Vijay Iyer on Music Making, Collaboration, and *Love in Exile*

Love in Exile, released in March of 2023, is the latest collaboration between Franklin D. and Florence Rosenblatt Professor of the Arts and composer-pianist Vijay Iyer, vocalist Arooj Aftab, and multi-instrumentalist Shahzad Ismaily. It is the group’s first foray into the studio together since their formation in 2018. “I put together a series of concerts at a place in New York City called The Kitchen.” Iyer explains, “I convened different sorts of ad hoc groupings of music makers who are dear to me. I didn’t know what to expect, but I knew that I could trust everybody to make something happen. With this particular aggregate of the three of us… we just stepped on stage and started playing. Immediately we felt that there was something special going on.”

“I knew we could trust each other to tune in and listen carefully, listen closely, and build something together.”

The trio’s creative process is unique in that they don’t rehearse or compose music prior to performing or recording. “I’m not even sure we think of them as songs.” Iyer says of the resulting product, “I would describe [the pieces] as a space that we create, full of events and feeling. It’s almost like the forms emerge and recede. We don’t know what they are until they happen; we learn what the shapes are as they reveal themselves. We say hello to them and we say goodbye.”

“You have to hear speculatively into a possible future.”

In a way, this album moves so slowly, it takes its own time and it has a sort of mystery to it. It defies the prevailing tendency of how people experience music through social media … [the album] asks you to sit still for a while and pay attention to one thing, or just live with it. It’s a different way.”

Iyer describes working with Aftab and Ismaily as “a true collaboration between three equals,” and points to their shared background as a fourth collaborator. “It matters that the three of us are South Asian American. It’s not
John Pax Mulligan, a musician from Kalamunda in Western Australia completed a PhD in the Music Department before joining the Department staff as a Lecturer. He serves as the Sound Media Advisor and spends his time running the Shelemay Sound Media Lab. "I love a wide range of music, and am fortunate enough to be able to interact with music in a variety of ways." He says, "Here at the Department, I get to help so many people with their own musical projects and engage with their musical worlds.

Day to day, John balances the various moving parts of the Shelemay Sound Lab’s needs, “It seems that between a dozen things in a day, there is need to block out entire weeks to assist with larger projects.” He explains, “I work with the entire scope of Harvard affiliates and that experience can be perrennially surprising. It is like trying to get behind the scenes with administration, or hands on engineering for a production – I’m helping graduates with their thesis, undergraduates discovering patterns; sometimes I make a ‘class visit’ and talk about simple or more creative ways to use audio technologies in our modern academic landscape.

The Shelemay Sound Media Lab is simultaneously a new and old concept for the Music Department. "The Sound Media Lab is a new space that is born out of centralization and improvement of several departmental ‘sound media’ resources. Before this, the Department had music, ‘sound’, and ‘ethno’ labs which were, more or less, engaged with the same kind of work, or at least concerned with, ‘sound’ media in some way.” John explains, “The Shelemay part is special for sure. Retiring professor and rock star ethnomusicologist Kay Shelemay was the first researcher to get sound media technology integrated into the department when they began. That foothold eventuated into this lab decades later.

In discussions between John and a visiting artist about hopes for the new space, the artist suggested “Sound Media” for the title. As John explains it, “Our discussions at the lab may encroach on ‘Sound’ itself… but at the new lab these conversations and experiences emerge from and take place around Sound Media.”

As a concept, [the purpose of the Sound Media Lab is] primarily to serve the media needs of the Music Department’s faculty, staff and graduate students. It serves to help with faculty coursework, graduate or undergraduate dissertations, research, or projects. The lab also exists as a physical space in Music Building 200A where students can edit and review multi-media projects (up to a 51 configuration), as well as listen to a wide range of ‘sound media’ in analogue and digital formats, thanks to a combination of state of the art and legacy audio equipment.

John continues, “Here at the Department, I get to help so many people with their own musical projects and engage with their musical worlds. Through their connection and process, the trio created a monument to connection. Since it’s release, Love in Exile has been met with universal acclaim; Pitchfork named it to their Best New Album list, calling the album “what happened to the three vastly talented musicians embark on [a] quest together.” Love in Exile is nominated for the 2024 GRAMMY’s for Best Alternative Jazz Album; the trio also received a nomination for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series.

Chaya Czerwonowicz, the Walter Bigelow Rosen Professor of Music, was featured in the October 2023 edition of Gramophone for the “Contemporary Composers” series. 
Undergraduate Spotlight: Devon Gates

Devon Gates is a Social Anthropology concentrator, with a secondary in Music. She is also participating in the Harvard-Berklee Joint Program of Study. Devon, a bassist, vocalist, and composer, describes herself as "a jazz player from the tradition of Black American music." She is interested in music that explores social issues, and the ways that music itself can facilitate community building. "Beyond what music sounds like, what does it mean for people to be in spaces where they get to create music?"

Her final thesis created a collective for non-male identifying jazz/creative musicians in the area. With funding, partially from the Music Department, Devon was able to commission ten new works from composers within the collective, and have them performed at Holden Chapel. Of the experience, Devon says "it was really special to be able to give back to the community, and to my friends who have been so helpful, in that way."

Q: Describe how you chose your path of musical study at Harvard. What influenced your decisions?
Devon: "I knew I wanted to be involved with music during my time in college, and that convictions only grow as I started taking more classes in the [Music] department. I was really excited to work with Professor [esperanza] spalding, because I've been listening to her records forever and she has been one of my greatest inspirations, in general."

I got to take (spalding's) songwriting class my first ever semester of college, and it was meaningful to me because we play the same instruments and I have loved her work for so long. So to get to write a song for her every week, perform it, and get feedback was insane. I felt like I had already checked off a bucket list item my first semester."

Q: Which music courses have you found the most rewarding, and why?
Devon: "Claire Chace's Harvard New Music Ensemble was amazing, she brought in so many guest artists to work with us. It was amazing to see how she organizes all of these incredible projects every semester and how she pulls in the people she works with to come meet with us. It's incredibly generous (of her) to invite her professional colleagues to reach us.

What I love about the department is how the professors think about music within the context of the real world, and what's happening around us, and how music interacts with all of that as opposed to music for music's sake."

Q: Is there an experience within the Music Department that helped shape your artistic identity? How do you hope to carry that with you after graduation?
Devon: "There's so many. I think about the people that I met in classes that I still work with, even though we're off doing our own things. I also received a fellowship from the department this past summer, and was able to travel to Mongolia and Japan and play performances there with local musicians. It provided incredible impactful real-life experiences, that I never would have had that without the fellowship. I gained experience organizing a tour, and traveling solo for two weeks in Asia, and I learned that is something I really want to keep doing. I want to continue exploring how music and travel can interact."

Q: Describe how you chose your path of musical study at Harvard. What influenced your decisions?
Lucas: "I was very sure I wanted to go into music, not necessarily as a pianist but I wanted to explore different paths. I had been thinking about conducting for some time, so I took a couple of conducting classes, and then the Bach Society Orchestra took me on [as Music Director] and that became sort of a bucket list item for me which has been extremely valuable for me as an undergraduate. ... Until I got to Harvard, I was primarily playing classical piano, and then I saw people around me who were interested in so many things."

Q: Which music courses have you found the most rewarding, and why?
Lucas: "One of the first that pops out to me is the Music 175 course I took with Federico Cortese and John Hamilton on Mueller. It was an astounding course; each week we would get to know a Mueller Symphony and the scholarship surrounding that work. The lecture would be an hour of John Hamilton speaking, usually about that scholarship or authors whose work is relevant to that Symphony, and then Maestro Cortese would speak technically about the symphony for an hour. It was getting a deep dive into things I didn't know about Mueller before that course.

The two classes I've taken with Claire Chace were phenomenal. She's an absolute blessing. I was in the Harvard New Music Ensemble and I took a freshman seminar [Social Justice and Community Building] with her, that was actually over Zoom; it was a little bit tricky but she was still bringing in artists every week. Claire Chace is one of the most salient figures [in contemporary music] currently; she's really at the center of the scene right now. Between having different classes and working with her, and playing about their work, I got so much out of that class. It speaks to the force of nature that she is - she's both extremely energetic and she sparks enthusiasm in class, and also extremely, extremely comforting to people and never hesitates to allow us to feel that we're being completely supported in what we do."
Choral Music News

Choral music continues to thrive at Harvard. In September, over 200 new students auditioned for our ensembles, the highest turnout in many years. The Harvard Choruses had an exciting Fall 2023 semester, including the performance of six concerts in just eight weeks. Currently, there are nearly 300 undergraduate students singing in the choral program that is made up of the Harvard-Radcliffe Collegium Musicum, Radcliffe Choral Society, Harvard Glee Club, Cambridge Common Voices, Skills for Singing, and the Holden Voice Program. Some highlight performances include the 122nd annual Harvard-Yale concert where the Harvard Glee Club, the Radcliffe Choral Society, and the Yale Glee Club joined voices in New Haven, Connecticut for a spirited concert that featured world premieres of new works alongside music by Randall Thompson, Udi Perlman, André Thomas, and others. Additionally, the Harvard-Radcliffe Collegium Musicum and Radcliffe Choral Society presented a joint concert titled “Two Roads” which featured the world premiere of The Side Road by Joshua Shank, Pulitzer Prize winning composer Caroline Shaw and Caroline Hurek, who started in October 2023, and an appointment of a full-time Administrative Assistant of Choral Activities, Emily Jenkins. The spring semester heralds a concert of works by Gwynneth Walker, Richard Lecaros, and conductor Marcus Creed. The 114th Annual Karl Rankin Choral Festival will be held on Sunday, April 2, at 11 AM at Paine Concert Hall. The festival will feature performances by 10 choirs from the New England area. For more information, visit music.fas.harvard.edu

Graduate Student News

Jordan Brown has two forthcoming publications; a chapter in the Oxford Handbook of Popular Music - “Queen Bey: The Sampling Histories Behind the Icon”, and a review for the Journal of Popular Music on Come to My Garden by Brittnay L. Proctor. The next single, Under the Blue, off her forthcoming solo album will be released on January 26, 2023. The single is available to pre-save starting January 20, 2024.

Darcy Copeland will be Artist in Residence with the all-church ensemble, writing a new work for their contemporary music festival to premiere in June in Bled, Slovenia. She will spend July in an Artistic Residency at Arts Residency in Takeo, Japan, conducting research connecting shinto ontology with new materialism and artistic practice, as well as working on a new piece for accordion duo inspired by the Japanese shō instrument. The residency culminates in an exhibition at the Arts Itoya studio, where she will present recorded multimedia works and a live performance. Micah Huang organized the first public events in the lead up to this summer’s LA Hungry Ghost Festival, entering a new phase of his California Creative Corps Fellowship in LA Chinatown. His alma mater, Pitzer College, published a profile piece on this project. Micah has also joined the creative team for the upcoming opera Song of the Ambassadors as Neo Arts Director. He will work with composer Derrick Suye and a team from the UC San Diego Neuroscience program to create sound-art that responds to Suye’s through-composed opera score via sonification of EEG information captured in real time from the audience.

Kelley Sheehan and her partner welcomed child Freya to the world this year.


Anthony Roth Costanzo

Christoph Wolf

Distinguished Visiting Scholar

The Frommers at Harvard

PAVNO: SONIC REVOLUTIONS

Thursday, March 28 | 7PM
Paine Concert Hall

Samora Pinderhughes:
THE HEALING PROJECT

Tuesday, April 30 | 7PM
Paine Concert Hall

Committee of the Harvard University Committee on the Arts (HUCA) as part of Harvard Arts Initiative.

Choral News

Cambridge Common Voices at Fenway Park

Most recently, Cambridge Common Voices (CCV) collaborated with Emmanuel Music and the Boston Children’s Chorus in a concert celebrating the holiday season and highlighting a newly commissioned work by Jonathan Woody. CCV marks its 30th anniversary this year. For more information about upcoming choral performances, visit https://harvard.edu

Harvard Glee Club: Credit: James Gates

Radcliffe Choral Society: Credit: James Gates

For more information about upcoming choral performances, visit https://harvard.edu

Harvard Choruses Holiday Concert: Credit: James Gates

The Frommers at Harvard

PAVNO: SONIC REVOLUTIONS

Thursday, March 28 | 7PM
Paine Concert Hall

Samora Pinderhughes:
THE HEALING PROJECT

Tuesday, April 30 | 7PM
Paine Concert Hall

Committee of the Harvard University Committee on the Arts (HUCA) as part of Harvard Arts Initiative.

Choral News

Cambridge Common Voices at Fenway Park

Most recently, Cambridge Common Voices (CCV) collaborated with Emmanuel Music and the Boston Children’s Chorus in a concert celebrating the holiday season and highlighting a newly commissioned work by Jonathan Woody. CCV marks its 30th anniversary this year. For more information about upcoming choral performances, visit https://harvard.edu

Harvard Glee Club: Credit: James Gates

Radcliffe Choral Society: Credit: James Gates

For more information about upcoming choral performances, visit https://harvard.edu

Harvard Choruses Holiday Concert: Credit: James Gates

The Frommers at Harvard

PAVNO: SONIC REVOLUTIONS

Thursday, March 28 | 7PM
Paine Concert Hall

Samora Pinderhughes:
THE HEALING PROJECT

Tuesday, April 30 | 7PM
Paine Concert Hall

Committee of the Harvard University Committee on the Arts (HUCA) as part of Harvard Arts Initiative.
Aaron Allen (Ph.D. 2006) published Sounds, Ecologies, Musics (Oxford University Press) co-edited with Jeff Todd Titon, which includes Allen's essay “Toward the Educational Study of Musical Instruments.” He also recently published “Dal bosco al palco: Timber and Time, Nature and Music in Chigiana: Rassegna annuale di studi musicologici” in “Environmental Thought and Distributions of an Intertwined Field,” Music Review Annual (with other authors); and “Diverse Environmentalisms: Ordinary Musicians Making a Difference” in the SEM Newsletter (with six other authors). He is currently the Associate Professor of Musicology and Director of the Environment & Sustainability Program at University of North Carolina Greensboro.

Anthony Brandt (Ph.D. 1993) was a MacDonnell Fellow in June 2023 and will be a Copeland House Fellow in February 2024. His work “Meeting of Minds” for live and AI’s T enth: A comparison of human and computer. His work “Meeting of Minds” for live and AI’s T enth: A comparison of human and computer. His work “Meeting of Minds” for live and AI’s T enth: A comparison of human and computer. His work “Meeting of Minds” for live and AI’s T enth: A comparison of human and computer. His work “Meeting of Minds” for live and AI’s T enth: A comparison of human and computer. His work “Meeting of Minds” for live and AI’s T enth: A comparison of human and computer. His work “Meeting of Minds” for live and AI’s T enth: A comparison of human and computer. His work “Meeting of Minds” for live and AI’s T enth: A comparison of human and computer. His work “Meeting of Minds” for live and AI’s T enth: A comparison of human and computer. His work “Meeting of Minds” for live and AI’s T enth: A comparison of human and computer. His work “Meeting of Minds” for live and AI’s T enth: A comparison of human and computer. His work “Meeting of Minds” for live and AI’s T enth: A comparison of human and computer. His work “Meeting of Minds” for live and AI’s T enth: A comparison of human and computer.
Library News

Dr. Elizabeth K. Batiuk joined the library as Curator for the Archive of World Music. She will steward and develop the Archive of World Music, and build programs and services connecting students, faculty, and the broader community with the resources contained in the collection.


Library News

Christina Linklater has been elected to the Répertoire International des Sources Musicales (RISM) Coordinating Committee. RISM is an international nonprofit organization that aims to comprehensively document extant musical sources worldwide: manuscripts, printed music editions, writings on music theory, and libretti that are found in libraries, archives, churches, schools, and private collections.

Lingwei Qiu published “Sweet Sounds from Rulan Chao Pian Are as Lingering as the Fragrance of Orchids: Factual Records and Reflections on the Curation of the Exhibition Sweet Sounds from Rulan Chao Pian” (如兰芬芳 隽永绵长: “如兰芳音”策展纪实与思考), in Huangzhong (Journal of Wuhan Conservatory of Music), vol. 146:2, 2023.

Lingwei Qiu has been invited to speak at the Consulate General of China in New York on January 31, 2024 following a concert at Carnegie Hall, “Ars Longa: China Sound,” sponsored by the China-U.S. Young Artist Foundation. She will discuss Chinese music abroad.

NEW ACQUISITION:

New to the Music Library’s special collections is a first edition of Orlando di Lasso’s Patrocinium Musices, Prima Pars (1573) and Secunda Pars (1574). This first-edition choirbook published by Adam Berg is extremely rare – this copy is in exceptionally good condition and includes 400 large historiated woodcut initials throughout.

Library News

Professor Claire Chase and the Harvard New Music Ensemble worked with guest composer Phyllis Chen.

Students and faculty celebrated the start of the semester during the Department’s “Welcome Back” celebration. (above & right)

Remy the Humanities cat spent some quality time in the Department this year.

Picture Show

A group of singers from the Harvard Glee Club pose with Ambassador Randi Charno Levine at the US Embassy in Lisbon, Portugal during their tour of Europe in December 2023.

Clare Chase (center left) and Andy Clark (right) pose with composers Ayanna Woods (left), Tania Leon (2nd left), and Wang Lu (center right), and conductor Donald Nally (2nd right) at The Crossing’s Crickets in our Backyard performance.

Jennie Ellis spoke in Paine Concert Hall for the Louis C. Elson lecture.

Lingwei Qiu published “Sweet Sounds from Rulan Chao Pian Are as Lingering as the Fragrance of Orchids: Factual Records of and Reflections on the Curation of the Exhibition Sweet Sounds from Rulan Chao Pian” (如兰芬芳 隽永绵长: “如兰芳音”策展纪实与思考), in Huangzhong (Journal of Wuhan Conservatory of Music), vol. 146:2, 2023.

Lingwei Qiu has been invited to speak at the Consulate General of China in New York on January 31, 2024 following a concert at Carnegie Hall, “Ars Longa: China Sound,” sponsored by the China-U.S. Young Artist Foundation. She will discuss Chinese music abroad.

NEW ACQUISITION:

New to the Music Library’s special collections is a first edition of Orlando di Lasso’s Patrocinium Musices, Prima Pars (1573) and Secunda Pars (1574). This first-edition choirbook published by Adam Berg is extremely rare – this copy is in exceptionally good condition and includes 400 large historiated woodcut initials throughout.

Claire Chase (center left) and Andy Clark (right) pose with composers Ayanna Woods (left), Tania Leon (2nd left), and Wang Lu (center right), and conductor Donald Nally (2nd right) at The Crossing’s Crickets in our Backyard performance.

A group of singers from the Harvard Glee Club pose with Ambassador Randi Charno Levine at the US Embassy in Lisbon, Portugal during their tour of Europe in December 2023.

Clare Chase (center left) and Andy Clark (right) pose with composers Ayanna Woods (left), Tania Leon (2nd left), and Wang Lu (center right), and conductor Donald Nally (2nd right) at The Crossing’s Crickets in our Backyard performance.

Lingwei Qiu published “Sweet Sounds from Rulan Chao Pian Are as Lingering as the Fragrance of Orchids: Factual Records of and Reflections on the Curation of the Exhibition Sweet Sounds from Rulan Chao Pian” (如兰芬芳 隽永绵长: “如兰芳音”策展纪实与思考), in Huangzhong (Journal of Wuhan Conservatory of Music), vol. 146:2, 2023.

Lingwei Qiu has been invited to speak at the Consulate General of China in New York on January 31, 2024 following a concert at Carnegie Hall, “Ars Longa: China Sound,” sponsored by the China-U.S. Young Artist Foundation. She will discuss Chinese music abroad.

NEW ACQUISITION:

New to the Music Library’s special collections is a first edition of Orlando di Lasso’s Patrocinium Musices, Prima Pars (1573) and Secunda Pars (1574). This first-edition choirbook published by Adam Berg is extremely rare – this copy is in exceptionally good condition and includes 400 large historiated woodcut initials throughout.

Claire Chase (center left) and Andy Clark (right) pose with composers Ayanna Woods (left), Tania Leon (2nd left), and Wang Lu (center right), and conductor Donald Nally (2nd right) at The Crossing’s Crickets in our Backyard performance.

A group of singers from the Harvard Glee Club pose with Ambassador Randi Charno Levine at the US Embassy in Lisbon, Portugal during their tour of Europe in December 2023.

Clare Chase (center left) and Andy Clark (right) pose with composers Ayanna Woods (left), Tania Leon (2nd left), and Wang Lu (center right), and conductor Donald Nally (2nd right) at The Crossing’s Crickets in our Backyard performance.

Lingwei Qiu published “Sweet Sounds from Rulan Chao Pian Are as Lingering as the Fragrance of Orchids: Factual Records of and Reflections on the Curation of the Exhibition Sweet Sounds from Rulan Chao Pian” (如兰芬芳 隽永绵长: “如兰芳音”策展纪实与思考), in Huangzhong (Journal of Wuhan Conservatory of Music), vol. 146:2, 2023.

Lingwei Qiu has been invited to speak at the Consulate General of China in New York on January 31, 2024 following a concert at Carnegie Hall, “Ars Longa: China Sound,” sponsored by the China-U.S. Young Artist Foundation. She will discuss Chinese music abroad.

NEW ACQUISITION:

New to the Music Library’s special collections is a first edition of Orlando di Lasso’s Patrocinium Musices, Prima Pars (1573) and Secunda Pars (1574). This first-edition choirbook published by Adam Berg is extremely rare – this copy is in exceptionally good condition and includes 400 large historiated woodcut initials throughout.

Claire Chase (center left) and Andy Clark (right) pose with composers Ayanna Woods (left), Tania Leon (2nd left), and Wang Lu (center right), and conductor Donald Nally (2nd right) at The Crossing’s Crickets in our Backyard performance.

A group of singers from the Harvard Glee Club pose with Ambassador Randi Charno Levine at the US Embassy in Lisbon, Portugal during their tour of Europe in December 2023.

Clare Chase (center left) and Andy Clark (right) pose with composers Ayanna Woods (left), Tania Leon (2nd left), and Wang Lu (center right), and conductor Donald Nally (2nd right) at The Crossing’s Crickets in our Backyard performance.

Lingwei Qiu published “Sweet Sounds from Rulan Chao Pian Are as Lingering as the Fragrance of Orchids: Factual Records of and Reflections on the Curation of the Exhibition Sweet Sounds from Rulan Chao Pian” (如兰芬芳 隽永绵长: “如兰芳音”策展纪实与思考), in Huangzhong (Journal of Wuhan Conservatory of Music), vol. 146:2, 2023.

Lingwei Qiu has been invited to speak at the Consulate General of China in New York on January 31, 2024 following a concert at Carnegie Hall, “Ars Longa: China Sound,” sponsored by the China-U.S. Young Artist Foundation. She will discuss Chinese music abroad. 
(left to right) Andy Clark, Ayanna Woods, Tania León, Wang Lu, Claire Chase, and Donald Nally on stage at The Crossing’s *Crickets in our Backyard* performance in September.