

# MUSIC

NEWSLETTER



Harvard University  
Department of Music  
3 Oxford Street  
Cambridge, MA 02138  
617-495-2791  
music.fas.harvard.edu

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## Yvette J. Jackson's Sonic Theatre of the Mind

In Yvette Janine Jackson's fixed media piece, *Swan* (2015), the audience is at the center of the narrative, sitting in a darkened theatre, gradually aware of the breath and heartbeat of enslaved Africans in the hold of a cargo ship.

"You are in the dark, aware of bodies next to you," says Jackson. "There's something about listening with people you may not know that adds to the experience."

In *Destination Freedom* (2018, an expansion of *Swan*), Jackson incorporates narrative elements based on research—unintelligible whispered Yoruba and Arabic prayers for example—but moves the experience from a slave ship to a futuristic vessel searching for freedom. All Jackson's work is part imagination, part research, and often focused on historical events and social issues. As both *Swan* and *Destination Freedom* have immersive scenes that take place in cargo holds, Jackson conducted a wide-ranging exploration of the experience of the Middle Passage.

"I used diagrams for human traffickers—how to pack human cargo. I found Library of Congress interviews with former enslaved people. I'm intrigued by using things people have actually said or written; I think they are more outrageous than anything we can make up."

Jackson views her work as a dialogue between composition and the subject of her research. "There's always a seed of truth that starts a piece. In *Destination Too* I use a litany of names—unarmed black men killed in the U.S—juxtaposed against narratives of former enslaved people. Both are true things, but the way I treat it is a form of fiction. I may start in the historical but I'm looking at past, present



and future."

Currently she's working with Samuel Delany's 1966 science fiction novel, *Babel 17* as inspiration for a new project about linguistics. She'll premiere the overture to a staged, live radio opera composed for a chamber ensemble with recorded sound at the Fromm Players concerts this spring.

"Delany's book is about linguistic relativity: how you speak influences your cognitive behavior. How would this translate in sound? What happens if you have an ensemble but you have people playing not their primary instrument or people of various levels playing together?"

Jackson scores elements not usually associated with composition: lighting, costuming, staging, voice, primary sources, projection—and this idea of composing theatre rather than composing *for* theatre is what she brought to students in one of her first courses this fall, Music 160.

"An early assignment I gave the students was to compose a piece using a found object, traditional instrument, and a gesture. Then we visited the Harvard Art Museums to experiment with using visual art as a score:

## INSIDE

- 2 *Composing Women*
- 3 Faculty News
- 3 Czernowin's *Heart Chamber*
- 4 Spring Events
- 5 Alumni News
- 9 Graduate Student News
- 9 *Remembering Dominique Schafer*
- 10 Library News: *Tree of Life*
- 10 *Doc Davison's Legacy*
- 11 Undergraduate Student News:  
*Concert on the Moon*
- 12 *Meredith Monk*



DEPARTMENT CHAIR  
Ingrid I. Monson  
DIRECTOR OF ADMINISTRATION  
Nancy Shafman  
NEWSLETTER EDITOR  
Lesley Bannatyne  
musicdpt@fas.harvard.edu

continued

Jackson, continued

what do these pieces sound like? We were looking for various ways to communicate.”

Jackson is beginning to explore possibilities for collaboration across Harvard’s campus. She will be working with American Literature Professor Elisa New’s public television series, *Poetry in America*, and is talking with entities such as the ArtLab and the Office for the Arts. Of all the resources she’s discovering in her first year at Harvard, Jackson appreciates most the “creative minds and conversation inside classroom and outside, and from other disciplines.”

*Yvette J. Jackson* joined the music department as Assistant Professor in July 2019. She also teaches courses in TDM (Theatre Dance & Media). Jackson is a composer of electroacoustic, chamber, and orchestral music with a focus on narrative soundscape composition that draws from history and contemporary social themes. The overture to her new radio opera will be performed as part of the Fromm Players at Harvard concerts, April 3 and 4.



### MEMORIAL GATHERING

*Join us for words and music celebrating*

MARIO DAVIDOVSKY

(1934–2019)



Sunday, March 8 at 3:00 pm  
John Knowles Paine Concert Hall  
Harvard University

Please join us as we remember a remarkable man and his work. [https://music.fas.harvard.edu/in-memoriam.shtml#mario\\_davidovsky](https://music.fas.harvard.edu/in-memoriam.shtml#mario_davidovsky)

## Claire Chase and Composing Women

Jenny Wang breathes into her flute. The sounds are wild: a rasp, a percussive, bird-like tone, gasps, plucks.

“These sounds aren’t new, Professor of the Practice Claire Chase tells an audience at the newly opened Harvard ArtLab in Allston. “Improvisors have made these sounds for 43,000 years. Notating them is new.”

Excerpts from scores by the four composers from the Sydney Consortium’s Composing Women program are scattered around the room.

“Here you can see the notation for plucking,” Chase demonstrates—it simulates violin plucking. “It’s like we’re spitting sunflower seeds with our teeth to make that sound.”

Georgia Scott, the composer of the piece Wang is performing, “My3LiNAtinons,” talks about what inspired its composition: “It was a film clip of a woman who lives with a stutter. I looked at a stuttering moment in the film, slowed it down, and transposed it for flute. It thought it was fascinating that her stutter disempowered her [in terms of our culture], but finding other stutterers empowered them all. The piece is about the power of coming together.”

Peggy Polias’s work, “Secret,” uses material from 33 songs she wrote years ago that she layered, blurred and encrypted in a backing track. The flutist, Mai Nguyen, inhales to summon the track, and live and recorded sounds evoke a kind of time travel. The piece was rendered, in a shorter form, for performance by high school students.

This delights Chase: “What if there was a Berio *Sequenza* for high school musicians? It would be so great for these pieces to be demystified early on.”

Josephine Macken’s work is written for flute, voice and electronics, ideally with the musician performing all three at once. Chase and flutist Jessica Shand stand, heads



Claire Chase performing with Constellation Chor. Photo by Karen Chester.

together, two bodies as one, to demonstrate the challenge of playing flute and voice at a volume low enough to evoke the fragility of sound that draws us in.

In Bree van Reyk’s “A (Real and Imagined) map of Claire Chase” the binary of composer and performer is broken as flutist Taiga Ultan moves around the room, choosing to either improvise or play from the score pages held up by members of the audience. “With this piece,” says van Reyk, “You check in with the day, the now, the moment.”

Australian genre-crossing composer Liza Lim joined Chase to moderate a discussion of the work with the composers, performers, and audience. The ArtLab also hosted Claire Chase’s November 7 faculty recital *Density 2036 part vi* (2019), featuring Levy Lorenzo, live sound; Nathan Davis, percussion; and Constellation Chor, vocal ensemble.



## Faculty News



Parker Quartet members Kee-Hyun Kim, Jessica Bodner, Daniel Chong, and Ken Hamao.

BEETHOVEN QUATUORS A CORDIS, OPUS 18, 59, 74  
QUATUOR PARKER

The PARKER QUARTET released a new recording of three Beethoven quartets (Op. 18 No. 6, Op. 59 No. 2, and Op. 74) in November under the auspices of the Monte Carlo Festival Printemps des Arts.

Harvard College Fellow JOSEPH R. JAKUBOWSKI and Elisabeth Metzger welcomed Marceline Lily in November.

William Powell Mason Professor CAROL J. OJA published “Marian Anderson’s 1953 Concert Tour of Japan: A Transnational History,” a collaboration with Misako Ohta and Makiko Kimoto (Kobe University, Japan) and KATHERINE CALLAM (GSAS, Harvard University) in *American Music*, Fall 2019. Appendices and a Japanese translation of the article are posted (open-access) on the website of the University of Illinois Press. She also published “A Screwball, Highbrow Spectacle: A Fitting End to the Leonard Bernstein Centennial,” in the *Times Literary Supplement* in August. At AMS in Boston she gave the paper, “Confronting Jim Crow at the Metropolitan Opera: Revisiting Marian Anderson’s Debut,” as well as “Remembering the History of the AMS Committee on Cultural Diversity,” as part of a panel “Looking Backwards and Forwards on the Thirtieth Anniversary of the Committee on Cultural Diversity.”

Fanny Peabody Professor ALEXANDER REHDING spoke at Riemann conferences in Leipzig and Bologna as part of the Hugo Riemann’s centennial. He edited the *Oxford Handbook of Critical Concepts in Music Theory* and published articles in the *Journal of the Royal Musical Association* and in *Nineteenth-Century Opera and the Scientific Imagination* (edited by David Trippett and Benjamin Walton).

Fanny P. Mason Professor HANS TUTSCHKU was awarded the Losick Kahne Accessibility Award, established last year to recognize faculty that have made their classrooms more financially accessible to students.



Marceline Lily

## Heart Chamber Premieres at Deutsche Oper Berlin

Chaya Czernowin’s opera *Heart Chamber. An Inquiry About Love* (world premiere 11.15.19) does not depict a traditional love story, even though we see two protagonists who fall in love. Instead, we are plunged into an all-encompassing and enveloping sound world that illustrates sensory responses to the strong emotions represented on the stage. It’s as if there were microphones implanted into the protagonists’ brain stems that amplify their heartbeats, breath, and the sound of their nervous systems while they are immersed in the ups and downs of a romantic relationship. No, wait: the microphones seem also to be “implanted” into our own brain stems. The sounds develop uncannily before our ears; they envelop and enclose us; we feel them on our bodies and skin. The sheer abundance of sounds, in addition to the projected images and stage action, means that there is literally too much to take in at once. If there’s a sensory overload, it’s a mostly quiet one; by not being insistent, it invites each of us to navigate the multi-layered sonic and visual space according to our own preoccupations and psychic needs. If Czernowin’s aim is to let us feel and sense what it’s like to be “under the skin” of the protagonists, then her music also allows us access to our own inner emotional states, if we are ready to take it on.

The sounds are multilayered and always in motion. After a solemn and cryptic double bass solo, played by Uli Fussenegger from a loge on the audience’s right, we become aware of sound—sometimes barely perceptible, sometimes penetratingly loud—that moves around and behind us. The placement of the Nickel Ensemble and the chorus next to the stage as well as the literal movement of sound around the room underline the transitory and provisional nature of love. A wonderful recurring sound is like swarms of tiny pin-pricks that swirl out of multiple loudspeakers, mirrored by visual images of swarming locusts filling up a twilight sky with every-changing shapes. (Apparently, these sounds were made by stroking the teeth of a simple plastic comb.) It is often difficult to distinguish among vocal, choral, orchestral, and electronic sounds. In one spot, the soprano held a high note, and eventually you notice it’s a clarinet, but you can’t tell when the change happened.

Unlike traditional opera, the music of *Heart Chamber* does not reach out to you and force you to think or feel certain things. It speaks to you if you enter into it and are willing to explore its labyrinth. It also does not provide a strong plot line in the sense of narrative theater. We don’t get a sense of who these people are, or what motivates them. Even the situations alluded to (past loves, previous heartbreak) are generic and not specific. Questions remain open at the end: do they get back together? Will they break up again? Did they actually ever break up? Tellingly, the words “I love you” are uttered only once, and they explain nothing. These words, which often articulate a beginning, here occur at the very end. They are tentatively offered by the woman, who receives no answer.



—Excerpted from *Love Under a Microscope: Chaya Czernowin’s Heart Chamber*, by Anne C. Shreffler, Nov. 18, 2019, posted on [academia.edu](http://academia.edu)



## Spring 2020 Events

### Pedro Memelsdorff: *Messe en cantiques*

On Sunday, March 1 at 11:00 am in Memorial Church, Harvard Yard, Christoph Wolff Distinguished Visiting Scholar PEDRO MEMELSDORFF directs the University Choir in *Messe en cantiques*, a reconstruction of a mass as it would have been sung by freed and enslaved Africans in colonial Haiti. There will also be an open rehearsal on Thursday, Feb. 27 at 5:00 pm, also at Memorial Church, which includes a Q&A session moderated by Professor Kate vanOrden. Both events are free and open to all.



### Fromm Players at Harvard: Black Speculative Musicalities



Emani Uzuri and Onyx Ashante are slated to participate in the Fromm Players concerts April 3 and 4.

“It’s about how one calls to others, and it’s a tradition in Black culture,” says Franklin D. and Florence Rosenblatt Professor of the Arts VIJAY IYER when asked to describe Black Speculative Music, the organizing aesthetic of the Fromm Players at Harvard concerts this spring.

Iyer’s curated Fromm concerts will cover two nights—Friday and Saturday, April 3 and 4. Showtimes, location and how to get free tickets will be posted on the Music Department’s website as soon as they are available. In addition, a symposium addressing *Black Speculative Musicalities* will take place Saturday, April 4 featuring IYER and other scholars and artists.

### Blodgett Artists in Residence Parker Quartet Perform Two Spring Concerts

SUNDAY, MARCH 1, 2020 at 3pm: Esa-Pekka Salonen *Homunculus* for String Quartet; Szymanowski String Quartet #2, Op. 56; Beethoven String Quartet in A minor, Op. 132.

FRIDAY, APRIL 17 at 8pm: Haydn String Quartet in E-flat Major, Op. 33 No.2 “The Joke”; Lutoslawski String Quartet; Dvorak Piano Quintet #2 in A Major, Op. 81 (with winner of Guest Artist Award).



Photo by Rose Lincoln, Harvard Gazette. Free, but tickets required, available at Harvard Box Office two weeks before concert date.

### Elson Lecture:: Wadada Leo Smith



Tuesday March 31 at 5:15: A Creative Dialogue about Wadada Leo Smith’s Philosophical and Compositional Practice, with Nina Eidshein. No tickets required, free.

### Schallfeld Ensemble. Saturday, February 25



### Harvard Group for New Music

8:00pm in John Knowles Paine Concert Hall. Free and open to everyone.

### Wet Ink. Saturday, May 16



## Alumni News

For those of you who are on Facebook, we've created a private Music Department Graduate Alumni page so you can communicate with each other. This is something that some of you have requested, and we're happy to get the group going. To join, just click the button on this link: <http://facebook.com/427822184492457/> or search Facebook for Harvard Music Department/GSAS Alumni.



AARON S. ALLEN (PhD 07), Associate Professor of Music and Director of the Environment and Sustainability Program at University of North Carolina Greensboro, received the inaugural SEM 2018 Ellen Koskoff Edited Volume Prize (along with co-editor Kevin Dawe) for *Current Directions in Ecomusicology: Music, Culture, and Nature* (Routledge, 2016). The Koskoff Prize honors “a book collection of ethnomusicological essays of exceptional merit edited by a scholar or scholars, one of whom must be a member of the Society for Ethnomusicology.”



Aaron Allen

This past May NAOMI ANDRE (PhD 96) was promoted to Full Professor in the Department of Afroamerican and African Studies, Women's Studies, and the Residential College at the University of Michigan. Her book, *Black Opera: History, Power, Engage-*

*ment* was published in May 2018 by the University of Illinois Press. In July 2019 she was appointed the inaugural Scholar in Residence by Seattle Opera. Naomi writes that her daughter Safiya “will be 11 in January and is doing great—she is the real light of my life!”

RYAN BANAGALE (PhD 11) received a new position at Colorado College following tenure and promotion to associate professor as the inaugural Director of Performing Arts for the college, which is a position aimed at providing a holistic approach and integration of the performing arts across the liberal arts curriculum and out into the Colorado Springs community. It is a new position

that emerged out of our recent alliance with a professional theatre company—which is now in residence on campus at CC.



Ryan Banagale is the inaugural Director of Performing Arts at Colorado College.

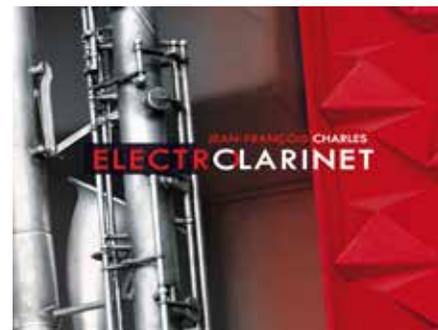
ANDREA BOHLMAN (PhD 13) received tenure at the University of North Carolina, Chapel Hill.

An album of music by ANTHONY BRANDT (BA '83, PhD '93) has been released on PARMA's Novona Live label: it features his oratorio “Maternity,” with a libretto by David Eagleman, and chamber opera “Ulysses, Home,” with a libretto by Neena Beber. Current projects include the February 2020 premiere of his chamber opera “Kassandra,” also with a libretto by Beber. *The Runaway Species: How*

*Human Creativity Reshapes the World*, the book which he co-authored with Dr. Eagleman, is being published in thirteen countries, and was chosen for the Common Reading Experience 2018–19 at Texas State University. It inspired the Netflix documentary “The Creative Brain.” Dr. Brandt is also a co-investigator in an NEA Research Lab examining musical creativity and the elderly.

IRA BRAUS (PhD 1988) was a Visiting Scholar at the Center for Interdisciplinary Research in Music and Media Technology, McGill University, 2013. He collaborated with Professor Stephen McAdams on timbre-meter studies in the Music Perception and Cognition Laboratory. Braus also presented a paper and a poster session at the 2019 Biennial Meeting of the Society of Music Cognition and Perception (NYU). The paper, “Does ‘Almost too serious’ mean ‘Almost too metrical?’ Two ways to perform the 2/8 meter in Schumann's op. 15, no. 8” and the poster session, “Psychoacoustic Etudes: The Composer as Cognitionist.”

JEAN-FRANÇOIS CHARLES'S (PhD 2011) opera “Grant Wood in Paris” was commissioned and premiered by the Cedar Rapids Opera Theatre in April 2019 and broadcast twice on Iowa Public Radio. His album “Electroclarinet,” composed and performed by Charles, includes homages to Debussy, Weber, Messiaen, and Stravinsky. Reviews on [www.electroclarinet.com](http://www.electroclarinet.com).



ELIZABETH TITRINGTON CRAFT (PhD 2014) published “Can we ‘leave behind the world we know?’ Exploring Race and Ethnicity in the Musicals of Lin-Manuel Miranda” in *The Routledge Companion to the Contemporary Musical*.

LOUIS EPSTEIN (PhD 2013) released two albums of children's music in 2019: the self-

titled “Louis and Dan and the Invisible Band” in February and the group’s sophomore effort, “Let’s Imagine,” in December. Both albums are available via Spotify and Bandcamp, and both feature enough esoteric (and sometimes scatological) lyrical and musical references to get laughs from adults as well as kids.

ELLEN EXNER (PhD 2011) was elected Vice President of the American Bach Society and has been contracted by Oxford University Press to write a book on Bach’s “Passion according to St. Matthew” as part of the new series ABS Guides.

In April SEAN GALLAGHER (PhD 1998) became the first music historian to be inducted into Johns Hopkins University’s Society of Scholars. This season he is performing a series of concerts with violinist Nicholas Kitchen of the Borromeo Quartet, the first of which took place in Jordan Hall in November.

MARC GIDAL (PhD 2010) published the article “Transnationalising Brazilian ritual music: Quimbanda in Argentina and Charismatic Catholicism in the USA” in *Civilisations* vol. 67, “Sounding religious transnationalism” (2018).

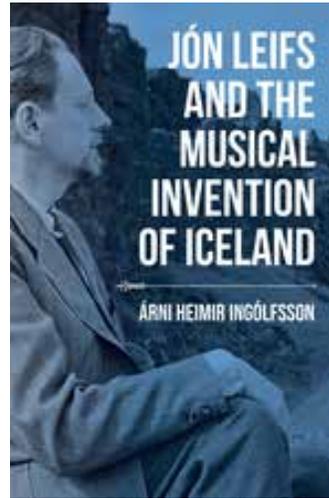
CYNTHIA I. GONZALES (PhD 2006), an Associate Professor of Music Theory in the School of Music at Texas State University in San Marcos, TX, received the highest awards for teaching from Texas State University and from the Texas State University System of seven colleges and universities. In 2018, she was awarded the Texas State Presidential Award for Excellence in Teaching. In 2019, she was honored as a Texas State University System Regents’ Teacher.

GLENDIA GOODMAN organized, with Rhae Lynn Barnes (History, Princeton), a workshop on “Early American Music and the Construction of Race,” an interdisciplinary workshop for scholars of all career stages sponsored by the University of Pennsylvania’s McNeil Center for Early American History (among other funders). The workshop raised promising ways to move forward in this underdeveloped research area, and included a performance by Goodman’s colleague Guthrie Ramsey.

## Louis Karchin’s *Jane Eyre* Released on CD

*Jane Eyre*, the second opera of composer LOUIS KARCHIN (PhD 1978), was released on a Naxos Records double-CD in August, 2019. Recorded in 2017, it features Metropolitan Opera soprano Jennifer Zetlan (Jane), New York City Opera tenor, Ryan MacPherson (Rochester), and a cast of 7 additional singers performing 11 roles. The Orchestra of the League of Composers provides an accompanying ensemble of 35 musicians. The disc is one of the very few composer-led full-length opera CDs by an American composer. *Jane Eyre* was premiered in a fully-staged production in 2016 at the Kaye Playhouse in Manhattan under the auspices of the Center for Contemporary Opera, and was previously a winner of both Fort Worth Opera’s inaugural Frontiers Series, and well as the Center for Contemporary Opera’s competition for new works. All of the singers featured on the recording participated in the original production, conducted by CCO’s music director, SARA JOBIN (AB, ’92). Directing a prior CCO showcase staging was Metropolitan Opera stage director SARAH MEYERS (AB, ’02).

*Opera News* praised Karchin’s music as “wildly inventive, his orchestrations vivid and deft.” Jay Nordlinger, writing in *The New Criterion* noted, “the composer, and the librettist, and the stage director—and the novelist, Charlotte Brontë—had me the whole way. The end was moving, as Jane returns to Rochester, in his wrecked physical state. I thought, ‘this opera, in the warmth, beauty, and goodness, is brave.’”



ÁRNI HEIMIR INGÓLFSSON’S (PhD 2003) book on the career of Iceland’s iconic composer, *Jón Leifs and the Musical Invention of Iceland* was published in English by Indiana University Press in November. The Icelandic version of the book was nominated for the Icelandic Literary Prize in 2019.

KRYSTAL KLINGENBERG (PhD 2019) presented the paper “Ethnomusicology and Return: Doing Fieldwork at ‘Home,’” as part of a panel at SEM Bloomington 2019. Also at SEM, MATTHEW LESLIE SANTANTA (PhD Nov. 2019) presented

“My Abuelo’s Ghost: Ethnomusicology and Haunting.” Current graduate students LAURIE LEE and TAMAR SELLA also gave the papers “Daughters as Authors” (Lee) and “Ancestral Ethnographies: The Affect, Ethics and Politics of Intersecting Pathways of Going Back” (Sella).

The annual ASCAP Foundation Deems Taylor/Virgil Thomson Awards for outstanding print, broadcast, liner notes and new media coverage of music included KATHERINE IN-YOUNG LEE (PhD 2012), who received the Béla Bartók Award for Outstanding Ethnomusicology for her book *Dynamic Korea and Rhythmic Form* (Wesleyan University Press 2018). The book explores how a percussion genre from South Korea became a global music genre.

FRANK LEHMAN (PhD 2012) was promoted to Associate Professor of Music at Tufts University. Over the summer, he was a featured speaker at





Joel Kabakov's (PhD 77) Europatopia ensemble group (Kabakov with accordion) researches and performs world music.

several film music and John Williams-related events at Tanglewood, and participated in the inaugural season of its new Learning Institute.

LEONARD LEHRMAN'S (AB '71) 70th birthday was honored at concerts Aug. 18 at Trinity Church Roslyn and Aug. 20 at Oyster Bay Library, which also honored Leonard Bernstein (AB '39). The 45th annual New Music Festival in Lunenburg, Germany opened in October with Lehrman's 12th opera, *Ein Liebesbrief von Rosa Luxemburg*. Also in October, Lehrman and his wife Helene made their Romanian concert debut in Sighet.

OLIVIA LUCAS (PhD 2016) began a new job as Assistant Professor of Music Theory at Louisiana State University. She also just presented papers at both AMS and SMT.



Tim McCormack

TIM MCCORMACK (PhD 2019) is Assistant Professor of Composition at the Boston Conservatory at Berklee. His "Neues Werk" premiered at the Eclat Festival in Stuttgart, Germany. The piece was commissioned by Sweden's Curious Chamber Players, and is for solo Paetzold contrabass, recorder, and 9 musicians.

The soloist is Anna Petrini, who was at Harvard working with HGNM during 2017's residency with Faint Noise, which was the origin of the project. The concert also featured a new work by current graduate student ELENA RYKOVA).

LANSING MCLOSKEY'S (PhD 2002) music was released on three CDs in the summer of 2019: His "Requiem" was included on *Equivocal Duration* (Centaur Records) by What Is Noise Ensemble, his choral work "Dear World" was included on *Of Light and Dust* (LAWO Classics) by Kammerkoret NOVA (Norway) and "Explorers" by Analog Chorale, as the Winner of their 2019 Choral Composition Competition. The first two acts of Lansing's opera "The Captivity of Hannah Duston"—a Barlow Commission for Guerilla Opera—was premiered in May. The fully staged production will take place in Boston during the 2020/21 season. Lansing's "Zealot Canticles: an oratorio for tolerance"—winner of a 2019 Grammy—was also awarded Second Prize in the 2019 American Prize for Choral Composition. He will be the Composer-in-Residence at the 2020 Charlotte New Music Festival, and in May his choral cycle "You Have a Name and a Place" will be premiered by Boston Choral Ensemble.

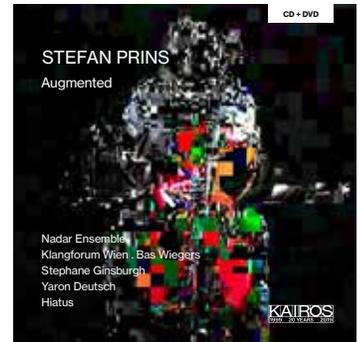


Kiri Miller

The 2019 Alan Merriam prize was awarded to KIRI MILLER (PhD 2005) for *Playable Bodies: Dance Games and Intimate Media*, published in 2017 by Oxford University Press. The Merriam Prize is awarded by the Society for Ethnomusicology to recognize "the most distinguished English-language monograph in the field of ethnomusicology, published as the author's second or a later monograph." One of the committee members noted that this year's Merriam Prize-winning book is a timely ethnography that grapples with complex issues of embodiment, technological mediation, and

affect in a manner that many ethnomusicologists and others throughout the humanities will find engaging and provocative.

LARA PELLEGRINELLI (PhD 2005) began her second season as the commissioned writer for Columbia University's Miller Theatre, creating program notes for its Composer Portrait series and Bach from the Piano. She has been asked to publicly reflect on these duties, answering *I Care If You Listen's* "5 Questions," contributing to 21CM with "Want to Move Your Audiences? Start With Program Notes," and in guest lectures at Montclair State and Mannes. She is collaborating with Tanya Kalmanovich to create the first Music of Climate Change Database, awarded a 2019 faculty grant from the Tishman Environment and Design Center at the New School. Lara continues to teach at Eugene Lang college.



Stefan Prins' *Augmented* CD on Kairos.

STEFAN PRINS (PhD 2017) accepted a professorship at the Hochschule für Musik "Carl Maria Von Weber" Dresden, where he'll be professor of composition and director of the Electronic Studio. Austrian label Kairos released a CD+DVD box around Prins' music containing brand new video recordings of audio-visual works from 2012 through today, and audio recordings of recent music performed by Klangforum Wien, Nadar Ensemble, Yaron Deutsch & Stephane Ginsburgh. Another recent composition "Hände ohne Orte" was released on a new CD by Wergo, performed by the Decoder Ensemble, and a live performance of "Piano Hero #3" at the Warsaw Autumn Festival 2018 was released on the *Warsaw Autumn Sound Chronicle 61* 10-CD box in a performance by Stephane Ginsburgh (piano).

STEFFI PROBST (PhD 2018) has an open-topic PostDoc position at the University of Potsdam (Germany). Earlier this year she worked in David Trippett's ERC-Project

continued

“Sound and Materialism in the 19th Century” at the University of Cambridge.

ROB PROVINE (AB 1966, MA Regional Studies East Asia 1970, MA Music 1972, PhD Music 1979) and his wife Jean spent a couple of weeks on bicycles in Korea in September and October 2019, supplementing a similar 2015 trip and adding up to a meandering cycling from Seoul to Pusan and elsewhere (total distance about 800 miles). The photo shows their arrival in Pusan. Also, Rob gave a keynote speech on music in the era of the great fifteenth-century Korean King, Sejong, at a Symposium in Sejong City.

JESSE RODIN’s (PhD 2007) *Cut Circle* will release *Johannes Ockeghem : Les Chansons* in January on the label Musique en Wallonie.

MATTHIAS RÖDER joined the Board of Trustees of the Mozarteum Foundation Salzburg. In addition, Matthias and Seda Röder founded The Mindshift, an innovation strategy consulting company. In October, Matthias participated in a panel on Music & AI with Holly Herndon and Mat Dryhurst at Radialsystem Berlin. Together with Volkswagen and Re:Publica Conference, Matthias hosted a workshop on mobility, accessibility, and art in Detroit. He also gave a talk in one of Germany’s most iconic soccer stadiums, St. Pauli’s Millerntor Stadium at a Media and Advertising Conference.

FAYE-ELLEN SILVERMAN (AM, Composition) has been teaching music history at NYU Steinhardt and Juilliard Evening and, privately, theory, ear training and composition lessons. She has also been active on the Board of the New York Women Composers as the Board Secretary, and the Board of the International Women’s Brass Conference (IWBC), which she has been part of since its founding. For over a quarter of a century Silverman has been a member of Music Under Construction, a composers collective. She is also still actively composing, and her works are published by Seesaw Music, a division of Subito Music Corp.

On March 28, 2019 ANDREW TALLE (PhD 2003) welcomed Vera Jae Talle to the family. He serves as Associate Professor and Coordinator of the Musicology Program at Northwestern University and is currently working on a book about popular music in J. S. Bach’s Germany.

RICHARD WILSON (AB ‘63), who retired January, 2017 after fifty years on the Vassar



Rob and Jean Provine ended a bike trip through Korea in Pusan.



Andrew Talle, Elle, Otto, and Vera this past summer in Leipzig.

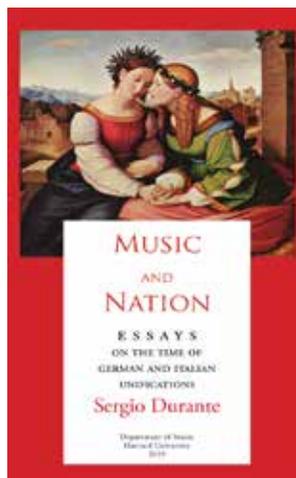


Hannah Lewis (PhD 2014) and Ojas Vyas welcomed Anjali Rose Vyas in November.

faculty where he was Mellon Professor of Music, has just finished composing a song “My Antique Phrases” on poetry by Lucy Miller Murray. He has, in the last months, given several performances of the Goldberg Variations.

BETTINA VARWIG (PhD 2006) is currently on a British Academy Mid-Career Fellowship to work on her book project “An early modern musical physiology.”

SERGIO DURANTE’S (PhD 1993) *Music and Nation* is a collection of essays expanded from his De Bosis Lectures at Harvard. Scholars and libraries are eligible to receive a copy, free of charge, by request. Write musicdpt@fas.harvard.edu



### Lei Liang (PhD 06) Wins 2020 Grawemeyer Award



Chinese-American composer Lei Liang has won the 2020 University of Louisville Grawemeyer Award for Music Composition for an orchestral

work evoking the threat posed by climate change and the opportunity it offers for redemption.

Boston Modern Orchestra Project commissioned the winning piece, “A Thousand Mountains, a Million Streams,” which premiered in 2018 in Boston’s Jordan Hall with Gil Rose conducting.

“When creating the work, I wanted to convey the importance of preserving our landscapes, both physically and spiritually, to sustain a place where we and our children can belong,” Liang said.

Liang is a music professor at University of California, San Diego, and research-artist-in-residence at Qualcomm Institute, the UC San Diego division of the California Institute for Telecommunications and Information Technology. He has composed more than 100 works, including pieces addressing other contemporary social issues such as human trafficking and gun violence.

Schott Music publishes Liang’s compositions. BMOP/sound record label released a recording of “A Thousand Mountains” in 2018. —grawemeyer.com

## Graduate Student News

Photo Anna van Kooij



Kelley Sheehan

SAMANTHA JONES was awarded an honorable mention for the Hewitt Pantaleoni Prize by the Mid-Atlantic Chapter of the Society for Ethnomusicology for her paper, “Dancing Hands: A Sensory Approach to Choreographic Transmission and Embodied Musicality in Irish Step Dance,” presented at their April 2019 meeting. The Hewitt Pantaleoni Prize recognizes the best graduate student paper delivered at the annual meeting.

KELLEY SHEEHAN was the winner of this year’s Gaudeamus Award in the Netherlands, one of the most prominent awards for young composers in Europe.

Bok Center Learning Lab Graduate Fellow DAVID FORREST and collaborators built a digital sound library that students used to create an “instrument” for composing their own film scores in Walter W. Naumberg Professor CHRISTOPHER HASTY’s theory course “Soundtracking.”

“Soundtracking” is one of many courses that Forrest, a third-year PhD candidate in music theory working at the intersection of music, technology, and computer code, has supported through the Bok Center since Spring 2017.

— Reprinted from the Bok Center



Adi Snir with Goni and newborn Karem, born May 18 to Adi and Ayala..

## Remembering Dominique Schafer (7/24/67–8/17/19)

On my birthday this year, I learned that my friend and graduate school colleague, renowned composer DOMINIQUE SCHAFER (PhD 2010) had passed away, news that came as a complete shock. Even though I have turned a year older, it’s inconceivable to me that I could be at an age when my peers could die—I’m wholly aware that this is an illusion, but it’s a hard one to convincingly shatter.

I had not seen Dominique for years, but that seems to be the nature of how our graduate school friendships are: we see each other when someone is in town for a premiere, or when someone is in town for a conference, or simply on the occasion of someone being in town, but we rarely go out of our way to see each other if such circumstances do not arise. Now that opportunity with Dominique is gone, and I am so sad to know that such a chance will not come again.

My fondest memory of Dominique is of a night when we, along with some other friends, were walking across Harvard Yard after a snowfall. We started a snowball fight and Dominique hid behind a car. Harvard Police then pulled up and asked what we were doing. Dominique stood up, held up his hand and said (in an unmistakable Swiss German accent), ‘It is nothing but a harmless snowball!’ All of us laughed, including the police, and they were so taken with this moment of levity that they joined us in the snowball fight.

I take comfort in the fact that Dominique’s voice remains with us: through his compositions, through his teaching, and even through my vivid memory of one snowy night. Yet I am also so deeply saddened to know that this voice is now frozen in place, that we will not hear anything new, and that we can only retrieve echoes of it from the past.

Dominique, there is no question that everyone who knew you is diminished by your loss. I miss you dearly already and I will never forget your voice.

—Zoe Lang (PhD 2006)



Tolga Yayalar, Ali Monchick, and Dominique Schafer in Orange County last year. Photo courtesy Ali Monchick.

Dominique Schafer was one of my favorite people during my time at Harvard and I was so delighted when he came to Southern California. We would occasionally run into each other at concerts in LA and we shared some students. He was so kind and so helpful (and not just because he was Swiss and always offered to help me with translations). He was talented and smart, but didn’t take himself too seriously. Most of all, I respect the fact that he stood up for the importance of imported beer over domestic during Friday beer hour in grad school. RIP classmate, colleague, friend.

—Ali Monchick (PhD 2011)



Dominique Schafer’s latest CD, *Vers une présence réelle* w/ ensemble proton bern, released December 2018 on Kairos.

## HGC: Doc Davison's Legacy

Exactly one hundred years ago the Harvard Glee Club formally invited Archibald Davison, Harvard's Memorial Church choirmaster and organist, to serve as their conductor. Not only did that decision change the shape and focus of the Glee Club—three years later they were touring France and meeting the likes of Polenc, and Saint-Saens—it revolutionized American collegiate choral music. Davison showed the country what a choral program can do, what it could look like, and how music education could be elevated without losing the camaraderie that organizations such as the Glee Club held sacred.

It's still true that students join the Glee Club because they are interested in music and singing. But they stay because they've found a home there. Here—be they concentrators in Chemistry or Engineering or Philosophy, any number of rigorous areas of study—for two hours a week they are known as singers.

"Doc Davison and his protegee Wallace 'Woody' Woodworth immersed students in the European canonic works of choral music, and we still do," says Choral Director Andrew Clark. "Through the repertoire he chose, Doc was trying to take students on an adventure. And it's still an adventure: in the Glee Club's next concert we will sing in eight languages including Russian, a South African language, and Armenian. To honor Doc's life's work, we continue to make the Glee Club truly about education; not just an activity, but a practice, a craft."

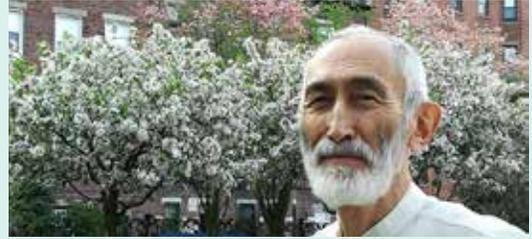
So what's changed? How do you, as Clark has said, invoke tradition to provoke a future?

"Things are stirring in choral music. Interestingly, the people at the forefront of change are involved with children's choruses. They're programming work rooted in social justice, work with their local communities, work that is intentionally diverse, programmed to lift neglected voices. And now our college students demand this of us. They want to nurture their growth as singers, but also to do good. Our initiatives with Lesley University's Threshold Program (for young adults with diverse learning differences), our new Cambridge Common Voices (a neuro-diverse vocal music ensemble) and collaborations with special needs arts programs, youth homeless shelters, and refugee choral ensembles are part of what our choral program can do, and I'm hoping Harvard will once again lead the way for universities across the country.

"What Doc Davison set in motion one hundred years ago is still with us. He was an evangelist for music education. He nurtured music teachers in hopes of elevating the practice of choral music both inside and outside of the academy. This idea that choral music—and Harvard's choral programs—could be relevant to the broader community is foundational. Davison may not have imagined our new efforts with neurodiverse choruses or our collaborations with refugee populations, but I believe he would have been proud to have inspired them."

## Library News

### *Tree of Life*. Cosmography and Environment in Yakutian Epic



Eduard Alekseyev. Photo by Robin Harris.

In October, the Loeb Music Library opened an exhibition to celebrate the fieldwork collection of Eduard Alekseyev, an ethnomusicologist who documented the indigenous musical culture of the Sakha, also known as the Yakut: the Sakha Republic of the Russian Federation, or Yakutia, is the largest sub-national entity in the world and is a circumpolar region, half of which lies above the Arctic Circle.

These field recordings were made during concerts and at festivals of the Sakha as well as events featuring the Ukrainian people in Kiev, and the Crimean Tatars in Simferopol. Included are various types of rites, such as shamanistic ceremonies of purification and epic songs that precede hunting or fishing. They were gathered in the second half of the twentieth century, an era when Soviet policy suppressed documentation of indigenous rituals (the language of the Sakha was suppressed anew by Vladimir Putin's regime in 2017, lending a note of urgency).

Eduard Alekseyev is now a resident of the Boston area and recently placed his collection with the Music Library; this audio and video collection is fully cataloged in HOLLIS for Archival Discovery and has been digitized. While the research that came of Alekseyev's fieldwork is well known in the discipline, these primary source materials had never been exhibited and offer a unique perspective on the trajectory from the solitary ethnomusicologist capturing raw data in the field to that data's arrival into the shared academic milieu.

The Library also holds materials donated by Siberians who have journeyed to the United States to visit Eduard Alekseyev: as a result it has become an active documentary center for materials relating to the Sakha.

Diane Oliva, PhD candidate in musicology, co-curated the exhibit with Keeper of the Isham Library Christina Linklater. As a Harvard Library May-Crane Fellow, Oliva interviewed Eduard Alekseyev, helped select items for display, wrote text for labels and signage and composed publicity posts for the Music Library's social media feeds

This project was timed to align with the United Nations International Year of Indigenous Languages, and aims to make the Harvard community more aware of the diversity and inclusiveness inherent in the Music Library's collections.

*The exhibition closes January 20, 2020.*



*Tree of Life* exhibition at Loeb Music Library. On display are photographs of Alekseyev performing research in mid-twentieth-century Siberia and Central Asia as well as musical instruments (including a khomus handcrafted in Yakutia) and Yakutian birchbark and metal handcrafts.

## Undergraduate News

### Music 25: Concert on the Moon



Carnevale, the Fyre Festival, Woodstock, World's Fairs, New Orleans jazz, Tanglewood. Professor Caitlin Schmid's Music 25 course, "Music Festivals" explores the music and sounds that transform these events into a space outside of everyday time. Today, thanks to the resources of Cabot Library and Rus Gant, a leading expert on virtual reality technology, her students are attending a concert on the moon.



On the right side of a projection screen there's a live video feed from Gant's Visualization Lab on the second floor of the Harvard Museum of Natural History: three musicians representing HONK! [[an activist marching band festival] jam on sax, tuba, guitar. On the left, their avatars and a cartoon recreation of the room are projected against a backdrop of a moonscape. Filling Holden Chapel, a dozen students in headsets are in the virtual space with the band, listening in real time. They can interact with the room—bat a soccer ball, pick up a water bottle—as well as explore the panorama of outer space beyond the edges. Later, students attended a VR festival in Miami and a VR Post Malone concert filmed with a 360-degree camera.

"The experience of seeing HONK! on the moon (after having attended

the HONK! festival in Harvard Square a few weeks ago) exploded any remaining preconceived ideas about what a music festival is," said Schmid. "The moments we reacted to most strongly in the VR version of the festival—where the festival 'succeeded' or 'failed'—told us something about what we value in music festivals as a sociocultural phenomenon in 2019. The students picked up on semester-long conversations we've been having about embodiment, dance, and liveness, and reframed them to account for (and complicate) this technology of the future and the utopian rhetoric that surrounds it. One student, Iris Feldman, concluded the discussion by leaving us with this question: For HONK, a festival that is so committed to activism, what would it mean to locate the festival in a virtual space such that performers/audience don't have a body to put on the line?"

### John Knowles Paine Traveling Fellowship: Emily Brother '19

—Excerpted from *Emily Brother's report to the Paine fellowship committee*.  
*Paine traveling fellowships are granted to music concentrators for projects that take place the summer after graduation.*

Sixty-one days, nine countries, twenty-plus cities, and fifteen-plus hostels. Trains, buses, planes, subways, and streetcars. Recitals, concerts, masterclasses, music festivals, conferences, instrument museums, and composer birth places. The list of adventures, enriching experiences, and discoveries about myself and the world around me are endless.

Ironically, the most jarring culture-shock that I experienced during my nine weeks of traveling was going from four years spent studying music in Harvard's liberal arts environment to attending the Oxford Piano Festival where everyone in attendance seemed perfectly accustomed to sleeping, eating, and breathing piano performance. In some ways, I appreciated the festival's almost myopic approach to studying music where the chief concern was how to play the piano. However, I deeply missed the lively discussions I remembered from my undergraduate music classes like Music 97L

and Music 97T about music and race, culture, politics, tradition, and industry. My time spent at the Oxford Festival ultimately reaffirmed for me the importance of having a well-rounded education in music that situates performance within the broader context of studying music history, theory, ethnography, and philosophy.

My experience traveling through Europe on the fellowship was an immersive education in not only music, but history, culture, politics, and society as well. In addition to my musical itinerary, I took over twenty guided walking tours, visited famous art museums like the Tate Modern, Prado, and Van Gogh museums, and enjoyed traditional dishes at local restaurants and food markets in each city I visited. Best of all were the friends from the music department with whom I reconnected during my travels and I am so thankful to be a part of this vibrant community that extends beyond the walls of Harvard.



Emily Brother at the BBC Proms in Royal Albert Hall. "Promming," she says, "is an experience quite unlike any other and I enjoyed watching the concert from the gallery where I had a panoramic view of the stage and audience."

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## Meredith Monk Named Fromm Visiting Lecturer on Music



Widely acclaimed composer, performer, singer and creator Meredith Monk's 2019–2020 season includes a host of performances, residencies and workshops, as well as the distinguished honor of Harvard University's Fromm Visiting Lectureship. In this role, she and members of her Vocal Ensemble will teach two semester-long courses in the Harvard University Music Department this spring, one at the graduate level and one for undergraduates. At the end of the 2020 spring term, a public concert will be presented featuring student performers along with Monk and members of her Vocal Ensemble.

In 1965, Monk began her innovative exploration of the voice, composing solo pieces for unaccompanied voice and voice and keyboard. In 1978, she formed Meredith Monk & Vocal Ensemble to further expand her musical textures and forms. The majority of her work can be heard

*“As [Monk] sang, there was a palpable sense of love and joy between her and the audience that spoke volumes. An antidote to the troubled times we live in.”*

—Financial Times

*“[Monk] may loom even larger as the new century unfolds, and later generations will envy those who got to see her live.”*

—The New Yorker

on the ECM label, including the Grammy-nominated *impermanence* and highly regarded recent release, *On Behalf of Nature*. Her music has also been featured in films by Terrence Malick, Jean-Luc Godard, David Byrne and the Coen Brothers.

Since the early 2000s, Monk has created vital new repertoire for orchestra, chamber ensembles, and solo instruments, with recent commissions from the San Francisco Symphony and Carnegie Hall, where she held the 2014–15 Richard and Barbara Debs Composer's Chair in conjunction with her 50th season of creating and performing. Recently she received three of the highest honors bestowed on a living artist in the United States: induction into the Academy of Arts and Letters (2019), the 2017 Dorothy and Lillian Gish Prize, and a 2015 National Medal of Arts from President Barack Obama. Her numerous other honors include the prestigious MacArthur “Genius” Award, two Guggenheim Fellowships, a 2006 USA Prudential Fellow award, a 2011 Yoko Ono Lennon Courage Award for the Arts and a 2012 Doris Duke Artist Award.