

MUSIC

NEWSLETTER



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Alejandro L. Madrid on Sound Archives, and His Upcoming Book

ALEJANDRO L. MADRID's work exists at the crossroads of his academic interests. "I do not consider myself an ethnomusicologist although I do ethnography. However, not all my projects are ethnographic in nature... I move around and cross disciplinary boundaries." He explains "I work on sound and music from Latin America, roughly from the middle of the 19th century up through today... I would say that I'm a cultural studies scholar who does work on music and sound."



Alejandro L. Madrid

Madrid, who joined the Music Department as the Walter W. Naumburg Professor of Music in 2022, spent the 2022-2023 academic year in Berlin writing his upcoming book *The Archive and the Sounded City*. He explains that his book draws on Angel Rama's concept *Ciudad Letrada*, The

"What is the role of the archive, that was developed as an institution that collects the written word, in the aural turn? What happens now?"

Lettered City, which aligned literacy with social status and power. Madrid describes it as "a very elitist project; it separates those who know how to read, how to write, and have this possibility of circulating a certain type of knowledge through the written word from those who cannot. It is a trend that is central to the history of Latin America." He says however, that there has been a recent turn towards the aural. "People are more concerned with other ways of knowing the world that have nothing to do with the written word, or even with the word itself, but they have to do with listening, with feeling, with sensing." His book asks the question: where does the archive as an institution fit into this new world?

Madrid initially found inspiration touring Mexico City's National Sound Archive, the Fonoteca Nacional, more than a decade ago. The goal of the Fonoteca Nacional, and other national sound archives, is to preserve and promote the sound heritage of their country, a task that he explains is not without problems. "There are issues with institutional archives, like the National Sound Archive, which are usually defined by a nationalistic understanding. The central question is "What are the sounds of Mexico?" and of course that's an invention

because the nation is also an invention. It's a political convention, and the definition of what the nation may be also defines what is stored in the archive. ... So for me the very first question was "What is left out of the archive because it does not represent the sound the nation is curating?"

Madrid's work led him across the world, to the Berliner Phonogramm-Archiv in Berlin, Germany - one of the world's first sound archives. Created at the beginning of the 20th century by German anthropologists, the archive holds a collection of wax cylinder recordings from all over the world. He was primarily interested in the collection from Mexico which includes recordings of traditional music and other ritualistic materials; some of which were expressly forbidden to be taken out of Mexico. "There was legislation at the end of the 19th century, and these guys from Germany knew about it. They knew what they were doing and there's letters that [they] were sending to the ethnographic museum in Berlin saying "These are the laws, how can we go around them?" So then you ask, "What actually belongs to Germany?" Is it the wax cylinders where these things were recorded, or the actual [recordings] on the

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cylinders? Those chants that are recorded in the cylinders do not belong to Germany, they belong to the indigenous communities.”

The book also touches more specifically

"The questions that I'm asking are about legacy, the construction of legacy, and the relationship of the archive with information that came from a different location."

on what Madrid calls “the post-truth moment.” He explains, “the archive has always defended the notion that there is something truthful about it. What is the place of the archive in this political moment, especially when a lot of the people who are coming out of this aural understanding of knowledge are questioning the authority of the archive, and the archive itself?” Even this so-called intellectual elite, he says, no longer see the archive as a paragon of truth. “For them, it is about what is missing from the archive, what it is that the archive, as it has been designed and structured, is telling us and what it is not telling us.”

After a productive year in Berlin, Madrid is excited to be teaching again, “It keeps me on my toes” he says, “I really need to know what’s going on now and learn what it is the kids are listening to so that I can incorporate into the class the knowledge they bring that I don’t have.” He even plans to have his graduate seminar students look at the manuscript of his book and offer their own notes. “It’s exciting because one of the things you find out after you’ve written your first draft is that you’ve been thinking for so long about this project that there’s many things you take for granted and don’t really clarify or speak in detail about because you already have it in your mind, and you think that everyone else does too.”

Madrid values his students input, and the unique life experiences they bring to every class. “I think wherever you go, you will always meet people who are doing things that are different from the way you are used to doing them. Everywhere can be an interesting place if you look at it, or listen to it, from the right perspective.”

Vijay Iyer and Yosvany Terry Are Rewriting History



Vijay Iyer
Credit: Ebru Yildiz

PROFESSOR VIJAY IYER has taught a great deal of classes throughout the course of nearly a decade at Harvard, but some of his favorites have taken on the task of rewriting musical history.

Surprisingly, it all started during the pandemic. Iyer, along with co-professor Yosvany Terry, needed to create a class that would work online. “We came up with this class called Composer-Performers of the African Diaspora, which gave us the chance to study what such artists are doing today, and the full range and diversity of that community.” Each chosen artist, many of whom were friends and colleagues, was studied for 2 weeks and agreed to virtually visit class during the second week. “You get to do a deep dive into someone’s work and their life and get to know their process and methods. We tend to talk about music in terms of style, but when you talk in terms of method you ask what kinds of choices are they making and how do they go about it.”

“The most useful question is often: what’s in the score, and why? There might not be a score, but what’s in the music and why it’s there, why did [the composer] choose to put that there and not something else.” Through the class, Iyer and Terry led students through years of music across genres, dissecting the works as they went. “These are artists across generations and areas of music, but a lot of interesting common threads revealed themselves.”

The following year, Iyer used the same framework for Music Makers of Asian America. “[The class] gave us a chance to explore the vast diversity, not of Asian American music per se because I’m not sure that’s a thing, but the music made by Asian Americans. There’s a lot of different kinds



Yosvany Terry

of folks with different histories, so it was a chance to explore different histories and then to meet these people who are dealing with very different approaches to making music.”

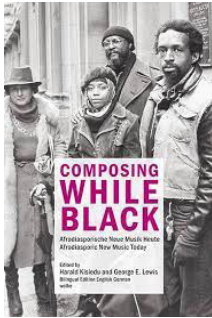
The classes feature living musicians, something Iyer says contributes to the impact of the classes. “I think especially for the students, it’s sometimes a shock because there’s something they could relate to. Something radically new was being revealed to them that they had never even imagined was possible.”

Even when his classes reach further back in history, Iyer strives to create alternate histories for his students. One class in particular, was just titled Composer-Pianists. The name doesn’t give away much, but it was enough to get students into the classroom, which was all he needed. “I used what I call the gentle ambush. [You] lead people into the classroom promising something that might appeal to them, but it turns out to be radically different than what they bargained for.”

“It ended up being all black women composer-pianists of the last hundred years... What it amounted to was an alternate history, of Black American music in particular. These are women who should have been more heralded than they were. They were actually central to the development of music that was called Jazz and other things. It kind of retells the entire history of the 20th century. It was amazing because the material taught us so much.”

Iyer and Terry will co-teach Composer-Performers of the African Diaspora again this upcoming fall, with six new musicians already chosen for the syllabus.

Faculty News



Assistant Professor of Music YVETTE JANINE JACKSON and Walter W. Naumburg Professor of Music ALEJANDRO MADRID both wrote chapters for the book *Composing While Black*, edited by George Lewis.

Assistant Professor of Music CHARRISE BARRON spent the 2022-2023 academic year as a Donald D. Harrington Faculty Fellow at the University of Texas at Austin Butler School of Music, where she presented research on Ye (Kanye West) and his Sunday Service Choir. The Donald D. Harrington Fellows Program is one of the best endowed visiting scholar and graduate fellow programs in the nation, established by Sybil Harrington as a tribute to her Husband. It is intended to support young faculty members and graduate students who have academic records of success and integrity.



Professor Claire Chase performs with the Helsinki Philharmonic Orchestra at Carnegie Hall.
Credit: Chris Lee.

Professor of the Practice CLAIRE CHASE served as the 2022–2023 Debs Creative Chair with Carnegie Hall, marking the second time that the position has been given to a performer (the first being the Kronos Quartet in 2016). She performed Felipe Lara's Double Concerto with *esperanza spalding* and the New York Philharmonic under the direction of Susanna Mälkki and

Marcos Balter's *Pan* with the San Francisco Symphony. In May, Claire performed Kaija Saariaho's "L'aile du songe," a concerto for flute and orchestra, on an all-Finnish program with the Helsinki Philharmonic at the Kennedy Center in Washington, D.C. She also presented ten concerts at Carnegie Hall's Zankel Hall and The Kitchen in partnership with Carnegie Hall Citywide, in a week-long retrospective celebrating the first decade of *Density 2036*, a 24-year long commissioning project expanding the boundaries of the flute and its repertory. The performances included works by Vijay Iyer, Tyshawn Sorey, Richard Beaudoin, Du Yun, and Felipe Lara, as well as world premieres of new works by Craig Taborn and Anna Thorvaldsdottir.

Visiting Professor MICHÈLE DUGUAY's article "Analyzing Vocal Placement in Recorded Virtual Space" was published in *Music Theory Online*. On a more personal note, in October 2022 Michèle was married to Assistant Professor Toru Momii!



Love in Exile

Franklin D. and Florence Rosenblatt Professor of the Arts VIJAY IYER, in collaboration with Arooj Aftab and Shahzad Ismaily, released the album *Love in Exile* in March. The album, which was recorded live in the studio with minimal editing, has received favorable reviews, including Pitchfork naming it Best New Music of the Week. The trio took *Love in Exile* on tour, including performances for NPR's Tiny Desk Concert Series, and at festivals including Big Ears Festival, the Montreal Jazz Festival, and the Newport Jazz Festival.

Assistant Professor of Music YVETTE JANINE JACKSON's *Underground (Codes)* was installed at Wave Farm (Hudson, NY) in May 2022. In September, Jackson's radio opera *Left Behind* premiered at the Venice Music Biennale and featured the live debut of the Radio Opera Workshop Ensemble. The



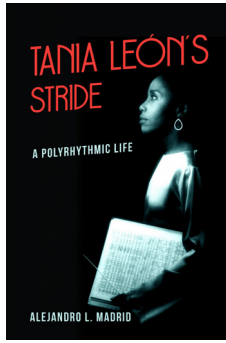
Underground (Codes) installed at Wave Farm.
Credit: Patrick McCormack

ensemble premiered the U.S. version of *Left Behind* in March for UC Irvine's Gassmann Electronic Music Series. Professor Jackson premiered sound and light installation *RETURN* for the James Turrell "Twilight Epiphany" Skyspace at Rice University, co-commissioned by the Shepard School of Music and the Moody Center for the Arts. She spent June in residence at the SWR Experimentalstudio in Freiburg, Germany developing an interactive radio opera, has received a commission from the Ernst von Siemens Music Foundation, and is working on a composition for the International Contemporary Ensemble.

ECM Records has issued Dwight P. Robinson Jr. Professor of Music, Emeritus ROBERT LEVIN's performances of the complete piano sonatas by Mozart, recorded on Mozart's own piano. After a pause of more than twenty years, the Academy of Ancient Music is completing its Mozart piano cycle. The first disc, containing the concertos K. 467 and 491, was issued in March, and the remaining four will appear over the next twelve months, celebrating the 50th anniversary of the founding of the AAM. Previously, Levin's recording of the six Bach Partitas on the Le Palais de Dégustateurs label won the *Grand Prix International du Disque de l'Académie Charles Cros*.

Professor ALEJANDRO L. MADRID was named Walter W. Naumburg Professor of Music. He spent the 2022-2023 academic year in Berlin working on the manuscript of his upcoming book, *The Archive and the Sounded City*, as a Guggenheim Fellow. While in Europe, he was invited to lectures at the Goethe-Universität Frankfurt am Main, the Universität Wien, and the Berlin Ethnomusicology and Anthropology of Music Study Group at the Humboldt-

Universität zu Berlin. He is excited to share his work with Harvard students taking "Politics, Utopia, and Noise in the Sound Archive" this fall. Madrid's most recent book, *Tania León's Stride: A Polyrhythmic Life* received the Bronze Medal for Best Biography in English at the International Latino Book Awards and an honorable mention for the Society for Ethnomusicology's Portia Maulsby Prize.

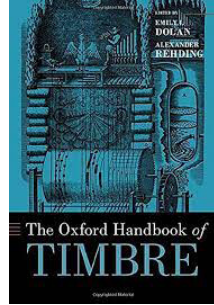


Professor LANDON MORRISON was awarded the Emergin Scholar Award by the Society for Music Theory and was featured on the *SMT-POD: The Society for Music Theory Podcast* episode "Machine Orchestras Speak/Making Machines Listen." He had several articles published, including "On the Horizon of Digital Technics in Kaija Saariaho's *IO* and *Nymphéa*" and "Hearing Timbre at the Crossroads." Landon presented "Rethinking Musical Work with Philippe Leroux's *Quid sit musicus?*" at the Society for Music Theory Annual Meeting. He also organized *Instruments, Interfaces, Infrastructures: An Interdisciplinary Conference*, held May 11-13, 2023 at venues across Harvard. Professor Morrison has accepted a Research Associate, Digital Musical Instrument Design and Analysis, role at Imperial College London for 2023-2024 and will join the Eastman School of Music at the University of Rochester as an Assistant Professor in 2024.

William Powell Mason Professor of Music CAROL OJA was inducted into the Collegium of Scholars of the Martin Luther King Jr. College of Ministers and Laity at Morehouse College. The inductees have demonstrated great achievement in their chosen field, a profound commitment to their community, society, the planet and the cosmos and are living their lives according to a high standard of cosmopolitan ethical principles. She also received the Lifetime Achievement Award from the Society for American Music.

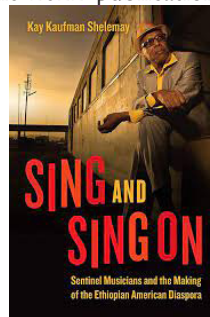
Fanny Peabody Professor of Music ALEXANDER REHDING concluded his time

in Berlin with a radio lecture broadcast on *Deutschlandfunk* and spent the Spring semester on sabbatical in Washington D.C. He organized a Radcliffe workshop on teaching music theory in the 21st century.



He gave keynotes at conferences in Princeton and Bielefeld, and lectured in Santa Fe, New York City, and Dublin. Articles have appeared in *Neue Zeitschrift für Musik*, *Berlin Journal*, *Early Music*, and *Fontes Artes Musicae*. His *Oxford Handbook of Timbre* (co-edited with Emily Dolan) was awarded the 2022 Ruth Solie prize by the American Musicological Society.

G. Gordan Watts Professor of Music KAY SHELEMAY was named Walter Channing Cabot Fellow for the current academic year. These prize fellowships are awarded annually to FAS faculty colleagues in recognition of achievements and scholarly eminence in literature, history, or art. This award reflects her outstanding contributions to the field, including the 2022 publication of *Sing and Sing On: Sentinel Musicians and the Making of the Ethiopian American Diaspora*. *Sing and Sing On* was awarded Honorable Mention for the Annual Book Prize of the International Council for Traditional Music, which was awarded at the International Meeting of ICTM in Ghana in July. The book also received praise from Songlines Magazine in their August/September 2023 issue, where it was described as "A musically an academically engaging project."



The *Music and Migration* students with Professor Van Orden and Cemal Kafadar in Italy.



Professor Kate Van Orden (left) and Jinyi Zhang (right) at the booklaunch for *Seachanges*.

Dwight P. Robinson Jr. Professor of Music KATE VAN ORDEN was inducted as president of the International Musicology Society where she will serve until 2027. Van Orden is the first female president of the Society, which began in 1927, and the first to be elected by voting of the members. She is the second president from the United States. During the late April reading period, Van Orden led the students of "Music and Miration" (Music 291/History 291), co-taught with Kay Shelemay, on a trip to Italy. There, they were hosted by I Tatti, the Harvard Center for Italian Renaissance Studies, and visited Florence and Rome.

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2023–2024 Events



Images: Beowulf Sheehan

BLODGETT ARTISTS-IN-RESIDENCE: PARKER QUARTET

Saturday, October 28 | 8PM | Paine Concert Hall
Featuring special guest Richard O'Neill, viola

Friday, November 17 | 8PM | Paine Concert Hall

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

Sunday, April 14 | 3PM | Paine Concert Hall



THE CROSSING: CRICKETS IN OUR BACKYARD



Thursday, September 21 | 7:30PM
Paine Concert Hall

TANIA LEON, *Singsong*
AYANNA WOODS, *Infinite Decay*
WANG LU, *At Which Point*

Donald Nally, conductor
with special guest Claire Chase, flute
Image: John C. Hawthorne



LOUIS C. ELSON LECTURE: JJJJJEROME ELLIS

Tuesday, September 26 | 5PM
Paine Concert Hall
*is this stutter a black chant offered
by the waterside*

Co-sponsored by the Sound/Text Seminar
at the Mahindra Humanities Center.

Image: Annie Forrest



DENSITY 2036 CONCERTS

ANNA THORVALDSDOTTIR



Wednesday, October 18 | 8PM
Paine Concert Hall

THORVALDSDOTTIR, *UBIQUE**
Image: Anna Maggy

CRAIG TABORN



Saturday, December 9 | 8PM
Paine Concert Hall

TABORN, *Busy Grievs and Endangered
Charms (2023)**
Image: Bill Douthart

Density 2036 is a project by Claire Chase to commission new works for solo flute.

HARVARD GROUP FOR NEW MUSIC

Sunday, October 15 | 8PM
Paine Concert Hall
BEN ROIDL-WARD

Friday, February 2 | 8PM
Paine Concert Hall
BROKEN FRAMES SYNDICATE

Wednesday, March 27 | 8PM
Paine Concert Hall
ZONE EXPERIMENTALE

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

Graduate Student News

SOPHIA ZERVAS, LEO SARBANES, AUDREY WOZNIAK, and GIULIA ACCORNERO gave papers at the 21st Quinquennial Congress of the International Musicological Society, in Athens, Greece, in August of 2022.



Clara Vilorio Hernandez, Jingyi Zhang, and Alana Mailles

JORDAN BROWN and ELOY RAMIREZ have been appointed co-chairs of the Southern-Pian Society for 2023-2024.

George Arthur Knight Prizes were awarded to JONAH HAVEN for *eleven years of pleasure*, SONJA MUTIĆ for *nebulae*, and GOLNAZ SHARIATZADEH for *Animal*.

GIULIA ACCORNERO will join the Yale University Music Department as a Postdoctoral Associate in Fall 2023, and Assistant Professor, Tenure Track, in Fall 2024.

VICTOR ARUL won the Blodgett Quartet Composition Competition for *The Total Institution*. His piece will be performed by Blodgett Artists-in-Residence Parker Quartet.

JORDAN BROWN presented "Defying Genre: *The Miseducation of Lauryn Hill*" at the American Musicological Society, Society for Ethnomusicology, and Society for Music Theory Joint Annual Meeting and "The Quare Canon: Queer Women-Identifying Songs of the Twenty-First Century" at the International Association for the Study of Popular Music Annual Meeting. She was appointed as a member of Project Spectrum's graduate student committee. Project Spectrum is a graduate student-led coalition committed to increasing diversity, equity, inclusion, and accessibility in music theory, musicology, and ethnomusicology.

ALEXANDER COWAN has accepted a position as a postdoctoral Research Fellow in the Arts at Jesus College, University of Cambridge.

KOBASOMI KAKOMA aka Somi, received the 2023 Doris Duke Artist Award. The award, which is the largest national prize dedicated exclusively to individual

performing artists, is intended to propel leading artists and demonstrate the creative possibilities that emerge when artists are able to define, and provide for, what they need.

CHRISTOPHER LOCK received "The Bohemians" New York Musicians Club Prize for *Throughform Suspension*.

CANA MCGHEE will join Musicology Now as a member of the curatorial committee for a 2-year term, which will last until 2024. Musicology Now, a digital publication of the American Musicological Society, is invested in facilitating dialogue, cultivating community, and making research more accessible using formats and writing intended for a more general audience.

SAMORA PINDERHUGHES received a grant from the Mellon Foundation to support *The Healing Project*, a multidisciplinary endeavor combining creative work, research, and community activism. Samora presented a concert version of the work-in-progress at Zankel Hall in New York City in February 2023.

LUIS PABÓN RICO presented "Singing at the Nation: Colonialism, Cultural Identity, and Didacticism in Montserrat Deliz's Puerto Rican Folk Song Collection *Renadio*" at the American Musicological Society, Society for Ethnomusicology, and Society for Music Theory Joint Annual Meeting and Encuentro Puertorriqueño de Creación Musical hosted by the School of Music of the University of Illinois at Urbana-Champaign. He also presented "Holding Forth the Sounds of American Protest Hymnody: Proselytism, Aesthetics, and Identity in Protestant Italian American Hymnody (1880-1925)" at the Society for American Music Annual Meeting.

KELLEY SHEEHAN was awarded the John Green Fellowship for her demonstrated talent and promise as a composer, and the Adelbert Sprague Prize for *Creature Like Lichen*.

URI SCHRETER received a Warren Center Dissertation Completion Grant for 2023-2024. In June, Uri presented "Yiddish to the Core: Wedding Music and Jewish Identity in Postwar New York City" at the YIVO Institute for Jewish Research. He was also interviewed by Andrew Silow-Carroll for *Jewish Telegraphic Agency*, in an interview titled "The hora, the hora! How

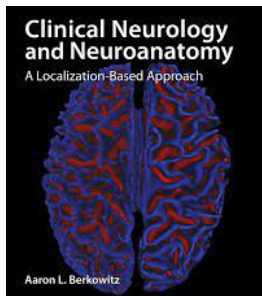
Jewish wedding music got that way."

DAVINDAR SINGH received paper prizes from the South Asian Performing Arts Section of the Society for Ethnomusicology and the Society for Asian Music for "The Drive to Work," which links contemporary Punjabi truck songs to the reproductive politics of 1960s Indian nationalist propaganda films. He was elected secretary of the Society for Ethnomusicology's Economic Ethnomusicology Special Interest Group. From December 2021 through May 2023, Davindar conducted fieldwork across North India's agricultural, transportation, and music industries, with a focus on illicit patronage at rural wrestling and tractor competitions. This summer, he will begin archival research at the British Library and Canadian National Archives with assistance from the Weatherhead Center and Harvard Music Department. He will join Durham University's History Department as a visiting scholar in the fall.

JINGYI ZHANG was awarded the American Musicological Society's Holmes/D'Accone Dissertation Fellowship in Opera Studies for the 2023-2024 year, and the 2022 Deane L. Root Award for the best scholarly paper delivered at a chapter conference of the American Musicological Society. She is currently working on a book entitled *New Dramaturgies of Contemporary Opera: The Practitioners' Perspectives*. Her article "Performing *Hong Lou Meng* in 21st-century San Francisco: Bright Sheng's *Dream of the Red Chamber* (2016)" is forthcoming in the December 2023 issue of *CHINOPERL: Journal of Chinese Oral and Performing Literature*. Her chapter "On and Beyond Mickey-Mousing: Revisiting Yuan Muzhi's *Scenes of City Life* (1935)" is also forthcoming in the September 2023 issue of *The Palgrave Handbook of Music in Comedy Cinema*. She organized and presented at two roundtables: "Glocal Networks and Transmedia Flow of Opera and Multimedia Performances in the 21st Century" at the International Musicological Society Congress, and "Future of Opera" at Harvard's Transmedia Arts Seminar, and also presented at the 2023 TOSC@Lisbon Conference. She was invited to guest lecture on contemporary opera by the University of Chicago and the Shanghai Conservatory of Music.

Alumni News

AARON BERKOWITZ (PhD 2009) recently began a new position at the University of California, San Francisco as Professor



of Clinical Neurology, where he cares for patients and teaches at the San Francisco Veteran Affairs Medical Center and San Francisco

General Hospital. He also recently published the second edition of his book *Clinical Neurology and Neuroanatomy: A Localization-Based Approach*.

Composer ANTHONY BRANDT (BA 1983, PhD 1993) premiered *Diabelli 200*, a collaboration with the University of Houston BRAIN Center in which the pianist and conductor wore portable EEG caps while they rehearsed and performed. In conjunction with *Diabelli 200*, he published "Beethoven and Divergent Thinking" in *The Creativity Research Journal*, and is involved in ongoing studies involving music and the elderly, acute care surgeons, and creative movement. A recording of his chamber opera *Kassandra* was released on the Navona label and featured in Opera News.

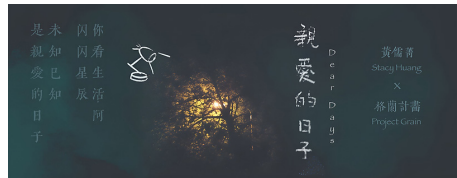
KATIE CALLAM (PhD 2020) received the Wiley Housewright Dissertation Award for "To Look After and Preserve: Curating the American Musical Past, 1905-1945." She presented "Fundamentally the most American Opera ever written: Atalie Unkalunt and the Indianist Opera *Nitana*" at the Society for American Music Annual Conference.

ANN CLEARE (PhD 2016) was named one of the first 40 members of the Young Academy Ireland (YAI) network after a competitive recruitment process by the Royal Irish Academy. The Young Academy of Ireland includes researchers, academics, scientists, innovators, clinicians, economists, and professionals who have each made a significant contribution to their field and beyond their individual disciplines. Members represent a multi-

disciplinary platform from the Life Sciences, Physical, Engineering, and Computer Sciences, Arts, Humanities and Social Sciences, Business and Technology.

JOHN DOUGLAS (DOUG) DAVIS (PhD 1979) premiered his monodrama *Vision* for soprano and piano trio, a setting of Psalm fragments and excerpts from *Light on the Path*, at California State University Bakersfield with guest soprano soloist Chunghee Lee. The Doug Davis Composition and Performance Endowment supported premiere performances of Elena Langer's *Leonora's Dream*, written for the New England Conservatory Philharmonia, and Tod Machover's *Overstory Overture*. Additional awards were given for the performance of Earl Kim's *Where Grief Slumbers* at New England Conservatory and numerous awards for performances of the Capriccio for cello and piano by Lukas Foss. MARC GIDAL (PhD 2010) presented papers about Brazilian jazz in contemporary New York City at the American Musicological Society, Society for Ethnomusicology, and Society for Music Theory Joint Annual Meeting, the Society for American Music Annual Conference, and the Global Online Chapter of the Society for Ethnomusicology Conference.

JEANNIE GUERRERO (PhD 2003) was commissioned by The Rochester Oratorio Society to make a new Performing Edition of R. Nathaniel Dett's sole surviving orchestral work, *The Ordering of Moses*. Along the way, she discovered that Dett was the first Black alumnus of Eastman, which had only been admitting graduate students for about four years at the time. The Society will debut Guerrero's edition in October of 2023. Guerrero spoke about this in January, when Oberlin Conservatory brought *The Ordering* back to Carnegie Hall.



Dear Days promotional banner

RUJING STACY HUANG (PhD 2019) was featured in a *Scientific American* article and podcast episode about the state of music AI and its impact on musicians. As Director of

the *Stichting AI Song Contest* (AISC), she visited Sony CSL Paris in April 2023 as they hosted the inaugural AISC Artist Residency. In May, she appeared as a panelist at the "AI & the Music Industry" forum hosted by IFPI Sverige and the Swedish Performing Rights Society. Her debut single "Dear Days" – commissioned by NetEase Cloud Music as a Mainland China regional exclusive – entered the DSP's Official Top 30 Folk Song Chart and Top 100 Hong Kong Folk-Pop Chart.

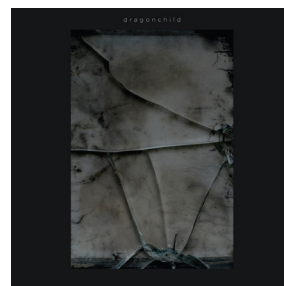
CLARA IANOTTA (PhD 2018) has accepted a position at the University of Music and Performing Arts (mdw) in Vienna, Austria where she will teach composition.

SAMANTHA JONES (PhD 2022) presented "Elizabeth Burchenal, Folk Dancing, and the Curation of "American" Culture" at the Society for American Music Annual Conference. She also presented a Granoff Music Center Colloquium, "Musical Pedagogies in Percussive Dance" at Tufts University.

LEI LANG'S (PhD 2006) Grawemeyer Award-winning orchestral work *A Thousand Mountains, A Million Streams* was performed at Carnegie Hall by the Boston Modern Orchestra Project, led by Gil Rose. Erica Wise premiered his cello piece, *Mongolian Suite*, at a refugee center in Barcelona, Spain. The Qualcomm Institute, with support from philanthropist Snow Qin, launched "Lei Lab" where Lang continues to collaborate with oceanographers, geologists, engineers, software developers, and material scientists on his work. Lang was also invited to give a keynote speech, "Home, Illuminated by sounds," for the Environmental Protection Agency.

DREW MASSEY (PhD 2010) accepted a position as Senior Machine Learning Engineer at Meta.

DANIEL MEKONNEN AKA DA Mekkonn (PhD 2013) released the debut self-titled album from his new project, *dragonchild*. The album was named to the



dragonchild

Best Jazz on Bandcamp list. *dragonchild* incorporates sampled material, field recordings, and experiments in high and low fidelity, all tied together by Mekonnen's saxophone.

WILLIAM O'HARA (PhD 2017) recently earned tenure at Gettysburg College. His recent publications include articles in *Music Theory Online*, the *Oxford Handbook of Public Music Theory*, and *Music and the Moving Image*. He delivered a talk at the *Instruments, Interfaces, Infrastructures* conference in May. He chaired the program committee for the 2023 meeting of the Music Theory Society of the Mid-Atlantic, and will soon begin a term as Vice President of the organization.

LARA PELLEGRINELLI (PhD 2005) was named a Top Professional of 2022 by *Musical America* and completed her fifth year as the commissioned writer of program notes for the Composer Portrait series at Columbia University's Miller Theatre. She also wrote program notes for Felipe Lara's *Double Concerto* for Claire Chase and Esperanza Spalding and John Luther Adams' *Become Desert* in their New York Philharmonic Premieres. Her study *Jazz Counts: Measuring the Jazz Faculty Gender Gap* received funding from Berklee's Institute for Jazz and Gender Justice.



Karjan Music Tech 2023

MATTHIAS RÖDER (PhD 2010) collaborated with Robbie Williams and Guy Chambers to re-compose "Angels" with the Beethoven AI. The new song premiered in Hamburg and is part of Robbie Williams' new album. He also organized the seventh annual Karjan Music Tech Conference, which focused on Generative Music AI.

NATASHA ROULE (PhD 2018) was invited to be a guest speaker at ThéPARis, a multidisciplinary research seminar organized by the Centre de Musique Baroque Versailles, where she presented "La chute de Phaëton de Marc-Antoine Legrand et la réception de l'opéra à Lyon après la mort de Lully." Her article "The Performance and Adaptation of the

Tragédie en musique for French Provincial Stages (1684-1750)" was published in *The Fashioning of French Opera (1672-1791). Identity, Production, Networks* (Brépolis, 2023).

PAUL SLERNI'S (PhD 1979) piece *My Two Ais* was premiered in March by the Attacca Quartet with percussionist, and Paul's son, Miles Salerni. (His other son, Domenic, plays violin in the Attacca Quartet.) He served as Composer-in-Residence for Concerts on the Slope in Brooklyn, NY and held performances of *Black and Tan*, *Quartet 1.5*, *Turns*, and *Something Permanent*. *Pop Quiz*, for piano, was played around Europe and the United States by pianist Allesandro Vena. As Director of the Lehigh University Philharmonic, he conducted his symphonic poem *A Time to Mourn, A Time to Dance*. He also continued his advocacy of the music of Earl Kim with lectures on Kim's music at the Aronson Cello Festival, the Sejong Soloists' Hic et Nunc Festival, and Keene State College.

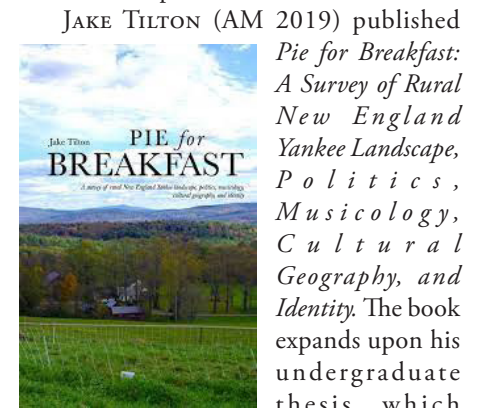
JESSICA SHAND (AB, 2022) spent part of last summer in Iceland with the support of a John Knowles Paine Fellowship. During her time there, Jessica studied with Berglind Tómasdóttir, Professor of Contemporary Music Performance at Iceland University of the Arts and leading member of Björk's flute septet, VIIbra, as well as with songwriter and record producer, Kurt Uenala. In January, Jessica gave a live show of original works at Mengi, Reykjavik's premiere creative space for experimental music and interdisciplinary performance. She was also invited for an artist residency at IUA's Intelligent Instruments Lab. Jessica also joined Professor Claire Chase as curatorial/production assistant and co-arranger/performer on *Density at X*.

SASHA SIEM (PhD 2011) released her fifth album *EAR.th* in April. The album is "a love song for our Earth – a call for us to open our ears and listen to the messages of our planet at a time when greater care and sustainability are called for." The so-called 'Schumann Frequency' (the 'sound' of the earth) runs subliminally



through the album, and recordings of our planet as heard from space have been used in the album's unique sound world.

FAYE-ELLEN SILVERMAN (AM 1971) was featured in the Composer Spotlight section of *Horn and More*. In April, an interview with Caiti Beth, "Faye-Ellen Silverman – The Best is Yet to Come" was released on *REPresent, the Podcast. Stories for Our Time*, for trumpet and piano, was given a chapter in Julia Anna Bell's dissertation "21st Century Works for Solo Trumpet by Women: A Pedagogical Analysis". Her work has been featured in the International Women's Brass Conference Newsletter, *Newsworthy* the International Alliance for Women in Music Journal, Cello Museum's Monthly New York Women Composers Spotlight and *Composers Now*. Subito Music Corp published several of her pieces, including: *A Time to Mourn*, *Healing Hands*, *Reflections on a Distant Love*, and *The Story of the Trees*, among many others. Her work has been performed and broadcast across the United States and in Brazil. She is a Board and Founding member, and Chair of the Composition Committee, of the International Women's Brass Conference, and Secretary of the Board of New York Women Composers.



interrogated Charles Ives' politics and transcribed newly discovered political manuscripts, and contextualized it with New England in his time.

DANIEL WALDEN (PhD 2019) was appointed Assistant Professor in Music at Yale University and will begin in Fall 2023. JEFF WILLIAMS (PhD 2022) was appointed Assistant Director for Program Evaluation and Equity at Berklee College of Music.

Undergraduate Student News

In June, the HARVARD JAZZ ORCHESTRA was able to rekindle their tradition of musical and cultural exchange through an international tour to the Dominican Republic. They performed at the Pontificia Universidad Catolica Madre y Maestra Theater in Santiago de los Caballeros and Casa de Teatro for the Santo Domingo Jazz Festival. While there, they also partnered with the Dominican Republic Jazz Festival Educational Foundation, a non-profit that provides high-quality, tuition-free, music education for youth in the Dominican Republic.

Harvard/Berklee Joint Study Program student DEVON GATES ('23) and Harvard/NEC Dual Degree student CAMDEN ARCHAMBEAU ('23) were awarded the Robert Levin Prize in Musical Performance. The prize recognizes an extraordinarily gifted undergraduate musician.



Emma Lanford presents *I Look Best When I Scream* at the Undergraduate Thesis Colloquium

Joint Music/History & Literature Concentrator EMMA LANFORD ('23) was awarded the Thomas T. Hoopes Prize for her honors thesis project *I Look Best When I Scream*. The prize honors undergraduate students on the basis of outstanding scholarly work or research. Emma's thesis project featured a fully self-produced album of songs written, performed, recorded, and mixed by herself, as a response to her relationship with all aspects of the horror genre.

Secondary Field in Music student IAN CHAN ('23) was awarded the Louis Sudler Prize in the Arts, which recognizes the graduating senior with the most outstanding artistic talent and achievement in the composition or performance of music, drama, dance, or the visual arts, honoring the sum of their activities at Harvard.

Harvard/Berklee Joint Study Program

student VERONICA LEAHY ('23) was awarded the Doris Cohen Levi Prize. The prize honors an undergraduate student who has demonstrated exceptional talent, energy, and enthusiasm for musical theater at Harvard, both onstage and behind the scenes.

MERCEDES FERREIRA-DIAS ('24) and Secondary Field in Music student NICHOLAS VALLENAS ('23) were awarded Artistic Development Fellowships by the Office for the Arts at Harvard.

Music Concentrators OLIVIA CARTER ('23) and DAVID KENNEDY-YOON ('23), Double Music/Human Development & Regenerative Biology Concentrator ARHAN KUMAR ('23), and Joint Music/History & Literature Concentrator EMMA LANFORD ('23) received John Knowles Paine Fellowships. These fellowships are available to music concentrators in their senior year to support study during the summer following graduation.

JOE BRADLEY ('25), EMIL DROGA ('26), Harvard/Berklee Joint Study Program Student DEVON GATES ('23), Music Concentrator BENJAMIN HOGWOOD ('23), Secondary Field in Music student ETHAN LABOUISSSE ('23), NIA MEADOWS ('23), and Double Music/Computer Science Concentrator DACHA THURBER ('25) received Davison Fellowships for Travel in Music. These fellowships provide support for students engaged in short projects relating to music that require travel away from Harvard University.

"The Bohemians" New York Music Club Prize was awarded to Secondary Field in Music student IAN CHAN for *The More You Know*, Joint Music/History & Literature Concentrator EMMA LANFORD for *I look best when I scream*, and Harvard/Berklee Joint Study Program student DEVON GATES for *Toque!*.

F. MacColl Bequests were awarded to NIA MEADOWS for *Common Thread*, and BENJAMIN ROSSEN for *Merry Widdow Overture*.

Francis Boot Prizes were awarded to Music Concentrator ISAAC NEWMAN for *Mi Shebeirach* and Secondary Field in Music student EDDIE RAJ for *Grey Skies*.

Library News

KELLY MASTELLER spoke at the Music Library Association Conference in St. Louis, Missouri. "But I Mailed it Myself Already: Copyright and Information Literacy for Composers and Creators" shared how librarians can empower students with the tools needed to retain more of their rights while accessing library markets and helping them to understand the limits of first sale in digital environments.

LIZ BERNDT and SANDI-JO MALMON published "Surveying Composers Part II: Perspectives on Composer and Library Engagement for the Future" *Fontes Artis Musicae* 70, no. 1 (January-March 2023). CHRISTINA LINKLATER presented "Music Encoding for Research, Pedagogy, and Discovery" at the 2022 AMS/SEM/SMT Joint Annual Meeting.

CHRISTINA LINKLATER, EMERSON MORGAN (Oberlin Conservatory of Music), and PRAMANTHA TAGORE (IIT-Bombay and Monash University) published "Pure or Tainted? Representing a Source of Colonial Bengali-English Music in RISM," *Fontes Artis Musicae* 69, no. 3 (July-September 2022).

PETER LAURENCE and LINGWEI QIU, with significant support from Patricia O'Brien, curated *Sweet Sounds from Rulan Chao Pian*, a bilingual Music Library exhibit celebrating the life and work of Professor Emerita Rulan Chao Pian. Professor Pian was an ethnomusicologist, a renowned scholar, and one of the first Chinese woman professors at Harvard. The Library hosted a Chinese music recital in the Spaulding Room to mark the closing of the exhibition.

JOSEPH R. SIOU, the Music Library's Equity, Diversity, Inclusion, Belonging, and Anti-Racism Intern, cataloged the first representation of a Native American composer's European staff notation composition into the international music database RISM (Répertoire International des Sources Musicales). The composition was Indian Melodies by Thomas Commuck (1845), which is also the first published work of music by a Native American.

Picture Show



A Conversation with Tania León - Members of the department pose with Tania León (center).



Graduate students and alumni of the Department gather for dinner at the Society for American Musicology Annual Conference.



Composer Anthony Davis (left) in conversation with Professors Vijay Iyer (center) and Yosvany Terry (right).
Courtesy: Yosvany Terry.



Somi Kakoma performing at Paine Hall.
Credit: Aram Boghosian.



Left & Above: Students in *Music & Migration: Mediterranean Mobilities, Past and Present* relax during their class trip to Italy.
Courtesy: Jordan Brown.



Visiting professor Li Harris (center) with Professor Anne Schreffler (right) and graduate student Jingyi Zhang (left) at Harris' presentation *Listening, Space, and Dreams*.



Movers work to bring one of the Music Department's new pianos onto the stage in Paine Hall.
Credit: Seth Torres.



Professor Alejandro L. Madrid presents for the Berlin Ethnomusicology and the Anthropology of Music Research Group at Humboldt University.
 Courtesy: Alejandro L. Madrid.



(Left to right) William Bares (PhD 2010), Professor Ingrid Monson, Anna Zayaruznaya (PhD 2010), and Mark Gidal (PhD 2010) at the AMS/SEM/SMT Joint Annual Meeting.
 Courtesy: Mark Gidal.



ganavya and Rajna Swaminathan lead a ritual gathering at Holden Chapel.
 Credit: Aram Boghosian.



Cambridge Common Voices performed on Jersey Street at Fenway Park for the Boston Red Sox's Disability Pride Night. They also sang the national anthem for the largest crowd at Fenway in four years!
 Courtesy: Cambridge Common Voices.



Harvard's resident cat, Remy, stopped by Paine Hall for a once in a lifetime purr-formance.
 Credit: Seth Torres.



The Music Department staff take Halloween **very** seriously.

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The Music Department acquired two news pianos for Paine Hall, which were brought in through one of the windows using a crane!
Credit: Seth Torres.