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MUSIC

N E W S L E T T E R

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Clark's Choral Program: Cultivating Art & Community

ANDY CLARK has a chalkboard in his office covered with notes and diagrams where he tries to keep track of all of the Holden Choruses's activities.

"It's an interesting situation," says Clark, "as each chorus is a separate charitable organization, a 501(c)3. Our students, many of them interested in marketing and business administration, end up managing these groups. We literally have students gaining experience as CEOs, CFOs, and board members of a bona fide nonprofit organization."

For over one-hundred-fifty years the choruses—the Harvard Glee Club, the Radcliffe Choral Society, Harvard-Radcliffe Chorus, and the Harvard-Radcliffe Collegium Musicum—have been drawn to chorus because they love to sing, because they thrive on a demanding artistic experience, and because they enjoy the community it brings. Whether the students come from the Metropolitan Opera Children's Chorus or have never sung in a choir before, they bond together quickly.

"It's part of Jim Marvin's legacy," says Clark. "You don't have to choose between high performance quality and a nurturing and supportive community. The students form some of their closest relationships through the choruses; this becomes part of their identity. One of the first things I tell new students during our first rehearsal is this: 'Your future spouse or the best friends you'll have for the rest of your life might be in this room.'"

Clark is interested in music, of course, in challenging his singers as artists, but he's also become interested in something else—their character, how they form their values, and what kind of people they'll be when they go out into the world. He'd like to see them become not just future patrons of music, but advocates.

"Harvard is overwhelming. It's an all-you-can-eat buffet of opportunity and activity. In music, the pursuit of excellence takes sacrifice, focus, and a significant amount of time. And craft—musician-ship—is a big part of what I teach. It's important to me that students know the music of our age, and that they graduate knowing more than twenty composers. But I also want to inspire them to be



Photo by Richard Boober

more thoughtful and to cultivate a sense of purpose as musicians. The experience can not be a mile wide and an inch deep. We have to continue to challenge our students, instill a lifelong passion for choral music and performance, and make the experience artistically and socially rewarding."

Clark has other ambitions as well.

"There exists a long tradition of the Holden Choruses commissioning new work. Our groups have premiered works by some of the most significant composers of the last century, and more than a few of them sang in our groups as students here. I'd like to do more commissioning and also provide opportunities for emerging composers. This year, for example, Kyle Randall, a senior music concentrator, has composed a setting of Yeats's 'When You Grow Old' to music that premiered at the January Glee Club performance at Carnegie Hall."

Clark collaborated with a seminar on John Adams taught by Professors Carol Oja and Anne Shreffler, performing the composer's *Transmigration of Souls* in Sanders Theatre in 2011, and works regularly with the Learning From Performers program of the Office for the Arts to bring in artists such as conductor Harry Christophers to engage students.

Clark continued

Students have to have more places and spaces to leave the pressures of ambition and stress behind. I talk about it in rehearsal, that they can leave all that at the door of Holden Chapel. I want to provide space for wonder, creativity, even mysticism; to give our students nourishment they need.

This February, Sweet Honey and the Rock will headline the festival of women's choruses, held every four years at Harvard.

One of Clark's newest endeavors involves community service.

"Last year the Harvard Glee Club launched a community partnership with the Ashmont Boys Chorus [a youth chorus based in nearby Dorchester]," recounts Clark. "It turns out that one of my predecessors, Archibald T. Davison, worked as the director of this choir before his long tenure at Harvard. One night, instead of rehearsal, we took the Glee Club on the subway to Ashmont to visit the kids. They played basketball, had pizza, sang for and with each other. Some of their singers and our Glee Club guys shared with each other and the audience about why they sang in a chorus. Since male participation in the choral arts is declining, we saw an opportunity to encourage more young people to keep singing. Before we left, we gave all the kids a hooded Harvard Glee Club sweatshirt.

"One month later, we were giving a concert in Sanders and I looked out at the audience



The RADCLIFFE CHORAL SOCIETY, conducted by Andrew Clark, won the Grand Prize at the 5th International Competition for Chamber Choirs at Petrinja, Croatia in June. RCS took first place (gold prize) in both classical and folklore categories and won a final round "sing-off" against Ženski mladinski hor, an acclaimed women's chorus from Skopje, Macedonia. Members of RCS are pictured here with the 5,000kn cash award (approx. \$1,000 USD) as well as a commemorative ceramic jug trophy, emblematic of the artisan traditions of Petrinja.

and saw twenty of those kids in their HGC hoodies, sitting there in the front row with their parents. It's important to me that chorus is not just a self-enrichment activity for the singer, but that it seeks to impact the community around us."

Other projects Clark has on tap: finishing several CDs, and thinking about producing more recordings under a Holden Choruses record label. Clark says that there is an archive full of recordings from the 1940s on, of performances by the HGC, RCS, and HRCM that could be historically important. He'd like to record and distribute them to academic libraries, as well as to other choruses in hopes they'll program certain neglected works more often. This dovetails with Clark's own scholarly interests in the area of mid-20th-century American composers, many of whom composed for the Glee Club and other Boston-area groups. Clark is currently completing a DMA at Boston University.

The recent restructuring of choral administration (adding a choral associate as well as resident conductors for each group) means that Clark will be able to sustain the program at its current high-energy level as well as seize the opportunity to do more of the things scrawled on the surface of that chalkboard.

Andrew Clark was appointed Director of Choral Activities at Harvard in 2010. Clark also serves as Senior Lecturer on Music, where he teaches courses in conducting and music theory. He leads the Holden Choruses in performances throughout Europe and the United States, in studio recordings, and collaborations with distinguished conductors, composers, and ensembles.

Donations to the GLEE CLUB,
COLLEGIUM MUSICUM, and
RADCLIFFE CHORAL SOCIETY
Foundations are both welcome and
tax-deductible. For more information
on how to contribute:
<http://hgcfoundation.org/>
<http://hrcmf.org>
<http://www.rcsfoundation.org/>

Hearing Modernity: Harvard Hosts the 2013–2014 Sawyer Seminar

Sound, fleeting and immaterial, has long proved resistant to academic inquiry. Faced with the impenetrable difficulty of pinning down sounds themselves, scholars have largely focused on written texts (instead of spoken words), while musicians have largely focused on notes (instead of sounds). In recent years, however, a number of very promising approaches from a variety of fields, which often bridge the arts and the sciences, have sprung up and have begun to capture this phenomenon in its wider context.

The 2013/14 John E. Sawyer seminar "Hearing Modernity," funded by the Andrew W. Mellon Foundation, explores the world of sound studies. As the humanities turn away from the predominance of the visual domain and start exploring other sensory modalities, as the arts turn away from their traditional preoccupation with the work concept and toward a heightened appreciation of ecologies and soundscapes, and as the self-imposed limitations of C. P. Snow's "Two Cultures" become ever more apparent, sound studies emerges as a new field that responds to multiple challenges at once.

The format of each seminar session amounts to a mini-symposium on a topic related to sound. Rather than two presentations of regular full-length papers, the speakers will pre-circulate their papers so that participants can read them in advance. Each session will begin with short statements by the two speakers summing up the key points of their papers. The discussion will be opened by a question or a short response from one of the graduate fellows, and is to be followed by an open discussion among all participants. Such a format seems particularly suited to the goals of the Sawyer Seminar, as it places primary importance on discussion, interchange, and exploration.

Seminars will take place in the Davison Room, 2nd floor, Eda Kuhn Loeb Music Library, Harvard University. For details and schedule, <http://www.music.fas.harvard.edu/sawyer/sawyer.html>

"Hearing Modernity" is a John E. Sawyer Seminar on the Comparative Study of Cultures, funded by the Andrew W. Mellon Foundation.

Faculty News



Professor of the Music RICHARD WOLF with Wakhi musicians and dancers in Vrang village, southeastern Tajikistan along the Panj river, bordering Afghanistan.

Congratulations to Preceptor RICHARD BEAUDOIN and Lecturer DANIEL HENDERSON, who have recently been awarded the Harvard University Certificate in Teaching Excellence.

RICHARD BEAUDOIN had new works premiered on three continents: *The Artist and his Model IV—La tradition française*, was premiered in August in London by the Libra Duo; *The Artist and his Model III—La fille rythmée* was premiered in October in Lima, Peru by percussionist Serge Vuille; and *The Artist and his Model VI—La fille dérivée* was premiered in December in Sanders Theatre by Sound Icon. The last work, a sextet, was commissioned by Harvard's First Nights course with support from the Fromm Foundation for Music. In November, Beaudoin joined pianist Mark Knoop in a lecture/recital event in Paine Hall called "Time in the New Music." In addition, he co-authored an article with Dr. Neil Heyde, Head of Postgraduate Programmes at the Royal Academy of Music, London, called "The Handleless Watch: On composing and performing Flutter echoes," which was published in the *journal of the Centre for Research in New Music* (CeReNeM) at the University of Huddersfield.

Walter Bigelow Rosen Professor CHAYA CZERNOWIN's *ESH* for large orchestra and counter tenor was performed at the final season concert of the Philharmonic Orchestra of Cottbus (Germany). Her piece *Gradual Edge* was premiered in Denmark in September and will have 32 performances over the next two years. A Czernowin portrait concert with Ensemble Dal Niente took place in Chicago in November. Recent residencies include those at the Matrix festival at Warsaw Autumn, the Basel Academy,

UCSD, and the University of Victoria. Czernowin recently finished a piece for the choir and chamber orchestra of the Gewandhaus Leipzig for Bachfest 2013. Her series *Slow Summer Stay: Lakes* for San Francisco Contemporary Music Players (a Fromm commission) and *Streams for Orchestra 2001* (a Library of Congress commission) will premiere in spring 2013.

Czernowin is currently working on a piece for the East West Diwan Orchestra conducted by Daniel Barenboim, for summer 2013, when she will be the artist in residence at the Lucern Festival. Other orchestral pieces will be performed this year: *The quiet* in Berlin, *Maim* (water) at Helsinki Music Nova, Finland (February), with an additional portrait concert. The piece *Zohar Iver* for orchestra and ensemble Nickel will be performed in April at Sanders Theatre with the ensemble and the Harvard Radcliffe Orchestra conducted by Federico Cortese. In addition, the Buchmann-Mehta School of Music in Tel Aviv

Alex Lipowski rehearses at the inaugural summer Institute for Composition at Harvard Music Department, August 2012. Led by CHAYA CZERNOWIN, HANS TUTSCHKU, and STEVEN TAKASUGI, the institute brought twelve young composers together for a course, concerts, and a symposium. Composers came from around the world: the U.S., Italy, Kazakhstan, Thailand, China, England, and Costa Rica. The Institute was made possible with support from Harvard University, Art Mentor Lucerne, and The Harry and Alice Eiler Foundation, Inc.



University now offers a semester-long course, "The Music of Chaya Czernowin—Sound, Body and Metaphor," taught by Dr. Hila Tamir and Prof. Zohar Eitan.

Morton B. Knafel Professor THOMAS F. KELLY led a Radcliffe Exploratory Seminar in October with participants from Canada, Europe, and the United States. He recently published a textbook, *Music Then and Now* (W. W. Norton, 2012), and two articles: "Fragments of Musical Manuscripts in the Beneventan Zone," *Actes du Colloque de Royaumont, Etudes grégoriennes* 39 (2012); and "New Sources of the Beneventan Exultet," in *Sleuthing the Muse: Essays In Honor of William F. Prizer*, ed. Kristine K. Forney and Jeremy L. Smith (Pendragon, 2012).

Dwight P. Robinson, Jr. Professor ROBERT LEVIN gave master classes and lectures throughout the fall, including those at Mozarteum, the Aldeburgh Festival (UK), Tchaikovsky Conservatory (Moscow), Cambridge University, and Bach-Archive Leipzig and Hochschule für Musik und Theater Felix Mendelssohn Bartholdy (Leipzig). He performed the Brahms complete sonatas for piano and violin with Daniel Stepner on period instruments in concerts in New Marlborough, MA and at Brandeis University; the Beethoven First Piano Concerto for Finnish Radio Orchestra; and gave several recitals with Steven Isserlis of Beethoven complete works for piano and cello in Japan, which they are recording for Hyperion in London. Most recently, Levin performed duo recitals with Charles Neidich at Yale University of Brahms two clarinet sonatas. On campus, Levin performed the Mozart Concerto #23 in A Major, K. 488, with the Mozart Society Orchestra and

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Silent to Synchronized Sound: Hannah Lewis Explores Music in Early Sound Films

“I didn’t expect to work on film music at first,” says fifth-year graduate student Hannah Lewis. “I entered grad school interested in studying post-war American experimental music, particularly John Cage. But I decided to pursue a secondary field in Film and Visual Studies, since experimental art is often multimedia, and I became fascinated by the intersections between music and visual media.”

Lewis became especially interested in moments of technological change, which drew her to the transition from silent to synchronized sound film. This was, she believes, one of the most dramatic transformations in the history of cinema; it radically shifted the technology, practices, and aesthetics of filmmaking in a few short years.

“The role of music in film changed completely. When there was a live orchestra, organ, or piano accompanying silent film, the experience of moviegoing was partially a live experience. Once there was synchronized sound, the experience was entirely mediated, which meant that the spectator’s film-going experience was very different. But it also meant that the director suddenly had more control over music. Music could become an essential component of a film from its conception.”

Lewis began examining the transition both in the United States, where the development of synchronized sound first took place, and in France, where the shift was imposed, and whose filmmakers were particularly ambivalent about the transition.

“The French film director René Clair was originally a silent film director, and he used film to create what he called ‘visual poetry,’ or an ability to express through images, without language,” Lewis explains. “Clair was terrified when sound came; he didn’t want to destroy the magic of his film style with dialogue. But music, like silent film, could express without words. If you had music, he thought, you didn’t need to rely on dialogue.”

Clair’s reluctance to switch to sound is reflected in several of his films from the early 1930s, which incorporate music in provocative ways. They rely heavily on opera and operetta, and serve as both pointed critiques of existing filmmaking practices and alterna-

tive models for the sound-image relationship in film.

“Clair dealt directly with live musical theatrical forms,” says Lewis. “There’s an overt comment on the genre of opera in *Le Million*, for example. He makes fun of opera as being over-the-top, but still sees it as a genre that sound film could emulate, as

“Not only did the role of music in cinema shift in response to new technologies, but also music was integral to the development of these aesthetic changes.”

well as one that can highlight what film does better than spoken plays.”

Sound film practices had basically solidified by 1934, leaving a brief eight years from the advent of synchronized sound to the time when sounds in movies most often took the “realistic” narrative form we are accustomed to. It is this brief period of experimentation that has become the focus of Lewis’s dissertation.

“There was an aesthetic unsettledness at that time; people understood music’s role in different ways. There wasn’t yet the assumption that we must see someone and hear his or her voice at the same time to seem natural. There could be an artificial connection. Clair, for example, filmed a chase scene to which he added the sound of crowds cheering at

a rugby match. There was no attempt to represent reality; the sound made its own statement separately from the image.”

Lewis is researching films that have been overlooked by many scholars because they are considered to be transitional. She’s also looking into the differences between mainstream narrative films created and controlled by

large studios and the experimental films of the period, where directors’ roles were closer to that of auteur.

“I’m looking at how different stakeholders influenced the musical decisions being made. Rouben Mamoulian, for example, was a stage director for opera and musicals, and that informed his cinematic work in ways that challenged standardized studio practices and distinguished him from other Hollywood directors of the period. It’s particularly evident in his film musical *Love Me Tonight*, with music by Rodgers and Hart, where he experimented with the different things that music can do. In one scene, for instance, Maurice Chevalier sings a refrain that is picked up by various characters as they travel, first on a taxi cab, then a train,

continued



The protagonists get caught onstage during an opera scene in René Clair’s 1931 film *Le Million*, providing a humorous visual contrast between the film’s leading couple (in the background) and the opera’s.



Sound reproduction technology became important in the plot of Clair's *A Nous la Liberté* (1931), where most of the story takes place in a phonograph factory, allowing Clair a chance to critique synchronized sound.

through the French countryside, until it is sung by Jeanette MacDonald. This required innovative camera editing and gave music, particularly song, a very powerful presence, integrating it into the narrative rather than giving it a frivolous role.

[Armenian-born Mamoulian was one of biggest creative forces behind two American cultural icons: he directed both *Porgy and Bess* and *Oklahoma*.]

“French director Jean Vigo, on the other hand, was not widely recognized during his lifetime but subsequently had a significant impact on both French and American experimental film. He’s been hailed as a founder of poetic realism in film; but alongside his gritty, naturalistic style, he incorporated dreamlike, fantastical elements highlighting music’s magical qualities. For Vigo, music became a means of accessing a new, politically charged cinematic aesthetic. In a collaboration with film composer Maurice Jaubert, for example, he created a score for one of his films about an uprising of school boys, *Zéro de Conduite*. Jaubert composed the piece backwards, recorded it, and then reversed the recording. It sounds very dream-like; it’s an amazing, singular experimentation that foreshadows some of the practices of *musique concrète* in the 1950s. I’m fascinated by how music created more whimsy in Vigo’s cinematic world, alongside the politically subversive narrative content.

“As a completely different model, I am researching the early sound films produced by Warner Bros. using their new Vitaphone technology—an analog system in which the soundtrack was recorded on a 33 1/3 rpm phonograph record and played on a turntable while the film was being projected. I’m focusing on feature films from *Don Juan* (1926), the first Vitaphone feature film to contain a mechanically synchronized musical score, up to *The Jazz Singer* (1927), the first feature length film with synchronized dialogue. The changes in technology and music during the span of a single year were an important part of Warner Bros.’ attempts to articulate what the new medium could be.”

Lewis spent months in the French Bibliothèque Nationale looking at Clair’s shooting scripts, as well as in California at the UCLA Film and TV Archive. She worked with the USC Warner Bros. Archive, which holds a number of financial documents, contracts, and correspondence, and visited with Miles Kreuger, head of the Institute of the American Musical, who oversees that organization’s archive. Lewis worked at the Library of Congress with the Mamoulian papers, which only became available in 2009. She’s one of the early scholars to look at his work on *Love me Tonight* in the context of this new material.

“These early synchronized-sound film directors—Mamoulian, Clair, Vigo—had differing responses to sound and music in film,” summarizes Lewis. “Music could mean different things to different directors. In trying to define a new form for film there was more openness, and definitely more possibilities during this period of transition.”

Hannah Lewis’s dissertation is tentatively titled “New Possibilities For Sound: Music in Early Sound Film in the U.S. and France, 1926-1934.” She is the recipient of the AMS Harold Powers World Travel Grant, the Charles Warren Center for Studies in American History Term Time Research Grant, and the Oscar Shafer Award.

Benjamin Woo at Sanders Theatre in December.

Quincy Jones Professor of African American Music INGRID MONSON delivered a lecture at Radcliffe Institute about balifonist Neba Solo and the social and cultural history of Mali. Monson is the 2012–13 Suzanne Young Murray Fellow at the Radcliffe Institute and is writing a book about Solo titled “Kenedougou Visions.”

“Making Musicology Modern: An Interview with Carol J. Oja,” appeared in *American Music Research Journal* 20. Oja reviewed *Howard Pollack, Marc Blitzstein: His Life, His Work, His World*, in *Kurt Weill Newsletter*, Fall 2012; wrote liner notes to “Celebrating the American Spirit: Essential Voices USA,” a CD of works newly commissioned as a memorial to 9/11 (conducted by Judith Clurman); and wrote the forward to *Dear Dorothy: Letters from Nicolas Slonimsky to Dorothy Adlow*, ed. Electra Slonimsky Yourke (U Rochester Press). Oja co-organized with Stacy Wolf (Princeton) the “Harvard-Princeton Musical Theater Forum,” that brought together interdisciplinary scholars in April.

Fanny Peabody Professor ALEX REHDING contributed to *Archiv für Musikwissenschaft, Liszt et la France*, and *Konstruktivität von Musikgeschichte*. The *Oxford Handbook of Neo-Rieamannian Music Theories* (co-edited with Edward Gollin, PhD November ’00) was awarded the Special Citation of Merit of the Society for Music Theory.

Associate Professor SINDHUMATHI REVULURI spoke at the Gardner Museum as part of The Great Bare Mat Exchange event, “Why Does Music Move Us?” The Great Bare Mat Exchange is a specially commissioned series of conversations consisting of four “exchanges,” each involving four speakers (Paavali Järpänen, a former visiting scholar, was also part of the conversation). Revuluri is also co-organizing a music panel for a spring 2013 interdisciplinary conference, “Proust and the Arts,” at Harvard, sponsored by the Provost on the Arts at Harvard. The conference will include talks by Jean-Michel Nectoux, Jean-Jacques Nattiez, and Revuluri.

Fanny P. Mason Professor HANS TUTSCHKU’s *entwurzelt* for six voices and electronics was premiered by Vokal-solisten Stuttgart in December. (For more news on Tutschku’s activities see page 11.)

Adams University Research Professor CHRISTOPH WOLFF has been elected a senior member of the AMS.

Graduate Student News

CHRISTOPHER CHOWRIMOOTO, an Early Career Fellow in Opera Studies at Oxford Brookes University, has been awarded the Royal Musical Association's Jerome Roche Prize for his article "Bourgeois Opera: Death in Venice and the Aesthetics of Sublimation," published in *Cambridge Opera Journal* last year. The prize, inaugurated in 2001 in memory of the British scholar Jerome Roche, is awarded annually by the RMA to a distinguished article by a scholar in the early stages of his or her career.

Department Associate SHADI EBRAHIMI achieved semi-final status in both the Art Song and Opera professional divisions of the American Prize Competition this year. She also released a new CD, *Homage to Hafiz: Persian Poetry in Art Song*, with Linda Osborn-Blaschke (piano), part of a long-term project that highlights the contribution of Persian writers to the world of European Art Song. The CD contains songs with text by the 14th century Persian poet Hafiz, translated by German writers (such as Goethe and Daumer) during the height of "Orientalism" in Europe.

WILLIAM O'HARA published a review of Steven Rings's book, *Tonality and Transformation* (Oxford University Press, 2011) in the *Mosaic Journal of Music Research*.

SARAH POLITZ presented a paper at SEM on "Jazz and Vodun in Beninois Brass Bands."

STEFAN PRINS's *PARK* was premiered at Darmstadt Ferienkurse. *PARK* is a full-evening project with music, performance, and text by Shila Anaraki based on Prins's piece *Infiltrationen* and performed by Shila Anaraki,

Prins, and Zwerm electric guitar quartet. Nadar Ensemble premiered Prins's *Generation Kill* for four musicians, four game controllers, four video projections and live electronics at Donaueschinger Musiktage in October. The piece was reviewed by the *New Yorker's* Alex Ross, who wrote that "...Nothing made a deeper impression than 'Generation Kill,' an explosive synthesis of live and electronic sound..." In addition, his *Fremdkörper #1* for quartet and live-electronics was performed by Nadar Ensemble at the ISCM World Music Days in Flanders in October, and Ensemble Mosaik performed *Generation Kill - offspring 1* and *Infiltrationen v.2* in Berlin in November.

MEREDITH SCHWEIG presented "Locating the Local in Taiwan Rap: Strategies and Approaches" at the symposium "Discourse and Music" at Northeastern University in October. She also presented "That's a Rap? Imagining the Multiple Origins of Taiwan Hip-Hop" at the SEM conference in November.

GAVIN WILLIAMS has received a postdoc position at Jesus College, Cambridge.

Congratulations to JAMIE BLASINA, DAVID KIM, IAN POWER, TREVOR BACA, MATTHEW HENSELER, LAUREN SIMPSON, MICHAEL MCGAGHIE, ANDREW FRIEDMAN, EDGAR BARROSO, AUSTIN McMAHON, HENG-JIN PARK, LUCI MOK, SARAH HANKINS, and MEREDITH SCHWEIG, who have all received Bok Center awards for distinction in teaching for spring, 2012.



Maggie and Louis Epstein welcomed the arrival of Rahm Kaiser Epstein on September 17th.

Harvard University
Graduate Music Forum:
Music at the Margins
An Interdisciplinary
Graduate Conference

February 23rd, 2013
Keynote Speaker:
Kevin Korsyn
University of Michigan

Workshop
Sindhumathi Revuluri
Harvard University

<https://sites.google.com/site/harvardgmf2013/>

John Charlton Crawford, PhD '63, at 80

John Charlton Crawford, composer, pianist, professor, beloved father and husband, died on January 5, 2012, at age 80 in Cambridge, MA. He was a graduate of the Yale School of Music, received his PhD from Harvard, and studied composition with Nadia Boulanger, Paul Hindemith, Quincy Porter, Walter Piston, and Randall Thompson. Harvard awarded him its Boott Prize in choral composition, and a Paine Traveling Fellowship for the study of Arnold Schoenberg's vocal expressionism in Vienna. Crawford and his wife, Dorothy Lamb Crawford, subsequently wrote *Expressionism in Twentieth-Century Music* (1993), the first book in English on the subject, and became performing partners in recitals of a wide range of twentieth-century music for soprano and piano. Crawford taught at Amherst, Wellesley, and at the University of California, Riverside. His choral compositions and instrumental music were widely performed.

Anne Dhu McLucas, PhD '75 at 71

After growing up in Colorado's mountains, Anne Dhu McLucas emerged as a leading ethnomusicologist while teaching for nearly 25 years at institutions such as Harvard,



McLucas and grandson.

Wellesley, and Boston College, where she helped found the music department. She became dean of the University of Oregon School of Music and Dance in 1992, and was a professor there for many years. Dr. McLucas's international reputation in ethnomusicology may have overshadowed her gifts as an instrumentalist; she was a harpsichordist and pianist who accompanied other musicians and performed with ensembles through the years. McLucas graduated from the University of Colorado with a bachelor's degree in Italian and German languages and literature. She received a performance certificate from Mozarteum Akademie in Salzburg, Austria. At Harvard University, she received a master's in 1968 and a doctorate in 1975, writing her dissertation on "The Concept of Tune-Families in the British-American Folk-Song Tradition."

—excerpted from the *Boston Globe* 9/21/12



Talking with Sasha Siem, composer

During your time at Harvard you altered your focus from musicology to composition. Can you talk a bit about how those two areas of study intertwined for you, and what led you towards composition?

SS: My composition is fueled by an insatiable curiosity—a love affair with musics from the art, folk, pop traditions of various cultures and, in a broader sense, with the physiological and spiritual properties of sound; and I suppose also with the fact and philosophical notions of vibration and resonance.

I arrived at Harvard to study musicology because I wanted to delve deeper into these topics. I soon realized that the best way for me to do that was to write more music.

You had quite a few works performed at HGNM concerts during your time here. Can you talk a bit about the challenges that come with writing for a specific group?

SS: If one hopes to earn a living as a composer then the idea is of course to write a piece for a specific group that can be played again by any other group of its configuration anywhere on the planet at any time. About a year ago I started writing songs for my own voice. I'm not a trained singer. I wanted to take those raw imperfections unique to my voice as my starting point, as my material. I'm interested in the way those idiosyncratic quirks reveal personal truths in an immediate way, and also the way in which they expose the flaws in our instrument of communication (the way our voices cannot express their truth for whatever reason).

Rather than seeing the challenge as a question of how to overcome the specifics of a given ensemble to produce an easily replicable piece of music, I am embracing the specificity of any given ensemble or instrumentalist that I work with. What this approach lacks in practicality, it gains in richness and humanness.

You cite as influences powerful story/songwriters such as Leonard Cohen, Laurie Anderson, and Jacques Brel. To what extent do story and plot figure into your songwriting?

SS: Story-telling—hints of implied story rather than linear narrative—plays a crucial part of the songs I'm writing at the moment. A song like "So polite" interweaves fragments of narrative into an elaborate patchwork of implied stories. That said, I'm about to start work on a series of songs without words. I suppose they could still tell stories.

How much does collaboration figure into your creative process?

SS: It varies depending on the project. There are times when I show up to rehearsal with a score after several months working on it alone in a room. Increasingly, though, I'm working with improvisation—inviting musicians to bring their own personality to a set of detailed prompts. I find collaborating with other artists so thrilling. There's a mysterious alchemy at play; I never know what will come out of it, let alone whether the project will truly come to life or not.

Deadlines: good or panic-inducing?

Both!

What are you working on?

I'm putting the final touches on my debut album which will be released next spring. After that, I get working on a song-cycle commission for ICE which will be performed at the end of 2013.

Where can we see you next?

SS: I'll be singing a new collection of songs at the Royal Opera House on 1st/2nd February. If that's too far to go, I'll be at Le Poisson Rouge in New York a few weeks later.

SASHA SIEM received her PhD in Composition in 2011. Find her at sashasiem.com or [facebook.com/sashasiem](https://www.facebook.com/sashasiem)

MARY DAVIS (PhD '97) has been appointed Dean of the School of Graduate Studies at the Fashion Institute of Technology in New York City.

JOEL SACHS (BA '61) continues his multiple career as conductor, pianist, educator, and scholar. His book *Henry Cowell -- A Man Made of Music*, which took him nearly 24 years to write, was recently published by Oxford University Press. Sachs is professor of music history, chamber music, and new music performance at the Juilliard School, where he directs and conducts the New Juilliard Ensemble. Recent conducting engagements include new-music programs in São Paulo, Brazil, and the Banff Center in the Canadian Rockies; forthcoming are engagements with the Mongolian State Symphony in Ulaan Baatar and the Łódź Philharmonic, Poland. In May Sachs gave a Hummel and Beethoven piano recital at a vineyard near Bordeaux.

BERENIKA SCHMITZ (AB '04) was named a 2012–13 fellow in the DeVos Institute of Art Management at the Kennedy Center. Schmitz currently serves as executive and artistic director of the Dana Point Symphony and is an arts consultant to the City of Dana Point, California. She is also adjunct professor of music at Anne Arundel Community College.

LEI LIANG (PhD '06) was awarded the Herb Alpert Foundation's 2012 Alpert/Ragdale Prize in Music Composition. Liang saw the PRISM Quartet and the Music from China ensemble premiere his *Messages of White*, a nonet for saxophone quartet and Chinese percussion, at Carnegie Hall's Weill Recital Hall last February. He completed residencies with the soundSCAPE new music festival in Maccagno, Italy, Tokyo's Toho Gakuen School of Music, and will be in residence at the UC Davis Department of Music's composition workshop "Worlds of Discovery and Loss: the Art of Migration," at the Robert and Margrit Mondavi Center for the Performing Arts in early 2013. Recent commissions include *Bass Concerto*, commissioned by the San Francisco Contemporary Music Players, *Cuatro Corridos* (chamber opera for soprano, piano, guitar and percussion) commissioned by soprano Susan Narucki, and a new work for Chamber Orchestra, commissioned by the Callithumpian Consort.

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Library News

Doug Freundlich Retires After Thirty Years of Service at Harvard

Douglas Freundlich, Associate Keeper of the Isham Library in the Eda Kuhn Loeb Music Library, retired from Harvard in December after 30 years of service.

Freundlich began his Harvard career in 1982 as an accounting associate in the Serials Records Division of the Widener Library. In 1985 he transferred to the Music Library where he worked first for the RISM Music Manuscript Inventory project as a Bibliographic Assistant, and later as a Cataloging Assistant in the Music Library. He was appointed Assistant in the Isham Library in 1993 and has held his current position since 2003.

Freundlich is also a musician and teacher. As a lutenist, Doug is a member of the Venere Lute Quartet, whose recordings, *Sweet Division*, *Palestrina's Lute*, and *Airy Entertainments*, have garnered international recognition. His current season includes performances with Renaissance, Crescendo (Berkshires), and Helios Opera. He has recorded for the TelArc, Titanic, Sine Qua Non, Revels, Radian Arts, and LSA labels.

Freundlich teaches lute at the Longy School of Music, and has served two stints as Chair of the Early Music Department. Other teaching includes Lute Society of America Seminars, Amherst Early Music, and the Boston Early Music Festival Outreach program. Doug also holds a doctorate in psychology from the Harvard Graduate School of Education, and for many years taught a popular course in music cognition at Tufts. He has served as Teaching Fellow for numerous courses in the Harvard Music Department, including "First Nights," "Jazz: An American Music," and "The Swing Era." (Freundlich cross-trains as a jazz bassist.) He was instrumental in creating the Loeb Library exhibit, "40 Years of Jazz at Harvard. A Celebration" in 2011, and was co-curator of the recent exhibit commemorating John Milton Ward.

Acting French Librarian Sarah Adams says of Doug, "He is a wonderful colleague and we will miss him. As a performer-scholar, Doug brought a nuanced understanding of the particular needs of researchers and musicians to the library, which has been extremely valuable. His multi-faceted career and broad interests have allowed him to contribute in many significant ways, and we have benefitted richly."



Douglas Freundlich launched his lute career in the 1970s with The Greenwood Consort, winning both the Erwin Bodky Award and Musical America's "Young Artist of the Year." He has performed and recorded with many leading ensembles over the decades, including the Boston Symphony, Boston Baroque, Emmanuel Music, Renaissance, Hesperus, and the Revels. His Venere Lute Quartet will perform next August at the Holland Festival in Utrecht.

Adam Krims PhD '97

Adam P. Krims, age 49, of Paris, France, formerly of Newton, Massachusetts, passed away on September 10, 2012 at his home of a heart attack. Krims was the devoted father of Stephane Emmanuel Boisvert Krims, and beloved brother to Peter Krims and Laura Krims. An honors graduate of Belmont Hill, Yale University, and Harvard University, he was a noted music scholar and teacher who was loved and respected for his creative groundbreaking research and mentorship. Adam was a professor of music analysis at Nottingham University in England at the time of his passing. He will always be remembered for his brilliance, wit and generosity. His musical accomplishments will carry on through his several books and many scholarly articles. Donations in his name may be made to The Society of Music Analysis, and you may contact his sister for more information at lkrimms@msn.com



Vanoni and family at the Rodin Museum in Paris.

Alumni News, continued

SCOTT METCALFE (AM Nov. '05) is music director of the early music group Blue Heron, who were recently invited to perform for the Dalai Lama at MIT in November. His Holiness's Dalai Lama Center for Ethics and Transformative Values is housed at that university.

GABRIELE VANONI (PhD '12) is currently in Paris for IRCAM Cursus until April, after which he goes to Weimar as the 2013 recipient of the Liszt Stipendium.



Interview: Zachary Sheets '13

Zachary Sheets is a joint concentrator with Romance Languages and Literatures. He is currently working on his senior thesis as well as a solo cello piece for Alan Toda-Ambaras, and has plans in the works with a contemporary music ensemble in Vermont and a wind quintet in Montreal. Sheets is a former president of the Harvard Composers Association, and a member of the HRO and Dunster House Opera Orchestra. He was awarded an Artist Development Fellowship from the Office for the Arts for summer 2012 study at the highSCORE Contemporary Music Festival, where he had a performance of his "What is on the End of a Feather" by the Quartetto Indaco, and at the Mozarteum Summer Academy with the French composer Pascal Dusapin.

Talk a bit about your thesis and how you combined your concentrations?

My thesis is a one-act opera, based on French and Francophone retellings of the myth of Medea. In a way, it is as much an "opera" as it is a song cycle with spoken dialogue interpolated; the interesting thing is the language divide. I took up a more classical idea of aria and recitative and applied it to the dialogue and songs, so I've chosen to have the dialogues spoken in English translation (my own), while the songs stay in their original French. The three versions I'm working with are by Pierre Corneille, a 17th century French playwright; Jean Anouilh, who wrote during and shortly after WWII; and Max Rouquette, a writer of French-Occitan descent who died in 2005. Paradoxically, it is the anachronism of combining the three texts that has elucidated precisely what is so timeless about Medea's character.

Did you intend to concentrate in both areas when you came to Harvard or have you developed these interests over your time here?

I knew that I was going to study music in one way or another, as music is what I want to do with my life. French literature had always been an interest of mine, and I was fortunate enough to take two years of courses in literature at Dartmouth College while I was in high school (my hometown in Vermont bordered Hanover, NH). When it came time to declare a major, I had already taken so many courses in both that a joint concentration made the most sense. I also had the idea of a song-cycle or small-scale opera in mind as a possible senior thesis.

Has the undergraduate composition scene changed during your time here?

It has changed immeasurably. I joined the Harvard Composers Association as a freshman. Every meeting was different; sometimes twenty people showed up—one with a piano arrangement of 'Happy Birthday,' another with a dodecaphonic composition for large orchestra—sometimes it was just a handful of people. We began to organize collaborations between student composers and student performers once a semester, and developed weekly masterclass-style meetings with our advisor, Edgar Barroso, who really helped us blossom into what we are today. We were very fortunate to receive funding from the Music Department and the OFA, and in March of 2012 put on a concert with the Juventas New Music Ensemble in Paine Hall. It was a huge success, I think, and the new board, led by Lydia Brindamour and Aviva Hakanoglu, has arranged to bring in the Callithumpian Consort

for a concert of our work this February, which is tremendously exciting!

When do you compose? Do you have a regimen, or are you deadline-driven?

I've been thinking a lot about this recently. Amnon Wolman, with whom I had the great privilege to work in the fall, talks a lot about the idea of composition as a skill that should be practiced daily, as an instrument. This is not necessarily how I work, but, in a way I'm never not working on something. Roger Reynolds, whom I also worked with, said that when we have a project we're always thinking about it to some degree. A composer is never really divorced from thinking about sound or creation in one way or another. As nice as this sounds, real life gets in the way sometimes! Projects often require a big push toward their deadlines, especially since it's important to be so exact and detailed in one's notation. This takes time, so the piece better be intellectually and creatively squared away well in advance of when it needs to be sent to a player.

Do you write for specific musicians you know?

Very often, yes. While I've been at Harvard, I've had the opportunity to work with the Bach Society Chamber Orchestra, the Brattle Street Chamber Players, the Harvard University Flute Ensemble, and a number of "pick-up" groups who have assembled to play my pieces at Harvard Composers Association Concerts. Many of these have been done with the specific players in mind.

You won the Bach Soc's composition competition in 2010, then again in 2012—do you see a difference in your work over those two years?

My music has evolved exponentially. That's the thing about being exposed to such a diverse and stimulating place like Harvard (not to mention having teachers like Chaya, Roger, or Amnon!): you grow and change and think so tremendously quickly. My first Bach Soc piece was an orchestration of a piece I wrote when I was 17 (a nice jazzy thing for clarinet, violin, cello, and piano), and my second piece was written for Professor Cortese's orchestration class. It's interesting for me to think about the trajectory from one to the other to now.

Who do you write for? Who inspires you?

I see beautiful things all the time: in nature, in literature, in other art, in philosophy, in whatever. Turning any of these compelling thoughts into music is a little bit different every time, and it's rarely important that the inspirations are identifiable in the music. Generative principles are funny things—the most fragile and ineffable we deal with as artists. In terms of who I write for, I think Bernard Rands, a former faculty member here, has a beautiful answer to that question: "I never think, in a sense, about writing for an audience, because I don't know who they are. I only assume that like me, they're human, they have all the frailties of humanity; they have aspirations, they have disappointments, they have nostalgic memories of when they heard one piece or another, but collectively we don't know who they are. They are as many people as are in that hall, and they will hear the piece that many times, all differently from each other."

SPRING 2013 CALENDAR OF EVENTS

BLODGETT CHAMBER MUSIC SERIES: Chiara Quartet

FRIDAY, MARCH 8, 2013

Ravel: *String Quartet in F Major*,
 Dutilleux: *Ainsi la nuit: String Quartet*
 Debussy: *String Quartet in G minor*

FRIDAY, APRIL 19, 2013

[Note: this concert is at Sanders Theatre]

Haydn: *String Quartet in C Major, Op. 20, No. 2*
 Edgar Barroso: *Engrama**
 Dvorak: *Piano Quintet No. 2 in A Major, Op. 81* with Robert Levin, piano

*Blodgett Composition winner



BARWICK COLLOQUIA SERIES

MONDAYS AT 4:15 PM, DAVISON ROOM
 (MUSIC LIBRARY 2ND FLOOR)

February 11: *Joseph Auner, Tufts University*: "Wanted Dead and Alive: Historical Performance Practice and Electro-Acoustic Music from IRCAM to Abbey Road"



February 25: *Kiri Miller, Brown University*: "Gender, Gesture, and Multisensory Musicality in *Dance Central*"



April 29: *Nicholas Cook, Cambridge University*: "Shadows of Meaning: Webern's Piano Variations on Record"



HARVARD GROUP FOR NEW MUSIC

March 2: JACK String Quartet
 April 6: Severine Ballon, solo cello
 May 18: L'Arsenale Ensemble

AFRICA REMIX CONFERENCE

Friday, February 8th 8:30 am – 6:00 pm Mahindra Humanities Center, Thompson Room

CONFERENCE PERFORMANCE BY DEBO BAND Lowell Hall, 8:00 pm. Free passes available at Harvard Box Office beginning January 25. 617-496-2222.

FOR NEWS & EVENTS, LIKE US ON FACEBOOK
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Photo by Boston Globe



VIDEO AND AUDIO EXCERPTS NOW AVAILABLE ONLINE!

If you want to listen in on a final class recital of "Chamber Music" or "Jazz Harmony," or if you'd like to hear this year's Elson Lecture or see Professor Thomas F. Kelly teaching "First Nights," you can now find it all online. www.music.fas.harvard.edu

SAVE THE DATE!



Music in Time
 Phenomenology, Perception, Performance

conference in honor of
Christopher Hasty
 Walter W. Naumburg
 Professor of Music

Harvard University
 Cambridge, MA
 October 18-20, 2013

Information:
music.fas.harvard.edu/conference/time.html

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 Chiara Quartet concerts and Debo Band, available two weeks before each concert at the Harvard Box Office.



Fromm Concerts, Exhibit Celebrates Foundation's 60th Year



2012–13 marks the 40th anniversary of the Fromm Contemporary Music Foundation at Harvard (1972) and the 60th anniversary of the Foundation itself (1952). In celebration, the Music Department has programmed two free concerts by the Fromm Players at Harvard on April 12 and 13, 2013, with the renowned music ensemble Sound Icon, conducted by Jeffrey Means. These concerts, entitled Celebrating 60 Years of the Fromm Foundation

(1952–2012), will be held in John Knowles Paine Hall and devoted to works commissioned by the Fromm Foundation over the years: music by Luciano Berio, Elliott Carter, Lee Hyla, Leon Kirchner, Liza Lim, Bruno Maderna, Karola Obermüller (a world premiere), Gunther Schuller, and Barbara White.

The Fromm Foundation is the legacy of Paul Fromm (1906–1987), one of the most significant patrons of contemporary art music in the U.S. in the second half of the twentieth century. He was an emigrant from Nazi Germany who personally (and later, his foundation) commissioned hundreds of composers for new works, including major figures of 20th-century music. At a time when few women composers received major commissions, Fromm supported the work of Joan Tower, Betsy Jolas, and Shulamit Ran, and let it be known that supporting female creativity was one of the Foundation's goals. Since Fromm moved his Foundation to Harvard in 1972, the Fromm Foundation has continued to commission new works from twelve to fifteen composers a year.

A library exhibition at Eda Kuhn Loeb Music Library, "Composing the Future: The Fromm Foundation and the Music of Our Time," will draw on the archived, but largely unexplored, Fromm personal papers. The exhibit will draw on the 56 boxes of archival material including autograph scores, printed scores, letters, financial records, concert programs, photographs, reel-to-reel tapes, LPs, typescripts of lectures, interviews, and many other items. Students in Professor Anne C. Shreffler's fall-term graduate seminar "The Fromm Foundation and Contemporary Music in the United States" created the exhibit, which opens mid-February.

Tutschku's Unreal Memories

Sound installation for the Carpenter Center for the Visual Arts, through May 29, 2013

Conceived for the rooftop of the Carpenter Center, *Unreal Memories* is composed of the voices of many different cultures. Original recordings were models for computer transformations that create an imaginary intercultural journey, where voices from elsewhere come together calling to the spectator as they open a short sonic window into our everyday lives.

In 1960, Le Corbusier imagined this for the Carpenter Center: "Electric ringing sounds will be composed and emitted once, twice, three times a day, at fixed times; emission of a formidable nature of softness and of power."

"When I read those notes," says Tutschku, "I imagined that the installation would enhance



Photo: Karl Hinojosa

our awareness of passing time and our relationship to other cultures. It was not my intention to create a historic realization of Le Corbusier's exact intentions. In light of the Fogg Museum construction site next door, I did not want to pick up on the idea of "formidable power" to compete with jack hammers. The softness of the voices will hopefully turn the site, for three short moments daily, into a place of imagined harmony."

FROMM PLAYERS AT HARVARD: Celebrating 60 Years of the Fromm Foundation (1952–2012)

FRIDAY AND SATURDAY, April 12 /13 with Sound Icon Jeffrey Means, artistic director and conductor

A two-concert celebration of works commissioned by the Fromm New Music Foundation **FREE** John Knowles Paine Concert Hall

FRIDAY, APRIL 12

Liza Lim: *Shimmer Songs* (2004)

Luciano Berio: *Circles* (1960)

— Jennifer Ashe, soprano

Leon Kirchner: Concerto for violin, cello, 10 winds and percussion (1960)

Bruno Maderna: *Giardino Religioso* (1972)

SATURDAY, APRIL 13

Gunther Schuller: *Tre Invenzioni* (1972)

Lee Hyla: *Pre-pulse Suspended* (1984)

Karola Obermüller: *elusive corridors* (2012, premiere)

—Michael Norsworthy, clarinet

Barbara White: *Third Rule of Thumb* (1999)

Elliott Carter: Double Concerto (1961)

—Paavali Jumpannen, piano; Yoko Hagino, harpsichord

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Hauser Grant Funds New Sound Studies Lab

A new SOUND STUDIES LAB, made possible by a Hauser Fund grant to the music department, will be up and running in time for the spring 2013 term. It includes three components:

- Four state-of-the-art field recording kits plus auxiliary studio/performance recording kits and stereo microphone for high resolution audio

- Four editing stations: two dedicated to composition (with keyboards), one with video, and one audio editing station capable of publishable-quality mastering

- ENG kits for broadcast or field use plus two boom mics and two wireless mics (for an interviewer and interviewee)

The Sound Studies Lab is for FAS research, composition, and scholarly projects—scientists working with sound, for example, or scholars working on acoustic ecology, historical documentation of a sound event, or recordings that need to be broken into sounds for composition. The first users will be Professor Alexander Rehding's spring 2013 course in sound studies, "Frameworks of Listening."

The Harvard Initiative for Learning and Teaching, a University-wide presidential initiative launched through a \$40 million gift from Rita E. and Gustave M. Hauser, funded 47 of the 250 proposed projects for 2012–2013. The grants aim to promote effective teaching and learning by funding educational activities that are innovative, evidence-based, and extendable across varied academic settings.



The Music Department's new sound studies lab stations. HUSEAC technical assistant Seth Torres helped develop the lab and installed the equipment in the Loeb Library's listening room.