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MUSIC

NEWSLETTER

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Mauro Calcagno: Intersections



HIS BASEMENT OFFICE IS SO CRAMMED with books and music it renders an already narrow window inconsequential. But from here, Mauro Calcagno spends much of his time looking back to the 16th- and 17th-century Italy, to the very beginnings of opera. Using a wide range of disciplines and a mix of traditional and new approaches, Calcagno's recent scholarly work has intrigued his colleagues. His most recent article, "Signifying Nothing: On the Aesthetics of Pure Voice in Early Venetian Opera," was recently awarded the Alfred Einstein award of the AMS. "In this country there is an effort to recognize work," says Calcagno. "For a European like me it's very moving."

Calcagno, originally from Rome, is especially pleased to receive an award named for a scholar he holds dear: "Alfred Einstein [cousin to Albert] was an immigrant too, although during much more difficult times. In 1949 he wrote a three-volume monograph on the Italian madrigal which I remember buying in Rome in 1985 in Roger Session's translation—a bible for people like me who study that genre. Who could predict I'd receive a prize named for the person who wrote one of my favorite books?"

Calcagno's groundbreaking article helps redefine the interplay of words and music in early baroque Italian opera and cantata. By bringing contemporaneous literature and philosophy to bear on 17th-century scores, he found that the works gave up new meaning, and not just musical.

"I deal with intersections between music and

other practices and systems. I do value the relative autonomy of music and I love to study it *per se*. But I'm also aware that music lives and exists in history—through specific social, political and cultural practices—and that it constantly interacts with other "systems," such as verbal, visual and body languages. I think that a humanistic approach to music, both in research and in teaching, ought to take into consideration all of these aspects."

By using this approach, for example, Calcagno could begin to unravel a mystery left unsolved for more than 300 years. *Eliogabalo*, composed in 1667 by Francesco Cavalli, was planned for the Carnival season of Theater SS Giovanni e Paolo in Venice. But interestingly, another opera also titled *Eliogabalo*, but by G. A. Boretti, was performed instead. Why? Starting with a brief mention of a "problem" with the Cavalli opera that Calcagno noticed in the libretto preface, he pieced together the argument that the Cavalli opera had been censored. Cavalli's *Eliogabalo* featured a flawed, unrepentant Roman emperor who met a fatal end. Boretti's *Eliogabalo* ended with the emperor reformed and victorious. Calcagno argued that the theater's patrons—a powerful Venetian family—were not likely to have patronized the story of an unforgiven, corrupted tyrant.

"People in the 17th century thought in metaphors and images," explains Calcagno. "They never said or wrote anything out straight. So you have to read between the lines. And politics and censorship often played a crucial role."

The Cavalli opera, in fact, lay unperformed until one year ago when it was premiered at Theatre La Monnaie in Bruxelles. Calcagno collaborated with conductor René Jacobs on the performance. "My dream came true—I had studied the score but never listened to it," he exclaims. "The Cavalli opera sounded so much better than I thought. On paper, Italian Baroque opera doesn't look as 'thick' as, say, a Mozart or Wagner work—there are just a few

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Faculty News

Calcagno, continued from p. 1

music staves, no real orchestra. But when it comes to life through a good performance the effect can be magical. Too bad that Cavalli didn't have a chance to see it!"

Calcagno's current book project, *From Madrigal to Opera: Voice and Subjectivity in the Musical Reception of Petrarch's Poetry (1530-1640)*, places him again at an intersection: this time, that of words and music.

"We always think music followed literature, but in late Renaissance and early Baroque Italy the exchange was two ways. Many great artists were often employees of the same patrons—for example, Tasso and Luzzaschi in Ferrara, Rubens and Monteverdi in Mantua. So it was natural to have a dialogue among the arts. Poets such as Guarini and Marino began writing poems that resembled music, where the sound of poetry was more important than meaning. Words became nothing, they became music. And music, like science, became a way to understand the world. In my book I tell the story of the gradual rise of music's power throughout a century, up to a point when a character in Monteverdi's *Orfeo* is named Music and sings: 'I am Music!'"

Calcagno's excitement about his research spills over into his university life. He currently teaches a graduate seminar on late Renaissance madrigalist Luca Marenzio. He's also in the preliminary stages of an international research project that will result in a complete edition of Marenzio's music, jumpstarted by two conferences, one in Rome and one at Harvard (upcoming, April 7-8).

"I have a long-time aspiration of bringing together European and American scholars in a productive dialogue, because I think the two worlds are in many respects complementary from the intellectual point of view. When I'm here, I see myself as 'ambassador' of my culture; when I'm in Europe, I 'translate' American views to my colleagues. Universities are ideal places for such dialogues and intersections."

Mauro Calcagno joined the faculty in 2000. He is Associate Professor of Music.

The London Sinfonietta performed Fanny P. Mason Professor JULIAN ANDERSON'S *Book of Hours* in Queen Elizabeth Hall, London, in December. Conducted by Oliver Knussen, the work was inspired by medieval art. The *Guardian* reported on the performance: "There aren't many pieces of recent music that fill one with irresistible joy, but Julian Anderson's *Book of Hours* is one of them." A German premiere will take place in July, 2006, where the Ensemble Modern will perform *Book of Hours* at the International Society for Contemporary Music in Stuttgart.

Associate Professor MAURO CALCAGNO'S article on the aesthetics of voice in seventeenth-century music, published in the *Journal of Musicology*, received the Einstein Award from the American Musicological Society (see story, p. 1).



Professor Kelly received a Distinguished Alumnus Award at the University of North Carolina, Chapel Hill.

Morton B. Knafel Professor THOMAS KELLY organized a conference in Venice at the invitation of the Fondazione Ugo e Olga Levi on the composition of plainsong in the later middle ages, and presented the opening paper. This fall he lectured at the Smithsonian Institution, the Metropolitan Museum of Art, Ohio State University, and Boston University. In October he was honored with a Distinguished Alumnus Award at the University Day ceremonies of the University of North Carolina at Chapel Hill.

Lecturer RODNEY LISTER has been honored with an NEC scholarship in his name by John and Harriet Carey of Wellesley. (Lister is chair of the NEC Preparatory School's composition department.) "Rodney Lister is an exceptional composition teacher," noted Harriet Carey, "because he doesn't have pre-established ideas

for what music should be. He evaluates a piece on its own terms, pointing out strengths and weaknesses without trying to 'correct' anything. If you attend a recital of the young musicians that make up his studio, it's striking the range



Fanny Mason Research Professor Lewis Lockwood (right) with Suhne Ahn (PhD, 1997) and Professor Leon Plantinga (of Yale) at the AMS in Washington, D.C., October 2005.

in styles you'll hear."

At the AMS meeting in Washington D.C., in October 2005, the first Lewis Lockwood Award was given to Marc Perlman of Brown University for his book *Unplayed Melodies: Javanese Gamelan and the Genesis of Music Theory*. In September 2005 Lockwood participated in the Conference on Luca Marenzio and the Roman Madrigal, in Rome, organized by Mauro Calcagno.

Concert and broadcast performances of Walter Bigelow Rosen Research Professor BERNARD RANDS'S music have taken place in Athens, Calgary, Cambridge, Chicago, Houston, London, Paris, Rome, Santa Barbara, San Diego, Tel-Aviv, Tokyo and Zurich, in addition to those aired on PBS and NPR. Rands was guest composer at Tanglewood Festival where a premiere of his *Walcott Songs* was given. He served as guest speaker at the Interdependence Day Conference at Opera Bastille, Paris; gave a lecture to the University of Wales section of a Celtic Studies conference at Harvard; and presented a series of seminars as Visiting Composer at the University of Chicago. He has two new CD releases, one by the American Symphony Orchestra (New World Records) and one by the Oregon Symphony (Delos). Rands received an award from the Koussevitzky Music Foundation this past year, and in July

Continued on next page

A Musical Feast Honors Christoph Wolff: Scholar Celebrated with Four Days of Concerts and Scholarship

Ken Gewertz, *Harvard News Office* [Excerpts]

[This past September] Harvard reverberated with some of the greatest music ever composed, performed by some of its finest interpreters.

“The Century of Bach and Mozart: Perspectives on Historiography, Composition, Theory, and Performance,” [was] a four-day event that combined scholarly papers with a pair of superb musical concerts. The event honored Christoph Wolff, the Adams University Professor and Curator of the Isham Memorial Library.

One of the world’s leading Bach and Mozart scholars, Wolff has not only written extensively about these composers, but has made important discoveries of lost or unknown Bach manuscripts.

“This is something the Music Department has done several times in the past—honoring a colleague by organizing a conference that focuses on their area of interest,” said Thomas Kelly, Morton B. Knafel Professor of Music. “In this case, the President’s Office has helped to sponsor the event because Christoph Wolff is a University Professor. I’m very proud of that.”

Robert Levin, the Dwight P. Robinson Jr. Professor of Music, called Wolff “a linchpin figure of the Harvard faculty. We decided to honor him by gathering a conclave of major scholars from all over the world, and we thought it would be appropriate to have music made as well as discussed.”

Levin, one of the few musicians whose public performances include cadenzas improvised on the spot in the manner of 18th-century musicians like Bach and Mozart,

credited Wolff with providing the historical and artistic insights that help him attempt such risk-taking.

“When you improvise, things can go terribly wrong, or they can go terribly right. We depend on people like Wolff to help us. It’s their scholarship and insight that helps to define performance.”

The event kicked off with a concert on the evening of September 22 in Paine Hall, featuring the Harvard Baroque Chamber Orchestra, Robert Mealy, director. The orchestra performed an all-Bach program with harpsichordists Ton Koopman, Tini Mathot, and Levin. The concert followed the somewhat unusual plan of adding a harpsichord with each new piece. The second concert took place September 24 in Sanders Theatre with the Orchestra of the Handel and Haydn Society, Christopher Hogwood, conductor. The soloists were pianists Levin and his wife, Ya-Fei Chuang, and Dominique Labelle, soprano. This was an all-Mozart concert, featuring the *Symphony in B-flat*, the *Piano Concerto in E-flat Major*, the concert aria “Ah lo previdi,” and the *Concerto for Two Pianos in E-flat Major*.

The scholarly part of the conference took place September 23–25 with papers on the music’s intellectual background, methods of composition, and issues of interpretation. The conference, including the two concerts, was free and open to the public.

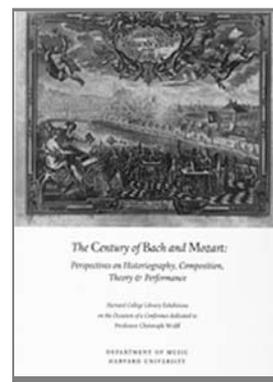
“We plan to publish all the papers in book form so that we will not only be honoring a colleague but making a contribution to the world at large,” said Kelly.

Faculty News continued from p. 2

2006, will receive an honorary degree (D.Phil.) from York University, England.

Gardiner Cowles Associate Professor ALEX REHDING is returning to his German roots by spending his sabbatical year in Berlin as a Humboldt Foundation Fellow where he is working on his book project on “monumental music.” He gave a keynote address at the German Society of Music Theory meeting in Hamburg, Germany, as well as colloquia at Berlin’s Humboldt and Free Universities. Most recently, Rehding was promoted to senior Professor of Music at Harvard.

Associate Professor HANS TUTSCHKU’S *Die Süsse unserer traurigen Kindheit* was first performed on October 21 and had five more very successful performances at the Forum Neues Musiktheater of the Staatoper in Stuttgart.



Above: The catalogue of the Houghton Library exhibit on Bach and Mozart, available from the Harvard Music Department for \$14.95 plus \$3.95 shipping (musicdpt@fas.harvard.edu). Below: Barbara Wolff, Houghton’s Elizabeth A. Falsey, Christoph Wolff, and graduate student Matthias Roeder at a conference reception; harpsichords at the ready for Bach’s *Concerto for Three Harpsichords in D Minor*; Visiting Fellow Doris Lanz.



Elliot Forbes, at 88

Compiled from articles in the *New York Times*, *Boston Globe*, & *Harvard Crimson*

BELOVED FANNY PEABODY PROFESSOR OF MUSIC emeritus Elliot Forbes died January 10 at his Cambridge home.

“El” Forbes, musicologist and conductor, was a lover of all music—he enjoyed jazz and blues songs as well as madrigals and chamber music—and remained a tireless supporter of

BEING IN HIS PRESENCE WAS LIKE LIVING IN A PLACE WHERE THE SUN ALWAYS SHINES.

—Isaiah Jackson, former glee club member and music director of Pro Arte Chamber Orchestra of Boston

undergraduate education at Harvard throughout his long life. An extraordinary teacher, Forbes also published several scholarly works: a seminal revision of Thayer’s *Life of Beethoven* (1964); two histories of the music department (1972, 1990); an edited *Beethoven Symphony No. 5* for the Norton “Critical Score” series; and entries for *The New Grove Dictionary*.

A student of music at Harvard, Forbes worked with composer Walter Piston among others, and earned both a bachelor’s and master’s degree. He taught music at the Cate School (CA) and Belmont Hill School (MA) before joining the faculty at Princeton. In 1958 Forbes returned to Harvard to conduct the Harvard Glee Club and Radcliffe Choral Society (1958-1970) and teach until 1984 when he became an emeritus professor. He received an alumni medal in 1991 and an honorary doctorate from Harvard in 2003.

Forbes married his wife Kathleen Allen



Forbes, who survives him, on the day he graduated college. A sister, three daughters, four grandchildren and a great-granddaughter also survive him.

A memorial service will be held at 11:00 a.m. on February 25 in Harvard’s Memorial Church.

Kelly’s “First Nights” Premieres *The Silent City*

The *First Nights* performance of *The Silent City* by Kayhan Kalhor, arranged by Kayhan Kalhor and Lev Ljova. Nicholas Cords, viola; Jonathan Gandelsman, violin; Colin Jacobsen, violin; Kayhan Kalhor, kamancheh; Yo-Yo Ma, cello.

PROFESSOR THOMAS FORREST KELLY’S “First Nights” core course is a popular choice; some years the class numbers over 500 students. The course covers premieres of several major musical works—their

reception, audiences, and the cultural climate in which they were created. But “First Nights” also commissions a new piece so that students themselves have the experience of being the very first audience to hear a new work. This year’s *The Silent City* was composed by Kayhan Kalhor, a member of Yo-Yo Ma’s Silk Road Project Ensemble. Members of the Ensemble are artists-in-residence at Harvard.

Leading up to the premiere students were able to talk with the composer and listen in on the creative process. The Ensemble held two workshops in which the performers and composer talked and played through some initial ideas that Kayhan had for *The Silent City*. Students also watched a dress rehearsal one week before the premiere. (The Ensemble visited Professor Kay Kaufman Shelemay’s *Soundscapes* Ethnomusicology Core course as well during their residency week.)

Kalhor, an Iranian, writes of *The Silent City*: “It is based on an altered A-minor scale and uses Kurdish themes to remember the Kurdish people...who are often called a nationless nation and who have also been the subject of numerous assaults and difficulties because of their demand for sovereignty. In a way *The Silent City* is a tribute to the all of the cities that were somehow destroyed because of human mistakes or selfishness.”

“The Silk Road influence in this case, as far as I understand it, is Persian,” notes Ellen Exner, a teaching assistant for the class. “There is a highly improvisatory classical tradition there and kamanche [which Kalhor plays] is one of the cultivated solo instruments. Inclusion of a



Composer Kalhor in rehearsal. Photos copyright 2005 Joanne Ciccarello.

Persian instrument and its native music into a standard Western string quartet had various technical complications, not the least of which concerns the difference in tuning and scales. The quartet physically changed the way their instruments were tuned and learned to play in the Persian modes Kayhan used. Remarkable.”

“First Nights” teaching fellow Evan MacCarthy says students—most of whom were taking a music course for the first time—were enthusiastic about the premiere, and about music in general: “From my point of view it was not only exciting to teach for “First Nights” but a truly rewarding experience to interact with students for whom music by the likes of Stravinsky and Monteverdi was new, interesting, and challenging. By the time of the premiere, their newly-discovered confidence in listening to and discussing music critically, all while still enjoying it, revealed to me how receptive these students are both to new ideas and to the often real challenges of learning how to appreciate art.”

Graduate Student News

EMILY ABRAMS published her list of Aaron Copland's TV appearances as well as a transcript of one of these programs in *CAROL OJA* and Judith Tick's *Aaron Copland and his World* this past July. She also organized a showing of five programs for the Bard Festival (also called "Aaron Copland and his World") at Bard College, Annandale-on-Hudson, NY.

AARON ALLEN is a visiting student at the Università di Bologna in Italy and is also doing research for his dissertation on Beethoven reception in Italy. At the recent AMS conference he was on the panel discussion for "A Sense of Place: Music and Regional Environments, Musicology and Ecocriticism."

WILLIAM BARES and his wife Eva had a baby boy on Thursday, November 10. Arthur Zane Bares entered the world weighing 8 lbs, 8 oz. and 22 1/2 inches long, and has been described as "a cute little devil."

AARON BERKOWITZ's *Perspectives for 7 cellos* was performed three times (at Harvard conducted by Eric Hewitt, at The Zeitgeist Gallery Cambridge conducted by Steven Drury, and at The Cello Seminar in Salem, NY conducted by David Russell). His *Tony said he saw birds flying* for solo piano was performed by Matthew Bengtson at Harvard, at University of the Arts in Philadelphia, and at Haverford College. In addition, Berkowitz performed Beethoven, Chopin, and Mozart on period instruments at the Cornell Fortepiano Workshop, Ithaca, in July.

DAVID BLACK's article, "Mozartrezeption in den USA" appeared in *Das Mozart-Lexicon*, ed. Gernot Gruber. He presented two papers: "Mozart and St. Stephan's Cathedral: New Documentary Evidence" at the AMS Meeting in Washington and "Mozart's Music for the Waisenhauskirche" at the conference "Der junge Mozart 1756-1780" of the Internationalen Stiftung Mozarteum in Salzburg.

MYKE CUTHBERT's article, "Zacara's D'amor Languire" appeared this fall in the book, *Antonio Zacara da Teramo e il suo tempo*.

Ahead of schedule, PETRA GELBART and her husband Matthew Gelbart are ecstatic to announce the arrival of a baby boy, Patrik

David Gelbart. He was born last year on November 17, 2004 and came home from a Prague orphanage in November.



Petra with Patrik David Gelbart

ZOE LANG's paper, "Ambiguous Nationalism: the Johann Strauss Jr. Centennial Anniversary (1925) and Austrian National Identity" was presented at this year's annual meeting of AMS.

This past summer LEI LIANG led a group of scholars and archival specialists in China to restore and re-master the surviving recordings of the great Mongolian fiddler player Selashi, which had long been thought to be lost. He co-produced the CD *The Commemorative Edition of the Renowned Mongolian Chaorer Player Selashi*, released by China Record Corporation. An article "Lei Liang on His Recent Works—An Interview by Professors Li Xi-an and Xie Jia-xing" was published by *Gramophone Magazine* in their inaugural issue in Chinese, Jan 2006.

CHRISTINA LINKLATER presented "Babelogues: The Feminine Writing of Patti Smith" at a Feminist Theory and Music conference held jointly at CUNY Graduate Center and New York University, New York. She also presented "Writing and Reinvention in the Thirteenth-Century Chansonier Project" at this fall's AMS meeting and made a second presentation to the Iceland Academy of the Arts at the invitation of ARNI INGOLFSSON (PhD 2003). In June, Christina married Jon Bernhardt, an actuary, disc jockey and thereminist.

ALEXANDRA MONCHICK married Steven Reale on October 8th in Cambridge. He is finishing his graduate work in music theory at the University of Michigan and plans to move east next year.

SARAH MORELLI presented "Performing Power, Dancing Masculinity: Pandit Chitresh Das' Californian Kathak" at the Conference on South Asia, University of Wisconsin, Madison; and "Becoming 'One with Everything': Power, Gender, and Spirituality in Kathak Dance" at the American Anthropological Association conference, Washington, D.C.

ANNA ZAYARUZYNY was selected a winner of the Hollace Anne Schafer Memorial Award of the AMS NE for the 2004–2005 year for her paper, "Lies, Damned Lies, and Hockets: Words and Music in Machaut's Motet 14."

From the SEM annual meeting in November (back row): Lara Pellegrinelli, Judah Cohen, Marc Gidal, Corrina Campbell, Cheryl Kaskowitz, Patty Tang, Richard Wolf, David Kaminsky, Natalie Kirschstein. Front row: Katherine Lee, Kay Shelemay, Sarah Morelli, Carol Babiracki.



Alumni News

MARY DAVIS (PhD '97) was promoted to Associate Professor of Music at Case Western Reserve University where she has been a member of the faculty since 1998. Davis specializes in the cultural criticism of music, and her research centers on the relationship of music to fashion. She also serves as University Liaison and Advisor to the Rock and Roll Hall of Fame and Museum.

APRIL JAMES (PhD '02) presented "You'll Never Walk Alone: An evening of song in support of the victims of Hurricanes Katrina and Rita" at the Goethe Institute in New York City in October. She also performed in the Queens Symphony Orchestra Masterworks Series concert "Masquerade Madness" in Queens, New York.

NANCY HUGHES (AB '85) has been singing with the vocal group Times Three, most recently with the Long Beach Symphony and the Cape Symphony.

ARNI INGOLFSSON (PhD '03) was named Associate Professor of Musicology at the Iceland Academy of the Arts.

ROE-MIN KOK (PhD '03) and CHRISTOPH NEIDHOFER (PhD '99) were married in Switzerland this past fall.

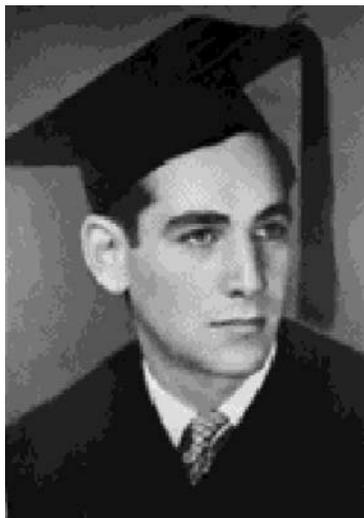
Composer LANSING McLOSKEY (PhD '02) has been appointed Assistant Professor of Music Theory and Composition at the Frost School of Music, University of Miami.

KURT STALLMANN (PhD '99) received a 2005 Fromm Music Foundation award. He was one of fourteen composers granted both a commissioning fee and a subsidy to support a premiere performance of the commissioned work.

FLEUR DE VIE WEINSTOCK (AB '99) recently recorded a demo-CD of her own rocky-bluesy songs at Wavelab Studio in Tucson; she sings and plays piano. Weinstock also gave a concert, "This Is No Less Than Thunder" of new lyrics accompanied by keyboard and mbira in Patagonia, Arizona.



Bernstein's Boston Years: Harvard Seminar Seeks Friends and Colleagues from Lenny's Youth



Bernstein, Harvard class of 1939

to be interviewed."

Boston was the hub of Leonard Bernstein's personal, cultural, and musical universe. He was born in 1918 in Lawrence into a Jewish immigrant family and raised in Mattapan, Roxbury, and Newton. He attended William Lloyd Garrison Elementary School in West Roxbury, then high school at Boston Latin; he was an undergraduate at Harvard from 1935 to 1939. During these years, his father was a major force at Congregation Mishkan Tefila in Roxbury and Judaism remained at the core of his personal and professional identity. Bernstein studied piano in the Boston area, culminating in work with the illustrious teacher Heinrich Gebhard. As a teenager during the 1930s he attended BSO concerts and began producing operas with neighborhood children, including a production of *Carmen* at the family's summer home in Sharon, where the kids cross-dressed.

In part due to his close relationship with Serge Koussevitsky, conductor of the BSO, his first two symphonies—*Jeremiah* and *Age of Anxiety*—were performed by that orchestra in 1944 and 1949. At the same time, two of his Broadway shows had their out-of-town previews at Boston's Colonial Theater: *On the Town* in 1944 and *Candide* in 1956. From 1951 to 1954, which were the inaugural years of that university, Bernstein served as visiting professor at Brandeis; his first opera *Trouble in Tahiti* received its premiere there in 1952. During this same period, he and Lillian Hellman—another faculty visitor at Brandeis—collaborated on *Candide*. Only in 1958, with his appointment as conductor of the New York Philharmonic, did the intensity of Bernstein's relationship to Boston begin to fade. Yet the link renewed in 1973 when he gave the Charles Eliot Norton Lectures at Harvard.

One aim of the seminar, "Before West Side Story: Leonard Bernstein's Boston," is the construction of an archive of interviews which will then serve as new primary source material. Another is to conduct archival research in the Boston area. Selected materials discovered by the seminar will be included in an exhibit scheduled to open in tandem with "Celebrating Leonard Bernstein," an international conference and festival to be produced by the Harvard University Department of Music and the Office for the Arts at Harvard on October 12-14, 2006. The festival will bring together all of Bernstein's children as well as many of his colleagues over the years.

For more information on the festival go to www.music.fas.harvard.edu/conferences.html. To offer yourself for interview, please email bernsteinboston@gmail.com

Library News

THE ISHAM LIBRARY WAS RENOVATED during the summer. Updates and changes in the “new and improved” Isham include new furniture, bookcases, carpeting, and lighting, and a Canon 300 Microfilm Scanner. In addition, we reconfigured the room so that it functions more effectively for patrons and staff. In response to requests from faculty and graduate students we increased the amount of work space and provided the new tables with connectivity.

The Library also expanded its audio-visual facilities in the Woodworth Listening Area with the addition of four viewing stations incorporating all-region DVD and PAL/NTSC VHS formats, and at the same time remodeled its two additional listening rooms with new furnishings and 32” LCD monitors serving all its audio and video collections.

—Virginia Danielson, Library Director

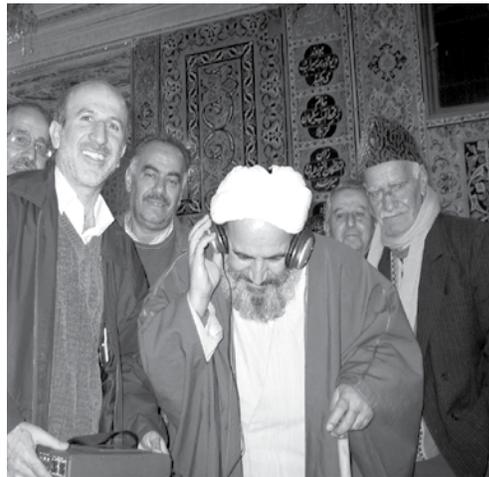


Isham Library renovation

Wolf Researches Religious and Musical Practices in Iran

Harris K. Weston Associate Professor of the Humanities Richard K. Wolf delivered a paper at “The Conference on Music of Khorasan and Transoxania,” January 3 and 4, in Tehran, Iran. His talk, “Ta’ziyeh Transformed: Meter, Melody, and Matam in South Asian Muharram,” reported on Wolf’s South Asia research as it pertains to Iran. In Iran, passion plays called “Ta’ziyeh” recreate scenes in the narrative of Karbala, where the grandson of the Prophet Muhammad and his party were slain. Says Wolf, “In India and Pakistan, participants do not perform dramas as such, but rather they use poetic and musical genres and objects to allude to key moments and scenes in the Karbala narrative. South Asian participants in Muharram combine elements to highlight these key moments and create larger narratives.”

Wolf was delighted to be able to stay several extra days to explore the music and architecture of Tehran, Isfahan, and Qazvin, and to videotape and record Iranian religious and musical practices in several different contexts. “The last thing I did was go into Husseiniya (a Shi’ite house of worship). The preacher may have looked intimidating to an American, but he and the all those present



Mehdi Gilani listens to his recitation in a Shiah house of worship in Qazvin, Iran. Photo courtesy of R. Wolf.

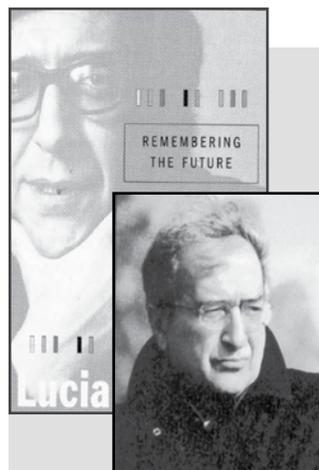
were warm and inviting. They let me record prayers and the service, including a lament (*rowzeh*). When it was over, he listened to the recording and smiled.

“It’s very hard for a U.S. citizen to get a visa to go to Iran right now. But once you get there, it’s absolutely incredible. Those whom

I encountered were friendly to Americans. I sensed little tension, except at passport control while entering.”



Professor Anne C. Shreffler with Elliott Carter at an informal meeting with students at Harvard in December. Carter was invited by the Harvard Group for New Music.



Luciano Berio was one of the dominant composers of the second half of the twentieth century. *Remembering the Future*, just out from Harvard University Press, is the text of his Charles Eliot Norton Lectures of 1993–94, now made available for the first time. To purchase this 146-page volume, go to www.hup.com/

In *Remembering the Future* Berio shares musical experiences that “invite us to revise or suspend our relation with the past and to rediscover it as part of a future trajectory.” His mediation on music and the ways of experiencing it reflects the composer’s profound understanding of the history and contemporary practice of his art.

WE WELCOME YOUR NEWS
& SUGGESTIONS!

Please send information about your recent activities, publications and projects to us at:

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Photos always welcome!

Staff News

This October, MARY GERBI appeared with the Handel and Haydn Society at the Cutler Majestic Theater in Purcell's *Dido and Aeneas*. She also sings on the Society's newly-released holiday recording, *All is Bright*.

Video by EAN WHITE, part of his and Michael Gandolfi's *As Above* (2005) was performed on the NEC Composers' Series at Jordon Hall in November. Ean also had a piece in the exhibit, *dimensions variable; site fixed*, in Cambridge, MA.

The music department has a new staff member taking over production coordination responsibilities for department concerts and events. SHERI WOOD originates from Texas and has lived in several states working as a stage manager and production assistant. Her other interests are photography and writing.

Many Loeb Music Library staff members are also music professionals outside the library. In recent months, three of them, harpsichordist RHONA FREEMAN, lutenist DOUGLAS FREUNDLICH, and pianist EDWARD ROSSER released new recordings (look for these in the Loeb Music Library) and offered a number of performances.

FREEMAN has been named harpsichordist and organist with Foundling Baroque Orchestra based in Providence, Rhode Island, performing on its home series and touring with members of the ensemble. In addition, she continues to concertize with Baroque cellist Sarah Freiberg, and will make a tour of the Pacific Northwest this spring.

Recent lute recordings by FREUNDLICH include *Renaissances' Carols for Dancing*, music from a WGBH radio holiday special hosted by Sound & Spirit's Ellen Kushner; *The Revels' Rose and Thistle*, music from England and Scotland; and *Sweet Division*, The Venere Lute Quartet's debut CD, now in its second pressing. Venere's second CD, *Palestrina's Lute*, is scheduled for release in the summer of 2006 to coincide with the Quartet's tour of Italy. Freundlich also just released *Balletto* with Nancy Hurrell, Renaissance harp.

ED ROSSER produced a solo CD, *Edward Rosser: Debussy, Schubert, Chopin, Schumann*. He also served as curator of a photography exhibit at the Austrian Embassy in Washing-

C.P.E. Bach Edition: First Two Volumes Published

CARL PHILIPP EMANUEL BACH (1714–1788) is a hard nut to crack. Just ask Eugene Helm, who prepared a thematic catalogue of the composer's work (the H numbers you see in Hollis records and liner notes). If you had been alive at the turn of the twentieth century, you could have asked Alfred Wotquenne (whose Wq numbers were published a hundred years ago). Or ask Oxford University Press, which published four volumes of the C.P.E. Bach Edition in the late 1980s and early 1990s. Or ask me or my colleagues at the editorial office, Mark Knoll and Steve Fisher; we could entertain you for hours.

Part of the problem has been the inaccessibility of much of Bach's vocal music, including dozens of cantatas and Passions that survive only in the archives of the Sing-Akademie zu Berlin. After almost sixty years of exile in the Soviet Union and the Ukraine, this important collection was rediscovered in 1999 and returned to Berlin. We have spent almost six years collecting and evaluating the surviving sources, and entering more than two thousand manuscript and print records in our database!

The larger problem is C.P.E. Bach's working habits, in constantly revising, rearranging, and reusing his own music as well as work by other composers. He was a composer with the mind of a performer, teacher, editor, theorist, publisher, and librarian. My sense is that he attempted to publish, mostly at his own expense toward the end of his long life, all of his best work, whether solo keyboard, orchestral, or vocal music. The everyday stuff, prepared as part of his duties as music director for the Hamburg churches, was duly performed and either forgotten or cannibalized for other works.

Obviously, this project takes the effort of

many hands, and the Harvard Department of Music deserves a large portion of the credit. Professor Christoph Wolff helped David W. Packard develop the project for the Packard Humanities Institute; Professor Robert D. Levin is on the editorial board; several Harvard PhD's are editing volumes, including Peter Wollny (who also serves as a general editor) and David Kidger (whose edition of the Wq 183 symphonies was published in October). Sarah Adams, keeper of Isham Library, and Douglas Freundlich have performed invaluable service by ordering and cataloguing sources on microfilm. And last but not least, several Harvard graduate students—David Black, Ellen Exner, Jonathan Kregor, Gina Rivera, and Bettina Varwig—have helped with marking manuscripts for encoding, proofreading, translating, and data entry. In addition to Professors Levin and Wolff, the editorial board consists of Darrell M. Berg, Walter B. Hewlett, Christopher Hogwood, John B. Howard, Ulrich Leisinger, David W. Packard, and Peter Wollny.

In the past four years performing materials for three major choral works have been provided to the Handel & Haydn Society, the Amsterdam Baroque Orchestra, and other groups in the United States and Germany. We are planning a concentrated publication schedule in order to complete the Edition by 2014, the 300th anniversary of Bach's birth. The first two volumes are published, with more on the way. For further information, please visit our website: www.cpebach.org.

—Paul Corneilson, *Managing Editor*
C.P.E. Bach Edition

ton D.C. on the work of Emil Mayer, an Austrian street photographer who died in the Holocaust. The exhibit featured photographs from Rosser's book on Mayer's photographs, *Viennese Types*, which was published in 1999.



Graduate composition student Hannah Lash gives a concert for the University Hall Recital Series. These noontime concerts are a popular choice among staff, students, faculty, and administrators at Harvard.



Undergraduate News

MICHAEL GIVEY '06 received the Felicia Eckstein-Lipson Grant from the Office for the Arts to stage an historically-informed production of Charpentier's 17th-century opera, *Actéon*, with the Harvard Early Music Society.



Top: Students examine the West African instruments, including a *balafon*, played by Blodgett Distinguished Artists Neba Solo Group after a lecture/demonstration in John Knowles Paine Concert Hall.

Bottom: Neba Solo, center, with dancers from his company. The Neba Solo Group also worked with classes in the Music and African-American Studies Departments, and culminated their residency with a spectacular concert in Sanders Theatre on November 10, 2005. The residency was spearheaded by chair Ingrid Monson in conjunction with the Music Department, the Committee on African Studies, and the Office for the Arts at Harvard. Solo is considered "the genius of the *balafon*," an African percussion instrument.

Profile: Stefan Jackiw

He can't remember a time when he didn't play the violin; he started at four. At twelve, he debuted with the Boston Pops. At fifteen he was in London, playing with the Philharmonia Orchestra under Benjamin Zander. By seventeen he'd made his BSO debut and, by eighteen, played a concert tour that took him St. Petersburg.

But then, Boston native Stefan Jackiw had to decide where to go to college. He'd found his violin mentor—Donald Weilerstein at NEC—while he was in high school so he knew he wanted to stay in the Boston area to continue lessons. (In fact, Jackiw's officially a candidate for an artist diploma at NEC, a two-year professional degree he will finish this year.) But like many excellent musicians bent on a performance career, he had to choose between a conservatory and a liberal arts college.

"When I was looking at schools I had that crossroads. My decision was shaped by my high school experience, really. I went to a high school [Roxbury Latin] that was academically rigorous and I thrived. I liked having friends who weren't musicians. Since I could pursue music seriously on the side there, I thought I could continue to do that here. I knew famous musicians had gone to Harvard and it worked for them. There are good musicians here."

At Harvard Jackiw recently completed 93r (chamber music) for the second time, and has taken Music 180 twice; once with Yehudi Wyner, once with Robert Levin.

"It was absolutely worthwhile to take them. During summers I've gone to music festivals where there are students—undergrads, grads—from the best conservatories like Curtis, Juilliard, NEC. The really serious musicians at Harvard are just as good as those people."

Jackiw's love of the violin started early and grew. "Violin was always the center of my life—not the *only* center when I was a kid. I wasn't made to practice long hours. My parents supported me, but they didn't push. I got more into it as I got better, spent more time doing it, it just snowballed. I was twelve or thirteen when I knew this is what I wanted to do."

How does coursework fit into his life as a concert violinist? "I practice on average four hours a day, every day. Before important concerts I sometimes increase it by an hour, but rarely more. In terms of my daily schedule, I try to avoid putting it all off until the evening. Trying to keep this schedule, of course, influences in part what courses I choose each semester."

Jackiw recently gave a recital on the Boston Celebrity Series at Jordan Hall—his second time on their Boston Marquee series—playing with pianist Max Levinson ('93). "It's a lot of fun talking about his Harvard days and mine. It's funny to see how much is the same. Same core courses, same professors, the syllabus is probably identical. More than ten years later, so much of the routine is the same!"

Lack of time forces him out of playing regularly in one of Harvard's student groups, but when he does get an opportunity to appear on campus, he jumps at it. "I have had a wonderful experience every time I played at Harvard because people come to support me, and professors too. There's always an extra surge of energy when you know someone in the audience. Last year I played concerts with both the Bach Society and the HRO. Those were great because I was among friends. And it was good music making."

"In general I like performing in Boston, to a hometown crowd. There's extra support, and a little more pressure too. They know you, about you, you have to see them after the concert. You have something to live up to, especially if you've done a good job before."

Stefan Jackiw is a junior in Leverett House. He plays the "kiesewetter" Stradivarius, 1721, on extended loan from Clement Arrison through the Stradivari Society of Chicago.

Photo by Don Hunstein



Finding One's Way: Composing at Harvard

Photo by Peter Gilbert



CHRIS HONETT WAS IN JUNIOR COLLEGE when he took the wrong music class by mistake. “I was in a band, enjoying myself. I took theory as an elective because I figured it would help with my music. Accidentally, I took a course for concentrators.” Now, nine years later, he’s in his fifth year of Harvard’s composition graduate program, coordinating four public concerts a year for the Harvard Group for New Music (HGNM), and carving out time to finish *Broadcast*, a composition that will receive its premiere from the internationally known Arditti Quartet at Harvard in May.

Honett is one of the handful of composers GSAS accepts each year to a PhD program that is increasingly becoming known as a hive of music-writing activity. In the past five years alone, the music department has laddered four new composition faculty to overlap the retirements of its two senior composers (Pulitzer-prize winners Bernard Rands and Mario Davidovsky). The new faculty—British composer Julian Anderson (2004), German-born Hans Tutschku (2004); Australian Elliott Gyger (2002) and American Joshua Fineberg (2000)—are all pedagogues with a busy schedule of performances and premieres. To keep pace with a ramped-up level of activity, the department just underwent a million dollar renovation to build acoustically isolated studios and a recording and control room, and to install state-of-the-art composition equipment.

Having a foot in each world, academic and real, is becoming a hallmark of the program.

The newest faculty appointment, Anderson, is blunt about his teaching focus: “I want to make sure composers are getting played, and that the outside world knows what’s going on at Harvard,” Anderson stated in a recent interview.

Honett has witnessed departmental changes first-hand. “When I came, there were opportunities,” he says, “but now we’ve got Hans [Tutschku] with

Hydra—this spectacular, arguably one of the best, electronic music situations in the country. [Hydra is Tuschku’s unique multi-speaker sound environment, used recently in a collaborative performance with the Dance Program, January 13 and 14.] We have three concerts a year with an ensemble-in-residence, currently Eric Hewitt and White Rabbit; and the Fromm Residency, where professional musicians—this year the Arditti String Quartet—spend a week with us rehearsing our pieces prior to the performance. We have the opportunity to meet every week as composers to talk about work. And this is all outside of classes.”

Composing, and becoming a better composer, for Honett, is as much about community as it is about academics. “You can obviously make the argument for a performer benefiting from a conservatory environment [for graduate school]. But with composition there’s a certain amount of experiencing things other than music that’s important: All that’s happening in Cambridge, the people I have the opportunity to be friends with, the things they’re thinking about.”

“We are pretty ‘professional’ at Harvard with deadlines and organized rehearsal time and with professional musicians—it’s really comparable to the outside world,” says third year graduate student Karola Obermueller, “or at least the European outside world, which is the one I know.” Obermueller is busy this semester, with her work onstage in Rheinsberg, Germany (part of *Dunkelrot*, an opera she wrote), Darmstadt (a quartet for clarinet, saxophone, piano and percussion) and Amsterdam (a new work for chamber orchestra).

“I guess we all write more nowadays,” she muses.

According to Honett, the autonomy given

composers at Harvard teaches a level of do-it-yourself-ness that’s critical to developing compositional style. “It’s a different way of thinking than merely having faculty tell us what to do all the time. We are allowed to make decisions, and that’s an important lesson for an artist. It’s not just handed to you. You have to find your way.”

Fellow fifth-year graduate student Peter Gilbert agrees. “No one’s going to tell you what to do. They’ll help you do what you need to.” Thinking about why he came to Harvard for music, Gilbert doesn’t hesitate: “This is a research institution. Both within the music department and outside it, you’re surrounded by the most remarkable collection of minds and curiosities. People are from all over the world. When you go eat your lunch in the Science Center you can find yourself sitting next to [professor of mathematics] Noam Elkies and having a conversation about string quartets.”

So how can an artist-in-training find his own voice in an environment where Elliott Carter drops in for an informal seminar or Gunther Schuller could join your weekly composers’ get-together?

“That,” says Honett “is perhaps the most critical, most fundamental part of this process. We develop our style by being exposed to new information and art—we find the things we like and don’t like, and those things that appeal to us, we will tend to use. And as these details collect, style naturally develops. On the craft side, we study how others have written, see what works in their music, but most crucially, write our own music and hear it rehearsed and played, to see for ourselves what works. And what an amazing thing it is to be able to ask individuals like [Elliott]Carter or [Bryan] Ferneyhough about their particular journeys!”

Obermueller concurs. “To meet composers who have succeeded in finding their own voice is always encouraging. If they were able to do it, we can do it, too. Of course, there is no help for writing your own music—that is something each composer has to struggle with. We have some of the best circumstances you can think of here, but we still have to discover and struggle with and develop what’s inside ourselves.”



HARVARD UNIVERSITY DEPARTMENT OF MUSIC
SPRING 2006 CALENDAR OF EVENTS

MONDAY, FEBRUARY 27
 BEETHOVEN, SCHOENBERG & THE LEGACY OF THE NINTH
 Symposium, 1p.m.

FRIDAY, MARCH 17
 BLODGETT CHAMBER MUSIC SERIES
The Ying Quartet
 Haydn *Quartet in D Major, Op. 71, No. 2*
 Ashley Fure (Blodgett Composition Competition Winner) *Shrapnel*
 Debussy *Quartet in g minor, Op. 10*

SUNDAY, APRIL 2
 HARVARD GROUP FOR NEW MUSIC
The Arditti Quartet
 New works by composers of the HGNM

THURSDAY, APRIL 13
 BLODGETT CHAMBER MUSIC SERIES
The Ying Quartet
 LifeMusic Commissions: Todd Machover, Patrick Zimmerli
 Brahms *Viola Quintet in G Major, Op. 111*
 Kim Kashkashian, viola

SATURDAY, APRIL 22
 THE GOLDBERG CONCERT
White Rabbit, Eric Hewitt director
 Works by Harvard student composers

FRIDAY & SATURDAY, MAY 12 & 13
 HYDRA
 Electroacoustic works by Harvard composers

THURSDAY MAY 18 & MONDAY MAY 22
 THE NORTON LECTURES
Daniel Barenboim

All events take place in John Knowles Paine Concert Hall at 8:00 p.m. unless otherwise noted. Free and open to the public. www.music.fas.harvard.edu/calendar.html

Graduate Music Forum Presents October Conference

The Graduate Music Forum presented its third interdisciplinary graduate student music conference "Music Reception: Actions, Reactions, Interactions," at Harvard University's Barker Center on October 15th.

The conference invited graduate students to submit papers concerning all manifestations of musical reception: How we experience music; how we think about, respond to, interpret, and talk or write about music; and how audiences can impact musical performances. Six papers were selected from 49 proposals submitted by graduate students from across the United States and abroad. Selected papers spanned the musical disciplines of musicology, ethnomusicology, and music theory, and were given by Jason Solomon, University of Georgia; Victoria Tzotzkova,

Columbia University; Sabina Pauta Pieslak, University of Michigan; Samuel Dorf, Northwestern University; Ayden Adler, Eastman School of Music; and Amber Youell-Fingleton, Columbia University.

Alex Ross, music critic for *The New Yorker*, gave the keynote address, "Reception from the Inside: Notes on the (Limited) Usefulness of Music Criticism as Evidence of Audience Reaction."

This year's conference committee included graduate students Emily Abrams, Ellen Exner, Drew Massey, and Matthias Roeder (Historical Musicology); Sheryl Kaskowitz and Natalie Kirschstein (Ethnomusicology); Andrew Robbie (Theory); and Nicholas Vines (Composition).

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John Knowles Paine Concert Hall
 Free and open to the public

Friday March 10, 2006 8 p.m.

Milton Babbitt *Phonemena*
 Pierre Boulez *Antheme 2*
 Earle Brown *Octet 1*
 Orjan Sandred *Amazuele Voices*
 Alvin Lucier *Music for Piano with Slow Sweep*
Pure Wave Oscillators
 Luigi Nono *A Pierre*
 Jacopo Baboni Schilingi *Concubia Nocte for soprano and electronics*

Saturday March 11, 2006 8 p.m.

Ensemble fur Intuitive Musik Weimar
 (Germany)
 John Cage *Variations IV*
 Karlheinz Stockhausen *Vorahnung for Ensemble*
 John Cage *Variation II*
 Karlheinz Stockhausen *Intensitat - for Ensemble*

Sunday March 12, 2006 8 p.m.

Harvard University Studio for Electroacoustic
 Composition presents:
Live Electronic Music Competition

Concert Line: 617-496-6013
www.music.fas.harvard.edu/calendar.html

HARVARD UNIVERSITY DEPARTMENT OF MUSIC
c/o Graduate School Alumni Association
Harvard University
Byerly Hall 300, 8 Garden Street
Cambridge, MA 02138



Donald Martino, 74, Creator of Atonal Musical Works

—excerpted from an obituary by Anthony Tommasini
New York Times 12/12/05

Donald Martino, Pulitzer prize-winning American composer widely respected for atonal works died December 8, 2005 of cardiac arrest aboard a cruise ship en route to Antigua. He was 74. Lora Martino, his wife of 36 years was vacationing with him.



Martino was a student of Roger Sessions and Milton Babbitt. He won the Pulitzer in 1974 for *Notturmo*, a 20-minute chamber work. The critic Michael Steinberg, writing in the *Boston Globe*, called the work “Nocturnal theater of the soul.” For all the cerebral integrity of Mr. Martino’s works, there was often an improvisatory energy in his music, stemming from his early days of playing jazz.

Martino began studying music at nine when he learned clarinet, saxo-

phone and oboe. By fifteen he was composing actively. An alumnus of Syracuse University, he earned an MFA from Princeton and a Fulbright for study in Italy with Luigi Dallapiccola.

Mr. Martino’s teaching career began at the Third Street Music School Settlement in New York in the late 1950s. After successful teaching stints at Princeton, Yale, the New England Conservatory, and Brandeis, he joined the faculty of Harvard in 1983.

Mr. Martino produced a large and varied catalog, including symphonic works, concertos, vocal music and pieces for jazz ensemble. In addition to his wife, his survivors include their son, Christopher, of Boston and Donald Martino’s daughter from an earlier marriage, Anna Maria Martino of Connecticut.

Lora Martino said that her husband had taken his laptop and electric keyboard on the cruise so that he could work on a commission from the Tanglewood Festival...[and that] he spent a good part of the vacation writing music very happily.