

MUSIC

NEWSLETTER



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The Last First Nights

The crowd gathered in Sanders Theatre on the first of December to hear the world premiere of Matthew Aucoin's commissioned work, "Its Own Accord." Aucoin '12, piano, and Keir GoGwilt '13, violin, took the stage. The audience hushed, as they had for the past 22 years, on this final day of class for Professor Thomas F. Kelly's First Nights course.

The gorgeous interplay of violin and piano filled Sanders, and Kelly sat in the house, smiling. After the last chord on the piano, after the bows and the applause, Kelly took the stage.

"I hate to break the spell. But consider this. If you weren't here, you didn't hear it. For right now, we are the only people in the world who have heard this piece."

First Nights, one of Harvard's most popular and enduring courses, takes students through the experience of five premieres in the context of their own time and place: Monteverdi's opera *L'Orfeo*, Handel's *Messiah*, Beethoven's *Ninth Symphony*, Berlioz's *Symphonie fantastique*, and Stravinsky's *Le sacre du printemps*. Music, Kelly says, can be best understood as a piece of culture.

"Matt Aucoin was born in the 20th century and he's writing in the 21st century. He can't avoid the sounds around him. His piece is an expression of who we are and where we live. What does it mean that we're in a university? In the morning? How does this fit into the world in which we live?"

Since 1995, Kelly has commissioned 22 works (two in 1997, none when Kelly was on sabbatical in 2008), and Aucoin's piece, supported by the Department of Music, the Fromm Foundation, and Dumbarton Oaks, was his last. Professor Kelly will retire in 2018; this is the final time he'll teach First Nights.

The course had the same format each year, but Kelly never stopped working on it.

"Each time I went to his office before a lecture this year," recalls Ian Power, a TA for First Nights this fall, "he was watching his lecture video from the previous year, figuring out what he could do differently—for the last instance of a 22-year class! I don't know many other teachers with that level of devotion."

For more than two decades, around 100



teaching fellows have supported First Nights. For many, it was their first teaching experience and for some, it was life-changing.

"The most important thing you taught me is to be someone who manifests joy in what he does," wrote Willam Bares (PhD 2010), in a note congratulating Kelly on his final class. "Thanks for being someone who shines a light consistently, even when under duress."

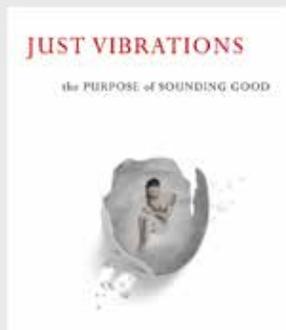
Katie Callam TF-ed this past term. "Reading through a list of twenty years' worth of course assistants really drove home how many of us have been impacted ... It's been neat to realize that while we've all approached First Nights from our own perspectives, we all have in common the experience of witnessing students' investment in and love for this course, due so much in part to Tom's boundless enthusiasm."

"I am certainly not the only one of your former assistants who feels that his entire career consists of striving, day after day, to be some version of Tom Kelly," wrote Andrew Talle (PhD 2003) in a note.

Kelly's final speech to the class was and always has been a heartfelt and simple plea: "Music is an act. It's something people do for other people. For me, music happens here," says Kelly, indicating his ear, and then his heart, "or here. Composers write for people with open hearts and ears who are hoping for some kind of aesthetic experience. I hope you do what you can to make music an important part of your world. I hope you do what you can to make music an important part of your life."

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Kelly teaching First Nights this past fall. A portion of the course was the first MOOC (massive open online course) music offering contributed by HarvardX to EdX, the internet learning site founded by Harvard and MIT. Kelly has also published *First Nights: Five Musical Premieres* (2000) and *First Nights at the Opera* (2004).

First Nights Commissions

Jeff Nichols, *Riot Act* (1995)
 Thomas Oboe Lee, *Poema de Natal* (1996)
 Anthony Brandt, *Songs for Soprano and String Quartet* (1997)
 Karim Al-Zand, *Winter Scenes* (1997)
 Kathryn Alexander, *Lemon Drops* (1998)
 David Horne, *You* (1999)
 Elliott Gyger, *As the wind moves through the harp* (2000)
 Joshua Fineberg, *Veils* (2001)
 Martin Brody, *String Trio* (2002)
 Michael Gandolfi, *Resonance Frames* (2003)
 Arlene Zallman, *Un re in ascolto* (2004)
 Kayhan Kalhor, *Silent City* (2005)
 Dmitri Tymoczko, *Four Dreams* (2006)
 Hans Tutschku, *Einst mit Dir* (2007)
 (2008: Kelly on leave: no course)
 Keeril Makan, *Becoming Unknown* (2009)
 Elena Ruehr, *Sixth Quartet, I. The Sea* (2010)
 Matthew Aucoin, *Music for Mike* (2011)
 Richard Beaudoin, *La fille dérivée* (2012)
 Rick Burkhardt, *Ted* (2013)
 Osnat Netzer, *Irrefutable Tautologies* (2014)
 Ronald Perera, *When Music Sounds* (2015)
 Matthew Aucoin, *Its Own Accord* (2016)



Matt Aucoin and Tom Kelly at the premiere of Aucoin's piece.

A note from Professor Kelly to all current and former First Nights Teaching Fellows and Assistants

We finish this year with a new composition by Matthew Aucoin, Harvard Class of 2012—who tells me that he used to sneak out of his Boston-area high school to come to First Nights lectures. ... It will of course be a bittersweet occasion for me, but my hope is that this year's students will not know anything of the history we all share, nor that this is the last time. For them, I trust, it's one more class.

For me, though, I'd like you to know what a huge part of my life this collaboration has been, and what a joy it has been to work with each of you. Together we have taught—and sometimes inspired—thousands of students, and it represents the best sort of teamwork. I thank you for your contribution to what is a big part of my life's work, and as I think back over this long haul, and look down this list of names, I have a lot of fond memories, most of them pretty funny...

Thanks for all that. It's been a great run.

*First Nights Teaching Fellows and Assistants 1995-2016**

Beth Abbate	Arni Ingolfsson	Matt Mugmon
Aaron Allen	April James	Christoph Neidhofer
Emily Abrams Ansari	John Johnson	Bill O'Hara
Ryan Banagale	David Kaminsky	Aidan Oliver
Jennifer Baker Kotilaine	Sheryl Kaskowitz	Sam Parler
William Bares	David Kidger	Matthew Peattie
David Black	Natalie Kirschstein	Thomas Peattie
Tony Brandt	Jason Koczela	Ian Power
Deborah Burton	Roe-Min Kok	Steffi Probst
Geoffrey Burleson	Laura Kozachek	Julia Randel
Carlo Caballero	Tom Kozachek	Kathryn Richards
Katie Callam	Jonathan Kregor	Jesse Rodin
Davide Ceriani	Sterling Lambert	Gina Rivera
Jen-yen Chen	Zoe Lang	Andrew Rindfleisch
William Cheng	Clara Latham	Mathias Roeder
Brigid Cohen	Jimmy Leach	Evan Scooler
Judah Cohen	Katherine Lee	Geoffrey Shamu
Matt Cron	Tom Lin	Eli Shoot
Louis Epstein	Rodney Lister	Arthur Stokes
Erik Entwistle	Roberta Lukes	Andrew Talle
Ellen Exner	Evan MacCarthy	Dmitri Tymoczko
Daniel Felsenfeld	Drew Massey	Michael Uy
Joe Fort	Katarina Markovic-Stokes	Bettina Varwig
Doug Freundlich	Rose Mauro	Steven Weigt
Ashley Fure	Charles McGuire	Kathryn Welter
Bill Geha	Lansing McLoskey	Richard Whalley
Petra Gelbart	Tim Melbinger	Micah Wittmer
Richard Giarusso	Kiri Miller	Hillary Zipper
Aaron Girard	Chris Mossey	
Monica Hershberger	Emerson Morgan	
Matt Henseler	Joe Morgan	
Chris Honett		

*We apologize if we have inadvertently left a name off this list. Please do feel free to correct us:
 write musicdpt@fas.harvard.edu

Faculty News

Walter Bigelow Rosen Professor CHAYA CZERNOWIN'S CD *The Quiet – works for orchestra* (Wergo) was reviewed by *Deutschlandfunk*. About the title piece, "The Quiet" (2010), Von Barbara Eckle writes: "The Symphony Orchestra of the Bavarian Radio under the direction of Brad Lubman succeed in this recording so that one actually imagines himself in the middle of a snowstorm. As the title implies ...it exudes tranquility. It's the kind of moving tranquility that can be found in the perfection of nature, which dissolves contradiction."

Franklin D. and Florence Rosenblatt Professor of the Arts VIJAY IYER was voted *Downbeat Magazine's* 2016 Jazz Artist of the Year, the third time receiving that honor. Iyer was also named a recipient of a United States Artists Fellowship, a prize awarded to "the country's most accomplished and innovative artists" in nine disciplines. In August, Iyer directed the 3-week International Workshop in Jazz and Creative Music in Banff, Alberta, Canada. He recently gave two Keynotes: "Movement in Relation: Improvisation Across the Disciplines" at McGill, and "Reassembling the Temporal" at the conference "Making Time in Music" at Oxford University. Touring nationally and internationally in duo with Wadada Leo Smith (their album was recently named one of the best jazz albums of 2016 by the *Chicago Tribune*), with the Vijay Iyer Trio, and in collaborations with Brentano Quartet and International Contemporary Ensemble (ICE), Iyer also served as Music Director for the Ojai Music Festival, which he has curated, and which will feature the world premiere of his Violin Concerto,

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Conductor McGegan is Wolff Visiting Scholar



On Thursday, November 17, Nicholas McGegan conducted Sherezade Panthaki, soprano, Yale Voxtet, and the Philharmonia Baroque Chamber Players in *Italian Baroque Music from the Jewish Ghetto. The Music of Salamone Rossi*, with commentary by Francesco Spagnolo. McGegan is the Christoph Wolff Distinguished Visiting Scholar at the Harvard University Department of Music.



New Haven, Yale University, Beinecke Rare Book & Manuscript Library, MS 810. These three scrolls, ca. 1300, contain processional antiphons with music notation for Rogation Days, the three penitential days prior to Ascension Thursday, during which lengthy processions were made. Together, the scrolls represent a very rare witness of this ceremonial from the Ambrosian rite, a non-Gregorian tradition emanating outward from Milan.

Morton B. Knafel Professor THOMAS F. KELLY and EMERSON MORGAN, doctoral candidate in historical musicology, were invited to speak in November at a symposium about medieval manuscript rolls at the Beinecke Rare Book & Manuscript Library at Yale University. The two-day event brought together researchers, curators, conservators, and collectors engaged with the production, circulation, and collection of the medieval roll, also known as scroll or rotulus. Professor Kelly offered a lecture on the special affordances of the scroll, in its continuous, uninterrupted format, several centuries after the preferred format of the book had given way to the codex, which is the book as we know it today, as a bound set of gathered pages. He led a workshop for doctoral students and conservators on the types and functions of rolls, including examples from the recent long-term deposit of many fine Middle English rolls from the private collection of Professor Toshiyuki Takamiya, who was present as a speaker. Emerson Morgan joined a panel of doctoral researchers to speak about the composition of text and diagrams in late thirteenth-century English royal genealogical rolls in Houghton Library at Harvard and the Takamiya collection at Yale. The exhibition "Medieval Scrolls at Harvard" at Houghton Library in summer 2014 was the result of a seminar led by Professor Kelly and Professor Beverly Mayne Kienzle of Harvard Divinity School, together with William P. Stoneman, Curator of Early Books & Manuscripts at Houghton Library, in which medieval scrolls of several types were studied in detail. Professor Kelly is currently working on a book project about medieval scrolls.

Interview: Will Cheng's *Just Vibrations*

Will Cheng's book, *Just Vibrations: The Purpose of Sounding Good*, received this year's Philip Brett Award from the American Musicological Society. Cheng received a PhD from Harvard in 2013 and is currently assistant professor at Dartmouth College. His *Sound Play: Video Games and the Musical Imagination* was published in 2014, and his "Queering the Field: Sounding Out Ethnomusicology" (ed. with Greg Barz) and "All the Beautiful Musicians" are forthcoming from Oxford University Press.

LB: You urge academics—those entrusted with inspiring new ways of thinking—to help students broaden the skill of listening to apply to more than music. How are those specific musical listening skills different from those, say, necessary for therapy or meditation?

WC: Remember when your parents or teachers would tell you, "I can't hear you if you're yelling?" (And you thought, "Wait...does that make sense?") I've been invested in learning about how people listen to and through noise, musical and otherwise: experimental sonic arts, "shrill" Hillary Clinton, the clamor of Black Lives Matter protesters, the broken speech of chronic pain patients, and other kinds of expressive forces that exceed the boundaries of so-called respectability and legibility at first blush. Along with our students, we must confront our own prejudices and habits in terms of what is or isn't noise. This doesn't mean that our ears need to make clean sense of every signal. It just means that, whether we're dealing with musical pieces or human beings, our listening practices represent a relational commitment that says, "I hear you—or at least, I'm going to try."

LB: What is at risk if musicology does not take compassion seriously? What's happening now that is different from all the past decades of music scholarship?

WC: We can love both music and people. It's not either-or. I don't think we should love music at the expense of showing love for other people. Yet as I point out a few times in the book, there are cases where scholars' priorities are (or appear) jumbled in this regard. My view is that music should be treated as neither a necessary nor sufficient entity for being human and humane. Too often, however, we witness dehumanizing and ableist rhetoric piled upon peers who do not showcase narrow conventions



of musical taste, proclivity, or capability. This is the subject of my forthcoming book, "All the Beautiful Musicians."

LB: Have you seen evidence of this kind of (compassionate) thinking in other fields? I'm thinking specifically of a relatively new effort in some hospitals to offer palliative counseling for cancer patients—something that didn't fit in the mindset of traditional doctors, who are trained to heal and fix.

WC: I see compassion across all fields. I suppose the concern is whether people working within these fields feel comfortable articulating and debating issues of compassion. And your example of palliative care is powerful, because compassion isn't a cure-all, and discourses of "fixing" bear shadowy stigmas of disability, debility, and anomaly.

LB: I see musicologists argue the cases of discrimination against women, gay people, black artists. I'm sure musicology isn't the only field to do this, but is it especially poised to lead the academy in this direction of compassion?

WC: I would like to think so. But I'm not sure. As a field, musicology has been my disciplinary harbor. I just returned from my tenth AMS [American Musicological Society annual meeting], held in my home town of Vancouver. Some of my best friends and favorite authors are musicologists. So musicology is special to me. But musicology is not exceptional. Like all fields, like all families, musicology has its baggage and biases, its recurring demons and better angels. If we wish to treat music and musicology as if they were exceptional, then let's at least mobilize this sense of entitlement to achieve some greater palpable good. But let's not assume musicology's exceptional simply (and tautologically) because it's our profession.

I'm working on a sequel of sorts [to *Just Vibrations*] called "Touching Pitch," a deeper dive into the quandaries and imperatives of empathy in music and humanitarianism.

My proposal, simply put, is this: what if the primary purpose of sounding good isn't to do well, but to do good?

LB: What is the first step?

WC: The next time you hear someone say something that you think is nonsense or uninformed or inarticulate, listen again. It's what we'd do with a piece of music; our peers in society deserve no less.



Viol Consort concert in the Fogg Museum courtyard

THE HARVARD VIOL CONSORT has been named the recipient of this year's Gian Lyman Silbiger Grant awarded by the Viola da Gamba Society of New England. This student group, created by Professor Kate van Orden with the assistance of viola da gambist, Laura Jeppesen, is assembled anew each fall semester in Music 181r (Performance and Culture: Renaissance Music). The class combines academic research with hands-on study of the viola da gamba, and teaches students to become cultivated amateurs and to find the ease of a Renaissance viol player. The Silbiger grant enabled students to perform with professional local viol players Jane Hershey, Michael Sponseller and James Williamson in a performance with the Harvard University Choir under the direction of Ed Jones.



Senior Lecturer Yovany Terry performed with Joshua Bell & Chamber Orchestra of Havana in Seasons of Cuba at Lincoln Center. Photo by Rick Swig.

performed by Jennifer Koh and ICE, as well as the west coast premiere of George Lewis's *Afterword: The AACM (as) Opera*.

Morton B. Knafel Professor THOMAS F. KELLY delivered the introductory lecture for Second International Summer School of Manuscript Studies, University of Cassino, Italy. He also gave a course in Gregorian chant at the Conservatorio S. Pietro a Majella, Naples, Italy, and a Master class at the Biblioteca capitolare in Benevento, Italy.

William Powell Mason Professor CAROL J. OJA was the Frieda L. Miller Fellow at Radcliffe Institute for Advanced Studies and an ACLS Fellow, 2016-17. She published "Beyoncé: Many Things All at Once," an essay-review in *The Times Literary Supplement*; "Remembering Samuel A. Floyd, Jr." in the *Society for American Music Bulletin*; and gave a lecture, "Marian Anderson and the Desegregation of the American Concert Stage," for the Radcliffe Institute for Advanced Study, in conjunction with HUBweek. Oja was a delegate to the American Council of Learned Societies.

Together with Professor SUZANNAH CLARK and Lesley Bannatyne, Fanny Peabody Professor ALEX REHDING co-edited *Music in Time*, a Festschrift honoring Christopher Hasty. Rehding has also co-edited a special issue of *New German Critique* on "Adorno and Music" with Peter Gordon (History), as well as articles in the *Journal of the Royal Musical Association* and *Music Theory Online*. This year he became an affiliate of the Department of Visual and Environmental Studies.

James Edward Ditson Professor ANNE SHREFFLER offered a new undergraduate course in the fall, Post-Classical Music in the 21st Century, about new music ensembles that seek to redefine the concert experience and to push the boundaries between "popular" and "classical." Shreffler gave a Keynote, "From the Schoenberg-Verein to National Sawdust: New Music Ecosystems Then and Now," at the conference "What We Talk About When We Talk About New Music," at the University of Massachusetts, Amherst, and spoke on "Hidden Utopias: The Political and Aesthetic Visions of Younghi Pagh-Paan's Sori (1979-80)," at the conference "Celebrating 50 Years of Younghi Pagh-Paan's Compositional Career," at the Ewha Music Research Institute in Seoul, Korea.

Fanny P. Mason Professor HANS TUTSCHKU premiered three new compositions in the past several months: *Remembering Japan - part 1*, a multi-channel electroacoustic work based on sounds recorded during a study trip to Japan in 2014; *periods of existence* for 10 instruments, premiered by the German ohton ensemble; and *voice-unrooted* for soprano and electronics, which continues his research on expressive connections between the human voice and technology, premiered by Tony Arnold. Tutschku is currently working on a



The Parker Quartet's new CD, Mendelssohn: String Quartets, Op. 44 Nos. 1 & 3, was named an Editor's Choice in *Gramophone*.

composition for soprano, percussion, nine instruments and electronics to be premiered by Talea ensemble at the Fromm Players at Harvard concerts in March, 2017. Tutschku taught several international workshops for musicians and non-musicians on aspects of art appreciation, listening, creativity, composition, improvisation, live-electronics, and sound spatialization in China and Brazil over the summer.

Dwight P. Robinson Professor KATE VAN ORDEN was named a 2016 Walter Channing Cabot Fellow in recognition of her book, *Materialities*. She received the bi-annual book award from the Society for Renaissance Studies for *Materialities*, and the Medal of Honor from the city of Tours, France, for outstanding contributions to our understanding of the Renaissance. van Orden gave the Distinguished Musicology Lecture, "Musica Transalpina: Janequin and the French in Cinquecento Italy," at the University of Michigan, Ann Arbor; preconcert lectures and performances with the Philharmonia Baroque Orchestra; and gave the talk, "Learning to Read" as part of the Distinguished Alumni Colloquium Series at University of Iowa.



Black Lives Matter: Music, Race & Justice

The Graduate Music Forum at Harvard will present "Black Lives Matter," an interdisciplinary music conference seeking to interrogate the place of music, musicians, and sound in light of the Black Lives Matter movement and the crises to which it responds. This conference will be held February 3-4, 2017 on the Harvard campus, and is free and open to the public. It is supported by the Department of Music and the Department of African and African American Studies at Harvard University. Additional information can be found at <http://projects.iq.harvard.edu/gmf2017>

Graduate Student News

PANAYOTIS LEAGUE published “The Poetics of Meráki: Dialogue and Speech Genre in Kalymnian Song” in the *Journal of Modern Greek Studies* and a review of Daniel Sharp’s *Between Nostalgia and Apocalypse: Popular Music and the Staging of Brazil in Notes: The Quarterly Journal of the Music Library Association*. He gave a paper at the “Making Time in Music” conference at Oxford. League also presented a concert and educational program on the links between ancient Greek theatre and contemporary Greek folk music at the Onassis Cultural Center in New York City, gave a concert and talk on the music of Ottoman Lesvos at Yale, and co-organized and performed a concert with Hellenic Society of Maine to raise money for medical supplies for Syrian and Iraqi refugees in the hospital at Mytilene, Lesvos.

MANUELA MEIER’S composition *receptive fields* (2016) for 5 percussionists had its world premiere at the 48th Darmstadt International Summer Course for New Music in Germany in August.

SARAH POLITZ presented a paper at the African Studies Association conference in DC in early December.

KAI JOHANNES POLZHOFFER and Dániel Péter Biró edited *Perspectives for Contemporary Music in the 21st Century* (Hofheim: Wolke, 2016).

FREDERICK REECE was selected—along with 7 other PhD candidates—as one of the Harvard Horizons scholars for 2017. The program selects PhD students whose ideas, innovations, and insights have the potential to reshape their disciplines. The scholars will receive in-depth mentoring on the art of effective presentation, preparing them for a symposium on April 12, 2017 at 4:30 p.m. in Sanders Theatre. Reece’s topic is “Ringling False: Music Analysis, Forgery, and the Technologies of Truth.”

Saxophonist Haruka Inoue performed CHRIS SWITHINBANK’S *something golden in the night* in solo recitals in Osaka and Tokyo during Summer 2016.

DANIEL WALDEN presented “Emancipating Microtones: Nineteenth-Century Experiments with 53-Tone Equal Temperament,” as part of a panel examining the connections between 19th-century liberal politics, just intonation, and Japan that he co-organized with Jonathan Service (Oxford), Julia Kursell (University of Amsterdam), and BENJAMIN STEEGE (PhD 2007) (Columbia University).



Reece selected Harvard Horizons scholar



Stephanie Probst and Leon Chisholm were married this summer in Germany.

Harvard Music Department Hosts Second Annual Workshop on Chinese Contemporary Music

—Julia Glenn

On August 17, the Harvard Music Department hosted the second annual meeting of “Perspectives on Chinese Contemporary Music: A Music Theory, Composition, & Performance Workshop.” Moderated by Walter M. Naumburg Professor Christopher Hasty and supported by the Innovation Program of the Shanghai Municipal Education Commission, the workshop welcomed a diverse spread of presenters and performers. Nancy Yunhwa Rao of Rutgers University gave the keynote lecture, titled “Shi, Propensity of Things and Temporality in Contemporary Chinese Composition.” East China Normal University’s Yan Linda Zheng (Visiting Fellow, 2010–11) presented on Western techniques and East Asian aesthetic concepts in Lei Liang’s *Listening for Blossoms*, and Lyle Davidson from New England Conservatory delivered a talk on “The Unit of Analysis.” Zhao Zhang’s *Yi Mountain Sketch* was performed by Tien Ning & Roy Imperio of Fitchburg State University. Yanyang Li of Soochow University School of Music discussed modern variations on an ancient theme in Chou Wen-chung’s *The Willows are New*.

Also featured were student presenters from Cincinnati University Conservatory and the Juilliard School. Undergraduates Rachel Walker and Robert Volkman discussed musical time in Gao Ping’s *Between Finger Flicks* and a Schenkerian perspective on the synthesis of “Jiang Kui” and tonality in Bright Sheng’s *Flute Moon*, respectively. Julia Glenn (A.B. ’12 in linguistics), a doctoral candidate at Juilliard, outlined a phonological approach to contemporary Chinese music analysis in a lecture-performance on Chen Yi’s *Memory*.

As Chinese contemporary music continues to develop and reach new audiences in the West, it is important for performers, scholars, and audiences alike to continually expand the toolboxes from which we draw to approach it. Common themes from this year’s workshop included temporality and musical time, linguistic influence, multi-culturalism and merging Western and Eastern aesthetics and techniques, the interconnected nature of Chinese arts, folk influence, and the role and impact of Chinese traditional instruments. Ultimately, Chinese contemporary music defies a single perspective or definitive list of traits; it cannot be pigeon-holed or ostracized as its own entity. But recognizing what feeds it and is kindled by it—outside of our more traditional Western perspectives—is key to gaining a deeper understanding of and appreciation for this diverse body of work. This year’s workshop aimed to do just that, and in the process has opened up many exciting areas for future collaboration and research.



Participants in “Perspectives on Chinese Contemporary Music: A Music Theory, Composition, & Performance Workshop,” moderated by Christopher Hasty.

Commercial Country Music, Race, and Whiteness

American country music, or the folk/vernacular music created by white and black musicians primarily in the rural south, came to the attention of the public with the development of the recording and radio industries in the 1920s.

“Recording industry executives were looking for music they could market to Southern and rural audiences,” says Sam Parler, who is writing his dissertation on race and country music. “They realized they could market more effectively if they segregated the recordings into separate racial categories, despite the stylistic overlap in the actual songs: there were ‘race records’ marketed to black listeners, and then ‘old-time’ or ‘hillbilly’ records for rural whites.”

It was early in the century and segregation was reality. People were primed to accept racial separation in what was still a new industry. Parler cites an example of one white group, the Allen Brothers, who threatened to sue their record company for defamation when the company advertised them in the black Race Series.

“There is nothing inherently white about country music. Record producers developed it as white music, and people accepted that, in white hands, the Hawaiian steel guitar or the banjo was a white sound. In addition, academic and amateur folklorists combed through Appalachia looking for music that had been preserved, that they could trace back to the British Isles. They interviewed musicians and poets in the mountains, but they ignored anything that wasn’t ‘pure.’ A lot of influences from African American cultures were omitted from their studies and published works.”

In the 1930s, poverty and joblessness drove people out of rural areas. The migration accelerated during World War II—African Americans and rural whites alike moved out of the American South into Chicago, the Midwest, and Northeast. City folk, though, disdained country music as too provincial and working-class. In an attempt to gain respectability (and sales), producers increasingly marketed country music as American music, promoting it as the music of a white nation.

Parler’s entry point into issues of race and whiteness in country music is through the commercial country music industry and its products—movies, records, sheet music—and their marketing and reception. He examines



DeFord Bailey on the Grand Ole Opry, 1930s.

four case studies of musicians whose work either crossed racial barriers or honed in on them. Carson Robison (1890–1957), for example, became stridently anti-Japanese in response to World War II and wrote songs with a country twist that copycatted what Tin Pan Alley composers were writing about the Japanese at the time. Gene Autry (1907–1998) made a case in his later films for better treatment of Native Americans, although only if they made an effort to assimilate to the “American”—that is, white—values espoused by country music.

“Gene Autry’s film cowboy was a heroic character that provided an alternative to the negative hillbilly stereotype, but in the process many of Autry’s films in the 1930s also perpetuated damaging stereotypes of American Indians. But in the late 40s Gene Autry made so-called ‘pro-Indian’ films, motivated by his experience working on Westerns plus news stories praising American Indian contributions to the war effort. The Pima Indian Ira Hayes, for example, was one of the four Marines in the famous raising of the flag at Iwo Jima. Autry’s films helped support a movement for greater civil rights for Indians, but these civil rights came at the cost of traditional Indian cultures, as Indians were expected to assimilate into white society. Country music is used in the films as part of the Americanization process of Indian characters—for example, there’s a scene in *The Last Round-Up* where Indian school-

There is nothing inherently white about country music.

children are being taught ‘She’ll Be Comin’ Round the Mountain.’”

Parler believes there has begun to be a reckoning about race in country music. He points to the 2006 “I Can’t Stop Loving You: Ray Charles and Country Music” exhibition at the Country Music Hall of Fame and Museum. He also notes more interracial collaboration between genres, such as Beyoncé and the Dixie Chicks or LL Cool J and Brad Paisley. But it’s the induction of the African American country music star, DeFord Bailey, that is most telling.

“For almost 20 years people wanted to induct DeFord Bailey into the Country Music Hall of Fame, but there was always resistance. Maybe he wasn’t important enough, maybe didn’t sell enough records, maybe it was racially motivated. But then there was a groundswell of support, and he was finally inducted, in 2005, with a lot of publicity around it. So, how much of that is trying to create good PR, and how much is advocating for better relations in country music?”

Whatever the motivation, Parler says, it’s a groundbreaking moment in the way country music conceives of its own history.



Sam Parler grew up listening to Bob Dylan and The Byrds and loved the country rock of the late 60s and 70s. He discovered country music scholarship as an undergraduate at Vanderbilt University, and began exploring the field after taking Sindhumathi Revuluri’s Harvard course “Music and Empire,” about issues of race and power, and curating the Loeb Library exhibit “Unmasking Jim Crow: Blackface Minstrelsy in American Popular Culture.” Parler won the 2016 Mark Tucker Award from the Society for American Music for his paper “Racial Nationalism and Class Ambivalence in Carson Robison’s World War II Songs.” He recently received a Mellon/ACLS Dissertation Completion Fellowship for a dissertation that examines the tension between multiracial performance history and discourses of whiteness during the early decades of commercial country music.

Alumni News

KAPENA BAPTISTA (AB 2016) received a Fulbright Fellowship to teach English and learn the Portuguese guitar in Spain.

JEAN-FRANÇOIS CHARLES (PhD 2011) has accepted a tenure-track position at the University of Iowa.

JUSTIN HURWITZ (AB 2008) scored two independent films, *Guy and Madeline on a Park Bench* and *Whiplash*, before he composed the music for *La La Land*. As of December, 2016, *La La Land* won the Los Angeles Film Critics Association Award for Best Music, the Critics' Choice Movie Award for Best Score, and Critics' Choice Movie Award for Best Song. Hurwitz was recently asked to be a producer on the ninth season of "Curb Your Enthusiasm."

MARC GIDAL (PhD 2010) published "Catholic Music in Lusophone New Jersey: Circum-Atlantic Music, Intergroup Dynamics, and Immigrant Struggles in Transnational Communities," in *American Music* in 2016.

KATHERINE LEE (PhD 2012) has accepted a professorial position in the first School of Music to be formed within the UC system. Lee will assume her new position at UCLA in July 2017.

DYLAN MARCAURELE'S (AB 2016) Paine Fellowship enabled him to serve as a music assistant on several projects in New York City this past summer. MarcAurele wrote to say that he was able to work with Alex Lacamoire, music director of *Hamilton*, who taught him orchestration techniques, computer notation tricks, musical direction strategies, habits of great rehearsal accompanists, and how to lead productive sessions at recording studios. Within two weeks of his arrival, MarcAurele found himself sitting with Oprah and Steve Martin at the rehearsals for the Tonys, for which he'd prepared instrument parts. He



Gavin Williams (PhD 2014), John McKay (PhD 2013), Michael Uy (G-6), Luci Mok (PhD 2015), and Rowland Moseley (2015) at the 2016 AMS/SMT conference.

eventually served as full-time music assistant for the touring company of *Hamilton*, and currently works as a music director, accompanist, and transcriber.

The ASCAP Foundation's 48th annual Deems Taylor/Virgil Thomson Award for outstanding musical biography (The Nicolas Slonimsky Award for Outstanding Musical Biography) was given last month to KIRKE MECHEM (MA 1953) for *Believe Your Ears: Life of a Lyric Composer*. The book was published by Rowman & Littlefield as a hardback last year, but will be released in paperback next February.



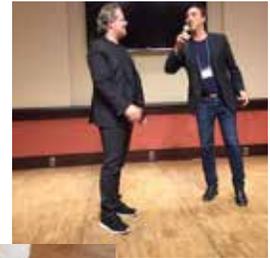
Photo: Zoe Lang

Matthias Roeder (PhD 2010) and Myke Cuthbert (PhD 2007) at the 2016 Karajan/MIT Classical Music Hackathon, hosted by MIT.

ROGER NEILL (MM 90, PhD 1994) composed the musical score for Mike Birbiglia's film, *Don't Think Twice*. December marked the premiere of the third season of "Mozart In The Jungle"; Neill is the composer and music consultant for the Amazon Studios series, which won the Golden Globe this year for Best Television Series, Comedy or Musical.

ALEX SHIOZAKI (AB 2009) received a DMA from Juilliard, and currently performs with the Momenta Quartet. The Quartet performed in Harvard's Paine Hall as part of a program featuring the Music of Julian Carrillo this past October, organized by Alejandro Madrid.

ANDREW TALLE (PhD 2010) prepared the edition and synoptic facsimile of J. S. Bach's Cello Suites I with his wife, Jungeun Elle Kim, for the Neue Bach Ausgabe Revidierte Edition [NBArev] (Kassel: Bärenreiter, 2016). His monograph *Beyond Bach: Music and Everyday Life in the Eighteenth Century* (Champaign-Urbana: University of Illinois Press, 2017).



Emeline Elizabeth O'Hara was born to Bill (G-6) and Kathleen on August 7; Otto Talle was born to Andrew (PhD 2003) and Jungeun Elle Kim on November 16; Sivan Cohen-Elias (G-8) with daughter Meshi in Israel; Remy Weston Henseler arrived on November 9 to Kendra and Matt (PhD 2016) and big sister Evelyn; and Petra (PhD 2010) and Matthew Gelbart, Patrik and Julinka welcomed Nicholas "Niklo" on September 3. Gelbart is now a board-certified music therapist as well as the music curator for the RomArchive, an international digital archive for art of the Roma.

Celebration Launches Weston Archive

—excerpted from “The Sweep of Jazz History” by Jill Radsken in the *Harvard Gazette*

The legendary jazz pianist and composer Randy Weston spent a lifetime using music to tell stories that crossed cultures and continents. In November, Harvard honored the 90-year-old for his extraordinary body of work and the University’s acquisition of his personal archive.

Weston’s archive reads as a “Who’s Who” of jazz greats, literary luminaries, pioneering performers, and social activists. In one breath, Weston ticked off collaborations with Duke Ellington, Dizzy Gillespie, Melba Liston, and John Lee Hooker, then recalled meeting Marshall W. Stearns, his correspondence with Langston Hughes (whose poem inspired Weston’s 1960 landmark album *Uhuru Afrika*), and his travels to Nigeria with Nina Simone as part of a U.S. delegation.

His time in Africa is one compelling aspect of the archive that Ingrid Monson, the Quincy Jones Professor of African American Music, is particularly excited to use in her own research and in teaching future courses.

“He is one of the key people to link jazz and Africa. He ran a jazz club in Morocco for many years, and worked with many African musicians there. I knew in these materials there would be a lot of things documenting that time. When Sarah Adams [the Richard F. French Librarian of the Eda Kuhn Loeb Music Library] and I went to look at the archive, it was astonishing, and extremely well-organized. There are materials about him, but also jazz as a whole,” she said.

The Weston archive, which includes an estimated 300 manuscript scores and 1,300 audio and visual media, will reside in the Music Library and will be available to the public. It is a project of the Jazz Research Initiative in collaboration with the Hutchins Center, Loeb Music Library, the Harvard College Library, and the Dean of the Faculty of Arts and Sciences.



Photo courtesy of Randy Weston.

Weston’s archive offers a rare glimpse into the world of the artist, an ambassador, and a businessman, and creates a study in both the cultural history of America in the mid-1950s and the inner workings of a musical master. The archive contains hundreds of manuscripts, scores, videos, films, photographs, and more than 1,000 tape recordings. Highlights include correspondence with Langston Hughes and Alvin Ailey, scores of Weston’s works, photographs with Dizzy Gillespie, Pharaoh Sanders, Muhammad Ali, and Cornel West, and a program from a 1963 Banquet with Martin Luther King, Jr., signed by MLK Jr. and 8 other guests at the dinner.

Treasures of the Last Ten Years: A 60th Anniversary Celebration



Pictured: Rubén Blades’ hat, Georg Solti’s copy of *Symphonie Fantastique*, a Mission of Burma backstage pass, and a late-18th century copyist’s manuscript of *Le Nozze di Figaro*.

some of its notable acquisitions from the last decade. The items on display date from the 18th century to the 21st, and include materials used by performers, audiences, theoreticians, and scholars: composer and copyists’ manuscripts, scores annotated by their performers and conductors, concert programs and ephemera, theoretical texts, and commercial and field recordings.

The cases are not organized in thematic or chronological order; instead, visitors are encouraged to find their own points of intersection as they move through the exhibit. Guido Adler’s annotated copy of Thayer’s *Chronologisches Verzeichniss der Werke Ludwig van Beethoven’s* sits near a manuscript copy of one of Duke Ellington’s arrangements of “Stormy Weather,” while an early copyist’s manuscript of *Le Nozze di Figaro* shares a case with a rare 78 RPM recording of Hanns Eisler and Bertoldt Brecht’s leftist song “In Praise of Learning.” Several of the scores have Harvard connections: Benny Carter’s “Myra,” commissioned by the Harvard Jazz Bands; former faculty member Nadia Boulanger’s arrangement of one of her sister Lily’s compositions; a manuscript by Lou Harrison, whose Gamelan Si Betty is now in residence at Harvard; and items from the archives of alumni Fred Ho and Ruben Bladés. Selected field recordings from Yakutia and Iran, part of the Archive of World Music, represent the vital work of ethnomusicologists in preserving musical repertoires, and have also been digitized for listeners around the world. Film scripts, Lauryn Hill’s influential hip-hop/neo-soul album *The Miseducation of Lauryn Hill*, and a set of underground recordings from Boston’s early 80s punk scene reflect the continual broadening of Harvard’s musical curriculum.

“Given a collection as rich in musical sources as this one, the greatest challenge in mounting this exhibit was deciding what not to include,” says curator Kerry Carwile Masteller, the library’s Reference and Digital Program Librarian. “I could have assembled another dozen exhibits from the library’s recent acquisitions, each as varied and full of spectacular and curious rarities as this one.”

The dedication of the Eda Kuhn Loeb Music Library on December 8, 1956 was marked by three days of concerts and exhibits of “musical rariora and memorabilia at Harvard.” In the spirit of that first celebration, the library commemorated its 60th birthday this December with an exhibit showcasing

SPRING 2017 CALENDAR OF EVENTS

Events are free and take place at 8 pm in John Knowles Paine Concert Hall unless otherwise noted. Full listing at www.music.fas.harvard.edu

BLODGETT CHAMBER MUSIC SERIES: PARKER QUARTET

Photo: Jamie Jung



Sunday, February 26 at 3 pm

MENDELSSOHN String Quartet No. 1, Op.12; SIVAN COHEN ELIAS *Encrypt*; SHOSTAKOVICH String Quartet No. 3

Friday, March 24 at 8 pm

REBECCA SAUNDERS *Fletch*; SCHUBERT Octet in F Major, D. 803
Free passes required for Parker Quartet concerts and are available two weeks before each concert at the Harvard Box Office.

FROMM PLAYERS AT HARVARD: TALEA ENSEMBLE



SONGS FOUND IN DREAM
Curated by Hans Tutschku

Friday, March 3 at 8 pm

GEORGE LEWIS: *Mnemosis*

GERARD GRISEY: *Talea*

JAMES DILLON: *New York Triptych*

Saturday, March 4 at 8 pm

BRIAN FERNEYHOUGH: *Incipits*

RAND STEIGER: *A Menacing Plume*

LIZA LIM: *Songs found in dream*

HANS TUTSCHKU: *codification - memory*

HARVARD GROUP FOR NEW MUSIC

Yarn Wire Ensemble



March 18 YARN WIRE ENSEMBLE

April 22 FAINT NOISE

May 20 ELISION ENSEMBLE

Saturdays at 8 pm

LOUIS C. ELSON LECTURE: YO-YO MA



CULTURE, CONNECTION, AND
CITIZENSHIP IN A TIME OF CHANGE
Wednesday, March 22 at 5 pm
A Conversation with Yo-Yo Ma

Undergraduate News

Scott Peters '16 spent last July in Nashville supported by a John Knowles Paine Traveling Fellowship. He recently wrote to summarize his experiences and what he discovered about making a career in the music industry [article edited for length].

I have just returned home after spending the month of July in Nashville. I would like to express my thanks to the Music Department for their generous financial contribution and to update the department on my month in Nashville.

The people that I met with covered a wide spectrum of the music industry. From [singer songwriter] Alex Renbarger, I learned about the long process of artist development. Bryan Chisholm told me about different marketing strategies at Universal and also highlighted some new opportunities in the Nashville music scene now that so many non-traditional music companies are opening up offices in the city (like Pandora). Darwin Moody, a well-connected industry veteran, gave me advice about how to acquire session work. Austin Fish, who essentially manages partnerships between Taylor Swift and corporate brands, encouraged me not to limit myself to one path of the industry, and suggested that it's very possible to have a steady business-side job in music while also playing sessions and writing songs. I found this very encouraging!

Perhaps my most fruitful new contact was Alex Torrez, the head of Torrez Music Group, who also has experience as a touring drummer, an A&R director for Sony, and a former marketing executive at Gibson Guitars. Not only did Alex give me advice about the worlds of session and touring musicians, but also he was interested in some of the blues cello recordings that I've been working on myself.

Here are the main takeaways:

- It's imperative to cultivate a number of different skills in order to succeed, especially as a freelancer.
- Acquiring solo gigs in the session and touring scenes all comes through networking. Musicians like to hire their friends to record and tour with them.
- Traditional symphonic session work is garnered by being a really good classical sight-reader. Contemporary session work is garnered more by one's personal network and individual sound.
- Unless someone is the best instrumentalist in the city, it's important for him or her to write music and to find their own musical voice, both for financial reasons and for artistic reasons.
- Never turn down gigs, and don't be afraid to try different things in the industry at the same time.



Harvard Choruses Inaugurate New Music Initiative



University of Oregon. In four separate visits to Harvard, he guided the students through their compositional work, from selecting text to providing direction on both creative and notational aspects of the students' work.

"The freedom that Dr. Kyr gave us throughout the creative process was invaluable—it allowed me to compile a text that inspired me personally, and write music that did not compromise on my individual style and voice," said Eleanor Bragg '19. "Dr. Kyr supported this freedom with concrete teachings on how best to fit music to a text, how to write comfortably and naturally for voices of different ranges, and how to create a score that is as clear to the performers as possible."

The unique opportunity the New Music Initiative presents for Harvard student composers was not lost on those who were a part of this inaugural year. Karen Christianson, '17, described her work with the Initiative as "one of the highlights of my Harvard experience" and "a rare opportunity for undergrads." Ari Korotkin, '17, shared that it is "a rare privilege for any college-aged student to be granted something as rewarding as this program," and Fraser Weist, '18, said that the New Music Initiative "was one of the best opportunities I've been afforded during my time at this university."

While few undergraduate student composers have the opportunity to work with a mentor like Dr. Kyr, fewer still have the chance to hear their pieces performed by a top-flight professional ensemble like the Antioch Chamber Ensemble. "It was a privilege to have my work read, workshoped, and performed by an amazing professional group. . .who treated the work with such sensitivity and care," said Sean Rodan, '17. Sam Wu, '17, was "grateful for the lessons that can only be learnt from a world-class chorus. The ensemble. . .allowed me to gain a deeper understanding of choral writing."

As the Initiative grows into its second year, it aims to nurture all of Harvard's student composers, including those aspiring for professional careers in music as well as those who compose as an avocational pursuit. Michael Cheng, '19, shared that his work with the Initiative "allowed me to grow significantly not just as a composer but also as a person." The opportunity to combine texts, new music, devoted mentors, professional ensembles, world premiere performances, and community audiences for new work will continue to make the New Music Initiative an important part of Harvard's arts and cultural life.

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Harvard, Berklee Celebrate Dual Degree at Open House

Champagne corks popped on October 13 as Berklee Provost Dr. Lawrence Simpson, Harvard Dean Robin Kelsey, and Berklee President Roger Brown toasted the launch of a new dual degree program. Ensembles from Harvard and Berklee performed to celebrate the collaboration between the two schools.

Chase Morrin, a Harvard graduate now enrolled in a masters program at Berklee, performed on piano with Berklee students Isaac Levien, bass; Lesley Mok, drums; Nzinga Banks, alto, and Vasileios Kostas, lute, led by Professor George Garzone.

Harvard's Jonah Phillion '18 put together a jazz group made up of members of the band Composure, plus new members, who played originals for the event.

Driven by student demand for more opportunities and flexibility, the program allows accepted undergraduates to complete Harvard's liberal arts curriculum while pursuing an advanced degree in music.

