

INTRODUCTION TO
MUSICAL STYLES
MUSIC OF THE
RENAISSANCE
HISTORY OF
WESTERN
MUSIC FORM
AND FREEDOM
IN JAZZ
HISTORY OF
IMPROVISATION
WESTERN MUSIC
HISTORY OF THE
FUGUE THROUGH
BACH MODELS
OF FILM MUSIC
1930-PRESENT
THE WORLD OF
GUSTAV MAHLER
MUSIC SINCE 1945

Music History at NEC
Spring 2019 Course Catalog

Music History

Spring 2019 Course Catalog

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MHST 111 – Introduction to Musical Styles

Matthew Cron; Ellen Exner; Sean Gallagher; Thomas Handel; Mehmet Sanlikol

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.



MHST 202 – Music of the Renaissance

Sean Gallagher

The course examines the history of music in Europe during a period of 250 years (ca. 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.



MHST 222 – History of Western Music: 1750-present

Thomas Handel

Many of the notions we hold today regarding music and its role in society are rooted in ideas that emerged in the Enlightenment of the 18th century. We will begin with a close study of those ideas and the music it fostered then follow the rise of music to its preeminent role among the arts in the 19th century. Finally, we will explore the alternative paths composers pursued following the rupture with tonality and with conventional views on music at the start of the 20th century. Works from Bach to Babbitt will be included in our survey.





MHST 252 – Form and Freedom in Jazz, 1956-1974

Mehmet Sanlikol

This course explores the new forms, sounds, and procedures in jazz improvisation and composition of from 1956 to 1974 through study of the work of Miles Davis, Gil Evans, Sun Ra, Charles Mingus, Ornette Coleman, John Coltrane, Cecil Taylor, Bill Evans, Wayne Shorter, and others, and considers the social, cultural, and economic context of new developments in jazz and their receptions and meanings.



MHST 258 – History of Improvisation, Western Music

Nima Janmohammadi

This course focuses on theories of improvisation, early vocal music, and instrumental music (mainly keyboard) from the 17th century to the present. Students will acquire a knowledge and awareness of the history of improvisation, its concepts, terminologies, techniques and different models of music making. Students will learn to think critically and historically about improvisation and have the opportunity to apply different models of improvisation to their own work through class presentation and performance. There will be written assignments, a final project, and weekly quizzes.



MHST 336 – History of the Fugue through Bach

Matthew Cron

This course traces the development and evolution of the fugue as a genre, form and compositional procedure. We will follow the fugue from its beginnings as a point of imitation in the vocal music of the 15th century, through its presentation as Ricercare in the instrumental music in the Renaissance, and culminate with those written by J.S. Bach, and particularly those included in his Wohltemperierte Klavier. While there will be a significant analytical component to the course, primary attention will be paid to the contextual reception of the fugue in its many different iterations.



MHST 358 – Models of Film Music: 1930-present

Mehmet Sanlikol

This course will explore selected film composers and their scores for genre defining movies from Hollywood, Japan and Turkey. The class will first focus on how classic Hollywood composers employed techniques associated with symphonic program music and romantic opera in their scores. As the semester continues we will analyze how poly-tonality, serial composition, the Jazz orchestra, rock/funk beats and ethnic music were introduced. Through selected readings and comparative musical analysis between selected scenes the students will gain a deeper understanding of how film music and the craftsmanship of the film composer evolved over the course of the past 100 years.

MHST 377 – The World of Gustav Mahler

Katarina Markovic

An in-depth exploration of Gustav Mahler's music, life and artistic environment centering on his symphonies and lieder. We will study the symbiotic relationship between these two genres in Mahler's oeuvre, focusing on selected symphonies and their lieder companions. These works will be examined from the perspective of manuscript sources, biographical, philosophical and programmatic background, interpretation and reception. A broader overview of the artistic climate of fin-de-siècle Vienna, its dominant artistic circles and trends, as well as social and political forces which influenced Mahler's career and life will provide a context within which we will explore the artistic shifts in Mahler's musical style after the turn-of the century. In a parallel manner, an attempt will be made to reflect on Mahler from the perspective of the 21st century: on the heterogeneity of his style and the broad spectrum of expression and references his music projects - elements which have paved paths taken by musicians, writers, and filmmakers as diverse as Stravinsky, Shostakovich, Mann, Britten, Visconti, Berio, Schnittke, Ken Russel and Uri Caine.



MHST 416 – Music Since 1945

John Heiss

Studies the major musical trends since 1945: extended serialism, electronic and aleatory music, return to free atonality, performance virtuosity, and improvisation.





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.



MHST 503 – Music for the Berlin Court

Ellen Exner

Berlin is now widely recognized as one of the world's great musical capitals. It was not always so. In this course, we will explore how Berlin went from a hamlet of scrub pines and swamps in 1700 to the site of the "Bach Revival" in 1829. In the process, we will encounter the three major musical styles of the eighteenth century: baroque, galant, and Viennese Classic. The bulk of the semester will be spent on Berlin's musical high point: the reign of King Frederick the Great (r. 1740–1786), when the city became one of Europe's most influential cultural centers. In the mid-eighteenth century, it was home not only to one of the continent's most intellectually progressive and musical rulers, but also more of J. S. Bach's sons and students than any other city outside of Leipzig. Frederick's musicians reflected his interests: he surrounded himself with virtuoso performers who were also highly educated writers on musical topics. Together with Frederick, they cultivated a particular style and aesthetic we now describe as Galant (formerly described as pre-Classical). Among its brightest lights were Carl Philipp Emanuel Bach, Wilhelm Friedemann Bach, Carl Heinrich Graun, Johann Adolf Hasse, and Johann Joachim Quantz.

MHST 510G – *St. Matthew Passion*

Ellen Exner

This course is an in-depth study of J. S. Bach's *Passion According to St. Matthew* from many angles: libretto construction, compositional design, performance circumstances, and reception history. We will explore the work's genesis and debut in 1727 as well as the causes and effects of Bach's later revisions to it, especially in 1736 and 1742. The *Passion*'s nineteenth-century reception history is also a topic important to its modern reputation and traditional concert-hall performance medium, both of which have little to do with Bach's original concept. There will be weekly reading assignments as well as regular listening quizzes and writing assignments. The ability to perform accurate musical analysis is expected. If you are not willing or able to read scholarly texts in English every week, you should not take this class.



MHST 516 – *Jazz: Music, Criticism, and Interpretation*

Brian Levy

Selected Readings in Jazz History: Music, Criticism & Interpretation is a seminar-style course, which, through readings and discussions, engages students in the music, its practitioners, its history, and its aesthetics. The course focuses on selected readings that deal in an insightful and sometimes controversial way with early and modern styles of jazz and performers such as, among others, Louis Armstrong, Lester Young, Charlie Parker, Sonny Rollins, Miles Davis, and John Coltrane. The course explores questions concerning the nature of improvisation, the essence of jazz, how jazz should be evaluated, its history, issues of race, and the music itself. Topics are broad and derive from various disciplines including aesthetics and ontology, historiography, musical analysis, criticism, and interpretation. Course work includes weekly reading (and corresponding listening) assignments, writing summaries, short response papers, and at least one individual presentation.

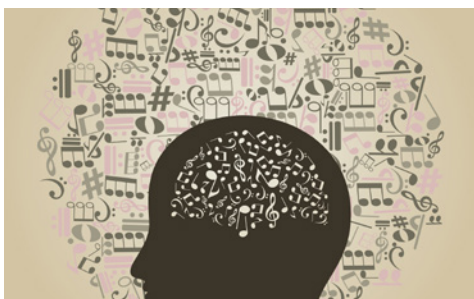


MHST 530C – *Wagner's Ring of the Nibelung*

Helen Greenwald

This course is about Richard Wagner's monumental *Ring of the Nibelung*: *Das Rheingold*, *Die Walküre*, *Siegfried*, and *Götterdämmerung*. Central to the course are Wagner's compositional style, pioneering work in stagecraft, and artistic philosophy. We will also read some of the original literary sources for the "Ring" and learn about the artistic and social climate in which Wagner was able to succeed. Assignments will include short papers, quizzes, listening, reading, and presentations.





MHST 536 – Writing about Music II

Helen Greenwald

Continuation of MHST 535, this course focuses on 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. Students write a full-length research paper, guided through the process step-by-step. There are frequent individual conferences with the instructor.



MHST 542 – The Avant Garde: Erik Satie to John Zorn

Stephen Drury

This course surveys composers who redefined music from the 1890s through the 1990s, historical and philosophical study of the avant-garde tradition, the evolution of notation and compositional systems, and concurrent developments in other arts (Robert Rauschenberg, William Burroughs, Andy Warhol). The class will focus on works of Ives, Cage, Russolo, Stockhausen, Nancarrow, Partch, La Monte Young, Talking Heads, Sonic Youth, and Naked City.



MHST 547 – Music of Turkey

Mehmet Sanlikol

An introduction to a variety of musical traditions from Turkey including Ottoman classical music, folk songs and dances from Thrace and Anatolia, Greek Orthodox church music, Turkish Sufi music, and several different genres of popular music. Through performance projects, recordings, transcriptions, analytical papers, and readings in history, practice and culture, students will explore the continuous tradition of composition and improvisation originating under the multiethnic Ottoman empire, which dominated the Middle East, North Africa and eastern Europe since the 14th century. A prominent feature of the course will be the development of an understanding of makam and usul, the systems of melodic and rhythmic composition and improvisation.



MHST 552 – Ives, Schoenberg, Stravinsky

John Heiss

The course will focus on the music of Ives, Schoenberg, Stravinsky, their colleagues, and the general context of their works, and developments that led to those works and their influence.

MHST 563 – Issues of Women in Music

Eden Macadam-Somer

Explores topics in music, surveys current research, and examines specific topics and issues, including the role of religion, gender, and intertextuality in the medieval motet, the place of the courtesan as musician in Western and other cultures, the representation of women in opera, women performers' relationship to jazz and rock, and such women composers and performers as Fanny Mendelssohn, Clara Schumann, Ruth Crawford Seeger, Thea Musgrave, and Evelyn Glennie.



MHST 570 – Secular Music in Europe, 1380-1520

Sean Gallagher

The 'long' fifteenth century in Europe (ca. 1380-1520) sees the turbulent transition from the late middle ages to the early phases of the renaissance. Secular music of the period encompasses an extraordinarily wide range of works and practices: not only courtly songs of love and loss, but also music for civic festivities, instrumental music for dancing, entertainments provided by minstrels, the unwritten traditions of solo singing, and much else. This course, while addressing many of these topics, focuses on one of the central genres of the period: the polyphonic setting of lyric poetry (mainly in French and Italian). We will examine a range of issues relating to these works—their historical, social, and stylistic contexts; their notation and transmission; the advent of music printing; questions of performance practice (both then and now); composers' approaches to text setting—in order to situate secular music within a broad complex of cultural practices in the cities and courts of Europe. There will be regular analytical and transcription assignments, quizzes on readings, and a final research project.



MHST 572 – Polyphony: A Performer's Art

Robert Labaree

This study of the craft of polyphony as a performer's art is focused on four historic types of pieces covering some five centuries of European history: I. organum, II. motet, III. madrigal, and IV. basso continuo. Examples of each of these polyphonic types will be studied in two ways: 1) in selected pieces from these periods, together with theoretical writings and notational practices of their own period, and 2) with reference to comparable living oral traditions of polyphony in the Mediterranean (Sardinia, Corsica), the Balkans (Yugoslavia, Bulgaria), the Caucasus (Georgia), Africa (Liberia, Congo, South Africa) and Indonesia (Bali). Emphasis will be placed on polyphony as an essentially oral, performer-controlled practice, even as students work with early European notation systems and explore five centuries of written music theory. By the end of the course, students should be able to recognize (by ear and in notation) the four polyphonic types and to discuss them as distinct technical and historic forms.





MHST 620B – Philosophy of Music: Musical Aesthetics, Plato to Present

Brian Levy and Katarina Markovic

The course focuses on four leading German philosophers, Kant, Hegel, Schopenhauer, and Nietzsche, whose ideas are seminal for the understanding of 19th century musical aesthetics. Besides being the cornerstones of modern philosophical and aesthetic thinking in general, and reflecting the conceptual currents of their times, the ideas of these philosophers were directly formative for composers such as Wagner, Brahms, Mahler, Strauss, and Schoenberg. The course examines topics such as critical philosophy, formalism, aesthetic judgment, the beautiful and the sublime in art, idealism, the thing-in-itself, and dialectics. Our perspective is further contextualized through other relevant thinkers and artists such as Hanslick, Schlegel, Novalis, Caspar David Friedrich, and Adorno. The aim of the course is twofold. Firstly, through the study of contemporaneous musical works, it provides a historical perspective on the bond between ideas and musical practice. Secondly, students test the value and relevance of various philosophical concepts in a more universal and practical manner by thinking ahistorically through various musical genres and styles. Weekly discussions are structured around the relationship between specific musical works and selected philosophical readings. Music by Beethoven, Wagner, Bach, Mahler, Richard Strauss, Charlie Parker and John Coltrane, among others, is studied.



MHST 902 – Doctoral Seminar in Musicology

Katarina Markovic

This course is an advanced musicology seminar which will focus on historical, philosophical, analytical, and aesthetic issues raised by music and music making in Western culture.



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.



Stephen Drury has given performances throughout the U.S., Europe, Asia, and Latin America, soloing with orchestras from San Diego to Bucharest. He has appeared as conductor and pianist at the Angelica Festival in Italy, the MusikTriennale Köln in Germany, the Spoleto Festival USA, the Britten Sinfonia in England, as well as at Tonic, Roulette, and the Knitting Factory in New York. Drury has also performed with Merce Cunningham and Mikhail Barishnikov in the Lincoln Center Festival, at Alice Tully Hall as part of the Great Day in New York Festival, with the Boston Symphony Chamber Players, and with the Seattle Chamber Players in Seattle and Moscow.

A champion of 20th-century music, Drury's critically acclaimed performances range from the piano sonatas of Charles Ives to works by John Cage and György Ligeti. He premiered the solo part of John Cage's 101 with the BSO and gave the first performance of John Zorn's concerto for piano and orchestra *Aporias* with Dennis Russell Davies and the Cologne Radio Symphony. He has commissioned new works from Cage, Zorn, Terry Riley, Lee Hyla, and Chinari Ung.

Drury has given masterclasses at the Moscow Tchaikovsky Conservatory, Oberlin Conservatory, Mannes Beethoven Institute and throughout the world, and served on juries for the Concert Artist Guild and Orléans Concours International de Piano XXème Siècle Competitions. His recordings include music by Beethoven, Liszt, Stockhausen, Ravel, Stravinsky, Charles Ives, Elliott Carter, Frederic Rzewski, John Cage, Colin McPhee, and John Zorn. Drury created and directs NEC's Summer Institute for Contemporary Piano Performance, and assumed directorship of NEC's Enchanted Circle concert series in 1997.

A.B. Harvard College; Artist Diploma New England Conservatory. Piano with Claudio Arrau, Patricia Zander, Margaret Ott, William Masselos, Theodore Lettvin. Recordings on Tzadik, Mode, New Albion, MusicMasters, Catalyst, Avant, Neuma, Carlton Classics.



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 Chansonier 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.



Helen Greenwald is a musicologist, cellist, and translator. 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 Ressource 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 co-editor of the critical edition of Rossini's *Zelmira*, published at the end of 2005 by Fondazione Rossini/ Ricordi, premiered August 2009 at the Rossini Opera Festival in Pesaro, Italy. Greenwald was also contributing curator and consultant to the international exhibition "La Scenadi Puccini", shown September 2003–February 2004 at the Fondazione Ragghianti in Lucca, Italy.

Current projects include the critical edition of Verdi's *Attila* for The Works of Giuseppe Verdi (University of Chicago Press/Ricordi), and *The Oxford Handbook of Opera* for Oxford University Press. Greenwald also speaks and writes regularly for the Boston Symphony Orchestra and the New York City Opera. 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.

B.S., M.A., Hofstra University; M.Phil, Ph.D., Provosts' Scholar, City University of New York; Certificate with honors in German, University of Vienna. Cello studies with David Wells, George Ricci.



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.



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.



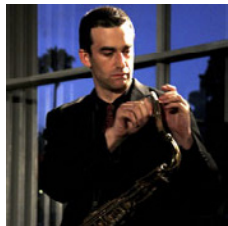
Nima Janmohammadi is an Iranian multi-instrumentalist and composer. As a performer, he has been playing Persian Classical Music for more than 25 years. He has studied with great masters of Persian Music, including legendary Tar and Setar players, Mohammad Reza Lotfi and Hossein Alizade. He has played in numerous recordings and concerts. He has performed in venues such as Boston's historical Jordan Hall, MIT, Harvard University, Tuft University, Metropolitan Museum of Art in NY, and many more. As a performer, Nima mostly performs solo recitals with Setar (his main instrument), and frequently with Oud, and Kamanche. Recently, he has published a solo Setar album "The Kiss Belongs to Nobody" with a-side records. As a composer, however, Nima's focus is on contemporary classical music. His principal composition teacher is Prof. Stratis Minakakis



Robert Labaree is an ethnomusicologist and performer specializing in Turkish music. He has been a member of NEC's Music History faculty since 1984, teaching a wide range of western and non-western repertoires, and is director of NEC's Intercultural Institute, which he established in 1993. As a founding member of the EurAsia Ensemble from 1980 to 1995, Labaree performed and taught Turkish classical music across the U.S. His recordings with EurAsia Ensemble include *Eski Dünya ile Sohbet* (Conversations with the Old World), *Istanbul on the Charles*, and *Boston Sema*. His solo CD, *Çengnağme* (Song of the Harp), appeared in Turkey in 2001 on the Kalan label. He is on the editorial staff of the new online journal *Analytical Studies in World Music* (first issue, December 2010), and a co-founder of the Boston-area world music consortium *BostonEthno*. Beginning in 1985, Labaree collaborated with the instrument-maker Feridun Özgören to create a contemporary version of the Ottoman microtonal harp, *çeng*, (no longer played in Turkey) for use in three centuries of Turkish classical, folk, and religious music. He is co-founder and vice president of *DÜNYA* (the World), a Turkish music ensemble and non-profit educational institution founded in 2004 in Boston that produces intercultural educational projects, including concerts and recordings exploring the shared traditions of Judaism, Christianity, and Islam.

His most recent recordings, produced under the *DÜNYA* label, include *Gel Gör Beni Aşk Neyledi* (Come see what love has done to me), and *The Psalms of Ali Ufki*, *Kuş Dili* (The Language of Birds), *Lale ve Kılıç* (The Tulip and The Sword), and *Dünya Size Güller Bize* (For you the world, for us the roses). In the summer of 2010, the *DÜNYA* ensemble brought 32 musicians to Istanbul for a concert as part of the year-long celebration of Istanbul as a 2010 European Capital of Culture, a project of the European Union. A double CD of that program, entitled *Constantinople-Istanbul: A Story of the City*, with booklet in Turkish, English, and Greek), was recorded in Boston and produced in Istanbul.

M.A., Ph.D., Wesleyan University. Studies in Turkey and the U.S. with Niyazi Sayin and Ihsan Özgen. Recordings on Kalan and *DÜNYA*.



Jazz saxophonist and musicologist **Brian Levy** holds a joint appointment at NEC in both the Department of Jazz Studies and the Department of Music History and Musicology. In addition to coaching ensembles, Levy teaches a wide range of undergraduate and graduate courses in performance and improvisation, theory and analysis, and history. Levy received a Ph.D. in musicology from Brandeis University in 2012 with a dissertation on harmonic and rhythmic interaction in John Coltrane's *Classic Quartet*. He also earned a D.M.A. from New England Conservatory and an M.M. in Jazz Performance from the Manhattan School of Music. Levy was a featured artist (along with his trio), lecturer, and instructor at the 2013 Xinghai International Jazz Festival and Higher Education Forum in China. He was also a featured saxophonist and pianist as well as consultant on four instructional jazz improvisation DVDs by acclaimed saxophonist Jerry Bergonzi. Prior to his NEC faculty appointment, Levy taught courses on jazz performance, music theory and music history at NEC, Brandeis University, and Harvard College. Levy currently performs in Boston with groups he co-leads with Joe Hunt that feature Phil Grenadier, Ken Schaphorst, David Santoro, and Bob Nieske.

Ph.D. in musicology, Brandeis University; D.M.A. in jazz performance, New England Conservatory of Music; M.M. in jazz performance, Manhattan School of Music.



Eden MacAdam-Somer is one of the most exciting and versatile young musicians performing today, her music transcending genre through soaring violin and fiddling, vocals, and percussive dance. She has been a featured soloist with symphony and chamber orchestras, jazz and swing bands, and Eastern European and American folk ensembles.

As an educator and composer/improviser, Ms. MacAdam-Somer has been a guest artist at such institutions as the Afghanistan National Institute of Music and the Dundalk Institute of Technology, and a featured performer at the Eastbourne and Beijing International Music Festivals. With her contemporary folk duo, *NotoriousFolk*, she has toured across the continental United States, and performed and taught in Alaska, Hawaii, India, Iceland, the UK, and Afghanistan. She currently acts as Assistant Chair of the Contemporary Improvisation department at NEC, where she also teaches courses in performance and musicology. Her research is centered around folk music, politics, and womens' issues. Outside of the classroom, she maintains an active international performance and recording career as a soloist and with such bands as *Notorious Folk*, the *Sail Away Ladies*, and the *Klezmer Conservatory Band*.

B.M. in classical performance, Moore 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.



Katarina Markovic is a musicologist and pianist specializing in late- and post-Romantic music. She completed her Ph.D. at Brandeis University in 2004 with a dissertation entitled “The World of Mahler’s Early Symphonies: From Idea to Form.” She has contributed articles to Beethoven Forum and New Sound International Magazine among others, and read papers at national and international conferences on a wide range of topics, including the music of Gustav Mahler, Mahler’s Beethoven interpretations, cyclicity in the nineteenth-century symphony, the lament in Balkan folk traditions, post-communist Eastern-European music and cultural politics, and French Early Modern Opera. Her scholarly interests are interdisciplinary in nature, and also include fin-de-siècle European arts and culture, German Idealist aesthetics, and music, politics and national identity in the Balkan region. She has taught courses on a wide range of topics: from 19th century Symphony, Expressionism, Russian Modernism to Ligeti, Greek Rembetika, and Balkan Music. A native of Belgrade, Serbia, Markovic has lived and taught both in Europe and in the U.S. She is a recipient of research grants and awards from the French Ministry of Culture, Saxonian Cultural Ministry, Max Kade, Mellon and Sachar Foundations, and Brandeis University.

BM in Musicology and Piano at the University of Arts, Yugoslavia; Ph.D., Brandeis University. Former faculty of Brandeis University, Goerlitz University (Germany) and University of Arts in Belgrade (Serbia).



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.

