

MUSIC

NEWSLETTER



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Jordan Brown: "I need performance to feel like myself"

Jordan Brown has been a musician for most of her life. "I started learning the drums when I was little, probably 5. Around third grade I picked up the viola and ended up taking that pretty seriously, playing competitively until my second year of undergrad. Somewhere in the mix I also picked up tenor sax for jazz band." In high school, Jordan fronted her own band and founded an a capella group, an activity that she continued participating in during her undergraduate years. "At the University of Virginia (UVA), a capella is a huge thing...I joined an a capella group my second week there and it quickly became my life."

After completing her undergraduate degree in 2020, Jordan had a difficult choice to make. "Going into my master's and choosing ethnomusicology was a big deal



(left to right) Jordan Brown on lead vocals and Reza Mirzaiee on bass at The Jungle in Somerville, MA in Spring 2024.

"I'm looking at underground music, and gender and sexuality, and I'm interested where that comes to a head where aesthetics start to mesh with music."

for me." She says, "I had also gotten into another graduate program for performance and composition at the same time, and so having to make a choice between the two initially felt like my childhood dreams were being split in half. I wanted to find a way to bridge my academic life with my love of performance, and I found that in ethnomusicology." Ultimately, choosing to study ethnomusicology at Florida State University set her on the path to Harvard University. "I came [to Harvard] because of the atmosphere. The Music Department is absolutely wonderful and the people in it are even more wonderful. The ethnomusicology program in particular has a lot of scholars who study African and African American music, and doing a graduate degree here allowed me the ability to pursue a secondary field in African and African American Studies. It has been really reassuring finding people who not only believe in what I do, but also have connections to my field."

Currently preparing for her third year at Harvard, Jordan's main academic interest is pop music, although her interests are evolving and expanding rapidly. "Initially, pop really grabbed my attention," she explains "but

since then I've veered off academically into answering the question of 'What is alternative Black music?' Ultimately, it's so arbitrary and I think it's tied in with identity politics."

"I think my dissertation will evolve into a discussion or genre study about what Black alternative music is, and how it's come to be a catch-all term, similar to the way R&B is used. In this moment, if something doesn't fit into the heteronormative narrative of R&B or Hip Hop, it gets shoved into this "alternative" category. We're left wondering 'What is this big mesh of things?' At the same time, I'm also interested in understanding why, if I go to an alternative R&B show, I end up meeting people who are part of the same affinity groups as me. What does it mean to be able to implicitly recognize these aspects within each other?"

"I'm trying to understand the phenomenology of Black alternative music and trying to box it in by saying explicitly what it is not."

"Even though I'm looking at [alternative music] in the West, I'm trying my best to involve other areas of the diaspora – it's

continued



(left to right) Oda Agboola on drums, Jordan Brown on lead vocals, and Evan Biedermann on lead guitar at Porchfest Somerville in Spring 2024.

important to me that this is a multi-site project." Even in the early stages of her work, Jordan already has collaborators across the globe to call on. "That's where my performance background ties in especially well. My intellectual partners, especially those abroad, are also my musical collaborators. I've been working with an arts collective in South Africa called The Black Power Station (TBPS) since I was an undergraduate. The founder of TBPS is actually going to be a feature on my upcoming album. Some of the people who are part of the diaspora, the people I love talking about intellect with, are also the people that I'm sharing more artistic moments with as well. It's been really fun navigating this endeavor and I want to highlight it in my work."

Outside of academics, Jordan spends her time performing with her band, Jordan and the Boys. The alternative R&B group, including Brown herself, are all multi-instrumentalists, and their musical arrangements complement their versatile grouping. With two members at Harvard aside from Jordan, the band is a powerhouse of talent and ambition. Jordan says, "One of our guitarists is at Harvard Law, and our drummer is doing a Ph.D. in Physics; we have someone who's thinking of applying for a Fulbright. Everybody is very much encouraging of each other's professional goals." Despite their busy lives, the future for the band looks bright. "Recently we've started to get an idea of what we're capable of as a group. It's a nice feeling, knowing that if we want to tour or play more gigs, all we have to do is put our foot on the gas a little and we can have it."

Although Jordan has a full schedule of academics and other pursuits, she

PIANO TECHNICAL SERVICES JOINS THE DEPARTMENT OF MUSIC

This summer, the staff members of Piano Technical Services (PTS) - Mariana, Rich, Austin, and Paul - officially join the Department of Music. Formerly part of Education Support Services (ESS), the PTS team are the caretakers for the collection of more than 200 pianos in the Faculty of Arts and Sciences for teaching, learning, practice, performance, and events. The team works tirelessly to ensure the pianos, as well as other keyboard instruments, are maintained and performance-ready. The team handles everything from regular maintenance and tuning, to repairs, rentals and even appraisals and acquisitions. They support the Department of Music, Sanders Theatre, and the Office for the Arts, as well as the other schools and institutes at Harvard where keyboard instruments live. "We've always considered them part of the team," says Nancy Shafman, Director of Administration, "but I'm glad this is being formally acknowledged. I'm looking forward to working more closely with this wonderful group of individuals."

The addition of Piano Technical Services to the Department of Music couldn't come at a better time. In 2023, the Department of Music added two Steinway model D concert grand pianos to Paine Concert Hall, including one *Spirio |r* model. Capable of live performance capture and playback, the *Spirio |r* is brand new technology that is changing the way piano performance is experienced and shared with audiences. This brand new technology will open new avenues of creativity and expression for members of the Music Department, and we will rely on the expertise of the PTS team to keep the pianos playing for years to come.



(left to right) Brandon Oby on bass, Jordan Brown on vocals, and Evan Biedermann on acoustic guitar at their "Jordan and the Boys" Sunset Gig in East Boston in Spring 2023.

understands the importance of finding balance. For her, that happy medium comes in part from surrounding herself with the right people. "Cultivating community is so important. I know for certain I wouldn't have the amount of support that I do without a strong network of people. It's a mutual thing too - I love to pour into this Department as much as it loves to pour into me." Her best piece of advice though, is to give yourself the same support you give others. "Invest in yourself. Invest in yourself because nobody is going to celebrate you more than you. It's very easy to get caught up in filling things out and checking boxes;

your achievements are worth celebrating, no matter how small they seem."

Jordan Brown is an Ethnomusicology Graduate Student in the Department of Music at Harvard University. She received a B.A. in Music and Statistics from the University of Virginia in 2020, and a Master's in Ethnomusicology from Florida State University in 2022. Her upcoming single *Hold On* comes out September 20, 2024. Her album is due out in early 2025. For more information visit jordanrbrown.com.

Faculty News

Professor of the Practice CLAIRE CHASE has been named Music Director for the 2025 Ojai Music Festival, taking place June 5-8, 2025 in Ojai, California. Chase previously performed at the festival in 2015, 2016, and 2017. The festival, founded in 1947, welcomes a different Music Director each year to weave a unique narrative thread through the musical experiences.

Visiting Assistant Professor MICHÈLE DUGUAY was nominated by the Society for Music Theory for both the Outstanding Publication Award and the Emerging Scholar Award (article) for "Analyzing Vocal Placement in Recorded Virtual Space" published in *Music Theory Online* in December 2022.

Assistant Professor of Music YVETTE JANINE JACKSON and Fromm Visiting Scholar WADADA LEO SMITH were featured in Longform Editions June 2024 release. Longform Editions is a curatorial music practice created to foster and celebrate immersive listening experiences. It seeks out

singular, extended music pieces that offer a focused point of listening. The June 2024 edition featured Jackson's *Festina Lente* and Smith's *Masnavi: A Sonic Meditation and Reflections on Light*.

Franklin D. and Florence Rosenblatt Professor of the Arts VIJAY IYER received a Goddard Lieberon Fellowship from the American Academy of Arts and Letters as part of their 2024 Awards in Music. The Goddard Lieberon Fellowship is awarded annually to composers of extraordinary gifts, and the awards as a whole honor both established and emerging composers, who are selected from nominations made by the 300 members of the Academy.

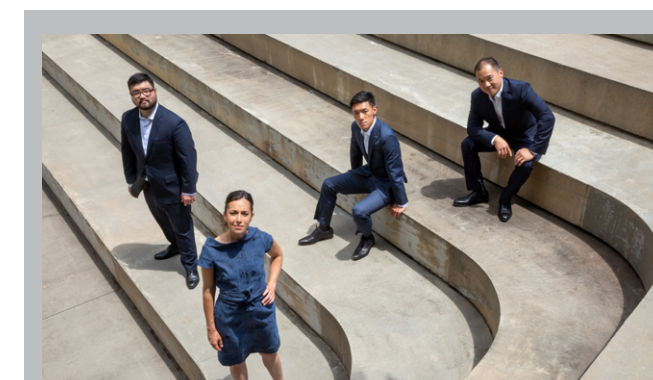
Fanny Peabody Professor of Music ALEXANDER REHDING was nominated by the Society for Music Theory for the Outstanding Publication Award for "Fine-Tuning a Global History of Music Theory: Divergences, Zhu Zaiyu, and Music-Theoretical Instruments," published in *Music Theory Spectrum* in June 2022, and the Wallace Berry Award for *Alien*

Listening: Voyager's golden record and music from Earth (Zone Books, 2022).

James Edward Ditson Professor of Music ANNE SCHREFFLER presented two keynote lectures: "The Future of Opera Studies in 10 Uncomfortable Questions" at *The Future of Opera* symposium (a farewell conference for Professor Joy Calico) at Vanderbilt University, and "Antinomies of 'Global' New Music in the 21st Century" (in German) in honor of Professor Claudia Maurer-Zenck's 75th birthday, at the Musicology Institute at the University of Hamburg, Germany. She also ran the 2024 Boston Marathon, finishing with a time of 4:47:56!

Professor Emeritus ROBERT LEVIN received the Golden Mozart Medal from the International Mozarteum Foundation. The award, which is the highest honor bestowed by the Foundation, honors those who have made important contributions to the understanding of the life and works of Mozart, and to the work of the Foundation.

2024-2025 Events



BLODGETT ARTISTS-IN-RESIDENCE: PARKER QUARTET

Sunday, October 6, 2024 | 3PM | Paine Concert Hall
 Friday, November 15, 2024 | 8PM | Paine Concert Hall
 Sunday, March 2, 2025 | 3PM | Paine Concert Hall
 Sunday April 6 | 3PM | Paine Concert Hall

Photo Credit: Beowulf Sheehan



MING-MEI RESIDENCY: EVERYTHING RISES

Tuesday, October 22 | 7:00PM
 Paine Concert Hall

Photo Credit: Ellen Qbertplaya



LOUIS C. ELSON
 LECTURE:
 SAMIR ODEH-TAMIMI
 Monday, September 23 | 7:00PM
 Paine Concert Hall

Photo Credit: Harald Hoffmann

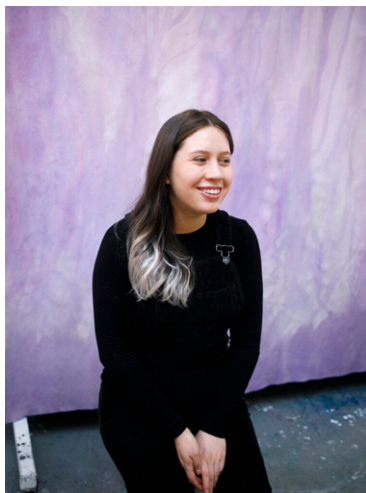


MOMENTA QUARTET
 Wednesday, November 20 | 7:00PM
 Paine Concert Hall

Photo Credit: John Gurrin

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

Undergraduate Spotlight: Isa Haro



ISA HARO, who graduated in March of 2024, concentrated in Art, Film, and Visual Studies with a secondary in Music. During her time at Harvard, Isa says she spent most of her time in the Music Department, where she focused on Composition. "For the last two and a half years, I've been studying synthesizers, so my main instrument in this moment is the Buchla synthesizer that we have in the HUSEAC studio." Isa, who grew up playing piano, says "It is a modular synthesizer, which means that I route every signal individually, whereas a keyboard synthesizer usually has the routing done already. It's not like playing a keyboard at all, which is why I was so interested in them ... it was a brand new method of making music where you're using electricity to make the sounds."

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

Isa: "I grew up playing music, it has always been part of my life. I always thought I would be a musician, until I started making visual art. During the pandemic, I was home and I started making music again. I realized that my dream has always been to write music, but I had been too scared when I was first [at Harvard] to approach it. After the pandemic, everything felt so precious and as if there was no time to waste. It was almost like there was no reason not to anymore, I knew I couldn't take anything

for granted. That's when I started taking composition classes."

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

Isa: "*Storytelling with Sounds* with Hans [Tutschku] was lifechanging. It is where I learned that music can be anything I want it to be. All of a sudden, I could hear music in places I never had before. The class that gave me a lot of technical knowledge and skills, but it also expanded my understanding of music and sound, how sound exists in the world, and how we interact with it. It was also when I first met Hans, and told him about my interest in synthesizers; it was during this course that I started playing the Buchla [synthesizer]. I was so happy to have access to [the synthesizers] we have here in the Music department, especially the Buchla. It's a legendary instrument, and one of the first modular synthesizers.

I also got to take one-on-one composition lessons with Chaya [Czernowin] for a year, and the experience that helped me grow as a person and learn to believe in myself and the things I am creating. I learned what it means to be a creative person, what it means to imagine. Watching Chaya's [Fromm Foundation] concert was pivotal for me, seeing how she realized her vision so uncompromisingly. I left thinking that the world is so full of possibility; everything is so open now, there are no rules."

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?

Isa: "When Tyshawn [Sorey] visited one of Claire Chase's classes and conducted his *autoschediasms* piece of conducted improvisation, I got to be part of a very large ensemble and sing. In real time, you could see him compose and hold in his mind all of the different sounds we were creating. It was almost as if he was playing the ensemble as an instrument. Tyshawn is one of the few people in my life that I've encountered and thought to myself "that guy is a genius." From that experience I

learned so much about improvisation and what he calls "spontaneous composition." I consider myself incredibly lucky to have been part of that."

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

Isa: "I talk about this a lot, how wonderful the Music Department has been to me. There hasn't been a single moment that I haven't felt completely welcomed and supported. To me, it's a very unique community in that it's very tight knit, the people support each other. It feels like everyone is invested in each other's growth and interested in what they're doing. I think that's part of the reason I ended up gravitating so much towards the department later on, even though I wasn't concentrating in Music. I wanted to be in the warmth and joy of this community, and I'm incredibly grateful to have been welcomed in.

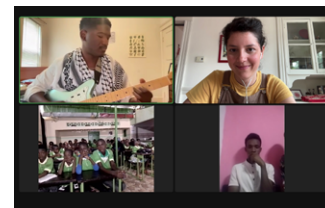
I find it refreshing that everybody I've encountered is so generous with sharing what they're doing in their musical practice, and also interested in what everybody else is doing. I had taken a big pause in music, in my life, because I had a few bad experiences and I was disappointed. The Music Department helped me to love music again and feel like I can do it; it's been incredibly empowering. I'm really grateful I had this change of heart, because I've met the most amazing people and grown so much as a person. If I could, I would tell my [past] self to go to the Music Department earlier, I would tell myself to not be afraid."

Photo Credit: Stephanie Mitchell/Harvard Staff Photographer

Graduate Student News

STEPHEN AI presented "Danger! Wolf Crossing: Expressive Discordance in Frogberger's Keyboard Music" at the American Musicological Society Annual Meeting.

VICTOR ARUL presented "Structure, Agency, and Psychedelic Rock: Concealed Dimensions in the Social Consecration of the Beach Boys and the Beatles" at the Society for Ethnomusicology Annual Meeting.



Nina Baratti (top right) and Xavier Emmanuel (top left) lead a Music Bridges workshop for students at CERMA

NINA BARATTI organized a series of virtual workshops for students at the Center for the Study and Revalorization of Angolan Music (CERMA), working in collaboration with JORDAN BROWN and XAVIER EMMANUEL. The series, "Music Bridges," aims to connect Angolan pupils with emerging musicians from the U.S., promoting musical cooperation between Angola and the US. These workshops provide opportunities for CERMA students to learn about overseas music and artistic careers, practice English skills, and enjoy the role of music as a means of intercultural encounter, community building, and empowerment.

JORDAN BROWN was elected co-chair of Project Spectrum, a graduate student-led coalition committed to increasing diversity, equity, inclusion, and accessibility in music theory, musicology, and ethnomusicology, as well as re-elected as co-chair of the Department's Southern-



Pian Society. In January 2024, she released her second single as a solo artist, *Under the Blue*. Her chapter for *Oxford Handbook of Pop* is in its editing stages. Jordan's panel, "The Politics of

Embodiment: Theorizing Queer and Trans Aesthetics in the Americas" with discussant Alexander Weheliye, was accepted to the American Studies Association 2024 Conference in November. In October, she will present "'MY HOUSE': The Sampling Historiographies Behind Queen Bey" at the upcoming Society of Ethnomusicology 2024 Annual Meeting.

LEE CANNON-BROWN presented "The Global Turn, Historicized: Henry Cowell, the Rhythmicon, and Instruments of Global Music Theory" at the Society for American Music Conference. He also received an SMT-40 Dissertation Fellowship from the Society for Music Theory for "Ultramodernism in Global Music Thought, 1900-1950."

ALYSSA COTTLE received the 2023 Paul A. Pisk Prize from the American Musicological Society for "Mozart and Verdi for the Revolution: Performing Classical Music in Allende's Chile (1970-73)." The award is given annually by the Society to a music graduate student for a scholarly paper presented at their Annual Meeting.

ELAINE FITZ GIBBON presented "Concept, Laboratory, Playground: Ursula Burghardt as Composer-Artist of the 5-Day Race (1968)" at the American Musicological Society Annual Meeting.



Still from FEED.

WEILU GE was awarded Best Narrative for *FEED*, created as part of the collective IMUU, at SAT Fest in Montreal, Canada. IMUU is an artist collective that utilizes light as paint and music as dialogue to create narratives about futuristic dystopias. An updated version of *FEED* was also presented in June 2024 at the International Symposium on Electronic Art in Brisbane, Australia.

In August, MICAH HUANG was joined by incoming graduate student MICHELE

CHENG for a series of shadow puppet shows as part of the *LA Hungry Ghost Festival* in Los Angeles, California. Two shows, "Tale of the Hungry Ghost" and "Chinatown

Showdown" were presented over the course of the evening. They contained stories about LA Chinatown's history and adaptations of folk tales.

SARAH KOVAL presented "Music's Uses at the Advent of England's Pharmaceutical Trade" at the American Musicological Society Annual Meeting.

SIRIANA LUNDRGREN presented "Wilderness of Wickedness: How a Musical Battle between Sex Workers and the Salvation Army Shaped Montana's Settler Ideology" at the American Musicological Society Annual Meeting.

KATE MANCEY presented "The Bell heard 'round the world" at the American Musicological Society Annual Meeting.

CANA MCGHEE received a Krupp Foundation Dissertation Research Fellowship from the Minda de Gunzburg Center for European Studies to support a year of archival work in Paris and Brussels during the 2024-2025 academic year. While there, she plans to collaborate with faculty at the UR Scènes du monde laboratory at Université Paris-8 while researching how human-plant relationships are audible in late-nineteenth century poetry and vocal music. This comes on the heels of a short research trip to Paris this past spring. She also presented at several conferences, including "Glassy Gardens, Shattered Sounds: Tinkering with the Botanical" at the American Musicological Society Annual Meeting, where she also co-organized a panel on music and gardens, the Society for the Social Studies of Science (4S) annual meeting, and the Recent Approaches to the Environmental Humanities conference, sponsored by the Journal of Ecohumanism. She is also revising "Listening in the Virtual Greenhouse: Musics, Sounds, and Online

Plantcare" for a special edition of *Open Cultural Studies*, and has been solicited to write a chapter about plant musicality for the forthcoming *Cambridge Companion to Music and the Environment*.

DAAD SONJA MUTIĆ spent time in Berlin, Germany as a Music & Sound Fellow for the DAAD Artists-in-Berlin Program. The residency supports international cultural practitioners to develop creative endeavors, collaborate with guests and partners, and present works at the *daadgalerie* and in locations around the world.

CHRISTINA NIKITIN presented "Queering Premodern Japan: Polycultural Vocality and Transhistorical Reappropriation in J-Pop" at the American Musicological Society Annual Meeting, and "Fūzoku Queens: Trans* Migrant Sex Performers in Tokyo" at the Society for Ethnomusicology Annual Meeting.

In June, FELIPE LEDESMA NÚÑEZ presented a keynote lecture at the *Sound and Faith: Religion and the Acoustic World, 1400-1800* conference at the University of York, titled "Coya Huarmi: Reconstruction of a Song, a Vessel, and an Ancestor's Voice."

RACHEL ROSENMAN presented "Transcendent Triadic Chromatism in Songs by Mel Bonis" at the American Musicological Society Annual Meeting.

LEO SARBANES presented "'What would Aaron Think': The Copeland Fund's Orchestration of Contemporary American Music" at the Society for American Music Conference.

URI SCHRETER's article "'Good Danceable Magic': Jewish Wedding Bands in Postwar Detroit" was published in the *Jewish Historical Society of Michigan Bulletin*, Vol. 9 (2024).

DAVINDAR SINGH presented "Chaining Mafia to Militancy: How Punjabi Black Marketeers and Sikh Militants Sing of Supply Chain Corruption" at the Society for Ethnomusicology Annual Meeting.

SUNDAY OLUWASEUN UKAEWEN received an Elinor Ostrom Fellowship

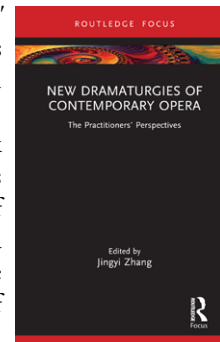
from the Mercatus Center at George Mason University. The fellowship aims to introduce graduate students to themes of markets, culture, morality, and sociality and provide them with the tools needed to utilize this framework in academic research.

CLARA VILORIA HERNANDEZ presented "Crossing the Pyrenees: The Spanish troupe of queen Maria Theresa at the court of France (1600-1672)" at the American Musicological Society Annual Meeting.

AUDREY WOZNIAK presented "Singing and Bringing the Domestic Abroad: Examining Cultural Diplomacy in the Context of Diasporic Amateur Turkish Music Choirs" at the Society for Ethnomusicology Annual Meeting.

JINGYI ZHANG's upcoming volume, *New Dramaturgies of Contemporary Opera: The Practitioners' Perspectives*, is forthcoming with Routledge in October.

It is the first book that approaches the dramaturgy of contemporary opera from the unique perspectives of living practitioners, who provide first-hand insight. She also published several works, including



ENHANCING LIBRARIES' MUSIC COLLECTIONS STRATEGIES: FOCUS ON NEW MUSIC

Elizabeth Berndt (New York University (NYU)) and Sandi-Jo Malmon (Harvard University) presented a paper July 2024 in Stellenbosch, South Africa at the International Association of Music Libraries, Archives and Documentation Centres (IAML) Congress.

The presentation outlined the historical practices for acquiring new music in collection development policies and provided suggestions for updating these policies to include recent musical creations in library collections. The future of libraries and their relationship to new music presents an increasing challenge for discovery and access while contributing to thoughtful inquiries around acquisition. With advances in technology, the proliferation of formats, many completely new to libraries, and the expanded use of proprietary software formats, libraries struggle to acquire, store and access new and upgraded formats of digital files. Music libraries are envisioning a future plan that explores these ranges of formats and formats still undetermined. Looking toward the future it will be important for is to articulate a set of best practices in addressing the challenges of new music collecting.

"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* and "Yuval Sharon's *Twilight: Gods* (2020-21): Site-Specific Reimaginings of Richard Wagner's *Götterdämmerung*," with *Sound Stage Screen*, as well as "On and Beyond Mickey-Mousing: Revisiting Yuan Muzhi's Scenes of City Life (1935)," for *The Palgrave Handbook of Music in Comedy Cinema*, edited by Emile Wennekes and Emilio Audissino.

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SEND TO:
MUSICDPT@FAS.HARVARD.EDU

Alumni News

AARON ALLEN (Ph.D. 2006) released *Sounds, Ecologies, Musics* (Oxford University Press, 2023), co-edited with Jeff Todd Titon, which connects music and sonic cultures with social, environmental, and ecological justices.

He also received a National Endowment for the Humanities (NEH) grant for the *Cape Fear Watershed Project*, also called "Watersheds for Place-Based, Experiential Education." The project uses humanities to connect natural- and social-science studies of a major bioregion of North Carolina, using the Cape Fear Watershed to reflect on social connections and human relationships in and with nature. Their goal is to create a sense of shared community and greater responsibility for all life, human and non-human, in the region.

AARON BERKOWITZ's (Ph.D. 2009) work to improve neurological care in Haiti, as well as his 2020 book *One by One* were highlighted by the Harvard Griffin GSAS in the article *Sound Mind*. The article discusses how his study of improvisation, which was the topic of his Ph.D. dissertation, provided him with confidence and flexibility while treating patients in Haiti.

ANTHONY BRANDT (B.A. 1983, Ph.D. 1993) was a 2024 Copeland House Fellow, where he worked on a chamber opera with a libretto by NEENA BEBER (B.A. 1984). His dance work, *Meeting of Minds*, a collaboration with NobleMotion Dance and the University of Houston BRAIN Center, was performed at the United Nations "AI for Good" Summit in Geneva. He is currently a Senior Research Fellow at Udayana University in Bali, Indonesia, conducting mobile brain-imaging and neurochemistry studies of gamelan music and dance.

JAMES BLASINA (Ph.D. 2015) was promoted to Associate Professor with tenure in the Department of Music at Swarthmore College, where he is also the Coordinator for the Program in Medieval Studies.

CURTIS CACIOPPO (Ph.D. 1980) had performances of his works throughout the US and Italy. His *Fantasy-Choruses on This Little Light of Mine*, is featured on Althea Waites' 2023 release *Reflections in Time*.

Nine of his works appear on *Mood Poems* by pianist Bruce Leto Jr. His string quartet cycle *Womb of the Sacred Mountains* is discussed in the new German novel *Goin' Home (oder: Ein Aufbruch)* by Christian Much, published by Wolke Verlag Hofheim.

GRACE EDGAR (Ph.D. 2020) started as an Assistant Professor of Musicology at the University of Kansas.

SIVAN COHEN ELIAS (Ph.D. 2017) received the ACF McKnight Composer Fellowship. The fellowship provides support to artists to create music through engagement with Minnesota communities, and celebrates the vitality of Minnesota's musical landscape. Sivan's upcoming collaboration with Lauren Siess and Cole Blouin, *Melting Planets*, was chosen by Innova Recordings, the in-house record label of the American Composers Forum.

Elizabeth T. Craft (Ph.D. 2014) recently published her book *Yankee Doodle Dandy: George M. Cohan and the Broadway Stage* with Oxford University Press. She was also awarded tenure and promoted to Associate Professor at the University of Utah.

DOUG DAVIS (Ph.D. 1979) won the Bakersfield Symphony Orchestra's inaugural Composer Discovery Project with *Dust Swirls, then Speaks (Journey to Hope)*, written to celebrate the 75th anniversary of John Steinback's *Grapes of Wrath*. His song cycle *Family Portraits* was performed in Atlanta, Santa Barbara, and Pomona, and his book *Gifts Given*, which centers



Reflections in Time



around family and the first court-ordered school desegregation of 1956, was selected for the Clinton Wall of Fame.

ALEX FISHER (Ph.D. 2001) was awarded a five year Insight Grant (2024-2029) from the Social Sciences and Humanities Research Council of Canada for his project "Sounding Difference: The Acoustic Culture of Catholic Germany in an Age of Religious Conflict."

RICHARD GIARUSSO (Ph.D. 2007) moved into a new role on July 1 as Dean and Chief Academic Officer at the New England Conservatory. He arrived to NEC in August 2022 as Dean of Academic Affairs, after 15 years at the Peabody Conservatory of Music at Johns Hopkins, where he was Associate Professor and Chair of Musicology.

MARC GIDAL (Ph.D. 2010) published an essay with instructional materials that connects his dissertation research to his college teaching and programming. "From Brazillian Worship Houses to a U.S. College: Recontextualizations of Afro-Brazillian Research Music and Movement," in *Navigating Stylistic Boundaries in the Music History Classroom*, edited by Esther M. Morgan-Ellis (Routledge, 2024).



Bryan Gilliam celebrating his retirement with friends.

BRYAN GILLIAM (Ph.D. 1984), Professor Emeritus, retired from Duke University two years ago. Due to Covid, his retirement celebration was postponed until April 2023 and was hosted by his former graduate students: Joy Calico (UCLA) and Neil Lerner (Davidson College). In addition to three monographs and three edited volumes, he is writing a book on *Salome* for Oxford University Press (*Keynotes*).

APRIL L. JAMES (Ph.D. 2002) became a bestselling author! Her dissertation, *The Tenth Muse: How Maria Antonia Advanced the Pastoral Opera*, debuted at #1 at the end of August, 2023, and stayed in that slot for a month across three formats. In early summer, April was interviewed for *Three Song Stories*





on WGSU, the local NPR affiliate in Fort Meyers, FL. She was also featured in the 2022 PBS American Masters documentary, *Marian Anderson: The Whole World in Her Hands*, which recently became available to watch in full

on YouTube.

STEFAN LANO (Ph.D. 1989) recently conducted the world-premiere of his *Sieben Lieder nach Rainer Maria Rilke* for soprano and orchestra with the National Symphony of Argentina in Buenos Aires. He is currently composing his Piano Concerto No. 2 for the National Philharmonic of Lithuania with Muza Rubackyte as soloist.



LEI LIANG (Ph.D. 2006), Chancellor's Distinguished Professor of Music at University of California, San Diego, was invited to deliver the Yin-Cheng Distinguished Lecture, presented by the Department of History of Art and Architecture at Harvard. Liang will begin a 5-year residency at the Boston Conservatory at Berklee's Lei Lab, where he will further collaborations between musicians and scientists, teach seminars, coach ensembles, and co-curate the annual New Music Festival.

WILLIAM O'HARA (Ph.D. 2017) recently began a term as Associate Editor of *Music Theory Online*. He presented talks at the Society for Music Analysis and the Keystone Digital Humanities Colloquium, and spent the 2023-24 academic year as Special Assistant to the Provost for Academic Affairs at Gettysburg College.

MATTHIAS RÖDER (Ph.D. 2010) gave a TEDx talk, *Creativity is a Superpower*, at TEDx Salsburg in February on the intersection of creativity and artificial intelligence. He published "Composing in 2030" in *Learning for the Future* from the Theater Academy in Bavaria. In March, Matthias curated and organized the 7th

Karjan Music Tech Conference, focusing on the role of artificial intelligence in music. In addition, he gave talks and keynotes at Athens Music Week, Tallinn University, and the Fortune Brainstorming Conference in London.

RAUL R. ROMERO (Ph.D. 1998) was appointed Dean of the Faculty of Performing Arts at the Catholic University of Peru for 2024-2026. He is currently a full professor at the Catholic University of Peru in the Department of Performing Arts, where he was the founder/director of the Institute for Ethnomusicology and the M.A. program in Musicology. He is the author of *Debating the Past: Music, Memory, and Identity in the Andes* (Oxford University Press, 2001).



FAYE-ELLEN SILVERMAN (A.M. 1971) had many of her works performed both in the United States and internationally, including *Interval Untamed: Five Miniatures, Memories, and Translations*. Her work, *The Gardens of Mito*, commissioned by Japanese trumpet player Kana Madarme, was performed at the 48th International Trumpet Guild Conference. In June, a pre-recording of the first movement of *Singing My Song* will be part of an online concert fundraiser for the St. Jude's Children's Cancer Hospital. In August, Faye-Ellen participated in a residency at the Visby International Centre for Composers in Sweden.

ZEYNEP TORAMAN (Ph.D. 2023) accepted a position as a lecturer at the Catalyst Institute for Creative Arts and Technology in Berlin, Germany.

BENJAMIN PERRY WENZELBERG (A.M. 2021) just completed his M.M. in the Dutch National Master's in Orchestral Conducting. This summer, he was a Senior Coach for the Aspen Music Festival and School's production of Matthew Aucoin's and Peter Sellars' *Music for New Bodies*, and played for and sang in a recital with Barbara Hannigan at the Spoleto Festival while assisting her with the Orchestra dell'Accademia Nazionale di Santa Cecilia. In the coming season, he will be a Conducting

Fellow with the NDR Elbphilharmonie Orchester in Hamburg, sing the Alto solos in *Messiah* at Lincoln Center in December, and conduct a Haydn opera with the Orchestra of the Eighteenth Century plus a symphonic program with Noord Nederlands Orkest, featuring his own composition alongside works of Brahms, Strauss, and Mozart. 2023/24 included conducting the world premiere of his cantata, *Any of Those Decembers* — which was commissioned by Lyric Fest (Philadelphia) and whose studio recording will be released on Parma Records this coming December — and serving as assistant conductor at Boston Lyric Opera on Matthew Aucoin's *Eurydice*, where he also covered the countertenor role of Orpheus' Double. Further recent assisting highlights include with Atlanta Symphony, BBC National Orchestra of Wales, Belgian National Orchestra, and several Dutch orchestras, including the Rotterdam Philharmonic.



Benjamin Perry Wenzelberg conducting Rossini's *L'occasione fa il ladro* at the Bredewek Festival. Credit: Reinout Bos

JULIO ZÚÑIGA (Ph.D. 2023) spent the year in Berlin, Germany composing.

Choral News



Radcliffe Choral Society Performance with Texas A&M Women's Choir on their domestic tour in January 2024.

The excitement of the Fall semester continued into the Spring for the Harvard Choruses. The semester kicked off with two tours in January — a three-week international tour to Europe with the Harvard Glee Club and a 10-day domestic tour to Louisiana and Texas with the Radcliffe Choral Society.

After returning to Harvard, the Spring semester was full of music-making. The Harvard Choruses performed six concerts at Harvard and one at a local church in Cambridge. Some highlight performances included Collegium's Spring concert titled "Music for Troubled Times" which featured Joseph Haydn's *Missa in Angustiis* (Lord

Nelson Mass) and the East Coast Premiere of *Love Songs from Lonely Letters* by Joel Thompson with a professional orchestra and soloists. Additionally, Ed Jones led the Harvard-Radcliffe Chorus in a Spring concert titled "Brahms and Mendelssohn: Poetry in Song", which featured professional orchestra and soloists performing Friedrich Hölderlin (*Song of Destiny*) and Friedrich Schiller (*Nänie*), alongside Mendelssohn's spritely setting of Goethe's Druidic poem in celebration of May Day, *The First Walpurgis Night*.



Harvard Choruses performance during ARTS FIRST 2024, conducted by Sydney Guillaume.

A highlight for faculty and students alike, the Choruses had the privilege of working with guest composer and conductor Sydney

Undergraduate News

LUCAS AMORY, MARLEIGH BELSLEY, and BENJAMIN HOGWOOD received John Knowles Paine Fellowships. The fellowships are available to music concentrators in their senior year to support study during the summer after their graduation.

ETHAN CHAVES, ISA HARO, ELYSE MARTIN-SMITH, and QUADREE PALIMORE received Davison Fellowships for Travel in Music, which provide support for students engaged in short projects relating to music that require travel away from Harvard University.

LUCAS AMORY and ISABELLA MEYER received Ferdinand Gordon & Elizabeth Hunter Morrill Graduate Fellowships, which support travel to Italy for research on music from the 15th to 18th centuries.

LUCAS AMORY and CATHERINE DESKUR were awarded the Robert Levin Prize in Musical Performance. The prize recognizes extraordinarily gifted undergraduate musicians.

MARLEIGH BELSLEY was awarded the Thomas T. Hoopes Prize for her undergraduate

thesis, "Landscape of the Medium: Video as Means to Address the Disembodiment of the Human Experience in a Digital Era as It Relates to the Environmental Crisis." The Hoopes Prize is awarded to undergraduate students who demonstrate outstanding scholarly work. She was supervised and nominated by Professor Richard Wolf.



Marleigh Belsley's presentation of her thesis "Landscape of the Medium."

MARLEIGH BELSLEY, AARYA KAUSHIK, ANNORA LEE, and ISABELLA MEYER were awarded the Wister Prize in Music. The Wister Prize is awarded in alternating years to a senior concentrating in mathematics or music with the highest record in their concentration.



Harvard Glee Club performance in London on their international tour in January 2024. Guillaume in April 2024. The residency, in collaboration with Kuumba Singers and the Harvard Choruses New Music Initiative, brought Guillaume to Harvard for five days to work with and lead the choruses, and culminated in two performances during the Arts First Festival where the ensembles performed Guillaume's own compositions.

Lastly, in July, the program will welcome HANA CAI as the Associate Director of Choral Activities Together with ANDREW CLARK, the Director of Choral Activities, and OLIVIA PORADA, the Administrative Manager for Choral Music, Cai will play a significant role in shaping the next year of Choral music.

ISAAC NEWMAN was awarded a 2024 Artist Development Fellowship by the Office of the Arts, to support his study of conducting at the Monteux School.

ISABELLA PENA received the Radcliffe Doris Cohen Levi Prize. The prize honors an undergraduate who has demonstrated exceptional talent, energy, and enthusiasm for musical theater at Harvard, both onstage and behind the scenes.

John Green Prizes were awarded to SAGE SHURMAN for *shatter me* and READE PARK for *Into the Green*.

"The Bohemians" New York Musicians Club Prizes were awarded to ETHAN CHAVES for *into deep eternity* and MERCEDES FERREIRA-DIAS for *Staring at the Sun*.

F. MacColl Bequests were awarded to ANNIKA HUPRIKAR for *Our Living Planet* and MARLEIGH BELSLEY for her audio-visual composition.

EDDIE RAJ was awarded the Francis Boot Prize for *Don't Touch the Walls*.

Picture Show

Who turned out the lights? In April, members of the Department gathered to watch as a solar eclipse reached 93.4% totality in Cambridge!



Arts First 2024: Dacha Thurber (left) and visiting lecturer Matt Aucoin (right) perform.
Credit: Stephanie Mitchell/Harvard Staff Photographer



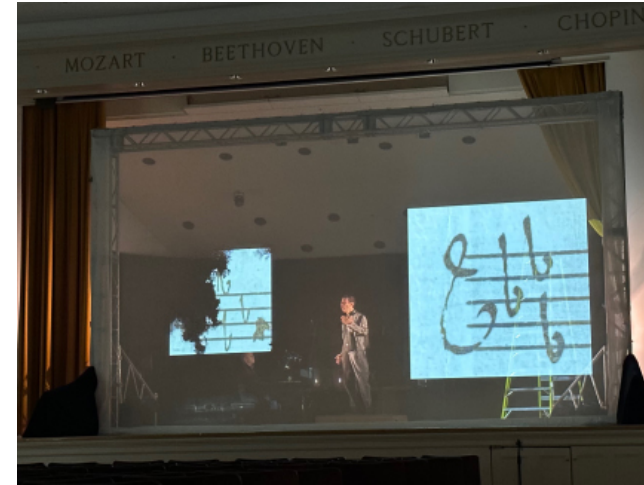
Arts First 2024: The Crimson Cellos performed a Disney medley in the Harvard Art Museums' Calderwood Courtyard.
Credit: Scott Eisen



Marleigh Belsley's undergraduate thesis, *Landscape of the Medium*.



The Healing Project: Samora Pinderhughes (center) led a group world-class musicians, composers, and poets in a performance of his multidisciplinary work.
Credit: Aram Boghosian & Harvard Art Lab



Don't Look Back: Anthony Roth Costanzo performed in Paine Concert Hall as the Wolff Distinguished Visiting Scholar.



The Blodgett Artists-in-Residence, Parker Quartet, perform in Paine Concert Hall regularly during the academic year.

2023-2024 Graduates
(left to right): Sarah Koval, Elaine Fitz Gibbon, Kate Mancey, Audrey Wozniak, Payam Yousefi, Chris Lock, and Jacob Sunshine.



The Music Department celebrated the graduation of seven of our graduate students this year. Congratulations Grads!



We all scream for ice cream! Department staff took a trip outside the walls of the music building in search of ice cream sandwiches on a particularly hot summer day.



Terri Lyne Carrington (center) received the Luise Vosgerghian Teaching Award, presented by Jack Megan (left) and Carolyn Abbate (right).



Spring 2024 Department post-commencement celebration!



Meow: Remy the Humanities Cat (right) spent quality time with Kai (left) in the Music Building, mostly in search of dropped cat treats.



Revolutionary Fire-Love: Wadada Leo Smith (far right) performed in Paine Concert Hall in April during his semester as the Fromm Distinguished Visiting Scholar to the Department of Music.



Sounds of the Americas: Professor Yosvany Terry performed in Paine Concert Hall, for ArtsThursdays, accompanied by a quartet of friends.

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Samora Pinderhughes leads world-class musicians, composers, and poets in the multidisciplinary performance, *The Healing Project*, in Paine Concert Hall. Credit: Aram Boghosian & Harvard Art Lab