For the Love of Music

Schafer Award Tops $1.5 Million in Support for Graduate Student Research in Music

“My father only played Frank Sinatra and the like—we had a big speaker in the living room. There was no classical music at home,” says Oscar S. Schafer ’61. That changed when he took G. Wallace “Woody” Woodworth’s survey course, Music 1.

“Woody played the Archduke [Beethoven’s Piano Trio] in the last class and I cried. It started me on my love of classical music.” Schafer went on to host a show on WHRB, the Music 1 Listening Hour.

“I was the only person allowed to check out records from the music library. I could listen to them all weekend. I also did a show on musicals. I’d go to the Schubert and Colonial Theaters and interview the stars of shows during their try-out run in Boston. When the Broadway cast recording came out, I’d play the recording and the interviews on WHRB.”

Schafer, an economics concentrator, went on to earn an M.B.A at Harvard Business School (1964) and to embark on a successful investment career—he worked with Kuhn Loeb, Steinhardt, Fine, Berkowitz & Co, Cumberland Associates, cofounded O.S.S. Capital Management, and is currently chairman of Rivulet Capital, LLC, a private investment partnership. He is also chairman of the New York Philharmonic. Schafer and his wife Didi are sponsors of the Philharmonic’s summer concert series in Central Park. In 2013, Schafer wanted to do something special for their 15th anniversary, and he stood before the New York Philharmonic with a baton in his hand and the score of Carmen spread out before him.

“It was always my dream to conduct an orchestra. I don’t read music but I have a good memory for music. I took a few conducting lessons—that might be too grand a term—from the assistant conductor of the New York Philharmonic to get ready for this.”

Hayley Fenn, 2017 Schafer recipient

The knowledge that the department recognizes the investment in teaching by graduate students encouraged me with my own teaching. I aimed to forge strong relationships with students, I experimented with different teaching styles, I attended courses at the Bok Center, and I made a commitment to provide thoughtful and specific feedback for all students. To be clear, this was not in the hope of “getting” the award (I wasn’t even aware of what the criteria were, let alone considered myself a candidate for such recognition!), but I found it reassuring to know that I could commit fully to my teaching—an aspect of academic life I find particularly rewarding and fulfilling, probably my strength—with the support of the department. Now, with the generosity of the Schafer, I have been able to travel freely for research, dictate my own timetable, attend conferences, and explore the “other side” of academic life, so to speak, with the same investment I was able to bring to my teaching.

Hayley Fenn, 2017 Schafer recipient

Not teaching gave me the time to take classes and workshops at the Bok Center on everything from Critical Pedagogy to Assessing Student Work to Teaching for Equity, as well as the time to really think through my teaching philosophy and how to apply my ideals to my classroom. I have a much firmer grounding in both pedagogy literature and experimental pedagogy practices—and I’ve already found this knowledge useful as I teach 97t (Thinking about Music) this semester, and as I start to think about planning my own classes.

Caitlin Schmid, 2016 Schafer recipient

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Philharmonic. I stood in front of the crowd and said, “Fifteen years ago this October I met my wife on a blind date. We saw Carmen. I want to fulfill a lifelong dream and now conduct the overture to Carmen,” which he then did, in front of 60,000 people.

Schafer’s love for music had only grown in the years since he sat in Woody’s class listening to the “Archduke,” and he wanted to seed that lifelong passion for music in others.

“Music 1 was one of my favorite courses,” says Schafer. “So on the 25th anniversary of my graduation, I made the donation to the Music Department.” Schafer’s funds were to be used to support graduate students who demonstrate unusual ability and enthusiasm in their teaching of Music 1, or similar introductory courses. Recipients would be relieved of teaching duties for an entire year to allow for the time and focus required to do original and unique work. As of 2018, the Schafer fellowship has provided well over $1.5 million to 91 graduate students.

Students that have received the Schafer award have gone on to become professors of music in colleges and universities across the country and abroad, from McGill to Rice, Stanford to MIT to Cambridge College in London. They have become librarians, deans, and award-winning composers. Each one of them is working in the service of what Mr. Schafer found so valuable: inspiring college students—and the public—to embrace a life-long love of music, and all the humanity and joy that can be found there.

I’ve been able to focus on my creative and research work exclusively for 12 months. The freedom that comes with a Schafer grant’s not being tied to a specific project or place has also allowed me to travel and be flexible with my time, taking on projects I did not plan to at the beginning of the grant and being open to working with new people as I met them. It is a real luxury to be able to take time to think and work like this, something I wish everyone could have the benefit of during their studies.

Christopher Swithinbank, 2017 Schafer recipient

The Schafer money helped me spend a semester focusing on my dissertation. I was able to finish faster and it allowed me to think more deeply, as well as devote all of my energies toward completion.

Michael Uy, 2015 Schafer recipient

Without classes to plan or concerts to organize, I have been able to dedicate so much more time to my own work this year, and as a result, I’ve been able to accomplish things that I simply wouldn’t have been able to in previous years. For example, on top of three new musical compositions I’ve been able to revise two large, pre-existing works which are being recorded and included on a CD of my work....I have also had more time to travel for musical collaborations & engagements. It is of the utmost importance to me to work face-to-face, in person with my collaborators, but that is not always possible due to time and resources...Even as I write this, I’m en route to Australia for the premiere of a new work as well as a recording session for a future CD!

Tim McCormack, 2017 Schafer recipient

It was an incredible opportunity to get to focus my energy on the dissertation itself, to dig deeper into literatures that I hadn’t had a chance to attend to. My project focuses on the creation and distribution of Ugandan pop music, and it matured into a more political direction, a new vein for me. This has been a unique opportunity and I’m grateful.

Krystal Klingenberg, 2017 Schafer recipient

A Passion for Mahler

Anyone who knew Gil Kaplan (1941-2016) knew the place Mahler held in his heart and mind.

In 1967 at age 26, Kaplan founded what he initially named the Institutional Investor, a magazine for the pension and investment financial industry, then expanded the business to include conferences, journals and more. He sold it in 1984. Still in his 40s, Kaplan threw himself into his second career, that of a conductor—of one composer, and one work: Mahler’s Symphony no. 2, “Resurrection.” He once told an Australian newspaper, “I wanted to get inside the music. There’s a real explanation of life and death in that music, and I wanted to get to the bottom of it.”

By the time of his death in 2016, Kaplan had conducted the work more than 100 times with major symphonies around the globe. He owned the autograph manuscript (which he published as a facsimile in 1986, and which fetched $6.5 million at auction in 2016), a bust of Mahler by Rodin, and one of the composer’s batons. He had conducted the London Symphony recording, which sold over 180,000 copies. He co-edited the new critical edition of the Second Symphony as part of the Complete Critical Edition of Mahler’s work. He established the Kaplan Foundation, dedicated to scholarship and the promotion of the music of Mahler. Kaplan’s New York Times obituary summarized his impassioned second career as one that “unmistakably reflected his passion, his fealty to Mahler’s intentions and, quite possibly, the idea that a man’s grasp might sometimes equal his reach.” (NYT 1.6.2016)

At Harvard, Kaplan established The Kaplan Fellowships in Music Fund in 1996 on behalf of himself and his wife, Lena, to create fellowships in the field of music with priority given to students whose work focused on Gustav Mahler. The award has been given to graduate students who have contributed to several areas of musical scholarship ranging from Bernstein to medieval music to Matt Mugmon’s 2013 thesis, “The American Mahler: Musical Modernism and Transatlantic Networks, 1920-1960.” Says Mugmon, “the Kaplan fellowship was especially inspiring because of Kaplan’s affinity for Mahler, which I shared. But probably the most meaningful thing for me was getting to developing a relationship with Gil, and the that we stayed in touch until shortly before he died.”

A Passion for Mahler
Harry and Marjorie Ann Slim Memorial Graduate Fellowship Fund in Music

H. Colin Slim began piano lessons at four and played a solo recital at 16. He was tapped, while a student at the University of British Columbia, to perform in the Canadian premiere of Stravinsky’s The Concerto for Two Pianos (and also the CBC national broadcast of the work) and to conduct Les Noces (Cantata in Four Scenes). When Stravinsky returned to Vancouver later that year to perform with the Symphony Orchestra Slim was able to meet the composer. An interest in the man and his music made Slim a collector, and for much of his life he acquired the composer’s letters, scores, and memorabilia. At the 50th anniversary of the same period, “(1961) and went on to publish several books on Renaissance music including Musica Nova 1540 and the two-volume A Gift of Madrigals and Motets, which was awarded the Otto Kinkeldey Award. He taught at the University of Chicago, and from 1965 until his retirement in 1994, at the University of California at Irvine. At the beginning of his career there, Slim jokes, he was actually the only professor and “decisions were easy.”

For his work on Musical Inscriptions in Renaissance Music Slim was granted a key to the city of Tours. Canada’s McGill University gave him honorary degree. “That truly shocked me,” he admits. “But you get a very wonderful hat. And I wear it at every possible occasion.” He was elected to the American Academy of Arts and Sciences in 1993, and to the presidency of the AMS for 1989-1990.

It is the custom, recounts Slim, for the outgoing AMS president to give a short speech at the annual meeting. As he was interested in music in paintings (a longtime interest—his book Painting Music in the Sixteenth Century: Essays in Iconography came out in 2002), and as he’d owned a home in Laguna Beach and was familiar with the Pageant of the Masters held there each year, he planned a special farewell for AMS. He staged (admittedly with much help) a Son et Lumiere of Apollo and the Nine Muses, with music. “No one at AMS that year has forgotten this. Every so often there appears some reminiscence of it.”


Established in 1993, the Harry and Marjorie Ann Slim Memorial Graduate Fellowship Fund in Music was established by Slim in honor of his parents, both of whom were music lovers. The Fund provides a fellowship for an entering or continuing graduate student(s) in musicology. Preference is to be given to a student(or students) of Canadian citizenship. Since 1993, the Slim has been awarded 36 times.

I spent a full semester in Rouen conducting research in archives that housed Roman Cathedral Chapters back from the 12th c. Visiting in person was valuable, in that a big part of my dissertation is reconstructing medieval procession routes based on liturgical books. I had done the reconstruction on paper in Cambridge, but in Rouen I was able to travel the route on foot. I did some singing, too, as I retraced the paths and found a fascinating correspondence between what I’d figured out on paper and what it was like to actually be in the city. The elevation, for example, matters a lot – Rouen is surrounded by mountains and it was hard to work to climb (and sing!) along some of these procession routes. The lengthiest procession, which I retraced, traveled 2.4 km out from the cathedral and up a mount 140m high. Being there in person made for a much richer project as a result.

—Emerson Morgan, 2017 Slim Award Recipient

The most interesting research project that I accomplished with the assistance of the Slim award was a study of recordings of Lully’s music from the 1940s through the 1960s that are held at the New York Public Library. While I didn’t end up using this material in my dissertation, I was fascinated to hear how the performance style of French baroque music evolved in the mid-20th century, which is a time period that doesn’t receive much attention in the history of early music recordings.

—Natasha Roule, Slim Award recipient, 2015, 2016

The Slim Fellowship supported much of my dissertation research in Ottawa during the summer of 2010 and 2011 where I completed the bulk of my research at Library and Archives Canada. I was also able to, with the support of the fellowship, travel to New York City in the summer of 2013 to visit Sony studios where I had access to what was then unreleased archival recordings of Glenn Gould’s 1955 Goldberg Variation recording outtakes. The fellowship also supported several conference trips: to the ACLA conference in Toronto, the Sounding Landscapes Critically conference at Oxford University, and the MusCan conference in Halifax.

—Lucille Mok, Slim Award recipient, 2010-2013
Walter Bigelow Rosen Professor CHAYA CZERNOWIN's opera, *Infinite Now*, was screened at Harvard in April. Czernowin gave an invited talk at Northeastern about the opera, which is also a final candidate for an international opera award.

Gardner Cowles Associate Professor EMILY DOLAN guest-edited a double issue of *The Opera Quarterly: Vocal Organologies and Philologies* (Vol. 33, 3–4), featuring wonderful and beguiling articles by Amy Cimini, Emma Dillon, Nina Eidsheim, and Clara Hunter Latham, and a review by Ethan Williams of James Davies’s *Romantic Anatomies of Performance*.

Dolan offers profound thanks to this quintet of fabulous scholars and to Arman Schwartz, executive editor extraordinaire, for shepherding this issue through.

Franklin D. and Florence Rosenblatt Professor Vijay Iyer’s 2017 sextet recording, *Far From Over*, was named Album of the Year in the NPR & JazzTimes critics’ polls.

Research Professor THOMAS KELLY taught a graduate course in Historical Performance at the Juilliard School in the spring. He gave talks at the Salem Athenaeum, Johns Hopkins University and the Peabody Institute, the Kennedy Library, at the international congress on Lombard history in Pavia, Italy, and was in residence with the Charlotte Symphony. He toured, performing and lecturing, in performances of Monteverdi’s *Orfeo* with Apollo’s Fire.

Preceptor ONSAT NETZER’S *Disturbed Earth*, a setting on a poem by Margaret Atwood, was premiered by the Radcliffe Choral Society and professional chamber orchestra in March.

Fanny Peabody Professor ALEX REHNING gave talks at University of Maryland and West Virginia University and will give the Rayson Huang Lecture at Hong Kong University and keynotes at the Yale Graduate Music Conference, and the Chinese University of Hong Kong, and National Taiwan University Forum.

Senior Lecturer YOSVANY TERRY gave a presentation at the Library of Congress on contemporary Cuban music in the American Diaspora as well as two concerts with the Yosvany Terry sextet at the Kennedy Center as part of Artes de Cuba Festival in May.

**Timeless Portraits and Dreams: A Festival/Symposium in Honor of Geri Allen**

Geri Allen was much more than a powerful innovator in modern music. She was also a scholar and historian of African American music, a community organizer, an institution builder, a feminist, a deeply committed and big-hearted educator, a dedicated mother, and a quietly determined leader. As a musician she was a conduit for spiritual truths and healing energies. She was a bright light among us.—Vijay Iyer

Geri Allen’s passing last June at age 60 shocked the jazz world. On February 16-17, 2018 Harvard University hosted two concerts and two days of panel discussions featuring musicians and artists who worked with Allen to honor her creative vision, artistic collaborations, and the role she played in establishing the shape of jazz today. Allen, a beloved pianist, composer, and educator, was known for her innovative pianism, solo and trio performances and recordings, original compositions, and keen imagination.
Elson Lecture: Alex Ross on Wagner, Hitler and Art

—by Colleen Walsh. Article originally appeared in the Harvard Gazette, 4.23.18

Can you love the art but hate the artist? That vexing question, a thorn in the side of critics and connoisseurs for generations, has resurfaced repeatedly in recent months in the wake of the #MeToo movement.

New Yorker music critic Alex Ross ’90 waded into the discussion at Harvard’s Paine Hall, an airy performance space where a frieze spells out the names of some history’s most revered men of music. Delivering the Music Department’s 2018 Louis C. Elson Lecture, Ross homed in on one of those men, German composer Richard Wagner, a titan of 19th-century culture whose creative genius has long been complicated, and often overshadowed, by his anti-Semitism. For 10 years, Ross has been at work on “Wagnerism: Art in the Shadow of Music,” a book that explores the composer’s influence on artistic, intellectual, and political life.

“It’s a massive subject because Wagner may be, for better or worse, the most widely influential figure in the history of music,” said Ross, who counts Baudelaire, Du Bois, Eliot, Kandinsky, and Mann among the artists and writers who fell under the composer’s spell. “Wagnerian” has become a synonym for “grandiose, bombastic, overbearing, or simply very long,” added Ross, noting that the term has been applied to everything from monsoons to “Fight Club” to “the tantrums of Tennessee Williams, according to Tennessee Williams himself. Yet of the various Wagnerisms, the one with which most people are familiar is the Nazi version,” said Ross, referring to Hitler’s embrace of the composer’s work.

If that idea is indisputable, Ross thinks it is less clear whether Wagner’s anti-Semitism laid the foundation for Hitler’s hate. He also questioned the depth of Wagner’s presence in Nazi culture. Hitler was introduced to Wagner early in his life, but his radicalism didn’t begin to take shape until years later, during his service as a German soldier in World War I. And though his rhetoric may have echoed Wagnerian ideas, there’s little evidence that the Nazi leader “absorbed Wagner’s more challenging themes,” said Ross, who sees the composer’s political influence as “greatly overstated.”

Instead of dwelling on this disconnect, the author is most interested in “how the cult of art resonates into our own time and how we might learn from its persistence.”

The prevalence of Wagner’s music in popular culture, including its use in films such as the racist epic Birth of a Nation and the Vietnam saga Apocalypse Now, has “a jolting effect,” said Ross, and makes us “think about the ways in which the darker side of the American genius employs its own art, a cult of popular art, to exercise its power.”

The reality of Wagner’s ugly political views means he can no longer be idealized, said Ross. Yet, “to equate him with Hitler ignores the complexity of his achievement and in the end does little more than grant Hitler a posthumous victory. The necessary ambivalence of Wagnerism today can play a constructive role: It can teach us to be generally more honest about the role that art plays in the world.”

“We cannot forget how art unfolds in time and unravels in history, And so Wagner is liberated from the mystification of great art. He becomes something more unstable, perishable, and mutable. Incomplete in himself, he requires the most active and critical kind of listening.”

One audience member wondered how Ross can continue to enjoy the composer’s work in light of his anti-Semitism. Ross said he is haunted by the same question: Whether it’s a “Hell” heard onstage or some particularly disturbing language in a libretto, all of Wagner’s operas contain a moment that “jolts me out of whatever kind of dreamlike immersion in the drama and the music I have achieved.”

Current and future generations have a chance to approach the music with a deeper, more nuanced understanding, Ross said. “I think this disturbing kind of intervention of reality and history might make for almost a deeper experience, certainly a more complex one. And so we shift from a kind of adoration and immersion to an experience that has this critical dimension to it. So we are always aware, we are always a little wary of Wagner. We should be.”
Dr. Maya Angelou, The Party Starter (2010), and Haleyn Sun (2003). For the upcoming season, Holland will compose a world premiere for chorus and orchestra as a response to Beethoven’s Symphony No. 9 as part of the CSO’s One City initiative.

Joel Kabakov (PhD ’77) writes: The Hood River String Quartet, a shining object of classical excellence in the Columbia Gorge comprised of serious musicians who have, as me, all fled the crush of the big city, have performed some of my string quartets of late. March 7th my “Song for Ludwig” and “Earth Dance” were heard here in concert juxtaposed with Ravel’s masterpiece for the medium.

Jesse Rodin’s (PhD ’07) ensemble Cut Circle (cutcircle.org) performs five concerts in the Netherlands for the Organisatie Oude Muziek in May, and will spend two weeks in Boston recording an album of fifteenth-century songs in August.

Panayotis League (PhD ’17) was awarded a Mass Cultural Council Traditional Artist Fellowship for his work performing and teaching traditional music and oral poetry from the Greek island of Kalymnos. He was awarded a Fulbright postdoctoral research grant to conduct fieldwork in Paraiba, Brazil next year as Visiting Assistant Professor at the Federal University of Paraiba in João Pessoa.

Frank Lehman’s (PhD ’12) book, Hollywood Harmony: Musical Wonder and the Sound of Cinema has been published (Oxford Music Series). He also published an article in Music Analysis, and his work has been featured in an Alex Ross piece in The New Yorker, and in interviews with the Chronicle of Higher Education and WBUR.

Berenika Schmitz ’04 received the Outstanding Arts Organization Award for all of Orange County for her organization Casa Romantica Cultural Center and Gardens. Under her leadership the institution has developed a reputation for bringing international talent to south Orange County.

Sabrina Shroeder (PhD ’16) served on the faculty at the 2017 Summer Classical Music Program at the Banff Center for Arts and Creativity (and will return on the 2018 faculty). Her commission for ICE titled Bone Games | DARKHORSE was premiered this past fall at National Sawdust and in February at Constellation in Chicago. Shroeder began a tenure-track position as Assistant Professor of Music Composition at Simon Fraser University’s School for the Contemporary Arts in Vancouver this past fall. She will be a Fellow at Civitella Ranieri in Umbria this summer. Sabrina recently married Mauricio Pauly.

Andrew Shenton’s (PhD ’98) monograph Arvo Pärt’s Resonant Texts: Choral and Organ Music 1956-2015 was published by Cambridge University Press in May. It follows his editing and contributing to The Cambridge Companion to Arvo Pärt (2012), and essays on Pärt in collections edited by Laura Dolp (Arvo Pärt’s White Light: Media, Culture, Politics (2017) and Robert Sholl & Sander van Maas (Contemporary Music and Spirituality (2016). In 2016 Shenton conducted the American premiere of three new pieces by Pärt with the Boston Choral Ensemble.

David Taddie’s (PhD ’99) electro-acoustic music CD, Fancy Colors, was released on the Ravello label in April. Written and recorded over two decades, Fancy Colors is the result of Taddie’s exploration of timbre and space using the electronic medium.

Peter Urquhart’s (PhD ’88) recording “Du bon du cœur,” Music by Mouton, Baudeweyn, and Willaert, was released on Centaur (CRC 3637), sung by Capella Alamire with instrumental works by the Alamire Consort. This is Urquhart’s eighth recording of Franco-Flemish polyphony by this ensemble, a project begun while he was at Harvard (and involving many Harvard undergraduates, with former graduate students Noel Bisson, Jesse Rodin, Anne Stone, and Graeme Boone appearing on earlier recordings). Urquhart is also giving talks at Indiana and Brandeis Universities, and at a Mechelen La Rue conference (where Baudeweyn was choirmaster).

Ken Ueno (PhD ’05) has been promoted to full professor and now holds the Jerry and Evelyn Hennings Chambers Distinguished Professor in Music chair at UC Berkeley.

Michael Uy (PhD ’17) received the Harvard Foundation’s 2018 Distinguished Faculty Award for Music 1, an award given based on student and community nominations.

In addition to playing three piano recitals in NYC during the current season, Richard Wilson ’63 heard in April, 2018 the premieres of three of his songs on poetry by friends: Fugue (Phillis Levin), Talking, Walking, Drifting (Sarah Plimpton) and Katya’s Great Romance (Michael Salzman).

After forty-four years, Craig Wright (PhD ’72) retired from Yale and is now Moses Professor Music Emeritus. In April 2018 he was award the DeVane Medal by Yale’s Phi Beta Kappa for excellence in teaching and scholarship. His book “More Than Brains: The Hidden Habits of Genius” will be published in 2019.

Anna Zayaruznaya’s (PhD ’11) second book, Upper-Voice Structures and Compositional Process in the Ars Nova Motet, Royal Music Association Monographs 32 was published by Routledge.
***Composers of Today***

[Claire] Chase cultivates an environment where peer-to-peer learning thrives. In “The 21st-Century Ensemble Workshop,” for instance, each class meeting begins and ends with collective music-making. All of her classes culminate in concerts, and students are responsible for each element from concept to publicity to the performance itself. Prior musical training is not required. “I actually find it incredibly liberating to work with people who are coming at the practice of music from so many different angles,” she remarks. “What I’m able to do is to open more pathways for people to think of themselves as artists, whether that translates into a professional manifestation or...just a more fulfilling life.”—excerpted from “The Art, the Play, and the Rigor,” by Lucy Kaplan. Article originally appeared in the May-June 2018 issue of *Harvard Magazine*, (120:5; 68ff)

***Cuban Counterpoint***

Students in Yosvany Terry’s Cuban Music course performed the work of six composers from the 1800s to the 1950s.

***Composers of Today***

Students in Chase’s Composers of Today class at their final performance.

***Songwriting***

Who is this guy? What happens in this song? What’s the turning point? What’s the story? Am I bringing the person into the world? What do you feel? — just a few of the questions students must answer in their creative work during Esperanza Spalding’s Songwriting course.

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**A round C ampus**

**Resistance and Hope**

Walter Bigelow Rosen
Professor
Chaya Czernowin’s choices of composers and works for this year’s Fromm concert (March 31, 2018) centered on individuality, integrity, and artistic focus. Some of the program was political: the Prince Myshkins—whose inclusion on this concert was an innovation—feed on the Orwellian absurdity of our power structures, skewering with pointed humor and intricate songwriting. The three other composers on the program epitomize the single-minded pursuit of an artistic vision and the creative life in the face of misunderstanding, mistrust, and indifference and regardless of external, traditional notions of success. But there is also a subtle connection here—the folk/protest song underpinnings of the Myshkins resonate with the folk-music basis of Ben Johnston’s String Quartet No. 5 (performed by the Kepler Quartet).

The concert’s inclusion of the Galina Ustvolskaya works was critical for Czernowin: “I believe that there is a spirit of resistance and hope in all the pieces of this program—a fight for life, for one’s right to go against the grain (politically or otherwise), for freedom. The focus on Galina Ustvoskaya’s work is especially meaningful, as The Second Symphony is a work of enormous power, evoking the resilience of the individual in face of the machination of the state or of destiny. It speaks on a very elemental level and with extreme force, and it was a great honor to give this work its Boston premiere.”

Rick Burkhardt of The Prince Myshkins

Composer Alvin Lucier with students.
Graduate Student News

Graduate students Katie Callum and Grace Edgar presented papers at the 2018 Society for American Music conference in Kansas City. Callum won the Mark Tucker Prize for the Best Student Paper, “Advocating for ‘the old songs which their ancestors sang’: Kitty Cheatham as Curator of African-American Spirituals”; Edgar got an honorable mention. Callum also received the Marjorie Lowens Dissertation Research Fellowship.

Henry Stoll received the Eileen Southern Research Fellowship for African Diasporic Music. Alumni presenting papers included Monica Hersheyberger, Matt Mugmon, and Michael Uy. Hersheyberger also received the Virgil Thomson Research Fellowship for Music on Stage and Screen.


Alums Receive ACLS Fellowships

The American Council of Learned Societies have awarded 2018 fellowships to Glenda Goodman, PhD 12 (University of Pennsylvania) for Strategic Sounds: Native American Music in the Era of Colonial Conquest; Michael C. Heller, PhD 12 (University of Pittsburgh) for Just Beyond Listening: Sound and Affect Outside of the Ear; and Emily Zazulia, AB 06 (Assistant Professor of Music, University of California, Berkeley) for Where Sight Meets Sound: The Poetics of Late Medieval Music Writing.

Ashley Fure, Du Yun at NY Phil CONTACT!, the New York Philharmonic’s New Music series, featured premieres by Ashley Fure (PhD 13) and Du Yun (PhD 06) at National Sawdust this past January. Fure’s Therefore I Was (2012) was inspired by her grandmother’s battle with advanced Parkinson’s disease. Du Yun’s 2015 Tattooed in Snow built on her work with both visual and spoken-word artists.

Iannotta and McCormack Awarded Composers’ Prizes of the Ernst von Siemens Music Foundation

“Winning the composers’ prize certainly does encourage me to continue exploring my musical preoccupations, and gives me assurance that what I’m creating resonates with others, as well.” Timothy McCormack said on the occasion of the awards announcement. The music of the American composer conveys itself to the listener primarily as a state of tension—as an interaction of organisms or a collision of matter. A further source of inspiration is dance, and thus the interaction of humans with other humans. Studying dance taught McCormack “the exact opposite of what I studied for years,” says the composer. “It completely changed my musical agenda. In fact, it brought me closer to what I had always wanted to be as a composer.” McCormack is a G-7 and studies with Chaya Czernowin. From 2014 to 2017 McCormack was director of Harvard’s Group for New Music.

Harvard Grad Students in the We Have Voice Collective

“How do we change this culture? And not just in the dynamic of victims denouncing perpetrators, because that puts the victims at a lot of risk. What we’re trying to do is change the cultural mind-set so that people know what to do when they suspect or see abuse.”

—María Grand, Collective member, NY Times, April 30, 2018

The 14-member We Have Voice Collective released a Code of Conduct for the improvised-music community on May 1. Building on conversations about sexism and harassment in the jazz #metoo movement, the Collective’s Code aims to create a safer space for all performing artists by defining terms and setting expectations. As of April 30, nine organizations—including the Winter Jazzfest in Manhattan, the Banff International Workshop in Jazz & Creative Music and Biophilia Records—had committed to the Code. Graduate students Tamar Sella, Ganavya Doraiswamy, and Rajna Swaminathan are members of the collective.
The Southern-Pian Society, the Music Department affinity group for graduate students of color, was named after the two tenured women of color on the faculty of the music department: Eileen Southern (1920-2002) and Rulan Pian (1922-2013). It was the brainchild of Ethnomusicology graduate student Krystal Klingenberg, who articulated the need for such a group in a letter co-written with fellow ethno grad student Matthew Leslie Santana in the spring of 2016 that addressed faculty diversity in the music department.

“We had two asks: one, that the next faculty member hired be a person of color and two, that the department support an affinity group for graduate students who self-identify as students of color. We knew the faculty couldn’t legally promise that the next hire would be a scholar of color, but we were thrilled that Braxton Shelley was appointed Assistant Professor in the summer of 2017. The department gave us a budget to support the affinity group, and in the fall of 2016 we started programming.”

The group gets together to share experiences, support, and information. They also arrange informal meetings with Harvard visiting professors of color—George Lewis, Alejandro Madrid, Jason Palmer—and with current and former faculty, such as Shelley, Vijay Iyer, Yosvany Terry, Sindhumathi Revuluri, and Esperanza Spalding.

“We want to get to know these professors of color as models for how to navigate the academy,” says Klingenberg. “One of the big points people make—in academia in general—about not diversifying faculty is that there are not enough worthy candidates in the pipeline. You can hear the same argument about women, and you have to wonder, did they look? This group is an opportunity for people who share an identity and affiliation to get together and chat, with a commitment to strengthening that pipeline by our support of each other.”

Laurie Lee, Klingenberg’s co-programmer this year, agreed that “generational change stands as much on strong peer networks as it does on student-advisor relationships. Aside from the work we do to reach up and make connections with professors, we also reach out to prospective students of color who are considering entering the PhD program at Harvard.”

The Southern-Pian Society hosted their first public talk this past April. Will Cheng’s (PhD Nov ’12) “His Music Was Not a Weapon: Black Noise, Breakable Skin, and the Plundered Voice of Jordan Davis,” combined music scholarship and activism. The talk was inspiring and thought-provoking, and the group is looking to produce more talks next year, having just received a small external donation to go toward that effort.

“This is my 6th year in the PhD program,” Klingenberg says. “I didn’t fully understand the level of grit required for this journey at the outset. It takes a particular kind of emotional fortitude, and it’s a little isolating, even more so for students of color. The goal of this group is to make it a little less so. It’s been really wonderful to forge new relationships and feel a new camaraderie.”

Klingenberg has found from talking with visiting professors that groups like theirs—formal groups that are endorsed and supported by their departments—do not exist in other universities.

“I try to get the idea out there, make it part of the conversation with visiting professors so that more groups will form. There are studies that document the large role social support plays in the successful completion of grad students of color and if departments want to support their POC students, encouraging the creation of affinity groups is a great way of doing so.”

New Sound & Media Production Workshops

An Introduction to Piano Mechanics with piano technician Richard Gruenler.

How does a piano work? What happens between the act of pushing down a key and a note sounding? How was Mozart’s piano different from Chopin’s? “The Piano: It’s Complicated” was the most recent in a new series of workshops instituted by Technical Manager Chris Danforth. The workshop was led by Richard Gruenler, who studied music composition at the Chicago College of the Performing Arts at Roosevelt University in Chicago, Piano Technology at the North Bennet Street School in Boston, and currently works as a piano technician at Harvard University. Other spring semester workshops have included “Audio Production Basics,” “DIY Cassette Tape Loops,” “Interview Techniques” with BBC Producer Heidi Shin, and “Circuit Bending” with guest artist Erik Brunvand.

I want to become the professor I didn’t have when I was an undergrad.
—Krystal Klingenberg
During the last week in March the Music Library, Music Department, and Center for Middle Eastern Studies hosted ethnomusicologist Salwa El-Shawan Castelo-Branco for a set of lectures focused on music and politics and on the compositions of her father, the prominent Egyptian composer Aziz El-Shawan (1916-1993). Professor El-Shawan Castelo-Branco is Director of the Instituto de Etnomusicologia — Centro de Estudos em Música e Dança, Universidade Nova de Lisboa, Portugal and President of the International Council for Traditional Music. She has numerous publications on cultural politics, musical nationalism, identity, music media, modernity, and music and conflict. At Harvard she gave two talks: “Cosmopolitanism and Nationalism in the Music of Aziz El-Shawan” for the Library and “The Aesthetics and Politics of Musical Heritage” for the Humanities Center Seminar Musics Abroad.

In conjunction with this event the Music Library organized an exhibition featuring scores from the Aziz El-Shawan Manuscript Score collection, curated by library staff member Christina Linklater. Educated in France and Russia (where he studied with Aram Khachaturian), El-Shawan’s work exemplifies modernism in a Middle Eastern musical context as well as new musical creativity in Western idioms. The collection now housed in the Music Library represents El-Shawan’s entire manuscript legacy and includes piano, vocal, and orchestra scores and parts, as well as sketches and accompanying materials; it offers an unusual and welcome chance to study the musical thinking of an Arab composer attempting to make artistic sense of the modern, twentieth century. To date, none of his music has been published. The Music Library plans to digitize many of the scores from this collection to facilitate research, performance, and perhaps the preparation of published editions.

“It is always a pleasure to host guests who have a personal connection to the archives held at the Music Library,” says Linklater. “Often they are able to share insights and information that can help us describe the materials more accurately, and we appreciate the opportunity to learn more about the context in which materials were collected and created.”

The Finding Aid to the Aziz El-Shawan Manuscript Score Collection, updated to reflect the changes recommended by the composer’s daughter during her visit, may be accessed by anyone through HOLLIS. The Library exhibit is open through June 23, 2018.

The Del Fuegos. The Dogmatics. Unnatural Axe. Watching punk rock bands in the early days, Arthur Freedman realized that each show was unique: He witnessed set, song, and personnel changes, different arrangements for some songs and, tragically, untimely deaths of band members. Believing that the energy and exuberance of a live performance could never be reproduced within the recording studio, Arthur bought a cassette deck and microphones (and eventually a video camera) and started to record all of the shows he attended. Often sighted in front of the stage, video camera in hand, he became a familiar figure in the local Boston area rock scene for nearly four decades.

Freedman wanted the tapes to be always available to the bands he recorded. However, magnetic media is subject to degradation over time, so he sent out word that the material needed preservation. Harvard approached Freedman with a feasible way to preserve and make available his life’s work.

The Arthur Freedman Collection at Loeb Music Library includes over 720 hours of local rock and punk music performances recorded on 90-minute cassettes. The majority of tapes were recorded at live shows between the late 1970s and mid-1980s, often in storied clubs that no longer exist—the Rat, the Channel, Chet’s. The collection serves as an important document of Boston rock history.

As of May, the process of reformatting and making digital copies is nearly complete and Library staff are working with band members to get permission to put the music online. The Freedman Collection Finding Aid will eventually include links to audio files for as many of the performances as possible, beginning with the all-woman band, Bound and Gagged, this summer. Peter Laurence, Dhy Berry, and Aidan O’Connell processed the material, and Laurence encoded the Finding Aid.
Composing Antigone

It's only been used a handful of times before for theatricals. But as part of the Arts First festival a small army of chorus members, choirs, a Latin band (directed by Danny Rodriguez), disco band, and undergraduate, faculty, and professional actors populated the Harvard Stadium to perform Sophocles’ great drama of disobedience, *Antigone*. Translated by the Harvard Classics club, the texts were set to music by concentrator Mateo Lincoln ’19.

“It was the director, Mitch Polonsky, who had the idea of staging a Greek play in the stadium; he works a lot in alternative venues. Then Ben Roy, a sophomore in the Classics Department, got involved and suggested *Antigone* as a powerful and relevant play to put on in this political moment. I’ve worked with Mitch on a number of projects—*Cabaret*, the freshman musical—and this project was so ambitious and exciting.”

Sophocles' great drama about a solitary, female protagonist defying the decree of King Creon of Thebes to bury her brother is the story of one against many, of divine law vs. man’s law. Lincoln composed the music for the 1.5-hour show with ancient Greek music in mind.

“I worked with the translation team. I preserved the wording as much as I could and based it on a reconstruction of ancient Greek music. The pulse—the rhythmic structure—echoes that, and the harmonies are more contemporary classical. In mood, and sometimes in harmony, I was inspired by the music of Arvo Pärt as well as earlier composers. I’m most often steeped in the Romantic and Impressionistic idioms, so I imagine that too will show through. I tried to forge a cohesive and distinctive style that would appeal to audience members of all musical backgrounds and would accentuate the role of the Greek Chorus as Theban elders invoking the power of the gods to understand and also contextualize the happenings surrounding Antigone.”

Music concentrators Ethan Craigo, Saskia Keller, Sam Rosner, Sydney Mukasa, and Sasha Yakub were among the performers. The stadium was populated not only with large choruses and actors, but with dozens of large, multi-colored inflatable sculptures by artist Claire Ashley of the Art Institute of Chicago. The sculptures were symbolic corpses in the play, a battlefield. The staging placed characters and chorus members throughout the stadium, which itself was modeled after the Panathenaic Stadium in Athens.

In a gorgeous stroke of choreography, the performance’s last notes faded with the setting sun.
Dudley House Choir Spring Concert Presents Repertoire of Hawaiian Composer Queen Lili‘uokalani

The Dudley House Choir is a mixed-voice ensemble made up of about 40 Harvard graduate students and other members of the Cambridge/Boston community, led by G-4 Alana Mailes. Their spring concert presented the choral repertoire by Lili‘uokalani, the first queen and last monarch of Hawai‘i and the most prominent and prolific Native Hawaiian composer of the nineteenth century. Descended from a long line of renowned poets and musicians, Lili‘uokalani and her siblings contributed a substantial body of notated Hawaiian musical repertoires that continue to be celebrated in the present day. The Queen lived through many hardships—imprisonment and a military coup—and composed to find solace, or to express her longing for home whenever she traveled abroad. She composed many of her pieces while incarcerated. Examples of *kaona* (concealed meaning, allusion, or riddling deeply rooted in Indigenous literary and musical traditions) can be found in her compositions as expressions of irony or resistance.

The Choir worked with a local hālau hula, Hui Lehua, led by Melissa Dullea, as well as a slack-key guitarist and ʻukulele player from Connecticut (Aaron Hill), and piano accompanist Anna Wang. They also were able to rehearse with Jace Saplan from Hamilton College in New York, who is a specialist in the Queen’s compositions.