

MUSIC

NEWSLETTER

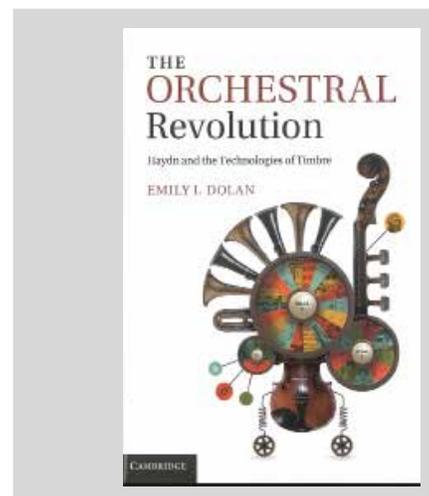


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Dolan on Innovation and Orchestral Revolution

Emily I. Dolan specializes in late Enlightenment and early Romantic music and aesthetics. In particular, she focuses on issues of orchestration and instrumentality and on the intersections of music, science, and technology. In 2009-2010, Dolan was a fellow at the Radcliffe Institute for Advanced Study, where she worked on her first book, *The Orchestral Revolution: Haydn and the Technologies of Timbre* (Cambridge University Press, 2013). Excerpts from the book are online at orchestralrevolution.com



rules for good orchestration. Rich, colorful orchestration was seen as powerful, but also seen as a ‘dangerous luxury,’ or, in one case, an ‘invasion of sounds.’ There came to be a need to discipline the orchestra.”

Instrumentality and Innovation

Lurking behind the orchestration book, says Dolan, was the idea of instrumentality; how instruments behave, how they mediate, and what they are understood to mediate. Her current project zeroes in on how instruments have been used to tell the history of music and on the different narratives of instrumental invention and change that took place between the late 18th and the early 20th century.

“Since the 19th century, the default reaction to new instruments has often been one of suspicion. Eolian violins and Pyrophones—violins played by air and fire organs—raise eyebrows. But for most of the history of music, musicians and composers worked with new technology. It was only in the 19th century that new instruments became something seemingly strange. Part of this is tied to how we tell stories about the history of instruments themselves. We think of the Stradivarius as the ‘perfection’ of the violin, but this heroic narrative of the Strad gets told in 19th century, at the same historical moment that the French

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HarvardMusicDepartment

violin maker Jean-Baptiste Vuillaume was both copying old instruments and rather radically updating the older violins. His instruments are paradoxically both historical and new. I'm interested in how instruments can skirt and obfuscate history.

"With the formation of this kind of 'timeless' instrument came the sense that instruments had been static forever."

By the early 20th century there was another cry for innovation from composers—Varèse for example, who called for new instruments, or Russolo, who famously called the orchestra a "hospital for anemic sounds."

"What is striking is that it seems as if Varèse and Russolo are reacting to generations of technological ossification, but in reality, they belong to the first generation of composers to inhabit a music world that resisted innovation. So, we see consolidation and then a backlash that's a desire for innovation. I'm interested in this history of innovation."

Emily Dolan received her PhD from Cornell University in 2006. In 2005, she was awarded the Alvin H. Johnson AMS 50 Dissertation Fellowship by the American Musicology Society. Currently, Dolan is working on a collaborative project on timbre with Alexander Rehding and on her second book, "Instruments and Order." She joined the Harvard faculty in 2014.

Music Faculty Publish on South Asia, Bernstein, and the Story of Notation

The Voice in the Drum: Music, Language and Emotion in Islamate South Asia. Richard K. Wolf (University of Illinois Press, October 2014)

Based on extensive field research in India and Pakistan, this new study, written in the form of a novel, examines the ways drumming and voices interconnect over vast areas of South Asia and considers what it means for instruments to be voice-like and carry textual messages in particular contexts.

This is the story of a family led by Ahmed Ali Khan, a North Indian ruler who revels in the glories of 19th-century life, when many religious communities joined together harmoniously in grand processions. His journalist son, Muharram Ali, obsessively scours the subcontinent in pursuit of a music he naively hopes will dissolve religious and political barriers. The story charts the breakdown of this naiveté.

Faculty News

Visiting professor TAMAR BARZAL's book *New York Noise: Radical Jewish Music and the Downtown Scene*, published by Indiana University Press in January, will be accompanied by a multimedia website as part of IUP's Mellon-funded Ethnomusicology Multimedia series.

Preceptor RICHARD BEAUDOIN's recent composition for 14 musicians, *Ebenbild* (Spitting Image)—based on a microtiming of Pablo Casals' 1936 recording of the Sarabande from Bach's D minor suite, BWV 1008—was commissioned and premiered by Sound Icon and conductor Jeffrey Means in Boston in October. In November, he presented a colloquium on his music to the Boston University Composers Forum. In January 2015, he gave a talk entitled "Microtiming: Borrowing, Measuring and



Director of Choral Activities ANDREW CLARK welcomed a daughter, Eliza Jane Clark, born on her mother Amy's 40th birthday. She joins big sister Amelia.

Composing" as part of "Sensing the Data," an event organized by the FAS Group Expanding the Boundaries of Authorship.

Walter Bigelow Rosen Professor CHAYA CZERNOWIN was the subject of a portrait concert at Miller Theatre, NYC, in October. Members of the International Contemporary Ensemble played the second, fourth, and fifth installments of Czernowin's "Winter Songs" cycle ("Stones," "Wounds/Mistletoe," and "Forgotten Light") alongside a score entitled "Five Pencil Action Sketches." A reviewer in the *New Yorker* wrote that the pieces were "at once rigorous and wild,

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Kurt Crowley (AB '07), Judith Clurman, Arlo Hill, Daniel Schwait, Jorell Williams, Kiana Rose Becker and Carol J. Oja at the book launch of *Bernstein Meets Broadway* at Barnes and Noble in New York.

Bernstein Meets Broadway. Collaborative Art in a Time of War. Carol J. Oja (Oxford University Press, August 2014)

By the end of the 1940s, the collaborations of Leonard Bernstein, Jerome Robbins, Betty Comden, and Adolph Green defied artistic boundaries and subtly pushed a progressive political agenda, altering the landscape of musical theater, ballet, and nightclub comedy. Oja examines the early days of Bernstein's career during World War II, when, in a time of race riots and Japanese internment camps, Bernstein and his collaborators featured African American performers and a Japanese American ballerina, staging models of racial integration. Centering around the debut in 1944 of *On the Town* and the ballet *Fancy Free*, Oja shapes a wide-ranging cultural study that captures a tumultuous moment in our history.

Capturing Music: The Story of Notation Thomas Forrest Kelly (W.W. Norton & Co., November 2014)

Kelly transports us to the lively and complex world of monks and monasteries, of a dove singing holy chants into the ear of a saint, and of bustling activity in the Cathedral of Notre Dame—an era when the only way to share even the simplest song was to learn it by rote, church to church and person to person. The book leads us on a journey through medieval Europe, showing how we learned to keep track of rhythm, melody, and pitch with a degree of accuracy previously unimagined, and reveals the technological advances that led to the notation we use today. Companion recordings by the Blue Heron ensemble are paired with vibrant illuminated manuscripts, allowing readers to experience what medieval writers must have felt when they figured out how to capture music for all time.

HGNM: Many Solutions But Only One Right One

"I don't know yet what it's like to run a normal concert," says Tim McCormack, the new director of the Harvard Group for New Music (HGNM). McCormack was less than a week away from producing his first concert with Berlin's ensemble *mosaik* when the violinist was denied a travel visa. McCormack had six days to find a replacement. "I contacted 30-40 violinists in Boston, New York, Chicago. They were all booked. Then I tried three from LA, and a miracle happened. Mark Menzies, on the violin faculty at Cal Arts, was not only free; he was on the east coast, and he's a fantastic musician. It couldn't have worked out any better."

Jonathan Hepfer, a percussionist at UCSD, also stepped in at the last minute as a conductor. "We needed a conductor for the pieces using 7-8 players," says McCormack. "And it couldn't be a click track, it had to be human—there were fluid tempo modulations, pauses that need to be felt. Jon was everyone's first choice. He dropped everything and came."

The *mosaik* concert was the most complex concert HGNM had done with regard to electronics, another challenge. "It was a jigsaw puzzle that had many solutions, but only one right solution. It took us a while to figure it out. In the end, this concert was one of the best HGNM concerts that I've heard. The pieces were good, the performances, good. The work was worth it."

McCormack has a few overarching goals for HGNM. One is to give the 16 current HGNM composers as much visibility as possible, so he's beefed up the group's Facebook presence and had HGNM create a new website where each composer has a page, and every concert has space for a program, photos, or sound files. He's also looking to create lasting relationships with the ensembles brought to campus, and—the group's main goal—to produce concerts that are professional events. "We're proud to be students at Harvard, but don't want our concerts to be seen as student concerts. In a lot of schools in the U.S., booking an ensemble to play a concert of new works is a weirdly disconnected experience. The ensemble's usually paid to play 'student works,' then leave. We want to develop relationships. We have their ears for a week; we want to get to know them, and vice versa. We want it to be just the beginning."

This is happening. Upcoming ELISION Ensemble concerts will include new works from McCormack and Justin Hoke, and the group's residency at Harvard sparked the ensemble's desire to release a CD of compositions written for them by Harvard composers. *mosaik* played works by McCormack, Chris Swithbank, and Stefan Prins at recent concerts in Berlin, and in one of the most extensive partnerships, cellist Séverine Ballon (2013 residency) has performed several HGNM works as a program in Lyon (France) and Berlin, with more concerts in the works. In addition to these musicians, ensemble *hand werk*, the JACK Quartet, musikFabrik and Ensemble L'Arsenale have all played the music of HGNM composers after their residencies at Harvard.

The viola duo concert coming up February 7th—the annual Goldberg Concert—is especially exciting for McCormack because it marks the first official performance of the JACK's John Pickford Richards together with Elizabeth Weisser (Talea Ensemble) as a duo. "There isn't much written for viola duo, so this next concert will be all new pieces, all world premieres. We're giving them their first batch of repertoire. It's really a collaboration."

McCormack's KILN. The arrows show the cueing relationships going on within the ensemble.



McCormack with undergraduate Chelsea Spencer in John Jasperse's "Relay Circuit Overlay" which was composed for and with Harvard student dancers. Photo: Liza Voll.

TIM MCCORMACK loves the choreography of William Forsythe, and when he learned that Harvard's Director of Dance, Jill Johnson, was a principal in the Forsythe company for decades, he was excited to take her class. McCormack's 2010 *One Flat Thing, reproduced* (recently performed by ensemble *mosaik* in Berlin) was partly inspired by a Forsythe work. "In Forsythe's piece [also titled *One Flat Thing, reproduced*], the dancers are tied together through specific movements, they're locked into each other. It's an organic unity. The first time I tried to get musicians to stay together through a network of aural cues and triggers, it was beautiful. They were clearly, deliberately playing together with no conductor. It had a different vigor. I began to use the same idea in my composition."

McCormack's 2011 string duo, *you actually are evaporating*, written when he first got to Harvard and studied with Chaya Czernowin and Jill Johnson, was his "breakthrough" piece largely thanks to his experience with dance. "*evaporating* was heavily informed by my experience as a dancer with regard to the body moving in space and unfolding a form through time. I found that dancers and choreographers have a completely different understanding of these things, and this choreographic approach appeals to my senses as a composer much more. The title, *you actually are evaporating*, comes from an interview with Forsythe. He talks about how you must 'divest your body of movement' in order to move, and how a dancer cannot invade the space with their body. There was a lot of space invasion going on in much of my music, and working in dance helped me take a more generous approach. Before *you actually are evaporating* I felt like I was writing music for the body but with my brain; I often say that this was the first piece I wrote with my heart."

in keeping with the strongest urges of twentieth-century modernism.... Czernowin's winter is not an affair of young poets singing of love and death... Rather, one has the impression of voices and emotions emerging from a cold void beneath one's wandering feet: the world under and within the ice."

Czernowin's *Hidden* was premiered by JACK Quartet at IRCAM in June, and will be released on Wergo in 2016. She was composer in residence at the Virtuosi Seculo XXI festival in Brazil in October, and is Composer in Residence at the American Academy of Rome for the year.

Artist-in-Residence JODY DIAMOND and Gamelan Si Betty collaborated with the Dudley World Music Ensemble for an "Arts of War" concert program in tandem with the Peabody Anthropology Museum in December.

Radhe Radhe: Rites of Holi, a vivid multimedia collaboration by Franklin D. and Florence Rosenblatt Professor VIJAY IYER and filmmaker Prashant Bhargava was released on DVD and BluRay by ECM Records. The two were inspired by the centennial of the Stravinsky-Nijinsky *Le Sacre du Printemps* to explore another rite of spring, originating in India and celebrated around the world: the festival of Holi. Iyer's score is performed by the International Contemporary Ensemble, recorded live at the premiere performance in spring 2013 at UNC Chapel Hill. The work was performed this past December at UCLA's Royce Hall and at the Brooklyn Academy of Music's Next Wave Festival. The Vijay Iyer Trio will release its album, *Break Stuff* in February, also on ECM Records.

Morton B. Knafel Professor THOMAS F. KELLY published *Capturing Music* (W. W. Norton), a book for general audiences about the invention and development of notation. In connection with the publication he collaborated

with Blue Heron (who performed the included CD) in a two-part multimedia presentation in November, and spoke at Porter Square Books. He lectured at Smith College and the Longy School of Music, and lectured for One Day University in Pittsburgh and San Diego. He shared the stage with the Harvard-Radcliffe Orchestra in an evening devoted to Berlioz's *Symphonie fantastique*, that event will be part of the forthcoming Harvard X version of his course "First Nights." The HRO generously gave an evening to the recording of a presentation and performance of parts of Beethoven's Ninth Symphony for the same project.

William Powell Mason Professor CAROL J. OJA contributed "'Picked Men,' Facilitating Women, and Emerging Composers: Establishing an American Prix de Rome," and "International Alliance: Elizabeth Sprague Coolidge, Leo Sowerby, and the First Class of Fellows" to *Music and Musical Composition at the American Academy in Rome*, ed. Martin Brody (University of Rochester Press, 2014). She published "The Intoxication of Celebrity: Leonard Bernstein's Life, in his Letters" in *Harvard Magazine*, (May-June 2014); and, as Leonard Bernstein Scholar-in-Residence with the New York Philharmonic, gave three lectures for the Insights Series at the 92nd Street Y: "Intertwining Histories: William Warfield, *Show Boat*, and the New York Philharmonic," "Music Scholars Table: Listening to Dvořák and the New York Philharmonic: Comparing Different Interpretations through the Decades," and "Dvořák and African American Composers," as part of "Insights Immersion: The Many Worlds of Antonín Dvořák."

HENG-JIN PARK, Artist-in-Residence, founded Halcyon Music Festival, (halcyonmusic-festival.org), a summer festival based in Portsmouth, NH. Its inaugural season featured world class musicians such as David Hardy, Ayano Ninomiya (Harvard alum and first violinist of Ying Quartet), Alexei Gonzales, Irina Muresanu, Grace Park, and Sophie Shao, as well as Miki-Sophia Cloud (Harvard alum) and Sasha Scolnik-Brower '17. The *Boston*



Students received banjo instruction from Greg Adams (left) as part of their study of Music 193r, "Blackface Minstrelsy," taught by Carol Oja.

Musical Intelligencer calls the festival "a vibrant, professional, high-caliber, and high-octane addition to the New England musical firmament."

Fanny Peabody Professor ALEXANDER REHDING was awarded the 2015 Dent Medal of the Royal Music Association. The medal is awarded annually to recipients selected for their outstanding contribution to musicology and chosen on the basis of published scholarship. The Association cited Rehding's books and articles as well as his imaginative work on other projects, calling him a leading force in the aesthetics, philosophy, and theory of music.

Paavali Jumppanen will premiere Fanny P. Mason Professor HANS TUTSCHKU's new work for piano and live-electronics *Shadow of bells* on February 5th at the Isabella Stewart Gardner Museum in Boston. This work was strongly influenced by Tutschku's travel to Japan in summer 2014 and by his recordings of many bells throughout the trip. In Spring 2015 his new CD *Firmament* will be published by Empreintes Digitales.

Congratulations to RICHARD BEAUDOIN, DAN STEPNER, DANIEL HENDERSON, and RICK BURKHARDT for being awarded the Harvard Certificate in Teaching Excellence.



Keynote speaker Ellen T. Harris with Kay Kaufman Shelemay at the conference in Shelemay's honor, "Out of Bounds." October 24-26.



The Vijay Iyer Trio: Stephan Crump, bass, Marcus Gilmore, drums, and Iyer on piano.

Graduate Student News

MARTA GENTILUCCI won the Best Music Award ICMC-SMC 2014 for her piece *Da una crepa*, and *Proof Resilience* for string quartet received the Honorable Mention at the Mivos Quartet/Kanter composition competition.

In November, PANAYOTIS (PADDY) LEAGUE gave workshops on traditional Greek music for the NEA-funded Greek Arts Initiative in Tarpon Springs, Florida, and presented a concert of music from the island of Kalymnos for the city's Greek community. Paddy was also invited to serve a three-year term on the Modern Greek Studies Association's Transnational Studies Committee.



Paddy League taught for the Greek Arts Initiative.

TIM MCCORMACK's *Interfacing with the Surface* was performed by Klangforum Wien at the Wien Modern festival. Commissioned by Ensemble Tzara, the electronics parts of the work were created in Hans Tutschku's 2014 graduate electronic music course.

KAI JOHANNES POLZHOFFER contributed "Commemorative Composition" to the volume *Substance and Content in Music Today*, as well as articles about Alban Berg, Franz Schreker, Mark Andre, Morton Feldman,



Performance of Stefan Prins' *Generation Kill* by Nadar Ensemble at the Darmstadt Summercourse on the Georg Büchner Platz, Darmstadt. Photo: Daniel Pufe

Klaus Lang, Peter Ruzicka, Pierluigi Billone to the forthcoming *Lexikon des Orchester, Laaber: Laaber Verlag*. He also published two of his works, *Trauermusik im Gedenken der Völkerschlacht 1813* and *Amen dico tibi: hodie mecum eris in paradiso* with Brühl: Edition Gravis, 2014.

STEFAN PRINS became Laureate of the Royal Flemish Academy of Belgium for the Sciences and Arts in the Class of the Arts. His *Generation Kill* and *Piano Hero #1* were performed in venues in Poland, Germany, and Switzerland, and *Flesh+Prosthesis #0-2* premiered at Darmstadt Summercourse. Prins played live-electronics with ensemble Nikel in his new band, Ministry of Bad Decisions, at the premiere of his new work, *I think I will*. He also contributed "Composing Today - Luft von diesem Planeten" in *Darmstädter Beiträge für Neue Musik* 2014.

FREDERICK REECE published "Hugo Wolf's Harmony as Weitzmannian Critique: The Augmented Triad and its Hexatonic Shadows," in *Mosaic Journal of Music Research* (2014), as a prize for presenting at a conference.

February 20-21, 2015
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work & play

economies of music
Robin James, keynote
Harvard University
harvardgmf2015@gmail.com

DANIEL WALDEN received the Bliss Symposium Award to attend the 2014 Dumbarton Oaks Symposium in Garden and Landscape Studies, "Sound and Scent in the Garden." His review of the conference was published in the *LA Journal of Landscape Architecture*, Winter 2014.

CHRISTOPHER SWITHINBANK attended the last of five performances of his work *Tomorrow I will build a house here, if I can hold still* in Berlin this past December. Other performances took place in London, Paris, Graz and Basel, and were played by various ensembles including clapTON Ensemble, Schallfeld Ensemble, ensemble mosaik, and the Duo Vignaroli-Öhman.

The spring 2014 Harvard University Certificates for Distinction in Teaching were awarded to: OLIVIA LUCAS, JOE FORT, NICK GRONDIN, MICHAEL HELLER, AUSTIN MCMAHON, ROWLAND MOSELEY, JOSIAH OBERHOLTZER, SARAH HANKINS, MICHAEL UY, TREVOR BACA, JUSTIN HOKE, DANIEL SEDGWICK, HENG-JIN PARK, AND KRIS TONG.



Several graduate students visited Fenway Park in September, where Isham Library Assistant Josh Kantor introduced them to the Fenway organ and talked about how he interacts with the game and with the Fenway DJ and video staff. Photo: Emerson Morgan.



First performance of Swithinbank's *rumour — distant land* by Berlin-based DieOrdnungDerDinge at this year's edition of the Bludenzer Tage zeitgemäße Musik in Austria. (Pictured are Iñigo Giner Miranda and Vera Kardos.)

Viola da Gamba Consort

During the fall term of 2013, Professor Kate van Orden taught a course called “Amateur Music-Making in the Renaissance: the Viola da Gamba” in which each student learned to play the instrument. Their first concert, in December 2013, took place in the Music Building’s Taft Lounge; a setup in keeping with the informal, social nature of a consort.

“The course was half readings, half playing,” says Katie Callam, one of van Orden’s seminar students. “Everyone was a beginner.”

An informal group of players from the 2013 class—mostly graduate students whose research is on later centuries—continued to take instruction from Zoe Weiss, TA for van Orden’s class. They are currently working with Laura Jeppeson, a faculty member at Wellesley College who specializes in music of the French baroque.

“Because I’m now hooked on viol, I went to the Viola da Gamba Society of America’s Young Players’ Weekend in Charleton, MA last spring. I met local people in the early music crowd and we did a ton of sight-reading. It’s nice



van Orden’s class consort, 2013

to know there are other players nearby, at BU and Longy, for example.”

Callam, who describes herself as an “advanced beginner” on viola da gamba, is a violinist by training, and a member of the Dudley House Orchestra. “Viola da gamba uses a different set of muscles—it’s held like a cello with no endpin and the bow is held underhand. There are six strings tuned in fourths with a third in the middle. And you must touch the horsehair

to use the bow, which is not recommended for the violin.”

Callam enjoys the sociability of being in a consort together with other students who are new to the viol.

“In the 16th and early 17th century, this sort of performance was for amateurs—almost anyone could play in a consort. Families, for example, played together. With viola da gamba there are a lot more combinations than, say, a string quartet, where, if you’re missing the viola, you’re stuck. In a consort, it doesn’t matter so much if someone can’t be there.”

Callam believes the consort at Harvard could grow; there were three new people at recent sessions. The Department can outfit several players with the viols it owns in addition to those it purchased to accommodate the students in van Orden’s course. “Professor Kelly,” Callam confides, “just mentioned that he’s always wanted to learn the viol.”

Callam says that it’s odd to be a beginner again, but she enjoys it: “It’s fun to have a new puzzle to figure out.”

McMurray Receives 2104 Bok Award

Peter McMurray was one of five GSAS candidates to receive the 2014 Derek Bok Award for Excellence in Graduate Student Teaching of Undergraduates. The award recognizes the central role that teaching fellows play in the University’s undergraduate teaching mission.

McMurray is a documentary filmmaker, a classicist, a medi archeologist, a jazz saxophonist and composer, a scholar of Islam, and a specialist in sound. “There is no other student I know whose teaching has covered so many different departments,” wrote Professor Alex Rehding in his nomination.

McMurray was instrumental in designing courses, some of which were new to the field and considered experimental. In describing McMurray’s contribution to “The Art of Listening” course, Rehding wrote: “It is no exaggeration to say that his presence made the course incomparably richer and more successful than I could have possibly imagined.” Professor Alfred Guzzetti, with whom McMurray designed and co-taught a pioneering VES course, echoes a similar sentiment. “I have found Peter’s gifts and accomplishments dazzling” he wrote. “I have worked with no graduate students—and few undergraduates—who are in the same league.”

—*GSAS Bulletin*, October 2014

Netzer Premieres Work for “First Nights”

PRECEPTOR Osnat Netzer’s *Irrefutable Tautologies* premiered on December 2nd at the final meeting of Professor Thomas F. Kelly’s “First Nights.” Netzer wrote the piece for the course, combining three short Shakespearean texts sung by David Salsbery Fry (bass), with Jessi Rosinski (flute), Rane Moore (clarinet), Adrian Morejon (bassoon), and Sarah Bob (piano). “A piece of music is a piece of culture,” Kelly told the audience after the applause died down. “Osnat is of our time. Music will reflect when and where it is. She puts things in she wants us to hear because *we* are where the music happens. We get a message, using our heart, memory, intellect—that’s what music is about.”



Music Concentrator Scott Peters Intercepts, Sets up the Win for Harvard

In their 131st meeting, Harvard beat Yale, 31-24, when Harvard safety and music concentrator SCOTT PETERS (44) intercepted a pass at the Harvard 15-yard line with 10 seconds remaining. Harvard won the Ivy League title, a victory that gave Harvard eight straight wins over Yale.



Alumni News

Three Win ASCAP/Deems

The winners of the 46th annual ASCAP Foundation Deems Taylor/ Virgil Thomson Awards for outstanding print, broadcast and new media coverage of music were announced in October and include three GSAS alumni.

The Virgil Thomson Award for Outstanding Music Criticism recognizes Drew Massey (PhD '10) for his book, *John Kirkpatrick, American Music, and the Printed Page*, published by University of Rochester Press.

Sheryl Kaskowitz (PhD '11) received an ASCAP Deems award for *God Bless America: The Surprising History of an Iconic Song*, published by Oxford University Press.

Emily Abrams Ansari (PhD '10) was recognized for her article "Vindication, Cleansing, Catharsis, Hope": Interracial Reconciliation and the Dilemmas of Multiculturalism in Kay and Dorr's Jubilee (1976)," published by *American Music*, University of Illinois Press. The 46th ASCAP Foundation Deems Taylor/Virgil Thomson Awards are made possible by the generous support of The ASCAP Foundation and the Virgil Thomson Foundation.



VICTORIA ASCHHEIM (AB '10 Harvard/NEC) presented "History as an Image: Different Trains and Its Sketches Through a Benjaminian Lens" at the 2014 AMS annual meeting and will also present the paper at the Minimalism Unwrapped Study Day on music of Steve Reich at Kings Place in London in February 2015.

CURT CACIOPPO (PhD '80) has released the latest CD of his music, *Ritornello*, on the Navona label. *Ritornello* is Cacioppo's second collaboration with the Quartetto di Venezia, and was balloted for a Grammy nomination. It includes his String Quartet No. 6, "Divertimenti in Italia," and the new piano quintet, "Women at the Cross," both written for the QdV in celebration of the ensemble's 30th anniversary season while Cacioppo was a Visiting Artist at the American Academy in Rome. Cacioppo performs as pianist in the quintet, and rounds out the disc with a set of solo pieces. His earlier disc, *Italia* (also on Navona Records), follows a similar format,

with an extended commissioned work "Impressioni venexiane" for the QdV, a mixed ensemble piece called "Red Dove of Libya," and a set of solo piano pieces in between.



Cacioppo teaches as a chaired professor at Haverford College near Philadelphia.

CHAD CANNON (AB '11) contributed to the orchestration of Alexandre Desplat's *Godzilla*, and to Howard Shore's score to *The Hobbit: The Desolation of Smaug*, recorded by the New Zealand Symphony Orchestra. He also founded the Japan-America Institute for New Music (JAINM), which promotes new music relationships between the U.S., Japan, and greater Asia. JAINM's inaugural concert series, featuring violinist Ryu Goto in performances of new music by Chad and other composers from around the Pacific region, began in Beijing in May 2014 and continued with performances in New York City, Bangkok, Singapore, Tokyo, and Los Angeles. Recent commissions include those from Kyo-Shin-An Arts, the Young Artist Chamber Players, the Harvard University Choir, and the Rocky Mountain Strings. Cannon was composer for the 2013 Reebok Crossfit Games, broadcast internationally on ESPN2.

ASHLEY FURE (PhD '13) won the Kranichstein Music Prize at the Darmstadt Music Festival this summer. The prize, founded in 1952, is awarded to one current composition and one interpretation presented at the International Summer Course for New Music as outstanding in quality and significance. Fure also produced an evening-length electroacoustic ballet commissioned by IRCAM for the 2014 Manifeste Festival in Paris. In 2015 she will join the Music Department at Dartmouth College as an assistant professor.

APRIL LYNN JAMES (PhD '02) has taken a staff writer/editor position at the Institute of

Contemporary Art at University of Pennsylvania. Her performance of her original show, the Twinkle Bat Variations, was a hit at the April meeting of the Lewis Carroll Society of North America.

DAVID TRIPPETT (PhD '10) won two awards: the Lewis Lockwood Award of the American Musicological Society, for his book *Wagner's Melodies* (CUP, 2013), and a Philip Leverhulme Prize in History, for a project on dialogues between music and natural science in the 19th century. The Leverhulme Prizes recognize the achievement of outstanding researchers whose work has already attracted international recognition and whose future careers are exceptionally promising.

BETTINA VARWIG (PhD '06) received the Jerome Roshe Prize for her article "Metaphors of Time and Modernity in Bach."

DERRICK WANG'S (AB '06) new opera about Supreme Court Justices Ruth Bader Ginsburg and Antonin Scalia, *Scalia/Ginsburg*, will receive its world premiere production at the Castleton Festival (Virginia) in July 2015. This news follows a front-page



Illustration by Jeff Dionise / ABA Journal

article in *The Wall Street Journal*, which announced a forthcoming publication of the annotated *Scalia/Ginsburg* libretto [script], with prefaces by Justices Ginsburg and Scalia. About Wang's opera, *WSJ* writes, "Evoking Mozart's 'The Magic Flute' and 'Don Giovanni,' Derrick Wang's comic opera, *Scalia/Ginsburg*, puts the justice [Scalia] through a series of supernatural ordeals that test his jurisprudential theories. . . . For counterpoint, Mr. Wang employs Justice Scalia's courtroom adversary—and real-world friend—Justice Ruth Bader Ginsburg. She crashes through a glass ceiling onto the stage where she confronts Justice Scalia with her concept of a living Constitution."

Schafer Recipient Joseph Fort on Haydn & the Minuet

Joe Fort used his 2014-15 Oscar S. Schafer award to research Haydn, minuets, and how the physicality of dance plays into both.

Why Haydn's minuets?

JF: Georg August Griesinger, Haydn's first biographer, once asked the composer a tricky question about writing in the *stylus a cappella*. Haydn immediately brushed it off: "I would rather someone tried to compose a really new minuet," he said. Haydn wrote some five hundred minuets! This fact itself I find remarkable, especially when you consider the "rules" of the genre—that he is so adventurous while still making his minuets conform to the stylistic norms that keep them sounding like minuets. This, combined with the fact that so many people would have (I believe) been dancing the minuet then, as well as listening to it, make Haydn's minuets seem a particularly rich repository for study.

Was it only the upper classes who danced the minuet?

There's a huge amount of confusion about all this—who danced the minuet in 18th-century Vienna. One recent writer reckons that only the nobility danced it, even at the public balls, and that everyone else stood around the edge of the dance hall watching. Another thinks everybody danced it. I'm pretty certain that the answer is somewhere between these two. Everything suggests that a considerable portion of the population did dance it—the bourgeoisie were attending balls where half of the dances were the minuet, and dancing masters (of which there were many) were teaching the minuet. Many sources speak to this: descriptions, pictures, guest lists, musical parts, newspaper advertisements, and so on. It was still primarily a dance for couples, but rather than a sole couple (as had been the case originally, in Versailles), in Vienna, multiple couples danced it in long lines.

Is the minuet difficult to do?

It is easy to pace through the steps, but hard to make it look good, especially when you are me. This is what the minuet step has always been known for: it's straightforward, but very difficult to execute with the requisite grace and poise. I study with Ken Pierce and am fortunate he's willing to teach me.

What did learning the actual dance steps add to

your research on Haydn's minuets?

Here's one illustration: In 1792 Haydn wrote the minuets for a ball in Franz II's palace. The tenth minuet is noticeably short, and there's no trio attached to it. This is what anyone can notice about the music. But when you think about it in relation to the dance steps that would have been enacted, it becomes more interesting. In fact, Haydn breaks off the music in the middle of the dance step—he leaves everyone either balancing on one leg or falling over. The original orchestral parts show that there were some issues with this at the minuet's first performance—the players scrawled instructions on them to move quickly onto the next minuet!

How did you come to this specific area of music theory?

In spring 2010 I was playing the harpsichord in Bach's Wedding Cantata with some undergraduates for Robert Levin's Music180 class. We were having trouble with the last movement—which is a gavotte—in that we couldn't work out how to "land" together at the ends of phrases; it was difficult to get a communal sense of direction. This made me wonder how the gavotte steps worked, particularly with a view to their directionality.

At the same time, Emily Dolan was running a study group on Haydn's London Symphonies, and while we could all talk about the other movements, none of us ever had much to say about the minuet—and I thought this was interesting. Then in Chris Hasty's class that semester we were trying to talk about "movement," with varying degrees of success, and talking about defined physical movements seemed a good way in to

all of that. I was also doing a fair bit of piano and organ improvisation back then, and got interested in how my fingers and feet seemed to be steering where the improvisations went more than my brain was.

As for Haydn: At eighteen I was the organ scholar at a church in London where most Sundays we did a mass by Haydn, Mozart, or Schubert. I had to play the orchestral accompaniments on the organ. They are really hard, so I had to practice a lot! When you're playing the same stuff over and over, you end up thinking about it quite a bit, especially when it's midnight and you're locked in a dark church. The conductor there—Paul Brough—brought this music to life like nothing I'd heard before. I just thought that this was the most exciting thing, and that I'd never have enough of it.

The Schafer gives you the time you'd spend teaching to follow your research interests. How has this changed your scholarship?

Really, what it is, is a great gift of time. Time to mull things over, to ponder, to dig around the topic. Real time. It doesn't carry the urgency of a completion grant, and there are no papers sitting on my desk for grading. The best ideas and clearest moments tend to come when I'm walking along the Charles, and now there's time to do that. I'm just hugely grateful to Mr. Schafer for this gift, and particularly because of his direction that the award is intended to reward those who have taught introductory courses, designed to foster a life-long love of music—because that is exactly what all musicians have to be doing, now.



Graduate students recently convened in the Davison Room for a Wikipedia Edit-a-thon as part of the Graduate Music Forum's new public service initiative. It was an opportunity to create or update entries, and to talk about how Wikipedia is used, the gender gap in contributors, and its possible role in classrooms.

Blades Archive Finding Aid Available

In 2009 the Loeb Music Library signed an agreement with internationally prominent singer/songwriter, actor, activist, and Harvard Law School graduate Rubén Blades to receive and archive his personal papers as well as recordings, interviews, films, and other materials from his musical, acting, and political careers. A superstar in the Latin jazz and popular music worlds, Blades is also well known for his political activism in his native Panama, which culminated in a run for president in 1994 and a term as Minister of Tourism from 2004-2009. Initial receipts to the collection, comprised of materials gathered from Blades' friends in the music industry and/or purchased at auction by associate Alison Weinstock, are now processed and inventoried in a finding aid. The library has also received the first installment of personal materials directly from Blades. Of particular interest are papers regarding his formation of a political party, el Movimiento Papa Egoro, and his presidential campaign, which add a new perspective and area of inquiry. Papers from his musical career include compositional materials, notes and mockups for albums, and records from tours.

—excerpted from Harvard Library Communications



"This internship has been a great experience. I have been exposed to multiple departments within the field of library science, as well as daily life on the Harvard campus. It even has opened up an interest in preservation conservation management that I probably would have never discovered without interning at Loeb. I am really excited to see what the Spring 2015 semester holds in store!"

NOVEMBER 18, 2014—In honor of the centennial anniversary of Paine Hall, the Eda Kuhn Loeb Music Library centered an exhibition around the life and times of the University's first professor of music and pioneer of American music education in an exhibit, "John Knowles Paine: Attainment and Legacy."

"The study of music as an academic discipline in a liberal arts curriculum essentially originated with Paine," explained curator Bob Dennis.

Paine's curriculum at Harvard focused on music history and theory as well as composition, which then served as a model for the rest of the country. He was a man of many firsts in American music, including becoming the first American composer to publish a symphony. "He was the first American-born composer to achieve fame for large-scale compositions, particularly in Europe," Dennis says.

There has been a renaissance of interest in Paine; for example, American conductor JoAnn Falletta is currently recording Paine's complete orchestral works. In addition to Harvard's concert hall, his legacy lives on through the John Knowles Paine Fellowships in Music, established in 1912.

—excerpted from Harvard Library Communications

Dhyana Berry Interns at Loeb

The Eda Kuhn Loeb Music Library is hosting the Association of Research Libraries/Music Library Association Diversity and Inclusion Initiative intern Dhyana (Dhy) Berry for the 2014-15 academic year. Berry, a Berklee alumna, is currently pursuing a Master's in Library Science at Simmons College.

The goal of the program is to promote diversity in music librarianship, and to provide guidance on academic and professional pursuits in addition to connections within the music library community, nationwide. Dhy was specifically recommended to the Loeb library by her supervisor at Berklee's music library, Paul Engle, and will be mentored by Reference and Research Services Librarian Liza Vick.

Dhyana began her internship with Collection Development Librarian Sandi-Jo Malmon, where she learned how library materials selection

Exhibit Honors Paine's Legacy



Family scrapbooks are among the Paine holdings, documenting the progression of his career in extraordinary detail. Above, an 1858 benefit concert program; from these, he raised funds to study organ, composition and orchestration in Europe.



During his 43-year career at Harvard, Paine coached many future composers, music critics, and music lovers. Here, he is shown in 1878 at an annual summer retreat on the Isle of Shoals on the New England coast.

works and how to perform basic preservation work on books and scores. She is currently working with Reference and Digital Program Librarian Kerry Masteller as well as Vick, providing reference and instructional services and designing research guides. Later this year she'll work in special collections with Richard F. French Librarian Sarah Adams and Senior Curatorial Assistant Peter Laurence (archival processing), and work with Masteller on the library's digitization program.

Part of the goal of the program is for Dhy to be exposed to music librarianship and professional networking opportunities both at Harvard and at the upcoming national Music Library Association conference.

Library patrons should feel free to ask Dhyana questions when she sits in the Aldrich Room!

SPRING 2015 CALENDAR OF EVENTS



LOEB LIBRARY

EXHIBIT OPENING

MONDAY, JANUARY 26 at 4:30 pm
Unmasking Jim Crow: Blackface Minstrelsy in American Popular Culture
 Opening symposium features Louis Chude-Sokei, author of *The Last 'Darky': Bert Williams, Black-on-Black Minstrelsy, and the African Diaspora*, and Rhiannon Giddens, singer and banjoist, Carolina Chocolate Drops. Open through 5/8/15.

BLODGETT CHAMBER MUSIC SERIES

PARKER QUARTET

FRIDAY FEBRUARY 20
 Mozart String Quartet in B-flat Major, K. 458
 Widmann Quartet No. 3 "Jagdquartett"
 Brahms String Quartet in B-flat Major, Op. 67
 FRIDAY APRIL 10
 Schubert String Quartet No. 12 in C Minor
 Schulhoff Five Pieces for String Quartet
 Augusta Read Thomas World Premiere
 Mendelssohn String Quartet in E-flat Major, Op. 44, No. 3



Photo by Tim Knox

LOUIS C. ELSON LECTURE

THURSDAY MARCH 26, 2015 AT 5:15 PM

Laurie Anderson

Music and Images in Performance and Film

BARWICK COLLOQUIA

MONDAYS AT 4:15 PM

Davison Room, Eda Kuhn Loeb Music Library

FEBRUARY 9: Seth Kim-Cohen

Music in the Abyssal Maw of Autophagia

MARCH 23: George Lewis

Virtual Sociality: Social Aesthetics and Interactive Music

APRIL 13: Eric Drott

Genre in the Age of Algorithms



SIR JOHN ELIOT GARDINER

CHRISTOPH WOLFF DISTINGUISHED VISITING

SCHOLAR *Supported by the Christoph Wolff Fund for Music*

MONDAY FEBRUARY 2 at 3:00 pm, Paine Hall

John Eliot Gardiner & Vijay Iyer: A Conversation

SATURDAY FEBRUARY 7 at 4:30 pm, Memorial Church

Informal concert with University Choir, Harvard-Radcliffe Collegium Musicum, Harvard Baroque Chamber Orchestra

SUNDAY FEBRUARY 8 at 8:00 pm, Sanders Theatre

Discussion and open rehearsal of Mozart Piano Concerto

K 491 in C minor no. 24 with members of the Harvard-Radcliffe Orchestra & Robert Levin



Parker Quartet



HARVARD GROUP FOR NEW MUSIC

FEBRUARY 7: Elizabeth Weisser and John Pickford Richards

MAY 16: Ensemble Dal Niente

FROMM PLAYERS AT HARVARD

Voces de America Latina

International Contemporary Ensemble

CONCERT I: FRIDAY, APRIL 17

Carlos Iturralde *Cupid's Deeds* (2012) [ICELab Commission]

Hilda Paredes *Seed of Time* (2003)

Marisol Jimenez *Caro Cibus*

Gabriela Ortiz Huitztl *Estudio Tongolele* (2012)

Pozzi Escot *Jubilation* (1991)

Tania León *Toque* (2006)



International contemporary ensemble

CONCERT II: SATURDAY, APRIL 18

Felipe Lara *Tiento* (2013)

Leo Brouwer *Parabola* (1973)

Julio Estrada *Memorias para teclado* (1971)

Mario Davidovsky *New Work* (2015)

Marcos Balter *Codex Seraphinianus* (2014)

Tania León *Indigena* (1991)

EVENTS ARE FREE AND TAKE PLACE AT 8:00 P.M. IN JOHN KNOWLES PAINE CONCERT HALL UNLESS OTHERWISE NOTED. Free passes required for the Parker Quartet concerts and are available two weeks before each concert at the Harvard Box Office.

Undergraduate News

H-R Collegium Musicum and Joyful Noise Chorus Celebrate Music as Therapy

In Sanders Theatre last April 11, the Harvard-Radcliffe Collegium Musicum kicked off its weekend-long “Boundless Realms of Joy” residency, featuring the composer, conductor, and arranger Alice Parker and the Joyful Noise chorus—45 adults, ranging in age from 17 to 70, who live with neurological and physical challenges and acquired brain injuries, and traveled to Cambridge from southern New Jersey and Delaware.

“If you’ve sung in any choir, you’ve sung arrangements by Alice Parker,” noted Collegium manager Taylor Weary ’16 after the show. The Collegium seemed buoyed as Parker conducted them in a selection of warm, cascading American spirituals and hymns she had arranged. But the true transformation came after intermission, when Collegium welcomed the Joyful Noise chorus. One song featured was an entirely new composition, its music penned by junior Gus Ruchman, and its lyrics written by audience member Sara Pyszka, an author and lyricist living with cerebral palsy. Together, composer and librettist created “Hear My Music,” premiered by the combined choirs that night. The crowd sang along to “Hear My Music,” and honored its creators with a standing ovation.

According to Joyful Noise cofounder and conductor Allison Fromm, a transforma-



tive effect is one of the most important aims of the choir’s performances, especially in its travels. “We always hope,” she said, “that when people hear us sing, they take away an inspiration to bring music to people in their lives who love to sing—people with disabilities, people in nursing homes, children who have disadvantages or challenges—to see how meaningful it is to come together and make music.”

Joyful Noise’s visit has had an effect on members of Collegium as well. “It [music] can allow people to speak in ways that they can’t with words, and it can allow people to connect with people they thought they maybe couldn’t before,” said Collegium president Maura Church. For Gus Ruchman, who plans to be a doctor, the concert and symposium were “reaffirming” for his belief in music and medicine. “This was really impact-

ful in a much larger way than just making really beautiful music for the evening,” he reflected. “It was about connecting all over the map and working with people in a totally different way than we usually do around here.” And for

Director of Choral Activities Andrew Clark, the weekend’s residency was instrumental in defining the role that Collegium would like to play on Harvard’s campus. “This weekend was a catalyst,” he says. “It was not a culmination.”

The residency continued on Saturday with a day long-symposium, “Beyond the Concert Hall: Exploring the Neurological, Therapeutic, and Social Benefits of Community Singing.” Doctors, psychologists, musicians, and conductors came together to discuss advances in scientific research about the power of song, as well as projects that aim to integrate discussions of disabilities with music. “I was hoping for an experience that could kind of open us up to really getting at the heart of what music-making and community is all about,” Clark said of the symposium.



Students of fall term Music 51 and 151 gathered in Taft Lounge over weekly pizza to talk about the course, music, and informally chat with faculty and staff.

Aviva Hakanoglu on her Paine Fellowship Travels

Aviva Hakanoglu (AB ’14) received a Paine Fellowship to travel to several sites in Europe in the summer before she began graduate school in violin performance. She recently wrote to the Department:

My independent exploration of Berlin, London, and Leipzig was enriching in ways I could not have anticipated. Without a doubt, the pinnacle of my trip was hearing the Berlin Philharmonic. For one, it was incredible to experience the astounding acoustics of the hall. I was able to hear two different programs—one included *Don Juan* with a very young cellist, and the other a short piece for three English horns and harp (very interestingly set up) paired with Mahler 3. I was blown away by the Mahler performance; it brought me to tears and chills more than once. The distinct programs, conductors, and concertmasters displayed various strengths of the ensemble, but I was overjoyed to see the common thread of enthusiasm and fun across the orchestra.

I am so grateful to have had this experience, especially just before beginning my full-time music studies. As this new journey begins, I am energized by the fact that I can look back to my travels as a reminder of the direction I aspire to move towards, and the past that has inspired me—historically, and also academically.

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Kay Kaufman Shelemay, center, surrounded by many of her current and former students at a Music Department conference in her honor, Out of Bounds, Music Ethnography History, Oct 24-26, 2014.