Yosvany Terry blends jazz with the ceremonial music of West Africa and Cuba. His 2014 album, New Throned King, was nominated for a 2015 Grammy in the best Latin Jazz category. Terry plays saxophone and checkere, and tours with the Yosvany Terry Quartet and Yosvany Terry and the Afro-Caribbean Quintet, as well as with the Gonzalo Rubalcaba Quintet and Eddie Palmieri and the Latin Jazz Ensemble. He’s working on a new CD with The Bohemian Trio. Terry is Visiting Senior Lecturer on Music and Director of Jazz Ensembles.

“Both parts of my family are grounded in musical tradition, in Yoruba tradition, which came from Africa to Cuba,” says Cuban-born Yosvany Terry. His father is a musician (violinist and master checkere player), and at the age of five, Terry took up playing the violin. Later he pursued classical saxophone at the School of Arts (ENA) and Amadeo Roldan Conservatory in Havana, and composition with Leo Edwards at Mannes when he moved to New York.

“As a student in Cuba, I studied classical European music, with mostly Russian and Eastern European teachers. There was no jazz music school. But one day my brother and I discovered this ‘new’ music. He brought home a cassette of Chick Corea, and we were fascinated—what were they doing? We found the only two radio stations in Cuba that played the jazz masters, and began to study jazz harmony and theory with a teacher at our music school who was a great jazz musician.

“It was an interesting duality for me then. There were the demands of my classical music school and my discovery of jazz, plus the Afro-Cuban music traditions that were part of my family; before I was born I was part of those traditions. At a very early age I understood: in life it was always about music, and not about musical styles or vocabulary. I was playing it before I could even name it. I thought that was normal. It prepared me in a way that is different from people in other countries.”

This blurring of musical territories, says Terry, helped him create his opera, Makandal (libretto by Carl H. Rux). The work, about a slave revolution, is the first opera commissioned by the Harlem Stage. A version was presented at the Guggenheim Museum in 2014, and the full opera will premiere in 2016. “We had a hard time trying to come up with a way to describe the music,” he says.

“Composers tend to look at schools of composition—European, Western. Composition, for me, is one thing. Even though I work with jazz, contemporary, classical, I bring all I know to my composing. And I am exposed to different traditions by touring. Musicians ask each other, ‘What’s in your ipod; here’s what’s in mine.’ Now I’m listening to Dutilleux, and other new French composers.”

Terry recently toured Ancestral Memories, a collaboration with French pianist and composer Baptiste Trotignon (featuring Terry’s younger brother Yunior Terry on bass and Jeff “Tain” Watts on drums) sponsored by the French-American Jazz Exchange. For Memories he explored the musical traditions of French former colonies—Martinique, Haiti, Guadaloupe, New Orleans, Cuba—and used the research to inspire new compositions.
Terry, continued

“What I’m doing is not new. Bartok, Ravel, Prokofiev, they all researched folk music and brought it into their composition. I’m getting inspiration from famous composers to do the same, to bring all music to any composition I have to write. To think like that helps me not to get caught up in false arguments about style, or which music is more important. It’s not the way I was brought up.”

Terry has brought this musical openness to his first course at Harvard, a fundamentals of modern jazz class that focuses on West African traditions. “I am used to teaching music majors. Here, students are studying philosophy, engineering, computer science, language; they’re graduate students, undergraduates, all with varying levels of skill. But the music was new to all of them, it was a great level.

“We’re reading scholarly articles by ethnomusicologists in the African diaspora, and at the same time, learning Yoruba music tradition. What I’m passing on to them—chants, rhythms, melodies—isn’t written out in the same way as Western music. It’s an oral tradition. To learn a tradition and talk critically about it, to question why it was written, who wrote it, what was the audience for it, what do I think about it, it’s incredible. The students are a great motivation. You see sparks in their eyes, and it gives me more incentive to prepare for next class.”

Terry’s students performed original West African-inspired compositions at the end of the term. “Part of class is to prepare them to feel capable on stage. If they decide to continue in music, I’ve given them an authentic idea of what it is to be a musician and a performer.”

Paul and Catherine Buttenwieser University Professor CAROLYN ABBATE was named an honorary member of AMS at the annual meeting this fall.

Preceptor RICHARD BEAUDOIN gave a lecture on his own compositions, entitled “Composition and Micromotoring” at the Shanghai Conservatory, and a theory lecture at East China Normal University, “Nature versus Man: Linear Analysis of Lieder by Schubert and Schumann.” He gave a talk, “On Pacing, Performance and Composition” at Brandeis University and Boston University. His latest compositions were premiered by Ikttus Percussion in New York, by Transient Canvas in Boston, and most recently in London, where cellist Neil Heyde (Professor, Royal Academy of Music) premiered Bacchante at Wilton’s Music Hall in December. A new study of Beaudoin’s compositional techniques, Danick Trottier’s “Richard Beaudoin et la méthode du microminutage” was published in the latest volume of the European journal Dissonance.

Walter Bigelow Rosen Professor CHAYA CZERNOWIN’s Adiantum Capillus-Veneris, Etudes in fragility for voice and breath No I, commissioned for the ARD competition in Munich, premiered in September. The New Music Journal called the piece “an impertinence in the best sense.” Jeff Gavett gave the piece its NYC premiere. In October, Once I blinked nothing was the same a large scale miniature was performed by Jonathan Nott and Bamberg Symphony orchestra and knights of the strange-Tutti was premiered in the festival Wien Modern. A CD of Czernowin’s Shu Hai Practices Javelin was released on Neos. Czernowin has begun work on a commission for her new opera. The piece (for 6 singers, 7 actors 4 instrumental soloists, large orchestra and IRCAM) will be introduced in all the commissioning theaters and at the new Paris Philharmonic, with a combined season stretching from April to June of 2017. Franklin D. and Florence Rosenblatt Professor VJAY IYER’s trio album Break Stuff has received the Preis der deutschen Schallplattenkritik, the German Record Critics’ prize of the year. The album was also named one of the best albums of 2015 by Time Magazine, NPR, the Boston Globe, New York Times, PopMatters, and the Los Angeles Times. Iyer is artist-in-residence at the New York Metropolitan Museum of Art for the 2015–2016 season, which will culminate in a month-long engagement in the Met’s new Breuer Building in March. He recently recorded a suite of duo music with trumpeter Wadada Leo Smith, titled “A Cosmic Rhythm With Each Stroke,” commissioned by the Met and inspired by the works of the late Indian abstract artist Nasreen Mohamedi. The recording will be released in March 2016 on ECM Records. Mr. Smith will be the department’s Eileen Southern Distinguished Visitor for the Fromm Concerts, which Iyer is curating this year.

Morton B. Knafl Professor THOMAS F. KELLY and the Harvard-Radcliffe Collegium Musicum presented a performance of highlights from Handel’s Messiah in Sanders Theatre in December. As philanthropy inspired the conception of Messiah and sustained its early history as a benefit for many charities, this performance raised awareness and resources for the Y2Y student organization, a shelter for young adults in Harvard Square.

William Powell Mason Professor CAROL J. OJA won the Music in American Culture book award from the American Musicological Society for her recent book, Bernstein Meets Broadway. She was named a Walter Channing Cabot Fellow at Harvard for 2015–2016. Oja also conducted a public interview with Eric Owens, “Assessing the Influence of African American Classical Artists” as part of Insights at the Atrium, sponsored

Wolff elected to Orden Pour le mérite

Adams University Research Professor Christoph Wolff has been elected to Germany’s Orden Pour le mérite für Wissenschaften und Künste, joining fourteen Nobel Laureates and other international leaders in the arts and sciences in the historic honor society. Past members have included Darwin, Einstein, T.S. Eliot, Longfellow, Mendelssohn, Rossini, Brahms, and Verdi. In 1860, Louis Agassiz, founder of the Museum of Comparative Zoology, became the first Harvard faculty member so honored; Byzantinist Ernst Kitzinger the second. Wolff, a music historian who joined the Harvard faculty in 1976, was chosen in September and will be formally inducted into the order in ceremonies in Berlin next May. Wolff served at Harvard as chair of the Music Department, Acting Director of the University Library, and Dean of GSAS.
Spirit Rising: Angélique Kidjo

Praised as “the undisputed queen of African Music” (*Daily Telegraph*) and honored for her activism on behalf of human rights and female empowerment, Angélique Kidjo hails from the West African country of Benin, where she began performing at age six. When Communists took over her country she fled to France, and later moved to Brooklyn, where she now lives. In November Kidjo delivered the 2015 Louis C. Elson Lecture, visited with students in Professor Revuluri’s Global Pop course, and gave a Learning From Performers master class.

“When I was young,” Angélique Kidjo told a packed Paine Hall audience, I wanted to be James Brown. I loved Jimi Hendrix, *Axis Bold as Love*. I had a strong sense of self. You have to; otherwise, the coffin’s already prepared and you have to fit into that coffin. The person who tells your story first owns the narrative. I am my own narrative.”

Kidjo credits her powerful sense of self to her family. She sang with her mother’s theater troupe at six, and with her brothers in a band as well. Her father, also a musician, tried to persuade a reticent Kidjo to listen to classical music by playing it for her on a banjo. “I have no idea where he got a banjo. But when I heard that I said ‘Alright, alright, I’ll listen to the original music.’ My father believed in girls’ education. He said, ‘Our daughters are not merchandise.’”

And Kidjo is very, very good. Her 2014 recording, *Eve*, won a Grammy Award for Best World Music album. She’s sold out performances around the world, including Carnegie Hall, and has collaborated with Alicia Keys, Bono, Peter Gabriel, and Philip Glass. She recently performed after Pope Francis’s address to the United Nations General Assembly. Known as much for her humanitarian efforts as her artistry, Kidjo insists, “We didn’t come to this life to be alone. We live according to each other. You can always find yourself in somebody else. If you don’t give back, you’re just an empty shell.”

One of Kidjo’s humanitarian efforts, the Batonga Foundation, supports secondary school and higher education for girls in Africa. Asked about her life as an advocate, she recounted a 2005 visit to a Sudanese refugee camp.

“I was part of a delegation sent by UNICEF. When I got there I saw that the women were supposed to remain quiet, so I said to the others, “You go do the politics, I’ll do the music. And I won’t sing for the men, only for the women. When I met them, the women, they told me, ‘Please don’t victimize us. Use your power to help us go back to our lives.’ They asked for education. I invest in women’s education because it is proven that if you educate a girl, when that girl becomes a woman, she will invest in education for her children. That’s how people are educated.

“Don’t think because you have the money you have the answers. I was at a conference with big donors; Matt Damon, Sean Penn, Angelina Jolie Pitt, Bono. I told them, ‘You mean well. But the people you’re helping, they don’t know you. It doesn’t have impact. Until you can get to the level of people you’re helping and you see them as the same as you are, you can’t help.’ That’s where the real work is—that child is my child, it’s not PR. But I can’t tell them what to do. I can only do what I do.”

Kidjo says that *Eve* was her way of trying to find something positive about the devastation she encountered in Sudan. “You are sitting with child soldiers, rape victims. You see the ruin of a human being. You are trying to work with them, but there’s nothing to work with. But music can take them back to childhood, back to when they believed adults were there to help them. It took a very long time to get *Eve* together. A song can go a long way, but it has to be absolute truth.”

Angélique Kidjo was the 2015 Louis C. Elson Lecturer, Eileen Southern Distinguished Visitor, and Blodgett Distinguished Artist in Residence. Her Elson lecture was co-sponsored by the Hutchins Center.

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**Parker Quartet Announces Guest Artist Award**

The Parker Quartet has announced an annual competition open to all Harvard undergraduate and graduate student instrumentalists interested in collaborating and performing with the Quartet as part of their Blodgett Chamber Music Series. Award recipients will be invited to work with the Parker in preparation for a final public performance of a larger chamber music ensemble. The featured work for 2016 is Pyotr Ilych Tchaikovsky’s String Sextet in D Minor “Souvenir de Florence,” Op. 70, and the competition is open to violists and cellists. Two winners (one violist, one cellist) will be chosen to perform on the Parker’s April 17, 3:00 pm concert in John Knowles Paine Concert Hall. Application details and instructions for submitting a video audition are at [www.music.fas.harvard.edu/Parker_Guest_Artist.html](http://www.music.fas.harvard.edu/Parker_Guest_Artist.html/). The deadline is March 1, 2016.
HRCM Collaborates with BMOP on “Resilient Voices”

To commemorate the 100th anniversary of the Armenian genocide, Gil Rose and the Boston Modern Orchestra Project presented the east coast premiere of Tigran Mansurian’s 2011 “Requiem” for chorus, soloists, and string orchestra. The concert, “Resilient Voices 1915-2015,” took place at Jordan Hall of the New England Conservatory of Music on October 18, 2015; it was presented jointly by the Boston Modern Orchestra Project and Friends of Armenian Culture Society, with participation by the Harvard-Radcliffe Collegium Musicum (Andrew Clark, conductor) and the Boston University Marsh Chapel Choir (Scott Allen Jarrett, conductor). HRCM soprano Serena Alexandra Tchorbajian ’19 sang one of the solos.

“When I heard the piece I knew it would be something our students would love,” said Director of Choral Activities Andrew Clark. “The work’s mystic minimalism and vernacular sonorities, not unlike the music of Pärt, Gorecki, Schnittke, was a familiar sound world for them. At the same time, mastering the various sonic markers of traditional Armenian music in the Requiem demanded a great deal from the choir. We all grew from the experience.”

But when Clark recalled a conversation he’d had with Adrianna Korte-Nahabedian ’18 about her paper for a Harvard government course on Armenian genocide denial, he began to wonder if the chorus could connect to Armenian community at Harvard in a meaningful way. He knew there were three students in HRCM with families from Armenia whose communities were impacted a generation ago.

“The conversations we had while rehearsing this piece, conversations that the students led, taught us all about Armenian history. We talked about how genocide is not only the mass murder of people, but is more than that—it’s a merciless effort to extinguish a culture. Our Armenian American students wanted us to know about their country’s history and political problems. None of our recent American presidents, for example, have acknowledged the genocide. It was not our intent to draw a political line in the sand, but our conversations translated into an activist issue. The students began asking about U.S. policy, and wanted to know if Harvard, as an institution, had an taken a stand on recognizing the Armenian genocide.”

The concert did, in fact, connect with the community. Clark estimates that about 80% of the audience of 1000 at Jordan Hall had Armenian ties.

“Audience members brought photos of their ancestors, some of whom were orphaned or killed. There was a spiritual intensity in that concert hall that came from the experience of sharing a powerful work of art for a community that was moved by it. This is more than singing music for mere pleasure; it’s a testament to the power and potency of art.

The experience of learning your ‘Requiem’ has proven to be one of the most significant and meaningful projects of my career. It represents, for me, what some have described as the ideal functions of art in education: to sound warnings, to build solidarity, to claim empowerment, to affirm cultural pride, and to teach history. These students will go on to careers in various sectors, many of them no doubt on their way to leadership positions in our society. It gives me hope that their encounter with your work will help frame their view of art’s role in both healing and creating a more just society, now and in the future. Though they may not dedicate their lives exclusively to their art, they have learned how art can contribute to a richer and more meaningful life. This project and performance has enabled this for all of us.

—open letter by Dr. Andrew Clark to composer Tigran Masurian, published in The Armenian Weekly

Gil Rose rehearsing with BMOP and the choruses. Photo by Katherine Moon.
Dear Friends,

I hope you enjoyed the holidays, and I send best wishes for 2016! It is an exceptionally busy and exciting time here in the Music Department as we develop new courses, produce ever-more concerts and events, and nurture the students who will contribute their talents to music scholarship, composition, and performance in the decades ahead.

This year, our faculty is involved in a thorough assessment of our undergraduate curriculum, and I can report that everyone involved is excited about the possibilities. Alexander Rehding and I are spear-heading this process.

Our faculty, with significant involvement from our graduate and undergraduate students, is thinking widely and broadly about the challenges of educating musicians in the 21st-century. How do we balance long-held standards about what students should learn—convictions that can often be embraced as moral imperatives—with the fast-changing realities of a new century? In music, two central revolutions are underway: globalization, with ever-new waves of migration, and the staggering pace of technological developments. Music departments still operate mostly in a universe dominated by printed musical scores, even though most music exists today in other media, especially the mp3. What can—what should—music departments do to reflect these developments in the classroom? How do we simultaneously honor tradition and look to the future? Faculty and students will continue meeting through the spring, and we hope to have a new set of concentration requirements drafted by the end of the school year. (See story on p. 11 for further details.)

In other developments, I am delighted to announce that we will welcome renowned forte pianist Kristian Bezuidenhout to campus February 28-29, 2016. Bezuidenhout is the second scholar funded by the Christoph Wolff Fund for Music. He will talk with students, visit a class, and work with the Harvard Baroque Chamber Ensemble in a public event at Memorial Church.

The Fromm Players concerts are scheduled for April 7-8, 2016 in Paine Hall, curated by Vijay Iyer under the title, “Creative Music Convergence.” Iyer is bringing an impressive array of musicians to campus, including Courtney Bryan, Okkyung Lee, Steve Lehman Octet, Nicole Mitchell, Ikue Mori, Mike Reed, Tomika Reid, Tyshawn Sorey Double Trio, Wadada Leo Smith, and Craig Taborn. If you are in the area, don’t miss these!

I am pleased to announce that Alejandro Madrid from Cornell will be a visiting professor in our department in the fall of 2016, thanks to a special appointment through the Cervantes Institute, and George Lewis from Columbia University will hold the Fromm Professorship in spring, 2017.

As always, we welcome your contributions, and an envelope is enclosed for your convenience. Your donations make it possible for us to realize our educational mission—and support our students—and we are immensely grateful for your generous support.

Carol J. Oja, Chair

Gil Kaplan, Economist, Conductor, Musicologist, at 74

Gilbert E. Kaplan, beloved friend of the Music Department, died January 1, 2016 at the age of 74, with his family by his side. Economist and founder of Institutional Investor, Kaplan pursued a second career as a renowned amateur conductor. He led performances of Mahler’s Second Symphony with more than 60 orchestras worldwide, and twice recorded it: with the London Symphony Orchestra in 1987, and with the Vienna Philharmonic in 2002. He was co-editor of the new critical edition of the Second Symphony as part of the Complete Critical Edition of Mahler’s works, and established the Kaplan Foundation, which is dedicated to scholarship and the promotion of the music of Mahler. For more than a decade, Kaplan interviewed famous people about their love for classical music on Mad About Music, which aired on WNYC and WQXR until 2012, when it went into national syndication. At Harvard, Kaplan was a frequent member of the Music Department’s Visiting Committee, and established the Kaplan Fund for graduate fellowships.
Graduate Student News

Joe Fort has accepted an offer at King’s College, London as The College Organist and Director of Chapel Choirs, and a Senior Lecturer in Music.

Monica Herschberger won the National Opera Association’s Scholarly Paper competition with “Fifty Years Later: Reflections on Douglas Moore’s Carry Nation (1966), the University of Kansas’s Centennial Contribution to the American ‘Year of Opera,’” which will be published in The Opera Journal. She will give an abbreviated version of the paper at the NOA convention in Indianapolis in January.

The American première of Clara Ianotta’s piece Intent On Resurrection — Spring Or Some Such Thing is programmed for March 2nd by the Los Angeles Philharmonic at the Walt Disney Concert Hall, on May 9th by the Chicago Symphony Orchestra at the Harris Theatre, and in December 2016 by the Klangforum Wien at the Wiener Konzerthaus, Vienna. Ianotta also won the Musica Femina Kompositionsaufrag, and is commissioned to write a new work for string orchestra to be played by the Münchener Kammerorchester on October 13, 2016 at the Prinzregententheater of Munich.

Clara Ianotta. Photo: Luc Hossepiid.

Panayotis League presented “Myth, Memesis, and Mimicry: Rebetic and Byzantine Echoes in Traditional Greek Music,” as part of the Boston Byzantine Music Festival at the Hellenic College Holy Cross in November. League also received the Modern Greek Studies Association Graduate Student Essay Prize.

Frederick Reece was awarded the Paul A. Pisk Prize from the American Musicological Society at this year’s meeting in Louisville for his paper, “How to Forge a Missing Link: Winfried Michel’s ‘Haydn’ and the Style-Historical Imagination.”

Anne Searcy received an AMS 50 Fellowship.

Chris Swithinbank’s work local bond was commissioned by Stony Brook University for their Contemporary Chamber Players, and they performed it in November at Stony Brook and at Roulette in Brooklyn.


Bok Center Teaching Awards for spring 2015 went to Trevor Baca, Clara Latham, Derek David, Rujing Huang, Paddy League, William O’Hara, Sabrina Schroder, Michael Fitzger, Ernest Mitchell, Beth Willer, Stephanie Probst, Frederick Reece, Rowland Moseley, Marek Polik, Evan Allen, Nick Grondin, Austin McMahon, Heng-jin Park, and Stefan Prins.

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Graduate students hosted a celebration to thank Professor Revuluri, who has accepted a position in University Hall.
Panayotis League: Combining Research and Performance

“I’m doing my dissertation research on the music of Anatolian Greeks in New England—Boston-area descendants of refugees and migrants from the island of Lesvos and the coast of Asia Minor (present-day Turkey). It’s not the Greek music I grew up around, not the stuff I know. It’s a challenge for me, because I grew up with the violin and bagpipe village music of the Southern Aegean islands. Lesvos, on the other hand, has always been one of the biggest, richest, most cosmopolitan islands. Older Greeks from there speak Turkish, French, and even Italian; they played and danced tangos, waltzes, polkas, and Ottoman music in addition to what most Greeks think of as Greek-sounding. It’s a different world.”

For the past ten years, League has been learning from 3rd- and 4th-generation Anatolian Greek musicians who grew up in nearby Lynn, Massachusetts, specifically santouri (hammer dulcimer) player Dean Lampros, whose uncle and great uncles were important musicians on Lesvos and the Asia Minor diaspora. League has been able to work with the manuscript collection and recordings these musicians bequeathed to Lampros, and is conducting fieldwork with other members of the family in Greece as well as playing with Lampros’ ensemble.

“This story couldn’t be more relevant now, with refugees from Syria and Iraq streaming into Lesvos, crossing the exact same water as my friends’ relatives did almost 100 years ago after the Greco-Turkish War. This summer we performed at the Montana Folk Festival in Butte, a mining town where many Anatolian Greek migrants worked in the 1920s. It was surreal to play that music in front of storefronts that might have housed cafes where they sang and danced to the same tunes, then go offstage and see the words of those songs quoted in Greek news stories about the current refugee crisis.”

League recently helped produce a concert at Memorial Church to raise money for Syrian refugees. He’ll organize another this spring featuring Greek musicians whose ancestors came from Lesvos and Asia Minor. “The concert will feature the music that Greek and Armenian refugees brought here nearly a century ago,” he says.

An active performer, League plays violin, diatonic button accordion, various Greek lutes, the goatskin tsambouna bagpipe, and percussion. Aside from appearances at music festivals in Greece, Brazil, Montana, Florida, and all over New England, this year he produced two recordings that combine his academic research with his performing career: an NEA-funded recording of music of the Greek island of Kalymnos and the debut CD of his Boston-based group Zabumbeca, which plays forró music from Northeastern Brazil. League composes tunes in the forró idiom for this band.

“The Brazilian music I’m working on uses the harmonic vocabulary of jazz but with a very different syntax—it’s very spontaneous and open-ended,” says League. “I’ve been taking piano lessons to learn more about theory and reharmonization to help me get inside the music more.

“On the other hand, the Greek music I play is mostly non-harmonic, there are very few chords, and it’s all specifically focused on melodic lines and rhythms curling around each other like the tentacles of an octopus. It’s full of mystery and beauty.

“I grew up playing jazz and experimental music on the drums alongside traditional music, and I still think of myself as a very adventurous musician. But the things I want to do with the Greek and Brazilian musics that are important to me are very conservative in some ways. Most of the music that I play is dependent on all kinds of details, some of which aren’t explicitly musical, that work together to make things happen the right way, and the opportunities to add or take away anything are sometimes very limited. That’s what excites me the most, the subtle play between form, structure, content, and context.”

Although League is taking his PhD in Ethnomusicology, this fall term he’s teaching a General Education course on “The Ancient Greek Hero” through the Classics department. “My undergraduate degree is in Classics, so it’s wonderful to come back to the Homeric epics and classical tragedy—ancient Greek song culture—after so much training in ethnomusicology.”

Panayotis (Paddy) League is a 4th-year Ethnomusicology graduate student. This year he published a translation of Greek folklorist Nikolaos Nitos’ Tales, Rituals, and Songs: Exploring the Unknown Popular Culture of a Greek Mountain Village (Holy Cross Press), and contributed a chapter to Volume 2 of The Ethnomusicologist’s Cookbook (Routledge Press). He won the 2015 James T. Koetting prize for best graduate student paper at the Northeast Chapter of the Society for Ethnomusicology annual meeting, as well as the 2015 Papacosmas Graduate Essay Prize from the Modern Greek Studies Association. This latter essay on dialogic song in the Greek islands is set to be published in the Journal of Modern Greek Studies, and his article and photo essay on button accordionists in Pernambuco and Paraíba in Northeastern Brazil will appear in the next issue of ReVista: Harvard Review of Latin America.

Graduate Student Conference Explores Musical Cartographies 29-30 January 2016

An Interdisciplinary Graduate Student Conference hosted by the Harvard University Graduate Music Forum will take place January 29-30, 2016 in the Music Building. “Musical Cartographies” will examine the relationship between music and the organization of space through papers, presentations, and lecture-recitals from researchers and creative practitioners. The keynote will be given by Arun Saldanha (University of Minnesota). More information at http://projects.iq.harvard.edu/gmf2016/home.
**Alumni News**

**Emily Abrams Ansari** (PhD 10) received the Kurt Weill Prize for her article, “Vindication, Cleansing, Catharsis, Hope: Interracial Reconciliation and the Dilemmas of Multiculturalism in Kay and Dorr’s Jubilee (1976),” published in *American Music* in 2013. Ansari is Assistant Professor in Music History at the University of Western Ontario. The article also received an ASCAP Foundation Deems Taylor/Virgil Thomson Award.

**Jamie Blasina** (PhD 15) has accepted a position as Visiting Assistant Professor in Music History at Swarthmore College for two years.

**Jonathan Bailey Holland’s** (PhD 01) work *Dark Flowers* for alto/bass flute and piano was performed by Christopher Chaffee on flutes and Xak Berjecek on piano. The concert, sponsored by Open G Records, took place at the new National Sawdust in Brooklyn, and also featured works by Steve Reich, Steve Stucky, Mario Davidovsky, and Pierre Boulez.

This past summer, composer and keyboardist **David Borden** (AM 67) and his Mother Mallard’s Portable Masterpiece Company—the world’s first synthesizer group, founded in 1969 near Ithaca, New York and originally equipped with ground-breaking instruments then newly developed by Robert Moog—journeyed to Germany to perform at Berlin Atonal. Ironically, Borden has long since shepherded his group out of the Analog Age in which it was birthed and into the Digital Epoch. In place of the Moogs and Fender-Rhodes of the group’s golden age, the Mallards now play keyboards hooked up to Mac laptops. Borden went on to found the Digital Music Program (now known as the Electroacoustic Music Center) at Cornell, and is now retired.

**Kurt Crowley** (AB 07) is currently working on Broadway as Associate Music Director and conductor for the 2015 sensation *Hamilton*, a show based on the book by Ron Chernow with book, music, and lyrics by Lin-Manuel Miranda. Crowley has also worked on *Bring it On, The Musical*, and was Musical Director for the touring production of Miranda’s *In the Heights*.

**Bryan Gilliam** (PhD 84) published the first book to discuss all Strauss’s operas, *Rounding Wagner’s Mountain. Richard Strauss and Modern German Opera*, as part of the Cambridge University Press series Studies in Opera, in 2014. The book sets each Strauss work in its historical, aesthetic, philosophical, and literary context to reveal what made the composer’s legacy unique.

**Joel Kabakov** (PhD 77) released a full-length collection of poetry, *Available Light*, from Goldfish Press in November.

**Lei Liang** (PhD 06) has been promoted to the rank of Professor of Music and elected Acting Chair of the Music Department of UCSD. Liang also received commission from the Koussevitzky Music Foundation, Chamber Music America. His composition *Xiaoxiang* (concerto for alto saxophone and orchestra) was named a finalist for the 2015 Pulitzer Prize in Music.

The Metropolitan Philharmonic Chorus, founded by **Leonard J. Lehrman** (AB 71) in 1988, gave its 41st, 42nd & 43rd concerts in October, one of which included the premiere of the English translation that Lehrman and his mother wrote of Alexander Dargomyzhsky’s opera, *RUSALKA*. In June, Parma Records will record his *Seven Russian Songs* with orchestra in Petersburg. [LL writes: Any contact information for folks there, from friends/colleagues is highly appreciated!]

**Kyle Randall** (AB 13) received the American Prize in Composition, 2015 in choral music (student division). Randall studied composition with Chaya Czerwonin, Hans Tutschku, Richard Beaudoin, and Trevor Baca, and he is currently pursuing a Master’s in composition from San Francisco Conservatory, studying with David Garner.

At SEM this year, **Peter Mc-Murray** (PhD 14) won the student paper prize for Religion, Music and Sound and **Meredith Schweig** (PhD 13) won the Rulan Pian Prize.
**Creating a Hiphop Canon**

*In the history of Black America, the DJ has served as the drum and the message. The expression “the DJ made me do it” not only refers to movement on the dance floor, but also their role as providers of news and events that are important to the black community. — Classic Crates website/HARI*

To collect, preserve, and make accessible the heritage of Hiphop, Loeb Music Library has partnered with The Hiphop Archive and Research Institute (HARI) on the “Classic Crates” project, launching next month.

Grammy Award-winning producer and Hiphop artist 9th Wonder will select 200 classic vinyl “standards”—much like the canon of jazz standards—that will be paired with LP versions of earlier recordings containing the original music used for their samples.

“9th Wonder was a fellow at the Archive in 2013; this is his idea. He’s passionate about Hiphop and the history of the form,” said Peter Laurence, the Loeb Library liaison for this project. “He’s worked with lots of people—Jay Z, for instance—and is a great producer. He’s going to put the canon out there, and I’m sure there will be a lot of discussion.”

A former world and classical music buyer for the Virgin Megastore in Boston, Laurence knows the labels and the music. As Senior Curatorial Assistant at the Archive of World Music and Acquisitions Assistant for Recordings at Loeb, he has been building the library’s Hiphop resources for 4-5 years previous to the Classic Crates project. Laurence estimates that there are around 125 CDs in Loeb’s core collection and another 75 Global Hiphop titles in the Archive of World Music.

“We have Richard Cozzens’ collection of Arabic Rap here; he made field recordings in Syria, Jordan and Palestine. We’ve also acquired many East African Hiphop CDRs—the Library of Congress has field offices and will pick things up on the ground in Kenya, for example, that we then have access to, through a cooperative acquisitions program in Widener Library.”

As primary sources for the study of Hiphop, the LP vinyl recordings that Loeb owns and will collect for the Classic Crates project can be played at the library’s turntable listening stations. Research materials will be also available for review: signed copies of original albums, track lists, sample lists, timeline, and album profile/liner notes. Laurence is also in the process of creating a library guide for Hiphop that will dovetail with Harvard’s courses and collections.

“There’s an interest here in Global Pop and Hiphop,” said Laurence. Additional copies of titles will be available at HARI, and digital versions of some items will be accessible via the Classic Crates website. “Crates” rolls out in February with the induction of the first four albums: A Tribe Called Quest’s *The Low End Theory*, Lauryn Hill’s *The Miseducation of Lauryn Hill*, Nas’s *Illmatic*, and Kendrick Lamar’s *To Pimp a Butterfly.*

**Along China’s Keys: Loeb Exhibit Marks Century of Piano Music**

*—Excerpted from a story by Colleen Walsh, Harvard Gazette*

The evocative piano sonatas and etudes of Bach, Beethoven, Brahms, Chopin, and Debussy are legendary, beloved around the world and celebrated in the classical canon. But what is known about the playing of Liu Xue’an, or the compositions of He Luting?

Piano music in China is young by the standards of the West, as an exhibit at Loeb Music Library revealed. “One Hundred Years of Chinese Piano Music,” on display this past fall, shed light on a tradition influenced by native folklore, poems, philosophy, and even a complex social-political movement, as well as Western styles and techniques.

The show traced the century-long history of the publication of piano music in China and was inspired by a 10-volume anthology of Chinese piano works released by the Shanghai Conservatory Press in honor of the centennial. Selected volumes appear in the exhibit alongside signature Chinese compositions, photos, and other items drawn from the Loeb Music Library, Harvard’s Fine Arts Library, the Harvard-Yenching Library, and the Shanghai Conservatory.

That China’s rich classical repertoire is largely a secret beyond its borders is unsurprising, said the exhibit’s curator, Harvard library assistant Lingwei Qiu.

“It’s a relatively new history,” said Qiu, a pianist who donated to the show several items from her own collection. The exhibit, she said, is “a good chance to just introduce something new, something different. This is like an overview. It’s not a complete history, but it covers the most important moments in Chinese piano music history. It opens a new window.”

The show’s oldest published piece has a direct Harvard connection.

China’s first published piano work appeared in a journal of the Science Institute in Shanghai almost exactly a century ago and was the product of the well-known linguist and musician Chao Yuen Ren. In 1915, the same year his piece was published, Chao traveled to Harvard to pursue his PhD in philosophy. (His daughter, Chao Rulan Pian, became a longtime professor in Harvard’s departments of music and East Asian languages and civilizations.) The composer’s Western-style composition is titled “March of Peace,” and may have been a reaction to World War I, said Qiu.

“This is also a show representing Chinese culture, Chinese history, and Chinese daily life, and it marks a significant step toward the next 100 years.”
**Spring 2016 Calendar of Events**

**Blodgett Chamber Music Series**

**Parker Quartet**

*Saturday, March 5 at 8:00 pm*
- Beethoven Op. 18 No. 2
- Brahms Clarinet Quintet in B minor, Op. 115 with Charles Neidich
- Kai Polzhofer *Amen dico tibi: bodie mecum eris in paradiso* (winner of the Blodgett Composition Competition)

*Sunday, April 17 at 3:00 pm*
- Webern *Fünf Satz* Op. 5
- Bartok Quartet No. 1

**Harvard Group for New Music**

*Saturday, February 6 at 8:00 pm*
- Jack Quartet

*Saturday, April 2 at 8:00 pm*
- Thelma E Goldberg Concert
- Distractfold Ensemble

*Saturday, May 21 at 8:00 pm*
- Ensemble Recherche

**Barwick Colloquia**

Davison Room, Music Library

*Monday, February 8 at 4:15 pm*
- Farah Griffin (Columbia University)

*Monday, March 28 at 4:15 pm*
- Alexandra Hui (Mississippi State University)

*Monday, April 25 at 4:15 pm*
- Martha Feldman (University of Chicago)

**Utopian Listening Conference**

March 23–March 26
Tufts University, Medford, MA


**Fromm Players at Harvard**

Creative Music Convergences

7:30 PM

*April 7*
- Vijay Iyer and Wadada Leo Smith
- Nicole Mitchell | Tomika Reid | Mike Reed
- Okkyung Lee | Stever Lehman Octet

*April 8*
- Craig Taborn | Wadada Leo Smith + Ikue Mori
- Courtney Bryan | Tyshawn Sorey Double Trio

**Dance**

April 14–16 at 8:00 pm | April 17 at 3:00 pm
New evening-length dance work by choreographers Francesca Harper, Jill Johnson, and Mario Zambrano.
Farkas Hall, 12 Holyoke St.

Events are free and take place in John Knowles Paine Concert Hall unless otherwise noted. Free passes required for Parker Quartet concerts and are available two weeks before each concert at the Harvard Box Office. Full listing of 2015–2016 events at [www.music.fas.harvard.edu](http://www.music.fas.harvard.edu)
Undergraduate News

The Harvard-Radcliffe Orchestra proudly announced this year’s James Yannatos concerto competition winner is junior and NEC/Harvard student Alex Beyer, who played Rachmaninov Piano Concerto No. 3 on an HRO concert in Sanders Theatre in November.

Scott Peters, a music concentrator and a safety on Harvard football team, was presented with the Henry H. Lamar Award for dedication. Peters is tied for fourth on the Crimson with 37 tackles. He is a senior in Cabot House.

Imagining A Music Curriculum for the 21st Century

Throughout the fall, music faculty, staff, students and other interested parties have been meeting to talk about what a 21st-century music curriculum should look like. The concluding event was a one-day workshop/symposium hosted by faculty and graduate students, “Imagining a Music Curriculum for the 21st Century,” on Wednesday, December 9th, that included invited guest speakers and collaborative brainstorming sessions.

The 21st century, say organizers Alexander Rehding and Carol J. Oja, should be a very good time for music and the performing arts in higher education. We listen to music constantly: while studying, at the gym, in cars, in bars and restaurants, in elevators and malls. Our entire lives have a soundtrack, and young people are raised with an iPod as an integral part of their bodies. In this sound-infused culture, it seems that music education and scholarship have the potential to occupy a much larger academic and societal role than is currently the case. Furthermore, music actively bridges cultural differences, as listeners cross lines of race, ethnicity, and social class. How can we tap these developments and channel them productively into our classrooms?

The sessions were intended to jostle deeply ingrained notions of a standard music curriculum, which has long been perceived as the only legitimate means of educating young musicians. Fundamental issues addressed were:

• The increasing globalization of music—which is vastly boosted by cloud-based, streaming technologies—runs counter to the traditional nation-based, genre-segregated study of music. Notions of “highbrow” (i.e., classical music) and “lowbrow” (everything else) are quickly being vaporized in the cloud. The concept of “glocal” (global-local) is an on-the-ground reality, and the cognitive sciences are quickly opening new vistas in understanding music and the brain.

• There are currently tough prerequisites for budding professional musicians, including musical literacy and performance experience. Are these traditional requirements relevant in the 21st century, or are they vestiges of a dated mode of thinking? While it seems like that question might be weighted to dismissing tradition, it’s not that simple. There is a complex set of issues to be confronted: the foundational courses that teach musical skills are geared to the Western European classical tradition, bringing with it potential biases on multiple levels: cultural, socio-economic, racial. At the same time, an educated musician needs to understand the nuts and bolts of how music works. These issues translate quickly to other disciplines. How do we judge disciplinary competence in today’s complex, rapidly changing world?

• Debates about the “canon” from the 1990s have left us scratching our heads. How do we meet the expectations with which we and our colleagues were trained while recognizing the realities and opportunities of a changing world?

During the spring semester, faculty and students will meet again to address these issues and create a template for a new Harvard University music curriculum.

Deborah Borda, President and CEO of the LA Philharmonic and former CEO of the New York Philharmonic visited Anne Shreffler’s Music 97b (Music History and Repertory) to talk with students in early November. Borda is currently in residence at the Kennedy School’s Center for Public Leadership.

Jessie Mueller (center, striped sweater), who won a Tony Award for Beautiful: The Carole King Musical, with students in Carol Oja’s Freshman Seminar, “Broadway Musicals. History and Performance.” Ryan McKitrick, dramaturg for the American Repertory Theatre, is on the right.
Kelly’s First Nights Course Released on EdX

The first installment of Thomas F. Kelly’s popular “First Nights” course was launched November 15 as a MOOC (massive open online course), free to all registrants, worldwide, through EdX, the internet learning site founded by Harvard and MIT in 2012. “Handel’s Messiah and Baroque Oratorio” is the subject of this installment, which will eventually explore five masterpieces of Western music.

Handel gained popularity for his oratorios, which put operatic techniques to work in the service of sacred music. His Messiah premiered in Dublin on April 13, 1742, and remains popular to this day. Kelly (Morton B. Knafel Professor of Music) guides learners through Messiah’s musical highlights, while detailing Handel’s composition process, the preparations and rehearsals, and the premiere performance. Graduate students Monica Herschberger, Joe Fort, and William O’Hara contributed the assessments and exercises.

The course is the first music course contributed by HarvardX to EdX. To register, go to EdX.org.