

MUSIC

NEWSLETTER



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Chase, Spalding Named Professors of the Practice



Photo courtesy MacDowell Foundation.



INSIDE

- 3 *Talking with Kate Pukinskis*
- 4 Cuba-Harvard Connection
- 5 *Braxton Shelley's Holy Power of Sound*
- 6 Faculty News
- 6 Graduate Student News
- 7 Alumni News
- 10 Library News
- 11 Undergraduate News
- 11 *David Dodman*
- 12 *Bernstein's Young People's Concerts*



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“I don’t believe that there’s a model for the 2017 musician,” Professor of the Practice Claire Chase recently told an informal gathering of undergraduate and graduate students of the Music Department. “I believe there are many modalities. I like that term because modalities move. To be inspired by change is ideal in an organization, whether it be a band, organization, school—it’s a way of being. Show me an important artistic movement where artists didn’t struggle or come up with new modalities.”

Chase, a MacArthur Fellow, co-founded the International Contemporary Ensemble (ICE), and with them has world-premiered well over 100 works and helped create an audience for new music. This fall she is teaching her first course in the Department—Music 185, 21st-Century Ensemble.

What’s exceptional to our time, believes Chase, is our ability to be interconnected. And this interconnectedness includes the audience. For her, making music includes taking responsibility for building an audience for it.

“There’s no such thing as someone who’s just an artist,” says Chase. “We are advocates. Artists have always been self-organized, produced and nourished each other’s work, and worked to create

Esperanza Spalding joined the faculty of the Department of Music as Professor of the Practice, with an appointment that began in July 2017. Spalding will begin her teaching with two courses this spring: Songwriting Workshop and Applied Music Activism.

Four-time Grammy award-winner, jazz bassist, singer-songwriter, lyricist, humanitarian activist, and educator, Spalding has five acclaimed solo albums and numerous music videos to her name. She is recognized internationally for her virtuosic singing and bass playing, her impassioned improvisatory performances, and her creative capacities as both a composer and lyricist. Spalding’s artistic practice involves a unique synthesis of elements and aesthetics from jazz, fusion, rock, funk, soul, R&B (rhythm and blues), and Brazilian musical traditions, as well as theatrical elements and lyrical storytelling. She is a creative artist and performer simultaneously. Perhaps her most iconic performances are those for which she was the laureate-invited singer and bassist at the Nobel Peace Prize Ceremony and subsequent concert, when

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We are patterned, through training, to say there's tradition and invention, and that they're in some way opposing. They are actually two wings of the same creature, and they constantly inform, nourish, balance and evolve one another. —Claire Chase

new spaces that didn't exist before. Collectivity is not a new phenomenon."

This, she explains, is how ICE did it.

"In 2000, at Oberlin, we students commissioned 5 pieces and worked for a year on them. We were going to perform in a 750-seat hall. Everyone said it was impossible to fill those seats for new music. But why not? We did it. It took a year. The hall was over-filled and raucous, it was alive. The idea for ICE came from that initial concert."

Chase and her Music 185 students also decided to answer the question of where their audience would come from directly. "It's easy to get stuck in the question of audience in the abstract. We are going to learn by doing—we'll produce four concerts in four weeks."

First up was a performance of Cornelius Cardew's *The Great Learning* at the Carpenter Center on November 2, where audiences were encouraged to play with the students of 185, regardless of their experience or training. "A performance doesn't have to be a huge production," Chase says. "Some will be short happenings. All will have some element of audience participation."

Chase's commitment to living composers such as Cardew is deep: her *Density 21.5* project aims to create a new body of flute music over next 24 years.

"There should be no such thing as an organization that promotes classical music that is not engaging with the music of today," she says. "People think that is an extreme position but it's only recently historically that we've boxed ourselves so far into the corners of 'museum repertoire.' The oldest continuous performing arts ensemble in the US—the Handel and Haydn Society, right here in Boston—embraced both old and new as symbiotic.

"What would happen if major symphony orchestras did what the Brooklyn Museum does every 1st Saturday and turned their halls and campuses into true community gathering spaces—the atriums, halls, everywhere, and made it all free and open to the public? Imagine a city in which this was

a central cultural function of an orchestra, to provide a gathering place for many musics, many facets of a community.

Three more Music 185 student concerts will follow *The Great Learning*, with students performing, getting the word out, and working collaboratively with audiences. Chase acknowledges that this is more than simply performing, but she encourages students to take it on. "When you're in college," she tells the students, smiling, "Do stuff. You have so much time. I know you're busy, but it's a different kind of busy and you have a different kind of time now."

Chase's *Density 2036*

On December 2, Chase performed a marathon concert of works from *Density 2036*, her 23-year project for which she is commissioning a new body of work for solo flute each year until the 100th anniversary of Edgard Varèse's influential flute solo, *Density 21.5*, in the year 2036. She presented the full programs from the first four years of the project. The commissions included works by Pauline Oliveros, VIJAY IYER, 2017 MacArthur Fellow Tyshawn Sorey, and last year's Pulitzer Prize-winner DU YUN. This marathon gave Chase the opportunity to showcase the range of the project; Cal Performances at UC Berkeley sponsored the event.

Alumni Appointments

MONICA HERSHBERGER (PhD 17) has a one-year appointment at Central Connecticut State College, SARAH POLITZ (PhD 17) a one-year appointment at Williams College, and ANNIE SEARCY (PhD 16), a one-year appointment at University of Miami.

JOSE LUIS HURTADO (PhD 09) was promoted to associate professor at University of New Mexico.

LUCI MOK (PhD Nov. 14) began a tenure track position at the College of DuPage.

ALEXANDRA MONCHICK (PhD 11) received tenure at California State University, Northridge.

President Barack Obama won the Peace Prize in 2009.

In addition to her Grammys, she has been the recipient of such other awards as the NAACP Image Award for Outstanding Jazz Artist, Boston Music Award for Jazz Artist of the Year, Smithsonian American Ingenuity Award for the Performing Arts, Soul Train Music Award for Best Contemporary Jazz Artist/Group, Frida Kahlo Award for Innovative Creativity, and ASCAP Foundation Jazz Vanguard Award. As a passionate educator, she taught bass in private lessons, ensembles and classes at Berklee College of Music from 2005–2008 immediately on the heels of graduating from there with a Bachelor of Music.



Claire Chase with students and members of the Harvard community collaborating on the development of PAN, a new work for solo flute, electronics, and a large ensemble of players. Chase and her co-creators Marcos Balter, Doug Fitch, and Levy Lorenzo, were in residence during the first week of fall term.

IAN POWER (PhD 15) was appointed Assistant Professor and Director of Integrated Arts at the University of Baltimore.

JULIA RANDEL (PhD 05) is the new music chair and Associate Professor at the University of Dayton.

SABRINA SHROEDER (PhD 16) is currently Assistant Professor of Composition at Simon Fraser University's School for the Contemporary Arts in Vancouver, Canada.

BETTINA VARWIG (PhD 06) is now University Lecturer in Music and Fellow of Emmanuel College at the University of Cambridge.

Kate Pukinskis: Singer, Composer, Educator



Kate Pukinskis is the Department's new Preceptor in Music who teaches theory and composition. Her works have been premiered by eighth blackbird, Quince Contemporary Vocal Ensemble, Akron Symphony Chorus, and the Spektral Quartet, as well as by members of Ensemble Dal Niente and the Chicago Symphony Chorus. She has been commissioned to write works for the Rockefeller Chapel in Chicago, the Junior Mendelssohn Choir of Pittsburgh, La Caccina, the San Antonio Symphony, and the Red Star Brass Quintet. As a scholar, her research revolves around notions of nationalism and cultural identity, diaspora, traditional folk and choral music, and the twentieth-century histories of Latvia and the Baltic nations.

"I grew up with extended family that held onto their culture of origin [Pukinskis's father is Latvian and her mother, Czech/Swiss] so I think a lot about identity, about heritage and ancestry. There isn't a strong emphasis on composers bonding publicly and intentionally to their heritage in new music right now compared to what we've seen historically, but there's a really strong song and choral tradition in Latvia and an extensive library of folksong. And I don't compose without all of myself."

One of Pukinskis's works, "Three

Latvian Folksongs" includes melodies from her childhood: one is based on a lullaby she heard every night, another on the song her family sang at birthdays. The challenge, she says, is how to balance the original tune with contemporary attributes.

"Berio set folksongs. For me, those were really great because he maintained the character of the melodies, but all the things surrounding the melodies brought them into contemporary music. I always want to

As an educator, it's important to me to push the boundaries of what has been historically covered in music studies, to adjust what we do to reflect what we know now and are learning every day.

keep what makes a folksong a folksong, and at the same time I work to bring the music into the 21st century."

As a singer and a composer, Pukinskis is constantly thinking about what it feels like to make music, and how important it is to learn how a piece of music goes together.

"I teach Music 51 (Theory I) in a more practice-based, less rule-based manner, because my work as a composer involves a consistent acknowledgement of and deviation from the rules the students are learning. I can establish a rule in class, but the definition is never a perfect example of what is in real repertoire. Bach doesn't resolve the leading tone up to the tonic all the time, which is the way we present the rule. When you're composing, you understand that the rules filter in, but you can make your own as well. To teach the students a set of rules that are inconsistently followed in a real-music context is a bit of a cognitive dissonance for all of us, but I like the challenge."

Her spring course, Music, Power and the Collective Voice, examines the unheard, untrained, public voice.

"I'm interested in how we all tell stories, and composers have the opportunity to tell stories through music. I'm always reading about how people got through pivotal moments in history, through trauma; in Latvia and the Baltic nations it was often through music. Here, too, songs are connected with occasions, and can become an emblem of tragedy or its aftermath. 'We are the world,'

[by Michael Jackson] is an example, or, just recently, Lin-Manuel Miranda's 'Almost Like Praying,' where the text of the song names the destroyed cities on Puerto Rico. He was giving voice to silenced places. The whole world relies on song to process, commemorate, memorialize.

"In Music, Power, and the Collective Voice I look at trauma and community song, historically—how people have used music to perform parts of their identity."

Pukinskis will teach this course in parallel with Esperanza Spalding's spring course, Applied Musical Activism.

"I'll be examining the ways people are trying to use song (and music) to speak up, such as Barack Obama singing "Amazing Grace" during his eulogy after the Charleston shooting, or Congress singing "God Bless America" on the steps of the Capitol after 9/11, or the way music was used in the Civil Rights movement or around the Vietnam War. My focus is more about research, and Esperanza's is activism in practice; they're separate, but feed into each other. We're talking about ways to collaborate: Our classes will meet together, we'll team-teach some sessions, and the students will collaborate on projects together.

I think it's important to talk about this aspect of music in a wider sphere, to stretch the edges of what music is, and what it does. The same applies for my work as a composer and also my work in the classroom; as an educator, it's important to me to push the boundaries of what has been historically covered in music studies, to adjust what we do to reflect what we know now and are learning every day. Music has evolved so far beyond the old dead white men of the powerhouse nations (Germany, Austria, France, Italy, England) of our history books, and it's important to bring this wider view into how we teach and talk about music with students."

A Cuba-Harvard Connection, With a Beat

In June, 2017, the Harvard Jazz Band toured Cuba with band director and Senior Lecturer Yosvany Terry. Gazette writer Jill Radsken accompanied the band.

Appreciating Cuban music, its vast diversity, and how deeply it is sewn into the social and political fabric of the country was at the heart of the Harvard band's trip. The fast-paced, eight-day musical adventure in early June marked the group's first tour in 25 years, and Terry, a saxophonist and chekeré player who joined the faculty in 2015, organized an itinerary not only to showcase Cuba's musical vibrancy, but also to illuminate recent efforts to rescue and preserve age-old traditions.

"This is the stuff that makes me tick. Coming from a percussion background, I've learned so much from watching them," said Ethan Kripke, a sophomore who plays drums. "How they learn and internalize rhythm is just fundamentally different than in the United States. The clave is a fundamental rhythmic pulse that everything else—the percussion, the singing, the dancing—relates back to. It's very precise but, if performed correctly, it gives the music a certain elasticity."

"This was really a week of learning in an environment where these musical traditions were actually born," said [Jared] Perlo, the band's tour manager, who organized the trip along with Terry. "Being able to learn in places with the masters is an experience that I don't think anything else I will ever do in the jazz scene will ever compare to."

At the newly restored José White Concert Hall, the jazz band sat up front for a performance by Orquesta Típica Miguel Failde. Named for the bandleader who originated *danzón* in 1879, the dance combines European and African rhythms with elegant footwork. Failde's great-great-grandson Ethiel, a flutist, led his band of musicians, while an elderly couple—impeccably dressed, the woman holding a fan—strolled across the stage and began to move. [...] Then Failde invited the students to join the musicians on stage. Junior Brian Rolincik, who plays trombone, was among the first to join the "adrenaline-filled moment."

"It was cool to be so welcomed and to just feel deeply entrenched in this Cuban tradition of *danzón*. Music is such a universal language, both in terms of the notation and the feelings you get from it, and in the camaraderie it creates among people of diverse cultures," said the 21-year-old, who is studying linguistics. "To start to not only learn on an intellectual level the difference between our and Cuban culture, but to feel in



Harvard students take the stage with Orquesta Típica Miguel Failde in Matanzas. Photo: Jill Radsken/Harvard Staff

the daily routines here what human experience comes down to—how you interact, how you speak—all of those habits comprise the culture. To try to feel those and to try and emulate those is a lot I can take away."

There was more to absorb at an afternoon performance by Los Muñequitos de Matanzas. Trading the wood-paneled concert hall for a modest, second-story room with a tin roof, the students sat on the red-painted cement floor to watch the legendary rumba group. Dancers honoring traditions brought to Cuba by African slaves spun around the room in red, blue, and gold costumes while multiple percussionists drummed.

"To see a Muñequitos show is priceless," said Terry, who grew up seeing the 65-year-old group perform. "The work that they're doing is very important for the younger generation because it continues the oral tradition of passing information from the older generation to the younger. It's the first time my students are experiencing a real rumba, expressed with authenticity. I can teach this in classes, but it's different to see. It inspires my band to look back into their own culture and use that inspiration to move things forward."

Home base during the tour was a hostel called Casa Vera in the Vedado neighborhood of Havana. The band was composed of 13 undergraduates and three other musicians, including newly graduated Sara Politz [who has a PhD in Ethnomusicology from Harvard]; Cuban trumpeter Yaure Muniz; and alumnus (and professional trumpeter) Bob Merrill.

Harvard students heard about Cuba's history from tour guide Manny Calvo, who explained the importance of poet José Martí, a national hero, and passed around his own ration

book, listing the quantities and types of food his family was eligible to receive every month. Cary Garcia Yero, a PhD student at Harvard studying Cuba's history, added context to the conversation about Fidel Castro's revolution and the nation's racial dynamics, and shared a Harvard connection: During a U.S. occupation of the island in 1900, 1,300 Cuban teachers trained in Cambridge before returning home.

Terry's hopes for the trip were twofold: to expose the students to "one of the most sophisticated cultural bastions of the Americas" and to break the barrier between professor and student in a more experiential setting. "I wanted them to experience the intellect and visual culture from the eyes of a Cuban citizen," he said. "And it was intentional to take them out of what would be the obvious tourist instinct."

After a week of engaging with students and performers, the jazz band took the stage at Casa de las Americas in Havana for a community concert. Kripke, the drummer, played alongside acclaimed percussionist Yaroldy Abreu, and was still star-struck afterward.

"This past week I was constantly exposed to new rhythmic ideas, and different interpretations of the ones I knew. ... In the culminating concert, I tried to put all of my new knowledge to use. I incorporated ideas into my playing tonight that only a week ago I wouldn't have considered. And Yaroldy looking over to me while letting out a joyous scream after I played some particularly Cuban-inspired fill was enough to know that I had succeeded."

After the concert, the band shared a late-night dinner with the luminaries, and Perlo declaring the week "mind-blowing."

"This will be my favorite memory of Harvard. On a music and jazz level, I've learned more in seven days than in a couple of years in a classroom," he said. "I haven't done many things in my life that have ended in an incredibly beautiful experience shared by 20 other people who will remember it for decades to come. It sounds like an overstatement, but I don't think it will be."

—excerpted from the *Harvard Gazette*, Aug. 29, 2017, by Jill Radsken, Harvard Staff Writer

Braxton Shelley Believes in the Holy Power of Sound

Harvard's newest assistant professor of music brings years of experience as a composer, pianist, choir director, and minister to his intellectual pursuit of spiritual music.

"Having a strong academic study of religion beside the vocational life has enriched me; it adds to the music," said Shelley, who is also the Stanley A. Marks and William H. Marks Assistant Professor at the Radcliffe Institute. "There's another level of rigor and sophistication that I think matters because a lot of what animates gospel music is inseparable from the articulation of belief."

The Rocky Mount, N.C., native, whose "Groove" may be the best-named course in the fall catalog, said that all of his formative music experiences took place in church. His first piano teacher was the church musician, and by age 9 Shelley played piano or organ every Sunday at Rocky Mount's Church of the Open Door-Baptist.

Being equally passionate about social justice, he planned to study law and become a politician, but a music theory course provided intellectual depth to the somatic understanding of sound he'd internalized for years.

"I knew chord symbols and how to talk about harmonies, but a lot of my early church playing was by ear," said Shelley, whose second album "I've Gotta Tell It" comes out later this year. "A lot of the work is still by ear. Theory put words to what I felt. And at the same time, some of my brighter curiosities related to the social and religious phenomenon coalesced with my interest in music."

Performing provides a constant source of inspiration, Shelley said, pointing to a 2013 concert at Mt. Level Missionary Baptist Church in Durham, N.C., as an example. The show featured original compositions by Shelley, including a fast-paced, groove-based song called "Mighty God" in which an ecstatic shout-and-dance broke out. Shelley sees these moments as "sacraments, extensions of divine presence."

"I was at the piano, watching what I spent a year and a half trying to put to words manifest before my eyes," he said. "That was a nugget of experience that said to me, 'Yeah you're on to something.'"

Though he plays piano and organ, sings, and has a master's in divinity and a Ph.D. in history and theory of music, Shelley said his musical strength lies as a composer.

"I have written songs during a church service, sitting at the organ playing," he said.

I was at the piano, watching what I spent a year and a half trying to put to words manifest before my eyes... That was a nugget of experience that said to me, 'Yeah you're on to something.'"

"I've written songs at the piano during practice time during chill meditative moments, and I've just heard melody or words and pitch and then I'll go work it out.

"I'm really patient. I routinely let songs sit in my head six to eight months. I don't write them down until they're done, and I know when they're done. I could finish a song if I wanted to, but I prefer them to work out themselves, so I wait to feel inspired and it's kind of completely itself."

In "Groove," a graduate seminar, students will examine the interrelation of rhythm and movement across a historical span reaching back to 17th-century dances such as the pas-sacaglia and chaconne.

"The phenomenon of groove is embedded in a long history of music and dance," Shelley

said. "At some level groove is thought to result from the interaction between instrument and/or performers. In this case, groove seems to be understood as both a feeling and a musical entity that facilitates the production of that feeling."

"In a broader sense, it's a cut or ridge that facilitates movement, so I want to see what happens when we put together all of the conversations of the way we think of groove."

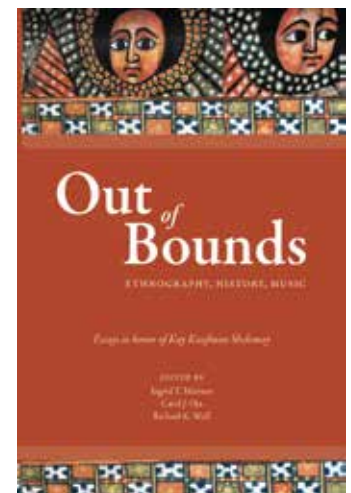
—Jill Radsken, Harvard Staff Writer
[Reprinted from the *Harvard Gazette*]

2017 AMS Papers & Awards

Papers were given by ALEXANDRA MONCHICK (PhD 11) ANNIE SEARCY (PhD 16), WILLIAM CHENG (PhD 13), BRIGID COHEN (PhD 08) EMILY MACGREGOR (post-doc Fellow 2017), MONICA HERSHBERGER (PhD 17), ALEX COWAN (G- 2), and PETER McMURRAY (PhD 15). COWAN won the Pisk Prize this year. Congratulations to ANDREA BOHLMAN (PhD 13) for winning the Einstein Award.

Out of Bounds: Essays in Honor of Kay Shelemay

KAY KAUFMAN SHELEMAY's impact as a mentor and colleague to a generation of scholars shines brightly in this wide-ranging edited collection. Kay Shelemay took the field of ethnomusicology by storm with her bold and historically rich ethnography of Ethiopian Jewish music, pioneering the field of musical diaspora studies. Her investigation of musical communities—emphasizing memory, mobility, and the shifting of boundaries—has inspired many of the authors of this volume. The essays treat such diverse topics as cantorial life in America, gender and fertility among Ethiopians in Israel, transnational performance itineraries of griots and Korean drummers, and video games. The seamless flow between ethnomusicology and historical musicology in this volume, embracing Western art music, American music, African music, music and ritual, the performing body, and the internet, is sure to appeal to a wide range of music scholars for generations to come.



NEW RELEASE! Available from Harvard University Press <http://www.hup.harvard.edu>

Faculty News

Professor SUZANNAH CLARK was on faculty at the 2017 Summer Classical Music Program at the Banff Center for Arts and Creativity. She has also just completed her three-year stint as Member-at-Large on the Executive Board of the Society for Music Theory.

Walter Bigelow Rosen Professor CHAYA CZERNOWIN's work, *Infinite Now*, was named premiere of the year (season 2016/17) in the 50-critics survey of the prestigious magazine *Opernwelt*. Czernowin also became a member of the Academy of the Arts in Berlin. This is the oldest and most prestigious cultural institution in Germany.

Professor Jonathan Sterne and Gardner Cowles Associate Professor EMILY DOLAN recently published a short reflection on their Spring 2016 co-taught seminar "2 Campuses, 2 Countries, 1 Seminar" in the *Chronicle of Higher Education* [<http://www.chronicle.com/article/2-Campuses-2-Countries-1/241542>]

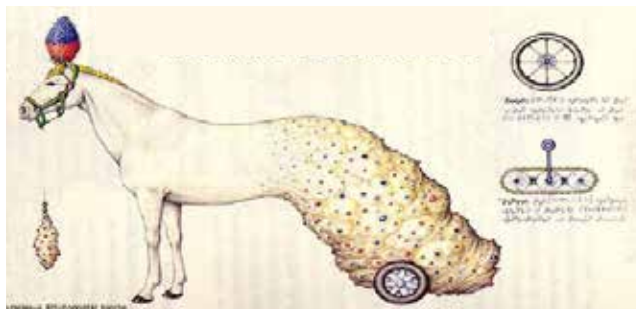
Morton B. Knafel Professor THOMAS F. KELLY published "The Paschal Vigil in Medieval Rome" in *Chant, Liturgy, and the Inheritance of Rome. Essays in Honour of Joseph Dyer*, ed. Daniel J. DiCenso and Rebecca Maloy. A revised and translated version of his 1989 *The Beneventan Chant* appeared as *Il canto beneventano. Edizione aggiornata. Versione italiana e revisione a cura di Alessandro De Lillo*. Kelly taught summer courses at the Conservatorio "San Pietro a Maiella" of Naples, and at the International Association for the Study of Gregorian Chant at Arco, Italy. He was elected an honorary member of that Association. He spoke at the international conference on Ambrosian Chant in Milan and Lugano in September. He was the John V. Clyne Lecturer at Green College of the University of British Columbia, where he also lectured for the School of Music and Early Music Vancouver. He lectured at the French Cultural Center in Boston in conjunction with the BSO's performances of Berlioz's *La damnation de Faust*. He retires from active service in the Department at the end of December.

Fanny Peabody Professor ALEX REHDING published *Beethoven's Ninth Symphony*. He was a Visiting Researcher at the Max Planck Institute for History of Science in Berlin. Together with James Edward Ditson Professor ANNE SHREFFLER, he co-organized a Guido Adler conference.

Rehding gave talks at Humboldt University in Berlin and the Max Planck Institute, and gave a keynote at the AMS-pre-conference "Instruments of Music Theory."

Senior Lecturer YOSVANY TERRY was one of the "Composers Now" panelists to select the two winners of the summer composition residency at Pocantico, NY. He was the recipient of the multidisciplinary MAP Fund 2017 award in collaboration with San Francisco's playwright Paul Flores. Terry led the Harvard Jazz Band on an historic educational and performance tour to Cuba in June (see story, p. 4 in this newsletter). In July he performed at Lincoln Center Festival with Bohemian Trio, then, in July and August, toured in France with Baptiste Trotignon & Yosvany Terry's Ancestral Memories Quartet featuring Jeff "Tain" Watts on drums and Yuniore Terry on bass. Terry also performed at the Appel Room at Jazz at Lincoln Center with the project Nuevo Jazz Latino and was part of the Jazz Gallery mentor series performing at the Kimmel Center in Philadelphia, the Jazz Museum in Harlem, Jazz Gallery and Shapeshifter in NY.

Fanny P. Mason Professor HANS TUTSCHKU was awarded three composition prizes in 2016. His work *Remembering Japan* received first prize at the French competition Klang! and first prize from the international CIME panel. The composition was released on the DEGEM-CD 15, edited by the German Association for Electronic Music. His work *pressure-divided* for violoncello and 8-channel live-electronics received a production prize at the Giga-Hertz competition at ZKM in Germany. During his sabbatical in fall 2017, he gave talks and concerts in Germany, the U.K., and Finland. An upcoming portrait CD from the Paris Studio GRM will feature four of his works, spanning about 20 years.



Ex-Centric Studies GMF conference, Feb. 2-3, 2018

Graduate Student News

ALEXANDER COWAN was awarded the Paul A. Pisk Prize for "Eugenics at the Eastman School: Music Psychology and the Racialization of Musical Talent," marking the third year the award has gone to Harvard scholars: Assistant Professor BRAXTON SHELLEY won the Prize in 2016 and FREDERICK REECE (PHD 17) in 2015.

RUJING HUANG will be the Fairbank Center Graduate Student Associate (GSA) in Residence for 2017-2018.

In October, the Spanish ensemble Vertixe Sonora performed the latest in a series of CHRISTOPHER SWITHINBANK's works drawing on the writing of Renee Gladman at the Centro Galego de Arte Contemporánea in Santiago de Compostela.

DANIEL WALDEN published "Emancipate the Quartertone: The Call to Revolution in Nineteenth-Century Music Theory" in the fall 2017 edition of the journal *History of Humanities*.

GMF Conference: Ex-Centric Music Studies

The Harvard Graduate Music Forum is pleased to announce that their 2018 symposium "Ex-centric Music Studies," will take place Feb. 2–3, 2018. The conference explores subjects, methods, and modes of presentation that have been deemed "peripheral" to music studies, and aims to offer participants an opportunity to present projects that might exceed the bounds of academic convention.

In the spirit of creating space for new meanings to emerge, the conference asks: How can different methodologies and epistemologies transcend the strictures of institu-

tionalized scholarly production? How might alternative modes of presentation foster new ways of thinking? How can music studies reframe the relationship of theory and practice? What can be done to redress the relationship between academia and wider society? The symposium is free and open to all.

Alumni News

ALEXANDRA AMATI CAMPERI (PhD 95) was appointed President Elect of the Harvard Club of San Francisco and Chair of the International Global Outreach Committee on the GSAS Council. She gives the pre-curtain talks at the San Francisco Symphony and Opera, and has been teaching at the Berkeley OLLI (Osher Institute for Lifelong Learning), as well as in various Bay Area Senior centers.



GEOFFREY BLOCK (PhD 79) recently published *Experiencing Beethoven: A Listener's Companion* and *Schuber's Reputation from His Time to Ours*. In May, 2018, a conference, "Reading Musicals: Sources, Edition, Performance" produced by The Great American Songbook Foundation and in honor of Block, will take place at The Center for the Performing Arts in Carmel, Indiana.

DAVID BORDEN'S (MA GSAS '67) 1981 LP release (*Music for Amplified Keyboard Instruments*) was re-released in 2015. He, with Mother Mallard's Portable Masterpiece Co. will perform at Cornell University's "After Experimental Music" in February, where they will attempt to recreate sound from the 1970s by using only analog instruments such as Minimooogs. The concert will feature pieces from Borden's series *The Continuing Story of Counterpoint* (In Twelve Parts 1976-1987).

Neuroscientist David Eagleman and ANTHONY BRANDT (PhD 94) co-authored *The Runaway Species: How Human Species Remake the World*, a book that combines the

sciences and arts to examine human creativity. Kirkus Reviews writes that "the book offers surprises and insights at every turn, and the authors argue convincingly that basic strategies inform most creative behavior."

DAVIDE CERIANI (PhD 11) has received a 2017-18 John W. Kluge Center Research Fellowship to work on a project titled "Defining Italian Cultural Identity in American Urban Centers through Opera from Mass Migration to World War II, 1881-1941" at the Library of Congress. He also published two articles: "Mussolini, la critica musicale italiana e i festival della Società Internazionale di Musica Contemporanea in Italia negli anni Venti" in the inaugural issue (March 2017) of the *Journal of Music Criticism* and "Romantic Nostalgia and Wagnerismo During the Age of Verismo: The Case of Alberto Franchetti" in *Nineteenth-Century Music Review* (Aug. '17).

CURT CACIOPPO (PhD 80) world premiered his *Armed and Dangerous* (Variations on "l'homme armé") (2013), *Cameos from the Quaker Domain* (2017), and a *Gala of Premiers* (2010-2017) at Haverford College this past fall. A concert of Cacioppo's music will also take place at The Greene Space in NYC on Feb. 4, 2018.

DOUG DAVIS (MA, PhD 79) retired after 35 years of teaching music at CSU Bakersfield. He was a 2017 inductee into the Bakersfield Music Hall of Fame along with Korn and Lawrence Tibbett, and was the

2017 selection for the Wall of Fame along with Pulitzer Prize winner Ronald Kirksey in Clinton, Tennessee. In 2012 he published *Gifts Given*, about growing up in Clinton, the first community to have court-ordered school desegregation in 1956, complete with crosses burning in the yard, tanks rolling down the street, and a lot of courage to stand up against hate and fear of change. Named "Jazz Pick of the Week" in *LA Weekly*, Douglas played a concert of his music for jazz sextet in connection to a Smithsonian exhibit, "New Harmonies: Roots Music." His *Idee Fixe* for solo flute received its international premiere in Cortona, Italy and *Token* for voice and orchestra in Lviv, Ukraine. US premieres include *Dust Swirls, then Speaks*, written to commemorate the 75th anniversary of John Steinbeck's *Grapes of Wrath*.

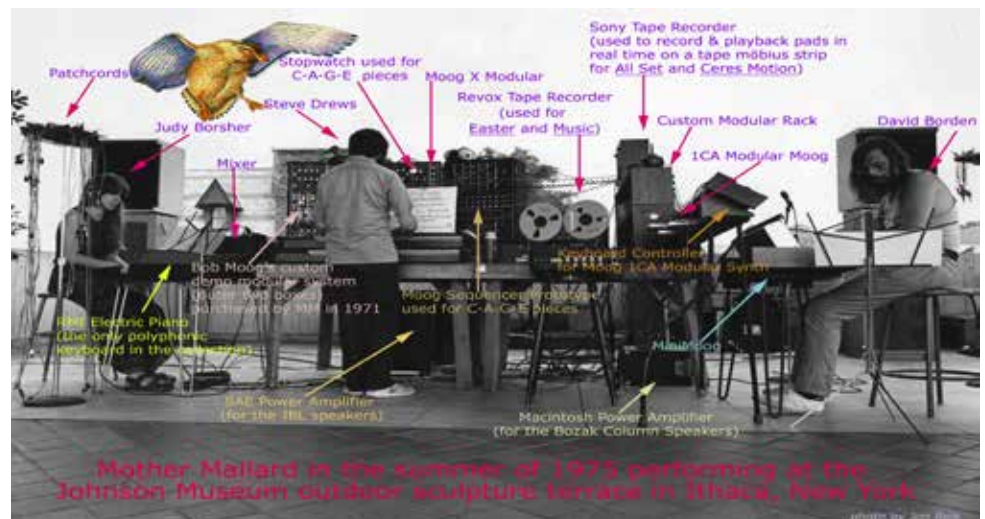
MARY DAVIS (PhD 97) published "Styling Le Sacre: The Rite's Role in French Fashion" in *The Rite of Spring at 100*, ed. Severine Neff, Maureen Carr, and Gretchen Horlacher (Indiana University Press, 2017).

JOE FORT'S (PhD 16) recording of the Brahms "German Requiem" (London Version) was released on the Delphian Records label, and Fort has been elected to the Associateship of the Royal Academy of Music.

JOHN GABRIEL (PhD 16) has accepted a 3-year position in the Society of Fellows in the Humanities at the University of Hong Kong that began in September.

APRIL JAMES (PhD 02) gave a talk,

Mother Mallard in the 1970s. Musicians performing in the 2015 concert included keyboardists David Yearsley (BA, Harvard); Blaise Bryski; David Borden; electric guitarist, Gabriel Borden.



“Shining the Spotlight on Operas Composed by Women,” at the Greater NY & Atlantic Chapter Meeting of the Music Library Association in October. She received a MSLIS at Drexel University and began an appointment as Reader Services Librarian to the Kislak Center for Special Collections, Rare Books and Manuscripts at the University of Pennsylvania.

ULRICH KREPPEIN (PhD 11) received a scholarship from the German Government for a 6-month stay at the Cité des Arts in Paris next year.

LEI LIANG (PhD 06) received a Creative Capital grant (with artist Ligia Bouton and poet Matt Donovan) for his opera *Inheritance*, which addresses the complex issue of America's relationship with guns and violence through the lens of Sarah Winchester. The world premiere will be in October, 2018 at University of California at San Diego. Shanghai Conservatory of Music published a book about Liang's music containing 16 articles that he wrote in the last 16 years, and about 20 articles contributed by Prof. KAY KAUFMAN SHELEMAY (Harvard), Prof. Nancy Rao, Yayoi Uno Everett, Robert Kirzinger, and by Chinese scholars.

LANSING MCLOSKEY'S (PhD 02) *This Will Not Be Loud and Relentless*, commissioned by Passepartout Duo (Berlin), for muted piano and muted snare, was performed at the Festival de Musica Contemporanea in Cuba, the Huddersfield Contemporary Music Festival (UK), The National Physical Laboratory Musical Society (UK), and the The Egelsfield Musical Society festival (UK). It will also be performed at the Myrkir Músíkdagar Festival in Iceland in January. His *Zealot Canticles: An oratorio for tolerance*, commissioned by the Barlow Endowment, was premiered in Philadelphia by The Crossing in the spring. McLoskey was the Composer-In-Residence at the Alba Music Festival in Italy this past summer, and was awarded the 2017 Aaron Copland House Residency Award and chosen for their annual commission, which will be premiered at the Hoff-Barthelson Contemporary Music Festival in the spring of 2018.

Songs of the Slave, a suite from KIRKE MECHEM'S (MA 53) opera *John Brown*, will be the featured piece at Boston Symphony

Hall April 9, 2018, as part of a culminating event by the Boston University community to celebrate the life and work of alumnus Martin Luther King on the 50th anniversary of his



Kirke Mechem

assassination. *Songs of the Slave* has received nearly a hundred performances, most recently last June in Carnegie Hall.

MARK RISINGER (PhD 96) delivered “Types of Re-use and Adaptation in Handel's Later Works” at the Handel-Festspiele Halle, during the academic conference “Between Original Genius and Plagiarist: Handel's Compositional Method and Its Interpretations.” He writes: “Just before leaving Halle on the day I started my trip home, I heard an organ recital in the Marktkirche, where Handel was baptized and studied organ as a

boy; I then stopped in Leipzig and heard part of an 8-hour marathon of Bach performances in the Thomaskirche, entitled ‘500 Minutes of Bach,’ in celebration of the 500th anniversary of the Protestant Reformation. Both were thrilling.” In October, he returned to Harvard to sing the role of Caronte in Monteverdi's *L'Orfeo* with the University Choir and Harvard Baroque Chamber Orchestra, in honor of Tom Kelly.

MATTHIAS RÖDER (PhD 10) has been



Matthias Röder photo: Hubert Auer, Salzburg

appointed one of three trustees of the Herbert von Karajan Easter Festival Salzburg Foundation. The foundation is shareholder of the Easter Festival and supports scientific research in the field of neurosciences and music as well as music business. In the summer, Matthias launched a three-year research



Lara Pellegri-nelli (PhD 05) moderated a panel at National Sawdust in Brooklyn for the release of DuYun's (PhD 06) *Angel's Bone*. L to R: Pellegri-nelli, Royce Vavrek, DuYun, and Julian Wachner. Photo by Jill Steinberg.

project on data-driven performance studies with project partners such as University Mozarteum, the “Kunstuni” Graz, and Johannes Kepler University Linz. Scholars from MIT and Stanford will be members of the scientific board of the project. In addition, Matthias was appointed an Ambassador of the International Media + Media Centre, the world’s largest industry association of music film producers. Earlier in the summer, Röder was appointed a mentor for the Noted Fellowship which seeks to support emerging talent in classical music. He also founded the inaugural Karajan Music Tech Conference with topics such as artificial intelligence, neurosciences and music, as well as virtual reality. In addition to top executives from Sony, Volkswagen, and Huawei, Fanny Peabody Professor ALEXANDER REHDING and MICHAEL S. CUTHBERT (PhD 08) participated in the discussions. Matthias co-produced “Karajan in Salzburg,” a 50-minute feature film on the famous conductor and his vision for the future of music. The film was released by Sony Music in June. Finally, Matthias has given keynotes or participated in panel discussions at the IFA Berlin, Frankfurt Book Fair, the Annual Conference of Young Entrepreneurs in Austria, the Hamburg School of Design, and at the Sonophilia Retreat, a think tank for creative leadership that he founded together with composer and pianist Seda Röder.

JESSE RODIN (PhD 07) is spending the academic year as a Burkhardt Fellow at the Villa I Tatti in Florence. He also received a Guggenheim Fellowship.

PAUL SALERNI (PhD 79) writes: “In 1976, my best graduate school friend, Louis Karchin, and I started the Harvard Group for New Music. As the highlight of one of our first concerts, we asked an undergraduate named Stephen Drury to play the monumental solo piano piece by Ives entitled the *Concord Sonata*.” The three men reunited when Salerni organized “From Boston to Bethlehem and Beyond,” a new music festival that featured them at Lehigh University this past fall. There were other Harvard connections as well: Salerni’s *Family Letters* is a setting of a poem by Dana Gioia (AM, Comparative Literature) and his



In September, MATT MUGMON (PhD 13), center, took several graduate students from the University of Arizona to New York to conduct research at the New York Philharmonic Archives, the Carnegie Hall archives, and the New York Public Library. Gino Francesconi, the Carnegie Hall archivist, stands to the right of Mugmon. The trip was made possible by funding through Mugmon’s appointment as Daveen Fox Endowed Chair for Music Studies for the 2017-18 and 2018-19 school years at the Fred Fox School of Music at University of Arizona.

Ekphrastic Songs, a setting of three poems by David Ferry (PhD, Harvard).

MEREDITH SCHWEIG (PhD 13) was awarded the Jaap Kunst and Marcia Herndon prizes at the SEM meeting this year.

ANDREW TALLE (PhD 03) and his wife Jungeun Elle Kim published an edition of J. S. Bach’s Cello Suites for the *Neue Bach Ausgabe* (Bärenreiter Verlag) at the end of 2016. Andrew’s monograph, *Beyond Bach: Music and Everyday Life in the Eighteenth Century* was published by the University of Illinois Press in May of 2017. After 13 years at the Peabody Conservatory of Johns Hopkins University, he was appointed Associate Professor of Musicology at Northwestern University.

MICHAEL UY (PhD 17) published “The Recorded Anthology of American Music and the Rockefeller Foundation: Expertise, Deliberation, and Commemoration in the Bicentennial Celebrations” in *American Music* and “Staging Catfish Row in the Soviet Union: The Everyman Opera Company and Porgy and Bess, 1955-1956” in the *Journal of the Society for American Music*.

RICHARD WHALLEY (PhD 04) has two works premiered at New Music North West, a showcase for new music staged by the Royal Northern College of Music. The Netherlands-based Ebonit Saxophone quartet performed *Refugees Welcome*, and Manchester-based Psappha performed *Wonderland*.

On January 1, 2017, RICHARD WILSON

(AB 1963) retired as Mary Conover Mellon Professor of Music at Vassar College after fifty years in the department. As part of retirement celebrations, his former student Meryl Streep made a surprise appearance to narrate his work *A Child’s London* at a concert of the Vassar Orchestra. Richard remains active as a pianist, with several upcoming appearances in New York City. Since 1992, he has been Composer-in-Residence with the American Symphony Orchestra under Leon Botstein. He has composed three symphonies, five string quartets and the opera, *Aethelred the Unready*.

ANNA ZAYARUZNAYA (PhD 11), Assistant Professor of music at Yale, received the Gad-dis Smith International Book Prize for best first book for her *The Monstrous New Art: Divided Forms in the Late Medieval Motet* (Cambridge University Press, 2015).



Zoe Kurtana Withers, born in July to Jon Withers (PhD 2016) and his wife, Molly Exten.

Musicology Then & Now: Symposium, Exhibits, Concert

In September 2017, a new era of music study in the Harvard College began. In addition to the rigorous history and theory paths, there is now greater flexibility in qualifications and increased freedom of course choice, permitting many more students who arrive at Harvard from diverse backgrounds and with wide interests to embark on the music concentration. To frame the discussion of music scholarship and practice, Loeb Music Library, Houghton Library, and the Music Department created a series of events that examined the study of musicology from the birth of the field through today.

“The Father of Musicology”

The practice of academic music study is relatively young, and may be traced to the innovations of Guido Adler (1855-1941), a professor at the University of Vienna who started a Musicology Institute in 1898. Adler’s “branches of musicology” were generous and expansive, and they accommodated the study of new music, early music, popular song, what we might now call world music and the great composers of the past. While Adler died of natural causes in 1941, his family suffered after the Anschluss of 1938: he was forced to resign from his position as editor of *Denkmäler der Tonkunst in Österreich* (Monuments of Austrian Music) that year and after his death his daughter and caretaker Melanie was surprised to discover that, as a Jew, she was unable to inherit her father’s library. It was subsumed into the collections of the University of Vienna, ironically the institution where Adler founded his musicology institute. Melanie was transported to Theresienstadt, where she was shot in 1942. Immediately after the war, a substantial portion of Guido Adler’s library was returned to his son, Achim; these materials now reside at the University of Georgia (US). But many important items remained in Vienna, and were only unearthed after a massive effort on the part of the university. Returned to Adler’s family in California, the Adler material was then acquired through a joint effort of the Loeb Music Library and Houghton Library. The Guido Adler papers show the

very beginnings of what we now recognize as musicology.

The exhibit, “Guido Adler, Father of Musicology,” ran through December 19, 2017 at Houghton Library. Highlights of this exhibition were documents from the life of a busy university professor and scholarly editor, and a rare illustrated program from an 1892 exhibition Adler put on in Vienna. A companion exhibit, “Guido Adler’s Library,” open through January 22, 2018 in Loeb Music Library, features many volumes from Adler’s own library as well as complementary materials from the Music Library’s collections, including the first volume of the musicology journal Adler co-founded in 1884.

—contributed by CHRISTINA LINKLATER (PhD 06), Keeper of the Isham Memorial Library and Houghton Music Cataloger, cocurator, with Etha Williams (G4) of the Adler exhibits

Musicology Symposium

A one-day symposium organized by ANNE SHREFFLER and ALEXANDER REHDING in October featured papers by Christoph Wolff, “Guido Adler and the Beginnings of Musicology as an Academic Discipline” and Kevin Karnes, “Guido Adler and the Uses of History.” Jenny Johnson, Alejandro Madrid, and Matthew Morrison took part in a podium discussion, “Musicology in the 21st Century,” moderated by SUZANNAH CLARK. In the evening, the Boston Trio performed a concert of *Music by Adler’s Students and Contemporaries*: William Grosz, Egon Wellesz, Anton Webern, Alexander Zemlinsky, and Erich Korngold.



The Boston Trio: Heng-Jin Park, piano; Jonah Ellsworth, cello and Irina Muresanu, violin

Acquisitions: Luigi Ricci

The Library recently acquired a collection of 400 opera and other vocal scores annotated by renowned Italian conductor and vocal coach Luigi Ricci (1893-1961). The majority of the scores are marked for performance. Ricci was the Assistant Conductor of the Royal Opera House in Rome and worked with many well-known composers and performers. The scores are currently being processed and will be available for consultation.



Berndt-Morris Joins Loeb

Elizabeth Berndt-Morris joined the staff of the Loeb Music Library in July as the new Music Reference and Research Services Librarian. Writes Sarah Adams, Richard F. French Librarian: “We had a good pool of strong candidates for this position and we are grateful to everyone who considered us. Liz comes from the Boston Public Library where she has been Curator of Music since 2015. From 2009 to 2015 she was Music Subject Librarian and Assistant Professor at Central Michigan University, where she earned tenure in 2014. She holds a Master’s of Science in Library Science from Indiana University, a Master’s of Music in Music Education from Central Michigan University and Bachelor’s of Music summa cum laude from University of Kentucky. Liz tells us her recent interests include learning to play the banjo, current technological trends in making collections and services discoverable, and the information seeking behaviors of digital natives.

Undergraduate News

Interview: David Dodman '05

David Dodman (AB '05) was a music concentrator who sang with the Harvard Glee Club all four years (2001-2005), under the baton of Jameson Marvin. He was also part of the University Band. Dodman is Web Director for KNOM Radio Mission, a non-profit station based in rural Nome, Alaska. He oversees KNOM's online presence: their daily news stories, permanent website, and social media presence. David lives in Seattle.

Q: I know you went to Alaska though an Ameri-corps program. What was it like to live and work in the rural sub-Arctic?

A: Alaska, rural living in general, and radio were all foreign to me; the [AmeriCorps] position sparked my curiosity and seemed like an amazing thing to do for a year. For nine years (2006-2015) I lived in Nome and worked for KNOM. I deejayed/hosted live music shows on the radio, including classical and jazz shows that I created and for which I developed and curated new music libraries. I also wrote and hosted a series of short radio "spots" on a variety of classical and jazz music topics: things like relevant new releases or recordings in classical or jazz, or explaining basic concepts like the structure of a jazz chart.

The Alaska Native communities of the greater Nome region are amazing and unique. My primary role interacting with their communities over the years has been through listening; we do our best to make content that's worth listening to, and we try to listen as best we can, ourselves, to the needs and experiences of KNOM's (largely Alaska Native) audience.

In 2015, I moved to Seattle, in part, to be closer to my significant other, and also just to try urban living again. My job had become steadily more online-based, anyway, which made the idea of working remotely more and more feasible.

Q: You are now experimenting with photography. Do you find it similar to your creative life in music?

A: I caught the "photography bug" in earnest right after college, and had the chance to explore various kinds of photography through my time in Alaska and with KNOM, such as sports, photojournalism, portraiture, and general "travel"-style photography. In 2014, for instance, I traveled along the Iditarod Trail, alongside KNOM's news director, as a trail blogger and photographer for the race.

I definitely do think that there are similarities and connective threads between music and other

Studying music, or playing/performing it, forces you to think both quantitatively and creatively at the same time, to focus on both the big picture and the small details (the individual notes but also the bigger gestures, etc.). I think those skills end up translating well to a lot of different tasks in the workforce, far beyond musical performance.

kinds of creative pursuits. In both music and photography, for instance, there are certain sets of "rules" for what constitutes a good composition, a worthy piece of music or a good photograph, but these rules can vary widely depending on the context, or the particular genre or style in which the artist is working. And in both cases (art that's heard or seen), so much of the success, or failure, of the final product depends on the "gut feeling" that the art provokes in the person observing or listening to it. In both cases, you start with general guidelines and frameworks for what makes good music or good photography, but the end point is so different; it's about speaking to another person's humanity, or illuminating your own.

Q: Are you still pursuing music?

A: A few months ago, I joined Seattle Pro Musica, a mixed chorus of about 80 people focusing on classical, a cappella repertoire. We've just wrapped up two performances of the Berlioz Requiem with the Seattle Symphony and Symphony Chorale. It reminds me very much of my college days (not least since there are several Harvard and Holden Chorus alumni singing with me in SPM!).

Working at a radio station—one that serves a very diverse audience, especially—exposed me to a wide variety of music and impressed on me just how much music can mean to people. For many, the songs held closest to their heart are by Johnny Cash or Patsy Cline; for others, they're by Beethoven, or Steven Sondheim, or by an elder from their Alaska Native village, 75 years ago. All of those many different kinds of music signify different cultures and histories, and are fascinating in their own ways.

Fromm Players at Harvard present **Resistance and Hope**

Saturday, March 31 at 7pm
John Knowles Paine Concert Hall
featuring Rick Burkhardt, Andy Grivevich, Kepler Quartet, Gabriela Diaz, Stephen Drury, Jeffrey Means, and Sound Icon

PRINCE MYSHKINS

GRACIELA PRASKEVAIDIS *algun sonido del la vida*

BEN JOHNSTON *String Quartet No 5*

GALINA USTVOLSKAYA *Symphony No. 2 "True and Etrnal Bliss!" and Duet for violin and piano*

The concert is free & free parking is available in the Broadway Garage, corner of Broadway and Felton Streets in Cambridge. No tickets are necessary.

For more information and a full schedule of events go to music.fas.harvard.edu



Kudiyattam is the last living performance tradition of Sanskrit theater in the world. This remarkable, visually powerful tradition survived only in Kerala, in the far southwest of the Indian sub-continent, where for centuries it was performed primarily in the great temples. The Napatya troupe from Kerala gave a rare performance on campus on November 9, as Blodgett Visiting Artists. Additional support came from the Elson and Provostial Funds.

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Bernstein's Young People's Concerts in Memory, Music, & Media

Professor Carol Oja's fall course explored the Young People's Concerts (YPC) of the New York Philharmonic, as famously led by Leonard Bernstein and broadcast on CBS television from 1958 to 1972. At the same time, it delved into Bernstein's career, including his work as a composer both in the concert hall and on Broadway, an advocate for social justice, and a media celebrity, addressing such questions as the role of the symphony orchestra in American society, the education and cultivation of young audiences, the role of early television in supporting American classical-music culture, and the wide-ranging impact of Bernstein's charismatic career. The class represented a collaboration with Barbara Haws, Archivist and Historian for the New York Philharmonic.

The geographic reach of the YPC televised concerts was vast, cutting across

socio-economic and cultural barriers. As a result, many classical music lovers of the baby-boomer generation have strong memories

about either attending the concerts in person or watching them on television.

Collecting those memories was among the central goals of the class, which was designed as a collaborative project with the New York Philharmonic Archive; a parallel class is being taught at the University of Michigan. Active ethnographic projects and hands-on research were central, and included a weekend field trip to New York City in November, where students collected oral histories from people who attended YPC concerts. Students met with the Bernstein children, Jamie, Alexander, and Nina Bernstein, as well as with administrators of the New York Philharmonic (including its archivist, historian Barbara Haws, and its Education Vice President, Theodore Wiprud). Students also attended a YPC dedicated to Bernstein and had the opportunity to talk with musicians and artists involved in the NY Phil's performance of Bernstein's *Kaddish* (Jeremy Irons, narrator) and Strauss's *Don Quixote*, Leonard Slatkin conducting.



Students working in the NY Philharmonic archives.



Professor Oja and students with Jamie Bernstein on a recent visit to NYC collect oral histories from YPC audience members.