

MUSIC

NEWSLETTER



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Vijay Iyer: Building Musical Communities



Vijay Iyer, recently appointed Franklin D. and Florence Rosenblatt Professor of the Arts, sees his re-entry into academia as a continuation of his life as an artist, not as a retreat from it.

“It’s a lot about building community through collaboration—that is what I do, and that is the spirit in which I accepted this job. Music is creative; it’s not just about presenting work from the past, but about making things that reflect the present. I try to unite theory and practice, or more broadly, thinking and doing.”

Iyer brings a scholarly examination of embodied music cognition—the subject of his dissertation thesis—to his music making. “The mind is in the brain, the brain is in the body, and the body is in the world. Our senses are tied to our actions, and the brain mediates. We’ve been conditioned to think otherwise since Descartes; we tend to assume that thought exists in a realm

come his life. In the early 1990s he’d enrolled in a physics PhD program at UC Berkeley, but was also composing and performing. Then, several shifts occurred at the same time: he was invited to go on the road with Steve Coleman, he met the people that helped him forge an interdisciplinary PhD, and he was invited to make his own album.

“I realized I had to take it seriously,” Iyer said. He was 24 years old.

Since then, accolades and honors have accumulated, some of the most recent being Iyer’s 2013 MacArthur fellowship and the release of *Mutations*, his eighteenth album. He tours frequently with his ensembles and collaborations. Last spring he performed at Sanders Theatre with his trio and in duo with poet Robert Pinsky, and he appeared at Arts First and the Newport Jazz Festival with his sextet. In May, he completed his first term of teaching at Harvard. Iyer’s inaugural course, “Creative Music: Critical Practice Studio,” encouraged students to think and write about the history of jazz as well as perform it.

“What’s their relationship to that history—which is tumultuous—and how do they feel about it? The area of music called ‘jazz’ has been changing constantly—it’s only about a hundred years old—and we really don’t know what it is. We know why it is, though. I want to get students to understand why it came to

“Many of these students are astonishingly talented young guns who can hit hard on their instruments. I want to help them think about their work in dialogue with the larger field of culture and ideas, to situate themselves in a broader landscape. Music’s not hermetic; it reflects the world.”

separate from this one. That idea drove cognitive science in the early days. Music cognition, too, was subject to this Cartesian perspective. It was treated as an abstraction—not as something we do or experience, but as something we perceive external to ourselves, separate from human action. I wanted to bring music back to earth. Not that there aren’t divine aspects of music. But it all starts from us doing things together.”

Iyer was late to realize that music might be-

pass, to be open to other information.

“The course was half seminar, half master class. I want to do the same here as what I do in the world, and get students oriented that way too—specifically, to connect their intellectual and creative lives. They’re motivated, and I’m trying to arm them with the sensibility and tools to build their own systems. I don’t know if they’ll be artists for life. But I want to prepare them in case it does happen.”

Dear Friends of the Music Department,

I write to you on this beautiful summer day, shortly after the 364th Commencement, with the sound of newly designated Honorary Doctor of Arts Aretha Franklin's rousing rendition of the national anthem still resonating across the Yard. We look back over an event-filled and joyous year at the Music Department, and I am delighted to report what departmental news we have.

The year had many highlights. In January we welcomed pianist-composer Vijay Iyer, our new Franklin D. and Florence Rosenblatt Professor of the Arts. Vijay taught his first course at Harvard this spring, "Creative Music." The Vijay Iyer Sextet performed at our Arts First Festival, to overwhelming acclaim. We also welcomed Osnat Netzer as Preceptor, and we are excited to share the news that Emily Dolan will join the faculty as Gardner Cowles Associate Professor in the fall.

This year's Norton Lectures were given by Herbie Hancock. The lecture series, entitled "The Ethics of Jazz," was extremely popular and attracted large audiences throughout. This year's Norton lectures introduced a number of "firsts": not only was Herbie Hancock the first African American to hold the Charles Eliot Norton Professorship in Poetry, but it was also the first time that the focus of the lectures was on jazz, or indeed any topic drawn from popular music. But most importantly, Herbie was very generous with his time and was a real presence in the department; he met with many of our students in private sessions, and he guest lectured in several classes and seminars. This year's Elson Lecture, given by French economist and passionate musician Jacques Attali, was a provocative talk on the topic of "Music As a Predictive Social Science." The recent Tony-winning composer Jason Robert Brown was a Blodgett Artist in Residence, working with students in Carol Oja's course, "American Musicals."

We bid farewell to the Chiara Quartet, our Blodgett Quartet, which completed six very suc-



Herbie Hancock with students studying jazz. Photo: Dan Sedgwick.

cessful years as our quartet in residence. In the fall the Parker Quartet will start as our new Blodgett Quartet. What is different from previous quartets in residence is that the Parker will join us full-time, which will allow them to work more intensively with students in such activities as coaching of chamber music groups and in composer's readings. A full-time residency is a resource we have long wished for, and we believe our student musicians will be well served with

this new arrangement. We also look forward to an exciting and diverse series of public concerts. The Department hosted a conference in honor of Christopher Hasty, "Music in Time," coordinated by Suzannah Clark and myself, and a concert that included, among other works, two of Hasty's compositions and another dedicated to him by Brian Hulse. The Music Department also convened the John E. Sawyer Seminars this year, thanks to a generous grant of the Andrew W. Mellon Foundation. The seminar series, entitled "Hearing Modernity," brought scholars to Harvard for a series of talks in the new field of sound studies, ranging in subject from earless hearing to electronic dance music to Bin Laden's audiotapes. The series was a great success that brought together a large group of scholars and amateurs interested in sound from all over New England and beyond.

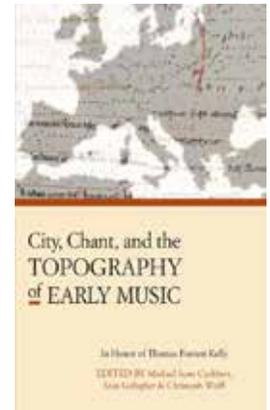


Pianist Vijay Iyer brought his sextet to the Arts First Festival lineup with a free concert under the Plaza Tent.

This year's Fromm Concerts, "the natural | the artificial," were curated by Chaya Czeronin and performed by Ensemble Dal Niente. The programs included pieces by visiting professors Evan Johnson and Aaron Einbond, as well as many other highlights of contemporary music. Our several lecture series—the Barwick Colloquium, the Humanities Center Seminars "Musics Abroad" and "Opera" seminars, our Friday Lunchtime Colloquia—and an increasing number of wonderful class recitals, undergraduate composer's concerts, the Graduate Music Forum conference "Color and Music," and HGNM new music concerts filled out the year.

In other news, some of you may remember (or have attended) the conference "City, Chant, and the Topography of Early Music," held here in honor of Thomas F. Kelly in 2011. The Department published the proceedings in a volume of the same name that is now available from Harvard University Press.

And last, but certainly not least, I am



delighted to report that the generous gift of Vincent J. Panetta, Jr. AB 1972, PhD 1991 and Eunice Johnson Panetta AB 1990, with further support from friends and supporters, has made it possible to launch the Christoph Wolff Fund for Music to support a residency for a distinguished scholar at the Department of Music. The Department, and all of the Harvard campus, will benefit from lectures, seminars, colloquia, conferences and performances by noted musicologists, composers, theorists and performers. Our fund-raising efforts continue, but we are delighted to announce our inaugural Distinguished Visiting Scholar is the English conductor, early music expert and Bach biographer, Sir John Eliot Gardiner. We all greatly look forward to welcoming Sir John here next February.

continued

Faculty News

This is the last time I write to you in my present capacity, as my term as chair will soon come to an end, and Carol J. Oja will take up the gavel of the department in the fall. I will stay close—but not too close—as I look forward to spending my upcoming sabbatical leave, across Cambridge Common, as a fellow at the Radcliffe Institute. It has been a pleasure and an honor to be right at the pulse of the Music Department over these last three years. I wish to thank you all for your continued support as benefactors, audiences, and members of our scholarly community of music at Harvard, without which so many of our initiatives in education and performance would not be possible.

—Alex

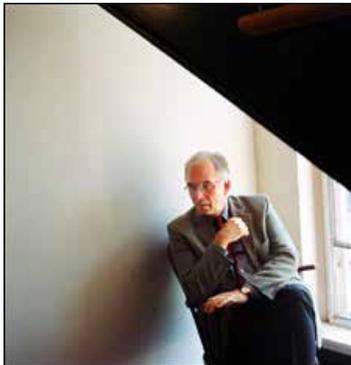


Photo: Harvard News Office.

TO CONTRIBUTE TO THE WOLFF FUND:

With the enclosed envelope: Please check the “other” box and write “Christoph Wolff Fund for Music” on the dotted line.

Online (credit card):

-Go to <http://alumni.harvard.edu/give/> (you do not need to be a Harvard alum to participate) and follow instructions.
-choose “Make a gift to a School,” then select “College,” then select “Other” from the “Select a fund within the Harvard College Fund” drop down box and write “Christoph Wolff Fund for Music” in the comment box.



Peter & Abigail Henderson were born on Feb. 28th to Preceptor Daniel Henderson and his wife Michelle.

Professor Carol J. Oja Appointed Chair of Music Department

Oja's research focuses on 20th- and 21st-century American musical traditions, often in transnational contexts. Her newest book, *Bernstein Meets Broadway: Collaborative Art in a Time of War*, is just out, and her *Making Music Modern: New York in the 1920s* (2000), won the Lowens Book Award from the Society for American Music and an ASCAP-Deems Taylor Award. *Crosscurrents: American and European Music in Interaction, 1900-2000*, edited with Felix Meyer, Wolfgang Rathert, and Anne C. Shreffler, a Sacher Foundation publication, was published by Boydell Press in 2014.



Photo : Caitlin Cunningham

Last Spring, RICHARD BEAUDOIN, Preceptor in Music, oversaw the publication of six of his scores—the hour-long cycle called *The Artist and his Model*—bound together as a handmade, limited edition book. The premiere of his *Three Darsham Songs* was given in London, and he gave talks about his music nearby (Yale University) and abroad (The University of York).

The Harvard-Radcliffe Collegium Musicum (HRCM), a mixed chorus of 60 singers conducted by ANDREW CLARK, Director of Choral Activities at Harvard, performed to rave reviews at the American Choral Directors Association (ACDA) Eastern Division convention in Baltimore in February. Critics hailed the choir's recent performances as “heartfelt” (*Boston Globe*), “thrilling and deeply moving” (*Boston Music Intelligencer*) and delivering an “ideal balance of transparency and warmth” (*Boston Classical Review*). The Collegium also partnered with the Department of Music in presenting “Boundless Realms of Joy,” a concert and symposium that explored the social, therapeutic, and neurological benefits of ensemble singing. Acclaimed chorus Joyful Noise, composed of adults with significant physical and/or neurological disabilities, joined the Collegium and The Brattle Street Chamber Players in Sanders Theatre for a concert. To

conclude the program, renowned conductor, composer, and educator Alice Parker led the choruses and audience in works that spoke to the power of music for wellness and community.

Professor SUZANNAH CLARK was named a Fellow of the American Council of Learned Societies (ACLS), and will spend the 2014-15 year at the Institute for Advanced Studies at Princeton. Clark was also elected Member at Large of the Society for Music Theory.

Under the direction of Director of Dance JILL JOHNSON, students from the Harvard Dance Project performed excerpts from Johnson's *Seesaw* as part of the outdoor Inside/Out Performance series at Jacob's Pillow in Becket, Massachusetts. *Seesaw* is a dance installation created using improvisation technologies and crowdsourcing with text from Confucius and René Daumal.

Morton G. Knafel Professor THOMAS FORREST KELLY gave a three-day course on musical palaeography to the monks of the monastery of Solesmes (France) in January. He participated with four other faculty members in an interdisciplinary course on “Medical Humanities: The Meaning of Death.” In collaboration with Professor Beverly Kienzle (HDS/Medieval Studies) he organized an

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2014 AMS Publication Subventions Announced

Funding for AMS subventions, provided through the National Endowment for the Humanities, the Andrew W. Mellon Foundation, and the support of AMS members and friends, was awarded to five Music Department affiliates: RYAN RAUL BAÑAGALE (PhD '11) for “Arranging Gershwin: Rhapsody in Blue and the Creation of an American Icon” (Oxford University Press); ANDREW TALLE (PhD '04) for “Keyboard Culture in the Time of J.S. Bach” (University of Illinois Press); ANNA ZAYARUZNAYA, (PhD '11) for “The Monstrous New Art: Divided Forms in the Late Medieval Motet” (Cambridge University Press); current faculty member KATE VAN ORDEN for “Materialities: Books, Readers, and the Chanson in Sixteenth-Century Europe” (Oxford University Press); and former Richard F. French librarian MICHAEL OCHS for “Joseph Rumshinsky, *Di goldene kale* (1923). Full-Score Critical Edition.” (A-R Editions).

Harvard Goes to Shanghai

Walter W. Naumburg Professor of Music Christopher Hasty, Linda Yan Zheng (Music Department Visiting Scholar and Advisee of Professor Hasty '10-'11), and Julia Glenn (Harvard-NEC '12-'13) partook in a series of lectures and concerts in Shanghai from May 4-11, 2014. The trip, a joint venture between East China Normal University (ECNU) and Harvard was an opportunity to



Julia Glenn performs a Hassty work as part of "Harvard-ECNU Chamber Music"

explore and share the music and cultures of East and West, aimed at strengthening bridges and opening up new avenues for future expression, research, and collaboration.

Professor Hasty delivered his lecture "Learning to Hear" twice, first for the music department at ECNU and again at the Shanghai Conservatory. Students traveled from as far as Beijing to hear his lectures, which were warmly received and sparked lively discussions amongst audience members.

The musical program, "Harvard-ECNU Chamber Music," was presented three times at the Shanghai Concert Hall, the China Executive Leadership Academy Pudong (CELAP), and the Shanghai Oriental Art Center. The concert was also included as part of the 31st annual Shanghai Spring International Music Festival.

ECNU faculty members Lin Chang, Jingjing Cai, and Qingzhou Jiang played Hasty's piano trio ...and here wings open. Hasty's violin-violin duo *Enfolding Two – Unfolding You* was performed by Glenn and ECNU faculty member Dapeng Sun. Glenn was then joined by young pianist Rong Sui for Yan Zheng's duo *Jade Lotus*; the two also presented John Adams' *Road Movies*. Glenn and Sui had performed an earlier version of Zheng's work last year at Pforzheimer House as part of the Holmes Hall Concert Series, founded by Glenn in 2012.

Hasty, Zheng, and Glenn plan to continue their artistic and academic collaborations in both China and the US. Zheng is now an Associate Professor at ECNU; her dissertation was recently awarded Shanghai's top prize in music theory. Glenn is currently pursuing her doctorate at Juilliard, where she works with faculty members including Philip Lasser (A.B. '85), Jonathan Dawe (Fromm Foundation Grant Recipient), and Joseph Lin (A.B. '00).

—Julia Glenn

FACULTY NEWS continued

interdisciplinary seminar on medieval scrolls that prepared the Exhibition "Medieval Scrolls at Harvard" at the Houghton Library (up through August 16). As part of that project he also prepared a module on Medieval Scrolls for HarvardX and part of a larger initiative on the history of the book. Kelly lectured in February at Princeton University and gave a keynote at the University of Cincinnati in March. In February he presented a program of medieval music with the ensemble Blue Heron, directed by SCOTT METCALFE (AM 2006) and in May, lectured for One Day University in New York. He spoke to the Harvard Club of Monterrey

(Mexico) in March, the Harvard Club of Southern Michigan in May, and at Junior Parents Weekend and Visitas weekend. With a group of graduate students he produced a video for the Isabella Stewart Gardner museum, performing from one of the museum's medieval manuscripts. He was honored for achievement in early music at the annual gala of the Handel and Haydn Society.

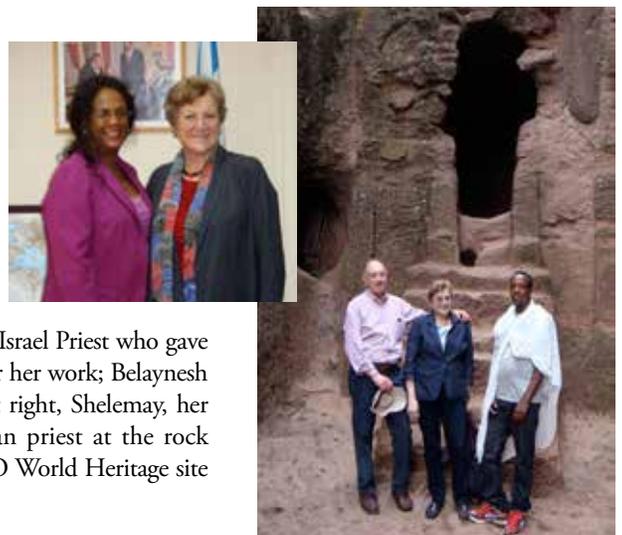
William Powell Mason Professor CAROL J. OJA received the President's Distinguished Alumni Medal from the Graduate School of the City University of New York. Oja continued to work as Leonard Bernstein Scholar in Residence with the New York Philharmonic, where she presented two "Music Scholar's Tables" about Gershwin's *An American in Paris*, and his *Concerto in F* in relation to the Philharmonic. Both events were done together with archivist Barbara Haws. Also at the Philharmonic, she gave a lecture, "Leonard Bernstein Emerges: Defying Boundaries and Challenging Racial Politics During World War II"; and conducted a public interview with composers Frank Oteri, Matthis Pintscher, Christopher Rouse, Sean Shepherd, and Julia Wolfe as part of the Philharmonic's Biennial of New Music. Oja published "A Historic Turning Point: The New York Philharmonic, the Stadium Concerts, and the Civil Rights Movement," in *Playbill*.

Research Professor BERNARD RANDS has been named a recipient of the 2014 Order of Lincoln by the Lincoln Academy of Illinois. Established in 1964 by Proclamation of Illinois Governor Otto Kerner, the Order of Lincoln honors individuals whose contributions to the betterment of humanity have brought honor to the state of Illinois and whose identity with and dedication to the principles of public service inspire all Illinoisans.

Fanny Peabody Professor ALEXANDER REHDING was named the Dent Medal recipient for 2015 by the Royal Musical Association. The RMA writes: "Professor Rehding's two monographs, *Hugo Riemann and the Birth of Modern Musical Thought* (Cambridge University Press, 2003)

G. Gordon Watts Professor Kay Kaufman Shelemay was recently elected a foreign member of the Ethiopian Academy of Sciences. She traveled to Ethiopia this past summer to conduct research and visited with Belaynesh Zevadiah, the Israeli Ambassador to Ethiopia. Shelemay had conducted fieldwork in Ambober in 1973

with Belaynesh's father, the Beta Israel Priest who gave Shelemay pivotal information for her work; Belaynesh was about six years old then. At right, Shelemay, her husband Jack, and an Ethiopian priest at the rock churches of Lalibela, a UNESCO World Heritage site in the north of Ethiopia.



and *Music and Monumentality* (Oxford University Press, 2009) along with the edited volumes *Music Theory* and *Natural Order* (with Suzannah Clark, 2001) and *The Oxford Handbook of Neo-Riemannian Music Theory* (with Ed Gollin, 2011, just issued in paperback) have established Professor Rehding as a leading force in the aesthetics, philosophy and theory of music. His work has broadened almost immeasurably our understanding of how music was perceived in various eras and particularly in the nineteenth century.” Rehding recently gave conference papers in London and at Tufts, continues as series editor of Oxford Handbooks, and completed the Oxford Online Catalog of Sounding China in Enlightenment Europe. [hcs.harvard.edu/soundingchina/] Next year, Rehding will be a Radcliffe Institute for Advanced Studies fellow.

James Edward Ditson Professor ANNE C. SHREFFLER was elected Vice President of the American Musicological Society. The volume, *Crosscurrents: American and European Music in Interaction, 1900-2000* (co-edited with Felix Meyer, Carol Oja, and Wolfgang Rathert), a publication of the Paul Sacher Foundation, has been published by The Boydell Press. Also, Shreffler organized and was session chair of the paper session, “Modern Patronage: The Fromm Music Foundation and Contemporary Music in the U.S.,” presented with members of her graduate seminar on the Fromm Foundation. Shreffler is currently serving on the FAS Committee on Sexual Misconduct Policy and Procedures, which is dedicated to creating new guidelines on sexual misconduct that will conform to Title IX standards, and harmonize with a new University-wide policy that is currently under review by the Office for Civil Rights in the (U.S.) Department of Education.

Fanny P. Mason Professor HANS TUTSCHKU



Professors Oja and Clark present outgoing chair Alex Rehding with a token of appreciation at the annual Department picnic in May.

traveled through Japan on a U.S.-Japan Friendship Commission Fellowship to study aspects of rituals this past summer. He recorded processions, temple ceremonies and public festivals to collect sound material for a new electroacoustic work which will be premiered in Cologne in November 2014. In Tokyo and Nagoya, he gave lectures and concerts at seven universities. At the International House of Japan in Tokyo, Tutschku presented the premiere of his newest work *Is-sho ni* (together) for 8-channel electronics. He improvised with the EIM ensemble and worked



Recording of a small temple bell in Tokyo.

with local dancers in Kyoto, and traveled to Hiroshima, Nagasaki, and Aomori.

Professor KATE VAN ORDEN taught in Palermo, Italy as a visiting professor last year, and this spring, five students from her class were selected to come to the Music Department on an exchange program financed by Messaggeri della conoscenza. van Orden also played with the Philharmonia Baroque Orchestra in the premiere of Mark Morris's new production of *Acis and Galatea*.



van Orden with her exchange students from Palermo.

Professor of Music RICHARD K. WOLF won the Friedrich Wilhelm Bessel Research Prize, awarded by the Humboldt Foundation, and has embarked on a collaborative project, “The Bison and the Horn: Indigeneity, Performance, and the State of India.” Wolf also published *The Voice in the Drum. Music, Language, and Emotion in Islamate South Asia*. Based on extensive field research in India and Pakistan, the book examines ways drumming and voices interconnect over vast areas of South Asia and considers what it means for instruments to be voice-like and carry textual messages in particular contexts.



Wolf at the award ceremony in Berlin receiving Friedrich Wilhelm Bessel Research Award from president of the Alexander von Humboldt Foundation.

Nagler Wins Hoopes Prize

DYLAN J. NAGLER (AB '14) was one of 71 seniors to win a Hoopes Prize for his thesis, “SCHUBOT: Machine Learning Tools for the Automated Analysis of Schubert's Lieder.” Nagler was a Computer Science joint concentrator; his faculty advisor in music was Professor Suzannah Clark.

Huang Directs Chinese New Year Gala

The 2014 Ivy League Spring Festival Gala at Boston's John Hancock Hall drew an audience of nearly 1,200 in celebration of the Chinese Lunar New Year of the Horse. Hosted by the Harvard Chinese Students and Scholars Association, the gathering also featured Grammy-winning and nominated musicians, such as Eugene Friesen and Sandeep Das, who demonstrated the spirit of peace that is associated with the Spring Festival.

Behind it all was Rujing Huang, a third-year PhD candidate who took up the directing role.

“What is unique about this year's Gala, as compared to ones held in previous years, is really the fact that we make it inclusive in every possible aspect, from the choice of MCs and the selection of performances to the diverse cultural and musical backgrounds that the performers come from,” Huang said. “I think only by initiating this kind of active cultural exchange can we start to know each other better and make Chinese New Year an occasion that is understood, shared and enjoyed by many more.”

Graduate Student News

At the recent SAM conference HANNAH LEWIS won the Mark Tucker Award for the best student paper. The students of Professor Shreffler's Paul Fromm seminar presented an entire panel of papers, including those by MATTHEW BLACKMAR, CAITLIN SCHMID, and MONICA HERSHBERGER. Papers were also given by OLIVIA LUCAS, MICAH WITTMER, CHARRISE BARRON, and ELIZABETH CRAFT.

ELIZABETH CRAFT is the recipient of a 2014-2015 Harry Ransom Center Research Fellowship in the Humanities, in the form of a Mellon-supported travel award that will fund her research on George M. Cohan and his musicals.

HANNAH LEWIS has accepted a tenure-track position at the University of Texas, Austin.

PANAYOTIS LEAGUE won the James T. Koetting Prize for outstanding graduate student paper "The Musical Metrics of Poetic Dialogue in Greek Song" at the NECSEM. He also published "São João in Campina Grande: Forró, Festival, and Collective Intimacy" in the Spring 2014 *ReVista: Harvard Review of Latin America: Fiestas!* and led a roundtable "Sounds from the Margins of Europe: Bagpipes in Boston" as part of the Musics Abroad Seminar of the Mahindra Humanities Center. Earlier this spring, he gave a talk "The Erotokritos and Oral Literature in the Cretan Renaissance" for the Harvard Modern Greek Studies Program.

Three pieces composed by TIM MCCORMACK were performed by Ensemble Praesenz in January at the Instituto Cervantes in Frankfurt Germany. Electronic music by MAREK POLIKS and STEFAN PRINS were also on the program. McCormack's work was also presented by the JACK Quartet in April at The Stone in New York City.

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2014 PhD recipients Andrew Friedman, Hannah Lewis, Elizabeth Craft, and Edgar Barroso. New York City's Michael Bloomberg was the Commencement speaker; Aretha Franklin sang the National Anthem just before she received one of this year's honorary doctorates.

Staging Difference: A Lowell House Opera Discussion Series

"The selection of this year's Lowell House Opera was *Lakmé* by Léo Delibes, written in 1883. Since it is an orientalist opera there was skepticism about how some of its issues would be tackled. For example, how would Indian people be represented? I talked with other tutors, and we decided a forum needed to be created so people could voice their opinions."

Michael Uy, G-3 in Musicology and music tutor at Lowell House, helped organize the four-session series, "Staging Difference," to examine issues of race, gender, and culture in opera.

"Cultural appropriation is always fraught. But I thought discussion was necessary. As the music tutor and a person of color I have thought about these issues deeply.

"The music director, Lidiya Yankovskaya, talked in the opening session about the



Students, house tutors, and opera staff discuss the orientalism of *Lakmé*.

Uy wrote a review of *Lakmé* that addressed some students' concerns. The lighting, for example, made Caucasian singers appear as if they were in brown face. The staging and representation of "India" made some students uncomfortable. Other students thought differently about his critique; for example, they were pleased that India was given some spotlight on campus, that some aspects of the culture were portrayed.

"I wanted to connect these issues to our

The associative effects of musical exoticism are seemingly intuitive; we know what they mean in their signaling of difference. We hear an augmented second as "non-western" or "other." Bells, drums, and chimes also signal "non-western." Music can accomplish this with, or without, the visual stereotypes that we see, such as costumes, skin color, or iconography. I think this is one of the dangers of its power to seduce and entrance.

fact that Opera is seen as an elitist art genre; that it has an association with fur coats and black ties. So then, why does this genre matter? The questions she posed are important. How does opera deal with charged topics? We have to address why we look to older works even though they're problematic, sexist, or racist."

present day. What operas do you choose to perform on a multicultural campus? I think as artists and producers we have an obligation to inform ourselves about why other people might be upset. It's a responsibility that is rooted in our extreme privilege at a place like Harvard: rather than exercising that privilege to do what you want, I wanted to get across the idea that artists have agency in what they produce and how they produce it. There's no such thing as a fixed work. We need to update, to reflect our own 21st-century context. We can change the stories we tell about women and people of color. We can make new operas, some by people of color about people of color, like Lin Manuel Miranda has done with *In the Heights*. Or we can change older ones and make new performances of them. Works don't exist as static objects; they exist through performance. Performance is the way we can intervene with our values."

Library News

PETER McMURRAY received an AMS 50 award. He will accept it as an honorary one as he's also the recipient of an ACLS Fellowship and an MIT post-doctoral fellowship.

WILLIAM O'HARA received an "ABL Connect Learning Innovator Award" from the Derek Bok Center. He also gave a paper, "Mapping Sound: Play, Performance, and Analysis in Proteus" at the first annual North American Conference on Video Game Music at Youngstown State University.

CHRISTOPHER SWITHINBANK'S *Small Atlas* was performed by Fonema Consort in Naperville, Illinois; his *The Incredulity of St. Thomas* by Ensemble Dal Niente at Northwestern University; and his *something golden in the night* by Haruka Inoue at the Conservatoire National Supérieur de Musique in Paris. Swithinbank also published an article in the University of Huddersfield's postgraduate *CeReNeM Journal* entitled "Two Pietàs: William-Adolphe Bouguereau & Lisa Streich."

WENQI TANG was awarded a post-doctoral fellowship at Hope College.

DANIEL WALDEN delivered a paper at the Harvard English Department's Conference "Revisiting the Legacy of Boethius in the Middle Ages," entitled "Charting Boethius: Music and the Diagrammatic Tree in the Cambridge University Library De institutione Musica, Ms. li.3.12."

Graduate students Peter McMurray, Lucille Mok, Sarah Hankins, Wenqi Tang, and Elizabeth Craft with Professor Shelemay, whom they nominated for a 2014 Everett Mendelsohn Excellence in Mentoring Award. The students proposed Shelemay because she "has given her students the tools to start thinking in a much more serious and sustained way about where [their] musical (and scholarly) activities fit into a larger world beyond the academy," and she was the Professor students turned to for both scholarly and personal advice. Shelemay received the award.



Eda Kuhn Loeb Music Library Launches Solti Archive Website

The Eda Kuhn Loeb Music Library launched "Music, First and Last. Scores from the The Sir Georg Solti Archive," an online exhibit that provides a deep look into its newly acquired Solti archive. The exhibit features numerous scores, accompanying audio clips, and several videotaped interviews with Lady Valerie Solti and Robert Dennis (curator and recordings collections librarian at Harvard) on a variety of topics.

The Solti archive includes hundreds of conducting scores heavily marked and annotated by Solti, and represents an extensive body of work of significance to scholars and musicians across the globe. Accumulated over the course of a career that spanned more than six decades, these scores illustrate how Solti's interpretations developed, how he solved musical problems, and how he adapted performances to suit a particular context. The collection encompasses music from the 18th century to commissions from contemporary composers. With the growth of the artistic disciplines of the history of performance and performance practice, the conducting scores are of special interest and importance to musicians and scholars.

The online exhibit has been enthusiastically received, and the collection has already served as a priceless resource for teaching music at Harvard. "Studying the music of Mahler with undergraduate students in Theory IIb (Music 150b) has always been a great joy," says Richard Beaudoin. "With the Solti Archive in place, we are studying Mahler through Solti's own scores, which are full of interpretive markings, and which can then be compared with his recordings. Last year, I began studying Solti's two scores of Mahler's Fourth Symphony (one from the early 1960s, the other from the 1980s). It was such a rich trove that I began writing about the evolution of Solti's sense of time and phrasing. When it came time to teach Theory IIb, the librarians at the Loeb kindly made both scores available, and all of the students joined in the research, making comparisons between Solti's markings in

his two scores, and studying the translation of these markings into the details of Solti's recordings. Music theory is moving evermore toward the study of interpretation and cognition, and to investigate a great interpretation of a great work by simultaneously entering into the mind of the conductor and the composer was fascinating. Given the size and scope of the archive, this is just the tip of the iceberg."

Richard R. French Librarian Sarah J. Adams is quick to note that the Solti exhibit is the work of many fine hands, notably Bob Dennis, curator of the original exhibit and author of the text, and Kerry Masteller, who put together the content, as well as Dave Ackerman, who filmed and edited the interview, and Enrique Diaz (HCL) who developed the web presentation. The Weissmann Preservation Center provided assistance in conserving and mounting the scores for display and digitization, and in researching Solti's working tools and methods.

<http://hcl.harvard.edu/libraries/loebmusic/exhibitions/solti/>

Good News from the Job Market

GSAS 2013 graduates report a spate of good news. WILLIAM CHENG and ASHLEY FURE have accepted tenure-track positions at Dartmouth College, and GABRIELE VANONI has taken a one-year visiting lecturer position there. LOUIS EPSTEIN accepted a tenure-track position at St. Olaf College.

LANSING MCLOSKEY (PhD '01) was appointed Full Professor at the University of Miami Frost School of Music, and MICHAEL CUTHBERT (PhD '07) is now a tenured professor at MIT. EVAN MACCARTHY (PhD '11) accepted a tenure-track position at University of Western Virginia.

At the recent SAM conference Glenda Goodman (PhD '12) won the Wiley Housewright Dissertation Award. FRANK LEHMAN (PhD '12) and Preceptor DANIEL HENDERSON also gave papers.

STEFAN LANO (PhD '89) is currently Music Director of the National Symphony and National Theater (SODRE) in Montevideo, Uruguay. Lano works in both the operatic and symphonic sector, and presents as much contemporary music as possible. He would be happy to hear from Harvard alums who are either just getting started or mid-career. stefanlano@bluewin.ch / www.stefanlano.com

LANSING MCLOSKEY (PhD '01) won First Prize in the 2014 Red Note Festival Composition Competition and was a Guest Composer at the festival. He is currently working on a commission from Ensemble Berlin Piano Percussion and a Barlow Commission for ensemble berlino vocale, a professional chamber choir in

continued on p. 11



“Choosing concentrations during freshman year, I remember feeling envious of my peers who were pursuing fields like theoretical physics or medicine. How thrilling for them, I remember thinking, to be on the cusp of something cutting edge and so vitally important to the 21st century. In comparison, my freshman self felt a sense of resignation about being a Music concentrator. Although music was where most of my passion and skills were, I worried that studying primarily centuries-old music would resign me to feeling stuck in a dusty library. I ended up adding a ‘joint concentration’ in Comparative Religion, something that seemed globally important, shortly after 9/11 with two wars in Muslim countries. However, my experience in the music department ended up being the opposite of what I had feared.

“Over the next three-and-a-half years, every music department class I took reassured me of the timely relevance of music, both globally and personally. In Music 51 with John Stewart we traced side-by-side harmonic comparisons of Bach and contemporary jazz. In Music 97, we analyzed madrigals and glimpsed the origins of pop harmonies I hear every day. Far from feeling that the music library was old-fashioned, I remember the thrill of discovery listening to a new piece by Thomas Ades, or, because of Carol Oja’s seminar on musical theater, interviewing former collaborators of Leonard Bernstein who are current legends of Broadway. Most importantly, my joint concentration of music and comparative religion drew me out of any preconceived notions that music could not be as ‘vitally important’ as fields like science and medicine. My thesis and fellowship from the music department put me into dialogue with musicians from India and Pakistan. Their all-encompassing and integrated views of music

and spirituality stretched my limits of comprehension and widened my view of how music affects all lives, not just mine.

“I currently work as a music director and arranger for musical theater in New York City. I am lucky enough to be at work on several different projects at the moment, in capacities ranging from conducting to arranging to accompanying. My first professional break happened when I was hired to be music director for the second national tour of *In the Heights*. Working with the music supervisors of that show, as well as traveling the country conducting the show for the better part of a year, I learned a lot about the responsibilities and rewards of live performance.

“After that tour, I went on to be the associate conductor on Broadway for *Bring it On*, and a Broadway-bound show, *FLY*. Beyond conducting, I sought out opportunities to be involved earlier in the creative process of shows that are aiming for New York productions. Now I get to watch first-hand as a few brilliant music arrangers and orchestrators create the sounds that thousands of audience members hear each day. I’ve also completed several small projects as an arranger myself, either concerts for singers in New York, or projects made in Logic Studio on my computer.

“Music is the sandbox I get to play in every day. Since I started working in professional theater, I’ve gotten to play ragtime, salsa, jazz, hip-hop, R&B and many variations of pop and rock. Though I don’t consider myself a specialist or expert in any of these, it’s a thrilling education wherein each project requires me to learn to play and hear the basics of a new style. I have tried to make my approach to each style somewhat academic, doing listening research and reading about playing techniques. However, one thing this experience has taught me is that, when I am performing in front of live audience, it’s too late to focus on the small details of how well I’m imitating the style. Instead, executing the performance well is more about groove and confidence, skills I have learned only by being in these performing environments. So there is constantly a balancing between the academic side, and the experiential side of playing and listening at the same time. What has also emerged for me as a common thread amongst all these styles is taste, the ability to trust my ear on what sounds and feels ‘good’. This is something that I will keep learning to do for as long as I’m able.”



Katherine Lee (PhD '12) and her percussion ensemble at UC Davis. They performed at the dedication of their new classroom and recital hall.

Broadway Artists Visit Oja's American Musicals Class



Bartlett Sher (director), Marsha Norman (book), and Jason Robert Brown (music) talked with students about their collaboration on "Bridges of Madison County." Said Sher, "Bridges" went through four years, four workshops, one preview and this current production. The story has to be built in front of other people, changing things all the way to the end. It's tricky—you have to love it a lot, then renounce it and kill it and be fine with that." Photo: Rose Linoln, Harvard Staff Photographer

Professor Carol Oja's seminar, "Broadway Musical Theater: Old and New Histories Side-by Side," was tied to the campus residency of composer Jason Robert Brown, and offered students the one-time opportunity to work with a major Broadway artist. Tony-award winning Brown was a Blodgett Artist-in-Residence in the Music Department during spring semester 2014. His visits to campus, as well as those of other Broadway artists, were made possible in collaboration with the Learning From Performers program of the Office for the Arts at Harvard.

Brown's current show is "Bridges of Madison County," and he took students through his compositional process during one of his classroom visits. "Music changes the molecular energy of the room substantially," he told them. "When you put music over text, no matter what you're saying, the music determines how it comes across. I could be saying anything, but it I put this—and here he pounds a low note on the piano—underneath, it sounds ominous...I have to be very respectful of what I want the audience to feel."

Although Brown is a blues pianist, he scored much of the big songs for the show on guitar. "This is the least Jewish show I've ever written in my life. It's a rural piece of theater. I didn't want urbanity, so I wrote it on a guitar."

Brown wrestled a bit to find a creative way into the show, essentially about an extra-

marital love affair between a farm wife and a traveling photographer. "In the middle of being good," he told students, "we follow impulses that other people would consider not good, and throw all morals up in the air." For Brown, "Bridges" was about being in love with two things at the same time; having two different passions.

While the overall focus of Oja's class was on recent Broadway musicals, students explored classic shows that continue to resonate with today's creative artists and audiences with the goal of fusing scholarship with performance and creative activity. Guests also included playwright Alfred Uhry, director Bartlett Sher, playwright Marsha Norman, activist-artists Matt Gould and Griffin Matthews, and music director Kurt Crowley ('07)*.

Crowley, part of a touring production team for shows such as "In the Heights" and "Bring it On," talked with students about how he went from writing his Harvard senior thesis on Siedd devotion music to becoming a Broadway music director.

"Ignorance was an advantage," said Crowley, about his audition for the touring production of "In the Heights." "I didn't know how nervous I should have been."

Crowley spent nine months on the road as music director of that show—30,000 miles on a bus—working to give an electric performance each night. He talked about the "Heights" high-energy opening number: "Clave, salsa, hip hop, jazzy bolero, the music moves through each of the characters but the beat doesn't change. It gives the number variety and the insistent rhythm gives the show its pizzazz."

"As musical director of a touring show, you have to make sure the essence of the show stays no matter where you're performing. I play keyboard and conduct at the same time, which makes a lot of sense, because I can convey a lot when I'm playing, when I can make eye contact with the performers."

PLEASE SEND US YOUR NEWS!
musicdpt@fas.harvard.edu
Photos also welcome.

Escape Velocity

In memory of Garby Francis Leon PhD '79
1947-2014

—Joel Kabakov

"Escape Velocity" was the deft title Garby Leon invented for one of his fascinating analogue electronic compositions that emanated from the garret-like Buchla studio located on the third floor of Paine Hall. It was the early seventies and most Kirchner students, myself included, spent marathon sessions patching the jumble of cables connecting the inputs and outputs of tone generators and oscillators in the building of sounds. A razor blade and splicing tape was our editor: finished product, an open reel tape. In a sense we were all escaping from something, some from the rigors of serial composition, others from the gravity of academe; while also escaping to something: a new diffuse harmonic cloud perhaps or alien soundscape. This didn't mean that we had forsaken string quartets and mixed choirs or that we had fouled out of Parnassian counterpoint. Rather we actually applied principles of form and idea continually expressed in Kirchner's weekly seminars to the electronic age. And when it came to Garby's synthesized compositions, many of us were struck by their sheer warmth and elegance, as if real people were playing real instruments. Garby was also first to point out that the Teac tape machine some of us used for mastering was identical to the one used by the Beatles for Sergeant Pepper and that many elements of pop culture were indeed high art and were to be taken seriously.

My very first glimpse of Garby came as he leaned into Kirchner's grand piano in his office auditioning for Music 180 performance seminar. Kirchner had asked me to be his grad assistant. With Garby first up at the piano we commenced our auditions one afternoon in early fall of '70. Garby's choice of the Beethoven Op. 101 first movement seemed to win him zero points for difficulty with Kirchner who remarked to me in a typically acerbic aside, "very musical, but is he a pianist?" My immediate thought was, "He plays like a composer!" Garby became one of a handful of very sparingly conferred PhDs given by Harvard in composition.

The privilege of reconnecting with dear
continued on p. 11

FALL 2014 CALENDAR OF EVENTS



PARKER QUARTET
BLODGETT QUARTET-IN-RESIDENCE

Friday 9.26.2014

HAYDN String Quartet in D Major, Op. 76 No.5

DUTILLEUX *Ainsi la nuit*

DVORAK String Quartet in A-flat Major, Op.105

Sunday 11.2.2014 at 3:00 pm

PROKOFIEV String Quartet No. 2 in F Major, Op.92

KURTÁG *Six moments musicaux*, Op.44

SCHUBERT String Quartet No.14 in D Minor, D.810 "Death and the Maiden"

Free tix at Harvard Box Office. 617-496-2222

MUSIC OF MICHAEL PISARO

Thursday, 11.13.14

Fromm Foundation Visiting Professor

Concentric Rings in

Magnetic Levitation (2011)

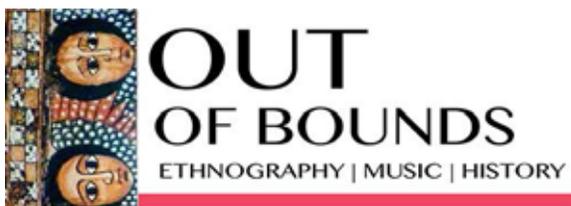
Jason Brogan, electronics, objects; Joe Panzner, sine tones, mixing; Michael Pisaro, piano; Greg Stuart, percussion



HARVARD GROUP FOR NEW MUSIC

Saturday 10.4.14: Ensemble Mosaik

New works by Harvard composers



Conference & Concert in honor of

Kay Kaufman Shelemay, G. Gordon Watts Professor of Music, Professor of African and African American Studies

October 24-26, 2014 at John Knowles Paine Concert Hall

Concert with Debo Band, Saturday, 10.25 8 p.m. Sanders Theatre free and open to the public.

<http://www.music.fas.harvard.edu/out.html>



BARWICK Colloquium Series

MONDAYS AT 4:15 PM, DAVISON ROOM, LOEB LIBRARY

9.29 **Jocelyn Neal**, University of North Carolina, Chapel Hill
"What's a Harpsichord Doing in My Country Music, Or The Politics of Timbre and Twang"

11.17 **Gary Tomlinson**, Yale University
"1,000,000 Years of Music: The Emergence of Human Modernity"

12.1 **Jane Sugarman**, City University of New York
"The *Bal* and the *Kuller*: Youth Slang, Popular Song, and Political Change in Postwar Kosova"

FOR NEWS & EVENTS, LIKE US ON
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EVENTS ARE FREE AND TAKE PLACE AT 8:00 P.M. IN JOHN KNOWLES PAINE CONCERT HALL UNLESS OTHERWISE NOTED. Free passes required for the Parker Quartet concerts, and are available two weeks before each concert at the Harvard Box Office. 617-496-2222.



Harvard composition alumnae gathered at Univ. of New Mexico where Peter Gilbert (PhD '09), Karola Obermuller (PhD '09) and Jose Luis Hurtado (PhD '10) are faculty members. Lei Liang (PhD '06) joined them as a composer in residence for their Composers' Symposium.

Berlin. Two CDs of McLoskey's music were released to critical praise in late 2013: *Specific Gravity: Chamber Music of Lansing McLoskey* (Albany Records) and *The Unheard Music*, featuring his multi-award winning concerto "What We Do Is Secret" (Albany Records). In 2013 he was a guest composer at XXXV Foro Internacional Música Nueva, Mexico City, and had performances at festivals in Finland, Colombia, the UK, and many venues around the United States. He received a 2013 Aaron Copland Fund Grant, and was a Guest Composer at the Tanglewood Institute for master classes and a performance.

The Metropolitan Synagogue in Manhattan has hired LEONARD J. LEHRMAN, AB '71, as High Holidays Organist/Choir

Director. CARSON COOMAN (AB '01) premiered Lehrman's "In Memoriam Arnold Rosner" at Memorial Church in August. Also in August, he, with his wife Helene Williams gave their 574th performance together, a concert at Congregation Nahalat Shalom in Albuquerque, New Mexico. Lehrman celebrated his 65th birthday with a complete read-through of his anti-war, feminist 3-act Chanukah opera *HANNAH* (tinyurl.com/LJL-Hannah) at Malverne Community Presbyterian Church. His father sang in the chorus and played two violin solos. The work will receive its US premiere Dec. 9, 2014 at the Malverne church, and Dec. 23, 2014 at Hebrew Union College-Jewish Institute of Religion in Manhattan, where he will be teaching the first course ever in Jewish Opera. Lehrman's A.B. honors thesis piece, "The Bourgeois Poet" (1970) can be accessed at tinyurl.com/LJLvideos.

MARIAM NAZARIAN (AM '09) produced John Eliot Gardiner's first concert in Princeton this June, on behalf of the Scheide Fund.

At the November 2013 meeting of the American Philosophical Society, LARA PELLEGRINELLI (PhD '05) was inducted to membership. Pellegrinelli and Smitty Smith also welcomed a daughter, Annina Claire Pellegrinelli-Smith, on February 5, 2014.

Tutschku's "Other Side" at Radcliffe Institute

Fanny P. Mason Professor of Music and director of Harvard's Studio for Electroacoustic Composition Hans Tutschku explored his fascination with the visual arts as part of his fellowship at the Radcliffe Institute for Advanced Study.

"The Other Side," an art exhibition on display at the Byerly Hall gallery in March, was a series of photographic installations, interactive sound sculptures, and performance videos. Most of the show were photographs of Tutschku's oil paintings projected on Harvard undergraduate dancers. Other pieces included stacked cigar boxes that emitted sounds such as ringing from a pair of his grandmother's wine glasses, or a cigar-box construction that allowed visitors to trigger sounds—Scottish tunes, songs by Spanish fishermen, Jewish sung prayers—with the movement of their hands.



Photo: Tiana A. Abdulmassih

Garby on the West Coast circa 1980 meant we could support each other in post-Harvard life, he as a music instructor at UCLA and me as music curriculum designer and producer for the Yamaha Foundation. We were two wayward PhDs in the land of The Beach Boys, whom Garby had, by the way, become very close to in the 80s.

The next segue was truly tectonic as Garby left UCLA and went to Hollywood as a young executive whose intellect and powerful ken in literature attracted him to the studios and they to him as a literary bridge to film. Yet, long stints in the studios as a script developer and analyst never compromised Garby's zeal for serious music both in performance and composition. Phoning me on the spur of the moment in 1990, Garby asked, "Guess who has been riding in the back of my pick up down Sunset Boulevard?" Toru Takemitsu! What a thrill...for Toru.

Shortly after the millennium, Garby reunited with and married Harvard sweetheart Shannon Mow, accomplished literary scholar and educator in her own right, all the while continuing to compose in his Hollywood home studio utilizing the latest technology.

Up until the final moments of Garby's life he continued to immerse himself in the pleasures of twelve year old Paloma, a beloved daughter from a former marriage, who has shown quite a gift for the piano (with a broad taste in repertoire no doubt influenced by her dad). Go inside the family's Fuller Avenue apartment in Hollywood and be immediately confronted by a Steinway B that is a bit too large in sound and footprint for the space. Wander into the next room to find a large desk with double computer monitors loaded with musical scores of varying states of completion. It is here that one might pause a moment and wonder what passwords one might think and speak and type to access all of the treasures therein. Passwords. Even the words pass, but not the presence of Garby.

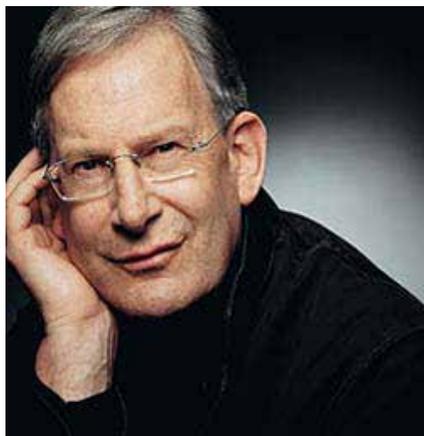
Garby Leon had never put full weight down in the contests and struggles that are taken on by creators of new music. He remained aloft. His genius yet hovers about as I peck at the keyboard—both piano and computer—listening for some plagal cadence to evoke its Amen.

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Sir John Eliot Gardner named Distinguished Visiting Scholar; Laurie Anderson to give Elson Lecture; Fromm Concerts feature ICE

Photo: Sheila Rock/Decca



Through the Christoph Wolff Fund for Music, we are delighted to announce the inaugural Distinguished Visiting Scholar, Sir John Gardner, the English conductor, early music expert, and Bach biographer. Gardner will give a series of talks in the Department in the spring of 2015 (see Letter to the Friends, p. 2, for additional information on the Wolff Fund)

Photo: Tim Knox



Musician and composer Laurie Anderson will deliver the 2015 Louis B. Elson lecture, “Music and Images in Performance & Film” on Thursday, March 26 in John Knowles Paine Concert Hall. Anderson is an experimental performance artist, composer, and musician who plays violin and keyboards and sings. She is a pioneer in electronic music.



The International Contemporary Ensemble will perform the Fromm Concerts, **Voces de America Latina**, April 17 & 18 in Paine Hall. Described by the *New York Times* as “one of the most accomplished and adventurous groups in new music,” ICE has premiered over 500 compositions—the majority by emerging composers—in venues ranging from alternative spaces to concert halls around the world. ICE received the ASCAP/Chamber Music America Award for Adventurous Programming in 2005 and 2010.