

INTRODUCTION
TO MUSICAL
STYLES
INTRODUCTION
TO JAZZ HISTORY F
OR NON-MAJORS
MUSIC OF THE
RENAISSANCE
HISTORY OF
WESTERN MUSIC: - 1750
AMERICAN MUSICAL
THEATRE
MUSIC OF THE HIGH
BAROQUE
WOMEN AND MUSIC
SYMPHONIES OF
BEETHOVEN
OPERAS OF MOZART

Music History at NEC
Spring 2020 Course Catalog

Music History

Spring 2020 Course Offerings

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Undergraduate Courses

MHST 111- Introduction to Musical Styles

Sean Gallagher; Faculty

This course introduces students to the concept of style and style analysis in music through study of a few specific works. The goal of the course is to provide students with the tools/skills to recognize and analyze elements of style in any period or genre of music. A second thread of the course introduces students to research techniques and bibliography. Mixed seminar and lecture format. **2 credits**



MHST 117- Introduction to Jazz History for Non-Majors

Mehmet Sanlikol

Traces the growth of the musical language that came to be called "jazz" through study and analysis of innovative recordings. Readings serve to illuminate the historical context within which recorded performances occurred. Recordings follow the history of jazz from turn-of-the-century blues and ragtime to 1970s jazz-funk. (Course is not intended for Jazz majors). **2 credits**



MHST 202 - Music of the Renaissance

Sean Gallagher

The course examines the history of music in Europe during a period of 250 years (ca. 1420-1640), ranging from the final flourishing of medieval polyphony to the birth of opera. In the process of studying the many various genres and changes in musical styles we will also address several broader topics. These include the social contexts of musicians and musical performance; the relation between words and music in different historical periods; and historically-informed approaches to musical analysis. **2 credits**



MHST 221- History of Western Music: - 1750

Thomas Handel

The recorded history of music in Christianized Europe begins with the notation of sacred chant in the 9th century. The development of that repertory over the next several centuries laid the foundations on which the composition of music, sacred and secular, was based for generations. We will trace in this class the changes in musical style that occurred over time, and consider the role that the principal institutions of musical patronage--Church, Court, and Theater--played in fostering those changes. Among the composers to be studied: Perotin, Machaut, Josquin, Palestrina, Monteverdi, Lully, Corelli, Bach, and Handel. There will be a mid-term and a final exam, and one written critique of an assigned reading. **3 credits**



MHST 256 - American Musical Theatre

Gabe Alfieri

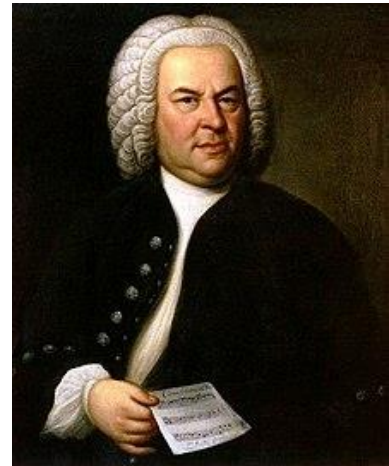
This course offers a survey of the American ("Broadway") musical from its roots in 19th-century operetta and vaudeville, through the golden age of the "book musical," up to the present. Connections with opera, dance, film, and popular music are explored, along with aspects of narrativity, performativity, and cultural history. Work by Rodgers & Hammerstein, Gershwin, Bernstein, Sondheim, Jason Robert Brown, and others are studied. **2 credits**



MHST 338 - Music of the High Baroque

Ellen Exner

Music of the High Baroque is an in depth exploration of repertory produced by composers such as J.S. Bach, G.F. Handel, and G.P. Telemann. During this course, we will study technical aspects of the era including genre characteristics (keyboard suites, passions, cantatas, civic music, opera, etc.) and compositional approaches (ritornello structure, fugue, da capo aria, and so on). We will also consider extra musical elements that affected artistic production: local performing conditions, politics, commerce, and the contours of individual biography. Baroque music is a repertory that has long been associated with privilege and prestige; we will interrogate the reasons this characterization persists. **2 credits**



MHST 352 - Women and Music

Eden MacAdam-Somer

Explores issues surrounding women and music, and considers a number of women through the ages, including Hildegard von Bingen, Comtessa de Dia, Tarquinia Molza, Laura Peverara, Francesca Caccini, Barbara Strozzi, Elisabeth-Claude Jacquet de la Guerre, Fanny Mendelssohn, Clara Schumann, Ethel Smyth, Amy Beach, Ruth Crawford Seeger, and Bessie Smith. **2 credits**



MHST 366 - Symphonies of Beethoven

Matthew Cron

A study of Beethoven's nine symphonies focusing on various issues, including: sources and editions, analysis and interpretation, social-historical context, and performance practice. **2 credits**



MHST 367 - Operas of Mozart

Helen Greenwald

This course will explore the idea of “greatness” and “innovation” through detailed study of Mozart’s librettos, musical characterization, vocal discourse, orchestral writing, and stage directions. Special emphasis will be placed on Mozart’s early, lesser known operas, as well as his mature works. The last five weeks of the class will be devoted to a close look at *Don Giovanni*. There will be weekly quizzes and written assignments. **2 credits**



MHST 375 - La Jeune France – Music in France 1870 – 1950

Thomas Handel

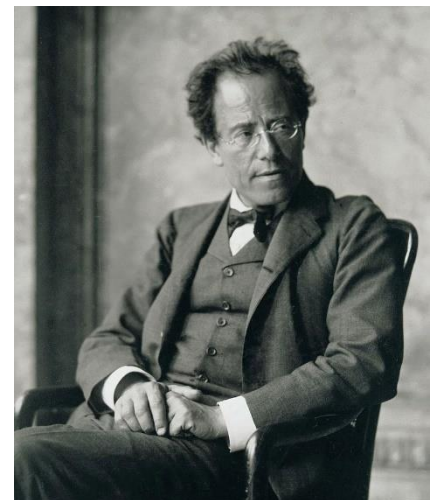
This course traces the developments of French Music from the renaissance of the 1870s to the serial revolution of the 1950s. Representative composers include Saint-Saens, Faure, Debussy, Satie, Poulenc, Messiaen and Boulez. The foundation of the Societe Nationale de Musique, the Paris Universal Exhibition of 1889, WWI and WWII are studied as catalysts for aesthetic developments in French culture. Emphasis is placed on related arts such as impressionism, symbolist poetry, modern dance, existentialism and surrealism. Course requirements include weekly reading and listening assignments, a research project, midterm and final exams. Trips to concerts, museums, dance performances and film screenings will be arranged throughout the semester. **2 credits**



MHST 376 - Post-Romantic: Bruckner, Mahler, Strauss

Cody Forrest

This course will focus on the musical language, style and genres of postromantic music. In the center of attention will be works by Anton Bruckner, Gustav Mahler and Richard Strauss, but contextual explorations of selected pieces by their precedents (primarily Richard Wagner), contemporaries (Hugo Wolf) and antecedents (Arnold Schoenberg and Alban Berg) will be studied as well. The method of inquiry will be the analytical and interpretative study of selected works by Bruckner, Mahler and Strauss, with consideration of issues such as the expansion of tonal language, redefinition of traditional forms and genres, the relationship between music and text, music and program, music and religion and music and philosophy. **2 credits**



MHST 415 - Schoenberg and Stravinsky

John Heiss

Examines the music and parallel careers of Schoenberg and Stravinsky.
2 credits



MHST 441 - Introduction to World Music

Mehmet Sanlikol

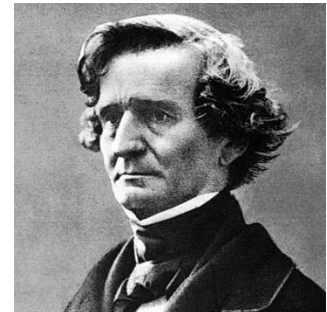
Studies the history, repertoire, performance practice, and cultural context of selected musical traditions. Music covered in the past has been drawn from traditions in sub-Saharan Africa, the Balkans, the Middle East, India, Indonesia, China, Korea, Native America, and Japan. Evaluation of student work is based on class participation, midterm exam, and final exam or term project and paper.
2 credits



MHST 474 - Berlioz: Symphony Fantastique

Cody Forrest

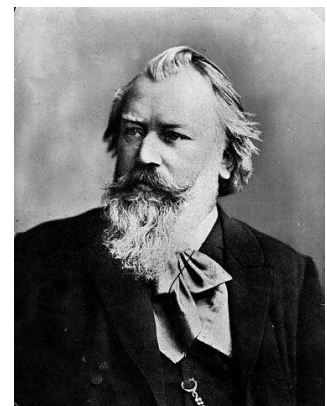
This course provides an intensive study of Berlioz' *Symphonie Fantastique* focusing on issues such as the program, criticism, analysis and influence. In addition, Berlioz is situated within the context of other composers and works from the first half of the 19th century including Symphonies by Mendelssohn and Schubert, songs by Schubert and Schumann and piano works by Chopin, Schumann and Liszt. **1 credit**



MHST 477 - Brahms: Fourth Symphony

Cody Forrest

This course provides an intensive study of Brahms' Fourth Symphony focusing on issues such as the integration of older compositional techniques, reception, analysis and interpretation. In addition, Brahms is situated within the context of other composers and works from the second half of the 19th century including symphonic works by Mahler and Strauss, songs by Wolf and music dramas by Wagner. **1 credit**



Graduate Courses

MHST 081- Grad Survey: History of Western Music

Matthew Cron

For the graduate student, this course provides an intensive survey of the history of Western music from antiquity through the 21st century. **0 credit**



MHST 507 - Masterworks of Music in Historical Context I

Christina Dioguardi

This course provides an in depth study of individual works by Machaut, Josquin and Bach while placing them in the larger historical context of the medieval, renaissance and baroque periods. Machaut's Messe de Nostre Dame is studied in the context of cathedralism in the middle ages. Contextual works include Gregorian chant, 13th and 14th century motets, troubadour songs and fixed form repertory. Josquin's Missa L'homme arme super voces musicales is studied in the context of renaissance humanism. Contextual works include masses, motets and secular songs by Dufay, Ockeghem, Palestrina, Lassus and Byrd and madrigals by Arcadelt, de Rore and Gesualdo. Bach's Cantata #140 is studied in the context of the multi-national influence on German baroque music. Contextual repertory includes vocal works by Caccini, Monteverdi, Lully and Handel and instrumental works by Frescobaldi, Froberger, Corelli, Vivaldi and Bach. Course requirements include weekly reading and listening assignments, a research paper, and an oral presentation. Not available to D.M.A. students or musicology majors. **2 credits**



MHST 510D - Topics in the Baroque Era: Handel

Matthew Cron

An examination of George Frideric Handel's career and works (both vocal and instrumental) against the background of musical developments in early 18th-century Germany, Italy, and England. Issues to be discussed include the later reception of Handel's music, matters of performance practice, and the rhetorical and structural features of his particular musical dialect. In addition to shorter assignments, students will write two papers: one more analytical in nature, the other more historical, on topics to be determined in consultation with the instructor. **2 credits**



MHST 517D - Jazz, Race, & Justice

Tanya Kalmanovitch

In music history and American history alike, jazz is commonly described as the music of racial emancipation, embraced the world over as an emblem of 20th century racial protest and progress. This class investigates the intersection of jazz, race, and political freedom. Through reading, listening, lectures, and discussions, we will interrogate standard 20th century histories of jazz in light of 21st century contexts of enduring racial injustice. Through research and creative performance assignments, we will consider how jazz, social justice, and social responsibility intersect in our present-day experience as artists and citizens. **2 credits**



MHST 520D - Construct of Class: J.C. Bach-Beethoven

Ellen Exner

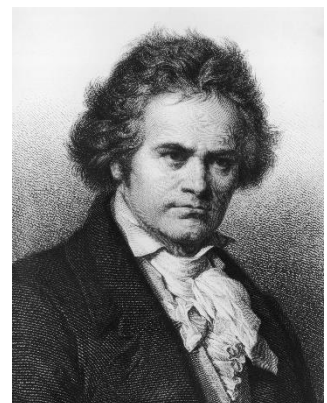
The music of composers such as Haydn, Mozart, Beethoven, Gluck, their immediate predecessors, and contemporaries. We will begin by studying the precursors to what is now known as the Classical style and will then consider how various political, social, artistic, and other forces shaped the musical idiom that has come to be called "Classical." We will study in some detail representative works by major composers of the time so that by the end of the course, you will be able to recognize and explain the stylistic features that distinguish works of the Classic period from other musical eras. You will also be able to articulate the singular achievements of individual compositions. In the course of the semester, we will engage with a variety of scholarly literature that problematizes our inherited notion of what "Classical" music is and interprets how its emblematic composers achieved canonic status. **2 credits**



MHST 520E - Topics Classical Era: Beethoven & the Piano

Sean Gallagher

A study of Beethoven's piano sonatas and concertos, as well as relevant chamber works, focusing on various issues, including: style and form, musical rhetoric and affect, sources and editions, social-historical context, and performance oriented analysis. **2 credits**



MHST 526 - Performance Practice 1500 to 1650

Scott Metcalfe

Seminar in high Renaissance and early Baroque music. Vocal and instrumental techniques, improvisation and ornamentation, tuning systems, relationship of text and music, implications of performance from original notation.

2 credits



MHST 535 - Writing About Music: Research Methods

Ellen Exner

Methods of musical research and investigation for performers, historians, and theorists. Individual and class projects use research tools and bibliographical materials essential to editing, analysis, criticism, historiography, and journalism. **2 credits**



MHST 548 - Notation and Performance: Two Eastern Traditions

Mehmet Sanlikol

This course is about the coding of aural and cultural experience as revealed in the relationship between notation and performance. The main focus of the course will be the variety of notations introduced to Ottoman classical music during the 17th and 18th centuries as well as Greek Orthodox (aka Byzantine) neumatic notation. Students will learn to transcribe this music, while being introduced to Byzantine and Ottoman history, music making, and notational practice in the 17th to 19th centuries. They will gain a basic understanding of echos/makam (mode) and usul (rhythmic cycles) and tuning and temperament, especially as they relate to developments in Europe during the Renaissance and Baroque. **2 credits**



MHST 551- Ives, Schoenberg, Stravinsky

John Heiss

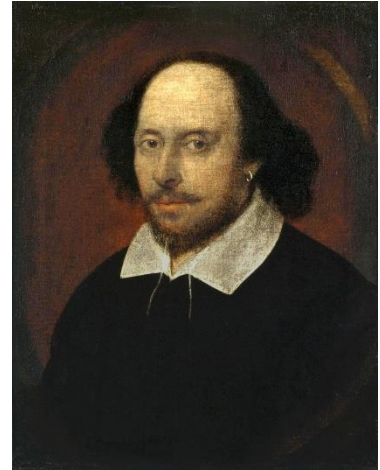
Studies the music of Ives, Schoenberg, Stravinsky, their colleagues, and the general context of their works; developments that led to those works and their influence. **2 credits**



MHST 570A - English Music in the Age of Shakespeare

Gabe Alfieri

This course offers an introduction to English music in the late 16th and early 17th centuries, the age of Shakespeare and Elizabeth I. Musical works—including important early repertoires for keyboard and lute, as well as masses, motets, madrigals, and more—are explored and experienced within the larger context of English Renaissance/Reformation culture. Music's social functions, its place in the Shakespearean theater, and its debt to Continental developments, all inform this introduction to the "golden age of English music." Repertoires includes works by Tallis, Byrd, Dowland, Campion, and more. **2 credits**



MHST 578 - Exoticism in Western Music

Mehmet Sanlikol

The 19th c. explosion of interest in non-European cultures among artists of all kinds in Europe and the U.S. was part of a wider process of globalization which built on ideas about civilizations outside of Europe developing since the Middle Ages. That globalization process continues today across the spectrum of Western culture in both popular music and concert music. Behind this long-standing passion for the exotic lies a fascination with unexperienced possibilities, alternative ways of being which "The Other"—someone different from us—seems to embody. The course will draw on classical European vocal, instrumental and dramatic repertoires from the late 18th to the early 20th centuries, building on the two principal exotic paradigms of the so-called "alla Turca" and "Hungarian" ("Gypsy") styles. Students will also be presented with exotic 18th and 19th c. painting and with projects involving close work on non-western musical materials through listening and transcription. Final individual research projects may incorporate popular music, jazz and film, as well as concert repertoire. **2 credits**



MHST 901- Doctoral Seminar in Musicology

Helen Greenwald

Introduces methods and materials of musicological research through individual projects focused on the life and works of a given composer. Issues include source studies, historiography, performance practice, and criticism. **3 credits**



Faculty



Helen Greenwald (Chair) is a musicologist, cellist, and translator. Her principal areas of research include vocal music of the 18th-21st centuries. Greenwald was Visiting Professor of Music at the University of Chicago, winter-spring 2008.

Her work has appeared in such journals as *19th-Century Music*, *Acta Musicologica*, *Music & Letters*, *Journal of the American Musicological Society*, *Current Musicology*, *The Mozart-Jahrbuch*, *Nineteenth-Century Music Review*, *The Music Library Association's Notes*, *Studi musicali toscani*, *Newsletter of the Résource Internationale d'Iconographie Musicale*, and *Cambridge Opera Journal*. Greenwald has presented papers in the international forum, including the 1991 International Mozart Congress (Salzburg), the 2001 Verdi Congress (Parma), the Royal Music Association, the British Society for Music Analysis, the biannual British 19th-Century Music Conference, the Salzburg Symposium, the American Musicological Society, the Society for Music Theory, the New England Conference of Music Theorists, the Music

Theory Society of New York State, and the Modern Language Association. She is editor of the critical edition of Rossini's *Zelmira*, published at the end of 2005 by the Fondazione Rossini/ Ricordi, and premiered August 2009 at the Rossini Opera Festival in Pesaro, Italy. Greenwald was also contributing curator and consultant to the international exhibition "La Scena di Puccini," shown September 2003–February 2004 at the Fondazione Ragghianti in Lucca, Italy.

Recent projects include the critical editions of Verdi's *Attila* for *The Works of Giuseppe Verdi* (University of Chicago Press/Ricordi, 2012), and Mascagni's *Cavalleria rusticana* (Bärenreiter, forthcoming), as well as *The Oxford Handbook of Opera* (Oxford University Press, 2014). Greenwald also writes program essays for the Boston Symphony Orchestra, the Royal Opera at Covent Garden, the Metropolitan Opera, the Verdi Festival (Parma, Italy), and La Scala (Milan).

BS in music, MA in Humanities Hofstra University, MPhil, PhD in Musicology The City University of New York; Certificate in German with Honors, University of Vienna, graduate studies in Musicology New York University; cello studies with David Wells, George Ricci



Ellen Exner is a specialist in music of the eighteenth century, specifically music of the Bach family. After receiving undergraduate degrees from the University of Massachusetts/Amherst in Music History as well as Russian Language and Literature, Exner went on to receive an MA from Smith College and then a PhD in Historical Musicology from Harvard University. Her current book project re-examines the eighteenth-century roots of Mendelssohn's famous 1829 Berlin performance of J. S. Bach's *St. Matthew Passion*.

Exner is actively engaged with baroque repertory as both a scholar and a performer on historical oboes. She has published two critical editions of music by J. S. Bach's student Gottfried August Homilius with Carus-Verlag (Stuttgart) and is finishing commissioned work on Emanuel Bach's 1779 *Passion according to St.*

Luke for the Carl Philipp Emanuel Bach: Complete Works Edition. Her work has also appeared in the journal *Eighteenth-Century Music*, the *New Grove Dictionary of American Music*, and in German-language publications dedicated to the most recent scholarship on Georg Philipp Telemann and his contemporaries. Exner is a member by invitation of the Editorial Board of the American Bach Society and serves as Editor of its official newsletter, *Bach Notes*. She has taught courses on baroque music as well as the history of art song by invitation at Boston University, Harvard University, and the Massachusetts Institute of Technology.

B.A. in Russian Language and Literature cum laude, B.M. in Music History cum laude, University of Massachusetts at Amherst; M.M. in Music History, Smith College; Ph.D. in Historical Musicology, Harvard University.



Sean Gallagher's research focuses on late medieval and renaissance music, with particular emphasis on France, Italy, and the Low Countries in the fifteenth century.

He is the author of *Johannes Regis* (Brepols, 2010), editor of *Secular Renaissance Music: Forms and Functions* (Ashgate, 2013), and co-editor of three volumes of essays: *Western Plainchant in the First Millennium: Studies in the Medieval Liturgy and its Music* (Ashgate, 2003), *The Century of Bach and Mozart: Perspectives on Historiography, Composition, Theory and Performance* (Harvard, 2008), and *City, Chant, and the Topography of Early Music* (Harvard, 2013). Recent articles include: "Busnoys, Burgundy, and the Song of Songs,"

in *Uno gentile et subtile ingenio: Studies in Renaissance Music in Honor of Bonnie Blackburn* (Brepols, 2009); "The Berlin Chansonnier and French Song in Florence, 1450-1490: A New Dating and its Implications," *Journal of Musicology* (2007); and "Seigneur Leon's Papal Sword: Ferrara, Du Fay, and His Songs of the 1440s," *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis* (2007). In 2002, he was awarded a Ryskamp Fellowship from the American Council of Learned Societies and, in 2008, the Phi Beta Kappa Prize at Harvard for Excellence in Teaching.

B.M., M.M. in piano, Peabody Conservatory; Ph.D. in musicology, Harvard University. Studies with Leon Fleisher. Former faculty of University of North Carolina at Chapel Hill, Harvard University, and Boston University.



Grammy nominated composer and CMES Harvard University fellow **Mehmet Ali Sanlıkol** made his Carnegie Hall debut in April 2016 premiering his commissioned piece *Harabat/The Intoxicated* with the American Composers Orchestra. Other recent works have been heard at Tanglewood's Ozawa Hall and on A Far Cry string orchestra's recording *Dreams and Prayers*. He hails from Cyprus and Turkey, and is also a Jazziz Top 10 Critics' Choice 2014 pick, a Jazz pianist, a multi-instrumentalist, and an active ethnomusicologist. Sanlıkol has been praised by critics all over the world for his unique, pluralist, multicultural, and energetic musical voice. The Boston Globe noted that Sanlıkol's "music is colorful, fanciful, full of rhythmic life, and full of feeling. The multiculturalism is not touristy, but rather sophisticated, informed, internalized; Sanlıkol is a citizen of the world ... and [Sanlıkol] is another who could play a decisive role in music's future in the world."

Sanlıkol actively delivers papers and talks at academic conferences such as International Conference on Analytical Approaches to World Music and Society for Ethnomusicology. Sanlıkol's book, *The Musician Mehters*, about the organization and the music of the Ottoman Janissary Bands, was published 2011 in English by The ISIS press and in Turkish by Yapı Kredi Yayınları.

BM in jazz composition, Berklee College of Music; MM jazz composition, New England Conservatory of Music; DMA in composition, New England Conservatory of Music. Composition studies with Herb Pomeroy, Bob Brookmeyer, Lee Hyla; President of DÜNYA, a musicians' collective dedicated to contemporary presentations of Turkish traditions, alone and in interaction with other world traditions, through musical performance, publication, and educational activities.



Matthew Cron is a musicologist and performer with a wide range of interests and experiences. He earned a Ph.D. from Brandeis University, an M.A. from Smith College, and a B.A. from the University of Massachusetts at Amherst. His scholarly work has focused on Bach, Beethoven, performance practice, and the history of brass instruments. He has taught at Brandeis University, the New England Conservatory of Music, Harvard University, and online at the Harvard Extension School. He has taught courses concerned with music appreciation, musical style, opera, string quartets, concertos, Mozart, and the historical and social context of musical premieres.

As a performer, he serves as organist and music director of a church and as piano accompanist to voice students. He has performed on organ, harpsichord, piano, recorder, cornetto, and natural trumpet in a variety of venues and has played music from the Middle Ages to the 21st century.

He is particularly interested in pedagogy and received two distinguished teaching awards from Harvard University.

BA University of Massachusetts at Amherst, MA Smith College, Ph.D. Brandeis University



Thomas Handel maintains a varied career as an administrator, teacher, and performer. From 2002 to 2015 Handel served as Dean of Students at NEC. Currently, he chairs the Doctor of Musical Arts program and advises doctoral and Graduate Diploma students. Handel has served on the music history faculty since 1992, specializing in sacred music and French music from the late 19th and early 20th centuries. He regularly performs and tours with the NEC Chamber Singers.

Handel successfully revived the organ class for non-majors at NEC, introducing over 30 students each year to the organ and its vast repertory. In this capacity he emphasizes the wide variety of musical and interpersonal skills that are required of the practicing church musician.

Handel is the Minister of Music at Church of the Covenant in Boston, where he has the privilege of playing the restored Welte-Tripp organ. At Covenant, Handel oversees a progressive and eclectic music program that, on any given Sunday, may include the music of Michael Jackson and Messiaen, or Bob Marley and Bach.

Recordings include works of Bach and d'Aquin with the Boston Cecilia and Duruflé's Requiem (solo organ version) with the Phillips Exeter Academy Concert Choir. He has lectured on Messiaen throughout the U.S. and at the University of Sheffield (U.K.) International Messiaen Festival.

B.M. cum laude in organ performance, Boston University; M.M., D.M.A. in organ performance, NEC. Organ studies with Max Miller, Yuko Hayashi, William Porter; conducting studies with Thomas Dunn, Donald Teeters, Gerald Weale. Recordings on Newport Classic, Phillips Academy.



Scott Metcalfe is a visiting faculty member in MHST, 2019-2020. Widely recognized as one of North America's leading specialists in music from the fifteenth through seventeenth centuries and beyond, he is the director of Blue Heron, acclaimed by *The Boston Globe* as "one of the Boston music community's indispensables" and winner of the 2018 Gramophone Classical Music Award for Early Music. He has also directed New York City's Green Mountain Project, TENET, the Handel & Haydn Society, Pacific Baroque Orchestra (Vancouver, BC), and others, in music ranging from Machaut to Bach. Metcalfe is a baroque violinist with a career spanning more than three decades, has published editions and scholarly studies, and has taught at Harvard University, Oberlin Conservatory, and Boston University.

BA Brown University; MA in Historical Performance Practice Harvard University



John Heiss is an active composer, conductor, flutist, and teacher. His works have been performed worldwide, receiving premieres by Speculum Musicae, Boston Musica Viva, Collage New Music, the Da Capo Chamber Players, Aeolian Chamber Players, Tanglewood Festival Orchestra, and Alea III. He has received awards and commissions from the National Institute of Arts and Letters, Fromm Foundation, NEA, Rockefeller Foundation, Massachusetts Council on the Arts and Humanities, ASCAP, and the Guggenheim Foundation. His principal publishers are Boosey & Hawkes, E.C. Schirmer, and Elkus & Son. Heiss has been principal flute of Boston Musica Viva and has performed with many local ensembles, including the BSO. His articles on contemporary music have appeared in *Winds Quarterly*, *Perspectives of New Music*, and *The Instrumentalist*. Along with Juilliard faculty

Joel Sachs, Heiss has designed and written a book/CD-Rom classical music primer for Blue Marble Music entitled *Classical Explorer*. Starting in the 1970s, Heiss has directed many NEC festivals dedicated to composers or themes, and has spearheaded visits to NEC by many composers, including Ligeti, Lutoslawski, Berio, Carter, Messiaen, Schuller, and Tippett.

B.A. in mathematics, Lehigh University; M.F.A. music, Princeton University. Composition with Milton Babbitt, Edward T. Cone, Earl Kim, Otto Luening, Darius Milhaud; flute with Arthur Lora, James Hosmer, Albert Tipton. Recordings on TelArc, Nonesuch, CRI, Golden Crest, Arstia, Turnabout, Video Artists International, Boston Records, AFKA. Former faculty of Columbia University, Barnard College, MIT, NEC Institute at Tanglewood.



Tanya Kalmanovitch is a Canadian violist, ethnomusicologist, and author known for her breadth of inquiry and restless sense of adventure. Her uncommonly diverse interests converge in the fields of improvisation, social entrepreneurship, and social action with projects that explore the provocative cultural geography of locations around the world. Based in Brooklyn, Kalmanovitch's layered artistic research practice has rewarded her with extended residencies in India, Ireland, Afghanistan, Turkey, and Siberia.

Kalmanovitch is currently performing in duo settings with pianist Marilyn Crispell as well as in a collaborative trio with pianist Anthony Coleman and accordionist Ted Reichman. She is developing the *Tar Sands Songbook*, a documentary theater play that tells the stories of people whose lives been

shaped by living in close proximity to oil development and its effects.

B.Mus. The Juilliard School; B.A.Aft., University of Calgary (Psychology); M.Sc., University of Calgary (History and Theory of Psychology); Ph.D. candidate, University of Alberta (Ethnomusicology).



Composer **Kathryn Salfelder** (b. 1987) engages late-Medieval and Renaissance polyphony in conversations with 21st-century techniques; she borrows both literally from chansons, motets, and masses, as well as more liberally from Renaissance-era forms and structures.

Recent commissions include new works for the Albany (NY) Symphony, Boston Musica Viva, Chelsea New Music Festival, United States Air Force Band – Washington D.C., American Bandmasters Association, New England Conservatory, Western Michigan University, Temple University, MIT, Japan Wind Ensemble Conductors Conference (JWECC), and the Frank Battisti 85th Birthday Project. Her music has been performed by the Minnesota Orchestra, saxophonist Timothy McAllister, conductor Ken-David Masur, and by over three-hundred ensembles at the nation's leading universities and conservatories.

She is the recipient of the ASCAP/CBDNA Frederick Fennell Prize, ASCAP Morton Gould Young Composer Award, Ithaca College Walter Beeler Memorial Composition Prize, and the United States Air Force Colonel Arnald D. Gabriel Award. Three wind ensemble works, *Cathedrals*, *Crossing Parallels*, and *Reminiscence*, are published by Boosey & Hawkes.

Prior to teaching at NEC, Kathryn served as Lecturer in Music Theory at MIT. In her spare time, she can be found realizing figured bass lines and dabbling at the organ.

DMA, New England Conservatory. MM, Yale School of Music. BM, New England Conservatory. Studies with Michael Gandolfi, Aaron Jay Kernis, and David Lang.



Cody Forrest is a composer and music researcher. He has been commissioned by Dinosaur Annex, conductor Daniel Hege, and the Conchran Wrenn Duo. His music has been performed by Boston Musica Viva, the Cassatt String Quartet, and internationally by violinist Léo Marillier. He has received the Classic Pure Vienna International Composition Competition grand prize, Florence Price fellowship from the Gabriela Lena Frank Creative Academy of Music, an ASCAP Morton Gould Young Composer Award, and was selected for the 2015 EarShot New Music Readings. He served as composer-in-residence for Chamber Music Campania's 2016 festival in Varano, Italy.

D.M.A., New England Conservatory. M.M., Syracuse University. B.M., University of North Texas. Studies with Kati Agócs, Malcolm Peyton, Daniel Godfrey, Andrew Waggoner, and Cindy McTee.



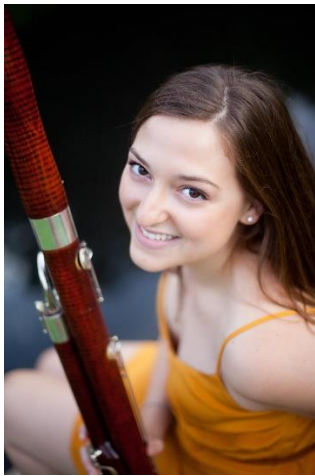
In addition to teaching duties on New England Conservatory's College faculty, **Eden MacAdam-Somer** chairs New England Conservatory's Contemporary Improvisation department for Preparatory and Continuing Education, serving students through high school age and adult learners.

In 2009, Eden was accepted as the first doctoral student of New England Conservatory's Contemporary Improvisation department, where she has pursued explorations of composition and improvisation across genres, including works for solo performer on violin, voice, and dance. In between studies and performances, Eden maintains an active performance and recording career and continues to tour, both as a soloist and with the band NotoriousFolk.

B.M. in classical performance, Moores School of Music at the University of Houston; M.M. in classical performance, Shepherd School of Music at Rice University; D.M.A. in Contemporary Improvisation, New England Conservatory. Studies with Fredell Lack, Kenneth Goldsmith.



Gabe Alfieri holds a Ph.D. in historical musicology from Boston University and a double Master's in voice/pedagogy from NEC. His research interests include American theater music, music of the English Renaissance, and film music. Also an active performer & conductor, he is currently on the faculty at Salve Regina University.



Christina Dioguardi is a musicologist and bassoonist who specializes in medieval music, particularly the Italian trecento. Her scholarly interests include Italian and French secular vocal polyphony, notation, manuscripts, paleography, and codicology. Her current research focuses on manuscripts compiled in 14th-15th century Florence, with a particular emphasis on palimpsests, and the modern technology (i.e. multispectral imaging) used to reconstruct damaged historical documents.

Dioguardi is currently completing her Ph.D. at Brandeis University with a dissertation titled, "Scraping Beneath the Surface: A Study of Trecento Florentine Identity in The San Lorenzo Palimpsest." She is a recipient of grants and awards from the Andrew W. Mellon Foundation and Brandeis University.

B.M. Bassoon Performance and Musical Arts, Eastman School of Music; M.M. and G.D. Bassoon Performance, New England Conservatory, Ph.D. (ABD) Musicology, Brandeis University