

# MUSIC

NEWSLETTER

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## After Harvard: New PhDs Talk about the Future

*An unprecedented fourteen young scholars received their PhDs at commencement in June. Also unprecedented is the number of 2007 graduates who have accepted job offers in their field. Come September they will assume posts at Harvard, Tulane, McGill, University of Denver, University of South Carolina (Greensboro), M.I.T., Stanford, Peabody Conservatory, Stony Brook University, and University of Cincinnati. Additionally, one accepted a post-doc fellowship at Homerton College, and another at Queens University. We asked a few members of this group to talk about their new positions, what factored into their job decisions, what they'll miss, and what's next.*

AARON ALLEN

*Appointment:* Assistant Professor of Musicology in the School of Music at the University of North Carolina, Greensboro (UNCG).

*Teaching:* Symphony seminar; music history survey for music majors

"The entire process of applying and interviewing at various different institutions was grueling, but after the interview at UNCG I knew what it was like to be a good fit somewhere—so accepting the job was easy. I was immediately convinced by the professional and personal connections I made with the faculty—they were people I wanted as colleagues and friends. The UNCG research program in BioMusic was very exciting for me, given my interest in music+nature/environment. And the facilities, campus and city were a great draw as well." As for Allen's dissertation, "I will extract a few articles, but I won't be pursuing publication as a whole. I do plan to follow up on one aspect in particular (the reception of Fidelio in Italy), which may turn into a book. Otherwise, I'll mostly be pursuing my interests." And what will he miss about Harvard? "The people! I'm leaving behind fantastic friends and colleagues, and I'll really miss the vibrant culture of Cambridge and Boston. But I'll be back for frequent visits, and I'll look forward even more to national meetings as a time to catch up with folks."

DAVID BLACK

*Appointment:* Junior Research Fellow, Homerton College, University of Cambridge

*Teaching:* Supervising course on Sacred Music, 1400–1600; directing dissertation on 20th century music



Black accepted the fellowship for its "proximity to continental Europe, where I do a lot of research; strong tradition in the performance of choral music, which is one of my interests; and research opportunity at another leading university." He reports that he's currently in negotiations to publish his dissertation and sees his future research work focusing on the "...same composer (Mozart), but completely different repertoire. I'd also like to do some work on J.S. Bach." Black notes that he'll miss the libraries at Harvard, both the music library and Widener, "which are unmatched anywhere I've seen."

MICHAEL SCOTT CUTHBERT

*Appointment:* Visiting Assistant Professor of Music, M.I.T.  
*Teaching:* theory and history courses in early music and the 20th century; harmony course for majors; music

1900–1960. Cuthbert finds the students at M.I.T. “pretty similar to Harvard students: a lot of drive, curiosity, and raw brains. Maybe a bit less prior experience with studying music, but a much higher threshold for putting up with my using calculus in musicology seminars.” Cuthbert has definite plans to develop his dissertation into a book, saying “I barely scratched the surface of what needs to be done! The book will be aimed at a much wider audience than the thesis, giving a coherent picture of music in Italy in the autumn of the Middle Ages.”

**RICHARD GIARUSSO**

*Appointment:* Musicology Faculty, Peabody Institute, Johns Hopkins University

*Teaching:* Undergraduate survey in 20th-century music history; seminar in Methods of Music Research for the first-year masters students

Giarusso accepted the position because of Peabody’s location, institutional profile, emphasis on teaching, other faculty members who would be friendly and supportive colleagues, and, important for this baritone, the opportunity to be around performers. The students, he says, have a “combination of intellectual curiosity and musical talent that they bring to their work. On the whole, I’m expecting them to perform, by and large, at the same level as my students at Harvard. I’m looking forward to working with some of the Masters and DMA students especially.” Giarusso says he may mine his dissertation for articles, but also has ideas for new projects, “though on different topics, the same general area of inquiry will be the same. Since I’ll be in a conservatory, I also



Myke Cuthbert

expect that I will continue to do some performing in the next years.” He easily ticks off what he’ll miss about Harvard: “Colleagues (faculty, staff, and students) in the music department, libraries (though Hopkins is not too shabby!), reliable public transportation (Baltimore is not the best place for mass transit), and hearing the BSO on a regular basis.”

**SARAH MORELLI**

*Appointment:* Assistant Professor of Ethnomusicology at the University of Denver’s Lamont School of Music

*Teaching:* Ethnomusicology lectures and seminars; North Indian classical ensemble

Morelli says she’s thrilled to have supportive, energetic and friendly colleagues (both in academics and on the performance faculty). “In the upcoming years,” she adds, “I plan to continue and expand upon my research on Kathak dance, through pursuing publication of my thesis and developing related articles and continuing my

own development as a Kathak dancer/performer.” To that end, she recently set off on a month-long research trip to India.

**JESSE RODIN**

*Appointment:* Assistant Professor of Music at Stanford University

*Teaching:* Grad seminar on Renaissance music

“My impression of the students at Stanford is that they are on par with Harvard undergraduates: bright, engaged, hard-working, and creative. As at Harvard, Stanford’s music faculty are not only extraordinarily impressive but also warm and personable.” Rodin has plans to revise his dissertation into a monograph on music in the Sistine Chapel in the late 15th century. And, he says, “Much of what I plan to do in the next few years takes my dissertation as a point of departure.” What will he miss? “The real question is what will I not miss (apart from the weather, that is). I will certainly miss the people, Harvard’s libraries, the intellectual buzz of Cambridge, New England scenery, and proximity to family in New York and to Europe.”

**BEN STEEGE**

*Appointment:* Assistant Professor (History and Theory of Music) at Stony Brook University

Back: Professor Thomas Kelly, Natalie Kirschstein, Jonathan Kregor, Ben Steege, Richard Giarusso, Myke Cuthbert, Aaron Allen, David Black, Professor Alex Rehding, Professor Sean Gallagher, Jon Wild. Front: Professor Ingrid Monson, Professor Anne Shreffler, Gina Rivera (receiving a non-terminal Master’s), Chris Honett, Professor Kay Shelemay, Eliyahu Shoot, Nicholas Vines, Sarah Morelli, Jesse Rodin, Julie Rohwein, Professor Elliott Gyger.





Ben Steege

*Teaching:* Graduate seminar "Music, Science, and Modernity, 1750–1920"; introduction to the undergraduate music major

"I was very impressed with the collegiality and egalitarianism in the department there [at Stony Brook], as well as the opportunity to straddle an often artificial divide between history and theory, as I have been doing as a Harvard student. From what I gather, grad students at Stony Brook are very bright and ambitious but suffer from lack of funding and from teaching demands while pursuing their own coursework. I am very excited at the prospect of teaching on a campus where a large percentage of the undergraduates are first-generation college students." Steege's looking forward to continuing his research: "Fortunately, Stony Brook has a fantastic score and recording collection, especially strong in newer music. . . . from Long Island, I'm in a position to make strategic raids on the New York Public Library and Columbia University,

so I'm not too worried about becoming stymied in my post-Widener period." About his dissertation Steege confides "I hadn't anticipated wanting to publish the dissertation right away, but now that I'm done, I feel surprisingly ready to share it in a more permanent form. I also look forward to being able to branch out more once I've got the book in the pipeline."

JONATHAN WILD

*Appointment:* Assistant Professor, Schulich School of Music, McGill University (since 04)  
*Teaching:* Mathematical Models of Music Analysis; Analysis seminar: Brahms; weekly composition tutorials

McGill was Wild's only interview. He had no hesitation about accepting their offer, explaining, "It's a top music school (expanding into a new building) with lots of exciting work in theory, music technology, music cognition, composition. It's in a terrific, livable city with tons of music and arts; I did my undergraduate degree at McGill; family is nearby and friends are in abundance. (btw Harvard grads Christoph Neidhofer and Roe-Min Kok are here too.)" He's also delighted with the students he teaches: "Many more students here at McGill are training for careers as professional musicians. They are good kids with little sense of automatic entitlement."



## Faculty News

Professor Emeritus REINHOLD BRINKMANN published "Musikalische Lyrik im 19. Jahrhundert" in *Handbuch der musikalischen Gattungen*, vol. 8, #2, Laaber 2006), a presentation of the German Lied from Schubert through Wolf. A collection of ten essays on the music from Beethoven through Wolfgang Rihm under the title, "Vom Pfeifen und von alten Dampfmaschinen. Aufsätze zur Musik von Beethoven bis Rihm," came out from Munich & Vienna: Zsolnay (2006).

Associate Professor MAURO CALCAGNO's edition of the opera *Eliogabalo* by Francesco Cavalli (1667) was used for performances at the Aspen Music Festival in Colorado this summer, conducted by Jane Glover. This staging was the American premiere of the opera. His edition will also be published by Bärenreiter in 2009 as the inaugurating volume of the new complete edition of operas by Cavalli. Calcagno is editing the essays of the Marenzio conference held at Harvard in April 2006 for a publication issued under the auspices of Centre d'Études Supérieures de la Renaissance in Tours (France). He is also completing a book entitled *From Madrigal to Opera: Performing the Self in Early Modern Italy* and is guest editor of a forthcoming issue of the journal *Opera Quarterly* devoted to early opera.

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GARDNER COWLES ASSOCIATE PROFESSOR HANS TUTSCHKU presented *Tell Me! . . . a secret . . .* at the Carpenter Center for Visual Arts March 8–April 13. The exhibit was built around two interactive sound and video installations which invited the viewer to become, quite literally, part of the art. *Tell Me! . . . a secret . . .* was an extension of one of Tutschku's past multimedia performances incorporating dance, music, and image projection, yet furthered through an interactive environment.

Says Tutschku: "I got a lot of fantastic reactions on the show. Many people were intrigued by the installations and found especially the video room very exiting."

The video room was an installation of white pebbles, light and sound that could be manipulated by the spectator's movement in the booth-sized room. The rest of the exhibit consisted of large photographic panels with transducers and microphones affixed to them so that the photographs vibrated and made sound when spoken to. Each of the images had different audio reaction to voice.

"My best moment was when a High School class came in. It was so good to observe these 15–16 year old kids running around, trying every different picture, and to see how much fun they had."

Additionally, Tutschku's recent composition *Winternacht* received Honorable Mention in the 2007 International Electroacoustic Music Contest of São Paulo. Tutschku premiered two pieces this summer: *Shore* for oboe and live-electronics at the *Nuit bleue* festival in France and *Zellen-Linien* for piano and live-electronics in Berlin with a special loudspeaker system containing 2700 speakers.

Professor Ingrid Monson views Tutschku's work at *Tell Me! . . . A Secret . . .* at the Carpenter Center for the Visual Arts in March, 2007.





Five of John L. Loeb Associate Professor JOSHUA FINEBERG's works were completed for a new CD scheduled for release by Mode Records in October 2007. In addition, Ensemble Court-Circuit toured with the piece *Broken Symmetries*; and Fineberg's *Lolita* was premiered in its evening-length stage version in May as the opening of the "Les Musiques" festival in Marseilles. A DVD of *Lolita* will be released in 2008.

Associate Professor SEAN GALLAGHER was appointed Visiting Professor at Villa I Tatti for fall, 2007.

Professor ALEX REHDING recently organized a Radcliffe Exploratory Seminar and gave a workshop for the Studienstiftung des deutschen Volkes at MIT.

DANIEL STEPNER will be leading a quartet in the Theatre de la Jeune Lune's production of two hybrid Mozart operas at the American Repertory Theater in late August through early October. This young opera company from Minneapolis has combined Mozart's *Don Giovanni* with elements of Molière's *Dom Juan*, and in a separate, alternating production, Mozart's *Marriage of Figaro* with Beaumarchais' play of the same name, on which Mozart's opera is based.

In March 2007 Research Professor LEWIS LOCKWOOD gave papers at two conferences: the meeting in New York of the Society for Textual Scholarship (on "Beethoven's Miniatures"), and at a conference on Genetic Criticism at the University of Illinois, Urbana, on Beethoven's "Eroica"

## Researching Ambrosian Chant in Milan

With the assistance of the Department's Morrill fund, seven graduate students and Professor Thomas Kelly gathered in Milan on July 22–24 for a research trip on Ambrosian Chant, in preparation for the conference on Ambrosian Manuscripts in America to be held at the Houghton Library on October 18–19, 2007 (<http://hcl.harvard.edu/libraries/houghton/ambrosiana.html>)

Members of the choir of the Basilica of Sant' Ambrogio, led by Maestro Giovanni Scomparin, sang at a mass in Ambrosian chant especially arranged for the Harvard group. Afterwards, in the crypt of Sant' Ambrogio, the schola performed a few further pieces of Ambrosian chant.

The group visited the churches of San Maurizio al Monastero Maggiore and Sant' Eustorgio, possible origins of a manuscript now at Harvard. They visited the Pontificio

Istituto Ambrosiano di Musica Sacra where they were welcomed by Monsignor Rusconi, Preside of the Institute and choirmaster of Milan Cathedral; and they visited the Biblioteca Ambrosiana guided by Monsignor Marco Navoni, who showed Ambrosian manuscripts and such treasures as frescoes by Francesco Luini and drawings by Peter Paul Rubens.

A visit to the Biblioteca del Capitolo del Duomo (the cathedral library), with the help of librarian Fausto Ruggieri, allowed the group not only to see more manuscripts, but to have a view of the cathedral, from within the courtyard of the Archbishop's palace, that is available only to serious scholars.

Participating in the trip were Matthew Mugmon, Evan MacCarthy, Louis Epstein, Sasha Siem, Frank Lehman, Jessica Berenbeim (History of Art & Architecture), and Matthias Roeder.

Sketchbook. He also spoke in June, in Krakow, at the Musicological Institute of the Jagiellonian University, with Alan Gosman (PhD 2001) with whom he is collaborating on a critical edition of the same "Eroica" Sketchbook.

From February through May emeritus Professor BERNARD RANDS was composer in residence at the American Academy in Rome. His new work, *12 Preludes for Solo Piano*, commissioned for Robert Levin, received its premiere in the Ruhr Piano Festival in Essen in May.

## Revuluri Joins Faculty



SINDHU REVULURI received her PhD in musicology from Princeton University in 2007, where she also taught for one year. Her research interests include exoticism and modernism in fin-de-siècle France, contemporary Indian music and film, trends in global pop music, and post-colonial approaches to music history. She is currently working on a study of the relationship between empire and modernist musical thought in France, as well as a project on popular musical expression in south India.

## Shelemay Appointed Chair of Modern Culture, LOC

Librarian of Congress James H. Billington has appointed KAY KAUFMAN SHELEMAY to the Chair of Modern Culture in the John W. Kluge Center at the Library of Congress. While in residence, Shelemay will pursue research for a book on Ethiopian music and musicians in the United States.

Shelemay was also the recipient of 2007 Guggenheim and NEH Fellowships, and was named a fellow at the Radcliffe Institute for Advanced Studies.



Prof. Shelemay's videotaped lectures were shown recently to the students of the Yared School of Music and the Institute of Ethiopian Studies in Addis Ababa.

## Monson's *Freedom Sounds*

Quincy Jones Professor of African American Music Ingrid Monson's book *Freedom Sounds. Civil Rights Call Out to Jazz and Africa* was released by Oxford University Press in September, 2007. Monson's book examines the impact of the Civil Rights Movement and African Independence on jazz in the 1950s and 60s, and traces the complex relationships among music, politics, aesthetics, and activism through the lens of the hot button racial and economic issues of the time. According to anthropologist Jean Comaroff, "The music itself is never tangential to her story; on the contrary, we see how it came to embody the very ethos of the struggle and the presumptions that nurtured it."

Monson says, "These fights and debates about music and race have tended to linger—in the book I develop a framework that I hope will foster a more nuanced and positive conversation."

*Freedom Sounds* represents more than ten years' work. "Because it's such a controversial topic," says Monson, "I couldn't let go of it until I was sure I liked it."



## SAM Conference Papers Feature Bernstein's Boston

Professors Kay Kaufman Shelemay and Carol Oja led a paper session, "Bernstein's Boston" Project: Cross-Disciplinary Research in the Classroom, at the Society for American Music conference in Pittsburgh in late February. This session grew out of the "Leonard Bernstein's Boston" seminar Shelemay and Oja taught last year. Two graduate students gave papers during the session: Drew Massey spoke to "Bernstein's Harvard Student Union Productions," and Ryan Banagle on "Bernstein's Complicated Relationship with Rhapsody in Blue."

**W**e welcome your news! Please send information about your recent activities, publications and projects to:  
bannatyn@fas.harvard.edu

## Graduate Student News

EMILY ABRAMS has been appointed a full-time Lecturer in the Music History Department at the University of Western Ontario in Canada.

AARON BERKOWITZ had a joint visiting appointment in Music and Psychology at Tufts University this past spring, where he taught a course in the psychology of music.

JEAN-FRANÇOIS CHARLES and his wife Benedicte welcomed their third child, Erwann Pol Marie Charles, on June 9th.

Julia Natalie Gelbart, born October 4,



Julia Natalie Gelbart

2006, was gleefully met by mom PETRA GELBART in Prague this past spring. She was introduced to her dad and brother the next day. Brother Patrik, ever concerned for the welfare of others, asked of the new arrival, "Are you OK?"

JOSÉ LUIS HURTADO won second prize at the International Composition Competition of the Molinari String Quartet (Canada). He spent a week in Montreal lecturing at McGill University and having his string quartet *L'ardito e quasi stridente gesto*, played by the Molinari at Redpath Hall. Hurtado received his prize at the concert from the Mexican ambassador in Canada. The piece will be commercially released on CD at the end of 2007. Hurtado's *Agitato intenso* won the Composition Competition of the Morelia International Festival of Contemporary Music.

SHERYL KASKOWITZ and Ben Shaykin

announced the birth of Ezra Marcus Shaykin on Friday, May 4.

Congratulations go to NATALIE KIRSCHSTEIN on her appointment as Visiting Fellow at the International Study Centre, Queens University in East Sussex.

For Spring 2007, EVAN MACCARTHY was the Reader in Renaissance Studies at Villa I Tatti Harvard University Center for Italian Renaissance Studies in Florence, Italy.

DREW MASSEY's article "The Problem of Ives's Revisions, 1973–1987" has been accepted for publication in the *JAMS*. Massey is also presenting at the international symposium "Image & Text, Text & Image in the Middle Ages," hosted by the University of Basel, on a panel entitled "Medieval Hypertext. The Illuminated Manuscript in an Age of Virtual Reproduction" together with Harvard Art History Professor Jeffrey Hamburger and Susan

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Ezra Marcus Shaykin

## Musicology in 1000 Words or Less: [amusicology.com](http://amusicology.com)

Music graduate students Ryan Bañagale and Drew Massey have started a blog, [<http://amusicology.com>], which strives to capture "musicology in 1,000 words or less." Started in March of 2007, Amusicology is a member of a small but growing community of blogs by and for musicologists. With articles ranging from reviews of correspondence in *JAMS*, to Nicolas Slonimsky's tooth, to the ins and outs of the academic job market, amusicology represents its founders' eclectic interests and musings. Guest bloggers are always welcome, please email submissions to [amusicology-editors@amusicology.com](mailto:amusicology-editors@amusicology.com). with the subject "submission for amusicology."

## Music and Crisis: A Graduate Student Conference

Over 40 people attended the fourth interdisciplinary Graduate Student Music Conference hosted by the Graduate Music Forum and Dudley House on March 10, 2007. The day-long conference brought together six graduate students from across the country who presented papers on the theme of “Music and Crisis.” Adams University Professor Christoph Wolff delivered the conference keynote address, entitled “Grappling with Consequences of Political Troubles: Professional Experiences and Personal Reflections.”

Paper topics ranged from the impact of World War II on musical instrument production and the American music industry to the political backdrop behind Haydn’s “Gott erhalte Franz den Kaiser” in late 18th-century Austria. (For the conference program and abstracts, please see: <http://www.hcs.harvard.edu/gradmus/index.php>)

This year’s conference (and post-conference reception!) provided a friendly forum for graduate students from different departments and disciplines to engage in stimulating discussions on the intersections between music and crisis. The GMF planning committee would like to thank everyone who helped to make the conference a success.



Sarah Deters Richardson from University of South Dakota, curator of the National Music Museum, gives a presentation at the conference. Below: Harvard graduate students Danny Mekonnen, Drew Massey, Brigid Cohen and Andrew Robbie.

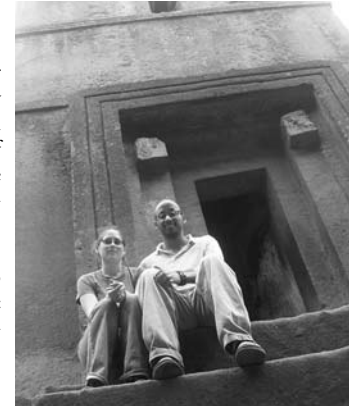


GRADUATE NEWS continued

Marti of the Historisches Museum Bern in January 2008.

DANNY MEKONNEN and his wife Jennifer traveled to Addis Ababa, Ethiopia this past summer where Mekonnen taught 25 students from the Institute of Ethiopian Studies at Addis Ababa University. He has also begun a research project with the Ethiopian saxophonist Getachew Mekuria.

Jennifer and Danny sitting on the steps of St. George church located 15 meters down into the volcanic rock of Lalibela



Samuel Gilbert Obermueller was born on June 13, 2007 to composers PETER GILBERT and KAROLA OBERMUELLER. Obermueller’s world premiere of *Dunkelrot* (opera in seven scenes with text by Gabriele Strassmann) for 7 singers, dancer,

live electronics and chamber orchestra will be performed in September and October, 2007 at Dokumentationzentrum, Säulenhalle (Nuremberg). In addition, The North/South Consonance Inc.

(New York) presented Obermueller’s *Helical* in June. She describes the music for this work as “two entities merging with increasing intensity and pressure... Inside the innermost, a new dawn is breaking. It is here that we leave the music, quietly, gently ... shush!”

Gabriele Vanoni had a piece performed by the Nouvel Ensemble Moderne in August, and a piece in the Settimane Musicali di Stresa, in Italy, in the course with Luca Francesconi.



Samuel Gilbert Obermueller.



Jose Luis Hurtado spent two weeks in Italy this summer at the Walton Residence Island of Ischia, home to the “Giardini La Mortella”; Matthias and Seder Roeder toast at their wedding in Germany; Chris Honett motors to Burma during a year-long trip to southeast Asia, Cambodia and Viet Nam.







*The New England Conservatory/Harvard College dual degree program, which has accepted only 14 students, awards candidates an AB from Harvard and an MM from New England Conservatory in five years. Sandy Cameron (Dunster House, '09) was one of six students accepted in the program's 2005 inaugural year. Now two years into her studies, violinist and music concentrator Cameron paused to talk about what it's like to be a musician/scholar and to meet the additional challenge of pioneering a new program.*

For Sandy Cameron, the music was never in question; it was always there. “My Korean grandfather is a poet,” smiles Cameron. “He listened to violin music while writing. It’s what my mother grew up listening to. So ever since I was a baby my parents put on classical music when they put me to bed.”

Cameron began studying violin at eight, initially with a German tutor (Mr. Bach) her mother had found while the family was stationed near Frankfurt (Mr. Cameron was in the military). Once the family moved back to the States, ten-year-old Sandy was accepted into Juilliard’s pre-college program and began her performance career two years later with the State Orchestra of Eindhoven, in Eindhoven, The Netherlands. After nine years at Juilliard, Cameron was ready to move on.

“Because I’ve experienced different places and different cultures growing up, I didn’t want to stay in the same spot,” she says. “And I’d always wanted to go to Harvard.”

The admissions process for the dual degree program is extensive. Students apply to both Harvard and NEC independently. NEC requires an audition, and candidates may choose an instructor to audition for. “I had performed with Mr. [Donald] Weilerstein in the Weber Clarinet Quintet at the Verbier Festival in Switzerland—I played 2nd violin to his first. So I decided to audition for him.”

The day she received her acceptance to

## Sandy Cameron: The Harvard/NEC Dual Degree Program

Harvard, for Cameron, “was one of the best days of my life.” Next, she learned from Weilerstein that NEC had accepted her. “But,” says Cameron, “You can get into both schools and not the program.” Four days later, she received the NEC acceptance letter to the joint program.

Freshman year, says Cameron, “was trial and error. As a freshman I was still trying to decide what I wanted to concentrate in. I thought, ‘I’m a musician and that’s not going away, so why not try something different?’ I thought about Folklore and Mythology, and English too. But then I realized that I have to do the NEC requirements plus they want us to be involved with ensembles here at Harvard. By the end of the year, once I thought about everything that NEC wants me to take, and everything the music department at Harvard offers that I wanted to take, I decided to become a music concentrator.”

Although it might be harder, Cameron imagines, to concentrate in something other than music, it can be done. “NEC’s requirements for first three years is a challenge for people not in music concentration because they have to do extra, but it’s possible.”

Being involved in a brand new degree program is also interesting. “We’re the guinea pigs!” she exclaims. “We’re actually being asked what’s going well, what’s not.” The group of six first year dual degree students comes together occasionally to talk about the program and how it’s going, but they also intersect in classes or ensembles. “The interesting thing I found out about being a student at Harvard is that you make friends with a ton of people in different places. They can be in your house, classes, from freshman year, in an ensemble. We [the first six] all know each other—we work together sometimes—we take courses together as musicians. But there are also times when we don’t see each other much.”

As a performer, Cameron’s already found new interests and opportunities at Harvard. “Mozart is my idol, so naturally I signed up for the Mozart class freshman year. To hear Professor Levin speak about music the way he did was something I hadn’t experienced before in my life. Then, I went to the concerts that were part of a Bach/Mozart conference and it was the first time I heard live performance on period instruments. It blew me away—the sounds!

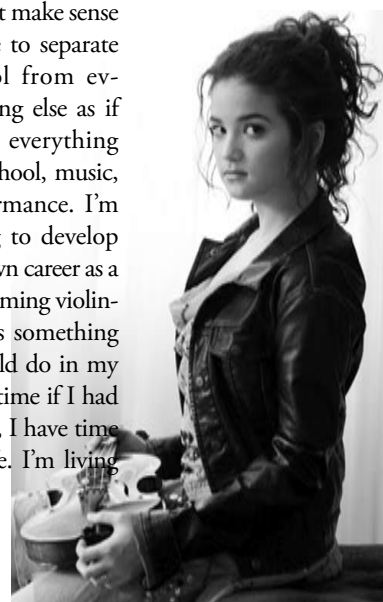
“We discuss all these things in Levin’s Music 180, and that was when I really started to get

more seriously involved with learning about performance practice issues; it made me develop new ways of thinking and new ways of preparing for performance. I’ve been addicted since then.”

For a recent performance in Korea, for example, Cameron found inspiration in a Robert Levin harpsichord recording. “I heard him play an improvised cadenza and I thought ‘Can I do this?’ I thought ‘Well maybe this is short enough for me to make something up.’ I made up maybe three or four seconds of music on the spot. It was quite a ride.” She also joined the Harvard Baroque Chamber Orchestra this year, where she’s played a Gesualdo, Mozart, a Bach cantata for one of the morning services at Memorial Church, and even a concert with new music written for the group.

No one knows yet what it’s like to be a senior at Harvard and a student on the NEC campus—taking NEC courses and regular lessons and involved with their orchestra while at the same time wrestling with a thesis and finishing up Harvard requirements. Cameron grins. “I’m not sure how it’s going to work. There’s one bus that goes down Mass Ave, and it’s notorious for lateness. John Kapusta [another joint program student] rides his bike because it’s the easiest way to get there. But he’s a singer—he doesn’t have to carry a violin.” Adds Cameron: “But I’m definitely looking forward to this experience of being in two places at once.”

“People ask if I have time for a life, but it doesn’t make sense to me to separate school from everything else as if life is everything *but* school, music, performance. I’m trying to develop my own career as a performing violinist; it’s something I would do in my spare time if I had it. Yes, I have time for life. I’m living it.”



## Alumni News

Assistant Dean of Harvard College NOEL BISSON (PhD '99) has been appointed the new Secretary of the Faculty of Arts and Sciences of Harvard University.

ALEXANDER J. FISHER (PhD '01) published "Music and Religious Change" in *Reformation and Expansion, 1500–1660*, vol. 6 of the *Cambridge History of Christianity*. Fisher is Assistant Professor of Music at the University of British Columbia, Vancouver.

APRIL JAMES (PhD '02) spent part of the summer back in Boston at the Crittenden Opera Studio's Opera Workshop. She sang Prince Idamante (Mozart's *Idomeneo*), Zerlina (*Don Giovanni*), Meg Page (Nicolai's *Merry Wives of Windsor*) and danced in Massenet's *Cendrillon*.

FERDINAND GAJEWSKI (A.M. '65, PhD '80) has published—and dedicated to Professor Emeritus John Milton Ward—the magnum opus of Überwunderkind Carl Filtsch (1830–1845). Filtsch's *Konzertstück*, which Gajewski discovered in England, was composed under Chopin's aegis when Filtsch was thirteen. [www.freewebs.com/fjgajewski]

LEONARD J. LEHRMAN'S (AB '71) book, *Marc Blitzstein: A Bio-bibliography* was published by Praeger in 2005, receiving blurbs from, among others, Ralph Locke '70, and reviews from Judith Pinnoli and Howard Pollock in the ISAM Newsletter. Lehrman writes: "I also coordinated numerous Blitzstein events including an afternoon sponsored by the New England Opera Group at the Newton Public Library. My wife Helene and I made our debut at the National Yiddish Book Center in Amherst, having made our Israeli debut with concerts in Haifa and Tel Aviv last summer. I'm now at work, with Kenneth A. Boulton, on a book for Scarecrow Press about Elie Siegmeister (1909–91), about whom I gave a presentation at the joint SAM/MLA Convention in Pittsburgh this past March. (One of my students premiered a piece of Siegmeister's I discovered at the Library of Congress in a Long Island Composers Alliance concert.) I also enjoyed having three pieces of mine performed in Sanders Theatre at our class reunion last June—a recording of the concert is posted on the class website."

Lehrman also debuted at The Living Theatre May 1 in the 41st performance of his *E.G.: A Musical Portrait of Emma Gold-*

## New York Philharmonic Chooses Gilbert as Music Director

The New York Philharmonic announced in July that it has chosen Alan Gilbert (AB 1989), chief conductor of Sweden's Royal Stockholm Philharmonic Orchestra, as its next music director beginning in the 2009–10 season.

Gilbert concentrated in music at Harvard, and also studied at Philadelphia's Curtis Institute of Music and the Juilliard School in New York. At 40, Gilbert is one of the youngest music directors in the orchestra's history. He will lead an organization that includes his mother, violinist Yoko Takebe. His father, Michael Gilbert, is a former violinist with the Philharmonic, and his sister, Jennifer, has played as a substitute violinist. (Gilbert himself continues to perform as a chamber musician.) The Phil-

harmonic is America's oldest orchestra, founded in 1842. Gilbert succeeds current music director Lorin Maazel, 77, who is retiring in two years.

Gilbert will conduct at least 12 weeks of Philharmonic concerts. Riccardo Muti, an Italian-born maestro, will continue to lead the orchestra as one of its main guest conductors.



*man*. He reports the first complete performance of his musical, *The Booby Trap* or *Off Our Chests*, as part of "Prevention Is the Cure" Week at United Methodist Church of Islip, Long Island. Lehrman is Music Director/Composer-in-Residence at St. George's Church in Hempstead.

Congratulations are extended to both ZOE LANG (PhD '06) on her tenure track position at University of South Florida and LEI LIANG, (PhD '06) on his tenure track position at University of California, San Diego.

SCOTT METCALFE (M.A., Performance Practice) and his wife, Emily, are happy new parents of

Xi Meng Xian, daughter of Scott and Emily Metcalfe.



Xi Meng Xian, who came home with them from China in March.

Kalistos Chamber Orchestra performed a KEN UENO (PhD '05) work as part of "Four Elements: KCO performs works with featured soloists by four Boston-area composers" at Longy School of Music this past spring.

## Undergraduate News

This year's Louis Sadler Prize for outstanding student achievement in the arts was presented to violinist STEFAN JACKIW ('07) at an ARTSFIRST ceremony in May.

Several music concentrators were awarded Office for the Arts Artist Development Fellowships: DOUGLAS BALLIETT ('07) received a fellowship to make a professional recording of his original musical composition based on Homer's *Odyssey*; DANIEL GURNEY ('09) was awarded a fellowship for his apprenticeship with Irish accordian master Joe Derrane (Gurney's a 3-time U.S. National Accordion Champion Player); MATTHEW HALL ('09) received a fellowship to attend workshop and master class programs in the study of historical music performance (17th century opera); and JOHN KAPUSTA ('09) will use his fellowship to study voice and art song in Europe.

Pianist NORA BARTOSIK ('08) was the 2007 Bach Society Orchestra Concerto Composition winner.



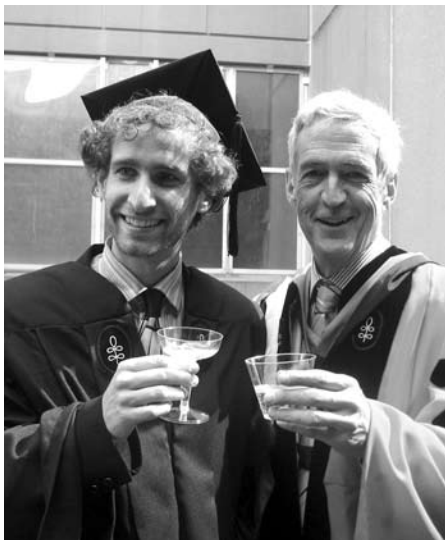
Recent performances of NICHOLAS VINES' work include a concert version of the opera *The Sepulchre of Love or The Problematical Question of Inwoment* by HRCME in May, and *The Butcher of Brisbane, Carnival* for solo saxophone(s) and chamber ensemble, by Eliot Gattegno, Steve Drury and the Callithumpian Consort, as part of NEC's Summer Institute of Contemporary Performance Practice. Presently, Vines, on a one-year appointment to the faculty at Harvard, is working on commissions from Prana Duo (Boston), Sydney Sinfonia/Symphony and a joint one from Halcyon (Sydney) and Firebird (Boston).



## Got Jazz?

Jean-François Charles will lead the Dudley jazz bands this year. Says Charles, "There will be a full big band, as well as a 'third stream' combo. We'll be playing Carla Bley, Maria Schneider, Duke Ellington, Thad Jones, et. al., as well as original compositions. If you would like to compose or to propose a project for either of the groups, or if you would like to play, contact me." (jcharles@fas.harvard.edu)

Professor and Head Tutor Thomas Kelly with '07 graduate Douglas Balliett on commencement day.



## Alumni Reunion: Re-Examining Music

On April 13, the Music Department, in tandem with the Graduate School Alumni Association and Harvard Alumni Association, hosted its first GSAS Alumni Day, "Re-Examining Music," drawing several dozen alums, faculty, students and staff for a day of panel discussions, receptions and music. Chair Ingrid Monson welcomed her colleagues in Paine Hall noting the interdisciplinary and collegial work that has been going on in the department for some years, "We all stand on the shoulders of the work that comes before us. If you couldn't tell, this is a faculty that likes to talk to each other."

As an ethnomusicologist, Monson addressed the recent changes in her field: Ethnomusicology, she says, is now a much broader range of music—rap in Japan, country in the U.S., women's chorus in Bulgaria. Typically associated with living tradition, the new ethnomusicology looks to include historic perspective as well as issues of musical creativity, and new thoughts about ethnomusicology and cognition. Monson cited the work of current graduate student Aaron Berkowitz, who is using 19th-century instruction manuals and ethnography together with contemporary performers (such as pianist Robert Levin) and research work in the lab to look at what's going on in the brain when people improvise.

Carol Oja addressed scholarship and performance, detailing the seminar she co-taught with Kay Kaufman Shelemay, "Bernstein's Boston," as an example. The class, she stated, was a "model of the hybrid scholarship we both support—linking the Academy with communities right here in our backyard." Students did field research and presented their work in tandem with the three-day Bernstein festival at Harvard last fall. Oja's priority now, she said, was to deposit the new data in Harvard's music library. "I must say," Oja recounted, "confronting celebrity and finding an objective distance from it, was one of the most challenging parts



Anne Shreffler, Ryan Banagale, Ingrid Monson, Carol Oja and Kay Shelemay at an Alumni Day panel.

of that seminar."

Anne Shreffler addressed new musicological paradigms. "One of the most interesting tendencies in newer music scholarship is how music is considered in its contexts. Of course scholars have always considered music in its historical, social, biographical, or political contexts; what is different now is the degree to which this is done, and the way it is done. Earlier generations thought of a musical score as something like an old masters painting. The model was to clean off the painting and restore it to its original state. Now we imagine it more like something that takes on different meanings as it moves through time, like tracing a single violin over 400 years; it's different in degree and how it's done. Blurring the boundary between music and the outside world does not make us lose music, but can enhance our study of music." For example, Shreffler explained, "Think of a piece as something that moves—that has an afterlife." Beethoven's 9th in Soviet Russia, for example, stood in for communist brotherhood. In Nazi Germany it stood for glorious German heritage. The 9th meant something completely different played in November 1989 at the fall of the Berlin wall. "Music," Shreffler summarizes, "can be interpreted

continued

## FROMM

FROMM PLAYERS AT HARVARD

*60 years of electronic music*

Friday, March 7 and Saturday March 8, 2008

*Bresnick, Boulez, Czernowin, Davidovsky, Felder,  
Feldman, Ferneyhough, Harvey, Lachenmann, Reich,  
Sims, Stockhausen, Ussachevsky*

## YING

BLODGETT CHAMBER MUSIC SERIES: THE YING QUARTET

November 2, 2007; March 14 & April 18, 2008

*Haydn, Beethoven, Ravel, Stravinsky, Schoenberg; works  
by Chou Wen-chung, Vivian Fung, Lei Liang; LifeMusic  
Commissions by Sebastian Currier, Lowell Liebermann*

## BLODGETT

DISTINGUISHED ARTISTS

Friday December 7, 2007

GERI ALLEN TRIO

Friday April 25, 2008

TASHI

## LECTURES

Music-History-Context

MUSICOLOGY FACULTY LECTURES

MAURO CALCAGNO

*Performing the Self at the  
Beginning of the "Great Tradition"  
in Opera*

Thursday, October 11 at 5:15 pm  
Room Two, Music Building

## CONFERENCES

AMBROSIANA AT HARVARD

New Source of Milanese Chant

Friday and Saturday, October  
19–20

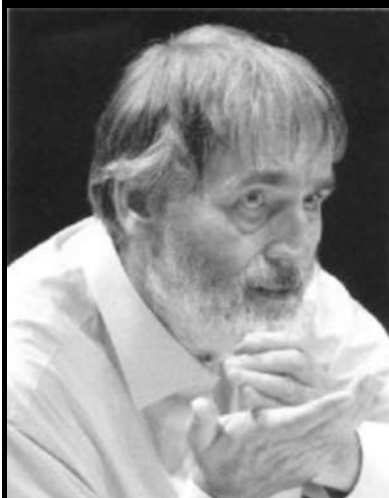
Houghton Library

<http://hcl.harvard.edu/libraries/houghton/ambrosian.html>

ETHIOPIANS IN AMERICA

The Practice and Performance of  
Cultural Creativity in Diaspora

Saturday and Sunday, April 13–14  
CGIS and Barker Center



FROMM VISITING PROFESSOR CONCERT:  
THE MUSIC OF HELMUT LACHENMANN  
Wednesday, April 9, 2008

*Allegro Sostenuto*

Michael Norsworthy, clarinet;  
Stephen Olsen, piano

String Quartet No. 3 "Grido"  
Parker String Quartet



Mulatu Astatke

## WORLD MUSIC AT HARVARD

SOUTH INDIAN CLASSICAL (KARNATIC) MUSIC  
Sunday March 16, 2008 at 4:00 p.m.

ETHIO JAZZ

Monday April 14, 2008

Featuring the music of Mulatu Astatke and Either/Orchestra

### HARVARD GROUP FOR NEW MUSIC Concert Schedule

Saturday December 1, February 9, April 26, and on May 24 with Mario Caroli

ALL EVENTS ARE FREE AND OPEN TO THE PUBLIC,  
AND TAKE PLACE AT 8:00 PM IN JOHN KNOWELS PAINE HALL UNLESS OTHERWISE NOTED.

ALUMNI DAY continued

in many social contexts and musicologists have to shift their emphasis from the score to the sounding of music and its effect on its listeners. One result of this shift in emphasis in recent scholarship is that certain types of sources become useful which are different from those that I usually worked with when I was a graduate student: scholars can employ reviews, programs, ads in newspapers, and the recordings themselves to piece together how music was understood.”



Anne Shreffler speaks with guests at Alumni Day.

## Staff News

Communications Coordinator LESLEY BANNATYNE published *Witches' Night Before Halloween* with Pelican Publishing Company. This is Bannatyne's fourth Halloween book, and her first for children.

MARY GERBI (Undergraduate Coordinator and mezzo-soprano) recently made her third annual appearance with Cut Circle at the Society for Historically Informed Performance Summer Music Concert Series, directed by Jesse Rodin (PhD '07). In June she joined the voice faculty at the Berkshire Choral Festival—Vancouver campus, leading 70 altos through a performance of Verdi's Requiem. This fall, she looks forward to appearances with Boston Secession, Schola Cantorum of Boston, and the Providence Singers, among others.

HUSEAC Technical Director EAN WHITE created sound design for artist Teri Rueb's installation, "Core Smapple," as part of the Institute for Contemporary Art's "Art on the Harbor Islands" exhibit.

## Library News

The Music Library welcomes new staff member Beth Flood, congratulates Doug Freundlich, and bids farewell to Carolann Buff.

BETH FLOOD came to the Loeb Music library with experience as a librarian in the music libraries of Oberlin College and Kent State University. She is a graduate of the School of Library and Information Science at Indiana University, where she specialized in music librarianship. Beth is active in the Music Library Association and is currently serving as chair of the Subject Access Subcommittee of MLA. She is interested in the new technological developments impacting music libraries today. In her new role as Music and Media Cataloger, Beth is involved in integrating new digital media into the work of music cataloging in the Loeb Music Library.

DOUG FREUNDLICH, Associate Keeper of the Isham Library, will also become Acting Chair of the Early Music Department at the Longy School of Music beginning this Fall. Longy boasts some of the most extensive course offerings in historically informed performance in the United States, with specialist faculty in all areas of vocal, instrumental, and keyboard music from the Middle Ages through the eighteenth century. Doug, who has taught lute at Longy since 1979, will be revisiting a position he held in the 1980s, when as Department Chair, he helped guide Longy's Early Music Program through its formative years. For Doug, it's been a case of "Forgotten, but not gone."

As she concludes nearly ten years of service, CAROLANN BUFF leaves the library with these thoughts: "I did not know when I started working as a summer circulation assistant that I would have the additional benefit of access to a phenomenal collection of scores, recordings, books, and facsimiles. Nor did I know that I would meet such wonderful scholars who would pique interest in my own scholarly pursuits and challenge me to continue to think about where my academic interests would take me. I am taking this late-blooming interest in scholarship and starting my own academic journey into musicology. Although I will miss the friends and faces of this place, I will always treasure what I have learned in these halls regardless of the diverse paths that brought me here."

Buff, a trained professional musician, specializes in the music of the 14th and early 15th centuries and has contributed much to academic life at Harvard. She has lectured on trecento form and style to undergraduate music history courses, sang Du Fay for graduate seminars, and performed at memorials for notable scholars such as Nino Pirrotta and David Lewin. "Of course," says Buff, "the highlight of all of these performances has to be my annual appearance as Messagiera in Tom Kelly's First Nights class presentation of Monteverdi's *Orfeo*. First of all, to have the opportunity to

sing such a wonderful role is a pleasure, but then to be coupled with a first class band and singers is luxury, and then that is all capped with the fabulous expressions dawning on the faces of the sleepy undergrads as they come to understand what making music is all about. This is the singer's dream."

Beth Flood, Doug Freundlich, and Carolann Buff





HARVARD DEPARTMENT OF MUSIC  
Graduate School Alumni Association  
Harvard University  
1350 Massachusetts Ave. Room 352  
Cambridge, MA 02138



## Chiara Quartet Named Blodgett Artists-in-Residence Beginning 2008

The Chiara (“clear, pure, or light” in Italian) will be in residence at Harvard for four one-week periods each academic year beginning in October 2008. Recently awarded with the Guarneri Quartet Residency Award for artistic excellence by Chamber Music America, the Chiara Quartet’s other honors include a top prize at the Paolo Borciani International Competition, winning the Astral Artistic Services National Audition, and winning First Prize at the Fischhoff Chamber Music Competition.

During their time on campus at Harvard, the Chiara Quartet (Rebecca Fischer, violin; Julie Yoon, violin; Jonah Sirota, viola; and Gregory Beaver, cello) will perform free public concerts and work directly with Harvard students by providing lessons, coachings, and readings of student compositions. The Quartet’s inaugural performance will take place October 31, 2008 at 8 pm in John Knowles Paine Concert Hall on the Harvard University campus. Says Chair Ingrid Monson, “We are impressed by the ensemble’s efforts to expand the audience for chamber music by finding new ways to engage listeners, and feel their commitment aligns well with Harvard’s goal of bringing innovative musicians to campus who will connect with the entire Harvard community.”

In addition to performing in major halls such as Lincoln Center’s Alice Tully Hall, Carnegie Hall’s Weill Recital Hall, the American Academy in Rome, and Philadelphia’s Kimmel Center, the Quartet currently devotes much of its performance season to concerts in alternative venues. In recent months they have performed at clubs including New York’s Caffe Vivaldi in the West Village, Kansas City’s The Brick, Houston’s Mucky Duck, Lincoln’s The Chatterbox, Wichita’s The Artichoke, and Chicago’s The Hideout.

“We want to reach some audiences that have not yet been reached — people who are our age and maybe have never heard chamber music before because they haven’t had the opportunity, or are put off by the formality of traditional concert halls,” violist Jonah Sirota explained.

The Chiara trained at The Juilliard School, mentoring for two years with the Juilliard Quartet as recipients of the Lisa Arnhold Quartet Residency, at the Yellow Barn Music School and Festival, and at the Aspen Music Festival.

Photo: Anthony Hawley

