiev, Chausson, Britten, Copland, Bellini, and dozens of other composers. Beginning in 2009, these recitals were supported by the Levin Music Performance Fund, a fund established in memory of Harold Lee Levin ’29.

The 183 courses, also taught by Robert Levin, focused on performance practice in various centuries—17th, 18th, 19th, or 20th. Student recitals anchored the end of each term the courses were offered. Fall 2010 saw the advent of a new course in this series, Music 185r, Classical Improvisation. The end-of-term recital featured improvisation on Handel, Mozart, Bellini, and Haydn, plus improvisation on themes from the audience by Professor Levin.

*Recitals by the Students of Chamber Music, 91r, 93r, 187r*

91r, a mainstay of the Department’s chamber music performance curriculum, was renamed 93r in May of 1999. James Yannatos taught the course until his retirement in 2009. Federico Cortese, who replaced Yannatos as conductor of the Harvard-Radcliffe Orchestra, then taught the course, retitled Music 187. In 2010, an honors concert was presented in addition to the regular group of 187 concerts, a practice that continued through a few terms. End-of-term concerts involve groups of students performing from the classical canon and
well beyond: Ravel, Beethoven, Dvořák, Mozart, Mendelssohn, Schubert, Bach, Debussy, Schumann, along with Frackenpohl, Ewald, Hindemith, Jacob, Shostakovich, Gabrieli, Scheidt, Daigle, Buonamente, Enesco, Harbison, and Copland. Occasionally, student compositions are performed.

Concerts by Students of the Electronic Music Series

Original student compositions often capped 1990s electronic music courses such as Music 179, Music 160, and Music 159. From 1995 through 1998, annual, end-of-term concerts featured music by the students of Ivan Tcherepnin in Music 167. In May of 1998, Music 167 student works were dedicated to the memory of Ivan Tcherepnin.

In fall 2003, works by students of Music 167 were created and presented under the guidance of visiting professor Eric Chasalow. When Hans Tutschku arrived, class recitals and concerts continued on a regular basis and additional concerts were given at the conclusion of Music 161 as well (Advanced Composition). See Hydra and HUSEAC for more electro-acoustic student concert information.

Senior Thesis Concerts

In 1998, the department initiated a Senior Thesis Concert, typically held in May, that featured seniors focused on music composition or those with a strong interest in performance. A representative list of senior thesis concerts follows:

May 19, 2001: David Salvage and Theodore Hine, compositions
May 12, 2002: Joseph Lake, Christopher Trapani, Lembit Beecher, Jihwan Kim, compositions
May 8, 2003: Mona Lewandoski, Jacob Richman, Dan Sedgwick, Kathleen Stetson, compositions
May 8, 2005: Blond(e?): Recital by Lara Hirner, soprano (Undergraduate Five-Year Performance Program)
May 13, 2005: Frank Napolitano, tenor (Undergraduate Five-Year Performance Program). World premiere of Rossini in the Kitchen by Carson Cooman ’04 and works by Tosti, Handel, Mendelssohn
April 27, 2009: Michael Schachter: The Ten Plagues, scored for small jazz ensemble
April 29, 2010: Malcolm Campbell, piano
May 2, 2010: Ben Cosgrove, Commonwealth, an electroacoustic work based upon the landscape of Massachusetts
May 9, 2010: Samuel Linden, Love Stories: Eighteen “Pop” Songs for Four Soloists and Chamber Ensemble
April 11, 2011: Chad Cannon, A Thousand Years in Shuri, a composition based on Okinawan folk and classical music for Chamber Orchestra and Singers, featuring Ryu Goto ’11, conducted by Jesse Wong ’12

Recitals by Students of World Music

December 3, 2010: Performance of “The Tš’ziyeh of Qasem,” a passion play performed as a final project by the students of CB 46, “Music, Debate, and Islam”

Recitals by Students of Music 51

Since John Stewart’s time of teaching Music 51 a/b, students have given final recitals of original music. When Stewart retired from teaching at Harvard, Alexander Rehding took over the course for a year and included a final performance as well, one in which all students wrote a minuet. In 2009–10, Olaf Post continued the end-of-term recital, and in 2010–11, the first year the courses were taught by Richard Beaudoin, final recitals also featured original student compositions.
Recitals by Students of Jazz

With the advent of new jazz performance, improvisation, and composition classes, end-of-term recitals were inaugurated. A representative sampling follows:


Special Concerts

1990–1991


December 1, 1990: Debut concert of the Student Conducting Orchestra; works by Beethoven, Schumann, Haydn

December 8, 1990: Russell Sherman, piano; works by Schumann, Schubert, Liszt

May 1, 1991: Sean Gallagher, piano. All-Beethoven program

May 12, 1991: A concert in honor of Luise Vosgerchian. Bach, Haydn, Bartok, Stravinsky, Husa and new works by Joyce Mekeel, Harold Shapero, and Ivan Tcherepnin

1991–1992


April 11, 1992: An Hour of Music and Poetry in honor of Rulan Plan

May 7, 1992: The Piano Music of Yehudi Wyner. Anniversary recital performed by Yehudi Wyner


June 5, 1992: Concert by members of the class of 1952: Igor Kipnis, harpsichord; Richard Sogg, piano; James Harkness, baritone; Sterling Beckwith, bass; Earl Ravenal, violin. Works by Bach, Debussy, Dowland, Handel, Prokofiev, Scarlatti

1993–1994

May 6, 1994: Mozart program by Malcolm Bilson and Robert Levin. Andante and Variations in G Major for Piano, Four-hands, K. 501; Sonata in F Major for Piano, Four-Hands, K. 497; Larghetto and Allegro in E-Flat Major for Two Pianos (fragment, completed by Levin); Sonata for Two Pianos in D Major, K. 448/375a
1994–1995 (see Student Concerts)

1995–1996
   April 16, 1996: Undergraduate performance for the Visiting Committee; works by Brahms and Creston

1996–1997
   October 10, 1996: Noel Paul Stookey in concert (Learning From Performers)
   November 11, 1996: Gunther Schuller, conductor. All-Babbitt concert in celebration of his 80th birthday *Envoi, Three Theatrical Songs, Reflections, Septet, But Equal*
   December 12, 1996: Robert Levin and Malcolm Bilson, all-Schubert program.
      F Minor Fantasia and “Grand Duo” to benefit the Graduate Scholarship Fund
   March 3, 1997: The Huun-Huur-Tu Throat Singers of Tuva, lecture/demonstration

1997–1998
   February 12, 1998: Electronic Music Studio 25th Anniversary Celebration, featuring Tcherepnin's *Santilenas/Hybrids for violin and tape*

1998–1999
   September 26, 1998: Concert in honor of Franco Donatoni, performed by New England Conservatory Avant-Garde Ensemble. Works by Donatoni, Bartok, Cage
   February 26/27, 1999: The Schoenberg String Quartets and Trio. String Quartets No. 1 and 2, performed by Mendelssohn String Quartet, Susan Naruki, soprano; String Quartets Nos. 3, 4 and String Trio, performed by the Juilliard Ensemble

1999–2000
   Zimbabwe Mbira, Lecture Demonstration. Co-sponsored by Literature and Arts B-78 Soundscapes and the Peabody Museum
   Maria Ulfah, Lecture/Demonstration, “Indonesia Qur’an Recitation.” Co-sponsored by the Archive of World Music

2000–2001
   October 7, 2000: The Tarab Chorus in Concert. Traditional Vocal Arab Music conducted by ud player Nabil Ata and accompanied by Karim Mohamed on percussion
   March 5, 2001: *Immaterial/Ultramaterial*, an exhibit in collaboration with the Harvard University Graduate School of Design. Works by Helen Lee, Peter Whincop, Elliott Gyger and HUSEAC Studio Manager Ean White
   March 15, 2001: South Indian Music; T. Viswanathan, David Nelson, Kala Prasad and Susan Tveekrem

2001–2002 (See Student Concerts)

2002–2003
Works by Harbison, Eugène Ysaye, Augusta Read Thomas, Daniel Stepner, Thomas Oboe Lee, Mario Davidovsky, Bela Bartok, James Yannatos

2003–2004

February 27, 2004: Folk and Ritual Music of Pakistan & India

2004–2005

November 17, 2004: Sacred and secular vocal music from around 1500, by the Dutch-Flemish ensemble Cappella Pratensis
April 13, 2005: Ying Quartet, a concert honoring Bernard Rands on the occasion of his retirement

2005–2006

May 16, 2006: Derrick Wang; Concerto for Piano and Orchestra, Peter Gilbert, conductor

2006–2007

November 18, 2006: Composer’s Orchestral Concert, Jeffrey Milatsky, Conductor. Ulrich Kreppein, Paysage Noctuelle; Hannah Lash, Leave; Bert Van Herck, Nessuno Sentir A
March 8–April 13, 2007: Hans Tutschku, TELL ME! ... a secret.... (interactive sound and video installation) in the Carpenter Center for the Visual Arts, Main Gallery
April 7, 2007: Australians at Harvard, New music for cello performed by Jason Calloway. Barry Conyngham, Preview; Elliott Gyger, Shifting (premiere); Andrew Robbie, The Language of Birds; Peter Sculthorpe, Requiem for Cello Alone; Jane Stanley, Deep Turn (premiere); Nicholas Vines, Terminus In Time; A Queen’s Paranoia

2007–2008

November 5, 2007: Sebastian Berweck, piano (LFP). Nono, sofferte onde serene... and the music of Per Bloland (Stanford), Brian Kane (Columbia University), Johannes Kreidler (Berlin, GER), Hans Tutschku (Harvard), and James Saunders (Huddersfield, GB)
November 16, 2007: Boston Symphony Orchestra Mark M. Horblit Award presented to Elliott Carter for distinguished composition by an American composer. Panel discussion: James Levine, Anne Shreffler, Elliott Carter
March 31, 2008: Inside Beethoven’s Quartets, lecture/demonstration by Lewis Lockwood (Harvard University) and the Juilliard String Quartet based on work for the volume of the same name

April 9, 2008: The Music of Helmut Lachenmann (Fromm Visiting Professor), Allegro Sostenuto; String Quartet No. 3 “Grido”

May 12, 2008: Concert in honor of John Stewart. A celebration of his teaching featuring works by Bach, Stravinsky, and Stewart, preformed by his current and former students

May 22, 2008: The Music of Brian Ferneyhough: Cassandra’s dream song (Mario Caroli - flute); Terrain for solo violin and chamber ensemble (Gabby Diaz, violin; Callithumpian Consort, Stephen Drury, conductor); Carceri d’invenzione IIb for solo flute (Mario Caroli, flute)

2008–2009


April 6–8–10, 2009: Fortepiano concert, David Kim


May 7–8–9, 2009 Levin Music Performance Fund, in memory of Harold Lee Levin ’29. Chamber Music by the students of 93r; Dvorak, Beethoven, Glazunov, Martin, Brahms, Mozart, Taftanel, Schoenberg, Bozza, Mendelssohn

2009–2010

October 3, 2009: Respondens Thomas ad Dominum, Medieval Chant and Polyphony in Honor of Thomas Forrest Kelly, presented by the ensembles Dialogos (Katarina Livljanic, director) and Sequentia (Benjamin Bagby, director)

December 3, 2009: Chamber Music in Any Chamber. Chiara Quartet, Blodgett Artists-in-Residence, Cambridge Queen’s Head Pub

March 30, 2010: Outside the Box, 12 composers + 30 musician +12 New Works, coordinated by Ursula Oppens

April 1, 2010: Music of the 21st Century. Ursula Oppens, piano. John Corigliano Winging It, William Bolcom Ballade; Tobias Picket Three Nocturnes for Ursula; Charles Wuorinen Oro (world premiere); Elliott Carter Tri-Tribute, Two Thoughts About the Piano; Amy Williams, Three Pieces for Piano


April 30, 2010: Arts First Concert in honor of Jameson Marvin, Sanders Theatre

2010–2011

October 3, 2010: Potpourri with Violin. Daniel Stepner with Donald Berman, piano; Aaron Kuan ’09, violin; Lucy Caplan ’12, viola; Nick Bodnar ’11, cello.

J.S. Bach: Chromatic Fantasy; Paul Hindemith: Sonata Op. 31, No. 2; James Yannatos: String Quartet No. 2; Yu-Hui Chang Worries Just as Real; Carl Ruggles Mood: Prelude to an Imaginary Tragedy; Charles Ives Sonata No. 2

October 10, 2010: The music of Iancu Dumitrescu and Ana Maria Avram.

Dumitrescu: Le Silence d’or, Spectrum (V), Multiples 6 for percussion,
November 21, 2010: Blodgett Distinguished Artist Bahman Panahi, Iranian music. With Shadi Ebrahimi, vocals, and Pezhham Akhavass, tombak (drum)
March 9–25, 2011: Installation, Veils and Vesper, by Fromm Visiting Composer John Luther Adams, Arts at 29 Garden
March 30, 2011: South Indian Carnatic Music with Richard Wolf, vina, David Nelson, mrigandam, and Deepti Navaratna, tambura
April 4, 2011: Concert of free improvisation by Holland’s Instant Composer’s Pool, a 10-member group featuring Han Bennink and Misha Mengelberg
April 7–10, 2011: Forty Years of Jazz at Harvard. Harvard Jazz Bands and “Harvard All-Stars” Benny Golson, tenor saxophone; Brian Lynch, trumpet; Eddie Palmieri, piano; Cecil McBee, bass; and Roy Haynes, drums, plus Don Braden ’85
April 14, 2011: William Cheng, piano. Liszt’s Improvisational Tactics
March 26, 2011: Atelier, Undergraduate New Music at Harvard, a festival of composers and performers
APPENDIX XIV.
Harvard Department of Music Publications


The Century of Bach & Mozart: Perspectives on Historiography, Composition, Theory & Performance (2008), ed. Thomas Forrest Kelly and Sean Gallagher; papers from a conference that took place September 23–25, 2005 to honor Professor Christoph Wolff, Adams University Professor at Harvard University. Isham Library Papers 7, Harvard Publication in Music 22


A Report of Music at Harvard from 1972 to 1990 (1993), Elliot Forbes, dedicated to Christoph Wolff

The Instrumental Music of Giovanni Legrenzi. La Cetra Sonata a Due Tre E Quattro Stromenti Libro Quattro, Opus 10 (1992), ed. Stephen Bonta, Harvard Publications in Music 17


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A Life for New Music. Selected Papers of Paul Fromm (1988), ed. Christoph Wolff and David Bagle


The Operas of Alessandro Scarlatti, Donald J. Grout, General Editor. Volumes V-IX (1979-1985)
  Volume VI: La Daduta de Decemviri, ed. Hermine Weigel Williams. HPM 11
  Volume VIII: Tigrane, ed. Michael Collins. HPM 13
  Volume IX: La Statira, ed. William C. Holmes. HPM 15


Words and Music: The Scholar’s View, ed. Laurence Berman, in honor of A. Tillman Merritt (1972); Words and Music: The Composer’s View, ed. Laurence Berman, in honor of G. Wallace Woodworth
APPENDIX XV.

In Memoriam

Reinhold Brinkmann
August 21, 1934 - October 10, 2010

Reinhold Brinkmann, a distinguished scholar whose writings on music of the nineteenth and twentieth centuries made an indelible mark on musicology in Germany and the United States, taught in the Department of Music at Harvard University from 1985 until his retirement in 2003, serving, after 1990, as James Edward Ditson Professor of Music and, from 1991–1994, as department Chair.

His commitment to teaching and high standards for performance from students was clear in the way he ran his Core course, “The Symphonic Century.” He told students that he assumed they could read music and had considerable experience with the repertory already. But just in case there were students who felt that a little brushing up might help, he came an hour early to every class to give a sort of shadow course to anyone wise enough to realize what a gift they were being given. In his Core course on fin-de-siècle Vienna, Reinhold, who did not like the word “interdisciplinary,” spoke with passion and immense erudition about the paintings of Kokoschka and Klimt, the plays of Hofmannsthal, the novels of Joseph Roth, and the architecture of Adolf Loos. Most amazing of all, he inspired legions of undergraduates to delve into, appreciate, and, in some cases, even to love the atonal music of Schoenberg, Berg, and Webern.

Reinhold was in his time at Harvard not only a remarkably warm and caring colleague, but a very effective Chair, in part thanks to his strong relationships with colleagues in composition, theory, and music history. He was that rare figure of a music historian who was passionately curious about the newest music. He worked closely with all his Harvard composer colleagues, and also enjoyed close friendships with composers Helmut Lachenmann, Wolfgang Rihm, and Luciano Berio, who dedicated his Sonata per pianoforte solo to him in 2001.

Reinhold came to Harvard from West Berlin, where he had been a Professor at the Hochschule der Künste since 1980, and, prior to that, Professor of Musicology at the University of Marburg. From 1976–1980, he directed the Institut für Neue Musik und Musik Erziehung in Darmstadt. He received his doctorate from the Universität Freiburg (with H. H. Eggebrecht) in 1967, and his Habilitation from the Freie Universität, Berlin (with Rudolf Stephan) in 1970.

Born in 1934, in Wildeshausen, Germany, at a time when his country was ruled by an infamous regime that did not, fortunately, last one thousand years, but only twelve, Reinhold often spoke of one of his earliest memories: when he was four years old, experiencing the tumult and the smell of burning buildings on Kristallnacht, he could not understand why the firemen did not come. These childhood traumas not only shaped Reinhold’s later left-wing
political consciousness, but also underlay his acute awareness of the links between music, culture, and society. At his death, he was working on a book called "The Distorted Sublime" about how the Nazi regime appropriated and misused the German classical musical tradition.

His writings span a broad range of topics, including the Second Viennese School (especially Schoenberg), the Romantic Lied tradition, Wagner, Skryabin, Varèse, Eisler, and Ives. Brinkmann's work combines intimate knowledge of the music, often shown in detailed, painstaking analyses, with an awareness of its social and political backgrounds and ramifications. His publications include his nuanced and thought-provoking study of Brahms's Second Symphony, *Late Idyll* (Harvard University Press, 1995) and a volume on German musicians who fled Fascism, co-edited with Christoph Wolff, *Driven Into Paradise*: The Musical Migration from Nazi Germany to the United States (1999). His edition of Schoenberg's *Pierrot lunaire* for the Schoenberg Gesamtausgabe, in particular his book-length critical report on the work's sources and its historical and biographical position, was a groundbreaking contribution to the Schoenberg literature. His choice of Arnold Schoenberg's atonal music as a dissertation topic was highly unusual in Germany in the 1960s. In his path-breaking study of Schoenberg's *Three Pieces for Piano*, Op. 11, Brinkmann developed his own analytical method, rigorous yet contextual, which yielded major insights into Schoenberg's aesthetic and historical position. A lifelong interest in German Lieder and poetry was reflected in his monograph, *Schumann und Eichendorff: Studien zum Liederkreis Op. 39* (1997) and in his substantial contribution on the nineteenth century Lied tradition in the volume *Musikalische Lyrik* (2004). Reinhold was always fascinated with the frieze of famous composers' names in Paine Hall, and his last publication, *Harvard's Paine Hall: Musical Canon and the New England Barn* (2010), was a playful and learned essay on the origins of the building and its visible display of the musical canon, anno 1914.

In 2001, Reinhold was the first musicologist to be awarded the prestigious Ernst von Siem- mens Music Prize. His acceptance speech was a visionary declaration of what musicology could be. This "new musicology" imagined, first, the fundamental equality of all musical traditions as objects of study. He also envisioned new ways of communicating about music that could include the general public: "I see musicologists learning from poets, speaking and writing in an understandable but richly nuanced language." His own work, with its lucid prose, forceful thinking, and deep humanity, exemplifies this vision. In 2006 he was elected an Honorary Member of the American Musicological Society, a major honor and a singular one for a scholar neither born nor trained in the United States.

Conversations always branched out from music to art, literature, architecture, sports, and history, and he always had time to talk. Reinhold had an absolutely penetrating gaze when he was looking for a certain answer—it sometimes terrified graduate students until they saw where he was going, said the right thing, and were rewarded with his thundering "yes!" His colleagues sometimes felt the same terror and joy. He possessed a sartorial elegance that we may not see in our department again. Most inspiring to his students was his conviction that musicology was not simply an academic discipline, but rather a deeply ethical undertaking that could have a real impact on the way we hear music and see the world. Musicology has lost a scholar of great insight and integrity, and we will miss him.

Reinhold Brinkmann died, after a long illness, in Eckernförde, Germany, at the age of 76. He is survived by his wife, Dorothea, and his brother, Richard.

Respectfully submitted: Thomas Forrest Kelly, Lewis Lockwood, Christoph Wolff, Anne C. Shreffler, Chair May 3, 2011

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Elliot Forbes, Fanny Peabody Professor of Music, Emeritus, died January 10, 2006, at the age of 88 at his home in his native city of Cambridge, Massachusetts. The descendant of a Boston Brahmin family, he had deep roots at Harvard University, going all the way back to Ralph Waldo Emerson, a great-grandfather. His father, Edward Waldo Forbes, was an art historian and director of the Fogg Museum. Elliot, affectionately known as El, was born August 30, 1917, and grew up in Cambridge. After attending Shady Hill and Milton Academy, he received the A.B. from Harvard College in 1941.

After college, El Forbes first taught at secondary schools before returning to Harvard in 1945 as a graduate student. He earned the A.M. degree in 1947. Professor Walter Piston, the noted composer, was one of his principal teachers. While a graduate student, Forbes served Professor G. Wallace Woodworth “Woody” as assistant conductor of the Glee Club. Choral conducting really was his passion, and it became his profession and primary function when in 1951 he was appointed director of the Princeton Glee Club. He taught at Princeton University for eleven years before returning to Harvard in 1958 to become conductor of the Glee Club and the Radcliffe Choral Society.

Following in the footsteps of Woody and the Glee Club’s first conductor, Archibald T. “Doc” Davison, El prepared the Choral Society and Glee Club for their annual performance with the Boston Symphony Orchestra—what became more than a fifty-year-old tradition. As conductor of the Glee Club and the Radcliffe Choral Society he also toured extensively throughout the world and trained a generation of conductors, among them William Christie, founder and director of the baroque ensemble Les Arts Florissants of Paris.

As he had contracted polio in 1951, which mildly affected his conducting, he decided to step down from his conducting post in 1970. In the following years he focused primarily on undergraduate teaching. His Music 2, dealing with basic principles of elementary composition through exercises in writing and analysis, became his signature course. There he taught many an enthusiastic non-concentrator how to engage in musical fantasies, invent sensible musical ideas, and work them out according to sound principles.

Professor Forbes chaired the Music Department from 1972 to 1976 and became an emeritus professor eight years later, in 1984. That year also saw the publication of a festschrift, Beethoven Essays: Studies in Honor of Elliot Forbes, edited by Lewis Lockwood and Phyllis Benjamin. Harvard awarded him the Alumni Medal in 1991 and an honorary doctorate in 2003. As a scholar Forbes is best known for his revision and critical annotations of Alexander Wheelock Thayer’s Life of Beethoven, originally published in three volumes, 1866–1879. Also a Bostonian and a Harvard alumnus, who graduated in the class of 1841, exactly a century before Forbes, Thayer had written the first authoritative biography of Beethoven. It had long become a true classic in the field and continues to retain its status thanks to Forbes’s revised edition of 1964.

Besides editing the Harvard-Radcliffe Choral Music Series and publishing a number of scholarly articles, El Forbes wrote two sequels to Walter Spalding’s 1935 book Music at
El Forbes continued to be a steady presence at Harvard for the more than twenty years of his retirement right up to his death. He regularly attended concerts given by the undergraduate student groups, joined the long table at the Faculty Club (for as long as it was there), and in nearly half a century rarely missed Morning Prayers in Appleton Chapel. A much-loved figure on and off campus, El Forbes was, as the Reverend Peter Gomes so fittingly put it at his memorial service, “a man always preceded by his smile.”

The day after graduation in 1941, El Forbes married Kathleen Brooks Allen, then a Radcliffe graduate student. She survives him, as does his sister, Anne Forbes of Groton, Massachusetts. Kay and El Forbes had three daughters, Diana Forbes Droste of Watertown, Massachusetts; Barbara Forbes Purser of Skye, Scotland; and Susan Forbes Johnson of Plymouth, Massachusetts; as well as four grandchildren and a great-granddaughter.

Respectfully submitted: Thomas Forrest Kelly, Lewis Lockwood, Jameson Marvin, Christoph Wolff, Chair December 9, 2008

Earl Kim
January 6, 1920 - November 19, 1998

“I am reducing everything to its maximum.” This was Earl Kim’s way of describing his own music and the compositional processes and aesthetic which assured its distinctive, individual character. Sparse, elegant, refined, elusive, beautiful, and profound are terms repeatedly used by commentators in attempts to describe the music and evoke its spirit. It inhabits a sound-world which indeed is sparse but never desolate; elegant though tough; refined yet bold; elusive but precise; beautiful in its complexity; profound in its simplicity. Stripped of conventional musical rhetoric, the melodic, harmonic, timbral and rhythmic dimensions of Kim’s music cohere with an uncanny visionary rightness. It is unique.

Earl Kim was born in Dinuba, California, on January 6, 1920, into a family of Korean immigrants. His musical propensities were revealed and nurtured early and led to studies at the University of California; with Arnold Schoenberg at U.C.L.A. and with Ernst Bloch and Roger Sessions at Berkeley. Though Kim, at this early stage of his career, was surrounded by major figures whose compositional practices differed fundamentally from those prompted by his own instincts, he was able to assimilate and absorb the influences he needed to nourish his own emerging artistic vision. Kim generously acknowledged his indebtedness to his teachers even as he mimicked their personal and musical mannerisms in hilarious impersonations. He was a good actor!

Earl was a very special person who, even among musicians of great talent, was in a class by himself. It was all of a piece—his quiet humor, his ear for sound and silence, his innate feeling for the human in everything. Kim never lost sight of nor wavered along his chosen
artistic path. His genuine modesty belied an inner conviction about his own artistic vision. He knew who he was and trusted his formidable intelligence and sensitive intuition. Once asked in a public forum what were the sources of his creative energies he replied “I am an American composer who happens to be Korean.”

The composer Kim embraced a kindred spirit in Samuel Beckett, whose works were a constant source of inspiration. He found in Beckett’s writings analogs and parallels to his own musical aims. The author’s deployment, juxtaposition, repetition and transformation of sculptured, finely polished, critically selected, aphoristic modules of language—brightly active with meaning and dense with shadowed implication, continually redefined by context, seemed to mirror and propel the composer’s search for a music—minimal and delicate of utterance, yet forceful and maximal in impact; labyrinthine in its myriad relationships but clear in its path. Every sound reduced to its maximum function and connected by poignant silence.

The principal works based on Beckett texts are Exercises en Route, Footfalls, Eh Joe, Lessness, Earthlight, Watt solo, and Melodrama 1 & 2. The features of Kim’s music cited above were not confined to his settings of Beckett texts but were fundamental underpinnings of his style whether he engaged texts by Baudelaire, Rimbaud, Keats, Coleridge, Rilke or Anne Sexton—or in whatever music genre or performance medium he employed.

Actress Irene Worth, who gave the premiere performance and many subsequent performances of Eh Joe recalling her first meeting with Kim, relates that after “exquisite social small talk, my knees gently weakened as I melted under his considerable charm… He then played a bad, rather jumpy tape of ‘Earthlight.’ It had hardly begun when I knew instantly that I was in the presence of a master and a unique musical imagination. It was shattering and glorious … and, I had the rare chance of hearing him play the piano. What a revelation!”

This aspect of his musicianship—his extraordinary ability as a pianist—was also spare, elegant, refined, and somehow beautiful and profound. More than that, he had the capacity, as do some composer-pianists, to create an analysis in sound—to reveal the logic of a work quite unpretentiously, at the same time revealing his loving wonder at the beauty of sound. One composer colleague, invited by Earl to participate in his Harvard seminar, wished at one juncture to illustrate a point by playing a Chopin Mazurka but, being a clarinetist himself, did not feel up to the task. “I asked Earl to read through the piece. As he played I thought ‘What else is there to say?’”

Harvard colleague and close friend Professor Reinhold Brinkmann recalls Kim’s mission to Berlin to select and purchase for the Harvard Music Department several new grand pianos. “The next two days were spent at the Bechstein piano factory amidst ten grands, going from one to the other, playing, listening, comparing, excluding, selecting until we arrived at three or four beautifully sounding instruments. It was there that I learned what a musical ear can be. Earl was incredible, sensitive, precise, critical, never satisfied, insisting that small changes needed to be made where nobody heard the differences; that sound or action could still be improved and the improvements could indeed be heard! During the second day, the top Bechstein technician spent more than ten hours with Earl at two of the pianos, adjusting, readjusting, finding the technical solutions for Earl’s musical requests.”

The undersigned all knew Earl intimately over many years—from Princeton days (where he spent fifteen years as a faculty member) to Harvard. (He was my close friend and colleague at both Princeton and Harvard for over forty years.) We were privileged, uplifted and inspired by that relationship as were our colleagues and hundreds of students. His modesty, coupled with his artistic conviction made him a formidable composer-pianist-teacher throughout his life. He would brook no compromise when it came to matters of human compassion and musical relevance. In both, his sense of honesty and moral integrity prevailed.

On hearing of his death, violinist Itzhak Perlman (for whom Earl composed two of
Leon Kirchner

January 24, 1919 - September 17, 2009

Leon Kirchner was born in Brooklyn on January 24, 1919, and died in Manhattan some 90 years later, on September 17, 2009. These proximate locations mask the geographical and artistic odyssey of his life. Raised in Los Angeles, he studied with Ernest Bloch and Arnold Schoenberg, later working with Roger Sessions. Kirchner taught at the University of Southern California and Mills College before his appointment at Harvard University in 1961, where he was Walter Bigelow Rosen Professor of Music from 1966 until his retirement in 1989.

Kirchner’s music, which eschews the rigorous twelve-tone method practiced by Schoenberg, is imbued with searing intensity that be-speaks a spirit that relentlessly and mercilessly revealed his own complex and at times anguished personality. Its expressive power resulted in awards from the Guggenheim Foundation, the American Academy of Arts and Letters (1962), the American Academy of Arts and Sciences (1963), and the Center for Advanced Study of Behavioral Sciences (1974). Kirchner twice received the New York Critics Circle annual award (for the First and Second String Quartets), a Naumburg Award for his First Piano Concerto, and the Pulitzer Prize for his Third String Quartet (1967).

At Harvard, Kirchner decisively reoriented the study and practice of music beyond academic disciplines to include performance. He founded the Harvard Chamber Orchestra, conducting visionary concerts of stylistic breadth. His performances included regular visits to the Marlboro Music Festival in Vermont. Kirchner’s influence on a generation of composition pupils was perhaps surpassed by the legacy of Music 180, a course he created in the analysis and performance of chamber music. His students included James Buswell, Lynn Chang, and Yo-Yo Ma. Chang recalls, ”Until [the debut of Music 180] in the late Sixties, arts performance at Harvard was strictly an extracurricular undertaking. Kirchner believed that an undergraduate liberal arts education should embrace performance, a philosophy endorsed some forty years later in the Arts Task Force Report.

“To me as well as a generation of students fortunate enough to have participated in his course, a Kirchner class always involved a complete dissection of the score, not only
analyzing its structure, but attempting to understand and interpret the composer’s meaning behind the notes. Kirchner, despite being an accomplished performer himself, always thought like a composer, and thus we learned to think about the process of creation prior to the process of re-creation. Our development as musicians became deeper and more meaningful, our performances more sensitive and nuanced.

"Kirchner was charming, witty, rather soft spoken and a delightful raconteur. He regarded his art seriously, yet never took himself too seriously. He had a passion for life. He had strong opinions. He was not merely an exceptional performer, composer, and educator, but an Artist."

Yo-Yo Ma evokes the vibrancy of Kirchner’s urgings: "'No, it must be moooore beeeOOOtiful! Like this: ra pa-pa peEEEMm!!! paPEEEmm, paPEEmm, paPEEMM!!' . . . Leon would exhort us to exceed our own capabilities by imagining, believing in, and creating a world that could transcend time and space, to go one on one with Beethoven, Schubert, Schoenberg, Bernstein. A charismatic raconteur, a man who enjoyed contradictions, who could be at once grandiose and vulnerable, endearing and prickly, Leon fired our young imaginations, sometimes leading us, other times deliberately becoming our 'boulder in the road.' Years later, we find he has left a permanent mark on us, having set our sights onto a universe both grand and wondrous, leaving us to find our way to reach for it."

John Stewart, long a central figure in the Harvard Music Department and a former Kirchner pupil, recollects, "In earlier years Leon Kirchner was ferocity personified . . . . On occasion he was shockingly frank in his critique of student work, and several former students have written publicly about the power of his 'put down.' . . . Over time one learned to respect this aspect of his demeanor, given his complete dedication to the muse; and to his students it was ultimately an example of what it is to be a composer, however daunting that could be to them at the time.

"Indeed, [his] leonine manner was always the result of the intensity of his engagement. It had a particularly impressive manifestation in his performances. With the Harvard Chamber Orchestra, his conducting brought forth a unique musical vision that was at once personal and compelling.

"Leon’s own music . . . has those same qualities of intensity and insight as part of its beauty, which is also and always, in my mind, combined with a courage that was unwilling to brook the temptations of any current trend or fad.”

In his biography of Kirchner, Robert Riggs wrote, “It was impossible to converse with Kirchner about music without immediately sensing his tremendous reverence for tradition—for the great composers of earlier centuries and their works. This went beyond awe of their technical mastery and high productivity . . . [it included] a crucial aesthetic component as well.” He “subscribed to the Romantic tenet that extols the importance and value of music because of its affective power. For Kirchner, music and life experience are intimately related” and he strove to establish and to “elucidate [the] connections, both in his own compositions and in his performances of works by others.” (Robert Riggs, Leon Kirchner: Composer, Performer, and Teacher (Rochester: University of Rochester Press, 2010), 6.) In a 1977 interview Kirchner stated, “To me the quality of music goes beyond simply putting together notes. I look for a chord that will resonate somewhere deep in my soul. My whole heart is involved in the choice of notes” and “[t]he thing that really strikes me more than anything else in music is not the intellectual concept of the structural material. I am attracted to the imagery, the humanistic aspect of the work and how it ignites my soul, my feelings.” (Riggs, Leon Kirchner, 249.)

“Throughout his career, [Kirchner] maintained a remarkably independent course, faithful to and guided by his Romantic aesthetic and his conviction that tradition never loses
its validity and power.” He continued to compose well into his ninetieth year, “putting his whole heart into the choice of notes and creating works that resonated deep in his soul—and in ours.” (Riggs, Leon Kirchner, 250.)

Respectfully submitted: Lynn Chang (Boston University), Yo-Yo Ma, Robert Riggs (University of Mississippi), John Stewart, Robert D. Levin, Chair March 6, 2012

David Benjamin Lewin
July 2, 1933 - May 5, 2003

David Benjamin Lewin, Walter W. Naumburg Professor of Music, was born July 2, 1933 in New York City and died of heart disease on May 5, 2003 in Cambridge, Massachusetts—merely two months before reaching his 70th birthday. He had studied piano and composition early on and by the age of twelve was taking instruction from Eduard Steuermann, the eminent Polish-American pianist, pedagogue, and composer. Lewin graduated from Harvard College in 1954 summa cum laude. A mathematics concentrator, he was actively involved in music performance throughout his college days. Serving for two years as music director of the Lowell House Music Society, he oversaw several opera productions there. After continuing his musical studies with Josef Polnauer in Vienna from 1954 to 1955 he entered the graduate program at Princeton University where he studied composition and music theory with Roger Sessions, Milton Babbitt, Edward T. Cone, and Earl Kim. He earned an MFA degree in 1958 and then returned to Cambridge for three years, joining the Harvard Society of Fellows as a Junior Fellow. From 1961 to 1967 David Lewin taught at the University of California, Berkeley, afterwards for twelve years at the State University of New York at Stony Brook, and then from 1979 to 1985 at Yale University. Having served as Visiting Professor at Harvard for two years in the early 1970s, he joined the Harvard Music Department in 1985 for the remaining 18 years of his academic career. An exemplary colleague, dedicated teacher, extraordinary musician and brilliant scholar, he single-handedly created and established at Harvard a special program in music theory designed for students with a strong background in either composition or musicology and a high potential for theoretical work.

He was an adored teacher, much sought after, and an openhanded adviser to a generation of music theorists now active in the United States and abroad. He introduced them to his method of transformational analysis which represented an innovative approach to the structure of music by examining mathematical coherence in musical space as determined by pitch intervals (“distance”) and rhythm (“time”). His work of demonstrating how musical compositions are constructed deeply affected—some say: revolutionized—the discipline of music theory. His writings cover a broad range of topics, with an emphasis on 19th- and 20th-century music and with a strong focus on mathematical principles that forged links between tonal and atonal repertories, styles, genres and periods, and helped break down traditional boundaries.

His two books, Generalized Musical Intervals and Transformations (1987) and the
ASCAP–Deems Taylor Award-winning *Musical Form and Transformation* (1993), stand as prime examples of both his mathematically oriented work and his elegantly informal writing style which, as Allen Forte put it, “offers encouragement to the diffident reader.” In an essay on Lewin’s work in the *New York Times*, Edward Rothstein called him “a seeker of music’s poetry in the mathematical realm.” But Lewin dealt with non-mathematical issues and methods as well, especially in his teachings and writings on music and language. A posthumously published collection of essays, *Studies in Music with Text* (2006), documents this important area of theoretical discourse developed by Lewin, exemplified primarily on the basis of songs by Schubert and Schoenberg. He called the highly personal method applied there “musical analysis as stage direction.”

Edward T. Cone of Princeton, who knew his former student well, once said about David Lewin that “his interest in theory has always been motivated by a desire to understand music.” As this is the primary concern and mission of any academic music program, David fulfilled it luminously. This was true not only of his classes and formal teaching but particularly of the informal exchanges in which he liked to engage. When he discovered something particularly noteworthy or puzzling, he would want to share it with others by, for example, putting a little note in your hand or your mailbox filled with musical notation outlining an unusual harmonic progression or containing a fascinating contrapuntal device, and always ending with a question. His desire to understand music was contagious. It affected all his students and colleagues, especially when he came up with funny examples.

His great sense of humor was deeply integrated in his discourse and empirical scholarly method. Generous with polyglot jokes about all kinds of musical phenomena and entertaining advice, he once helped a former student overcome his frustrations in facing a counterpoint class crowded with forty-five students. His email message suggested: “Teach three-part inventions, have 15 each write a top voice, 15 a middle voice, and 15 a bass voice. There will be 3,375 possible inventions, and a measure or so of one of ’em is bound to work after a fashion. The students can be assigned to check for the best measure. There should be random assignment to each voice composed, whether it is the first, second, or third part to enter, and what the time lag should be for each second-voice or third-voice. All inventions should be in E-double-flat minor, lugubre, to be performed on a theatre organ, fortissimo. (With a muffled ride, perhaps using the sleigh-bell stop.)”

A musical intellect of the highest order, David Lewin enjoyed playing the piano although, in his later years, he no longer performed in public solo, duo, or chamber music recitals. But first and foremost he pursued throughout his life the art of composition, writing works for solo piano, solo voice, chamber ensembles, chamber orchestra, and full orchestra. Forever the curious and adventurous mind, he was among the first to experiment with computer-generated music when working in 1961 at Bell Labs in Murray Hill, New Jersey.

Former students and colleagues presented Lewin, on the occasion of his sixtieth birthday, with a collection of essays, *Musical Transformation and Musical Intuition* (1994), which reflects his widespread influence. Five years later, the Harvard Music Department held a symposium in David’s honor on a subject close to his heart that resulted in the volume “Music of My Future”: *The Schoenberg Quartets and Trio* (2000).

Lewin was a Guggenheim Fellow in 1983–84, a member of the American Academy of Arts and Sciences, and from 1985 to 1987 served as the third president of the newly formed Society for Music Theory. He was awarded honorary degrees by the University of Chicago (1985), the New England Conservatory of Music (2000), and posthumously by the Université de Strasbourg (2004). This posthumous degree was presented to David’s wife, June Knight Lewin, and their son Alexander Julian Lewin.

Respectfully submitted: Reinhold Brinkmann, Christopher Hasty, Lewis Lockwood, Christoph Wolff, Chair May 1, 2007
Donald Martino was one of the leading American composers of the twentieth century. Born in Plainfield, New Jersey, he began lessons on the clarinet and other wind instruments at the age of nine, and he remained a clarinetist all his life, even as he grew to be a many-sided musician, teacher, and, above all, composer of significant instrumental and vocal works. After attending Syracuse University, he did his graduate work at Princeton in the 1950s, where he studied with Roger Sessions and Milton Babbitt. Thereafter he taught at Princeton, Yale, the New England Conservatory of Music (where he was chairman of the Composition Department from 1969 to 1980), Brandeis University, and finally at Harvard, where he was the Walter Bigelow Rosen Professor of Music from 1983 until his retirement ten years later. He was active as a guest lecturer, and was Composer-in-Residence at Tanglewood, the Composers Conference, the Yale Summer School of Music, the Pontino Festival in Italy, the Atlantic Center for the Arts, the Ernest Bloch Festival, and the Festival Internacional de Música de Morelia, Mexico. His many commissions came from, among others, the Paderewski Fund; the Fromm, Naumburg, Koussevitzky, and Coolidge Foundations; and from the Chicago, Boston and San Francisco Symphonies, along with other performing organizations. In Florence, where he lived from 1954 to 1956 on a Fulbright scholarship, Martino studied with the eminent Italian composer Luigi Dallapiccola, and the blend of lyricism and rigor that Dallapiccola instilled into his own music may have formed a partial model for the direction of Martino's mature works, which blend these features in a musical language of high originality and expressivity. In an interview for his sixtieth birthday, Martino offered the view that, in utilizing the full resources of the chromatic scale, in his own highly personal adaptation of the so-called “twelve-tone system,” he wanted to write music that “would sing and think, too.” Despite frequent misunderstandings by critics and others of where he stood as a composer, he asked that if future listeners “look and listen to my music, they will judge that it’s really pretty old-fashioned and traditional stuff… I used to bridle at that realization but I’ve come to view it tenderly of late. When I listen to a Brahms Intermezzo or his C Minor Piano Quartet I don’t analyze it, I sit and weep. That’s what I’d like my audience to do…”

Having established a significant profile through works such as Pianississimo and his piano masterpiece Fantasies and Impromptus, the Concerto for Alto Saxophone and Orchestra, Paradiso Choruses and the Concerto for Piano and Orchestra, Martino composed Notturno for an ensemble of six players for which he was awarded the 1974 Pulitzer Prize. One critic described the work as “nocturnal theater of the soul” and Martino expressed his pleasure “with that poetic description.”

Martino’s musical appetite was voracious and democratic. In his early teens, he studied with the local bandmaster, an Italian immigrant, who awakened his love for Italian opera and bequeathed to the composer a large collection of Italian opera transcriptions from the late nineteenth century. Many decades later, these transcriptions fired Martino’s imagination and he made his own arrangements of them, whose objective, in Martino’s words, “has not been to stubbornly confirm the authenticity of the music as much as it has been to recreate the authenticity of my youthful experience.” Jazz also ran in his veins. One of his Plainfield,
New Jersey, acquaintances was the great jazz pianist/composer Bill Evans; they occasionally played music together in the early 1950s. Recently heard recordings of the fourteen-year-old Martino playing jazz clarinet caused his lifelong friend Gunther Schuller to remark “at fourteen he played better than Artie Shaw, and I speak with authority.”

The list of Martino’s students is long, and includes many of the most prominent names in American composition today. His teaching encompassed not only profound insights into the music of Schoenberg, Berg, Beethoven, and Brahms, but also a single-minded insistence on the same high levels of musical craftsmanship that he observed in his own composition. This craftsmanship had to start at the most basic level of harmony and instrumentation; one of the pedagogical tools he developed for his own students, a comparative edition of 178 chorale harmonizations by J. S. Bach, is still used by many today, as is his “Stringograph,” which he invented to help non-string players compose for the violin, viola, and cello.

Dissatisfied with the publishing world for new music, Martino, together with his wife, Lora, founded his own company, Dantalian, Inc., to produce, promote, and distribute his music. (By the way, “Dantalian” has nothing to do with the words “Dante” or “Italian,” but refers to a medieval talisman that Martino came across in the 1960s.) He was a major force in the world of new music for many years, a devoted teacher and colleague, and a wholly committed composer. His music is not easy listening because he would not give in to facile productivity, but rather reflects his need to go to deeper levels and to write music that was strong enough to last. His music stands, and will stand, for a very long time as among the most expressive and memorable of our time, and not only by American composers.

Martino was a member of the American Academy of Arts and Letters and a fellow of the American Academy of Arts and Sciences. His many awards include two Fulbright scholarships; three Guggenheim awards; grants from the Massachusetts Arts Council, the National Institute of Arts and Letters, and the National Endowment for the Arts; the Brandeis Creative Arts Citation in Music; First Prize in the 1985 Kennedy Center Friedheim Competition for his String Quartet (1983); and most recently, the Boston Symphony’s Mark M. Horblit Award. He died of cardiac arrest following an attack of hyperglycemia off the coast of Antigua while on a Caribbean cruise, and is survived by his wife, Lora Martino; a daughter, Anna Maria, of Branford, Connecticut; and a son, Christopher, of Boston.


Arthur Tillman Merritt
February 15, 1902 - October 25, 1998

A. Tillman Merritt was born in Calhoun, Missouri, in 1902 and died in his ninety-sixth year on October 25, 1998. He graduated from the University of Missouri in 1924 and was the first recipient of a new degree, Bachelor of Fine Arts, in 1926. That autumn he came to Harvard as a graduate student in music; recognition of his unusual talent was immediate. In February, 1927, he was asked to be Walter Piston’s teaching assistant in music theory. With a Harvard M.A. that June he received a Paine Fellowship to study in Paris with Paul Dukas and the famed Nadia Boulanger.

Upon his return to America in 1929 Merritt became a full-time teaching assistant, department librarian, and organist at the Cambridge Methodist church. His two years at Trinity College in Hartford, from 1930 to 1932, proved an excellent training for the many long-range projects
that were to become his life’s work at Harvard.

What was most remarkable about Merritt’s forty consecutive years in the Music Department was the variety of his accomplishments as teacher and administrator. From the time of his promotion to assistant professor in 1936, a pattern developed whereby he was equally at home teaching harmony and counterpoint and the literature of music. He has been called “an enlightened educational progressive.” His vision of what a musician ought to be able to do included practical skills—sight reading and realizing vocal and orchestral scores at the piano. It also included the study of music literature, not just as notes on paper but as sounds to be performed and experienced. Only then could a Harvard student emerge as a well-rounded musician.

By the time Merritt became chairman in 1942, he had developed a two-fold concern with the work of the department: one was the woeful lack of facilities, the other, the content of courses. For reasons set forth in his first report to the Friends of Music, he initiated a new program called Basic Piano in 1944. To the Friends he wrote: “The purpose of piano study in the Music Department is not for the sake of training piano virtuosi, but is rather for the sake of making sure that every student can use the piano as a tool in his work, and that every graduate of the Department has an equipment which is indispensable for any further activity in the field of music regardless of the direction that activity may take.”

By the summer of 1945 he had persuaded the college to build practice rooms in the basement of the Music Building. To further put music training on a more responsible level, Merritt encouraged keyboard drills in many of the theory courses through to the graduate level.

His upbringing on a farm in Missouri would provide earthy color to some of his reactions as a teacher. In classes in tonal counterpoint he expected each student to go to the piano to play what he had written. At one point the model was Bach’s three-part inventions. During these performances attention was complete, because when the playing ended Merritt was apt to ask a question at random, such as “What keys did we go through?” On one occasion a student got to the piano and played his piece. In the middle there was a rather lush moment with a whiff of sevenths and ninths. The piece ended and the class waited for a question; instead, Merritt simply exclaimed, “That was an orchid in a corn field!”

His interest in teaching music literature was comprehensive, ranging from Plain Chant to then-contemporary composers such as Bartok. In his tutorials at Eliot House, he was generous of his time, not only with individual students but also with those preparing for general examinations. Merritt was ready to come to the rescue in a course when a colleague was ailing. His own courses had great variety: the motet, a survey of notation (“black and white, to 1600”), Handel’s instrumental music, Bach cantatas, Elizabethan madrigals and songs, Beethoven’s chamber music, the music of Hindemith and Stravinsky, and so on. And he helped to revise the basic survey course, Music 1, so that it was concerned with the music and not just the composers who wrote it.

As a scholar, Merritt specialized in the music of the Renaissance. His book on Sixteenth Century Polyphony remained in print for half a century, 1939 to 1985, no mean accomplishment! His editions of early music include, among others, the complete chansons of the French sixteenth-century master Clement Janequin and the madrigals of the late sixteenth-century Italian Andrea Gabrieli. In 1967 Merritt received two honorary degrees: one from the New
England Conservatory, the other from the University of Missouri, his alma mater.
A bright spot in the slow realization of a bona fide library in the Music Building began with his role in developing the Isham Memorial Library, originally a collection of organ music housed in a room in Memorial Church. It was moved to the Music Building in 1971, by which time the library had become an unrivaled repository for photostats, microfilms, microfiches, and facsimiles of early music sources, and is now known internationally as an important center for musical research.

Merritt's sense of mission to build up the Harvard Music Department manifested itself again in his success as an administrator. With amazing speed he learned the art of interesting potential donors in the needs of the department. This led to the creation of two new professorships, one, named in honor of the donor Walter W. Naumburg and the other, of the donor's son, Walter Bigelow Rosen. Later three more professorships were to come from the generous bequest of Miss Fanny P. Mason.

Merritt had succeeded in bringing attention to music at Harvard, here and abroad. A signal achievement was the three-day symposium Music and Criticism in May, 1947, during which lectures by, among others, E.M. Forster and Virgil Thomson, alternated with performances of commissioned works by such composers as Copland, Hindemith, Piston, and Schoenberg. He put new life into the Lamb Fund, a visiting lectureship, and brought to Harvard such diverse personalities as Pierre Boulez and Joseph H. Nketia. And he had a hand in establishing a series of Isham Library Conferences, international in character, each of which is devoted to a central theme, whose published papers include an unusually high number of significant contributions.

Though he had been department chairman from 1942 to 1952, fifteen years later Harvard again turned to Merritt when it became necessary to plan and finance the enlarging of the Music Building. In the 1960s, the need for more offices for faculty and administrative staff, more practice rooms, and more housing of collections became acute. Once again, the major contribution to this campaign came from the bequest of Harvard's most generous music donor, Fanny Peabody Mason, after whom the new wing of the Music Building was named upon its completion in 1972. This was the year of Merritt's retirement. He has rightly been called "the real founder of the Harvard Music Department in its present form."

Respectfully submitted: David G. Hughes, Robert. D. Levin, John M. Ward, Christoph J. Wolff, Elliot Forbes, Chair

Nino Pirrotta
June 13, 1908 - January 20, 1998

Nino Pirrotta, one of the most distinguished music historians of the twentieth century and the acknowledged caposcuola of Italian musicology, died in his native Palermo on January 20, 1998 at the age of eighty-nine. Pirrotta came to Harvard in 1956 both as Naumburg Professor of Music and to be in charge of the Music Library, relinquishing his library responsibilities when he became Department Chairman from 1965 to 1968 and continuing to teach until 1972. In that year he reluctantly returned to Italy to take up a newly created chair of musicology at the University of Rome. His term as De Bosis Fellow in 1979 was his last Harvard appointment but he continued to come back to see friends here.

By the time of Pirrotta's first visit to the United States in 1954 as a Visiting Professor at Princeton, his publications had already established him as the pre-eminent Italian musicologist of his generation. From his early training in art history and organ (his thesis in art
history was completed in 1931 for the University of Florence), Pirrotta gravitated to the study of the music and poetry of the Trecento, publishing his first book in 1935 with his friend Ettore Li Gotti, a noted philologist—Il Sacchetti e la Tecnica Musicale. More publications and studies on the Trecento continued in the 1930s and 40’s, as Pirrotta opened up this territory of study with that magisterial sensitivity to poetry, music, and historical context that was always to mark his work in later years. From his vast research on the Ars Nova Italiana came many important articles, including studies of major manuscripts, of single composers, and of stylistic trends, always illuminated by Pirrotta’s subtle insights into the thought and feeling of the period and rooted in profound knowledge of the sources. As he once remarked, in dealing with the sources of Italian fourteenth-century music it struck him that “the pieces they preserved were like objects on the visible face of the moon.” This characteristic blend of originality and modest humor emerged in his teaching, as a generation of students and colleagues will attest.

Alongside his studies of late medieval music Pirrotta moved on into the Renaissance and early Baroque, publishing major studies of the Florentine Camerata and of early opera in its many forms and styles. In this field his capolavoro was the book entitled Li Dui Orfei, in which he traced the pre-history of opera from Poliziano’s Orfeo to that of Monteverdi. The book, which won the Kinkeldey Award of the American Musicological Society in 1970, pursued both the mainstream and many of its tributaries, offering insights on every page that can provide food for scholars for our times and for generations to come. Translated into English as Music and Theater from Poliziano to Monteverdi (Cambridge, 1982) it remains a lasting treasure. So do his essays, collected in English under the title, Music and Culture in Italy from the Middle Ages to the Baroque (Cambridge, Mass., 1984). Mingling erudition with a deep sense of the personal, Pirrotta’s writing embody a high point in the musicological literature of our time, in their blend of scrupulous care in presentation and a marvellous sense of the unexpected in his ways of thought on music and on history. The so-called gap between the “positivistic” and the “critical” did not exist for him, and his work shows that it need not concern any of us, since he provided a model of how to fuse historically justified exegeses of specific problems, works, and situations with a highly individual and personal viewpoint. To read Pirrotta in certain classic expressions of his work—e.g., the essay, “Dante Musicus: Gothicism, Scholasticism, and Music,” (originally published in Speculum 43 (1968), reprinted in his Music and Culture in Italy, pages 13–25—to read or re-read this essay is to know that one is the presence of a true master, whose sense of the cultural and musical world around Dante yields insights that continue to tell us things we need badly to know. It is not surprising that in his later years in Italy Pirrotta was widely admired, received awards and prizes for his work, was a member of the renowned Accademia dei Lincei, and was the recipient of at least three volumes of essays in his honor written by colleagues and former students.

He was also a master teacher. When he came to Princeton in 1954 as Visiting Professor, he gave his first seminars in French, since the students did not know much Italian. Later at Harvard he taught in English laced with a soft southern Italian accent. Those who were his
students and advisees know what we mean when we say that he always guided his students with
care, kindness, and yet the same sense of historical sweep and of humane values that went into
his work. His wife, Lea, predeceased him by a year but he is survived by his four children and
many grandchildren.

Respectfully submitted: Reinhold Brinkmann, Elliot Forbes, Christoph Wolff,
Lewis Lockwood (Chair)     May 19, 1998

Eileen Jackson Southern
February 19, 1920 - October 13, 2002

Eileen Jackson Southern, a scholar of Renaissance and African American music, was the first
black woman to be appointed as a tenured full professor at Harvard University. She was 82 at
the time of her death on October 13, 2002.

Eileen Jackson was born in Minneapolis, attending public schools there, as well as in
Sioux Falls and Chicago. She graduated from Lindblom High School in Chicago and studied
piano at Chicago Musical College, giving her first recital at twelve and making a debut in
Chicago's Orchestra Hall at eighteen. She earned both bachelor's and master's degrees at the
University of Chicago (1940 and 1941), writing a thesis on “The Use of Negro Folksong in
Symphonic Form.” Restricted by the limitations of segregation, she began her teaching career
at historically black colleges, including Prairie View A & M in Texas, Southern University in
Louisiana, and Claflin College in South Carolina. During the 1940s, she also toured the country as
a concert pianist, performing in 1948 at Carnegie Hall after winning a national competition.

Southern moved to New York in 1951, where she taught in public schools while doing
graduate work in musicology at New York Uni-
versity. She applied to Harvard, but “ran into a
‘quota’ problem,” as one of her colleagues later put
it. At NYU she worked with Gustave Reese, a re-
nowned historian of Renaissance music, and com-
pleted her Ph.D. in 1961. Her dissertation, “The
Buxheim Organ Book,” was published two years
later by Luther Dittmer’s Institute of Mediaeval
Music.

In 1960, Southern joined the faculty of
Brooklyn College (CUNY), hired by Siegmund
Levarie, who had been one of her professors at
the University of Chicago. In 1969, she moved to
York College (CUNY) and was promoted to full
professor in 1972, serving also as chairwoman of the music department.

Southern came to Harvard as a lecturer in 1974, becoming the first black woman
appointed to the rank of full professor with tenure in 1975. She chaired the department of
Afro-American Studies from 1976 to 1980 and retired in 1987 as professor emeritus. Southern
remembered her reception at Harvard as far from cordial. In “A Pioneer,” an essay she contrib-
uted to the 1993 anthology *Blacks at Harvard*, she observed that she was part of two highly select though unorganized groups in the Faculty of Arts and Sciences: the “black presence” and the “female presence.” In this same essay, she recounted years of struggle in gaining respect for herself and the fledgling department she headed. But she invoked her role model, W. E. B. Du Bois. “Like him, I went to Harvard because it was a great opportunity for me as a black female scholar, and I accepted the reality of racial and sex discrimination,” she wrote. “In its role as nurturer of scholars, Harvard never let me down!” Among especially congenial colleagues at Harvard, she singled out John Ward and Rulan Chao Pian.

As a researcher, author, and teacher, Southern documented the history and scope of African-American music, utilizing the tools of her traditional musicological training to generate bedrock research. In an introductory essay for a Festschrift published in her honor, Samuel A. Floyd, Jr., called her a “heroine” and “quiet revolutionary,” someone who had led a “scholarly insurgency” to overturn “faulty assumptions about black music and black musicians and their place and role in the evolution of American culture.”

At the core of Southern’s contribution as a scholar was *The Music of Black Americans: A History*, first published in 1971 and now in its third edition (Norton, 1997). Although previous authors had interpreted individual aspects of African American music, this was the first thoroughgoing scholarly treatment of the subject, essentially revealing a vast new area of academic inquiry. She published a string of subsequent books on related topics, including: *Biographical Dictionary of Afro-American and African Musicians* (Greenwood, 1982), *African-American Traditions in Song, Sermon, Tale, and Dance* (with Josephine Wright; Greenwood, 1990), and *Images: Iconography of Music in African-American Culture* (1770s–1920s) (also with Wright; Garland, 2000).

In 1973, with her husband, Joseph Southern, she founded *The Black Perspective in Music*, the first musicological journal on the study of African American music. It was “bold from the beginning,” Floyd has written, “both in its audacity to exist and in its content.” Southern edited the journal until it ceased publication in 1990. “At the time of *BPIM*’s founding,” Floyd continued, “there was no . . . core of loyalist, ‘generalist,’ black-music scholars. *BPIM* and *The Music of Black Americans* have been responsible for the creation of the existing, and still rather small, [such] core.” Among her many articles in a wide variety of publications, Southern traced African retentions in nineteenth-century African American traditions, musical practices in black churches of the early nineteenth century, early black musical theater, the evolution of black orchestras, black minstrelsy, and a host of other topics. In an era when White European “canons” ruled the academic study of music, she countered with a list of “five milestones in the history of African-American composition,” including major works by Frank Johnson, Bert Williams/George Walker/William Marion Cook, Scott Joplin, William Grant Still, and Duke Ellington. This was a bold, genre-defying list, putting jazz and music for the theater alongside the concert tradition. Eileen Southern was also editor of *African American Theater: ‘Out of Bondage’ (1876)* and *‘Peculiar Sam: or The Underground Railroad’ (1879)* (Garland, 1994).

Southern’s prodigious contribution to the study of African American music was widely recognized during her lifetime. In 2001, she received a National Humanities Medal for being a musicologist who “helped transform the study and understanding of American music.” She also received the Lifetime Achievement Award in 2000 of the Society for American Music.

Eileen Southern died at her home in Port Charlotte, Florida. She was survived by her husband of 60 years, Joseph Southern; a daughter, April S. Reilly of Florence, California; a son, Edward J., of Port Charlotte; a sister, Stella Hall of Chicago; and three grandchildren.

Respectfully submitted: Ingrid Monson, Carol J. Oja, Kay Kaufman Shelemay, Josephine Wright (College of Wooster), Henry Louis Gates, Jr., Chair May 15, 2007
Ivan Tcherepnin 
Feb. 5, 1943 - April 11, 1998

Ivan Tcherepnin, a composer and for 25 years the director of Harvard University’s Electronic Music Studio, was descended from musicians on both sides of his family. His Russian father, Aleksandr, and grandfather, Nikolai Tcherepnin, were composers, conductors and pianists. His Chinese-born mother, Lee Hsien-Ming, was the first female pianist to graduate from Shanghai Conservatory.

Mr. Tcherepnin was born on Feb. 5, 1943, in Paris, where his parents resided during the World War II years. The family moved to the United States in 1948. At Harvard University, he studied composition with Randall Thompson and Leon Kirchner (A.B. 1964; A.M. 1969). During that period, with a traveling fellowship from Harvard, he also studied in Europe with Karlheinz Stockhausen and Pierre Boulez. After Harvard, he taught at San Francisco Conservatory and Stanford University, during which time he came under the influence of John Cage and the avant-garde pianist David Tudor.

The diversity of his teachers was reflected in the stylistic diversity of his music. His early works had aspects of his Western and Asian heritage, and folk music remained a thematic source in many of his later works as well. But as he developed, his music increasingly embraced complex procedures and aspects of serialism. Mixing electronic and acoustic instruments in bracing ways was a hallmark of his style.

Commenting on the music of his former student, Mr. Kirchner said: “Ivan was wonderfully sympathetic and loyal to his family tradition. But he changed constantly and came into his own. He taught harmony at Harvard, where he was a mainstay of the music faculty. And by grappling with harmony so thoroughly, his own musical language grew more distinctive and intricate.”

In 1996, Mr. Tcherepnin’s Double Concerto for Violin, Cello and Orchestra won the $150,000 University of Louisville Grawemeyer Award. In a gesture that reflected the composer’s commitment to music education, the premiere was given by the Greater Boston Youth Symphony Orchestra at Sanders Theatre, with the violinist Lynn Chang and the cellist Yo-Yo Ma as soloists. Mr. Tcherepnin was an active organizer in the musical life of the Boston area.

He is survived by his wife, Sue-Ellen Herschman-Tcherepnin, a Boston-based flutist; a daughter; three children from a previous marriage, and two brothers.

Luise Vosgerchian
November 9, 1922 - March 13, 2000

Luise Vosgerchian, Walter W. Naumburg Professor of Music, Emerita, was born on November 9, 1922 in Watertown, Massachusetts. Her mother Araxy Kurkjian, whose immediate family perished in the Armenian genocide, escaped from Armenia via a long and arduous journey. “Roxy,” who died in 1998 at the age of 102, was both demanding and nurturing, qualities students recognized in her daughter.

Luise studied at the New England Conservatory until 1945. In 1949 she moved to Paris, where she performed regularly and studied composition and music theory with Nadia Boulanger. Returning to Boston in 1956, with her husband Kamil Pagacik whom she had met and married in Paris, she began teaching at Brandeis University and, from 1959, at Harvard.

As a concert pianist, Luise appeared with major orchestras including the New York Philharmonic and the Boston Symphony Orchestra. She regularly played keyboard parts with the BSO under Serge Koussevitzky and Charles Munch. Her commitment to contemporary music was evident from her long association with new-music groups such as Musica Viva. Among the composers she worked with over the years were Paul Hindemith, Aaron Copland, Harold Shapero, Irving Fine, Lukas Foss, Karel Husa, Walter Piston, Arthur Berger, Luciano Berio, John Adams, Ivan Tcherepnin, and Leon Kirchner.

When Luise joined the Harvard Music Department, performance was relegated to extracurricular activity. Luise was put in charge of a new program, Basic Piano, and it came to life. Undergraduates decided to stay in the department as long as possible; they knew that they were learning musicianship from a superb craftsman. Consequently, Professor Tillman Merritt asked Luise to join him in teaching Music 51 (Theory I). Impressed with the electricity in her teaching, he turned the course over to her. In 1971, to the delight of colleagues who felt the department was overdue in recognizing performance, Harvard took the unusual step of elevating a lecturer to full professor. Vosgerchian’s professorship marked the start of a transformation within the department. Incoming talented performers, whether concentrators or not, were drawn to Luise’s tutelage and, through her, to closer contact with the work of the department as a whole. The study of music gained a new dimension: performance informed by insightful analysis.

Luise’s teaching was lively, intelligent, and inspirational. Easily able to impart the tangible aspects of music, her most extraordinary talent was for teaching the intangibles. She placed great emphasis on developing a student’s ear by employing a fusion of analytical and intuitive skills. She believed that each of her students had a unique perspective; she convinced them to trust equally their ear, intuition, and intellect. The greatest tribute to Luise is the vast number of her students who have made significant contributions as composers, scholars, and performers. All would echo what Yo-Yo Ma has said on many occasions, “she was one of the most important influences in my life.”

“Miss V” expected students to work as hard as their ability and training permitted;
anything less was contemptible. She reserved the sharp side of her tongue for those who did not take their music seriously. Of course, this was just another facet of her tremendous enthusiasm. She was in love with music, and woe to anyone who failed to maintain the standard that love exacts. Always outspoken and noted for her directness—perhaps to a fault—Luise took pleasure nonetheless in recounting the story of one student who, after a rather frank critique, said, “Miss V, you need a crash course in tact.”

Beyond the time spent in musical meditation with devoted music concentrators, Luise gave equally to students in other fields; their lives were made more meaningful by what can only be described as “Vosgerchian Encounters.” By far the greatest number of these students—who were not musicians—were those in Luise’s very popular Core courses: Structure and Form Through Music and Movement (with Claire Milardi), The Development of the String Quartet, and Shorter Keyboard Works of the Nineteenth Century. Luise brought musical repertoire to heretofore musically uninitiated students with astounding results. If ever there was a person made to teach in the Core program, Luise was that person. She had a gift for conveying the essence without the encumbrance of technical jargon.

Luise’s analytical skill was evident in her playing as well as in her teaching. Her superb musicianship was just what showed on the outside. When she played you heard the music, not the performer; she was the window through which the music passed, undistorted.

A singularly charismatic musical persona, Luise journeyed forward as inspired performer, interpreter, and student of the great masters past and present, pausing from time to time to digest and refine her very special information. Intimacy thus gained resulted in the creation of an analytic skill profoundly dependent upon “vitality” and “feeling,” a skill not everywhere apparent in our time, and one that helped her to achieve—perhaps her ultimate goal—the translation of the symbols and structures of this high Art into human life-discerning value.

As a reflection of this goal, The Luise Vosgerchian Teaching Award was established in 1986 by Professor and Mrs. Ray Goldberg and the Max Goldberg Foundation in order to perpetuate the values and commitment to teaching that Professor Vosgerchian brought to generations of students. It is administered by the Office for the Arts. Among the qualities recognized in recipients of the annual award are “a selfless commitment, a constant renewal of approach to subject matter, an artistic conscience, and a sincere interest in the development of the whole person.”

After her retirement in 1990, Luise remained busy with concerts and made a superb recording of two works especially close to her heart, Schubert’s late Sonata in B-flat Major and Schumann’s “Kreisleriana.” She divided her time between Watertown, her Manomet house near Plymouth, trips to Europe as Lecturer on Alumni Tours, and travels in Slovakia with her husband, visiting Kamil’s relatives or vacationing in their beloved Tatra Mountains. Luise died on March 13, 2000 after a long battle with cancer; Kamil passed away exactly three months after Luise’s death. They are survived by their two sons Stefan and Ivan Pagacik, daughter-in-law Denise, and two grandchildren, Michael and Matthew.

Respectfully submitted: Elliot Forbes, David Hughes, Leon Kirchner, John Stewart, Chair
February 7, 2006

Ward was a path-breaking scholar in many fields, through whose classroom passed for three decades every undergraduate and graduate student in music at Harvard; a teacher whose conviction and thoroughness were impressive and inspiring, if sometimes intimidating. Many generations remember his undergraduate course in the history of music, and his introductory course for graduate students—a combination of boot camp and conversion experience—is forever inscribed in the memories, and in the scholarship, of those who experienced it. He put it very plainly: “I was simply trying to teach them to read and write.” Well-wrought oral presentation, responsible use of evidence, and clear and concise writing were Ward’s chief concern. Like the numbers of star hockey players, the course number “Music 200” has been raised to the rafters and will not be used again in the Music Department.

John Ward studied composition privately with Darius Milhaud and studied musicology at the University of Washington, at Columbia University, and at New York University, where he took the PhD in 1953. His most significant teachers were the Renaissance scholars Otto Gombosi and Gustave Reese, the ethnomusicologist George Herzog, and the organologist Curt Sachs. From 1947 to 1953 he was an instructor at Michigan State University and from 1953 to 1955 an assistant and then an associate professor at the University of Illinois. In 1955 he joined the faculty of Harvard University.

Ward’s research grew broader with his experience. Originally interested in the music for the Spanish vihuela da mano and the lute music of Elizabethan England, he widened his interest as he recognized in these repertories aspects of dance music, of popular song, of music for the theater, and of improvisation. All of these became areas of deep interest to Ward, and he was an early adopter, indeed an inventor, of many areas of research that later contributed to the renewal and broadening of the field of musicology. His long-standing interest in musical instruments, and in the performance practice of music, made him an early exponent of what came to be known as the early music movement.

His fascination with music and ritual, with music and film, and with music’s relationship to dance and to the theater led to publications, collections, and courses. After he became increasingly involved with ethnomusicology, Ward taught several ground-breaking classes in the field, some in collaboration with Rulan Pian. Subjects included Native American ritual music, Peking opera, Japanese Noh drama, and jazz. Materials related to these fields were scarce in Harvard’s libraries, so he founded the Archive of World Music, which began with recordings from his collection. He also established the Charles Seeger Room, a large collection of books and other materials within the Eda Kuhn Loeb Music Library that is devoted to ethnomusicology.

After Ward retired, his long-standing fascination with opera, ballet, operetta, vaudeville, and social dance led him to form extensive new collections. He donated what he had
gathered to the Harvard Theatre Collection of the Houghton Library. Two richly illustrated
catalogues have now been published: *The King’s Theatre Collection: Ballet and Italian Opera in
London 1706-1883* (Houghton Library 2003, revised and expanded edition 2006) and *Italian
Ballet 1637-1977* (Houghton Library 2005). Most recently he concentrated on French scores
and documents, which including material from the eras of Lully and Napoleon. During his
decades of collecting, he formed close friendships with antiquarian booksellers, scholars, cura-
tors, and librarians from around the world.

Robert Darnton observed of Ward that he had “a love of books and extraordinary
expertise as a bibliophile. He could discuss fine points about printing and its connection with
music and the theatre, especially under the Ancien Régime in France, with an erudition that
would have put the greatest pundits in Paris to shame.”

One of Ward’s students, Professor Sir Curtis Price, Warden of New College, Oxford,
and sometime Principal of the Royal Academy of Music, London, observed, “It is ironic that
such a great teacher will be remembered mainly by his bookshelves but entirely fitting that his
name will live on long after all of us are dead. To try to lighten our sadness, here is my favourite
Wardism: in the early days of the early music movement, John quipped to me after hearing a
natural trumpeter and baroque strings attempting to play a Purcell overture, ‘It’s not that he
missed so many notes; it’s that he had so few to play!”

With his wife, Ruth Neils Ward, John opened his home on Follen Street to students,
colleagues, and friends. Generations of superbly trained students remember him for his ap-
posite precision, and historians of the performing arts for the collections that he bequeathed
to Harvard University. Many mourn the loss of a meticulous scholar, a revered colleague, a
devoted mentor, and a munificent donor.

Ruth Ward, his collaborator in all things, died in April 2004. John Ward is survived by
his sister-in-law, Margaret Padelford, of Seattle, Washington, and eleven nieces and nephews.

Respectfully submitted: Lewis Lockwood, Anne C. Shreffler, William P. Stoneman, Christoph
J. Wolff, Thomas F. Kelly, Chair December 4, 2012

*James Yannatos*

March 13, 1929 - October 19, 2011

With astounding awareness, humor, courage, love and pro-
found grace Dr. James Yannatos said good-bye to his be-
loved wife of 52 years, Nyia, his son, Dion and his daughter
Kalya. He also leaves his grandchildren Isabel and Micah,
sister Katherine and son-in-law Bill.

James Yannatos was Music Director of the Har-
vard-Radcliffe Orchestra from 1964 until his retirement in
2009. Known as “Dr. Y” to his students, his joyful, lov-
ing presence touched thousands of young lives. Under his
leadership, the orchestra toured to Europe, Russia, South
America, and Asia. He also organized and co-directed the
New England Composers Orchestra, the Tanglewood
Young Artists Orchestra, and taught conducting at Tangle-
wood and also at Harvard University. He has appeared as
guest conductor-composer at the Aspen, Banff, Tangle-
wood, Chautauqua, and Saratoga Festivals, and with the Boston Pops, Winnipeg, Edmon-
ton, Baltimore, and San Antonio Symphonies and the Sverdlovsk, Leningrad, Cleveland, and
American Symphony Chamber Orchestras.

Born March 13, 1929, and educated in New York City, he attended the High School
of Music and Art and the Manhattan School of Music. Subsequent studies with Nadia Bou-
langer, Luigi Dallapiccola, Darius Milhaud, Paul Hindemith, and Philip Bezanson in composi-
tion, William Steinberg and Leonard Bernstein in conducting, and Hugo Kortchak and Ivan
Galamian on violin took Yannatos to Yale University (B.M., M.M.), the University of Iowa
(Ph.D.), Aspen, Tanglewood, and Paris. As a young violinist, he performed in various profes-
sional ensembles including a piano trio, string quartet, early music groups with Hindemith and
Boulanger, and in the Casals Festival.

As a composer, James Yannatos has received commissions for orchestral, vocal, and
instrumental works which include *Cycles* (recorded by Collage), *Sounds of Desolation and Joy*
(Lucy Shelton), *Concerto for Bass and Orchestra* (Alea III and Edwin Barker), *Concerto for String
Quartet and Orchestra* (Mendelssohn String Quartet followed by the Chiara String Quartet),
*Suite for Solo Horn* (Erik Ruske), *Symphonies Sacred and Secular: Praised be the Fathomless Uni-
verse* (combined Harvard Choruses and Harvard-Radcliffe Orchestra), and *Songs of Life, Love
and Loss* (Peggy Pearson/Boston Modern Orchestra Project).

His most ambitious work, *Trinity Mass* (for soloists, chorus and orchestra), premiered
in Cambridge at Sanders Theatre and New York at the Cathedral of St. John the Divine to
great acclaim (Jason Robards, narrator), and was aired on National Public Radio in 1986. His
Symphony No. 3 for Strings: *Prisms* and Symphony No. 5 *Son et Lumiere* were premiered in
the former USSR by the Lithuanian State Orchestra and the Leningrad Chamber Orchestra in
1990 and 1992. *Ritual Images* was performed by the Seattle Symphony (conducted by Gerard
Schwartz) in 2010. Two weeks before his death, he attended performances of his opera buffa,
*Rockets Red Blare*, rewritten in 2008, at the Agassiz Theatre in Cambridge, Massachusetts. His
most recently completed work, *Concerto for Alto Saxophone and Orchestra* was performed by
Ken Radnofsky and the Longy Conservatory Orchestra under the baton of Julian Pellicano at
Sanders Theater in February, 2012 and at Bard College in April, 2012.

Ever a humanist, after the events of 9/11, Dr. Y wrote, “As we steep ourselves in music,
we try to spread it in any way we can. Music of the past and present speaks to our common
humanity no matter what particular country gave it birth. We need to think of all those who
suffer here and everywhere and heal when we can with life-giving activity in the arts.”

—Reprinted from a note from James Yannatos’ family to his friends, students, and colleagues,
2011
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