

# MUSIC

## NEWSLETTER



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Vol. 25, No. 2 Winter 2025–2026

### Undergraduate Student Spotlight: Lara Rui-Qi Tan

**LARA RUI-QI TAN '27** is a Junior in Cabot House, working on a double-concentration in Music and Government, and a Secondary in European History, Politics, and Society. “I realized that [European History, Politics, and Society] was a natural complement to the work that I was already doing in my concentrations.” Born in Singapore, Lara started singing



*“There’s a certain quality to live performance that is very, very special. It’s different from just learning a song in a practice room and to me, it feels like, what’s the point if you don’t get to share that with other people?”*

classically with the Singapore Symphony Children's Choir, where a teacher introduced her to the worlds of opera and art song. Lara continued taking vocal lessons and performing throughout her childhood and adolescence, alongside learning piano, violin, and viola. She says she began focusing on singing around the age of 16. “I think having that strong theatrical and performing background has shaped me as both a performer and a person. I’m quite a flesh and blood kind of person, I’m very grounded, which I think comes through in my performances.”

Although Lara has been performing from a young age, she didn’t study music academically prior to starting college. “The main reason I wanted to aim for Harvard was that I knew it had a great music department with more of a direct academic and musicological focus, which was something I hadn’t been able to explore yet at that point in my life.” These days Lara has been exploring and expanding her personal musical identity, which she describes as “fairly all-encompassing, in the sense that I’ve been pushing myself to go beyond just performing. There’s a lot to

the classical music world that lies beyond what you see on stage at a concert for an hour, and those things don’t get talked about often, but they are very interesting to me.”

*“Even if you don’t speak the language or you don’t always understand what the music is doing, if you can come away from a live music experience feeling something and experiencing it with other people, that’s pure magic.”*

Lara has taken a wide variety of music classes since starting at Harvard, “Even for someone with a relatively niche interest in classical vocal music like me, there’s no shortage of interesting classes.” One of her favorites was a seminar on Wagner’s *Der Ring des Nibelungen* taught by Professor Carolyn Abbate. “It was my first foray into the department, and I was the only freshman in this graduate seminar.” She says, “Carolyn was incredibly willing to take me on and encouraged me to contribute to the conversations. It was quite a deep dive, but it really set me off on the right footing within the department.” Lara has explored a

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Courtesy: Lara Rui-Qi Tan

wide variety of topics through the Music Department, taking full advantage of the range of courses offered. “My particular outlook is that it is important and beneficial to be well-versed in the larger universe of music, even outside of the specific realm you intend to work within. ... I’ve found that a lot of what I learn in my courses does sort of bleed over into what I’m pursuing and learning outside of schooling.”

This past summer, Lara received a Davison Fellowship from the Music Department which allowed her to attend the Bayreuth Festival in Bayreuth, Germany as part of the Richard Wagner Scholarship Foundation. The annual festival, which was conceived of and promoted by Wagner during his lifetime, includes performances of Wagner’s stage works in a specially designed theatre. “If I hadn’t taken Carolyn’s seminar my freshman year, I never would have reached for an opportunity like that.” Lara says, “The experiences I have and the classes I take in the music department always inform my next steps; they give me the confidence to reach for experiences and opportunities that I would otherwise find intimidating.”

Outside of class, Lara’s schedule is packed to the brim. “On campus, I do quite a lot,” she admits, “I’ve dabbled in a lot of different things. The wonderful thing about music at Harvard is there is quite literally something for everyone, no matter what your interests may be.”

Lara is currently a Ferris Choral Fellow in the Harvard University Choir, where she is also soon to be senior choir secretary. She is the incoming President of Harvard College Opera, where she was previously the Vice President of Arts. She is also involved in the Lowell House Opera and the Harvard-Radcliffe Gilbert and Sullivan Players. “Arts administration and programming, or even stage and music directing, are things that I’ve been able to throw myself into at Harvard because of the plethora of opportunities that are available. Music performance is still the core of what I do, and it informs my artistic identity and approach to creating a product that is understandable and accessible and brings joy to people.”

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*“In my dream world, people view the opera as something just as exciting as watching something on Netflix.”*

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Taking advantage of every opportunity she can has allowed Lara to strive for new heights across campus. Last semester, Lara was Stage Director for the Harvard College Opera’s ARTSFEST performance of the Act I Finale of Mozart’s *Don Giovanni*. “Creating things that are ambitious but also an opportunity for growth has been a big part of my Harvard journey. It was electrifying to see people approach the music and drama with that level of fearlessness; I felt like I could trust the process in the hands of my peers.” Lara also worked with fellow undergrad Harvey Lin on a University Hall recital this past October. “The level of commitment to the process, from meeting regularly for rehearsals to experimenting with interpolations and interpretations, made us a lot more invested in the project, especially since we chose to do this performance. Starting off the semester with a big recital like that really gave me some good momentum for my year.”

Lara’s commitment to her craft is clear, but she admits there was an adjustment period when she started college. Singing with the Harvard University Choir means that four out of five weekdays, she’s awake and ready to sing by 8:00am, but Lara says she wouldn’t change a thing. “Treating [Harvard University Choir] as a responsibility to both the choir and to my own musical development is something that I never thought I would have the discipline to do going into college. Now that I’m here, it’s one of the most fantastic aspects of being a musician at Harvard – showing up every day for the music and my fellow musicians.”



Lara competing at the 2025 Southeast Asia Bach Competition at Bachfest Malaysia, Kuala Lumpur.  
Courtesy: Bachfest Malaysia

“It’s not just about showing up for the music, but also for the people that you make music with. You have to show up for rehearsals on time, but you also need to be prepared for those rehearsals, which requires being rigorous about music and treating it as a practice that you dedicate time to every day. At the end of the day, music is a team sport. There are so many incredible musicians at Harvard, but the magic really happens when you’re committed to your fellow musicians and bringing out the best in each other.”

## Fromm Music Foundation Announces 2025 Fromm Commission Winners

*The Fromm Music Foundation was founded by the late Paul Fromm in 1952. Since 1972, it has been located at Harvard University, where it has operated in partnership with the Harvard University Music Department.*



The FROMM MUSIC FOUNDATION at Harvard University is pleased to announce the 2025 commission, Fromm Prize, and project grant recipients.

Each year, the Fromm Music Foundation accepts applications for commissions of new music. This year, twelve composers were selected from an especially competitive pool of applicants. These commissions represent one of the ways that the foundation strives to support the creation of new musical works and bring contemporary concert music closer to the public.

The Board of Directors of the Fromm Music Foundation at Harvard University is pleased to announce that this year's \$25,000 Fromm Prize will be awarded to the American Modern Opera Company (AMOC\*). This award recognizes innovative commitment to the music of our time, and AMOC\* is commended for what they have achieved in promoting new music.

Lastly, the Fromm Music Foundation announces its project grant recipients for 2025-2026. The Foundation issues a number of project grants each year in support of our organizational partners who promote the stewardship of new music and support composers in their early studies and careers.

Visit [www.frommfoundation.fas.harvard.edu](http://www.frommfoundation.fas.harvard.edu) for more information about the Fromm Music Foundation.

### 2025 FROMM MUSIC FOUNDATION COMMISSION RECIPIENTS:

Eve Beglarian  
Mahir Cetiz  
Marti Epstein  
Heather Frasch  
Robert Honstein  
Rudresh Mahanthappa  
Paul Novak  
João Pedro Oliveira  
Celeste Oram  
Timothy Page  
Zeena Parkins  
Sara Serpa

### 2025 FROMM PRIZE WINNER: American Modern Opera Company

### 2025 FROMM MUSIC FOUNDATION PROJECT GRANT RECIPIENTS:

American Academy in Rome  
American Composers Orchestra  
Brevard Music Center  
Boston University Tanglewood Institute  
Composers Conference and Chamber Music Center  
International Contemporary Ensemble  
Interlochen Center for the Arts  
Boston Symphony Orchestra - Tanglewood Music Center

## Faculty News

Professor of the Practice **CLAIRE CHASE**'s newest album, *Density 2036 part x: Anna Thorvaldsdottir* was named one of the Top 10 albums of 2025 by National Public Radio. The 2025 Ojai Music Festival, which Chase directed this year, was named by the *Los Angeles Times* as one of the 10 Best Classical Music Events of 2025. The festival was featured in the *New York Times* article "The Most Open-Eared Festival in America is Ojai," which included video excerpts of Chase performing. New Music USA, a non-profit dedicated to nurturing and supporting the creation, performance, and appreciation of new music throughout the United States, awarded Chase the New Music Visionary Award.

Professors of the Practice **DANIEL CHONG** and **JESSICA BODNER**, along with their son Cole, spent New Year's performing two concerts at Garth Newel Music Center, including Brahms Horn Trio. Last year, Chong and Bodner were named Co-Artistic Directors of the Concord Chamber Music Society starting in the 2025-2026 season; in February, they performed at the Concord Chamber Music Society with pianist Daniel Anastasio and acclaimed poet Naomi Shihab Nye in a performance that weaved poetry and music together.

Assistant Professor **JESSIE COX**'s orchestral work *Schattenspiel* was performed by the Vienna Radio Symphony Orchestra at the opening night of the Wien Modern festival in Austria. His piece *Black as a Hack for Cyborgification* was featured by Ensemble CoILab at the Cologne University of Music and Dance, and

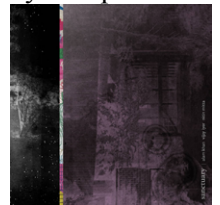
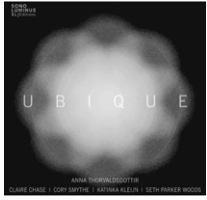
two additional works were performed at Ultima Festival in Norway by Ensemble Contrechamps and Ictus Ensemble. He also performed as drummer and composer in a duo with Pablo Giw at The Loft in Cologne, Germany and with Guerilla Classics in Zurich, Switzerland. A new premiere was presented at Wigmore Hall in London, England by vocalist Elaine Mitchener. Cox was invited to speak at institutions including the University of Music and Performing Arts Vienna, Cologne University of Music and Dance, and The New School's Zolberg Institute. His new essay "Black Lives at Lucerne Festival 2022: 'Diversity' in Germanophone Switzerland" appears in the peer-reviewed collection *Musik-Diskurse nach 1970* (Ergon Press, 2025).

Franklin D. and Florence Rosenblatt Professor of the Arts **VIJAY IYER**'s collaborative album with Wadada Leo Smith, *Defiant Life* (ECM Records), was named one of the best albums of 2025 in various publications, including *The Wire*, *Stereogum*, *Magnet*, *The Arts Fuse*, and the *San Diego Union-Tribune*, whose critic called it "one of the most contemplative, understated and moving albums of the year." Smith and Iyer toured Europe in late October, including stops at three major European festivals and London's Wigmore Hall. Another album, *Thereupon* (Pi Recordings) by the band Fieldwork (Iyer's longstanding collaboration with fellow composer-

performers Tyshawn Sorey and Steve Lehman) was released in September, and listed among the best of 2025 on NPR, *Bandcamp Daily*, *JazzTrail*, *PostGenre*, *Scherzo* (ES), *The Arts Fuse*, and WRTI, whose commentator wrote, "Their vigorous thirst for growth, truth and understanding resonates throughout this project."

In October, Iyer developed audiovisual works with artist Carrie Mae Weems and violinist Jennifer Koh, giving workshop performances at Skidmore College and the Ford Foundation. He also delivered the annual Herrmann Memorial Lecture at Wellesley College, titled "Bring the Body In Close: Musicalities in Practice." In November Iyer's quartet with Tyshawn Sorey, Yunior Terry (brother of Professor Yosvany Terry), and Adam O'Farrill played a sold-out twelve-set run at the Village Vanguard in New York. Iyer also performed a special concert in New York with celebrated composer-saxophonist Henry Threadgill and composer-drummer Dafnis Prieto and recorded a new album with this ensemble, to be released in 2026. In December, sarode player Alam Khan (son of the late Ali Akbar Khan) released a collaborative EP with Iyer on piano and Nitin Mitta on tabla, titled *Sanctuary*. According to *San Francisco Classical Voice*, "Although it is common to hear a sarod and tabla together, the addition of the piano... gives the music a stunning ethereal dimension."

Walter W. Naumburg Professor of Music **ALEJANDRO L. MADRID** was named to the 2025 ALX100 by We Are ALX. The ALX100 recognizes exceptional Latino American leaders



who have demonstrated excellence and have made significant contributions in their respective fields and communities.

William Powell Mason Professor of Music **CAROL J. OJA** gave a talk at the AMS conference about Eileen Southern's family history in Minneapolis and Harvard's Eileen Southern digital exhibit. Her chapter "Before the Lincoln Memorial: Marian Anderson, Roland Hayes, and the Infrastructure of Jim Crow in Washington, DC's Concert Halls" is in press for the book *Musical Capital: Sound and Power in Washington, D.C.* (edited by Emily Abrams Ansari, Daniel Boomhower, and Michael Uy). Oja continues on the boards of the Charles Ives Society, OUP's Broadway Legacies Series, the Hitchcock Center for the Study of American Music, and the Virgil Thomson Society.

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HAVE A NEW BOOK, CONFERENCE PRESENTATION, CONCERT, BABY, OR JOURNAL PUBLICATION?

WE'D LOVE TO HEAR ABOUT IT!

WE WELCOME NEWS AT ANY TIME, AS WELL AS PHOTOS AND LINKS OF INTEREST TO OUR COMMUNITY OF MUSICIANS AND SCHOLARS.

SEND TO:  
MUSICDPT@FAS.HARVARD.EDU

## Jordan R. Brown: An Interview with Guthrie P. Ramsey, Jr.

*The following excerpt is from a larger interview between graduate student Jordan R. Brown and Guthrie P. Ramsey, Jr., for The Bulletin of the Society for American Music.*

**Ramsey:** My favorite project is always the one I'm working on. I've done so many things—albums, blogs, books, articles, catalog essays, scoring plays and films, curating exhibitions. Whatever's on my plate feels like the favorite. *Musiqology* originally helped me make sense of my eclectic interests. People like categories, but I didn't want to be boxed in—for example, I didn't publish my dissertation on Bud Powell before *Race Music* because I didn't want to be labeled only a jazz scholar. I wanted one umbrella for all my selves. I tend not to look back; I'm always drawn to the next thing.

**Brown:** That's an interesting philosophy that I've never thought about. I feel like maybe it's just me, but I think it's easy to focus on looking back, especially when you don't have a gig right in front of you. But also, there's fun in doing something innovative and new. It's cool that you had such a broad range of stuff to work on.

**Ramsey:** I'm interested in a lot of things, and I learned from past mistakes—like waiting for validation. I'm not a big self promoter, but I do believe in myself. That's the first step. **Brown:** I think that's half the battle. I don't think I could ever be fully industry because of that reason: self-promotion. But some of my good friends are fully industry, whether that be as musicians, producers, engineers, managers, or even writers. Many of my closest friendships are actually with music journalists who are fully embedded in music industry work.

In lots of cases, music journalists are the ones that have their nose on the ground more than I do. So, it's important to hear their experiences with interlocutors and their ways of navigating those spaces because we can help inform one another's research. For example, I was just on a panel with three music journalists back in October for New York Comic Con to help promote my colleague's upcoming book on Black femme fandom culture. All in all, it's been a fun relationship to build and a real pillar for me professionally going forward.

**Ramsey:** As for me, I'm writing a book and making music. D'Angelo just passed, and I've been a fan since I first heard him. Journalism requires quick responses, and that's not how I work. When I write, I want to fully understand the subject—its sonic complexity, its elements. His sound demands care. A rapid-response cycle isn't enough.

**Brown:** Yeah, definitely. And I think your background in having a performer's ear and composition experience makes such a big difference in how you probably are thinking about music in comparison to other music research occupations. Because you have the performer's edge, you know what it's like. So, I'm sure that that's informing your own approach, and also your background in composition in terms of being able to really look at the minutia behind the way that, in this case, D'Angelo's putting things together, which is so important and I find it fascinating myself.

To read the full article visit [www.american-music.org/page/BulletinCurrent](http://www.american-music.org/page/BulletinCurrent).

## Alumni News

**DAVID BORDEN**'s ('67) all-synthesizer ensemble, Mother Mallard's Portable Masterpiece Co., released *Make Way for Mother Mallard: 50 Years of Music*, a double-disc anthology of previously unreleased music from the 1970s and 2010s respectively. The album, which was released in August 2024, celebrates the 50<sup>th</sup> anniversary of the ensemble.

**IRA BRAUS** (Ph.D. '88) performed Beethoven's Piano Sonata No. 32, Op. 111 and premiered "Op. 111 Scherzo" (2023) by Curt Cacioppo (Ph.D. '80) at St. Andrew's by-the-Sea Church in Little Compton, Rhode Island. In December, Braus gave a lecture for Yunnan Arts University in Yunnan Province, China titled "Elliott Carter's Analysis of his Piano Sonata (1945-46): An Unnoticed Similarity to Beethoven's Two-Tempo Sonata Movements?" His paper "Elision and Ellipsis: Synonyms of Omission?" will appear in an upcoming issue of *Music Theory Spectrum* (vol. 50, no. 1) in Spring 2028.

**CURT CACIOPPO** (Ph.D. '80) released *Numina*, an album containing 4 major keyboard offerings reflecting on his decades-long connection with Italy. Pianist Paul Orgel performs as a soloist along with the Orchestra 2001 and the Lehigh Valley Chorale in the title work; concert organist Scott Dettra performs *Suite from Vespero Vermiglio* and Cacioppo plays piano in *Sonata Trasfigurata* and *Synaesthesia*.

In September, **ALYSSA COTTLE** (Ph.D. '25) joined the Don Wright Faculty of Music at Western University in London, Ontario as a Western Postdoctoral Fellow. Her project, "Music,

Memory, Gender, and the Cold War in Latin America," is supervised by Professor **EMILY ABRAMS ANSARI** (Ph.D. '10).

**DOUG DAVIS** (Ph.D. '79) had his song cycle *Family Portraits* performed at the Dukes Concert Series by Ina Gutierrez and Soo-Yeon Park. His orchestral work *Dust Swirls, then Speaks (Journey to Hope)* was performed by the Santa Fe Community Orchestra and Albuquerque Orchestra. The Doug Davis Composition and Performance Endowment has given awards to performance faculty from 34 different universities, and those performers have chosen 15 composers for awards, including Blodgett Artists-in-Residence Parker Quartet's award to Sky Macklay.

**SOPHIE GARRIGUS** ('25), **RAYO DANIEL** ('24), and **MERCEDES DIAS** ('24) released their 3-song EP *6/20/2024 (Live @ figure 8)* in September. The original songs were written by Garrigus, Daniel, and Dias as part of Professor Vijay Iyer's *Creative Music: Advanced Ensemble Workshop* (MUS 177). **DEVON GATES** ('23) contributed bass and backing vocals to the project, which was produced by Iyer.

**RUJING STACY HUANG** (Ph.D. '19) leads the newly launched "Music Entrepreneurship and Popular Practice" (MEPoP) initiative in Hong Kong, a practitioner-driven, public-facing project that aims to address existing gaps in the popular music ecosystem. Huang serves as MEPoP's founding co-director alongside Jonathan Serbin, former Co-president of Warner Music Asia.

**LEONARD LEHRMAN** ('71) had performances of two of his operas, *SIMA* and *E.G.: A Musical Portrait of Emma Goldman* at Theater

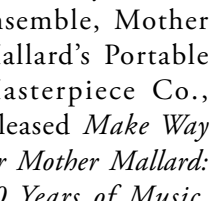
for the New City in New York, NY in January 2026. The performances were directed by Lissa Moira, and conducted by Lehrman himself.

**EMERSON MORGAN** (Ph.D. '18) accepted a position as Music Librarian of the George Sherman Dickinson Music Library at Vassar College, following three years as the Librarian for Special Collections at the Oberlin Conservatory Library.

**PAUL SALERNI** (Ph.D. '79) released a one-act dance opera, *Haunted*, based on a libretto by Dana Gioia on Navona Records. His one-act dance opera, *The Life and Love of Joe Coogan*, was released on Satsuma Collective. His commissioned works *Noah's Scrapbook*, based on poems by Joan Last premiered in Manhattan. He also premiered a setting of *Homage to Soren Kierkegaard* by Dana Gioia at Music Northwest in Seattle, Washington.

**URI SCHRETER** (Ph.D. '25) was awarded the 2025 Harry and Cecile Starr Prize in Jewish Studies by the Center for Jewish Studies at Harvard University for his doctoral dissertation "The Jewish Beat: Klezmer, Culture, and Community in Postwar America." The Starr Prize honors the best doctoral dissertation in Jewish and Hebrew Studies.

**FAYE-ELLEN SILVERMAN** (A.M. '71) had her work *The Gardens of Mito* performed by trumpeter Kana Mandarme in Mito, Tokyo, and Okinawa Japan with pianist Mirai Kuge. The Galan Trio performed *Reconstructed Music* in Athens, Greece. *The Mercurial Guitarist* was released as a single on Gateway Music. Silverman has been appointed to the Distinguished Mentors Council for Composers Now, and continues to be part of the mentorship program for the



## Graduate News

International Women's Brass Conference (IWBC).

**ADI SNIR** (Ph.D. '21) has accepted a position as Senior Lecturer at Bar-Ilan University.

**CLAYTON STEPHENSON** ('23) was selected by Performance Today as one of four musicians for the Performance Today Young Artists in Residence program. Each year, Performance Today works with conservatories from around the country to identify their most promising talent to take part in the program. Along with the opportunity to interview and perform for nationwide radio broadcast, the musicians will participate in outreach to elementary and middle-school students in Minnesota.



Benjamin Perry Wenzelberg conducting Mozart's *Le Nozze di Figaro*. (Credit: Azumi)

In October 2025, **BENJAMIN PERRY WENZELBERG** ('21) conducted (incl. continuo) Mozart's *Le Nozze di Figaro* with Orchestra of the Eighteenth Century in the Concertgebouw Amsterdam and on tour; this is his first project with the ensemble as Artistic Partner & Creative Associate. During the tour, he also stepped in to sing *Cherubino* as a countertenor from the podium in lieu of an ailing colleague. He is honored to be a featured composer on a now GRAMMY-Nominated Album, Devony Smith's *In This Short Life* (whose title is a lyric from his piece, "An Hour of Forever"). He also conducted the European premiere of his opera, *NIGHTTOWN* — first commissioned & world premiered by Lowell House Opera, and his senior thesis at Harvard — with the Dutch National Opera Academy on February 3-7, 2026

in The Hague. November saw the world premiere of Wenzelberg's *Magnificat* and *Nunc Dimittis*, commissioned by Muziek in de Co-Cathedral Basilica St. Nicolaas Amsterdam, and in December, he conducted the Dutch premiere of Julia Wolfe/David Lang/Michael Gordon's collaboratively-written oratorio *Shelter* with Het Muziek (formerly the Asko|Schönberg Ensemble) in Rotterdam and Amsterdam.

**JORDAN R. BROWN**, **SHARRI K. HALL**, **LILY HENLEY**, **SHIVA RAMKUMAR**, **DAVINDAR SINGH**, and **SOPHIA ZERVAS** presented at the 2025 Society for Ethnomusicology Annual Meeting.

**STEPHEN TIAN-YOU AI**, **JORDAN R. BROWN**, **HALEY HEINRICKS**, **SIRIANA LUNDGREN**, **MARÍA ALEJANDRA PRIVADO**, **RACHEL ROSENMAN**, **JUAN PATRICIO SAENZ**, and **ZEHRA JABEEN SHAH**, presented at the joint 2025 American Musicological Society and Society for Music Theory Annual Meeting.

**JORDAN R. BROWN**'s review of *Come to My Garden* (Bloomsbury, 2022) by Brittney L. Proctor was published in the *Journal of Popular Music Studies* (vol. 37, no. 3).

**MICHELE CHENG** was featured by Harvard Griffin GSAS in *Composing for the Spaces In-Between*, published in October. Cheng discusses her journey from a rural university campus in Taiwan to Harvard, and how puppetry and underwater soundscapes help her give voice to the spaces in between. Her paper "Multiverse: Reframing Vulnerable Realities through Intermedia Storytelling and Fluidity" was published by the journal *Leonard* through MIT Press.

**SIRIANA LUNDGREN** recently accepted a job as Curator of Cultural History at the Museum of the Rockies in Bozeman, Montana. She published a digital exhibit with the Montana State Library, "Built Without Her in Mind," which discusses the nearly 200 women incarcerated inside Montana State Prison in Deer Lodge between 1878 and 1959. Her piece "What did the "Wild West" Sound Like? The Story of Mary "Bloody Knife" Porter" was published with the AMS's Musics of America initiative.

**CHRISTINA MISAKI NIKITIN** was awarded the 2025 Derek C. Bok Award for Excellence in Graduate Student Teaching of Undergraduates.

## Choral News



The spring semester brings an especially rich season of performances, collaborations, and travel for the **HARVARD CHORAL PROGRAM**—projects that honor the deep traditions of choral music while engaging powerfully with the present.

On Saturday, February 21, the **RADCLIFFE CHORAL SOCIETY** and **HARVARD GLEE CLUB** host the Massachusetts BIG SING Collegiate Choral Festival in Sanders Theatre. The day-long gathering will culminate in the premiere of a newly commissioned arrangement of Beethoven's Mass in C (op. 86) by Michael Ostryzga, scored for chorus, four-hand piano, and harmonium. Commissioned by the Harvard Choruses and to be published

by Bärenreiter, the arrangement offers a fresh lens on Beethoven's luminous late-Classical masterwork.

From March 13–21, the **HARVARD GLEE CLUB** will tour the American South, with performances in Atlanta, Birmingham, and Memphis, culminating in a residency and joint concert with the legendary Fisk Jubilee Singers in Nashville on Thursday, March 19. Supported by the Harvard Legacy of Slavery's HBCU Initiatives, the collaboration brings together two historic ensembles whose combined histories span more than three centuries. Details at [harvardgleeclub.org](http://harvardgleeclub.org).

On March 6, the **HARVARD-RADCLIFFE COLLEGIUM MUSICUM** presents a program of extended contemporary works by Pulitzer Prize-winning composers Caroline Shaw (*To the Hands*) and David Lang (*national anthems*), conducted by Hana Cai, Associate Director of Choral Activities.

The **HARVARD GLEE CLUB** returns to the stage on Saturday, April 11 at 8:00 pm with the New England premiere of Bonhoeffer by Thomas

Lloyd, a Philadelphia-based composer and emeritus professor at Haverford College. Drawing on theological texts, poetry, and letters—including original sources housed in Harvard's Houghton Library—the work reflects on the life and witness of Dietrich Bonhoeffer, the German theologian and resistance leader. The performance at First Church in Cambridge will be preceded by a conversation with the composer and Bonhoeffer scholars, moderated by Director of Choral Activities Andrew Clark.

The Sanders Theatre season concludes with a Harvard Arts Fest highlight: Carmina Burana, conducted by Dr. Cai on Sunday, May 3 at 2:00 pm. Following Commencement, the **RADCLIFFE CHORAL SOCIETY** travels to Argentina and Uruguay (May 29–June 6), performing a program of North and South American music in collaboration with host ensembles throughout the region.

For full details on these and other events, visit [singatharvard.com](http://singatharvard.com).

## Upcoming Events

**SHELEMAY SOUND LAB PRESENTS**  
*SPACE ITSELF BEGINS TO SING: THE*  
*MUSIC OF LUIGI NONO*

Friday, March 27, 2026 | 7:30PM

Paine Concert Hall

**BARWICK COLLOQUIA**

**JAIRO MORENO**

Tuesday, March 24, 2026 | 3:15PM  
*Acoustic Perdurance: Pankararu Soundings, Hyperhistory,*  
*and the Question of Temporal Frames*

**JUAN BERMÚDEZ**

Tuesday, March 31, 2026 | 3:15pm  
*La Pilla: A Microhistory of Living, Aging, and Performing*  
*towards a Queer Mexican Utopia*

**JESSICA BISSETT PEREA**

Tuesday, April 21, 2026 | 3:15pm  
*Listening with and through ǎc̣ [heart] to the Healing Heart*  
*of the First Peoples of This Land*

Barwick Colloquia take place in Davison Room, Loeb Music Library.

Some events require free ticket reservations. For more information visit [music.fas.harvard.edu](http://music.fas.harvard.edu)

## Library News

Save the date for a handmade concert poster from 1960s Mali, an invitation to a party at Duke Ellington's Riverside Drive abode, and a snowy practice session in the French Alps. On Monday, April 6th, the Music Library unveils a wide-ranging and visually rich exhibit celebrating the legacy of the original, prolific and intense pianist Randy Weston. The exhibit will feature selections from our Randy Weston Collection, including the photographs, recordings, posters, and correspondence that Weston amassed over the course of a career that began in the emerging jazz scene in 1950s Brooklyn, continued through a fruitful sojourn in Lenox, Massachusetts, and included multiple world tours as well as dozens of recordings.

The Music Library is delighted to announce a new acquisition, Letters to Friedrich and Rudolf Chrysander. The collection consists of approximately 300 autograph letters and manuscript scores from over 80 scholars and musicians to Handel scholar Friedrich Chrysander and his son Rudolf, private secretary

and physician to Otto von Bismarck. Represented are such luminaries as Victoria Gervinus, Guido Adler, Philipp Spitta, Clara Schumann, Sophie Röhr-Brajnin, Marie Katzmayer, Mainzer Liedertafel and more.

The Music Library's Arabic 78s collection was recently highlighted in "Heterophonic mayhem in the archive," in the *Musicultures* journal. By digitizing historical sound recordings newly in the public domain, and making them openly available through the Harvard Library website, the Music Library has helped to fuel new research into traditional Arab music, "re/animating musical archives."

The Music Library's Archive of World Music has received additions to the Rubén Blades Recordings and Papers, including parts for arrangements of some of his songs and other repertoire. The scores come with a cache of scripts, legal and business papers to be added to his growing collection. Blades was recently honored as a new member of the American Academy of Arts and Sciences.

## Undergraduate News

Harvard-NEC student **CALVIN ALEXANDER** ('27) was selected as a Guest Crier as part of the collaboration between NEC and A Far Cry. He, along with the other Guest Criers, joined A Far Cry for their January 31 performance of Stravinsky's *Apollon musagète*. In October, Alexander competed in the 58<sup>th</sup> "Premio Paganini" International Violin Competition. He was selected as one of 24 finalists from all around the world, and was the only finalist from the United States.

### *BLUES TO AFRICA: THE RANDY WESTON CENTENNIAL*



Sunday, April 12, 2026 | 4PM | Paine Concert Hall

Photo Credit: Carol Friedman



### **BLODGETT ARTISTS-IN-RESIDENCE: PARKER QUARTET**

Friday, April 17, 2026 | 8PM | Paine Concert Hall

Photo Credit: Beowulf Sheehan

Some events require free ticket reservations. For more information visit [music.fas.harvard.edu](https://music.fas.harvard.edu)

## Picture Show



Professors of the Practice Daniel Chong (left) and Jessica Bodner (right) celebrated New Year's with their son Cole (center) with performances at Garth Newel Music Center.



The Music Department looked a little spookier in October, with our staff dressed up to celebrate Halloween!



Our graduate students looked sharp for the Graduate Student Formal Reception this fall!



From left: Department alumni Uri Schreter, Diane Oliva, and Jonathan Gomez had a mini Music Department reunion in Michigan, along with pup Luna!



From left: Liam Hynes-Tawa, Nancy Shafman, Christina Misaki Nikitin, and Toru Momii celebrated Christina's Derek C. Bok Award for Excellence in Graduate Student Teaching of Undergraduates.



Lara Rui-Qi Tan ('27) and Harvey Lin ('26) performing in University Hall in October for the University Hall Recital Series.



Professor Vijay Iyer's quartet with Tyshawn Sorey, drums, Yunion Terry, bass, and Adam O'Farrill, trumpet, performing during their sold-out twelve-set run at Village Vanguard in New York.



Professor Vijay Iyer performing with Wadada Leo Smith, trumpet, at the Berlin Jazz Festival in October 2025 while touring their latest recording, *Defiant Life*.

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