Professor Suzannah Clark Named Department Chair

When Suzie Clark accepted the chair’s gavel from Professor Carol Oja on July 1st, she also took on two important department initiatives already in motion. Come fall, Clark will help launch the new Harvard/Berklee School of Music dual degree program, and, during the 2016-2017 year, shepherd a proposal for an undergraduate curriculum review through Harvard’s Educational Policy Committee (EPC).

“The Harvard/Berklee program is modeled on our Harvard/NEC program,” says Clark. [Students will earn the AB from Harvard and an MA or MM from Berklee.] “We’ll take our first applications in the fall of 2016 for the term that begins in August, 2017. What’s great is that already we’ve witnessed buzz, just from the idea that it’s going to be launched. I expect a lot of excitement. For students, not only will they have a chance for Berklee training, but there will be opportunities for them to study at Berklee Valencia in Spain, which is housed in a spectacular, palatial building.

“We’ll also be presenting our undergraduate curriculum plan to the EPC this year. The department is extremely unified behind it. We all believe that what’s most exciting about our proposal is that it showcases all the talents of current faculty, and it represents the kinds of things students have been asking for. There’s equal emphasis on all aspects of what we do, which will allow students more options. They will be able to follow their intellectual curiosity, while still taking advantage of the long tradition of rigor that Harvard’s Music Department program is known for.”

Clark will also inherit the battle for a new music building that has been a part of the chair’s agenda for decades. “It’s on everyone’s mind,” she says, “and it’s becoming increasingly urgent, a front burner issue. We’ve been creative with use of space for so long now that I think of us as musicians with expertise in architecture. And plumbing,

“When I decided to accept the chair position, I thought I’d be using my abilities as facilitator to bring out the best in all of us—to support faculty, staff, custodians, students, the library. I’m very interested in the process of what it means to do that. But you don’t know what opportunities will come your way until you’re in the midst of it.”

One of those opportunities, Clark hopes, will involve the community outside campus. “During the last Parker Quartet concert I sat next to two people who have been coming to our events for many years and have witnessed the change in the department. I found their perspective fascinating, and I wanted to hear more from our audiences, from our alumni, and from the on-campus community. Yes, the department has changed, and I want to explain why, so they can share in the excitement. I think we have a unique opportunity and responsibility to bring them music, and in return, they can bring us wisdom.

“I also feel extremely fortunate that I was Director of Undergraduate Students this past year. It’s given me a wonderful perspective on undergraduates and their experience of continued, p. 2
Hans Tutschku taught a summer-intensive on listening and sound creation at the Chinese University of Hong Kong. He recently had a studio residency for the creation of a new work at the Studio for Intuitive Musik Weimar in Germany. He attended the composers research conference PRISMA at IRCAM in Paris.

Dwight P. Robinson Jr. Professor Kate van Orden was a visiting professor at the Villa Tatti in Florence for the month of June and gave the inaugural address at the LIXe Colloque International d’Études Humanistes, “Les paroles d’élèves,” held at the Centre d’Études Supérieures de la Renaissance in Tours, France, 4-7 July. She was also awarded the Médaille de la Ville de Tours. Her book Materialities: Books, Readers, and the Chanson in Sixteenth-Century Europe (Oxford, 2015) won the Society for Renaissance Studies Bi-Annual Book Prize for 2014–15. She received the prize in Glasgow at the Society’s meeting in July. Harvard also named Prof. van Orden a Walter Channing Cabot Fellow for 2015 in recognition of her outstanding contributions to musicology, including the publication of Materialities.
UTOPIAN LISTENING: the Late Electroacoustic Music of Luigi Nono: Technologies, Aesthetics, Histories, Futures

Perhaps the most memorable work of the evening was “La fabbrica illuminata” (The Illuminated Factory) of 1964, in which Nono creates a viscerally immediate dialogue between a live singer and prerecorded sources. The soprano stands alone onstage and sings impassioned denunciations of workers’ conditions into a maelstrom of violent industrial noise, a collage assembled from actual factory sounds including those of blast furnaces and workers’ voices.—Jeremy Eichler, Boston Globe

The Utopian Listening festival took place March 23–26, 2016 on the Tufts University campus as a collaboration between Harvard and Tufts Universities. It brought together an international group of scholars, sound engineers, composers, and musicians to engage with the practical and aesthetic challenges of performing Luigi Nono’s works with live electronics. Large audiences enjoyed three concerts of Nono’s music, as well as roundtables, paper sessions, and workshops for technicians, musicians, and scholars focusing on the specific issues raised by the works performed in the concerts.

By every measure the festival was an enormous success. Overall there were more than forty people giving performances and presentations, including participants from most of the Boston area universities and from across North America and Europe. There were more than 100 registered participants for the scholarly sessions; concert attendance exceeded expectations with more than 350 people attending the three concerts. Total attendance at all events was 990.

Keynotes were given by Gianmario Borio (University of Pavia, Cremona) and Veniero Rizzardi (Università Ca’ Foscari, Venice). Nuria Schoenberg Nono (President, Archivio Luigi Nono) and Alvise Vidolin (Centro di Sonologia Computazionale, University of Padua) were invited guests.

Nono works programmed included A Pierre. Dell’azzurro Silenzio, Inquietum, for contrabass flute (Claire Chase), contrabass clarinet (Evan Ziporyn) and live electronics (Hans Tutschku); La lontananza nostalgica utopica futura, for solo violin (Miranda Cuckson) and sound dispersal (Christopher Burns); La fabbrica illuminata, Stacey Mastrian, voice, and Peter Plessas, tape; Post-Prae-Ludium per Donau, Max Murray, tuba, and Joshua Fineberg, live electronics, and Ricorda Cosa Ti Hanna Fatto in Auschwitz (1966, Remember What They Did to You in Auschwitz), a tape piece performed by frequent Nono collaborator Alvise Vidolin.

The workshops and concerts presented several pieces rarely heard in the Boston area, as well as the North American premiere of Nono’s major work, Das atmende Klarsein, for bass flute, chorus, and live electronics.

The festival included a sound and light installation inspired by Nono’s work in Venice coordinated by John Ellis of the Wentworth Institute of Technology, and the first Luigi Nono-themed children’s concert in North America, as part of the Tufts Community Music program.

“La Lontananza, Das atmende Klarsein and particularly . . . sofferte . . . all made explicit and public an often private issue,” wrote David Allen of the New York Times in a review of the conference. “When a pianist plays . . . sofferte onde serene . . . not only is she playing a work written for Mr. Pollini but she cannot exist without his shadow, his sound in the hall with her. Who leads? Who follows? Our past or our future? Nono’s brilliance lies in posing the question and leaving the answer to us.”

Utopian Listening was organized by Joseph Auner (Tufts University) and Anne Shreffler (Harvard University), with the support of the Ernst von Siemens Musikstiftung.

Mugmon Scholar-in-Residence at NY Philharmonic

Matthew Mugmon (PhD ’13) served as The Leonard Bernstein Scholar-in-Residence at the New York Philharmonic for the 2015–16 season. In addition to conducting research in the Archives, Mugmon presented two Insights programs: “Sibelius in New York: An Archival Exploration,” and “Discovering The Song to the Earth.” His research focused on the relationship between Gustav Mahler’s music and four influential figures in American Modernism: Boulez, Copland, Koussevitzky and Bernstein. Mugmon is on the faculty of the University of Arizona.

Aram Demirjian Appointed Music Director of KSO

The Knoxville Symphony Orchestra has named Aram Demirjian (AB 2008) as its 8th Music Director, after an exhaustive search stretching back to October of 2014. Holding a master’s in conducting from New England Conservatory, Demirjian will be making a jump from his post at the Kansas City Symphony where, among other things, he initiated a weeknight concert series entitled “Classics Uncorked,” akin to KSO’s “Scotch and Strings” and “Beer and Beethoven” endeavors. Knoxville Mercury music critic Alan Sherrod wrote of Demirjian: “His willingness to simultaneously embrace history and modernity is essential if orchestras are to attract new audiences.”

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A “Fusion Oratorio” Featuring Harvard Choruses Pays Tribute to Matthew Shepard

The Harvard-Radcliffe Collegium Musicum, Harvard Glee Club, and Radcliffe Choral Society presented the east coast premiere of Grammy Award-winning composer Craig Hella Johnson’s *Considering Matthew Shepard*. The composer concluded a week-long residency with the Holden Choruses by conducting the performance on April 2 in Sanders Theatre.

*Considering Matthew Shepard* features texts by contemporary author Lesléa Newman (*Heather Has Two Mommies* and *October Mourning: A Song for Matthew Shepard*), as well as Persian, German, and Bengali poets, and text from Blake, Rumi, Michael Dennis Browne and Dante, among others. It tells the story of the hate crime committed against University of Wyoming first-year student Matthew Shepard, who was brutally beaten and left tied to a fence to die in Laramie, Wyoming in 1998.

Shepard’s story haunted Johnson for years and finally impelled him to compose a musical response to this tragedy. “The entire [compositional] process has been about asking questions, particularly this enduring question of whether or not love itself is part of our essential nature, even amidst the many painful and confounding realities of our existence,” said Johnson.

Adds Choral Director Andrew Clark: “Considering Matthew Shepard is unlike any major work we’ve performed in the past and draws upon a variety of American musical traditions, including blues, gospel, Broadway, cowboy songs, opera, minimalism—all done with remarkable integrity and fluency. It’s conceived in the passion tradition, telling this painful story, unfamiliar to most of our students, in a manner that both touches an emotional nerve while also projecting a powerful message of healing, hope, and empathy. Craig Hella Johnson stands as one of the most influential figures in American choral music today; he’s certainly challenged and informed our values here at Harvard and inspired many in the field to think more creatively and critically about our work.”

The project was sponsored by The Open Gate: A Fund for LGBT Life at Harvard with support from Learning from Performers (Office for the Arts at Harvard).

“Thinking about students performing who are now Matt’s age when he was murdered is very powerful to me, because I imagine many of them would not have heard of him before this. Hopefully with this experience, they’ll be inspired to make the world a safer place in his memory,”

— Lesléa Newman in an interview with Harvard Arts Blog writer Anito Lo ’16

Craig Hella Johnson. Photos by James Curtin.
Harvard/Berklee Dual Degree Program Launched

Harvard College and Berklee College of Music have formalized a partnership to offer a new five-year dual degree that will enable students to earn a Bachelor of Arts (A.B.) at Harvard and a Master of Music (M.M.) or a Master of Arts (M.A.) at Berklee starting in fall 2017. Students may begin applying to the program now.

Designed for exceptional musicians interested in a diverse range of artistic careers as well as a liberal arts education, the dual degree will allow the two institutions to offer the best of their individual strengths. Driven by student demand for more opportunities and flexibility, the program allows accepted undergraduates to complete Harvard’s liberal arts curriculum while pursuing an advanced degree in music.

“Berklee’s programs have steadily gained prestige and power, turning the school into a formidable cutting-edge incubator for the newest waves of performance and composition,” wrote Carol J. Oja, chair of Harvard’s music department, in her proposal for the program. “Institutionally, the partnership represents an understanding of the arts and art-making in the 21st century, especially the growing impact of technology and the realities of a globalizing arts landscape.”

Music Department course offerings often link musical works with works of art, literature, or with philosophical and scientific questions, and several also incorporate or focus on performance. Berklee’s master’s programs—scoring for film, television, and video games; music production, technology, and innovation; global entertainment and music business; music therapy; and contemporary performance—cover areas not currently available at Harvard.

Modeled after Harvard’s dual degree program with New England Conservatory, students will pursue the A.B. curriculum at Harvard and take private lessons and other preparatory courses at Berklee during the first three years of the program. Students are also required to participate in ensembles at either institution, and pass instrumental proficiency exams at Berklee. In the fourth year, students will complete all Harvard’s A.B. requirements, including a senior thesis if desired. In year five, students enter and complete their selected master’s program.

Berklee offers four master’s programs at its campus in Valencia, Spain, and two at its main campus in Boston. Preparatory coursework for Berklee’s graduate programs can be completed during the regular school year as well as during summer sessions in Boston, Valencia, or at Berklee Online.

To be accepted into the program, students must apply to (and be accepted by) both Harvard and Berklee independently, as well as complete an audition and interview with Berklee. Harvard undergraduates may also apply to the program as transfer students during their freshman year.

Harvard undergraduates have informally worked with Berklee faculty in the past. This new dual degree will allow Harvard students to more fully take advantage of Berklee’s curriculum and to tailor their programs to specific areas of interest.

Chen, Frucht Receive Parker Quartet Guest Artist Awards

The inaugural Parker Quartet Guest Artist Award winners were Audrey Chen ’18, cellist, and Emma Frucht ’17, violist. The two performed Tchaikovsky’s String Sextet in D Minor “Souvenir de Florence,” Op.70 with the Parker as part of the Blodgett Chamber Music Series at Harvard University in April.

“We are very pleased with the results of the first ever Parker Quartet Guest Artist Award,” the Parker said in a statement announcing the 2016 winners. “Emma Frucht and Audrey Chen were chosen through a process of taped and live auditions, which allowed us the chance to work with them in a rehearsal setting as well. It is our goal to integrate further into the musical community here at Harvard by offering this competition to different groups of instrumentalists each year.”

“Performing with the Parker String Quartet was an absolutely unparalleled musical experience in my Harvard career,” said Frucht. “They are all such incredible musicians, and I learned so much from them.” Chen concurs: “(It)...was one of the highlights of my entire year!…One thing I noticed from our rehearsals was this implicit trust and mutual understanding that radiated from within each member of the Parker Quartet. Being immersed in it, I found myself listening more, becoming more aware and considerate of everything happening around me, and being more motivated to contribute the best I could possibly give to the group. I realize that this attitude and appreciation for other people and their ideas doesn’t just remain in the practice room, but it translates to everything else you do. That was my biggest takeaway and it’s something I know I will carry with me for a very long time.”

Chen studies with Laurence Lesser in the Harvard/NEC dual degree program. She began studying cello at the age of nine with Kai Chen before coming to Harvard and pursuing a concentration in Molecular and Cellular Biology. Frucht is a violist and violinist, concentrating in Art History. Her primary teachers have included Louise Behrend, Naoko Tanaka, and Lynn Chang. She has served as concertmaster of the Juilliard Pre-College Orchestra, the Harvard Radcliffe Orchestra, and the Music Academy of the West Festival Orchestra.
The tradition of creating unique artwork for cakes on the occasion of each students’ Doctoral Colloquium began in 2012 and continues on to this cake, in celebration of three 2016 PhDs.

James Bean was chosen as one of four artists to conduct research at IRCAM in Paris. He will continue developing his own music notation software program, demm (dynamic environmental notation for music).

Ann Cleare was invited to be on the composition faculty for the second New Music Conference and Festival at Northwestern University.

Marta Gentilucci won the University of New Mexico John Donald Robb Musical Trust 7th Biennial international Commission Competition. The commissioned piece will be performed during the UNM John Donald Robb Composers’ Symposium in March 2017.

Clara Iannotta’s first portrait CD, A Failed Entertainment, released by the Robert Zank Edition with the support of the Berliner Künstlerprogramm des DAAD, has been chosen by the German Record Critics’ Prize (Deutsche Schallplattenkritik) for the Bestenliste 2/2016 in the contemporary music category.

New England Conference of Music Theorists and AMS New England hosted their annual spring conference together at MIT. The conference featured papers by Olivia Lucas, Steffi Probst, and Andy Friedman (PhD ’14).

Panayotis (Paddy) League’s article “Genealogies of sense and sound: Home recordings and Greek American Identity” was published in the Spring 2016 issue of the Journal of Greek Media and Culture, and in May he was a featured speaker at Princeton University’s graduate conference in Modern Greek Studies.

From a pool of 1,000 applicants, the American Council of Learned Societies announced 66 fellows who capture the diversity of humanistic scholarship. Samuel Parler received a fellowship for his project, “Musical Racism and Racial Nationalism in Commercial Country Music, 1915-1953.”

Tim McCormack had a major work for chamber orchestra, KARST, commissioned by Ensemblekollektiv Berlin and premiered at the MaerzMusik Festival. It was the only concert of the festival chosen to be broadcast live on Deutschlandkultur Radio.

The UK premiere of Manuela Meier’s epur took place at the Huddersfield Contemporary Music Festival, and her String Quartet no. 1, paraphrasis, achillesa, was released on CD with the record label Col Legno.


Marek Polies had his first portrait CD, hull rider, released on Another Timbre, a major record label for experimental music.

Sarah Politz performed with the Theodicy Jazz Collective at Washington National Cathedral in February. She also gave a paper in May at the annual conference of the Northeast Chapter of the Society for Ethnomusicology (NECESM), hosted this year by UMass Boston. The paper, “Multiple Temporalities in Benin’s Brass Bands: A Postcolony’s Local Histories of the Global,” was awarded the James Koetting Student Paper Prize.

Stefan Prins received the Kunstpreis Berlin für Musik 2016 from the Akademie für Kunst Berlin. Nadar Ensemble performed his Generation Kill - Offspring 1 at the Tampere Biennale, Finland; Ensemble Dal Niente played the US premiere of Generation Kill in Chicago (May 2016); and in June, Mirror Box Extensions was performed by Nadar Ensemble at the Holland Festival. The piece was also performed by Nadar at the SPOR Festival in Aarhus, Denmark in May, which Prins co-curated. The Nikel Ensemble played a portrait concert of Prins’s music at the Kleineintheater in Lucern, Switzerland, and Prins’ PIANO HERO: A onemanshow was premiered at the Darmstadt Summer courses by Stephane Ginsburgh and ICST Zürich in July. Profiles of Prins’s music appeared in the German new music journal Positionen (May), Neue Zeitschrift für Musik (June), and in the book, Componisten van Babel by Joep Christenhusz, dedicated to new music in Belgium and the Netherlands.

Daniel Walden was recently named a 2016 Fellow by the Leonore Annenberg Fellowship Fund for the Performing Arts, which will support a series of commissions, recordings, performances, and the construction of a microtonal harpsichord modeled after a sixteenth-century instrument by Vito Trasantino. He also will be a Graduate Fellow at Villa I Tatti this fall, where he will research the connections between early modern enharmonicism and natural philosophy. This past March, Walden also gave a lecture/recital called “Decoding Tristan Perich’s Dual Synthesis” at the Keyboard Networks Conference.
Interview: Kathryn Andersen ’07

Kathryn Andersen is currently a Music Curriculum Specialist for the Global K-12 Programs at The Juilliard School in New York City. She and her team write and create curriculum to be used by music teachers in Nord Anglia Education schools around the world as part of the Juilliard-Nord Anglia Performing Arts Programme. When she’s not working from the New York City office, Andersen travels to Southeast Asia—Singapore and Thailand currently—to visit the schools currently implementing the program. While there, she spends time in the music classes, observes and participates in lessons, plays for the students, and teaches.

You seem to have an interest in and aptitude for teaching, for education. Has this always been a part of your life?

I was born into a family of teachers—my mother, paternal grandmother, maternal great-grandmother, as well as many aunts, uncles, and cousins have all taught. I used to love it when I’d have the day off from school and I could go to work with my mother. I used to sit in the back of her math classes, wishing that I could be at the front of the class like her.

I also grew up with parents and older brothers who very much valued and prioritized education. My parents set the expectation level very high and my two brilliant older brothers paved the way; I had big shoes to fill. Thankfully, I had wonderful, caring teachers throughout my schooling who helped me to find joy and satisfaction in learning. I’ve never questioned education’s importance.

In my second year at Juilliard, I enrolled in a Teaching Artistry class where I learned how to take my love of the violin and performing into classrooms. For my final project, a classroom and I planned a lesson that we taught in a New York City public school class. It was one of the most enjoyable final projects I’d been assigned! The class helped me discover a way to combine my love of the violin with my love of teaching.

After graduating from Juilliard, I sought out opportunities for teaching artistry work in New York City. I spent two years working for the Weill Music Institute’s Teaching Artist Collaborative through Carnegie Hall. I worked with elementary school classes in Brooklyn, the Bronx and Staten Island. Not only did I become very familiar with the NYC public transit system—including the 6 am ferry from Manhattan to Staten Island—but I fell in love with teaching artistry! I also spent six years at Saint David’s School, a private school of the Upper East Side of Manhattan, teaching violin and viola lessons, leading ensemble repertoire rehearsals, and founding and directing The First Orchestra, a training orchestra for the school’s youngest musicians. It was incredible to see the orchestra grow from playing “Twinkle, Twinkle, Little Star” to playing arrangements of Brahms’ First Symphony and Schubert’s Unfinished Symphony.

When writing a music curriculum and working with students and teachers, I think it’s helpful to remember what it feels like to study a new subject or discipline. For that reason, I continue to work with private students and continually seek out new ideas in arts education and learning. I also challenge myself to learn new things—I’m currently considering enrolling in Spanish or French classes.

You’ve made and taught music in New York City public schools and in Thailand and Singapore. Are there more differences or similarities?

The commonality that stands out for me across the board in every school in which I’ve taught is the creativity and openness that every child possesses. Young people are naturally accepting of other cultures and curious to learn about their music. As an educator, I think music and the arts are great means of developing and promoting these open thoughts and beliefs throughout a person’s life.

How do you balance your performing life with your teaching life?

Whenever I travel for work, my violin travels with me. I have performed instrument demonstrations for classes of students, coached students one-on-one in mini lessons, participated in and led ensemble rehearsals, given masterclasses for students of all ages and levels, and performed solo concerts for my schools’ communities in Southeast Asia. This spring, the teachers with whom I work and I are hoping to plan end-of-the-year performances to showcase all that we’ve learned and accomplished together thanks to the unique collaboration Juilliard has created with Nord Anglia Education. While I look forward to performing solo, I’m most excited to work with and play alongside students and faculty members from my schools in Thailand and Singapore.

Teaching has only helped to make me a better musician and performer. Not only does it force me to think deeply about a particular technical idea or musical concept, but it forces me to be able to articulate and demonstrate these ideas myself.

When I’m not traveling, I perform as often as possible around New York City, most frequently as a substitute in the Broadway pit orchestra for Phantom of the Opera.
Composer Adam Roberts Named 2016 Guggenheim Fellow

“There are 12 composition Guggenheim Fellows this year, and many of them are peers who I have a huge amount of respect for, so it’s wonderful company to be in.”

As a Guggenheim Fellow, Adam Roberts, PhD ’10, plans to use the Guggenheim to compose an extended work for orchestra. The fellowship will support the cost of preparing individual parts for orchestra as well as the time for Roberts to work on the piece, some of which has been in the works and waiting for the right moment.

“It’s one of the profound group experiences we can still have where we get together and quote-unquote go to church or go to synagogue as a group and experience something that I think is still incredibly powerful and moving,” Roberts recently told Jennifer Hambrick of WOSU Radio, Ohio’s NPR station, in an interview. “There’s something to me that I find very profound about experiencing a powerful musical experience with a lot of people around me. So in a way, if my project is about anything, it’s like a love letter to the big canvas and paint brush that orchestral music affords.”

Roberts’ past output includes a chamber opera, Giver of Light, which sets the life story of the Sufi mystic-poet Rumi in the modern American Midwest. Recent projects include Dark Matter, commissioned by the Swiss counter-tenor and recorder duo Ums ‘N Jip. His chamber work for the project “Music in the American Wild” in celebration of the centenary of the National Parks Service (2016), performed in national parks around the United States.

Emily Ansari’s (PhD ’10) book-in-progress, “The Sound of a Superpower: Musical Americanism and the Cold War” is now under contract with Oxford University Press.

Jean-François Charles (PhD ’11) has been appointed professor of composition and digital media at the University of Iowa, in Iowa City.

Marc Gidal (PhD ’10), Associate Professor of Music (Musicology) at Ramapo College of New Jersey, published a monograph based on his dissertation research, Spirit Song: Afro-Brazilian Religious Music and Boundaries (Oxford University Press, 2016).

Takashi Koto (PhD ’95) completed his new book, “Traditional Japanese Music at a Glance” (Academia Music, Ltd., Tokyo), co-authored with his colleague Kenji Tanaka. Writes Koto: “It is difficult, even for Japanese, to grasp the whole history of traditional Japanese music. Located in the Far East, Japan absorbed various cultures from other Asian countries. Western cultures were also introduced to Japan, even before the Meiji Restoration. Old and new musical forms were juxtaposed and influenced each other. [The book] effectively organizes the complicated history of traditional Japanese music into intuitive units, further broken down to essential information with supporting illustrations.”

Lei Liang (PhD ’06) received a Creative Capital Grant to compose a chamber opera, “Inheritance.” Designed for a lead soprano (Susan Naruki) and additional voices plus chamber ensemble, the work uses Sarah Winchester’s life as a metaphor and means to explore America’s deeply complex relationship with violence and guns, and the ways in which legends surrounding Winchester’s life have become impossible to extract from history parallel our country’s inability to separate fact and fiction within gun-debate discourse. Productions of “Inheritance” are planned to begin in 2018.

Evan McCarthy (PhD ’11) presented his paper, “The Humanist Ear: Giannozzo Manetti & Florentine Music” at Harvard’s Barker Center in April. McCarthy is Assistant Professor in Music History at West Virginia University.

Roger Neill (PhD ’94) is the composer and classical music consultant on the Amazon Studios TV series “Mozart In The Jungle,” now in its second season. The show has won two Golden Globes, one for Best Television Series—Comedy or Musical.

Jesse Rodin (PhD ’07) assumed the editorship of the Journal of Musicology. In January he recorded an album of songs by Busnnoys and Ockeghem with the vocal ensemble Cut Circle. Cut Circle’s double album Guillaume Du Fay : Les Messe à Teneur (The Tenor Masses) appeared in March. In May the ensemble toured Germany with the program “My Fair Lady.”

Ashley Fure: ICE Performs Portrait Concert at the Miller Theatre

Much of my work revolves around questions of compulsion and drive. What motivates a sound; what pulls it forward? Can we conjure, outside tonality, that inexplicable sense of craving that seems to tug it towards do?

Ashley Fure (PhD ’13) is attracting international attention—and for good reason. Growing up in Michigan’s remote Upper Peninsula, Fure starting writing early. “I was composing out of a renegade spirit,” she says, “wildly, and without rules.” Since then, she’s studied with Helmut Lachenmann, Chaya Czernowin, Brian Ferneyhough, and others, but she’s retained her independent voice and energetic style. Her Miller Theatre concert [February 4, 2016, performed by ICE, David Fulmer, conducting] included Fure works ranging from 2009’s Wire and Wool to the world premiere of Etudes from the Anthropocene. The winner of the coveted top prize at the 2014 Darmstadt festival, Fure was also the recipient of a 2016 grant from the Foundation for Contemporary Arts (FCA), an organization founded in 1963 by John Cage and Jasper Johns—created by artists to benefit artists. In 2015, Fure won the Busoni Prize from the Akademie Der Kunst in Berlin. The prize was commemorated with a concert featuring Fure’s work played by the Zaafran Ensemble in Berlin.
Randy Weston Archive Provides Glimpse Into the History of Jazz in America and Africa

Harvard Library has acquired pianist and composer Randy Weston’s personal archive of musical scores, recordings, correspondence, posters, and other materials that offer a rare glimpse into the world of an artist, an ambassador, and a businessman.

The project, the first major collaboration between Harvard Library and the Jazz Research Initiative at the Hutchins Center for African and African American Research, will make available Weston’s archive of recordings and documents for scholars and the public to experience free of charge. The archive will be of interest to scholars of music, of African American culture, and of the history of the relationship between Americans and Africans for many generations. Researchers and scholars will be able to use the collection once it is fully processed in the Eda Kuhn Loeb Music Library, where the collection will be housed.

As one of the first African American musicians to deeply engage with his musical roots in Africa, Randy Weston occupies a pivotal place in American music. A pianist of powerful intensity and originality, Weston emerged from a thriving musical scene in 1950s Brooklyn, which included Max Roach, George Russell, Ahmed Abdul-Malik, and Miles Davis. His most enduring musical influence is Thelonious Monk, who nurtured his talent. He went on to tour five continents and collaborate with luminaries such as Langston Hughes.

The Randy Weston Archive includes documentation from all periods of Weston’s prolific career, including original compositions and arrangements by his collaborators, such as trombonist Melba Liston; along with musical recordings from festivals, club and concert hall performances, and informal occasions such as rent parties and rehearsals. Printed ephemera include original flyers, handbills, posters and programs, all providing a visually evocative portrait of the jazz scene of the 1960s and 1970s. The archive also contains materials from Weston’s activities in Africa, such as correspondence, photographs, business records, and recordings.

Randy Weston’s first recordings as a band leader began in the mid-1950s, and he has released more than 40 recordings over the course of 50-plus years. Compositions such as “Hi-Fly” and “Little Niles” have become jazz standards and have been recorded and performed by numerous artists. Duke Ellington, who befriended the younger pianist, was so taken with his compositions that he invited Weston to publish his music under Ellington’s own Tempo Music imprint.

Weston was also deeply engaged in the independence struggle of African nations in the 1960s and its relation to the domestic civil rights movement. His active participation in the United Nations Jazz Society and subsequent touring of the African continent aimed to bring traditional African music to the consciousness of its Western descendants, as well as to bring the best of American jazz music back to the African continent.

“Randy Weston’s collection provides an electrifying window into the world of jazz from the 1950s to the present,” said Ingrid Monson, Quincy Jones Professor of African American Music. “It makes possible the teaching of hands-on archival courses in jazz and African diasporic history, the writing of new scholarly histories, the opportunity to hear live performances, and an appreciation of the discipline, artistry, and vision of one of the most intriguing figures in the history of the music.”

Sarah J. Adams, Richard F. French Librarian at the Eda Kuhn Loeb Music Library, said: “We are delighted to have as the library’s first major archival jazz acquisition the collection of an artist of such international prominence and influence as Randy Weston. His personal archive is impressive in its depth and richness and will be the centerpiece of our growing jazz collections.”

The Harvard Jazz Research Initiative, led by Professor Ingrid Monson, is developing a series of projects designed to document and interpret jazz history and practice through multimedia, oral history, and musical analysis. The Jazz Research Initiative plans to develop digital projects and exhibitions to make these archival materials available through Harvard Library for research, teaching, and learning.

—Harvard Library Communications
**2016–2017 CALENDAR OF EVENTS**

**Blodgett Chamber Music Series**

**Parker Quartet**

Friday, September 30 at 8 pm
Britten String Quartet No. 2 in C Major, Op. 36; Schubert String Quartet No. 15 in G Major, D. 887

Sunday, November 20 at 3 pm

**Harvard Group for New Music**

Saturdays at 8 pm

Songs Found in Dream
w/Talea Ensemble | Curated by Hans Tutschku
Friday, March 3 at 8 pm
George Lewis: Mnemosis
Gerard Grisey: Talea
James Dillon: New York Triptych

Saturday, March 4 at 8 pm
Brian Ferneyhough: Incipits
Rand Steiger: A Menacing Plume
Liza Lim: Songs found in dream
Hans Tutschku: New work

**Barwick Colloquia**

Davison Room, Music Library Mondays at 4:15 pm

September 19: Louise Meintjes (Duke University)
September 26: Georgio Netti (composer)
November 14: Brian Kane (Yale University)
April 10: Farah Griffin (Columbia University)
April 17: Benjamin Piekut (Cornell University)
April 24: Susan McClary (Case Western Reserve University)

Events are free and take place at 8 pm 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 2016–2017 events at www.music.fas.harvard.edu

**Wolff Distinguished Visiting Scholar**

Nicholas McGegan, Conductor

Thursday, November 17 at 4 pm
Italian Baroque Music from the Jewish Ghetto
Music of Salamone Rossi, commentary by Francesco Spagnolo, Sherezade Panthaki, soprano, singers from the Yale Institute of Sacred Music, and instrumentalists from Philharmonia Baroque Orchestra

**Sunday, November 20 at 8 pm, Sanders Theatre**

Handel L’Allegro, il Penseroso ed il Moderato, HWV 55
Harvard University Choir and the Harvard Baroque Chamber Orchestra

**Harvard University Choir and the Harvard Baroque Chamber Orchestra**

**Louis C. Elson Lecture**

Yo-Yo Ma

Wednesday, March 22 at 5 pm
Conversations with Yo-Yo Ma: Culture, Connection, and Citizenship in a Time of Change

**Andris Nelsons**

Wednesday, November 16 at 5:30 pm
A conversation with Andris Nelsons, Tony Fogg, and Mark Volpe of the Boston Symphony Orchestra
Undergraduate News

GEORGE Li, ’18 received one of five career grants from the Avery Fisher Artist Program. Li, 20, piano, is the youngest of this year’s class. At 15, he won the Young Concert Artists International Auditions. More recently, he won a silver medal at the 2015 International Tchaikovsky Competition, which led to appearances as a soloist around the world, including a stint at last month’s complete cycle of Prokofiev concertos with the Mariinsky Orchestra at the Brooklyn Academy of Music. Li has just completed his second year in the Harvard/New England Conservatory Joint program.

ALEX BEYER ’17 is a 2017 American Pianists Association finalist. He also received the Count de Launoit Prize in the Queen Elisabeth Piano Competition in Brussels, and Third Prize as well as the Beethoven and Irish NSO special awards at the 2015 Dublin International Piano Competition. Beyer is currently studying with Russell Sherman and Wha Kyung Byun at the New England Conservatory, and studying math and statistics at Harvard.

Hoopes Prizes were awarded this term to music concentrators BRANDON JAMES KAPENA BAPTISTA and JOSHUAH CAMPBELL, and to RYAN DZ-WEI and TAYLOR WEARY, who have music as a secondary field.

The ROBERT LEVIN PRIZE IN MUSICAL PERFORMANCE was awarded to pianist ALEX BEYER ’17 (see above) and vocalist JOSHUAH CAMPBELL ’16, a joint concentrator in Music and French.

Project LENS & Interpreting Music

Harvard psychologist Sam Gershman and the classically-trained New England Conservatory (NEC) graduates who comprise Project LENS explored how fear conditioning, causal models, and animal behavior are built, adapted, and internalized—including, in humans, in the practice, performance, and interpretation of music. “Of Mice and Musicians: Model-Making in Life and Music” took place in April at the Ed Portal in Allston, and the program included works by Bach, Schubert, and Ligeti. Project LENS was founded in 2014 by ARIEL MITNICK, ALAN TODA-AMBARAS, and RAINEER CROSETT, three Harvard-New England Conservatory Joint Program graduates who set out to bring music into conversation with other fields through unique and compelling events. For more on their work, see http://experiencelens.com/index.html.

Harvard Ugrad Composers Release Album

“The Harvard Composers Association (HCA) released its first ever album featuring original music from twelve composers. The mission of HCA is to promote the presence of 20th- and 21st-century music on Harvard’s campus through concerts of contemporary repertoire, original student compositions, and collaborative projects with other media, art forms, and organizations. HCA has served as a community and platform for aspiring undergraduate composers through the programming of concerts and master classes each semester. These events serve both to enrich Harvard’s musical offerings as well as to create valuable opportunities for composers to publicly exhibit a typically private aspect of their musical life. This album seeks to expand on these goals by reaching a larger audience and significantly expanding the number of undergraduate composers featured. We hope that you are inspired, bewildered, captivated, and shocked by the myriad of musical offerings found among these twelve composers.” —CD liner notes
Music in Time Honors Christopher Hasty

Almost twenty years after his groundbreaking study *Meter as Rhythm*, a group of colleagues, friends, and students came together at Harvard University on October 18–20, 2013 to celebrate Christopher Hasty’s work. *Music in Time: Phenomenology, Perception, Performance*, released August, 2016, assembles many of the papers presented at the symposium.

The book’s title reflects the key areas in which Hasty has been most active as a musician and thinker, teacher and mentor, author and interlocutor. Thirteen essays bridge the conventional divides between theory, history, ethnomusicology, aesthetics, performance practice, cognitive psychology, and dance studies. They present rich offerings that lead into various fields of music-theoretical inquiry and that give further impetus to future studies into the temporal nature of music, and the musical nature of temporality.

Contributors are Jeanne Bamberger, Stephen Blum, Matthew Butterfield, Scott Burnham, Martin Brody, Nicholas Cook, Brian Hulse, Susan McClary, Eugene Montague, Robert Morris, Eugene Narmour, Janet Schmalfeldt and Lawrence Zbikowski. Suzannah Clark and Alexander Rehding edited the volume, which was published by the Harvard University Department of Music as part of the series Harvard Publications in Music and Isham Library Papers.

*Music in Time* is available from Harvard University Press (hup.harvard.edu) at $45.00.