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MUSIC

NEWSLETTER

Vol. 23, No. 2 Winter 2023

Vijay Iyer on Music Making, Collaboration, and *Love in Exile*

LOVE IN EXILE, released in March of 2023, is the latest collaboration between Franklin D. and Florence Rosenblatt Professor of the Arts and composer-pianist Vijay Iyer, vocalist Arooj Aftab, and multi-instrumentalist Shahzad Ismaily. It is the group's first foray into the studio together since their formation in 2018. "I put together a series of concerts at a place in New York City called The Kitchen," Iyer explains, "I convened different sorts of ad hoc groupings of music makers who are dear to me. I didn't know what to expect, but I knew that I could trust everybody to make something happen. With this particular aggregate of the three of us... we just stepped on stage and started playing. Immediately we felt that there was something special going on."



Arooj Aftab, Vijay Iyer, and Shahzad Ismaily.
Credit: Ebru Yildiz

"I knew we could trust each other to tune in and listen carefully, listen closely, and build something together."

The trio played a handful of concerts around New York City throughout 2018 and into 2019. Each time, Iyer says, the music guided them, "the ensemble had its own intelligence, its own integrity, its own heart. That was something none of us could fully account for. The ensemble had its own life force."

"So then, towards the end of 2019, Arooj [Aftab] suggested we take it into the studio... We had no repertoire, we had not prepared or rehearsed in any way. We stepped on stage and started creating this thing that had its own inner life. So that's what we did in the studio. We didn't know what to do with it at the time, but we knew we wanted to preserve it, or share it, in some way. Then the pandemic happened and slowed a lot of things down."

While the world slowed down, vocalist Arooj Aftab was becoming a global superstar in her own right. Iyer recalls "In 2021, she appeared on Barack Obama's playlist, and had two Grammy nominations. ... We were still collaborating quite a bit, and by then we were back to playing in public. When she ended up signing to Verve Records, it became a natural home for this project."

The trio's creative process is unique in that they don't rehearse or compose music prior to performing or recording. "I'm not even sure we think of them as songs," Iyer says of the resulting product, "I would describe [the pieces] as a space that we create, full of events and feeling. It's almost like the forms emerge and recede. We don't know what they are until they happen; we learn what the shapes are as they reveal themselves. We say hello to them and we say goodbye."

"You have to hear speculatively into a possible future."

"In a way, this album moves so slowly, it takes its own time and it has a sort of mystery to it. It defies the prevailing tendency of how people experience music through social media ... [the album] asks you to sit still for a while and pay attention to one thing, or just live with it. It's a different way."

Iyer describes working with Aftab and Ismaily as "a true collaboration between three equals," and points to their shared background as a fourth collaborator. "It matters that the three of us are South Asian American. It's not

continued

the only reason we came together, and we don't try to make it a big deal, but there's no denying [it]. You see the three of us on the album cover and you can't deny that something's going on there. It's been meaningful to explore what that means, in particular, as a collaboration among people in that specific diaspora. We each have different histories and how that ends up resonating with people, specifically with other South Asian Americans, in different ways has been nice to discover." For Iyer, creating music isn't about accolades, it will always be about impact. "What matters to us is how the music matters to people. How it matters to others, beyond the optics. It may look impressive that somebody is famous, but what role can their music play in someone's life? That's what really matters to me."

Through their connection and process, the trio created a monument to connection. Since its release, *Love in Exile* has been met with universal acclaim; Pitchfork named it to their Best New Album list, calling the album "what happens when three vastly talented musicians embark on [a] quest together." *Love in Exile* is nominated for the 2024 GRAMMY'S for Best Alternative Jazz Album; the trio also received a nomination for Best Global Music Performance for *Shadow Forces*.

"We had this feeling from the very first breath that we still have today, five years later, every time we play together."

Love in Exile is available now; visit www.loveinexile.net for more information.

Vijay Iyer is the Franklin D. and Florence Rosenblatt Professor of the Arts, with a joint appointment in the Department of Music and the Department of African and African American Studies. Many of his courses are cross-listed in both departments. He teaches at the undergraduate and graduate level, both for student music-makers of all kinds and for music scholars in training.

In the Shelemay Sound Media Lab with John Pax Mulligan

JOHN PAX MULLIGAN, a musician from Kalamunda in Western Australia completed a PhD in the Music Department before joining the Music Department staff in 2022, serves as the Sound Media Advisor and spends his time ensuring the Shelemay Sound Media Lab runs smoothly. "I love a wide range of genres and am fortunate enough to be able to interact with music in a variety of ways." He says, "Here at the Department, I get to help so many people with their own musical projects and engage with their musical worlds."

Day to day, John balances the various moving parts of the Sound Media Lab's needs, "I may jump between a dozen things in a day or need to block out entire weeks to assist with larger projects." He explains, "I work with the entire scope of Harvard affiliates and that experience can be pretty serendipitous at times. I get to work behind the scenes with administration, or hands on engineering for a production – I'm helping graduates with their research or undergraduates discover polar patterns; sometimes I make a 'class visit' and talk about simple or more creative ways to use audio technologies in our modern academic landscape."

The Shelemay Sound Media Lab is simultaneously a new and old concept for the Music Department. "The Sound Media Lab is a new space that is born out of centralization and improvement of several departmental 'sound media' resources. Before this, the Department had 'music,' 'sound,' and 'ethno' labs which were, more or less, engaged with the same kind of work, or at least concerned with, 'sound media' in some way." John explains, "The Shelemay part is special for sure. Retiring professor and rock star ethnomusicologist Kay Shelemay was the first researcher to get sound media technology into the department when they began. That foothold eventuated into this lab decades later."

In discussions between John and a visiting artist about hopes for the new space, the artist suggested "Sound Media" for the title. As John explains it, "Our discussions at the lab may encroach on 'Sound' itself... but at the new lab these conversations and experiences emerge from and take place around Sound Media."

"As a concept, [the purpose of the Sound Media Lab is] primarily to serve the sound media needs of the Music Department's faculty and student body. The lab is available to help with faculty coursework, graduate or undergraduate dissertations, research, or projects" The lab also exists as a physical space in Music Building 200A where students can edit and review multi-media projects (up to a 5.1 configuration), as well as listen to a wide range of "sound media" in analogue and digital formats, thanks to a combination of state of the art and legacy audio equipment.

"I think the central idea [of the Sound Media Lab] remains from Kay's vision of what became the Ethno Lab. That is, it is crucial that we as musicians and scholars are able to listen to 'sound media' in such a way as to lead to a discussion, understanding, or type of knowledge about music we couldn't otherwise have."

The future for the Sound Media Lab is bright, "This semester we're bringing back office hours with myself and Professor Alexander Rehding [the Fanny Peabody Professor of Music and Director of Undergraduate Studies] at the sound media lab," John says "I am also hosting a couple of audiophile listening events to try and lure people into using the space just to listen to music." For those who want a more "hands on" experience, the Sound Media Lab also hosts workshops throughout the semester on a variety of topics. The concepts for these are "a mix between some ideas of my own, or my fellow staff members or faculty; it is a platform for graduate students or 'workshops at request' for student groups and undergraduates." Says John, "Then there are always people on-campus that semester who are interested in the lab. The workshop platform is always open."

Visit ssml.fas.harvard.edu for information about upcoming workshops and events. The establishment of the Shelemay Sound Media Lab is largely due to the generous contribution of Ming Mei as donor to a new fund that supports Music Department activities. Stay tuned for the next Newsletter for more news about that donation.

Faculty News

CHAYA CZERNOWIN, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of *Gramophone* for the "Contemporary Composers" series.



Love in Exile

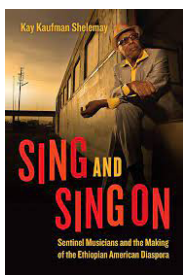
VIJAY IYER, the Franklin D. and Florence Rosenblatt Professor of the Arts and Professor of African and African American Studies, released a collaborative album, *Love In Exile*, with vocalist-composer Arooj Aftab and bassist-composer Shahzad Ismaily in spring 2023 on Verve Records. In fall 2023 the recording received two GRAMMY nominations, and was listed among the best albums of the year in *The New York Times* and *Pitchfork*. The group toured extensively, including performances at Big Ears Festival, The Barbican in London, the Newport Jazz Festival, and NPR's Tiny Desk Concerts, New York's Town Hall, The Ford Theatre in Los Angeles, and Boston's Institute for Contemporary Art. Iyer's other 2023 engagements included the east coast premiere of his orchestral work *Emergence* at New York's 92nd Street Y with Orpheus Chamber Orchestra, the premiere of his piano concerto *Handmade Universe* in New York and Philadelphia by Shai Wosner and East Coast Chamber Orchestra, the Carnegie Hall premiere of his new piece *Dharma-Eye* for piano, trumpet, and four percussionists; and solo piano performances at LUMA-Arles, Mass MOCA, and London's Wigmore Hall. In November, his chapter titled "On Black Speculative Musicalities" was published in the edited volume *Black Art and Aesthetics: Relationalities, Interiorities, Reckonings* (Bloomsbury). In February 2024, ECM Records will issue *Compassion*, Iyer's new trio album with Tyshawn Sorey and Linda

May Han Oh, the highly anticipated follow-up to their 2021 ECM release *Uneasy*. The group will perform at New York's Village Vanguard from January 30 through February 3.

ALEJANDRO L. MADRID, the Walter W. Naumburg Professor of Music, received a Humboldt Research Award honoring his research and academic achievement. He is only the fifth musicologist to receive this award.

CAROL OJA, the William Powell Mason Professor of Music, continued her appointment as Faculty Director of the Humanities Program at the Radcliffe Institute for Advanced Study. She gave talks including "Marian Anderson and Jim Crow Segregation in Classical Music Performance" at the American Philosophical Society, Philadelphia, "Honoring the Hitchcock Institute for Studies in American Music at the Elebash Recital Hall, Graduate Center CUNY, and "Before the Lincoln Memorial: Marian Anderson, Roland Hayes, and the Infrastructure of Jim Crow in Washington D.C.'s Concert Halls" at the conference on music and Washington D.C. politics at Dumbarton Oaks.

KAY KAUFMAN SHELEMAY, the G. Gordon Watts Professor of Music, Professor of African and African American Studies, and Professor of American Studies, spent the fall as a fellow in residence at the Herbert D. Katz Center for Advanced Judaic Studies at the University of Pennsylvania, working on a book charting the relationship between Jewish and Black Musical Studies. Her most recent book, *Sing and Sing On. Sentinel Musicians and the*



Making of the Ethiopian American Diaspora (University of Chicago Press, 2023), received Honorable Mention for Best Book 2023 from The International Council for Traditions of Music and Dance and Honorable

Mention for the 2023 Bruno Nettl Prize for Outstanding Publication in the History of Ethnomusicology from the Society for Ethnomusicology.

HANS TUTSCHKU, the Fanny P. Mason Professor of Music, premiered *Spaces : flying*, a new 24-channel immersive sound composition in Brussels in November. The work expands on his research of spatial sound and AI-powered sound orchestration.

KATE VAN ORDEN, the Dwight P. Robinson, Jr. Professor of Music, won the H. Colin Slim Award from the American Musicological Society for the most outstanding article published in 2022 by a scholar beyond the early stage of their career for "Hearing Franco-Ottoman Relations circa 1600: The chansons turqueses of Charles Tessier, 1604."

Emeritus Professor THOMAS FORREST KELLY published articles in *Early Music* and *Plainsong and Medieval Music* and spoke at a conference in Oslo on early medieval additions in margins and other blank spaces of Latin manuscripts funded by the ERC and Norwegian Research Council. He has submitted a book manuscript to Oxford University Press for publication later this year.

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Undergraduate Spotlight: Devon Gates



Credit: Neriyah Mastriani-Levi

DEVON GATES is a Social Anthropology concentrator, with a secondary in Music. She is also participating in the Harvard-Berklee Joint Program of Study. Devon, a bassist, vocalist, and composer, describes herself as "a jazz player from the tradition of Black American music." She is interested in music that explores social issues, and the ways that music itself can facilitate community building, "...beyond what music sounds like, what does it mean for people to be in spaces where they get to create music?" Her final thesis created a collective for non-male identifying jazz/creative musicians in the area. With funding, partially from the Music Department, Devon was able to commission ten new works from composers within the collective, and have them performed at Holden Chapel. Of the experience, Devon says "it was really special to be able to give back to the community, and to my friends who have been so helpful, in that way."

Q: Describe how you chose your path of musical study at Harvard. What influenced your decisions?

Devon: "I knew I wanted to be involved with music during my time in college, and that conviction only grew as I started taking more classes in the [Music] department. I was really excited to work with Professor [esperanza] spalding, because I've been listening to her records forever and she

has been one of my greatest inspirations, in general.

I got to take [spalding's] songwriting class my first ever semester of college, and it was meaningful to me because we play the same instruments and I have loved her work for so long. So to get to write a song for her every week, perform it, and get feedback was insane. I felt like I had already checked off a bucket list item my first semester."

Q: Which music courses have you found the most rewarding, and why?

Devon: "Claire Chase's Harvard New Music Ensemble was amazing, she brought in so many guest artists to work with us. It was amazing to see how she organizes all of these incredible projects every semester and how she pulls in the people she works with to come meet with us. It's incredibly generous [of her] to invite her professional colleagues to teach us.

What I love about the department is how the professors think about music within the context of the real world, and what's happening around us, and how music interacts with all of that as opposed to music for music's sake."

Q: Is there an experience within the Music Department that helped shape your artistic identity? How do you hope to carry that with you after graduation?

Devon: "There's so many; I think about the people that I met in classes that I still work with, even though we're off doing our own things. I also received a fellowship from the department this past summer, and was able to travel to Mongolia and Japan and play performances there with local musicians. It provided incredible impactful real-life experiences, that I never would have had that without the fellowship. I gained experience organizing a tour, and traveling solo for two weeks in Asia, and I learned that is something I really want to keep doing; I want to continue exploring how music and travel can intersect.

[I also think about] being able to take classes with, and be mentored by, musicians like esperanza and Vijay. I mean, esperanza helped me find the upright bass that I now play. ... I've gotten to play with amazing musicians, including Vijay, and have these experiences that never would have happened if I hadn't met them and gotten to learn from them here in the Department. It's really about the relationships that the department has facilitated with people that I might never have otherwise organically ran into."

Q: Do you have any advice for students in the department?

Devon: "Take advantage of all of the incredible professors here, and be open to forging new relationships and connections. You have no idea when or how these relationships will impact you going forward.

If a class sounds cool, take it. I've never regretted any of the classes I've taken in the department. There are so many classes that present unique opportunities to learn about someone through the lens of music. I feel like I've gotten to know people in the department better [through their music] because you have to go into class and share such a huge part of yourself."



Credit: Tatiana Gorilovsky

Devon has an upcoming performance at Regattabar in the square on Friday, February 2. For more information, and to keep up with her music, check out www.devongatesmusic.com.

Undergraduate Spotlight: Lucas Amory



LUCAS AMORY is a Music and German double concentrator, with a secondary in Government. He is also participating in the Harvard-NEC Dual-Degree program. "I play piano," Lucas explains "and I started conducting while I've been at Harvard; those have been my primary pursuits, but I also sing in the University Choir as a baritone." He is also involved in the theatre scene at Harvard; last April, Lucas was one of the Music Directors for a production of *Natasha Pierre, and the Great Comet of 1812*, and he hopes to lead a production of *The Last Five Years* this spring. "There is a mindset at Harvard to try and cram in as many things as possible," Lucas says, "It's part of the reason people are here in the first place: they have this bursting love for so many different aspects of life. It's a very contagious thing, the desire to do everything."

Q: Describe how you chose your path of musical study at Harvard. What influenced your decisions?

Lucas: "I was very sure I wanted to go into music, not necessarily as a pianist but I wanted to explore different paths. I had been thinking about conducting for some time, so I took a couple of conducting classes, and then the Bach Society Orchestra took me on [as Music Director] and that became sort of a main extracurricular for me which has been extremely valuable for me as an undergraduate ... Until I got to Harvard, I was primarily playing classical piano, and then I saw people around me who were interested in so many things.

[German and Music] cross over in so many different ways, it only made sense that once I started learning German I kept taking classes. So many of them tie-in culturally, in some way, to classical music and it gives me a new perspective on things. I can draw on a fairly deep historical knowledge of not only composers and their environments, but also the thinkers of the time who were instrumental to the construction of the German identity.

Q: Which music courses have you found the most rewarding, and why?

Lucas: "One of the first that pops out to me is the Music 175 course I took with Federico Cortese and John Hamilton on Mueller. It was an astounding course; each week we would get to know a Mueller Symphony and the scholarship surrounding that work. The lecture would be an hour of John Hamilton speaking, usually about that scholarship or authors whose work is relevant to that Symphony, and then Maestro Cortese would speak technically about the symphony for an hour. I felt like I was getting a deep dive into things I didn't know about Mueller before that course.

The two classes I've taken with Claire Chase were phenomenal. She's an absolute blessing. I was in the Harvard New Music Ensemble and I took a freshman seminar [*Social Justice and Community Building*] with her, that was actually over Zoom; it was a little bit tricky but she was still bringing in artists every week. Claire Chase is one of the most salient figures [in contemporary music] currently; she's really at the center of the scene right now. Between having different guest artists each week and learning about their work, I got so much out of that class. It speaks to the force of nature that she is - she is both extremely energetic and she sparks enthusiasm in class, and also extremely comforting to people and never hesitates to allow us to feel that we're being completely supported in what we do."

Q: Is there an experience within the Music Department that helped shape your artistic identity? How do you hope to carry that

with you after graduation?

Lucas: "Benji Perry graduated a few years ago, and his thesis was to compose and write a completely new opera based on James Joyce's *Ulysses* which he called *NIGHTTOWN*. He recruited musicians from Harvard and the surrounding Cambridge community, and it was this collaborative effort where the two music scenes met. I played orchestral and rehearsal piano and if I think back to the most fulfilling musical projects that I've worked on at Harvard, that's what jumps out at me first. It says a lot about Benji's own genius that he's able to create these musical earworms in the contemporary classical style that have stayed with me for two years. It was also a moment where I was inspired to work with singers a little bit further. [*NIGHTTOWN*] was a project that I probably wouldn't have been part of normally, but I went out of my way to ask Benji if I could join, knowing who he was and what he could do. It inspired me to do things here that are outside of my musical comfort zone. It spurred me to continue seeking out interests in musical theater, in continuing my path down conducting, and these other relatively new ventures that, compared to the fact that I had been playing piano for 15 years, felt very daring."

Q: Do you have any advice for students in the department?

Lucas: "All of my advice comes down to not having fear. It's one of my resolutions heading into 2024. One of the reasons why I stuck with piano and I didn't really explore outside of that for much of my life was that I was afraid. It's something that the Music department does well, driving out fear. By advertising all these different courses and opportunities it squeezes you out of your shell a little bit. The fact that Harvard can push you to do different things is in your favor; it's something you should use to your advantage and not perceive as a limitation."

Lucas will perform February 29 at 12:15pm in University Hall. The program includes Chopin, Bartók, and Schumann.

Choral News

CHORAL MUSIC continues to thrive at Harvard. In September, over 200 new students auditioned for our ensembles, the highest turnout in many years. The Harvard Choruses had an exciting Fall 2023 semester, including the performance of six concerts in just eight weeks. Currently, there are nearly 300 undergraduate students singing in the choral program that is made up of the Harvard-Radcliffe Collegium Musicum, Radcliffe Choral Society, Harvard Glee Club, Cambridge Common Voices, Skills for Singing, and the Holden Voice Program.

Some highlight performances include the 122nd annual Harvard-Yale concert where the Harvard Glee Club, the Radcliffe Choral Society, and the Yale Glee Club joined voices in New Haven, Connecticut for a spirited concert that featured world premieres of new works alongside music by Randall Thompson, Udi Perlman, André Thomas, and others. Additionally, the Harvard-Radcliffe Collegium Musicum and Radcliffe Choral Society presented a joint concert titled “Two Roads” which featured the world premiere of *The Side Road* by Pulitzer Prize winning composer Caroline Shaw and *Undelivered* by Joshua Shank, marking the 60th anniversary of the death of John F. Kennedy in a concert with the Radcliffe Choral Society.



Cambridge Common Voices at Fenway Park

Most recently, Cambridge Common Voices (CCV) collaborated with Emmanuel Music and the Boston Children's Chorus in a concert celebrating the holiday season and highlighting a newly commissioned motet by Jonathan Woody. CCV marks its fifth anniversary and continues its work to include all learners, including community members with intellectual disabilities and neurodivergence, the opportunity to build

community and make music alongside Harvard students and staff.

In September, the Music Department and Choral Program welcomed the Grammy award-winning choir, The Crossing, for a weeklong residency where they worked closely with five undergraduate composers in workshops and recording sessions, and presented a performance of new music by Ayanna Woods, Wang Lu, and Tania León.



Radcliffe Choral Society. Credit: James Gutierrez

Lastly, this semester led to the appointment of a full-time Administrative Manager for Choral Music, Olivia Porada, who started in October 2023, and an Associate Director of Choral Activities, Dr. Hana Cai, who will begin in July 2024. Together with the Director of Choral Activities, Andrew Clark, the team is excited to work together on the next chapter of choral music at Harvard.

The Harvard Radcliffe Chorus continues to integrate Harvard students, staff, and faculty, with members of the wider Cambridge and Boston communities. Its fall concert culminated in the toe-tapping *Mass in Blue* by British composer Will Todd, featuring soprano Sarah Joyce Cooper, and John Sullivan, Scot Fitzsimmons, and Bob Schulz as the instrumental trio. The concert also presented Melissa Dunphy's *The Canticle of Hannah*, and Margaret Bonds's powerful setting of W. E. B. Du Bois's *Credo*, with soloists Sarah Joyce Cooper and Dana Whiteside. The coming semester features works of Brahms and Mendelssohn, including the latter's rarely-heard *The First Walpurgis Night*.

The fall semester was a busy one for the members of the Harvard University Choir. The Ferris Choral Fellows—who



Harvard Glee Club. Credit: James Gutierrez

sing every morning in the University's daily service of Morning Prayer—performed a concert of music by Daniel Pinkham '44 in recognition of the centenary of his birth. The full choir performed a concert featuring the *Requiems* of Herbert Howells and John Rutter, alongside the "Magnificat" from William Byrd's *Great Service*; and two weeks later, the group was performing with the Danish National Vocal Ensemble and conductor Marcus Creed. The 114th Annual Christmas Carol Services were given to capacity congregations, and featured world premieres of works by Gwyneth Walker and Carson Cooman '04. The spring semester heralds a concert of works by Gwyneth Walker, Sarah Rimkus, and Judith Weir; Handel's oratorio *Joshua*, with the Harvard Baroque Chamber Orchestra; and Schumann's little-known *The Pilgrimage of the Rose*, with the Ferris Choral Fellows. And, of course, choral anthems in the Sunday services throughout the semester!



Harvard Choruses Holiday Concert. Credit: James Gutierrez

For more information about upcoming choral performances, visit singatharvard.com

Graduate Student News

JORDAN BROWN has two forthcoming publications; a chapter in the *Oxford Handbook of Popular Music* - “Queen Bey: The Sampling Historiographies Behind the Icon,” and a review for the *Journal of Popular Music* on *Come to My Garden* by Brittney L. Proctor. The next single, *Under the Blue*, off her forthcoming solo album will be released on January 26, 2023. [The single is available to presave starting January 20, 2024.](#)

DARCY COPELAND will be Artist in Residence with .abeceda ensemble, writing a new work for their contemporary



Inside the Arts Itoya studio. Courtesy: Arts Itoya

music festival to premiere in June in Bled, Slovenia. She will spend July in an Artistic Residency at Arts Itoya in Takeo, Saga prefecture, Japan, conducting research connecting

shintō ontology with new materialism and artistic practice, as well as working on a new piece for accordion duo inspired by the Japanese shō instrument. The residency will culminate in an exhibition at the Arts Itoya studio, where she will present recorded multimedia works and a live performance.

MICAH HUANG organized the first public events in the lead up to this summer's LA Hungry Ghost Festival, entering a new phase of his California Creative Corps Fellowship in LA Chinatown. His alma mater, Pitzer College, published a [profile piece on this project](#). Micah has also joined the creative team for the upcoming opera *Song of the Ambassadors* as Neuro Arts Director. He will work with composer Derrick Skye and a team from the UC San Diego Neuroscience program to create sound-art that responds to Skye's through-composed opera score via sonification of EEG information captured in real time from the audience.



KELLEY SHEEHAN and her partner welcomed child Freya to the world this year.

JINGYI ZHANG published works including “Creating a *Honglou Meng* for Twenty-First-

Century San Francisco: Musical Confluence in Bright Sheng's Opera, *Dream of the Red Chamber* (2016-2022)” for CHINOPERL: *Journal of Chinese Oral and Performing Literature*, “Yuval Sharon's *Twilight: Gods* (2020-21): Site-Specific Reimaginings of Richard Wagner's *Götterdämmerung*,” in *Sound Stage Screen*, “On and Beyond Mickey-Mousing: Revisiting Yuan Muzhi's Scenes of City Life(1935),” in *The Palgrave Handbook of Music in Comedy Cinema* (edited by Emile Wennekes and Emilio Audissino), and the forthcoming *New Dramaturgies of Contemporary Opera: The Practitioners' Perspectives*.

Spring 2024 Events



Courtesy: Beowulf Sheehan

BLODGETT ARTISTS-IN-RESIDENCE: PARKER QUARTET

Friday, February 16 | 8PM | Paine Concert Hall
Featuring special guest Anne-Marie McDermott, piano

Sunday, April 14 | 3PM | Paine Concert Hall

THE FROMM PLAYERS AT HARVARD PIANO: SONIC REVOLUTIONS



Paine Concert Hall

Friday, April 5 | 7:30PM
Saturday, April 6 | 7:30PM
Saturday, April 6 | 10:00PM
Sunday, April 7 | 7:30PM

CURATED BY HANS TUTSCHKU

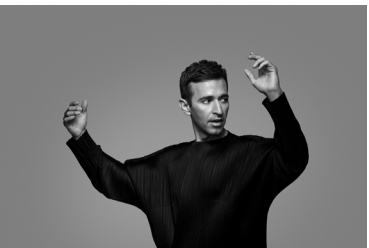
Featuring special guests Sebastian Berweck, Simon Ghraichy, Emil Holmström, Vijay Iyer, Paavali Jumppanen, Jacopo Baboni Schilingi, Hans Tutschku, and Catherine Vickers.

SAMORA PINDERHUGHES: THE HEALING PROJECT

Tuesday, April 30 | 7PM
Paine Concert Hall

COMMISSIONED BY THE HARVARD UNIVERSITY
COMMITTEE ON THE ARTS (HUCA) AS PART OF
PINDERHUGHES' ARTLAB RESIDENCY.

ANTHONY ROTH COSTANZO CHRISTOPH WOLFF DISTINGUISHED VISITING SCHOLAR



Courtesy: Matthew Placek

Thursday, March 28 | 7PM
Paine Concert Hall

ARTS THURSDAYS

Thursday, February 8 | 7PM
Paine Concert Hall
YOSVANY TERRY ENSEMBLE

Thursday, May 9 | 8PM
Paine Concert Hall
FABIAN ALMAZAN

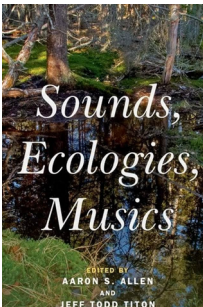
Thursday, May 2 | 8PM
Paine Concert Hall
VIJAY IYER TRIO

ARTS THURSDAYS IS A UNIVERSITY-WIDE INITIATIVE SPONSORED BY HARVARD UNIVERSITY COMMITTEE ON THE ARTS (HUCA).

Some events require free ticket reservations. For more information visit music.fas.harvard.edu

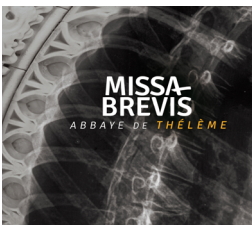
Alumni News

AARON ALLEN (Ph.D. 2006) published



Sounds, Ecologies, Musics (Oxford University Press), co-edited with Jeff Todd Titon, which includes Allen's essay "Ecoörganology: Toward the Ecological Study of Musical Instruments." He also recently published "Dal bosco al palco: Timber and Timbre, Nature and Music" in *Chigiana: Rassegna annuale di studi musicologici*; "Ecomusicology: Tributaries and Distributaries of an Integrative Field" in *Music Review Annual* (with four other authors); and "Diverse Environmentalisms: Ordinary Musicians Making a Difference" in the *SEM Newsletter* (with six other authors). He is currently the Associate Professor of Musicology and Director of the Environment & Sustainability program at University of North Carolina Greensboro.

ANTHONY BRANDT (Ph.D. 1993) was a MacDowell Fellow in June 2023 and will be a Copeland House Fellow in February 2024. His work "Meeting of Minds" for live and recorded string quartet, a collaboration with NobleMotion Dance and the University of Houston BRAIN Center, will premiere in January 2024. His paper "[Beethoven's Ninth and AI's Tenth: A comparison of human and computational creativity](#)" was published in the *Journal of Creativity*.



JEAN-FRANÇOIS CHARLES (Ph.D. 2011) completed his *Missa brevis Abbaye de Thélème*. Anika Kildegaard is the featured soprano on the album published by New Flore Music. He also directed the music video for *Agnus Dei*.

DOUG DAVIS (Ph.D. 1979) had his 5-song cycle *Family Portraits* performed by four different soprano/piano duos in Ann Arbor, Michigan; Fort Lee, New Jersey; Bakersfield and Fresno, California. His jazz ensemble work *B & Me* was performed at the SCI Conference at Ohio University.

His orchestral work *Dust Swirls, then Speaks* won the Bakersfield Symphony Orchestra's inaugural Composer Discover Project and will be performed in May 2024. In 2023, the Doug Davis Composition and Performance Endowment gave commissions or awards to composers Max Vinetz, Allysa Weinberg, Samuel Zyman, David Werfelmann, and Robert McClure.

SERGIO DURANTE (Ph.D. 1993) served as the editor for the second volume of Giuseppe Tartini's *Opera Omnia*, published by Baerenreiter of Kassel. Tartini is not generally seen as a main figure of European music, though recent publications, including *Giuseppe Tartini: Fundamental Questions* (G. Taschetti ed., Berlin, Peter Lang 2022) which includes an introductory essay by Sergio, suggest this may be changing as the availability of reliable critical editions of Tartini's work increases.

LOUIS EPSTEIN (Ph.D. 2013) was elected Director-at-Large to the Board of the American Musicological Society. He also received an ACM-Mellon Academic Leadership Fellowship and will serve as Special Assistant to the Provost for Student Belonging and Retention in the 2023-24 and 2024-5 academic years.



JOSEPH FORT (Ph.D. 2016) and Rosalind Ventris welcomed their son, George Louis Ventris-Fort on October 28, 2023.

JOHN GABRIEL (Ph.D. 2016) was confirmed in his role and promoted to Senior Lecturer at the University of Melbourne. Australia does not have a tenure system, but this is roughly equivalent to receiving tenure and being promoted to Associate Professor in the United States. He was also named 2023 Player of the Year of the Melbourne Chargers rugby team and has filed paperwork to become an Australian citizen.

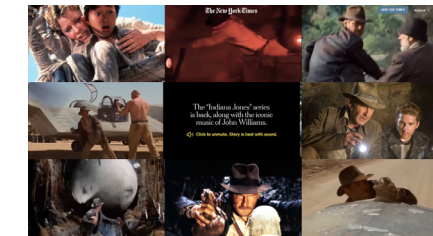
BRYAN GILLAM (Ph.D. 1984) was named Professor Emeritus at Duke University and working on his upcoming book *Salome* for Oxford University Press (Keynotes).

JONATHAN BAILEY HOLLAND (Ph.D. 2000) was appointed Dean of the Henry and Leigh Beinen School of Music at Northwestern University.

RUJING STACY HUANG (Ph.D. 2019)

has accepted a tenure-track position as Assistant Professor of Music at the University of Hong Kong (HKU) and will transition into her new role on August 1, 2024 upon completion of her tenure as Presidential Postdoctoral Fellow. She has also joined the AI & Humanity Lab under HKU's Department of Philosophy as a Principal Investigator to lead a new research theme titled "AI, Music and Creativity." In October 2023, she gave invited talks at Google (Montréal office, with the DeepMind and Magenta teams). Her work was recently featured as a cover story, "[A Challenge for Creatives](#)" in the latest issue of *HKU Bulletin*.

ÁRNI INGÓLFSSON (Ph.D. 2003) organized the symposium "Music and Exile in a Global Perspective" in Reykjavik, Iceland, which included 10 lectures from prominent scholars. The symposium, which was part of a three-year project funded by the Icelandic Research Fund, was also attended by Music Department Professor Emeritus Christoph Wolff. Árni's book, *Music at World's End: How Exiled Musicians from Nazi Germany and Austria Shaped Musical Life in Iceland* is forthcoming from SUNY Press in 2024.



FRANK LEHMAN (Ph.D. 2012) is spending the 2023-24 academic year on a Tufts FRAC fellowship, writing a new book entitled *The Skywalker Symphonies*. In July, his interactive article "[How To Write Music for Rolling Boulders](#)" was published and featured on the front page of the *New York Times*.

JUSTIN LINAM (A.M. 2006) is the Medical Director of Radiation Oncology for the Logan Health hospital system in Montana. He lives with his wife, Moira, and three children, Graham, Beatrix, and Caspian, in Whitefish.

OLIVIA LUCAS (Ph.D. 2016) had her 2021 article "Performing Analysis, Performing Metal: Meshuggah, Edvard Hansson, and the Analytical Light Show," in *Music Theory Online* 24/7, won the 2023

Society for Music Theory Popular Music Interest Group Adam Krims Award for popular music scholarship.

CHARLES EDWARD MCGUIRE (PhD 1998) continued his term as chair of the Division of Musicology at Oberlin College & Conservatory. In June, he presented the keynote talk at the *Musical Competitions in Europe, 1700-1920* conference in Lovere, Italy. The year also saw publication of his essay, "Wagner, the British Press, and Taste Education at the British Musical Festival, 1869-1914" in the volume *Opera and Print Culture*, edited by Christina Fuhrmann and Alison Mero and published by Clemson University Press.

LANSING MCLOSKEY'S (Ph.D. 2001) violin concerto *I Heard the Children Singing* was premiered by Miclen LaiPang and the Frost Symphony Orchestra. His flute concerto *...que la tierra se partio por su sonido* was performed by Trudy Kane and the NFA Professional Flute Ensemble at the gala concert of the National Flute Association Conference. His wind quartet *Hardwood* was performed by the New World Symphony wind quintet *Dear World* was performed by the Seraphic Fire Scholars at the Opening Celebration Concert of Newman Recital Hall in Miami, and his choral cycle on texts by gay Mormon authors received it's Boston premiere by Boston Choral Ensemble, who commissioned the work. Lansing serves on the Bogliasco Foundation Fellowship Advisory Committee.



dragonchild 4XLP physical release

DA MEKONNEN (A.M. 2013) released three projects this year. Their full length debut album *dragonchild* released digitally in April, and as a 4XLP physical release, alternatively titled *BLACK*. They also released an accompanying [interactive website](#). Bandcamp describes the album as "a quest for a bigger, more diverse musical picture." In March 2024, they will appear at

Big Ears Festival, performing as *dragonchild X Sunken Cages*; other festival artists include Harvard alum Ash Fure, and Silkroad artistic director Rhiannon Giddens.

SARAH MORELLI (Ph.D. 2007) was promoted to the rank of Professor at the University of Denver, where she chairs the Department of Musicology and Ethnomusicology.

MAREK POLIKS (Ph.D. 2019) released an edited volume entitled *Choreomata: Performance and Performativity after AI* for Taylor & Francis/CRC Computer Science, written with research partner Roberto Alonso Trillo (HKBU). The book applies a critical lens to the reciprocal impacts of con-temporary c o m p u t a t i o n , especially as housed

in deep learning, on society, subjectivity, and culture. It also features prominent thinkers in the field from philosophy of computation (Reza Negarestani, Anil Bawa-Cavia), social theory of information (Luciana Parisi, Anna Munster), visual art (Refik Anadol, Catie Cuan, Sofian Audry), and relevant to the Music Department (Jonathan Impett, Jennifer Walse, Alexander Schubert).

JESSE RODIN (Ph.D. 2007) and his ensemble Cut Circle published *JOSQUIN: I. Motets & Chansons* (Musique en Wallonie, November 2023). The album presents a new approach to—and inaugurates a complete cycle of—the music of Josquin des Prez (1450–1521).

ANDREW SHENTON (Ph.D. 1998) recently published two essays in *Messiaen in Context* (ed. Robert Sholl, CUP, 2023) and has a new monograph out in spring 2024 *Olivier Messiaen's Turangalila-symphonie* (CUP, 2024). He is a Visiting Scholar at the Center for the Study of World Religions at Harvard from January 2024 to May 2025 where he will be working on projects including the role of music as entheogen.

MEREDITH SCHWEIG (Ph.D. 2013) was recently promoted to Associate Professor with Tenure at Emory University. She is spending the Spring semester as a Chiang Ching-Kuo Foundation grantee.

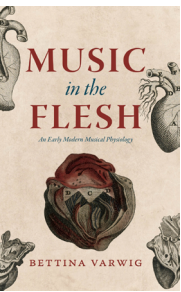
FAYE-ELLEN SILVERMAN (A.M. 1971) had



Kollektive 366 rehearsal.

compositions performed in several concerts, including "Processional," performed by guitarist Sergio Puccini in Rosario, Argentina. She also had four world premieres: "Embracing the Woman in Red" for solo piano, performed by herself, "From Adam's Diary" for tenor and clarinet, performed by Adam Tchobanian and Karl Watson, "Lighting the Night" for string orchestra, for Kollektive 366, and "The Excommunication of Spinoza" an aria for soprano and piano newly excerpted from "A Free Pen," performed by Caroline Spaeth and Amid Farid. In October, her work "Conversations Continued" was performed at the National Opera Center by Lish Lindsey and Thomas Piercy. Other performances included "Fleeting Moments," performed by Margaret Kampmeier as part of the Village Trip Festival and "Danish Delights" (selections), performed by the Bowers-Fader duo. Her work "Stories for Our Time" was included in Julia-Anna Bell's presentation "21st Century Works for Solo Trumpet by Women: A Pedagogical Discussion" at the International Trumpet Guild's 47th Conference. Faye-Ellen was interviewed in May by the *REPresent* podcast for the episode [Faye-Ellen Silverman – The Best is Yet to Come!](#) as well as in October for the Marshall Opera's [Oral History Project](#). Silverman continues to serve on the Board of the International Women's Brass Conference, where she chairs the Composition Committee and participates in their mentoring program, and as the Secretary of the Board of New York Women Composers.

BETTINA VARWIG (Ph.D. 2006) published her monography *Music in the Flesh: An Early Modern Musical Physiology* (Chicago: University of Chicago Press, 2023), which reimagines the lived experiences of music-making subjects – composers, performers, listeners – in the long seventeenth century.



Library News

DR. ELIZABETH K. BATIUK joined the library as Curator for the Archive of World Music. She will steward and develop the Archive of World Music, and build programs and services connecting students, faculty, and the broader community with the resources contained in the collection.

LIZ BERNDT presented “Libraries and Contemporary Collecting: Introducing a Model for Purchase and License of Digital Scores” at the International Society of Contemporary Music Annual World New Music Days, Johannesburg and Cape Town, South Africa (and online): November 24-December 3, 2023.

PETER LAURENCE presented “Maloof, Mechian and the MMA: New Access to Harvard’s Arab Music Recording Collections” at the International Association of Sound and Audiovisual Archives Annual Conference in Istanbul, Turkey: September 11-15, 2023.



CHRISTINA LINKLATER has been elected to the Répertoire International des Sources Musicales (RISM) Coordinating Committee. RISM is an international non-profit organization that aims to comprehensively document extant musical sources worldwide: manuscripts, printed music editions, writings on music theory, and libretti that are found in libraries, archives, churches, schools, and private collections.

LINGWEI QIU published “Sweet Sounds from Rulan Chao Pian Are as Lingering as the Fragrance of Orchids: Factual Records of and Reflections on the Curation of the Exhibition ‘Sweet Sounds from Rulan Chao Pian’” (如兰芬芳 隽永绵长：“如兰芳音” 策展纪实与思考), in Huangzhong (Journal of Wuhan Conservatory of Music), vol. 146:2, 2023.

LINGWEI QIU has been invited to speak at the Consulate General of China in New York on January 31, 2024 following a concert at Carnegie Hall, "Ars Longa: China Sound," sponsored by the China-U.S. Young Artist Foundation. She will discuss Chinese music abroad.

NEW ACQUISITION:

New to the Music Library's special collections is a first edition of Orlando di Lasso's *Patrocinium Musices*, Prima Pars (1573) and Secunda Pars (1574). This first-edition choirbook published by Adam Berg is extremely rare - this copy is in exceptionally good condition and includes 400 large historiated woodcut initials throughout.



Remy the Humanities cat spent some quality time in the Department this year.



Students and faculty celebrated the start of the semester during the Department's "Welcome Back" celebration. (above & right)



Professor Claire Chase and the Harvard New Music Ensemble worked with guest composer Phyllis Chen.



Claire Chase (center left) and Andy Clark (right) pose with composers Ayanna Woods (left), Tania León (2nd left), and Wang Lu (center right), and conductor Donald Nally (2nd right) at The Crossing's *Crickets in our Backyard* performance.



Boo! Staff members in the department dress up for Halloween!



JJJJJerome Ellis spoke in Paine Concert Hall for the Louis C. Elson lecture.



A group of singers from the Harvard Glee Club pose with Ambassador Randi Charno Levine at the US Embassy in Lisbon, Portugal during their tour of Europe in December 2023.

Courtesy: Andrew Clark



Alumni met up for a few meals in Denver, Colorado at the American Musicological Society Annual Meeting in November. (above & left)



Graduate students Maria Privado and Christina Nikitin went apple-picking with their families this fall!

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(left to right) Andy Clark, Ayanna Woods, Tania León, Wang Lu, Claire Chase, and Donald Nally on stage at The Crossing's *Crickets in our Backyard* performance in September.