

MUSIC

NEWSLETTER



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Kai Crull and Paul Rattigan: Our Harvard Heroes



Harvard University President Alan M. Garber expresses gratitude to the Harvard Heroes.
Photo Courtesy: The Harvard Gazette

This June, two members of the Department of Music were honored at the annual Harvard Heroes ceremony. **KAI CRULL**, Front Office Manager, and **PAUL RATTIGAN**, Senior Concert Piano Technician, were among some 65 staff members who had their accomplishments praised by Harvard University President Alan M. Garber during the ceremony in Sanders Theatre.

The Harvard Heroes program honors high-performing staff members from

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"You are the ones who don't give up, who keep showing up, because you believe in the importance of making real, positive changes — for students, for colleagues, and for the wider world" –Alan Garber at the 2025 Harvard Heroes ceremony

all across the university. The honorees are nominated by their peers for their leadership, teamwork, and willingness to go the extra mile to make the University better and support Harvard's mission at the highest levels of contribution, impact, and excellence. Just one half of 1 percent of Harvard employees are ever selected to become Harvard Heroes.

KAI CRULL, the Front Office Manager, is in many ways the person who keeps the department running smoothly. From juggling classroom bookings and supporting faculty, to managing the practice rooms and instrument lockers, if you have a question, Kai probably knows the answer. They bring a seemingly infinite sense of patience and cheer to every task, no matter how many times they have to look up a forgotten locker combination or track down a missing practice room key.

Kai works to make our department one of the best corners of campus, with kindness that extends beyond humankind: they were praised by President Garber in

particular for their "outsized hospitality for Remy," Harvard's resident cat who can sometimes be found napping in the Music building, but is more likely to be on the hunt for the treats Kai keeps in their office. In every sense, Kai goes above and beyond to improve our department and bring a sense of joy and community to anyone who visits.

PAUL RATTIGAN has served as Senior Concert Piano Technician at Harvard University for more than two decades. An encyclopedia of knowledge in a field where skills are largely passed down as opposed to aquired through written resources, Paul has worked tirelessly to learn new techniques and pass down his knowledge to the next generations of piano technicians.

If, in the last 20 years, you played a piano at Harvard, played with a group that used one, or even just listened to a piano at Harvard, Paul directly contributed to your experience whether he, himself, worked on that piano or enhanced the skills of the person who did.

Department of Music Welcomes New Chair



The Department of Music is thrilled to announce our new Department Chair: Professor **ALEJANDRO L. MADRID**, the Walter W. Naumburg Professor of Music, who has taken over the role since Professor Carolyn Abbate's term ended on June 30th.

Professor Madrid, who joined the Department in 2023, is a cultural theorist of sound and music working in Latin American and Latinx studies. His work, including nine books and a host of distinguished articles, has established him as one of the foremost musicologists of his generation and one of the leading scholars in Ibero-American music studies. His upcoming book on sound archives, *The Archive and the Aural City: Sound, Knowledge, and the Politics of Listening*, is set to be published in September by Duke University Press.

Photo Credit: Marina Madrid-Pirozhenko

Fromm Commission wins Pulitzer Prize for Music

SUSIE IBARRA has been awarded a 2025 Pulitzer Prize in Music for her Fromm Music Foundation Commission work titled *Sky Islands*. The piece is a musical call to action that draws attention to Earth's biodiversity, changing climate, and global community practices.

Ibarra received a Fromm Music Foundation Commission in 2022 for *Sky Islands*, which was completed in 2023, and premiered on July 18, 2024

\$2 Million Gift Fuels Bold Choral Innovation at Harvard University

The Fromm Fund, established in 2019, empowers the Harvard Choruses to advance a justice-centered, inclusive vision of choral music through community partnerships, innovative pedagogy, and access-driven programming—honoring the Fromm family's legacy of compassion, courage, and advocacy for human dignity.

A transformative \$2 million endowment from siblings Gary and Susan Fromm is reshaping the future of choral music at Harvard while honoring the extraordinary lives of their parents, Walter and Kate Fromm. Holocaust survivors who fled Nazi Germany with their young son, the Fromms exemplified courage, resilience, and a lifelong commitment to human dignity. Their legacy now lives on through a fund designed to foster artistic innovation, inclusion, and social impact.

Established in 2019, the Walter and Kate Fromm Endowment Fund supports a wide range of initiatives across the Harvard Choral Program. These include community-engaged ensembles like Cambridge Common Voices, a neurodiverse choir in partnership with Lesley University's Threshold Program, as well as student-led teaching projects in prisons, shelters, hospitals, and schools serving disabled and underserved populations.

at Asia Society, New York, NY. The performance featured the Extended Filipino Talking Gong Ensemble with Claire Chase, flute, Alex Peh, piano, Levy Lorenzo and Susie Ibarra, percussion, joined by the Bergamot Quartet (Ledah Finck and Sara Thomas, violins, Amy Huimei Tan, viola, Irène Han, cello). It was performed on newly created sound sculptures of gong metals titled *Floating Gardens*.

Susie Ibarra is a Filipinx composer, percussionist, and sound artist. Her interdisciplinary practice includes

The fund also supports concert programming that explores pressing social and historical themes—such as genocide, displacement, and LGBTQ+ rights—and helps to underwrite courses like *Music and Disability* and *Applied Music Activism*.

By providing long-term resources for research, creative development, and inclusive teaching, the Fromm Fund affirms the power of choral music as a force for connection, empathy, and justice. It positions Harvard not only as a historical leader in collegiate choral excellence but also as a global model for what music education can become when it is radically attuned to the needs and aspirations of today's world.

As Director of Choral Activities Andrew Clark notes, "Just as Harvard once defined the twentieth-century collegiate choral model, the Fromm Fund now helps us imagine a new paradigm—one rooted in equity, creativity, and community."

composition, performance, mobile sound-mapping applications, multichannel audio installations, recording, and documentary. Her work spans conserving Indigenous and traditional music cultures, advocating for the stewardship of glaciers and freshwaters, and collaborating with Joudour Sahara in Morocco on sustainable music initiatives and support for women and girls.

Faculty News



2025 Everett I. Mendelsohn Excellence in Mentoring Award winners (left to right) Tom Conley, Aaron G. Schmidt, Carolyn Abbate, Mark Richardson, MD, PhD, and Jacob Aaron Barandes

Paul and Catherine Buittenwieser University Professor **CAROLYN ABBATE** was honored at the 26th Everett I. Mendelsohn Excellence in Mentoring Awards Ceremony. The Mentoring Awards began in 1999 and recognize Harvard faculty who go above and beyond to support the academic, personal, and professional development of graduate students at Harvard Griffin GSAS.

Professors of the Practice **DANIEL CHONG** and **JESSICA BODNER** spent the end of May and first half of June playing numerous concerts as part of Spoleto Festival USA in Charleston, SC, and Denver Chamber Music Festival. After a delightful vacation with their son Cole, they then rejoined the quartet for festivals throughout July and August, including Rockport, Garth Newel, Tanglewood, McGill International String Quartet Academy, Chautauqua, Cape Cod, and Lake Champlain Chamber Music Festival. Jessica is ending her summer performing at Moab Music Festival, arriving back home just in time for Music 189 auditions!

Assistant Professor of Music **JESSIE COX**'s new work for 15 percussionists titled *Sounds of Peace and Liberation / Endless Grounation*, was commissioned and premiered by Eklekto Ensemble in Geneva, Switzerland on March 14 as part of their 50th anniversary event. The Basel Sinfonietta performed Cox's orchestral

work *Schattenspiel* in Basel, Switzerland on March 30. Together with recent visiting Professor Fay Victor and Lyndon Achee, Cox performed new works at the Vision Festival in New York, on June 7. On June 11, Cox performed his work *Enter the Impossible* with the Sun Ra Arkestra at the Mata Festival in New York, and the Flux Quartet premiered his newly commissioned string quartet *Sound Drape Paintings 1*, which was supported by the Suissa Foundation.



Cox presented talks on his book *Sounds of Black Switzerland* at the Comparing Domains of Improvisation at Columbia University and at Switzerland's State Secretariat for Education, Research and Innovation initiative, Swissnex in Boston.

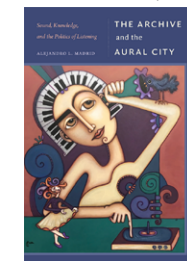


2025 Herb Alpert Award Winners

Gardner Cowles Associate Professor of the Humanities **YVETTE JANINE JACKSON** was named a recipient of the 2025 Herb Alpert Award in the Arts. The award honors and supports artists respected for their creativity, ingenuity, and bodies of work, at a moment in their lives when they are poised to propel their art in new and unpredictable directions. About Jackson, the Music panel said "The Music panel celebrates composer and sound artist Yvette Janine Jackson for the imaginative ways she synthesizes ideas that give shape to lived human experience, for her cinematic dramaturgy, and the deep relationship between research and expression always beautifully troubling and passionately felt, providing a pathway

for understanding the complexities of our nation's history."

Walter W. Naumburg Professor of Music **ALEJANDRO L. MADRID** delivered the keynote lecture for the symposium "*Las tradiciones musicales y coreográficas contemporáneas*" at Spain's Universidad de Valladolid. He was invited to present his research as part of Indiana University's Distinguished Lecture Series in Musicology and at the Faculté Roger Toumson of the Université des Antilles-Pôle Guadeloupe in Guadeloupe, France. He also gave a pre-concert talk for the International Contemporary Ensemble's Polyaspora Festival concert of Brazilian music at the Peabody Institute in Washington,



D.C. Additionally, two of Professor Madrid's articles—related to his forthcoming book on sound archives—were published, in the *Journal of the American Musicological Society* and Cuba's *Boletín Música*. During the spring semester, he moderated a public conversation with Grammy Award-winning Mexican composer Gabriela Ortiz at Harvard's David Rockefeller Center for Latin American Studies and hosted the conference *Currents in Colonial Ibero-American Music Studies*, which brought together leading scholars from Argentina, Chile, Cuba, Guatemala, Mexico, Spain, and the United States. Professor Madrid was featured as an expert commentator in *Time Magazine*, Mexico's *El Universal*, Spain's Radio Nacional de España, and the Museo Reina Sofía's radio series *Much More than the Notes*. He was also honored with the Rosa Abdalá Gómez Award by Mexico's Centro Nacional de Investigación y Difusión del Danzón A.C. for his "outstanding contributions

Graduate Student News

to the preservation and promotion of the *danzón*.”

William Powell Mason Professor of Music **CAROL OJA** continues as Faculty Director of the Humanities at the Radcliffe Institute. She gave a talk at Dumbarton Oaks titled “Marian Anderson’s Concert at the Lincoln Memorial (1939): Outdoor Venues and Incremental Social Justice.” She also gave a talk with Misako Ohta at the conference: “Music Theatres Studies and Transnational History” at Kobe University in Japan. On March 14, 2025, Oja published “Ebony and Ivory: Black Classical Music in Chicago” via *The Times Literary Supplement*. Throughout the year she curated webinars through the Radcliffe Institute, recognizing 20 years since Hurricane Katrina and exploring its long-term impact on the musical communities of New Orleans. The webinars were titled “Hurricane Katrina and the Musical Community of NOLA: A Conversation with Big Chief Bo Dollis Jr.” and “New Orleans, Katrina, and Bounce: A Conversation with Big Freedia.”

VICTOR ARUL, NINA BARATTI, JORDAN BROWN, CHRISTINA MISAKI NIKITIN, SHIVA RAMKUMAR, and DAVINDAR SINGH presented at the 2024 Society for Ethnomusicology Annual Meeting, which was held virtually.

STEPHEN TIAN-YOU AI, CHRISTINA MISAKI NIKITIN, LEE CANNON-BROWN, and JUAN PATRICIO SAENZ presented at the 2024 Society for Music Theory Annual Meeting in Jacksonville, Florida.

ALYSSA COTTLE, LEO SARBANES, JINGYI ZHANG, FELIPE LEDESMA NÚÑEZ, SHIVA RAMKUMAR, URI SCHRETER, and SHARRI HALL presented at the 2024 American Musicological Society Annual Meeting in Chicago, Illinois.

JORDAN R. BROWN’s work “What’s Queer About Ethnomusicology Now?” was published in the *Rising Voices in Ethnomusicology Journal*.

MICHELE CHENG’s paper “Multiverse: Reframing Vulnerable Realities through Intermedia Storytelling and Fluidity” was accepted by *Leonardo*, the international peer-review journal on the intersection of contemporary science, technology, and arts. The paper will be published by the MIT Press in 2026.



Michelle Cheng’s recording process in Toffia, Italy

Other recent projects by Cheng include an artist-in-residency at Italy’s 33 Officina Creativa, a performance at the 50th International Computer Music Conference (ICMC), as well as directing and puppeteering for the music video “Up in the Sky” for Antenna Fuzz’s new album *Butterflies in Disguise* with her custom toy theatre.

SHARRI K. HALL visited Bates College in May to give lectures in two undergraduate seminars in politics and music on topics related to popular music and the field of musicology and gave an invited talk called “Mean Girls: Violence as Resistance in Pop

Music’s Post-Feminist Era.”

FELIPE LEDESMA NÚÑEZ received a fellowship at the Yale University Institute of Sacred Music, where he will work on his monograph titled *Coya Huarmi: Reconstruction of a Song, A Vessel, and an Ancestor’s Voice*, which examines how a seventeenth-century highland community manufactured voice to materialize ancestral presence, and an exhibition titled *Uyak/Yaku*.

CANA F. MCGHEE received an Interdisciplinary Dissertation Completion Fellowship from the Mahindra Humanities Center for the 2025-2026 academic year. She has been elected Co-Chair of the Ethnomusicology Study Group of the American Musicological Society for 2025-2027. She presented at the Association for the Study of Literature and the Environment (ASLE) in early July, with a paper about music as atmosphere in domestic plant-care practices. McGhee also completed her first marathon in April 2025, during her archival year abroad in Paris, France!

RACHEL ROSENMAN recently presented at the Royal Music Association French Music Study Group’s annual conference on May 9, 2025. Her presentation was titled “Humor as Meta-Lyrical Critique in Erik Satie’s *Trois poèmes d’amour* (1914).”

URI SCHRETER received two postdoctoral fellowships for the 2025-2026 year: The Frankel Institute Fellowship in Judaic Studies at the University of Michigan and The Alfred and Isabel Bader Postdoctoral Fellowship in Jewish History at Queen’s University.

KELLEY SHEEHAN has accepted a position as Assistant Professor in Music Composition and Technology at Northwestern University Bienen School of Music.

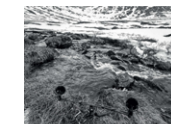
JINGYI ZHANG has accepted a position as Assistant Professor at James Madison University.

Alumni News

LESLEY BANNATYNE’s book *Lake Song. A Novel in Stories* won the Grace Paley Prize for Short Fiction, and will be published by Ohio State University Press on September 1, 2025. The Cambridge book launch will take place on September 11 at 7:00pm at Porter Square Books and everyone’s invited!



NINA BARATTI’s (PhD 2024) co-edited book, *Suono e luogo (Sound and Place)*, was published in February 2025 as part of the new Italian series Molimo. This collection of essays explores the relationship between sound—as a phenomenon of auditory perception—and place, understood as “something that differs from space in terms of familiarity and time,” and “something that may take time to get to know” (R. Sack). As the first volume of its kind in the Italian context, it features innovative contributions from early-career scholars trained in Italy, working across ethnomusicology, anthropology, sound studies, cultural geography, and performance studies. The first section presents their perspectives, while the second includes Italian translations of two key essays on the concept of the soundscape, along with a critical dialogue that interrogates the Eurocentric and colonial legacies of sound studies as an emerging academic discipline. By amplifying new voices and sparking interdisciplinary dialogue, the volume marks an important step in establishing sound studies as a dynamic field of inquiry in Italy.



Suono e luogo

Edited by Nina Baratti and...

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State and CSU Pomona; performances of his jazz ensemble work *B & Me* at New Mexico State, Cal Poly Humboldt, and Bakersfield College; and a planned fall performance of his orchestral work *Dust Swirls, then Speaks (Journey to Hope)* by the Santa Fe Community Orchestra. The Doug Davis Composition and Performance Endowment commissioned Johann Navarro’s choral work *Meciendo* with text by Gabriela Mistral as well as giving 8 performance awards, with Grand Prize winning mezzo soprano Claire McCahan assigning a discretionary composer award to Omar Najmi.

Mary Davis’ (PhD 1997) book *Paul Poiret: Inventing Modern Luxury* will be published by Reaktion Books on October 1, 2025. Poiret, one of the great designers and business innovators of the 20th century, was also an avid amateur musician, and a key figure in reviving French Baroque music in Paris in the years before World War I. Davis’ interest in Poiret, and in the connections between music and fashion, trace back to her dissertation work on Erik Satie.



LOUIS EPSTEIN (PhD 2013) and Maeve Nagel-Frazel published the article “Beyond Exceptionalism: The Washington Conservatory of Music and the Education of Black Classical Musicians, 1903-1960” in the *Journal of the American Musicological Society*. He was also promoted to Professor at St. Olaf College, where he has taught since 2014.

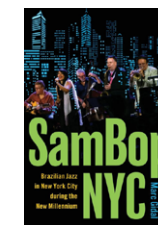
JOSEPH FORT’s (PhD 2016) book *Haydn’s Minuets and Eighteenth-Century Dance* will be published in September 2025 by Cambridge University Press. The book explores public dance culture in late eighteenth century



Haydn's Minuets and Eighteenth-Century Dance

Vienna as an essential context in which to understand minuet compositions from this period, focusing on the music of Haydn.

MARC GIDAL’s (PhD 2010) monograph in ethnomusicology, *SamBop NYC: Brazilian Jazz in New York City during the New Millennium*, was published by Oxford University Press in November 2024. Drawing on interviews with more than fifty musicians, the book provides a new framework to interpret the mutual developments of musicianship and intercultural competencies, while navigating the social, cultural, and capitalist forces that impact the musicians.



RUJING STACY HUANG (PhD 2019) has recently been announced as co-editor of *Music and Data*, a new peer-reviewed journal to be published by the University of California Press. This new journal explores the humanistic study of data, algorithms, and technological infrastructures in music and sound cultures. It positions “music and data” as a humanistic field of study and publishes cutting-edge interdisciplinary work drawing from the humanities, social sciences, and computer science.

CLARA IANNOTTA (PhD 2018) accepted a position as Professor of Composition at the Conservatoire national supérieur de musique et de danse de Paris in Paris, France.

SAMANTHA JONES (PhD 2022) recently visited cohort-mate **SARAH KOVAL** (PhD 2024) in Oxford, Mississippi, where they consumed delicious barbecue and knitted all around the town. They also had a brief rendezvous with **JACOB SUNSHINE**



(PhD 2024) and his growing family in Memphis! In professional updates, Jones was recently awarded a New York Public Library Short-Term Research Fellowship to conduct research at the Jerome Robbins Dance Division for a project titled "How do we remember? Irish dancing lineages and the Our Steps Irish Dance collections." Her article, "Bad Infrastructure, Good *Craic*: Affective Transformation at Irish Traditional Music Festivals in the Catskills" was published in the *Journal of the Society for American Music* in January 2025. Finally, at the Milwaukee Irish Fest in August, Samantha gave a series of talks about the history and practice of Irish dancing.

ARNI HEIMIR INGÓLFSSON (PhD 2003) received a three-year grant from the Icelandic Research Fund for his project, "Modernism in Icelandic Music, 1945–1980." His recent book, *Music at World's End: Three Exiled Musicians from Nazi Germany and Austria and Their Contribution to Music in Iceland* (SUNY Press, 2025) was nominated for the Icelandic Book Award in the non-fiction category.

SARAH KOVAL (PhD 2024) has accepted a position as Assistant Professor of Music at the University of Mississippi.

STEFAN LANO (PhD 1989) will conduct the Orchestra of the Palacio de Bellas Artes in Mexico City, Mexico several times this fall. On September 7, he will conduct the Wagner/Strauss Gala Concert: 70 Years Orquesta del Palacio de Bellas Artes. In October he will conduct 4 concerts at the Palacio de Bellas Artes and 2 at the Cervantes Theater, with a program that includes Richard Strauss's Elektra. His fall conducting culminates on November 29, when he will conduct the National Philharmonic of Lithuania at the closing concert of the Vilnius

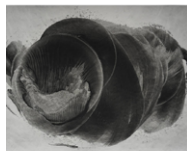
Piano Festival, which will include the world premiere of Lano's *Concerto for piano and orchestra No. 2*, with Mūza Rubackytė, piano, to whom the piece is dedicated.

FRANK LEHMAN (PhD 2012) joined Department of Music Professor Emeritus Thomas Forrest Kelly on Callie Crossley's WGBH radio program *Under the Radar with Callie Crossley* to discuss John Williams' *Jaws* score in honor of the movie's 50th anniversary.

OLIVIA LUCAS (PhD 2016) has been promoted to Associate Professor of Music Theory at Louisiana State University.

TIMOTHY MCCORMACK (PhD 2019) released *mine but for its sublimation*, a 64-minute piano solo performed by Jack Yarbrough, on Another Timbre. In June, the piece was featured in *The New Yorker* Article "Bach's Colossus" written by music critic Alex Ross, who described the piece as "for the most part, quiet and slow, often hovering at the edge of silence. Yet it has a cumulative power that left me a little dazed the first time I listened."

In early June, **CHARLES EDWARD MCGUIRE**'s (PhD 1998) edited volume *European Musical Competitions, 1700–1940: History, Context and Meanings* was released by Belgian publishing company Brepols. McGuire also contributed an essay to the volume about British musical competition festivals, considering how they were at first patterned on and then attempted to reject the Welsh *Eisteddfod*. Some of the essay was inspired by talks he had with Sarah Hill, former librarian at the Loeb Music Library and current Associate Professor, Fellow and Tutor at St. Peter's College, Oxford. Charles remains at Oberlin College &



Conservatory, where he is entering his fourth year of service as Musicology Division Chair.

ROGER NEILL (PhD 1994) has accepted a position at Indiana University Jacobs School of Music as Associate Professor of Music in Composition: Music Scoring for Visual Media. He will also conduct Hollywood Bowl Orchestra in concert with the legendary French electronica band AIR on September 21.

WILLIAM O'HARA (PhD 2017) was appointed Director of the First-Year Seminar Program at Gettysburg College. He continues to serve as Associate Editor of *Music Theory Online* and recently his articles have appeared in *Music Theory Spectrum* (2025), and *The Oxford Handbook of Sound and Music in Video Games* (2024).

LARA PELLEGRINELLI (PhD 2005) released the results of her study, *Jazz Counts: Measuring the Jazz Faculty Gender Gap in Higher Education*, in collaboration with Berklee College. The study analyzed data from websites of over 200 educational institutions and revealed that male-identified jazz educators outnumber their female-identified counterparts by a factor of six.

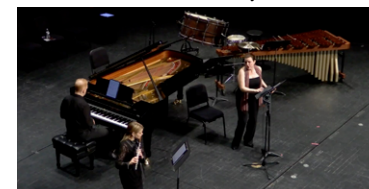
FREDERICK REECE (PhD 2018) published his first book, *Forgery in Musical Composition: Aesthetics, History, and the Canon*, with Oxford University Press. The book investigates the methods and motives of musicians who sign famous historical names like Haydn, Mozart, and Schubert to their own original works.

NATASHA ROULE (PhD 2018) was invited to present research on amateur and semi-professional performances of Jean-Baptiste Lully's operas in 18th-century France at the AcadC colloquium series organized by the



Centre de Musique Baroque Versailles.

PAUL SALERNI (PhD 1979) had performances of many of his works: *Scenes from a Marriage*, a cycle on poems by Dana Gioia premiered in New York City; *Pop Quiz #1*, four-hand piano at Oltremose Festival in Brussels; *Arrivals*, a cycle on poems by Seamus Heaney at Lehigh University; *No Can Do*, percussion ensemble, premiered at Kutztown and Muhlenberg Universities; *Upstream/About Two Miles* for symphonic at University of Texas Austin; and *The Oak and the Reed* for violin, timpani, and chamber orchestra at League of Composers/ISCM. He also joined presentations for *Earl*, the documentary on the life and music of Earl Kim, as either host or panelist, at Harvard University, Lehigh University, and the Beckett Society Conference at



Paul Salerni's *Alley Cat Love Song* (poem by Dana Gioia) performed at the Inaugural Salerni Art Song Recital

the University of Edinburgh. This year also marked the Inaugural Salerni Art Song Recital at Lehigh University, the result of an endowment raised by Salerni's former composition students so that every other year an art song recital is given that features art songs by Salerni or those in his musical family, including his teacher Earl Kim, Kim's teacher Arnold Schoenberg, and Salerni's students. The concert featured Salerni's art songs on texts by Robert Frost, David Ferry, and Dana Gioia, Earl Kim's *Dear Linda* and *Now and Then*, a song cycle by Salerni's student Heather Gilligan, and Schoenberg's *Nachtwandler*.

FAY-ELLEN SILVERMAN (AM 1971) had performances of several of her works. Laura Melnicoff gave performances of

Reaching the End of the Dance for solo cello at Union College, Albany Senior Center, Clover Pond Vineyard, Albany Public Library, and Schenectady Public Library; *Dialogue* was performed by John Clark, horn, and Dave Taylor, bass trombone, at a Composers Concordance concert in NYC; pianist Amy Wortz performed *Embracing the Woman in Red* at the National Opera Center in NYC. Wortz has previously included this work in her project of streaming of one work by a woman composer for each day of International Women's Month, accompanied by a short interview with each composer. Silverman created two versions of *From Eve's Perspective*, based on *The Diaries of Adam and Eve* by Mark Twain as a companion piece to *From Adam's Diary* for tenor and clarinet. Both versions had their world premiere in May 2025. The version for soprano, violin, and piano was performed on May 2 at the Greenwich Music School in NYC by Sara Paar, soprano, Lynn Bechtold, violin, and Marcia Eckert, piano. The version for soprano, trumpet, and string quartet was performed on May 10 by Sara Paar, soprano, Franz Hackl, trumpet, and the CompCord String Quartet (Marc Zaki and Lyn Bechtold, violins; Artie Dibble, viola and Mary Wooten, cello) at a Composers Concordance concert in NYC. Silverman's *Conversations Continued* for alto flute and clarinet was featured in the march edition of *The Flute Examiner*. Additionally, guitarist Sergio Puccini included *Processional*, written by Silverman, on his CD *Self Portraits*, along with works by Broadbent, Ravel, and Cáceres, on Dreams Records.

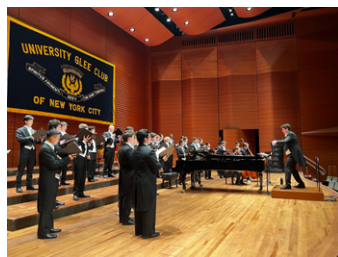
BETTINA VARWIG (PhD 2006) received the 2025 Dent Medal from the Royal Music Association. The medal has been awarded annually since 1961 to recipients selected for their outstanding contributions to the field of musicology.



Wenzelberg conducting the Noord Nederlands Orkest.

This spring, **BENJAMIN PERRY WENZELBERG** (AM 2021) was named Artistic Partner and Creative Associate of the Orchestra of the Eighteenth Century: the orchestra's first titled artist since their founder, conductor and recorder virtuoso Frans Brüggen. His first production in the new role will be conducting Mozart's *Le Nozze di Figaro* in the Concertgebouw Amsterdam and on tour, featuring Harvard alum Katharine Dain as Contessa, and in Spring 2026 he will lead a devised piece portraying the music of Marianna Martines. February 2026 will see the European premiere of Wenzelberg's opera (commissioned and world premiered by Lowell House Opera) and Harvard senior thesis, *NIGHTTOWN*, with the Dutch National Opera Academy in The Hague. Wenzelberg is currently composing commissioned works for the Netherlands Radio Philharmonic (where he will also guest conduct), Lyric Fest Philadelphia (with whom he'll also appear as a countertenor), and the Nicolaas Basilica Amsterdam. He completed his year as Conducting Fellow with the NDR Elbphilharmonie Orchester and their chief conductor, Alan Gilbert (assisting on projects like Schoenberg's *Gurrelieder* and Berg's *Wozzeck*), and this season, guest conducted Noord Nederlands Orkest, the world premiere of Lydia Gardiner's contemporary passion on Dutch/Australian queer history, and the Orchestre national du Capitole de Toulouse and cello soloist Sol Gabetta as a jump-in for all rehearsals. This Spring, Wenzelberg was the Assistant Conductor to Juilliard Opera and Matthew Aucoin on Poulenc's *Dialogues des Carmélites*.

Choral News



Harvard Glee Club performing at Lincoln Center. The Harvard Choruses had an exciting Spring 2025 semester! We kicked things off with the **Harvard Glee Club** tour to New York with some highlight performances at Lincoln Center, Trinity Church, and West Point.



American Jezebel: The Trial of Anne Hutchinson
Photo Credit: Kathy Wittman

Back in Cambridge, the Choruses premiered a commissioned opera in March titled *American Jezebel: The Trial of Anne Hutchinson* by James

Kallembach. Conducted by Hana Cai, the opera featured the **Harvard Glee Club**, **Radcliffe Choral Society**, the **Harvard-Radcliffe Collegium Musicum**, professional orchestra, and professional soloists.

The **Radcliffe Choral Society** celebrated their 125th anniversary with an incredible concert in Sanders Theatre followed by an alumni reunion weekend. 151 alumni and students came together for an unforgettable weekend celebrating the history and legacy of RCS.



Cambridge Common Voices and the Berklee Music Inclusion Ensemble perform with Gaelynn Lea

Some additional highlights included the **Cambridge Common Voices** performance with the Berklee Music Inclusion Ensemble and Gaelynn Lea,

Undergraduate News

ISAAC NEWMAN, **EDDIE RAJ**, and **ROSEANNE STRATEGOS** received John Knowles Paine Fellowships, which are available to music concentrators in their senior year to support study during the summer after their graduation.

CAL ALEXANDER, **EVELYN CARR**, **LARA TAN RUI QI**, and **LINDA WNETRZEWSKA** 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.

CAL ALEXANDER '27 (Comparative Literature and Music joint concentration, Harvard-New England Conservatory Dual Degree Program) has been selected as one of 24 finalists for the

58th "Premio Paganini" International Violin Competition. The final round of competition will be held in October 2025 at Teatro Carlo Felice in Genoa, Italy. Cal is the only finalist in this year's competition from the United States.

CAITLIN BEIRNE 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.

ETHAN CHAVES received the Robert Levin Prize in Musical Performance. The prize honors extraordinarily gifted undergraduate musicians. Chaves was also awarded a 2025 Artist Development Fellowship by the Office for the Arts to

and the **Harvard-Radcliffe Chorus'** premiere of *For Our Common Home: Resounding Ecojustice* by Linda Chase with professional orchestra and soloists.



The Harvard-Radcliffe Collegium Musicum perform at a stop on their tour.
Photo Credit: Paula Tracy

The semester ended like it began with the **Harvard-Radcliffe Collegium Musicum** tour to Vermont and New Hampshire. For a concert in Plymouth, New Hampshire, Collegium raised funds for Common Man Ukraine, and performed works by Bach, Copeland, and an original from a singer in Collegium and composer in the Harvard Choruses New Music Initiative.

travel to Spain and participate in the Valencia International Performing Arts Festival.

Enoch Li was awarded a 2025 Artist Development Fellowship by the Office for the Arts to travel to Aspen, Colorado and attend the Aspen Conducting Academy.

Recent graduate **ARTISTO SHAM '19** (Economics, Harvard-New England Conservatory Dual Degree) won the Nancy Lee and Perry R. Bass Gold Medal at the 2025 Van Cliburn International Piano Competition. He was also awarded the Carla and Kelly Thompson Audience Award.

Library News

KERRY MASTELLER, Music Librarian for Scholarly Communications and Digital Programs, was awarded the Music Library's Association's A. Ralph Papakhian Special Achievement Award. This award is given in recognition of extraordinary service to the profession of music librarianship over a relatively short period of time. Kerry was honored for her outstanding contributions to the Association during her term as Web Manager.

KERRY MASTELLER, Music Librarian for Scholarly Communications and Digital Programs, presented "Solving Technical, Legal and Copyright Issues in Born-Digital Collecting from Independent Creators" at the 2025 American Libraries Association Annual Conference in Philadelphia. This presentation discussed recent research that she and her co-presenters completed identifying solutions for libraries wishing to collect born-digital materials from independent creators.

CHRISTINA LINKLATER, Curator of the Isham Memorial Library and Houghton Special Collections Cataloger, represented the Music Library at the James Loeb Gesellschaft's James Loeb's Musical World Conference in Murnau and Munich, Germany. Christina's paper, "Harvard's Music Building and the Eda Kuhn Loeb Music Library," will be published by Harvard University Press in the forthcoming conference proceedings.

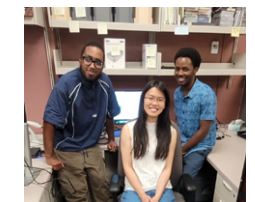
The Music Library's Archive of World Music is delighted to announce the acquisition of the Jacob Edgar-Putumayo World Music CDs and Papers (AWM Sp Coll 114). This large collection comes from the holdings of the Putumayo World Music record company. It consists of over 20,000 sound recordings, business records and ephemera, and a 5 GB database, providing

researchers and students a window into the world music industry during the height of the CD era from the 1990s through the aughts. Developed through travel and research by Dan Storper (1951-2025) the label's owner, and Jacob Edgar, producer, the collection includes unpublished recordings and commercial releases. With handwritten annotations and a corresponding database, the collection represents the greater portion of the Putumayo company's working CD library, and it documents the processes that went into curating and producing compilations the fueled the world music boom of the 1990s.



Left to Right: Siqi Lin, Aron Kirui, Elizabeth K. Batiuk, Yahya Handulle

ELIZABETH K. BATIUK, Curator for the Archive of World Music, was awarded a Harvard Library Advancing Open Knowledge Grant to complete "The Curator's Notebook," a project exploring the use of AI to develop coding-based tools for archival processing and special collections management. For eight weeks during the summer of 2025, Elizabeth will work with Harvard undergraduate students Yahya Handulle ('27) and Aron "Kirui" Kirui ('29), and with Siqi Lin (MS '26), using [ChatGPT.edu](https://chatgpt.edu) to develop a set of scripts addressing common archival processing and AWM workflow needs.



Left to Right: Yahya Handulle, Siqi Lin, Aron Kirui

Picture Show



The Radcliffe Choral Society celebrated their 125th anniversary with an alumni reunion and concert in Sanders Theatre.



Professor Carol Oja (left) served as the faculty escort for Rita Moreno (right) who received an honorary degree at this year's Commencement ceremony.



Above: Professor Carolyn Abbate (left) accepting her Everett I. Medelsohn Excellence in Mentoring Award.
Below: The awardees with their students, who gave brief remarks at the ceremony.

Photo Credit: Muqing Xu



Congratulations to the 2025 Ph.D. Recipients from the Department of Music: (From left to right) Felipe Ledesma Núñez, Alyssa Cottle, Jingyi Zhang, Lee Cannon-Brown, Clara Vilorio Hernandez, Nina Baratti, and Uri Schreter.



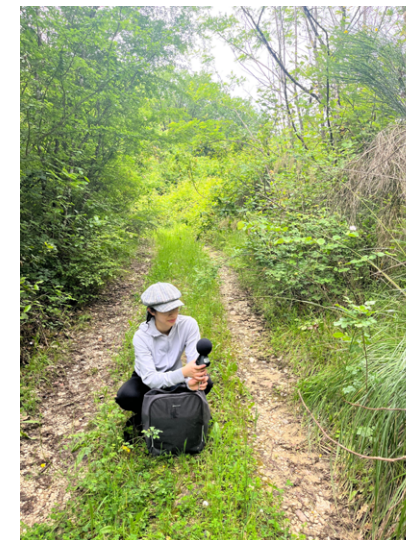
Leo Sarbanes (center) leads and conducts the Student Center Orchestra at Harvard Griffin GSAS, with a focus on expanding the group's repertoire to include works by underheard composers.
Photo Credit: Muqing Xu



Aristo Sham '19 (center) with Evren Ozel (left) and Vitaly Starikov (right) at the Van Cliburn International Piano Competition, where Sham won the Gold Medal.
Photo Courtesy: Ralph Lauer, The Cliburn



Department of Music staff members Kai Crull and Paul Rattigan were among those honored by Harvard University President Alan M. Garber during the 2025 Harvard Heroes Ceremony in Sanders Theatre.



Michele Cheng field recording during her artist-in-residency at Italy's 33 Officina Creativa in Province of Rieti, Italy.
Photo Credit: Julianny Ariza Volquez



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Department of Music 2025 Ph.D. recipients celebrating their graduating with members of the Music faculty.