



Harvard University
Department of Music
3 Oxford Street
Cambridge, MA 02138
617-495-2791

music.fas.harvard.edu

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DEPARTMENT CHAIR:
Alejandro L. Madrid
DIRECTOR OF ADMINISTRATION:
Nancy Shafman
NEWSLETTER EDITOR:
Angie McNamara
musicdpt@fas.harvard.edu

MUSIC

NEWSLETTER

Vol. 26, No. 1 Summer 2026

Student Spotlight: Ethan Chaves



Ethan Chaves performing in Busch Hall.
Credit: Neo Guerrero '23

ETHAN CHAVES '26 is a senior in Winthrop House, who completed his Music concentration this past May, studying composition with Professor Chaya Czernowin. Chaves plays violin, viola, and piano and has interests in composing, improvising, and electroacoustic work. Chaves started playing violin at age seven and says he started composing music at the same time. "I had been given a scale sheet by my teacher and there were two leftover lines on the page. I thought I was supposed to fill them in."

For Chaves, it always felt inevitable that he would pursue music in some capacity.

"Every time I do something at Harvard, it ultimately ends up feeding back into music, even if I don't intend it to."

"My identity has always been so shored up in music that I didn't really think about it as a realm of study [before college]. It's just what I do and it's part of who I am... The fact that I'm studying music at Harvard means that I'm interfacing with it in a much more academic way, it's something I wouldn't have gotten with a more traditional conservatory or a music department that wasn't so integrated with the rest of the academic community." Through his Harvard journey, Chaves started finding inspiration in unlikely places: other departments. "I've always seen fields of study that I take up as informing what I do with my music," he says. "Every time I do something at Harvard, it ultimately ends up feeding back into music, even if I don't intend it to."

While at Harvard, Chaves has been able to grow and explore different sides of music, from performing to

composing. "I've always been interested in the intersection of the two," he says. "Some months I might be doing one or the other more, but ideally it's an equal mix of both." This past year, for a University Hall Recital Series performance, Chaves performed a mix of works by post-1970 composers and his own original works. "It feels the most natural in some ways," he explains. "When I play my own piece, I always have the final say so I can deviate from what I've written if it feels right." Chaves has also honed his improvisation skills: "There are some things you can do with improvisation that you can't necessarily do in written music all the time. When you're on stage, and in the moment you really want to do something that's not written, if you're playing a composed piece you're kind of stuck."

At the end of his sophomore year, Chaves received a Davison Fellowship from the Department of Music, which allowed him to spend the summer studying in

continued

"I realized that the purpose of the [Davison Fellowship] is to allow you to find something you want to do and pursue it."

London with acclaimed composer and former Harvard faculty member Julian Anderson. "There was something about studying there at a very high intensity," he says. "I was alone in London and I had nothing else to do except compose. During that time, I realized that the purpose of the [Davison Fellowship] is to allow you to find something you want to do and pursue it."

During that summer, Chaves



Courtesy: Ethan Chaves

found himself in a period of musical evolution: "I was shifting the way that I wrote music," he recalls. "My style was changing, I was becoming interested in microtonality and spectralism. I was thinking about integrating references to other music, whether that be from the past and creating a cultural continuance of those pieces, or using other genre references." At the same time, Anderson was instilling in Chaves a new kind of work ethic. "I used to sketch things out and leave a lot of blanks on the page, telling myself I would fill them

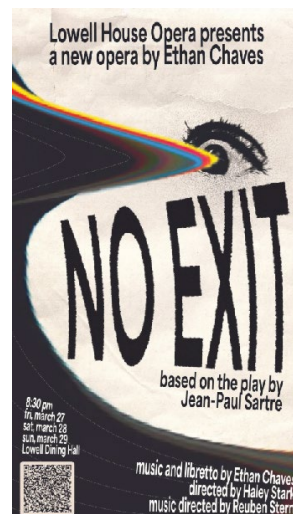
in later. He [Anderson] said to me 'You're a composer, you need to make decisions. You can fix it once it's on the page, but if you don't make a decision, you don't know what you're doing.' In the moment, it was brutal to hear but it's also been good advice for my life." The next day, Chaves says he spent the entire day composing what would ultimately become an 8-voice madrigal, one of his first works written for voice. Chaves also began to ponder his upcoming thesis project, which would be the largest project he had ever undertaken. He found himself thinking back to studying abroad freshman year, during which he saw a production of Jean-Paul Sartre's existentialist play, *No Exit*. "Something about it really struck me." He says, "I sat on the idea of doing something with it for a long time. Then when I was thinking about my thesis and what I would do to fuse [Music and Philosophy] together, and I thought, well, making a philosophical play by a philosopher into an opera, that's one way to do it."

No Exit, perhaps best known for being the origin of the line "Hell is other people," centers on a depiction of the afterlife where three people are punished by being locked in a room together for



No Exit – An Opera in Two Acts performed by Lowell House Opera. Credit: Dylan Wu '26

eternity. "I noticed in the play that there were a lot of silences and these tense, emotional moments. I thought that it could be served by somehow



illustrating what was going on in a more tangible way for the audience," Chaves explains. "That's when I decided to fill the silences, so to speak.

I saw the play in German, it was

"To me, [composing] is about capturing the things between the words."

originally written in French, and I set it in English. To me, it's about capturing the things between the words."

Writing an opera was no easy task for Chaves, who says he saw it as the grand culmination of his undergrad career. "It's almost two hours long, I needed to pull out anything I've ever done and draw on everything I've learned." The original play explores various existentialist themes, including privacy, self-deception, and the inability to escape your own actions. "It has a rich subtext, and I'm trying to aestheticize the subtext from a philosophical context to a musical one." The final score uses elements of live electronics, jazz, rock, cabaret, and more. *NO EXIT – An Opera in Two Acts* was presented by Lowell House Opera March 27-29, 2026 and was described as "captivating" with "impeccable musical direction" by the *Crimson*.

Choral News

The spring 2026 term was defined by ambitious collaborations, meaningful travel, and unforgettable performances.

The Radcliffe Choral Society and Harvard Glee Club kicked off the term by hosting the Massachusetts American Choral Directors Association Big Sing, an event that brings together multiple choirs from across the state to perform large choral works. Choirs from Wheaton, Endicott, UMass Lowell, UMass Boston, and the New England Conservatory joined with RCS and Glee Club to premiere a new arrangement of Beethoven's Mass in C for two pianos and harmonium by Michael Ostrzyga, commissioned for the Harvard Choruses. Bärenreiter released the arrangement on July 1, 2026 in honor of Beethoven's upcoming 200th death anniversary in 2027.

Over spring break, the Harvard Glee Club embarked on a transformative tour of the American South, exploring the intersections of music, history, faith, and social justice. The tour culminated in the ensemble's first-ever collaboration with the legendary Fisk Jubilee Singers, bringing together two storied collegiate choirs in a celebration of shared musical traditions and cultural exchange. Along the way, the Glee Club partnered



Fisk Jubilee Singers and Harvard Glee Club in rehearsal with Dr. Braxton Shelley at the piano. Credit: Connor Buchanan

with schools, churches, and community organizations in Atlanta, Birmingham, Montgomery, Memphis, and Nashville, while visiting sites central to the history of the Civil Rights Movement, including the memorials and museums of the Equal Justice Initiative. The tour repertoire featured selections from the ensemble's April performance of Thomas Lloyd's *Bonhoeffer*, an evening-length choral theater work exploring the life and witness of the German theologian and Nazi resistor Dietrich Bonhoeffer. Through music, dialogue, and historical engagement, the tour invited students to reflect on questions

of moral courage, reconciliation, and the responsibilities of citizenship in a democratic society.

Back in Cambridge, the term culminated in an Arts Fest performance of Carl Orff's *Carmina Burana*. The Radcliffe Choral Society, Harvard Glee Club, and Harvard-Radcliffe Collegium Musicum joined forces with a professional orchestra and soloists to fill Sanders Theatre with one of the choral repertoire's most exhilarating masterworks.



Carmina Burana performance. Credit: Adam Kissick and the Office for the Arts

After Commencement, the Radcliffe Choral Society departed on a ten-day tour of Argentina and Uruguay, gallivanting around cities, pastures, and beaches. They made new friends through concert exchanges with local and university choirs and had the opportunity to sing at a women's home for intellectual disabilities and at an underprivileged primary school. The final performance on tour culminated in shared performance with the National Youth Choir of Sodre of "Te Quiero" by Argentinean composer Alberto Favero. RCS stood at the front of the cathedral, the youth choir stood on the sides, and every seat was filled with audience members, holding tears in their eyes.



RCS on tour. Credit: Hana Cai

Faculty News

Assistant Professor of Music **CHARRISE BARRON** has been promoted to the rank of Associate Professor.

In May, Morton B. Knafel Professor of Music **SUZANNAH CLARK** was one of eleven faculty members named to the FAS Sabbatical Recognition Program for extraordinary contributions to the University.

Walter Bigelow Rosen Professor of Music **CHAYA CZERNOWIN** was featured in *The New Yorker* in a piece by Alex Ross titled "Chaya Czernowin Gives Voice to a Wounded World" (titled "Crisis Mode" in the May 25 print edition) discussing a performance of her work at the Witten Days for New Chamber Music festival in the Ruhr Valley, Germany.



Illustration by Cecilia Carlstedt

Lecturer on Music **MICHÈLE DUGUAY** received the Emerging Scholar Award: Article from the Society for Music Theory for "Analyzing Vocal Placement in Recorded Virtual Space" published in *Music Theory Online* (vol. 28, no. 4).

Franklin D. and Florence Rosenblatt Professor of the Arts **VIJAY IYER** started 2026 with the Luxembourg Philharmonic and conductor Ilan Volkov, who paired his work *Radhe Radhe: Rites of Holi* (2013) with the orchestral piece that inspired it, Stravinsky's *Le Sacre du Printemps* (1913); Iyer closed the concert with a solo piano performance. Iyer's spring season included more solo concerts in London, Porto, Lisbon, New York, and Seattle; an all-star tribute to the late tabla master Zakir Hussain at Carnegie Hall; collaborative concerts with bassist Ron Carter and guitarist Bill Frisell; centennial celebrations of Randy Weston at Lincoln Center and at Harvard; a sold-out run at Smoke

Jazz Club in NYC with Iyer's quartet (featuring bassist Devon Gates '23); a trio concert with bassist Melvin Gibbs and vocalist/lyricist Kokayi Issa hosted by 411 Gallery in Brooklyn; and duo performances with Wadada Leo Smith at Harvard, UCLA, and Rotterdam's North Sea Festival.



Wadada Leo Smith and Professor Vijay Iyer (center) celebrate after the concert with (left to right) graduate students Micah Huang, Jelani Surpris, Victor Arul, Michele Cheng, Marisse Cato, and Professor Yvette Janine Jackson.

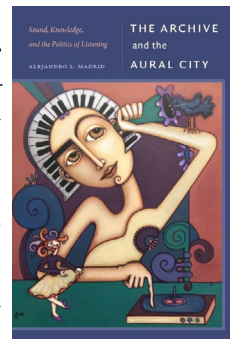
In May, the East Coast Chamber Orchestra and pianist Shai Wosner performed Iyer's piano concerto *Handmade Universe* (2022) in Seattle and Olympia, Washington. Their recording of the piece will be issued in the fall, as will Jennifer Koh's new recording of Iyer's violin concerto, *Trouble* (2017). Pianist Sarah Rothenberg included Iyer's solo work *For My Father* (2022) on her new album *In Darkness and In Light* (Da Camera Editions) alongside works by Beethoven and Feldman. Pianist Min Kwon included Iyer's *Crown Thy Good* (2021) on *America/Beautiful* (Delos Records), her new compendium of seventy-six composers' variations on that theme. Iyer's new collaborative album with composer-saxophonist Henry Threadgill and composer-percussionist Dafnis Prieto, titled *Fifteen*, will be released this August on Nonesuch Records.

Iyer delivered the opening keynote, "This Moment Matters: Speculative

Musicality in Practice," for *Radical Imagination: Temporalities and Geographies of Struggle*, the May 2026 conference of CUNY's Center for Place, Culture, and Politics. He was also elected to the Pulitzer Prize Board for a three-year term. Iyer's fall includes solo concerts in Zagreb, Brussels, Ghent, Barcelona, and Dublin, coinciding with the 15th anniversary vinyl reissue of his 2011 album *Solo* (ACT).

Walter W. Naumburg Professor of Music **ALEJANDRO L. MADRID**'s article "Listening through the Colonial Noise: Things, Sound Objects, and Legacy at the Berliner Phonogramm-Archiv's Konrad T. Preuss Collection," which was published in the *Journal of the American Musicological Society*, was honored with the 2026 Archives Section Award for Best Publication by the Latin American Studies Association. This award is given to an exceptional publication about archives, libraries and digital scholarship. Professor Madrid's article was described as "a rigorous study about colonial sound archives that contributes significantly to current debates about decolonization, restitution, and memory."

His latest book, *The Archive and the Aural City: Sound, Knowledge, and the Politics of Listening* (Duke University Press), received Honorable Mention for the Mexico Humanities Book Award (for an outstanding and original contribution to the study of Mexico in book-length academic monographs and works), also from the Latin American Studies Association. Madrid delivered keynote lectures for the symposia "Postmigrantisches Musikgeschichte(n):



Performance von Imperialität, Nation und Heimat,” at the Hochschule für Musik und Tanz Köln, Germany, “Resounding Spaces: Global Approaches to Music and Sound in Urban Contexts” at the University of Houston, and “Seminario Internacional Cultura, Memoria y Tradición en América Latina,” at Universidad Michoacana de San Nicolás de Hidalgo, Morelia, Mexico. He was invited as Williams College’s Class of 1960 Music Lecturer, and presented his research as part of Stanford University’s Ron Alexander Memorial Lectures, New York University’s Musicology Colloquium Series, and Brigham Young University’s Humanities Center Colloquium Series.

Madrid was featured as an expert commentator in *100 Songs - Geschichte wird gemacht* for the Österreichischer Rundfunk as well as Radio UNAM, Mexico’s Centro de Experimentación y Producción de Música Contemporánea, and *The Harvard Gazette*. He also appeared as a special guest in the podcasts *Conversations in Atlantic Theory* and *Playing the Archive*. Finally, in May Madrid was named one of thirteen Walter Channing Cabot Fellows at Harvard, recognition given for contributions to the advancement of scholarship in the fields of literature, history, or art.

Dwight P. Robinson, Jr. Professor of Music **KATE VAN ORDEN** was named the Josephine Waters Bennett Lecturer by the Renaissance Society of America for 2026. The RSA awards the Bennett lecture to scholars “whose work pushes the field of Renaissance studies in new directions.” Van Orden’s keynote, titled “Pop Polyphonies: Cover Versions of the Past,” included a live “cover version” of a sixteenth-century chanson performed by Stanford graduate students Simon Frisch, Miles Chua, and Zach

Haines and Harvard G1 Willem Peek (pictured below). Van Orden’s spring



concerts included performances of Jean-Philippe Rameau’s *La Guirlande* with Philharmonia Baroque Orchestra in February. She also keynoted the Forum Mittelalter Series “Wasserwelten: Flüsse, Seen und Meere in der Vormoderne” at the Universität Regensburg in April

and was interviewed by the Associação Brasileira de Musicologia as part of their International Dialogues in Musicology series in May. Recent publications include a piece for the April issue of *Die Tonkunst* featuring disciplinary perspectives from leading scholars in the field and an article in *Cahiers-Débats, Cahiers du dix-septième* titled “HIP to Anachronism.” She continues to serve as president of the International Musicological Society.

Fanny Peabody Professor of Music **ALEXANDER REHDING** gave talks in Shanghai, China, and Washington, D.C. He also won first prize in the Irena Orlov Piano Competition in Washington, D.C.

In Memoriam: Bernard Rands (1934 – 2026)

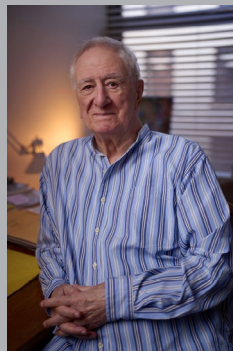


Photo: Grittani Creative

The Harvard University Department of Music mourns the passing of British composer and Harvard University Professor Emeritus **BERNARD RANDS**, a deeply original musical voice and a devoted teacher whose influence resonated far beyond the classroom. He died in Chicago, Illinois, on March 4, 2026, at the age of 92, with his wife, Augusta Read Thomas, at his side.

Rands was born in Sheffield, England on March 2, 1934. He studied music and English literature at the University of Wales, Bangor before continuing his studies in Milan with Roman Vlad and Luigi Dallapiccola. From there he entered the artistic circles of Luciano Berio, Pierre Boulez, and Bruno Maderna.

Over the course of Rands’ career, his work was recognized with notable accolades. In 1984, his song cycle *Canti del Sole* won the Pulitzer Prize for Music. In 2000, men’s vocal ensemble Chanticleer won the Grammy Award for Best Small Ensemble Performance for *Colors of Love*, which included selections from Rands’ *Canti D’Amor*. Rands was inducted into the American Academy of Arts and Letters in 2004.

Rands joined the Harvard faculty in 1989 and served with distinction as the Walter Bigelow Rosen Professor of Music until his retirement in 2005. Among his students at Harvard were Anthony Cheung, Lei Liang, Christoph Neidhöfer, Kurt Stallmann, and Ken Ueno. Across an esteemed career that included appointments at the University of California, San Diego, the Juilliard School, Yale University, and Boston University, Rands shaped generations of composers and performers. His legacy lives on not only in his scores, but in the musical lives he helped to form.

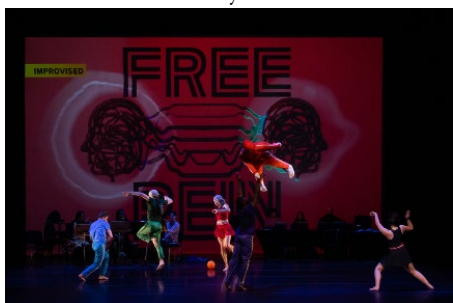
Rands is survived by his beloved wife Augusta Read Thomas, universally known as Gusty, two sons Siôn Philip Rands and Stephen Jon Rands, his second wife Susan and a previous partner Nele, plus four grandchildren and four great-grandchildren, and his brother John Rands.

Alumni News

ANTHONY BRANDT (PhD '98) founded the Music, Mind and Body Lab at Rice University's Shepherd School of Music in December 2025. Priorities include bringing the arts into real-world neuroimaging experiments; using music for cognitive stimulation; and diversifying research participants and repertoire by investigating the music of non-Western cultures. In January



Credit: Lynn Lane



2026, he composed music for "Free Rein," a hybrid artistic performance/scientific experiment in which several performers wore wireless mind-body imaging equipment as they alternated scripted (top) and improvised (bottom) sections. This summer, Brandt is a fellow at Loghaven in Knoxville, Tennessee.

BRIGID COHEN (PhD '08) was named the Perrin Moorhead Grayson and Bruns Grayson Fellow for 2026-2027 by the Harvard Radcliffe Institute. She will write her third book – the first scholarly monograph of Yoko Ono – as well as a new history of music, philosophy, and politics spanning the last 80 years.

SIVAN COHEN ELIAS (PhD '17)

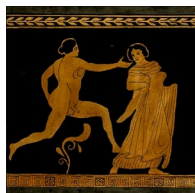
received a 2026 Guggenheim Fellowship. The Guggenheim Fellowship offers support to exceptional individuals in pursuit of scholarship in any field of knowledge and creation in any art form, under the freest possible conditions.

ELAINE FITZ GIBBON (PhD '24) has accepted a tenure-track position at the University of Oklahoma.

BRYAN GILLIAM (PhD '84) recently completed a book on Salome for Oxford Keynotes, which is scheduled to be published by the end of the year.

MONICA HERSHBERGER (PhD '17) has been named Board Secretary of the Society for American Music.

PANAYOTIS "PADDY" LEAGUE (PhD '17) received a Bronze Medal from the Global Music Awards for his recent album *Bedroom Volume* (2025).



NOAH LEE (Harvard-NEC '24) competed in the inaugural Classic Cello International Competition, held March 26 – April 6, 2026 at London's Royal College of Music, where he placed 8th out of more than 40 cellists from all over the world.



Helene & Leonard J. Lehrman
Credit: Barbara D'Andrea

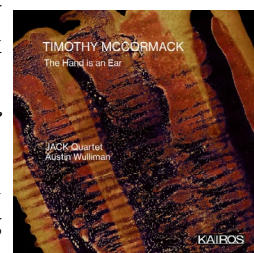
LEONARD J. LEHRMAN (A.B. '71) was named interim music director at St. James Episcopal Church in Hyde Park, New York. This summer, he had performances June 4, at Harvard's Hillel House, June 27 in Valley Stream, New York, July 3 in Bucharest, Romania, July 11 in Gunnison Beach, Sandy Hook,

New Jersey, and July 31 in Mohnton, Pennsylvania.

EVAN MACCARTHY (PhD '11) accepted a position as Associate Professor of Music History in the Department of Music and Dance at the University of Massachusetts Amherst.

ALANA MAILES (PhD '21) has accepted a position as Visiting Assistant Professor at Williams College.

TIMOTHY MCCORMACK (PhD '19) released *The Hand is an Ear*, a monograph containing two original compositions performed by the musicians for whom they were written. The bigger of the two pieces on the CD, a string quartet titled *your body is a volume*, was composed during McCormack's time at Harvard. The composition was commissioned by the Westdeutschen Rundfunks for the JACK Quartet, and was premiered at the 2017 *Wittener Tage für neue Kammermusik*. Most recently, it was heard in the 2024 *TIME:SPANS* festival in NYC.



LANSING MCLOSKEY's (PhD '01) *Eine Liste Kleine Dinge [mit Farben, Größe und Blütezeit]* ("A List of Small Things, with their colors, size, and seasons"), commissioned by ensemblerlino vocale, premiered in Berlin on July 4th & 5th. *Night Transfigured: Six haiku after*



Credit: Raniero Tazzi

Verklarte Nacht, commissioned by Ensemble 96 in

Library News

Norway, premiered this summer in Oslo, Norway. McLoskey's violin concerto *I Heard the Children Singing* was performed in NYC in February as part of the 2026 Composers Now Festival, with Hattie Ahn, violin and the N/S Consonance Chamber Orchestra. It was also selected as winner of the Lowell Chamber Orchestra's sixth annual International Call-for-Scores, and will be performed during their 2026-2027 season. *This Will Not be Loud and Relentless* was performed by Chak Duo at the IV Fornados Musicales 2025 Festival in Chile. *Bones and Coral*, commissioned by WordSong, was premiered in Belmont and Cambridge in December, and was performed again this August in Boston and Nantucket. *No Sugar* for string trio and audience participation via cellphones was premiered by Amorsima Trio in Miami, and performed at the CAMPGround26 Festival. *A Dictionary of Idioms, Vol. I*, commissioned by violist Haixian Ge, was premiered in Miami in April. His opera *The Captivity of Hannah Duston*, commissioned by Guerilla Opera, was premiered this past season in Boston. McLoskey was named the 2026 Distinguished Visiting Composer at San José State University, a position which involves a full concert or two of his works in fall 2026, including his violin concerto, as well as a lecture, Composition Forum, and masterclasses. Other upcoming performances for the 2026/27 season include *Completely Rational and Out of Touch With Reality* for sax, electric guitar, vibraphone, and piano, commissioned for the Hinge Quartet, and *Sudden Music* in Belgium.

EMERSON MORGAN (PhD '18) began a new position as Music Librarian at the George Sherman Dickinson Music Library at Vassar College.

STEFAN PRINS (PhD '17) accepted a position as Associated Professor for

Mixed Composition and Electro-acoustic Music at the Haute École de Musique of Genève.

URI SCHRETER (PhD '25) was awarded the Harry and Cecile Starr Prize by the Harvard University Center for Jewish Studies for his dissertation "The Jewish Beat: Klezmer, Culture, and Community in Postwar America." In the fall, he will begin a multi-year postdoctoral position in Yiddish studies at the University of Vienna.

FAYE-ELLEN SILVERMAN (PhD '71) premiered her orchestral work *Yellow Lilies* with the Canton Youth Advanced Orchestra, conducted by Mathew Jaroszewicz. The work is inspired by the painting *Brightest Flower* by Mark Podwal, part of his series on the Song of Songs. She also recently composed



Credit: Da Ping Luo

Revisiting the Dance: Pavane and Galliard for Carson Cooman's *Pavane and Galliard Project* involving composers from around the world. Cooman is the organist and composer-in-residence at Harvard Memorial Church. For the first time, Silverman has written a trio – *Three Can Be...* – that can be performed in a variety of instrumental arrangements. The trombone version of the trio was performed in New York City by Skyline Bones in February 2026, and the saxophone version on a Composers Concordance concert in January 2026. A version for two oboes and English horn was performed in August 2026 in North Dakota by the New York Kammermusiker (NYK). All of these works are now published by Seesaw Music, a division of Subito Music Corporation.

In May 2026, the Music Library's Archive of World Music acquired 153 historically significant sound discs of early twentieth-century Arabic music. With dates ranging from 1903 to c. 1929, these recordings have entered or will soon enter the public domain. Discs in the public domain will be digitized and added to the Music Library's existing open-access Arabic 78s collection. This new acquisition strongly emphasizes women artists, local record companies, and artists outside of Cairo. In addition to sung poetry and songs about modern romance, the recordings include Qur'anic recitation by both men and women. The women artists represented in this collection include Badi'aa Massabni (1892-1974), owner of a famous Cairo nightclub, Sakina Hassan (1896-1948) known as the first woman to recite Qur'an over the radio, Fatma Sirri (1904-1975) associated with the Egyptian Feminist Union, and Mounira El Moudhieh (1885-1965), who used her songs and theater troupe to support the 1919 revolution. This addition makes the broader collection at the music library one of the largest and most significant archives of early commercial recordings of Arabic music.



The Spalding Room will be welcoming students back to campus soon. Credit: Nayoung Kim.

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Graduate News

JORDAN R. BROWN and **ZEHRA JABEEN SHAH** published “Another Music Studies Is Possible: Centering Experiences of Graduate Labor from Members of Project Spectrum” in *American Music* (vol. 43, nos. 1-2).

ZARA ALI’s piece *Codeborn* premiered at the 2026 Munich Biennale, to a sold out audience.

JORDAN R. BROWN was awarded the Howard Mayer Brown Fellowship by the American Musicological Society. Intended to increase the presence of scholars and teachers of diverse backgrounds in musicology, the fellowship supports one year of graduate work for a student at a U.S. or Canadian university who is a member of a historically underrepresented group. She was awarded the Gertrude Rivers Robinson Annual Meeting Travel Award by the Society for Ethnomusicology (SEM) at their annual meeting. Brown was also awarded a position as a 2026-2027 Bok Graduate Fellow by the Derek C. Bok Center for Teaching and Learning.

Brown also recently published her first

book chapter, “Queen Bey: The Sampling Historiographies behind the Icon,” in *The Oxford Handbook of Pop Music* (2026, Oxford University Press).

MICHELE CHENG’s paper “*Multiverse: Reframing Vulnerable Realities through Intermedia Storytelling*” was published by *Leonard* through MIT Press. She recently presented the paper “Beneath and Beyond AI Technology: from the Perspective of an Artist-Scholar” at the Digital Humanity and AI Arts Conference at Taiwan’s National Sun Yat-sen University, a joint lecture-recital with fellow student Micah Huang at University of British Columbia’s Music and Collective Access Symposium, a masterclass and a concert with her intermedia duo Meoark at Cal Poly, and an exhibition at Puppet Power: the International Applied Puppetry Conference.

NATALIE GREFFEL was awarded the Summer Pre-Dissertation Fellowship by Harvard Griffin GSAS, which provides support to outstanding graduate students in the humanities and social sciences for the purpose of summer language study and/or preliminary dissertation research or fieldwork.

MAXIMILIANO SOTO MAYORGA premiered *Xochiyaoyotlat*, music-object

theatre for seven musicians, at the 2026 Munich Biennale.

CANA MCGHEE has accepted a role as a tenure-track Assistant Professor of Music History/Ethnomusicology at Claflin University, where she will cover the music history sequence as part of the NASM-certified program and offer general education courses in music history and world music.

LUCAS RECCITELLI was awarded the John H. Coatsworth Latin American History Fellowship for the 2026-2027 academic year by the David Rockefeller Center for Latin American Studies. This fellowship is open to doctoral students whose research focuses on topics related to Latin American history, with a preference for those in the history department. It is rare that this fellowship is awarded to a musicologist.

RACHEL ROSENMAN accepted a position as administrative coordinator at the Kempner Institute for the Study of Natural & Artificial Intelligence at Harvard.

SUNDAY OLUWAESEN UKAEWEN was awarded the Frederick Sheldon Fellowship by the Kenneth C. Griffin Graduate School of Arts and Sciences. The Sheldon Fellowship supports research, study, and/or travel abroad during the academic year.



Clockwise from left: Grad students enjoy a Friday social hour with colleagues from Brown in February; celebrating Commencement; Stephen Tian-You Ai (above, center) performed Poulenc’s *Concerto for Piano and Orchestra* with the GSAS Student Center Orchestra in May, conducted by fellow music theorist Juan Patricio Saenz (above, right); grad students with SSL’s John Pax and HUSEAC’s Seth Torres; spring “formal hour.” Photos courtesy of Taylor Emmaus McGee, Haley Heinrichs, and John Pax.



Undergraduate News

VERONICA LI '26 received the Hoopes Prize for her thesis *Weaving Voices, Solo Instrument: Solo Clarinet Works by Whitehead, Chen, and Larsen*. She was advised by Professor Suzannah Clark. The Hoopes Prize is awarded to undergraduates on the basis of outstanding scholarly work or research, and is based on faculty nominations.



Clark and Li. Credit: Taylor Emmaus McGee.

LARA RUI-QI TAN '27 was awarded an Artist Development Fellowship by the Office for the Arts which she will use to attend the Oxenford International Summer School where she will attend masterclasses in opera, art song, and chamber music. She performed as part of the University Hall Recital Series in October.



Lara Rui-Qi Tan, soprano, and Harvey Lin, piano.
Credit: Eva Kim.

Harvard-Berklee Joint Studies student **Yael Danon '28** was awarded an Artist Development Fellowship by the Office for the Arts, to support songwriting and production activities in New York City culminating in the completion of her album *Evil Eye*.

ADAM BARTHOLOMEW '26 and **ELIZABETH BENNETT '26** were co-awarded the Robert E. Levi Prize by the Office for the Arts. This prize goes to a Harvard College

senior who has demonstrated outstanding arts management skills over the course of an undergraduate career.

CAROLYN HAO '26 was awarded the Radcliffe Doris Cohen Levi Prize by the Office for the Arts. The prize recognizes a Harvard undergraduate who combines talent and energy with outstanding enthusiasm for musical theater at Harvard.

ENOCH LI '26 was awarded the Robert Levin Prize in Musical Performance by the Office for the Arts, which honors an extraordinarily gifted undergraduate musician.

ETHAN CHAVES '26 was awarded the Louis Sudler Prize in the Arts by the Office for the Arts, which recognizes outstanding artistic talent and achievement in the composition or performance of music, drama, dance or the visual arts.

ELIZABETH BENNETT '26, **VERONICA LI '26**, and **LINDA WNETRZEWSKA '26** were awarded the Wister Prize in Mathematics or Music, which is awarded in alternate years to the senior concentrating in Mathematics or Music who has the highest record in their field of concentration.

ELIZABETH BENNETT '26 graduated in May with a concentration in Music, a secondary in Government, and two language citations in French and German. As she takes her next steps, she hopes to pursue a career at the intersection of these disciplines in the field of arts advocacy, with an emphasis on equal educational access to the arts for young people across different socioeconomic backgrounds. She will be based back home in the UK and hopes that people will regularly come to visit her, as she will miss the Harvard Music Department very much!

RAGHAV MEHROTRA '26 was featured in the article "Finding His Rhythm Between Classroom and Stage" in the *FAS Current*, discussing his journey at Harvard and the sizable social media following he has built over the course of his undergraduate career.

Harvard-New England Conservatory Dual Degree student **SAEHYUN KIM** signed an exclusive recording contract with Warner Classics. His debut recording will be released in September and pays homage to Paris, the first European city he performed in.

Congrats 2026 PhDs!



Professor Carolyn Abbate and Dr. Cana McGee



Professor Suzannah Clark and Dr. Rachel Rosenman



Dr. Chris Benham, Professor Carol Oja, Dr. Siriana Lundgren



Research Professor Emerita Kay Shelemay and Dr. Somi Kakoma



Photos courtesy of Taylor Emmaus McGee. Graduates not pictured: Dr. Jonah Nuoja Luo Haven, Dr. Leo Sarbanes, Dr. Golnaz Shariatzadeh, and Dr. Davindar Singh.

Starting a New Chapter

If you have visited the Eda Kuhn Loeb Music Library (EKL) some time in the past twenty-seven years, you have likely been helped at least once by Andy Wilson, Access Services Librarian extraordinaire and valued department member, who is retiring at the end of the summer. Wilson began working at the music library in what was originally called Public Services, which morphed into Access Services after a 2012 library restructuring. “The old joke goes, ‘How many librarians does it take to change a light bulb? None—Access Services will handle that!’” laughs Wilson. The unit does indeed cover circulation, reception, deep storage, resource sharing, course reserves, stacks maintenance, shelf preparation, and more. “We handle it all,” Wilson says, “though I now let the custodial staff change our light bulbs!”

His portfolio expanded to include the Fine Arts and Design libraries, and he is retiring from a role as the Access Services Librarian for Loeb Music Library, Gutman Library (Graduate School of Education) and the Ernst Mayr Library (Museum of Comparative Zoology). “Andy has worked to some extent in every FAS and most professional school libraries, either as the direct manager or by pitching in to help his colleagues with coverage,” says Spruill Harder, Associate Director of Access Services for the professional school libraries.

Despite his changing roles, Wilson says that being able to directly serve patrons has remained a top priority. “Assisting a patron has always been the best, most interesting, and most satisfying part of the job,” he explains. “No matter what libraries in which I have been working, I have always jealously guarded my contact with library users.” These interactions have left Wilson with a number of excellent stories. Once, he was approached by a family who had been cleaning out their grandfather’s apartment following his death. “They said, ‘We found this book that belongs to you, and hope it’s not too late,’” he recalls. “I checked, and it was due in 1957!”

Another highlight of Wilson’s library work has been getting to know—and learn from—student workers. “From an undergraduate working their first ‘real’ job, to a grad student trying to balance the competing



priorities of, often, a spouse and children, a heavy teaching schedule, and, oh yeah, a dissertation to write, we see the range of lives all coming together to make Harvard the compassionate community that it is,” he says. Sam Parler (PhD ’17) worked at the EKL circulation desk for several years during graduate school and describes Wilson as a fantastic supervisor: attentive to patrons, clear with instructions and expectations, and flexible as student workers juggled their many commitments. “He was wonderful to work for,” recalls Parler. “I also enjoyed swapping Simpsons references with him, and he offered some great train-travel tips through the years.” Three student workers Wilson has mentored have gone on to become librarians, and the 2026 Harvard Student Employment Office Graduate Student of the Year award winner was a member of the Music Library Access Services team.

Wilson’s departure leaves a huge hole both at EKL and in larger professional circles. “Andy has a long history of contributions to the field of access services as a distinct discipline of librarianship,” notes Harder. Wilson has served on awards committees, helped to organize two “Ivy Plus” access services symposia, and served on the editorial board of the *Journal of Access Services* from 2016–2026. Closer to home, Wilson has had a huge impact on his music library colleagues. “He knows all the nooks and crannies of the

library,” says Nayoung Kim, Access Services Coordinator. “He is a fixture at EKL, and he truly cares about this place!” Kim, who does not have a background in music, was grateful that Wilson provided an engaging crash course on classical music, composers, scores, and more when she first started at the music library. She describes Wilson as “a stable, reliable, supportive supervisor” always ready to lend a hand and deeply invested in his staff. A K-Pop fan, Kim recently looked everywhere for a sweet treat celebrating the hugely popular group BTS. After striking out in every Boston-area store she tried, “[Wilson] got me the limited edition BTS Oreos!” she recalls with delight.

One of Wilson’s fondest musical memories at Harvard is introducing department members to a precious family heirloom: a 1926 Mason & Hamlin “Ampico” reproducing piano purchased by his great-grandfather. The Ampico “is like a player piano, employing the same system of holes punched on a paper roll, but far more sophisticated, capable of articulation, volume, and tempo variation,” he explains. When the instrument first passed to him, Wilson put on a lecture-recital for music faculty at his home. Wilson was honored when Professor Hans Tutschku later organized the Ampico to be transported to the lobby of Paine Hall (below) for inclusion



in “Piano: Sonic Revolutions.” This April 2024 concert series curated by Tutschku and presented by the Fromm Players at Harvard celebrated the versatility and evolution of the piano and highlighted the department’s new Steinway D with Spirio recording/reproducing technology, anticipated in the Ampico one hundred years before.

In retirement, Wilson won’t be stepping too far away from library work or music, at

least in the short-term: he will continue to serve as Chair of the Board of Trustees at his local library in Ayer, MA while his wife, Margaret, continues playing and teaching bassoon, though the pair have travel on their to-do list. One important destination will be Washington state, where their son, Leigh ('22), serves as Principal Percussion of the Spokane Symphony. Otherwise, Wilson looks forward to spending time at the family cottage on Cliff Island, Casco Bay, Maine, relaxing on the porch overlooking the ocean (with dog Woody nearby!). And while department members will no longer see Wilson around EKL, they might catch a glimpse of him on the silver screen: Wilson's neighborhood in Ayer served as a filming location for the recent Apple TV show *Widow's Bay* starring Matthew Rhys, with crews renting Wilson's driveway to park their vehicles. "[The character] Patricia 'lives' two doors down the street from my house!" he reveals.

We wish Andy Wilson the absolute best for all of his upcoming adventures, and send him off with our deepest thanks for being such a kind, efficient, and thoughtful member of our community. He will be missed!

Eight Paws, Many Fans

Any time spent in the music department is only made better by an "in office" day for one of our two four-legged regulars. Toph, a six-year-old golden retriever with impeccable manners, often accompanies her human, PhD candidate Christina Misaki Nikitin, to campus, while eleven-year-old Remy, known to some as the Humanities Cat, stops by often for snacks and/or lounging opportunities more intellectually stimulating than those available in other departments.



Clockwise, right to left: Thomas Forrest Kelly, Morton B. Knafel Research Professor, Emeritus, is greeted by Toph; Remy reclines by the Mason doors; Toph wonders why the cookie drawer is shut; Senior Academic Coordinator Eva Kim gives Remy his (third) breakfast; Remy snoozes in an empty office; Remy naps atop the paper tray in the front office, one of his favorite department spots.



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Credit: Beowulf Sheehan

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Shelemay Sound Lab: A Year in Review



The 2025-26 academic year was one of continued expansion, collaboration, and research at the Shelemay Sound Lab. The Lab has now been “open” to all Harvard affiliates for about two years, while continuing to serve the needs of the Music Department. This period has created numerous opportunities for the Lab to undergo experimentation, reflection, and growth.

Teaching, exploration, and artistic exchange remained central throughout the year, as the Lab continued to function as a node for several Music Department courses and for graduate and undergraduate students, while welcoming research projects and a range of interests in sound from across campus.

Most recently, this summer, the Lab (located in what used to be the Early Instrument Room on the second floor) underwent a significant reconfiguration, marking an important step along a multi-stage path toward increased functionality and the development of necessary acoustical facilities.

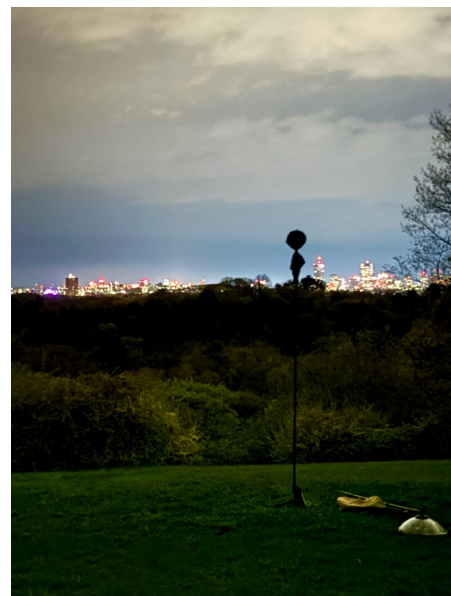
Early in the spring term, a major donation of new Hi-Fi audio equipment resulted

in a tenfold upgrade to the quality of the SSL’s sound-media digitization and listening system. One frequent user of this system is the Sound Lab’s bi-weekly Music Sharing Group, which has grown well beyond the original core of Divinity students who initiated the effort several years ago. The group continues to create an open space for community members to listen, share, and discover something new.

The year also saw the continued expansion of the Sound Lab’s collection of edge-case field- and studio-recording technologies. Quadraphonic ultrasonics, fifth-order ambisonics, parabolic dishes, and electromagnetic microphones, to name only a few — each device affords Lab users new domains and methodologies for sound studies and recording, as well as environmental analysis, listening, and understanding. Using some of these new and existing technologies, several Lab users spent a night in the Harvard Arboretum during the spring term, deploying an array of recording techniques from 4:00 a.m. to record and stream the dawn for International Dawn Chorus Day 2026 (right).

In collaboration with several other on-campus groups, the Lab supported a multi-event Walking Festival of Sound with 2025-26 Loeb Fellow Jacek Smolicki spread across several spring term dates. The festival, which inspired a donation of new field-recording equipment to the Sound Lab from the Zoom Corporation, involved soundwalks, presentations, and collective listening sessions. Most notably, an event in Holden Chapel invited several of our graduate-student composers from HGNM and CPCI to share their field-recording practices and approaches to listening, place, documentation, and environmental sound.

Other familiar faces returned to present workshops through the Lab. Collaboration with Seth Torres at HUSEAC included a piano-recording masterclass; Piano Technical Services’ Richard Gruenler returned for his annual hands-on deep dive into the mechanisms of the grand piano; and the irreplaceable Jim MacArthur led a final build-your-own-synth workshop before his retirement. Outside of the Lab’s own programming, SSL was also fortunate to support once-in-a-lifetime visits from two significant composers: Annea Lockwood, in connection with a Fromm Foundation production, and Helmut Lachenmann, who joined the Goethe-Institut’s celebration of his 90th birthday via Zoom.



Highlights of SSL-sponsored performances for the 2025-26 academic year included CPCI graduate student Micah Huang's *Other/World* at Harvard ArtLab, as well as the CPCI Barwick event with guest artists Kengchakaj and Nitcha Tothong. In the fall term, the Sound Lab's inaugural Artist-in-Residence Alexey Seliverstov undertook a residency extending across talks, class visits, and an interactive multichannel installation. The project also introduced the Sound Lab to a wider international audience through a BBC documentary centered on Alexey's residency.

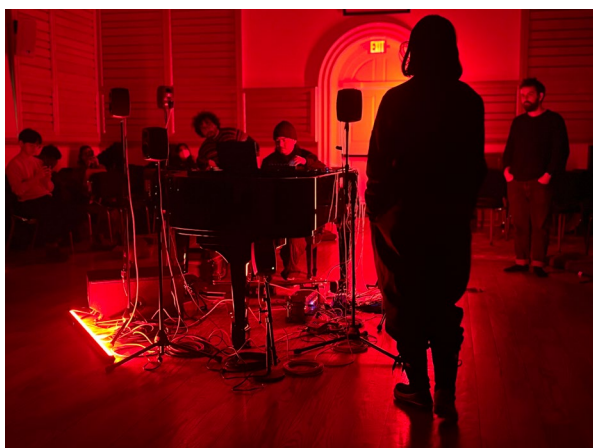
The Lab's academic year culminated in

a week devoted to the electroacoustic music of Luigi Nono. Developed across two years, this rare research opportunity combined historical and archival investigation into Nono's electronic schematics with an extended production period involving experimentation, rehearsal, recording, spatialization, and live electronics. Graduate students were central to the production, encountering firsthand the artistic, technical, and philosophical questions involved in interpreting and realizing Nono's work. "Nono Week" included open workshops, recording sessions with faculty, short lectures, and public rehearsals, culminating in a sold-out public concert.

Across the entire project, research, listening, performance, and technical experimentation entered sustained conversation around the realization of this complex, highly relevant repertoire.

As fall approaches, the SSL looks forward to continuing to nurture the Lab's role within the Music Department, while also looking further afield and encouraging the consideration and exploration of sound across disciplines and across Harvard. If you are on campus, stop by for a visit! Otherwise, join the Sound Lab's mailing list to keep up to date with 2026-27 activities by emailing the Lab: ssl@fas.harvard.edu.

Clockwise from right: Kengchakaj and Nitcha Tothong in concert in Holden Chapel; Room 9 ready for a HiFi Day session with Jerry Del Colliano, Marc Finer, and Gus Skinas; Some of the treasures found in the SSL; Dawn Chorus day at the Arboretum, after dawn. Photos courtesy of John Pax, SSL Managing Director.



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A New View from Paine Hall

The landscape—and soundscape—of the North Yard is changing with the addition of Pritzker Hall, a 109,000 square-foot new home for the economics department, funded in part by a donation of \$100 million from Harvard Corporation Senior Fellow Penny S. Pritzker. The nine-story structure (eight above ground) is being built in the now-former parking lot behind Paine Hall, between Littauer (Economics, Fine Arts Library) and Austin (HLS). The project broke ground in June 2025. The steel erection phase began this past spring and will continue into the fall.

Daily life in the music building continues as usual, for the most part. Caterers (and the fire department!) are still getting used to no longer having access to the Paine Hall side of the building, while the rumble of jackhammers and other equipment can be heard and felt often, particularly in basement offices. Impacts on the picnic lawn remain to be seen. Completion is expected in December 2027.



Credit: Nancy Shafman

