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MUSIC

NEWSLETTER

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Report from Anne C. Shreffler, Chair

Dear Friends,

During last year's endowment meltdown, suddenly nothing seemed secure anymore. The whole idea of downsizing seems antithetical to the Harvard spirit. How can one reduce expectations while maintaining the highest possible academic standards? How can one cut extra-curricular and advising activities and still have an attractive, competitive university culture? We are all better at conceiving and executing ambitious project than at lowering expectations—and this is as it should be. Even in the Department of Music, traditionally blessed with a generous income, we felt the pinch as all departments were asked to trim their spending by a painful fifteen percent. That the problem was shared by virtually all our peer institutions did not help much, nor was it especially comforting to realize that this is what most universities routinely experience. But perhaps we have also learned to collaborate better, within our programs, with other departments, and with institutions in the Boston area, and this is surely not a bad thing. Several working groups across the FAS will be addressing the continuing financial problems over the course of the year. The Music Department will be well represented; I serve on the Arts and Humanities working group, and Professor Kay Shelemay on the working group for College academic issues.

So where do we stand now? The Department is still strong academically and intellectually, although we lack a few key faculty positions necessary to cover our curriculum and expand into new areas. Over the last few years, we have broken the 40-year logjam on the tenuring of junior faculty with the promotions of Alexander Rehding, Richard Wolf, and Hans Tutschku. Two junior faculty hires—Sindhumathi Revuluri and Susannah Clark—have brought in fresh blood and new intellectual strengths. Our greatest strength, the intellectual and pedagogical cross-fertilization among our four programs, has been repeatedly manifested in the scholarly work of our faculty and graduate students, in our course offerings, and in international conferences held at the Department.

We are moreover well-positioned to play a leading role in the realization of the ambitious vision of the recent Arts Task Force Report, spearheaded by President Faust, as musical performance has always

played a significant role both within and outside the curriculum at Harvard. The joint degree program with New England Conservatory, now in its fifth year, manifests



our commitment to musical performance at the highest level. The first students graduated Harvard this spring, and all reports indicate that they relish the challenge of combining the rigors of Harvard's academics with conservatory-level performance studies. In addition, a new curricular revision has increased the performance component in the undergraduate curriculum, giving concentration credit for Music 180 (chamber music) and allowing a senior recital to take the place of a senior thesis, for example. The new conductor of the Harvard-Radcliffe Orchestra, Federico Cortese, has revamped the chamber music course formerly known as Music 93r (now Music 187) and has a very exciting season lined up with the orchestra. A search for a successor to Senior Lecturer Jameson Marvin, who has been Director of Choral Activities for 30 years, is underway. We are happy to welcome our new colleague, Preceptor Olaf Post, who will take over the cornerstone of our undergraduate curriculum, Music 51.

With the promotion of Professor Tutschku to tenure and the recent appointment of Professor Chaya Czernowin, we are poised to rebuild our composition program, long a leader internationally. We will conduct a search for another composer this year, and hope to find an outstanding American composer to join the faculty. This addition will enhance our current strengths in 20th and 21st-century music, which are well represented across all our programs. Visiting Professor Rand Steiger will teach composition in the fall, and Erasmus Professor Robert Zuidam, who hails from the Netherlands, will join us in the spring. I am also very excited about the Blodgett residency of pianist Ursula Oppens, who will play a program of 21st-century music and work with students on issues of performing the

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Cortese Named Conductor of Harvard-Radcliffe Orchestra

Federico Cortese has been appointed Conductor of the Harvard Radcliffe-Orchestra. Cortese assumes the post following the 45-year tenure of Dr. James Yannatos, who retired at the end of the 2008-09 academic term. Cortese has a joint appointment in the Office for the Arts and Music Department, serving the latter as a Senior Lecturer on Music.

"We are thrilled with the appointment," said Jack Megan, Director of the Office for the Arts. "He is a highly intelligent, musically gifted and passionate conductor and teacher who will build beautifully on Dr. Yannatos' rich legacy with the HRO. I look forward to an exciting new era for the orchestra with Federico's energetic and committed leadership."

"Federico Cortese is not only a first-class conductor and musician," noted Anne C. Shreffler, Chair of the Music Department, "but he is also passionately devoted to teaching and guiding young people in their musical development and we are delighted to welcome him as a colleague in the Music Department." Added Robert D. Levin, Dwight P. Robinson, Jr., Professor of Music, "Mr. Cortese will assure that the shining legacy of Dr. James Yannatos will be carried forward with vision and distinction."

Cortese has served as Music Director of the Boston Youth Symphony Orchestras since 1999 and in the same capacity for the New England String Ensemble since 2005. He has conducted operatic and symphonic engagements throughout the United States, Australia, Asia, and Europe. From 1998-2002, he served as Assistant Conductor of the Boston Symphony Orchestra under Seiji Ozawa. Cortese's tenure with the BSO as Assistant Conductor was the longest of anyone who has served in that capacity. In addition to his annual scheduled concerts he led the orchestra several times on short notice in Symphony Hall and at Tanglewood, most notably performing Beethoven's Symphony No. 9 and Puccini's *Madama Butterfly*. Cortese has conducted several prominent symphony orchestras, including Atlanta, Dallas, BBC Scottish Symphony Orchestra, Sydney Symphony, and Oslo Philharmonic. Opera engagements have included, among others, Maggio Musicale in Florence, the Spoleto Festival in Italy and, in the United States, the Boston Lyric Opera, the St. Louis Opera, the Finnish National Opera and the Washington Opera.

Cortese has been music coordinator and associate conductor of the Spoleto Festival in Italy. He also served as Assistant Conductor to Robert Spano at the Brooklyn Philharmonic and to Daniele Gatti at the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome. He studied composition and conducting at the Conservatorio di Santa Cecilia in Rome and subsequently studied at the Hochschule für Musik in Vienna. In addition, he has been a conducting fellow at the Tanglewood Music Center. Cortese studied literature and humanities and holds a law degree from La Sapienza University in Rome.

Letter from the Chair, continued

newest contemporary music.

We remain one of the strongest departments in the country for music before 1800, and one of the few that still carry out world-class research and teaching in medieval and Renaissance music. On October 2-4, the Department is proud to host a conference in honor of Professor Thomas Forrest Kelly, *City, Chant, and the Topography of Early Music*. I am pleased to welcome back our Blodgett quartet in residence, the Chiara Quartet, who will launch an ambitious two-season Beethoven cycle this year, marked by a mini-conference on February 12. They are sure to bring a fresh approach to these transcendental works.

The Department continues to attract and nurture the very best graduate students. Please join me in welcoming our incoming class, Trevor Baca (C), Ann Cleare (C), Sivan Cohen-Elias (C), Sarah Hankins (E), Ehjeen Kim (T), Olivia Lucas (T), Ian Power (C), Anne Searcy (M), and Sabrina Schroeder (C). We are fortunate that the university has made it possible for us to bring in more composition students than usual in order to strengthen our program in Professor Czernowin's first year. This was accompanied by an unrelated but still draconian reduction in our "cohort size" (admissions quota) by the Graduate School of Arts and Sciences. The result is the smallest entering class we've had in years. Because of this, we need to conceive of the first-year students as a group rather than as representatives of particular programs. I hope that they will fashion a group identity among themselves and will also make deep connections to the current G-2s and beyond.

We still lack an adequate building for our growing number of activities. Although a study has been developed for a new music building, it is unlikely that the project will go forward in the near future. We will continue to lobby unceasingly for it.

In a time when committees, working groups, and proliferating decanal structures seem to have the upper hand, I try to keep in mind that it is actually music, teaching, and research that motivates us. We get up in the morning with the music from a concert the previous evening running through our heads; later, a classroom full of preoccupied souls is able to come together to think intensely for an hour or so about a harmonic problem and its solution. A couple of hundred non-concentrators encounter Monteverdi's *Orfeo* for the first time. In a graduate seminar, students explore unknown works of African American musical theater. A doctoral student discusses her summer's research results with her advisor, and, if it's Monday, the composer's group meets. Meanwhile, an informal ongoing seminar on movies, Harvard Square eating places and how Facebook and YouTube will affect the future of music is always taking place in the Taft Lounge.

Because of all the collective energy and hard work that I see every day, I am optimistic about the future of the Department. Please know that with—and also because of—your support, we remain one of the finest music departments in the country.

Faculty News

Lecturer on Music RICHARD BEAUDOIN'S song cycle "Nach-Fragen" was reviewed by critic Martin Schrahn [*Westdeutsche Allgemeine Zeitung*], who wrote: "The American composer makes the expressionist melodrama come alive with such refinement and consistency that the work becomes an engaging listening experience." The premiere took place at the Konzerthaus with Annette Dasch singing the première in Dortmund.

Associate Professor SEAN GALLAGHER presented a paper entitled "Acquired Tastes: Collecting Northern Music and Paintings in Quattrocento Italy" at the conference "Travel, Trade, and Translation in Early Modern Europe" (Wesleyan University), and another on "Ockeghem's Oronyms: Gesture and Tempo in the Missa L'homme armé" at the symposium "Reading and Hearing Johannes Ockeghem" (Stanford



Undergraduate Coordinator Mary Gerbi and Thomas F. Kelly at the San Marco cathedral in Venice. Gerbi was in Venice studying the music of John Dunstable at the Fondazione Cini and Kelly was attending a concert and conference to celebrate Giolio Cattin at Fondazione Levi, at which he spoke.



Tutschku's *Polyvision* Premieres

In a forest created of fabric and the projections of Tutschku's photographic images, a dancer comes to life, moving in and out of images as the Ensemble für Intuitive Musik Weimar improvises a score, creating a constantly transforming space where floor and walls disappear and gravity seems to release its hold. *Polyvision*, a multimedia composition for dance, video projection and ensemble was premiered March 5, 2009 at Bühne am Park, Theater Gera. Tutschku also performed the live-electronics.

University). In January he gave a pair of lecture-recitals at the Harvard Institute for Learning in Retirement: "Bach and Handel in the Nineteenth Century" and "Debussy, Ravel, and the Uses of the Past." The paperback edition of *The Century of Bach and Mozart: Perspectives on Historiography, Composition, Theory and Performance* (co-edited with Thomas Kelly) was released this spring.

Morton B. Knafel Professor THOMAS FORREST KELLY lectured at the Metropolitan Museum of Art, the Harvard Club of France, the University of North Carolina at Greensboro, the Fondazione Ugo ed Olga Levi in Venice, and gave a keynote address at the Ballets Russes symposium organized by the Harvard Theatre Collection. On March 6 he organized and led a day-long conference on palimpsest manuscripts at the American Academy in Rome; and on March 26, at the Pontifical Institute of Sacred Music in Rome, he was honored by a symposium in honor of the publication of his book *The Ordinal of Montecassino and Benevento*.

Dwight P. Robinson Jr. Professor ROBERT LEVIN played six Beethoven concertos in a two-day period in Belgium during April with Pascal Rophé and the Liège Philharmonic. Concerts took place at the Palais des Beaux Arts, Brussels, and Salle Philharmonique, Liège, Belgium. Levin delivered the keynote address,

"Text and the Volatility of Spontaneous Performance" at the conference, "Text and Performance," at University of Chicago. He also participated in a conference, "The unfinished and the completed by Mozart" (organized by Prof. Dr. Bin Ebisawa), at Hakuju Hall, Tokyo, Japan, performing the following Mozart pieces with Kyoko Ogawa: Sonata in G major, K. 357 (497a and 500a) for piano 4 hands (two fragmentary movements, completed by Levin), Larghetto and Allegro in E-flat major for two pianos (fragment, completed by Levin), Fugue in C minor for two pianos. The program also included Levin's completions of two other fragmentary works: Adagio for clarinet and three bass-horn in F major, K. 580a, and Rondo in A major for clarinet and string quartet, K. 581a (world premiere).

Quincy Jones Professor INGRID MONSON received a Stanford Humanities Center Fellowship for the 2009–2010 academic year. She also received a Guggenheim Fellowship and Honorable Mention for the Lowens Prize for *Freedom Sounds*.

William Powell Mason Professor CAROL OJA gave a talk, "Leonard Bernstein's *On the Town* (1944): The Politics of Race in Wartime America," at the Institute for Advanced Studies, University of Minnesota, and at Newhouse Center for the Humanities at Wellesley College. Additionally, she gave the talk "Leonard Bernstein's Broadway Arias: Cross-Over and Fusion on the Stage," for Minnesota Public Radio staff.

Fanny Peabody Professor ALEX REHDING has received a Wellesley Newhouse Center for the Humanities Fellowship for 2009–2010. He also received a Guggenheim Fellowship, ACLS Fellowship, and two summer fellowships: the Alexander von Humboldt Fellowship to go to Freie Universität Berlin (summer 2009), and the Derek Brewer Visiting Fellowship at Emmanuel College, Cambridge (summer 2010). Rehding published *Music and Monumentality: Commemoration and Wonderment in Nineteenth-Century Germany* and guest-edited

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a special issue of *Opera Quarterly* (with Elliott Gyger, PhD '02) on "Idea and Image in Schoenberg's *Moses und Aron*." Rehding gave talks at GSAS Alumni Day, Boston University, Freie Universität Berlin, and University of Minnesota. He once again rowed for Leverett House (finishing a slightly disappointing 7th place in intramurals).

G. Gordon Watts Professor KAY KAUFMAN SHELEMAY delivered the Keynote address at the conference "Creative Expressions of the Sephardic Experience," held at Indiana University in March. The conference was organized by Judah Cohen (PhD '02). She gave a lecture at the Alice Kaplan Institute for the Humanities at Northwestern University, and also presented a lecture as the Kenneth H. Peacock Distinguished Visitor for 2008–2009 at the University of Toronto School of Music. Shelemay has been invited to be a Phi Beta Kappa Visiting Scholar for 2010–2011.

While on sabbatical for the fall 2008 semester, Professor RICHARD WOLF finished his edited volume, *Theorizing the Local: Music, Practice, and Experience in South Asia and Beyond* (Oxford University Press). The volume is the product of an seminar Wolf had organized at the Radcliffe Institute for Advanced Study. The twelve articles in the volume hinge on what it means for musical activities to be local in an increasingly interconnected world. In March Wolf presented "Music and Translocation in south Asia: A Comparative Perspective" at an international conference of the National Institute of Humanities, National Museum of Japanese History, Sakura, Japan. As Professeur Invité at École des Hautes Études en Sciences Sociales (Paris), he delivered five lectures on south Indian music. Most recently Wolf has been Gastprofessur für ethnologische Nilgiriforschung at the Institute for Social and Cultural Anthropology at the University of Munich.



Richard Wolf demonstrating raga alapana on the vina at the École des Hautes Études en Sciences Sociales in Paris, May 14, 2009. Photo: Bahman Panahi

CROSSCURRENTS CONFERENCE
May 7-9, 2009, Munich

The second half of *Crosscurrents. American and European Music in Interaction 1900-2000* took place May 7-9 in Munich and featured the Keynote lecture by Berndt Ostendorf (Ludwig-Maximilians-Universität), "Growing up in the Sixties: Contradictions of a Frankfurt School Fan of American Music." as well as concerts and paper sessions. The first part of *Crosscurrents* was held in Paine Hall at Harvard University October 31–Nov. 2. Conference organizers were Professors Carol Oja and Anne Shreffler (USA), Ludwig-Maximilians-Universität Munich, and the Paul Sacher Foundation (Switzerland).



Top right: Professor Anne Shreffler and Carol Oja at the closing reception of *Crosscurrents*, Part I at Harvard. Right: Steve Reich discusses the performance of *Different Trains* in Munich. Bottom: Harvard-affiliated conference participants in Munich: Felix Wörner (UNC, Chapel Hill), Alexandra Monchick, Glenda Goodman, Betsy Jolas (composer), Carol Oja, Berndt Ostendorf (keynote speaker, Ludwig-Maximilians-Universität), Brigid Cohen, Anne Shreffler, Ellen Exner, Elizabeth Craft, Andrea Bohlman, Knut Andreas (Ludwig-Maximilians-Universität), Emily Abrams Ansari, Wolfgang Rathert (Ludwig-Maximilians-Universität), Felix Meyer (Paul Sacher Stiftung, Basel).





Olaf Post Joins Faculty, Four Receive Named Positions

OLAF POST has been named Preceptor in Music and will begin teaching in the Music Department this fall.

Post holds a PhD in music theory from Columbia University, as well as master's degrees in philosophy and biotechnology. He also studied piano and composition at the Conservatory of Amsterdam, and is active as a pianist and organist.

Prior to joining the Harvard faculty, Post was a research fellow in music cognition at Ohio State University. His research focuses on neuroscience of music and music philosophy. Specific interests include audience responses to live performances, concert hall acoustics, and electronic dance music.

In addition, four faculty members have received professorial titles. SUZANNAH CLARK has been named Gardner Cowles Associate Professor of Music; CHAYA CZERNOWIN, Walter Bigelow Rosen Professor of Music; ALEXANDER REHDING, Fanny Peabody Professor of Music; and HANS TUTSCHKU, Fanny P. Mason Professor of Music.

Graduate Students Present Papers at SAM Conference

Four graduate students from the music department presented papers at the Society for American Music annual meeting, which took place in Denver, Colorado, in March 2009. Ryan Bañagale presented a paper entitled "The Gospel of Gershwin According to Isaac," exploring themes in Gershwin biography; William Bares's paper, "Way Out East: Cowboys and Pioneerwomen on Berlin's Jazz Frontier," looked at intersections of identity and gender in the German jazz scene. Glenda Goodman, in her paper entitled "All of Us with One Heart and Voice: Puritans, Indians, and Psalmody," explored a series of striking moments of interchange between colonial settlers and Native Americans; and Drew Massey spoke about the music of Carl Ruggles in his paper "Rethinking Ruggles's Resonance."

Graduate Student News

Last semester, WILLIAM CHENG presented papers at the "Feminist Theory and Music" conference at University of North Carolina, Greensboro, "Music and the Moving Image" conference at New York University, and the Graduate Student Conference of the Boston University Music Society. He also participated in a panel discussion and engaged in a classical improvisation "duel" with Genadi Zagor at the symposium, "Reactions to the Record II: Early Recordings, Musical Style, and the Future of Performance" at Stanford University.

MARC GIDAL contributed the liner notes for composer Jorge Villavicencio Grossmann's "Pensar Geométrico al Trasluz" (2005) to *Just in Time Now and Then* (Living Artist Recordings, 2009). He presented a paper about musical participation, spiritual evolution, and contested hierarchies in Brazil's Quimbanda Religion at the Annual Congress of the Latin American Studies Association, held in Rio de Janeiro. He also addressed Barr Foundation Fellows about community development initiatives among music-education organizations in Brazil.

GLENDA GOODMAN will present papers this fall at the interdisciplinary McNeil Center for Early American Studies Biennial Graduate Student Conference in Philadelphia and at the University of Southampton "Music and Migration" Conference.

JOSÉ LUIS HURTADO was awarded the "2009 José Tocavén Lavín Medal," one of the most prestigious awards of his state of Michoacán in Mexico.

DAVE KIM played a concert in Gordon Chapel at Old South Church as part of the



Mateo, born June 22 to Zaira and Jose Luis Hurtado.

Boston Early Music Festival's Fringe Series this summer, performing on Harvard's Graf piano by Rodney Regier. The program consisted of Schumann's *Papillons* and the Schubert C minor sonata.

EVAN MACCARTHY gave a paper, "Ugolino of Orvieto and his Fifteenth-Century Readers," at the conference "Beyond 50 Years of Ars Nova Studies at Certaldo: 1959-2009" in June. He also presented his paper, "Diplomacy and Music: A Case for Antoine Haneron and Francesco d'Este," at the annual Medieval-Renaissance Music Conference at Utrecht University in July 2009. MacCarthy edited (with Greta Mary Hair) plainchants for the seventh and final volume in the *Magnus Liber Organi* edition series (edited by Edward H. Roesner), currently in press.

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The JAMS recently put out a special February, 2009 issue focused on BERNSTEIN'S BOSTON featuring research essays by Professors CAROL OJA and KAY KAUFMAN SHELEMAY, Dr. SARAH J ADAMS (Isham Memorial Library), and graduate students RYAN BAÑAGALE, DREW MASSEY and SHERYL KASKOWITZ.



Interview: José Luis Hurtado on Harvard Group for New Music

*Can you talk a bit about the *Nouvel Ensemble Moderne* and what you and the other composers thought about having a week to work with them on your pieces? Do you normally get that amount of time when one of your pieces is being performed?*

To work with Le NEM was an amazing experience. I particularly learned a lot from the conductor, Lorraine Vaillancourt. Her musicality and sensitivity along with her efficiency and seriousness made things faster and easier for everyone. Also, the musicians' attitude was outstanding. They were very disciplined, kind, and attentive. They would listen carefully to the composer's indications and react right away. It is not common to rehearse for a week with an ensemble of this size and caliber before a performance, and thanks to the Fromm Foundation, this was possible. Undoubtedly, this was the most important activity of the year for us. The negotiation and planning took years. I am really glad that the event was a great success and that I was able to be part of it.

How would you describe the audience at a HGNM concert?

Historically, the HGNM audience had been made up of HGNM composers' friends, Harvard people now at other schools, and Boston-based composers and performers. One of my goals at the beginning of my directorship, two years ago, was to increase the attendance to our concerts and to expand the presence of the group beyond Paine Hall. To achieve this, I arranged a monthly radio program on WHRB that played HGNM members' music and even organized a concert in Mexico of HGNM composers' pieces last November. All the publicity—postcards, posters, internet presence, the website and even receptions—was aimed at building a new audience for HGNM. As a result, new and returning faces would appear at our concerts and our audience gradually became more diverse.

I remember Gabriele [Vanoni], Dominique [Schafer] and I trying to convince an older man to stay at one of our concerts after he saw that the names of the composers in the program were unfamiliar to him: "What kind of music is this? Is it modern music or melodic music?" After five minutes of arguments and agreeing to pay his cab fare back home (something that, by the way, we didn't do), he stayed for the concert. That was the first time he'd ever listened to or attended a new music concert. After that evening, he did not miss a single concert of HGNM.

How do you think being in charge of HGNM this year has effected you as a composer?

To be the Director of the HGNM for two years was a unique and very demanding experience, but also one of the things that I enjoyed the most while at Harvard. It allowed me to grow as a musician, as I had to organize and negotiate, do finances and schedules, talk in front of an audience, deal with the musicians and even caterers. In other words, this experience definitely enriched my perspective as a composer, as I realized how much work goes into every concert. I also understood that there is much out of your control, that things will inevitably go wrong, and that you have to



make quick decisions to fix the situation. It is a big responsibility. The director represents and speaks for his colleagues, as he is not an absolute and lonely leader, but more a friendly organizer that has to listen, observe, and act accordingly. That is why I always gave my best, always thinking about the common benefit.

When you think back on all the concerts this year, do certain highlights emerge?

I remember very clearly every moment of these last two years from my election as director to my transitional meetings with Tolga [Yayalar], the new director. I remember everything about the Caroli, Knox, and Le Nem residencies, the White Rabbit Thursday evening rehearsals; I remember every decision I made, every email I sent, and every reception I organized. I remember my meetings with [Events Director] Jean [Moncrieff] and [Director of Administration] Nancy [Shafman] and my endless email exchanges with [Financial Manager] Karen [Rynne]. I also remember how hard my friends worked in order to produce a successful evening of our music. Without them, this would not have been possible. I am very grateful for their confidence, support, help and patience. I am also grateful for the opportunity to work with and for them. At the end, the most rewarding thing was to seeing them happy, with a smile in their faces. That is something that I will never forget.

Correction: Lockwood and Gosman's Beethoven *Eroica* Sketchbook was supported by a grant-in-aid given by the Music Department, not by Harvard University Press, as reported. The sketchbook will be published in a critical edition by University of Illinois Press.

IMPORTANT NOTICE ABOUT the *REPORT to the FRIENDS of MUSIC*

We usually include an abbreviated version of the Department's *Report to the Friends of Music* in our summer newsletter. Due to budget constrictions we have suspended this practice. However, if you would like to receive a copy of the *Report* simply send a request to musicdpt@fas.harvard.edu/.

KAROLA OBERMUELLER's *Les sables mouvants* (2004) was premiered at Centro Nacional de las Artes, Aula Magna in Mexico City, Mexico in May. Her collaborative opera *Helges Leben* was premiered at the Bielefeld Opera House also in May, and her opera *Dreimaldrei gleich unendlich Die Schuld der Schwester* (a collaboration with Peter Gilbert, PhD '08), was performed at Akademie Schloss Solitude in July.

ADAM ROBERTS's *Strange Loops* for electronics and chamber orchestra will be performed at the 2009 ISCM world music days in Sweden.

SEDA ROEDER created "Blackbox," a



Andrew Robbie and Fiona announce the birth of their son, Tennant Arran Robbie, born February 18, at 5lb 4oz.

podcast series on New Music [<http://www.sedaroder.com>] and has published videos of her performances and lecture-recitals on her youtube channel [<http://www.youtube.com/sedaroder>]. In April Seda performed Hans Tutschku's *Zellen Linien* at the New York City Electroacoustic Music Festival.

MEREDITH SCHWEIG received both Fulbright IIE and Fulbright-Hays grants this spring. She presented a paper at the NECSEM conference in April at Yale and was married to Andres Su in June.

DAVID TRIPPETT was awarded a Junior Research Fellowship at Christ's College, Cambridge University. His translation of letters by J. C. Lobe and editions of essays by Liszt appeared in August in *Wagner and his World* (Princeton University Press). He also published a review of Kenneth Hamilton's *After the Golden Age in Nineteenth-Century Music Review*, and was awarded a scholarship to participate as a pianist in the Britten-Pears Young Artist Program in Aldeburgh, UK.

Library News

Sema Vakf Collection of Turkish Classical Music Now Available at Loeb Music

—Reprinted from *Harvard College Library News* June 2009

Shortly after the creation of the Republic of Turkey in 1923, the first Turkish president Mustafa Kemal Atatürk began an effort to break with the nation's past Ottoman history. Among the changes the new regime demanded was an end to the performance of Ottoman Turkish classical music. Once one of the best-known musical traditions in the Mideast, with roots stretching to the 16th century and the beginning of the Ottoman Empire, the music was driven underground, and kept alive by musicians who passed on their love of the elegant, refined music to their students.

In recent decades, however, the music has been revitalized, driven largely by musicians, scholars and music lovers of Turkish descent. A gift from one such music lover, Turkish-born businessman Altan Ender Güzey, will ensure the traditional music is kept alive for future generations, as the Sema Vakf Collection of Turkish Classical Music becomes part of Loeb Music Library's holdings.

Made up of more than 1,000 reel-to-reel tapes, cassettes, LPs and CDs, over 9,000 written musical notations and hundreds of books, dissertations and videos, as well as Turkish musical instruments, the collection represents the largest archive of Ottoman Turkish classical music in the world. This vakf, or trust, is named for the art of listening (sema), specifically the engaged listening of the connoisseur to wonderful music.

One of relatively few archives of its kind in the West, the material is already a valuable research tool for the study of Turkish and Ottoman classical music, said Virginia Danielson, the Richard F. French Librarian of Loeb Music Library, but is all the more significant by its sheer size.

"You couldn't find a resource with this sort of depth elsewhere in the United States," she said. "Other libraries might have a half-dozen pieces of this music, but what we now have are dozens of notebooks, filled with sheet music, and organized in the way a Turkish

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In May, ANNA ZAYARAZNAYA delivered a paper entitled "Creating a Monster: In virtute/Decens/Clamor meus and Horace's Chimera" at the 44th International Congress on Medieval Studies in Kalamazoo, MI. On June 6 she married Dr. Yarrow Dunham in New Haven's Lighthouse Point Park.

The Derek Bok Center for Teaching awarded its fall 2008 Certificates of Distinction for Excellence in Teaching to the following music department students and associates: JACK HAMILTON, MICHAEL HELLER, MEREDITH SCHWEIG, RICHARD BEAUDOIN, GABRIELE VANONI, JOSEPH MORGAN, KAROLA OBERMUELLER, LOUIS EPSTEIN, FRANK LEHMAN, ADAM ROBERTS, and ROBERT MERFELD. Spring 2009 awards went to KEVIN LEONG, LOUIS EPSTEIN, RICHARD BEAUDOIN, ROBERT MERFELD, WILLIAM BARES and CARLA MARTIN.

Salsa Legend Blades Donates Recordings to Harvard

[Excerpted from AP] Famed salsa musician Ruben Blades has agreed to give his personal papers, including rare recordings of rehearsals and concerts, to Harvard University.

According to the agreement, the university's Eda Kuhn Loeb Music Library will receive a complete collection of all the 60-year-old musician's LPs, CDs and liner notes. The archive will eventually grow to include material devoted to his political career, with posters from his failed run for the Panamanian presidency in 1994.

The seven-time Grammy winner holds a masters degree in international law from Harvard University. He recently announced he was leaving his post as Panama's tourism minister to return to recording music.

Alumni News



CHRISTOPHER HONETT (PhD '07) former Executive Director of the Manhattan Sinfonietta, has been named Executive Director of the San Francisco Contemporary Music Players. Honett has also served as the North American agent for the French music publisher Editions Henry Lemoine. He co-authored (with Peter Gilbert, PhD '08) *The Listen*, a small book of reflections on the experience of listening to contemporary music. Honett recently launched a website for the review of new music concerts in the US.: <http://www.thesoundmindreview.com/>

ALEXANDER BRASH (AB 06) announces the publication of his book *Save Your Ritard for Juilliard!*, ten essays on the evolution and current state of classical music making. Says Brash: "These essays chronicle my journey from a starry-eyed clarinetist, convinced Harvard would be the perfect place to start life as an orchestral musician, to a much more realistic and happy cog in the machine of business (and I daresay a better artist for it). It's my hope that my story can help shape the journey of aspiring and professional musicians alike, to reach a mindset where one might be able to succeed at this great art without, as so many do, becoming miserable in the process."

In addition to being tenured and promoted, CYNTHIA GONZALES (PhD '06) has been asked to serve as co-ordinator of the Music Theory Division at Texas State University.

ROBERT HASEGAWA (PhD '08) accepted a position at Eastman School of Music as an assistant professor in the music theory department.

LOUIS KARCHIN (PhD '78) recently conducted the debut of the new Orchestra of the League of Composers and LARA PEL-LIGRINELLI (PhD '05) wrote about it for the *New York Times Arts & Leisure* section.

JENNIFER KOTILAINE (PhD '99) and John Gardner, together with Henrik and Annika Kotilaine, announce a tiny new member of their family. Audra Belinda Gardner, born in Oxford on 8 January 2009.

LEI LIANG (PhD '06) and Takae welcome to their family a new member, Albert Shin



Audra Gardner, above; Albert Shin Liang, below.



Liang, who arrived on July 23rd. Liang also received a Guggenheim Fellowship, an Aaron Copland Award, a grant from Chamber Music America to compose a piece for Shanghai String Quartet and pipa virtuoso Wu Man, and a commission from the New York Philharmonic.

"Be a Buddy, Not a Bully," the latest children's CD produced by RICHARD RINDERMAN (HBS '57) and his wife, Gloria, has been favor-

Roberta Lukes, 48 (PhD 1996)

Roberta Dorothy Lukes, 48, of Arlington, Massachusetts, died June 15, 2009, at Sawtelle Family Hospice House in Reading, Massachusetts, after a long illness.

Roberta attended the University of Illinois in Champaign-Urbana as a music major, graduating in 1984. She then entered the graduate school at Harvard University to further her studies in musicology. She was awarded the degree Master of Arts in 1989, and the degree Doctor of Philosophy in 1996; She studied under Professor Brinkmann and wrote her dissertation on Edgard Varèse.

Roberta and her husband Michael Tsuk were married on June 17, 1990 in the Memorial Church at Harvard University. Throughout their marriage they resided in Arlington.

Roberta had many interests other than music and musicology. During graduate school, she was a volunteer tutor for the Eastern

Massachusetts Literacy Council (now English At Large), providing one-on-one instruction in basic reading and in English as a second language. She became the Director of Training and Technology for the EMLC, and eventually created a private practice for helping children with learning disabilities to improve their reading skills. She was also an artist, painting in watercolors, studying under Marjorie Glick of Boston. She was an avid gardener, and enjoyed hiking, canoeing and sailing.

As per her request, Roberta's body has been donated to the Harvard University Medical School. A memorial service was held in her honor in Louisville, KY on Saturday, June 27. An additional memorial service and reception was held at the DeCordova Museum in Lincoln, Massachusetts on Saturday, July 25, 2009.



Marie and Erik Spangler's daughter Mila, b. 10/17/06, with her little brother Drew.

ably reviewed by the *School Library Journal* in the March 2009 issue. The Rindermans' song, "Hub City Hop," featured at a MAC/ASCAP Showcase (music by Gennaro Tedesco), will be in a new movie, "Mango Tango."

ERIK SPANGLER (PhD '04) is now an adjunct faculty member at Maryland Institute College of Art, where he teaches sound classes in the Video and Film Arts department. Spangler co-founded the Mobtown Modern series with Brian Sacawa, in partnership with the Contemporary Museum in Baltimore in January, 2008 [mobtownmodern.com] In April 2010 Mobtown Modern will present the premiere performance of Spangler's dissertation piece, *Mandala of the Four Directions*.

KURT SALLMANN (PhD '99) was awarded a Goddard Lieberman Fellowship from the American Academy of Arts and Letters. The fellowships are given to mid-career composers of exceptional gifts.

DAVID SALVAGE (AB '01) was appointed Assistant Professor of Fine Arts at Hampden-Sydney College in Virginia. He recently received his PhD from City University of New York.

PETER WHINCOP is teaching at MIT, composing, and creating video and drawing for installations. He recently worked on a dance collaboration presented at the Smithsonian Museum for American Art, and on a video with sound shown at the Venice Biennale.



Sema Vakf continued

musician would organize it. You can never say these repertoires are comprehensive, but this is as close as you can get."

Born in Istanbul, Güzey attended the University of Oklahoma as an undergraduate. Longing for some connection to his homeland, he began asking his brother to send him recordings of classical music from Turkish radio stations.

"He started amassing these tapes, but as he became more interested in the music, and more successful financially, he began sponsoring trips, inviting well-known musicians to come to the U.S. to perform," Danielson said. "In some cases, he would also rent a studio and they would make recordings. Later in life he underwrote research on the music, and also began to acquire notation, books and other materials."

The Sema Vakf collection includes the entire private archive of İsmail Baha Süreşan, a Turkish composer and ethnomusicologist who has devoted more than 60 years to performing Turkish classical music. Among the other treasures of the archive are recordings of the singer Allâeddin Yavaşça's *mesk*, musical lessons held on Sunday afternoons at his home once a month. Some of Yavaşça's own transcriptions of musical works are also included. There are numerous performances by such accomplished artists as Meral Uğurlu, Mes'ûd Cemil, Bekir Sitki, Reha Sağbaşı, and Selmâ Sağbaşı.

Most of the material will be publicly available through the HOLLIS catalog, Danielson said. Though the LPs and CDs will be available for scholars to listen to, given the fragile condition of many of the tapes, they will be digitized before they are made accessible to scholars. The digitization work will be done as time and budget allows.

The collection began coming to the library in the early 1990s, and was gradually cataloged as material came in over the next decade, Danielson said. The challenging work of

cataloging the items fell to Music and Media Cataloger Beth Flood and Archive of World Music Cataloging Assistant Rhona Freeman, who began working on the project more than a decade ago.

While she helped ensure the project was completed, Flood credited Freeman, who processed many of the audio recordings, with creating bibliographic records with a depth and breadth of detail unseen in other collections of Turkish music.

"I can't imagine any other collection of Turkish music that would have the level of detail she was able to put into this," Flood said.

"I was able to catalog the material because Mr. Güzey provided such detailed documentation," Freeman said. "In the case of vocal music, he provided the first line of many songs, and was a great help in organizing the instrumental pieces."

"The cataloging of the hundreds of audio recordings has been part of Rhona's job for the last 15 years, and she has worked closely with Güzey and the collection," Danielson said. She added that Freeman and Flood, who shortly after her arrival here took on the remainder of the material, including the scores, books and videos, have pushed the project through to a happy conclusion.

Beth Flood, Music and Media Cataloger, Rhona Freeman, Archive of World Music Cataloging Assistant, & Dr. Virginia Danielson, Richard F. French Librarian, with materials from the Sema Vakf collection.



FROMM

FROMM PLAYERS AT HARVARD

JOEL SACHS, CURATOR

February 19 and 20

INTERSECTIONS

Two concerts of colorful music by composers worldwide working where cultures collide and fuse. Performed by New York's internationally renowned ensemble *Continuum* (Cheryl Seltzer and Joel Sachs, directors)

Composers include:

Franghiz Ali-Zadeh (Azerbaijan)

Oleg Felzer (Azerbaijan)

Tania León (Cuba/US)

Betty Olivero (Israel)

Younghi Paag-Pahn (Korea/Germany)

Roberto Sierra (Puerto Rico/US)

Dmitri Yanov-Yanovsky (Uzbekistan)

Tony Prabowo (Indonesia)

BLODGETT

25TH ANNIVERSARY

BLODGETT CHAMBER MUSIC SERIES

THE CHIARA QUARTET

October 30

Prokofiev, Webern, Krepplein, Brahms

December 2, February 12, April 9

Beethoven Cycle

HGNM

MUSIC BY HARVARD GRADUATE AND UNDERGRADUATE COMPOSERS

November 7 (White Rabbit)

February 27 (The Talea Ensemble)

April 24 (Talujon Percussion Quartet)

May 15 (Neue Vocalisten Stuttgart)

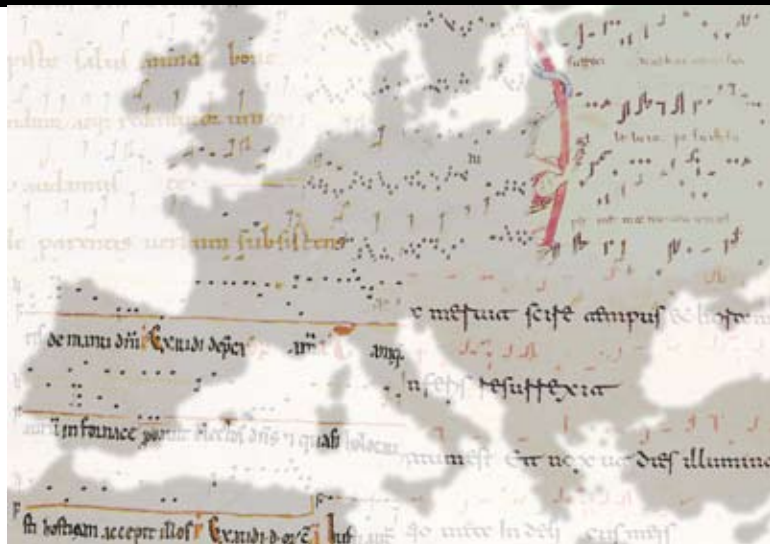
ERASMUS LECTURES *on the History and Civilization of the Netherlands and Flanders*

ROB ZUIDAM, COMPOSER

February 18, March 11, April 15

5:15 pm, Room Two, Music Building

Dutch Contemporary Music



CITY, CHANT, & THE TOPOGRAPHY OF EARLY MUSIC

A conference in honor of Thomas Forrest Kelly

Cultural landscape and geography have transformed the history of Western music from its earliest manifestations to the present day. The conference CITY, CHANT, AND THE TOPOGRAPHY OF EARLY MUSIC brings together 17 major scholars and performers to explore ways that space, urban life, landscape, and time revolutionized plainchant and other musical forms. The conference honors and builds upon Thomas Forrest Kelly's work in keeping cultural, geographic, and political factors close to the heart of the musicology of chant, early music, and beyond. Two papers complement Kelly's scholarly and pedagogical interests by investigating the role of the city in the premieres of works composed long after the end of the Middle Ages.

FRIDAY-SUNDAY OCTOBER 2-4

Free and open to all. Registration required.

Information & registration:

<http://www.music.fas.harvard.edu/chant.htm>

BLODGETT DISTINGUISHED ARTIST

URSULA OPPENS, PIANO

April 1st

Music of the 21st Century

John Corigliano *Winging It* (2008)

William Bolcom *Ballade* (2006)

Amy Williams *Refined Art* (2003) and *Astoris* (2003)

Charles Wuorinen New Work (world premiere)

Elliott Carter *Three Tributes* (2007-2008) and *Two Thoughts About the Piano* (2005-2006)

Tobias Picker *Three Nocturnes for Ursula* (2009)

ALL EVENTS ARE FREE AND OPEN TO THE PUBLIC
8:00 PM IN JOHN KNOWLES PAINE HALL UNLESS OTHERWISE NOTED

Undergraduate News

VICTORIA ASCHHEIM (Harvard/NEC) has been awarded a Harvard Artist Development Fellowship from the Office for the Arts at Harvard for 2009.

KIRBY HAUGLAND (Joint Concentrator, '11) attended the Aspen Music Festival this summer as a trumpet student, and studied with Ray Mase, Louis Ranger, and Kevin Cobb. He received an Artist Development Fellowship from the Office for the Arts at Harvard to support this work.

JOHN KAPUSTA ('09) will spend the 2009–2010 year in Paris as a recipient of the Fulbright grant, studying voice and French vocal music with Francois le Roux and Janine Reiss.

SCOTT KOMINERS (Music minor, '09) was elected to Phi Beta Kappa. Also, his "Leonard Bernstein's Doodles: Reading Outside the Lines at the Library of Congress" (written as part of the Music 194rs Seminar and presented at "Leonard Bernstein, Boston to Broadway: Concerts and Symposia at Harvard University") appeared as part of the Bernstein issue of *JSAM* in February.

MATT MENDEZ (AB '09) was awarded a Bowdoin Prize; only two were awarded.

JORDAN REDDOUT (Joint Concentrator '10) studied a flamenco festival put on by Gypsy sheep herders in Casabermeja, Spain for the summer. She was awarded the David Rockefeller International Experience Grant and a grant from the Harvard College Research Program.

Undergraduates at the department's annual picnic in May.



Graduation, 2009: Aaron Berkowitz, PhD; Jose Luis Hurtado, PhD; and Sandy Cameron, AB. (Cameron is part of the joint Harvard/NEC program.);



John Kapusta, AB, with his mother; Kapusta is in the NEC dual degree program and concentrated in literature.

Staff News

Piano Technical Services Director LEW SURDAM has announced his retirement as of October, 2009. MARCUS BAPTISTE retired at the end of the academic year after many years of employment on the custodial staff at Harvard. We wish both of them success in their new lives.

LAURIE COTE, longtime piano tuner for Piano Technical Services, passed away in July. He was 72.

Assistant to the Chair/Undergraduate Coordinator MARY GERBI returned from her summer appointment on the voice faculty of the Berkshire Choral Festival where she worked with Harvard alums RICHARD GIARUSSO (PhD '07) and music concentrator Katharine Daine (AB '04).

EAN WHITE, HUSEAC Technical Director, recently premiered work as part of the exhibit "Considered Depth," at Fort Point Arts Community Gallery in Boston.

Marcus Baptiste retired in May.



HARVARD DEPARTMENT OF MUSIC
Graduate School Alumni Association
Department of Music
Harvard University
Holyoke Center, Room 350
1350 Massachusetts Ave.
Cambridge, MA 02138

Choral Director Marvin to Retire from Harvard



Director of Choral Activities and Music Department faculty member Jameson Marvin will retire after 30 years at Harvard. Marvin has a joint appointment in the Office for

the Arts and Music Department, serving the latter as a Senior Lecturer on Music. His final year of service will be 2009-2010, with a leave scheduled for 2010-2011.

“Jim Marvin has been a standard bearer for excellence in choral singing for over three decades at Harvard,” said Jack Megan, Director of the Office for the Arts at Harvard. “His knowledge of vocal literature and stylistic considerations through the centuries is vast. His enormous passion, impeccable technique, musical sensitivity and attention to every de-

tail have benefited many student singers and concert patrons over the years.”

Jameson Marvin was appointed in 1978. He is responsible for the choral program at Harvard and conducts the Harvard Glee Club, the Radcliffe Choral Society, and the Harvard-Radcliffe Collegium Musicum, and teaches courses in Choral Conducting, Masterpieces of Choral Literature, and Renaissance Performance Practices.

“Jim Marvin has made choral singing a lifelong passion for generations of students,” noted Anne C. Shreffler, James Edward Ditson Professor of Music and Chair of the Music Department. “In his 30 years at Harvard, he has inspired all of us with his enthusiasm, his insistence on the highest musical standards, and his deep knowledge of musical styles from the Renaissance to the present.” Thomas Forrest Kelly, Morton B. Knafel Professor of Music, added, “Jim leaves Harvard enriched with his music; we will miss him as a friend and a colleague. But the thousands of people who have been inspired by his quest for excellence are mostly not here—they are all over the world, and Jim has enriched countless singers

and listeners with his unique sound.”

Prior to his appointment at Harvard Dr. Marvin was Director of Choral Music at Vassar College and Conductor of the Cappella Festival Chamber Choir and Orchestra. He has held conducting and teaching appointments at Bard College, Lehigh University and the University of Illinois. In 1984, he was a Visiting Scholar at Stanford University and Cambridge University, England, and on a sabbatical in 1998, he gave master classes to graduate choral programs on topics ranging from conducting and rehearsing to analysis and interpretation.

Over the past 35 years, Dr. Marvin has conducted some 80 symphonic-choral works while developing a national reputation as a conductor, teacher, author, and scholar. He served on the national committee for the selection of conducting candidates for Fulbright Fellowships and is General Editor of the Oxford University Press Renaissance Choral Series for Men’s and Women’s Voices. Dr. Marvin’s Harvard choral ensembles have appeared at six national conventions of the American Choral Directors Association.