

MUSIC

NEWSLETTER



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Fifty Years of Protest: Peter Coyote on Activism, Counterculture and the 60s



The sounds of speech, preaching, marches, confrontation, music, and song reverberated through the iconic year of 1968. On its 50th anniversary, three powerful voices come together for a discussion of acting, speaking, and singing out: film star Peter Coyote, founding member of the Diggers and director of the guerrilla theater San Francisco Mime Troupe; Rev. Stephen A. Green, one of the nation's youngest leading human and civil rights activists, and Andrea Bohlman (PhD '13), a musicologist whose research centers on the political stakes of music making in the 20th and 21st centuries. Coyote also visited Prof. Kate van Orden's "California in the 60s" class.

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“Political protest now competes with news, gossip, and blogs; it has no more impact than a flash mob. Social media has robbed the theater of protest of its power.”

Peter Coyote—actor, activist, Buddhist priest, and co-founder of the San Francisco Mime Troupe and the San Francisco Diggers—spoke to faculty, students, and the public as part of a “Sounds of Protest” panel, convened as part of “Culture of Protest,” a year-long project focused on looking at protest through time and across genres and borders.

“Protest has become more shrill,” Coyote said. “Current protests are bad theater.”

Coyote contextualized current movements within the history of 1960s activism. Some, such as “Me Too,” “Black Lives Matter,” or “#never again” are great, Coyote believes, but he warned the audience to steer clear of the mistakes made by earlier activist campaigns.

“Part of the failure of the counterculture of the 60s was that it had a blind side. By hewing to counterculture in dress, acts, sex, and drugs, we marginalized ourselves. There were lots of people we could have had common cause with, but they didn’t want to live like we did. If we insist on clinging to one style, say, liberal/black/gay, we’ll marginalize ourselves. A fixed definition will always fail us.”

During van Orden’s class, Coyote took questions from students who were curious about his work the Mime Troupe, especially the controversial

“Minstrel Show,” where the players performed in blackface.

“The Minstrel Show was an assault on embedded racism. Because minstrelsy was so racist, we co-opted it. The performance started as a regular minstrel show, then, a few minutes in, the minstrels took over the show and did black history through the lens of Malcom X. It was the most dangerous show I’ve been in. It was the best instrument for the time.”

The Mime Troupe, Coyote recounts, were the darlings of San Francisco; the press loved them.

“It became too easy. We wanted to do more. We wanted to imagine a world we actually wanted to live in and make it real.”

The Diggers grew out of the Mime Troupe. They organized free concerts and art exhibits, provided free medical care, rides, and temporary housing to the thousands of runaways



continued

Coyote, continued from p. 1

Photo: Diggers Archives.



and tourists who flooded into the Haight-Ashbury neighborhood of San Francisco in the late 1960s.

“We had two rules: we’d be anonymous, and we’d live without money.”

The group operated a massive soup kitchen that fed 600 people a day for free; the food scrounged or begged from local merchants.

“Our only requirement was that they step through a 6x6-foot ‘Free Frame of Refer-

The single most important issue, Coyote says, “is to get full federal funding for elections so that there is no need for lobbyists to try to influence votes.”

ence’ and bring a bowl and spoon. We had a free store, too, with bikes, radios, clothes. The idea was, we’ll give you the stuff—now what do you want to do with your life?”

Coyote is proud of the mixed legacy of the counterculture.

“We lost battles—we didn’t end racism or neoliberalism. The counterculture helped elect Nixon. But we won the culture battle. We now have alternative medicine, spirituality, organic food.”

His advice for the younger generation of activists coming up: look back at civil rights.

“African Americans never raised their voices; they sang, they controlled the theater of events.”

Also: “Protest is theater. The more you work non-verbally the less chance you’ll be co-opted by the opposition. Don’t indulge anger. Get strategic and channel your anger into a long chess game to win back power. There is a big, broad mass of people with us, so we can’t marginalize ourselves. How it plays in the Midwest and on the farms is important.”

Got To Get Down To It: David Crosby

The legendary folk-rock musician David Crosby, who at 77 has produced four albums in the last four years including *Sky Trails* (2017), spent time talking with students and audiences during a three-day visit to Harvard as a Blodgett Distinguished Artist.

Based on conversations between students and faculty, there’s a lot we now know.

His influences, for one. For arranging? Randy Newman, Dylan, James Taylor, Paul McCartney. Acoustic guitar? Michael Hedges. Tunings? Bill Evans. His choice for two best singers in the world? Stevie Wonder and Mike Macdonald. Favorite Beatle? George. Early influences? The classical music his parents listened to—and the Weavers, Odetta, Josh White, Kingston Trio, Everly Brothers. Regret? He would have loved to perform with Weather Report. Best living singer/songwriter in the world? Joni.

Crosby keeps five guitars tuned differently and goes from tuning to tuning each night after dinner, writing music. These days he plays with his Lighthouse Band, made up of new collaborators: the guitarist of Snarky Puppy, Michael League, and singer-songwriters Becca Stevens and Michelle Willis.

“They’re what I wish I was,” he says. “I started out writing by myself, and at first I didn’t write anything down. There are no copies of ‘Wooden Ships,’ ‘Guenievre,’ ‘Almost Cut My Hair.’ Now I write with other people, because other people have ideas you don’t. But I’m spoiled. I’ve had great collaborators.”

He did have advice for some of Harvard’s singer-songwriters.

“You need to put in the hours to get good. You don’t have to go to school but it’s better if you do. I wish I did. I never learned to write music. It’s important to know how. You can write something down and a guy sitting on the banks of the Nile can play it. That’s magic.”

What inspires you? asks a student.

“I wish I knew what inspiration was – I could say look, under that rock, there



David Crosby talks with students about songwriting, activism, and CSNY.

it is. You reveal stuff to yourself all the time.”

Does your activism ever get in the way of your music?

“Our job as musicians is not to inform you. It’s to take you on little emotional voyages. Neil’s [Young] not a great singer, but he takes you along with him. Music itself is a lifting force, makes things better. And today, now, we’re in trouble. All the more reason to use the most powerful tools and ideas and if you can do it in a song, go do it, we need it. We need a fight song, need an ‘Ohio,’ a ‘We Shall Overcome.’”

What makes a song good?

“Really good words. It makes you feel something, it whispers in your ear. You don’t want to be digging weeds, you want to be a surgeon.”

What do you do for writer’s block?

“Writers’ block is sometimes laziness. Or sometimes it’s complaining because God didn’t drop a song in your lap and you have to work harder. It might be a made-up thing.”

Will CSNY get back together?

“At the latter stages of someone’s career people do a lot of dumb things. They do a Christmas album. I haven’t made a Christmas album. They do a reunion tour; they need the money. When you’re first together you have a crush on each other, but 40 years later, it’s turn up the smoke machine and play your hits. But yes, I’d probably do it. It’s all down to Neil; it’s his call. He’s the biggest star.”

Yvette Janine Jackson Appointed to Music Department Faculty



Photo courtesy of Yvette Janine Jackson.

We are thrilled to announce that Yvette Jackson has accepted the position of Assistant Professor of Music at Harvard beginning in July 2019. Yvette has also been named the Joseph E. and Grace W. Valentine Visiting Assistant Professor of Music at Amherst College for this academic year, 2018–2019. Upon her arrival at Harvard, Yvette will join the Creative Practice and Critical Inquiry graduate program and will also teach for Theater, Dance and Media (TDM).

Jackson is a composer of electroacoustic, chamber, and orchestral musics for concert, theatre, and installation. Previously a theatrical sound designer, she blends forms into an aesthetic of narrative soundscape composition, radio opera, and improvisation. She developed this style of composing as a way to pivot between

Morton B. Knafel Research Professor THOMAS FORREST KELLY is co-editor, with Mark Everist, of the two-volume Cambridge History of Medieval Music, published this fall by Cambridge University Press. Dinosaur Annex presented two pieces written by Preceptor OSNAT NETZER: *Self Loathing* and *Obsessive Folksing*, each written in the Tanglewood “a piece a day” project. At St. Paul’s Episcopal Church in Brookline, Winsor Music presented the world premiere of Netzer’s *They bury their dead with great ululations* for oboe, violin, bass clarinet and cello, and Transient Canvas played the world premiere of *meshulashim* for bass clarinet and marimba at First Church in Boston.

William Powell Mason Professor CAROL J. OJA gave lectures and keynotes linked to the Leonard Bernstein centennial, including “Leonard Bernstein and the Performance of Social Justice,” at Colorado College and the University of Colorado at Boulder; “Leonard Bernstein and Jerome Robbins at 100,” a panel discussion with

creative practice and research while investigating how darkness, spatial audio, and interactivity affect the audience’s engagement with narrative in electroacoustic music listening experiences. Her radio opera *Invisible People* (2013), for example, responds to homophobia in African American communities; her 2018 radio opera *Destination Freedom* (premiered at the New Ear Festival in New York City) she describes as a “meditative electroacoustic experience that places the listener in the cargo hold of a ship transporting Africans to the Americas and traverses time in search of freedom.”

“[Jackson] holds the view that everyone is a composer and everyone has creativity in them, and it’s about the ability to make something happen with sound,” Department Chair Suzanna Clark told the *Harvard Crimson*.

Jackson is a recipient of San Francisco’s Dean Goodman Choice Award for Sound Design and Theatre Bay Area’s Eric Landisman Fellowship. She studied music at the RD Colburn School of Performing Arts in Los Angeles, holds a BA in Music from Columbia University and a PhD in Music-Integrative Studies from the University of California, San Diego.

Julia Foulkes, at The Gotham Center for New York City History, Graduate Center CUNY; and “Leonard Bernstein the Disruptor,” for the Boston Symphony Orchestra She also lectured on Marian Anderson at University of Pennsylvania Libraries, Williams College, and St. Olaf College.

Fanny Peabody Professor ALEX REHDING gave the keynote at the Royal College of Music’s conference “Hubert Parry and the Past, Present, and Future of Music History Teaching.” He also gave the Web Science Distinguished



Shelemay and founder and director of TCEC, Alemtsehay Wedajo.

Lecture at the University of Southampton, and spoke at the SMT meeting in San Antonio. Rehding’s article “Consonance and Dissonance” appeared in the Oxford Music Handbooks Online series, and “Der Klang als historische Dimension der Musiktheorie” in *Klang als Geschichtsmedium*. Rehding finished his term as chair of the SMT publication awards committee.

G. Gordon Watts Professor KAY KAUFMAN SHELEMAY gave the Charles Seeger Lecture at the 2018 SEM conference in Albuquerque, where she delivered “Ethnography as a Way of Life.” Shelemay was also honored by the Tayitu Cultural and Education Center (TCEC) in Silver Spring, Maryland, an Ethiopian not-for-profit organization that nurtures the arts and culture of Ethiopia and promotes them in the US.

James Edward Ditson Professor ANNE SHREFFLER gave the keynote, “Utopian Orchestras, Agit-Prop Entertainment, and Musical Olympics: Cultural Activism in the 1930s,” at the conference “A ‘Musical League of Nations?: Music Institutions and the Politics of Internationalism,” Institute of Musical Research, Senate House, London. She also lectured on “Stellung nehmen!': Debates on Art and Politics in the German Language Exile Press, 1933-39,” at the conference “War’s End? The Legacy of Migration and Displacement. Europe 1918-2018,” at the DAAD Center for German and European Studies, University of Wisconsin/Madison and on “Influential BSO Commissions,” at the Leipzig Gewandhaus as part of the collaboration between the Gewandhaus-Orchester and the Boston Symphony Orchestra.

In December, Senior Lecturer YOSVANY TERRY presented a work-in-progress of “We Have Ire,” a commission by the Yerba Buena Center for the Arts and MAP Fund. The multidisciplinary piece was a collaboration with playwright Paul Flores, choreographer Ramon Ramos, DJ Leydis, and Dr. Rosalba Rolon, and explored the complex discourse around Cuban-American identity. Terry will tour with the Baptiste Trotignon & Yosvany Terry Ancestral Memories Quartet in January, performing at the Kennedy Center, Scullers Jazz Club, and at the Winter Jazz Festival in New York. He then performs at the Havana Jazz Festival, the Brit Festival, and the San Francisco Jazz Center with Chucho Valdes. On Feb. 9, Terry will direct the Battle of the Bands with Harvard and Yale Jazz orchestras at Scullers.

Tradition and Modernity, Inheritance and Innovation, & Analysis and Theory: 2018 Perspectives on Chinese Contemporary Music Conference at Harvard Center Shanghai

Professor Christopher Hasty hosted the 2018 conference at the Harvard Center Shanghai to help foster academic exchange between Harvard University and Chinese composers and scholars, as well as to engage Chinese and Western composers and theorists in proactive and multifaceted global dialogue. The Harvard Music Department has previously hosted three annual meetings of this conference; 2018 marked the first gathering in China, a sign of ground gained in international interest and collaboration.

Over two days, both young and prominent scholars and composers from around the world presented and explored topics including compositional techniques, music theory, and research paradigms in Chinese contemporary music. In the audience were international scholars and graduate students, including Harvard graduate students Anna Wang, Edwin Li (G-2), and David Forrest (G-3). Taking part were Harvard alumni John Roeder (A.B. '77 and professor at University of British Columbia), Julia Glenn (A.B. '12 in linguistics and faculty at the Tianjin Juilliard School), and Lei Liang (Ph.D. '06, professor at University of California, San Diego)

Speakers included professors at numerous institutions: Shanghai Conservatory of Music, Rutgers University, Central Conservatory of Music, The Chinese University of Hong Kong, East China Normal University, Fujian Normal University, Anhui Normal University, and Soochow University, as well as the Deputy Chief Editor of the *Journal of People's Music*.

Some talks were focused on specific compositions and composers, probing works of Jia Daqun, Chen Qigang, Chen Yihan, Jia Guoping, Luo Zheng, Chen Yihan, Xiang Min, Lei Liang, and Yang Liqing. Others looked at more broad compositional techniques, movements, and periods, such as the use of synthetic scales, approaches to polyphonic



Harvard scholars join those in China exploring conflicts and fusions between tradition and modernity and between nationalism and globalism at the 2018 *Perspectives* Conference.

textures, the history of Chinese orchestral folk music, and serial music in China from 1990–2000. Several speakers honed in on interdisciplinary and synesthetic perspectives, including topics from other artistic disciplines, linguistics, science, technology, and engineering.

Christopher Hasty delivered a poignant closing speech on the significance of new Chinese music for Western composers, emphasizing the unabashed creativity and organic, rapid development that is common to this ever-diversifying body of composers and music.

Special thanks are due to the Shanghai Harvard Center, its Executive Director for University Programs Wang Yi (A.B. '95), and the Harvard China Fund for their gracious support, as well as to Professors Christopher Hasty and Zheng Yan for their continued efforts in spearheading this annual gathering.



Teaching Excellence Awards Given

Several lecturers and preceptors were awarded the Harvard University Certificate of Excellence: Lecturer MICHAEL UY; Preceptors JESSICA BODNER, DANIEL CHONG, KEE HYUN KIM and YING XUE (the Parker Quartet); and Preceptors KATE PUKINSKIS and OSNAT NETZER.

Graduation, 2018, L to R: Prof. Shelemay, GSAS graduates Stephanie Probst, Natasha Roule, Frederick Reece, Harvard College graduate Saskia Keller, Profs. Thomas F. Kelly, Ingrid Monson, Braxton Shelley, GSAS graduate Emerson Morgan, Visiting Prof. George Lewis, Prof. Suzannah Clark.

Alumni News



Glenda Goodman, Andrea Bohlman, Elizabeth Craft and Hannah Lewis at AMS (with Elizabeth's new son, John).

VICTORIA ASCHHEIM (AB '10, Harvard/NEC) received a PhD in musicology from Princeton University in June 2018 and joined the Dartmouth Society of Fellows as a Junior Fellow in September 2018.

TREVOR BAČA (PhD 2016) has accepted a new position as Visiting Professor of Music at the University of Wisconsin-Madison. In August, Trevor taught a week long seminar in computer-assisted composition at Stanford's CCRMA, hosted together with JOSIAH WOLF OBERHOLTZER (PhD 2015).

WILLIAM CHENG (PhD 2013) received tenure at Dartmouth College.

MICHAEL SCOTT CUTHBERT (AB '98, Ph.D. 2006) has been appointed the first Faculty Director of Digital Humanities at MIT.

SERGIO DURANTE (PhD 1993) has been named the general editor of the *Edizione nazionale delle opere musicali di Giuseppe Tartini* by a committee including M. Canale, F. Guglielmo, M. Jonasova, M. Kokole, A. Pavanello, P. Polzonetti, and N. Zaslav. The first volumes of this complete works critical edition will come out early in 2019 from Baerenreiter. The edition is part of a broadly conceived project on Tartini [www.Tartini2020.it]. Noteworthy is that Tartini "the master of the nations" (J.J. de Lalande) is one of the few names of composers included in the Paine Hall frieze.

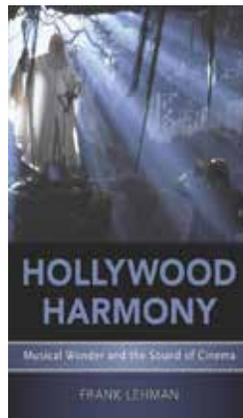
MARTA GENTILUCCI (PhD 2017) is the Rieman and Baketel Fellow for Music at Radcliffe Institute for 2018–2019.

MONICA HERSHBERGER (PhD 2017) has received a tenure-track position at the University of New York, Geneseo.

SHERYL KASKOWITZ'S (PhD 2011) piece, "God Bless America: 100 Years of an

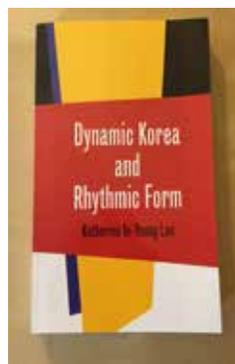
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New Releases



Oxford University Press released FRANK LEHMAN'S (PhD 2012) *Hollywood Harmony. Musical Wonder and the Sound of Cinema* in June. Lehman is Assistant Professor of Music at Tufts University.

KATHERINE IN-YOUNG LEE'S (PhD 2012) book, *Dynamic Korea and Rhythmic Form* was published by Wesleyan University Press in October. Lee is Assistant Professor of Ethnomusicology at UCLA.



French Musical Culture and the Coming of Sound Cinema by HANNAH ROSE LEWIS (PhD 2014) was published by Oxford University Press in October. Lewis is Assistant Professor of Musicology at the University of Texas, Austin.



JESSE RODIN (PhD 2007) and son Harry with Aaron Allen's son Taliesin (in the t-shirt) on a visit with Morton B. Knafel Research Professor Thomas F. Kelly in Italy.

Congratulations



AARON ALLEN (PhD 2007), Kailan, and proud big brother Taliesin welcomed Teyrnnon Emil Allen-Rubinoff on August 21, 2018. Aaron writes that Teyrnnon is a name from Welsh mythology: "We're calling him Tey ("tay") for short. Both Teyrnnon (a knight) and Taliesin (a bard) are characters from the Arthurian legend.

With joy, ELIZABETH CRAFT (PhD 2014) and Josh Craft welcomed John Minter Craft on August 12, who joins big sister Anna.

IAN POWER (PhD 2015) and Aida Kuzucan announced the birth of Aydın Stephen Doğan Power on July 5th.



Preceptor Keeyun Kim and his wife, Lim, announced the arrival of Chloe Kim in July.



The Music Department was well represented at the inaugural events for Lawrence Bacow. Profs. Iyer, Terry, Spalding, Andrew Clark, members of the Parker Quartet, the HRO, choirs, and graduate students Ganavya Doraiswamy, Rajna Swaminathan, and Samora Pinderhughes (pictured above) performed.

Rediscovered Liszt Opera Receives Premiere



David Trippett

Under its principal conductor Kirill Karabits, the Staatskapelle Weimar gave the world premiere of a rediscovered Italian opera by Franz Liszt in August 2018—which was left incomplete and has lain largely forgotten in a German archive for nearly two centuries. The music has been resurrected by David Trippett (PhD 2010), Senior Lecturer in the Faculty of Music at the University of Cambridge. He discovered the opera manuscript was legible more than ten years ago, over a century after it had been cataloged and largely forgotten in the Goethe-und Schiller-Archiv in Weimar.

“The music that survives is breath-taking—a unique blend of Italianate lyricism and adventurous harmonic turns and side-steps,” Trippett says. “There is nothing else quite like it in the operatic world. It is suffused with Liszt’s characteristic style, but contains elements from Bellini and Meyerbeer, alongside glimmers of Wagner.”

Known only to a handful of Liszt scholars, the manuscript was assumed to be fragmentary, often illegible and consequently indecipherable. However, after Trippett spent the last three years working on the manuscript, including using Liszt’s own instructions for orchestrating the score, the music can be heard for the first time. Says Trippett: “I suspect he would have been surprised to learn that Act 1 is resurfacing in the 21st century. But I like to think he would have smiled on it.”

The world premiere concert performance was broadcast on Deutschlandfunk Kultur, a critical edition of the music will be published by Editio Musica Budapest in 2019, and the underlying research will appear in the *Journal of the Royal Musical Association* later this year.

“Immigrant’s Anthem,” was published in the *New York Times* in July.

In August 2019, PANAYOTIS (PADDY) LEAGUE (PhD 2017) will be joining the faculty at Florida State University as Assistant Professor of Ethnomusicology. Paddy will also be in residence at Carnegie Hall in January 2019 as a featured artist in the Musical Explorers program, teaching and performing traditional Greek music to students from New York City public schools.

OLIVIA LUCAS’S (PhD 2016) article, “‘So complete in Beautiful Deformity’: Unexpected Beginnings and Rotated Riffs in Meshuggah’s obZen” was published in *Music Theory* online

LANSING MCLOSKEY (PhD 2001) was a Fellow at The Copland House for a month, where he lived and worked in Aaron Copland’s house and studio. He was also selected as the recipient of the annual Copland House Commission. The piece, *Mühlfeldtänze* for clarinet quintet, premiered in May at the Hoff-Barthelson Contemporary Music Festival. A new piano work commissioned by the Mormon Arts Center (NYC) was premiered in June at Carnegie Hall (Zankel Hall) by pianist Scott Holden. McLoskey has also been commissioned to write a full-length chamber opera for Guerilla Opera in Boston, for their 2019/20 season. International performances this past season include at the



Lansing McLoskey in the Copland House.



Evan McCarthy visiting Professor Tom F. Kelly in Italy.

Dimlicht Festival (Antwerp, Belgium), Contrasti Festival (Trento, Italy), AdAdM Festival (Modena, Italy), Myrkir Músíkdagar “Dark Music Days Festival” (Iceland), the XXX Festival de Musica Contemporànea Habana (Cuba), the 2018 International Clarinet Conference (Ostend, Belgium), and several performances in Norway, Italy, Canada, and the UK. His *Zealot Canticles: An oratorio for tolerance* was recorded by The Crossing for release on Innova Records and just received a Grammy nomination.

PETER McMURRAY (PhD 2015) received the Leverhulme Prize, which includes a three-year research position in England and is one of the highest honors in that country.

LARA PELLIGRINELLI’S piece, “Esperanza Spalding is the 21st Century’s Jazz Genius,” was published on the NPR website in August, and her piece on fellow alum, “Naomi André: Engaging Black Experience in Opera,” was published on the *National Sawdust Log*.

STEFFI PROBST (PhD 2018) received a post-doctoral fellowship at Cambridge University in the research group on Sound and Materialism in the 19th Century.

DEREK WANG’S (AB ’06) *Scalia/Ginsburg* opera received productions by Opera North in Vermont and New Hampshire this past fall. *Scalia/Ginsburg* was first introduced to the public by National Public Radio’s Nina Totenberg in 2013, when Wang was invited to present selections at the Supreme Court before Justices Ginsburg and Scalia. He also spoke about the opera at venues including Saint Anselm College.

Upcoming Events

TUESDAY, APRIL 30, 2019 AT 8:00 PM
JOHN KNOWLES PAINE CONCERT HALL

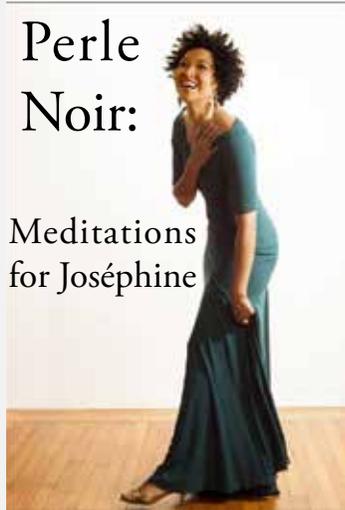


Christoph Wolff Distinguished Visiting Scholar Angela Hewitt

Long viewed as one of the leading Bach performers of today, Angela Hewitt presents a program of her acclaimed *Bach Odyssey*, an ambitious and exciting overview of the complete solo keyboard works of JS Bach. Free tickets at Harvard Box Office beginning April 16. 617-496-2222.

FRIDAY, MAY 3, 2019 AT 10:00 PM
OBERON, 3 ARROW ST., CAMBRIDGE

Perle Noir: Meditations for Joséphine



A unique and poignant evening honoring the brilliance, daring, public courage, and private tragedies of Joséphine Baker. Conceived by PETER SELLARS, this tour-de-force features soprano JULIA BULLOCK, with original music by TYSHAWN SOREY and texts by CLAUDIA RANKINE. With INTERNATIONAL CONTEMPORARY ENSEMBLE. Free tickets at Harvard Box Office beginning April 19. 617-496-2222.

Richard Smallwood: Music, Activism, Well-being

The Rev. Richard Smallwood came to Harvard in November for a public conversation with professor Braxton Shelley, with music by the Kuumba Singers (Harvard), Inner Strength Gospel Choir (Boston University), and Third Day Gospel Choir (Tufts) as a Blodgett Distinguished Artist.

"[Record producers] would ask me, 'What is that?' Smallwood told the audience in Sanders Theatre. 'What's that classical stuff?' What is it? It's what I hear."

Born to a musical mother and minister father, Smallwood took formal music lessons at the age of seven, and by eleven had formed his own gospel group made up of neighborhood children. He earned a degree in piano performance and voice from Howard University, where he was a member of the first gospel group on campus, the Celestials. The music department allowed only classical study, so Smallwood and friends had to sneak their gospel music.

When you're working on a song you know what it's supposed to be.

"We'd do it in the basement with a lookout," he confided.

For the next four decades, the Grammy-nominated singer, songwriter, and pianist has been one of the most popular inspirational artists in the music business, with classic tunes such as "Total Praise," "Center of My Joy," and "I Love the Lord." His songs have been recorded by Destiny's Child, Kelly Price, Gerald Levert, Aretha Franklin, and many others throughout the gospel world.

Professor Shelley noted how Smallwood's "I Love the Lord" (memorably sung by Whitney Houston in *The Preacher's Wife*) was recorded 43 years ago, but resonates with African American experience today.

Smallwood concurred: "There is crying and praise that runs through it all."

He writes some lyrics from experience, Smallwood explained, but most often writes with a couple of open Bibles. Psalms, he said, is his favorite book, period.

The evening culminated with Rev. Smallwood conducting the combined gospel choirs in an exuberant, 120-voice rendition of "Total Praise" that had the audience on their feet and singing.



Photos by Jake Belcher.

Graduate Student News

HAYLEY FENN was awarded the François Lesure Award, given annually to the best review published in *Fontes Artis Musicae* in a given volume year. The Award committee wrote: “Your review of *Opera. Complete Archive* (Vol. 1 [February 1950]-) far exceeded the Awards Committee’s criteria of excellence in reviewing, quality of writing, and impact. [...] Of particular note to the Committee was your critical analysis of the transition from the ‘paper’ to the ‘digital’ world of thinking about opera and the reflection of how this affects the listening and understanding of music.”

KRYSTAL KLINGENBERG has received the Jackie McLean Fellowship at the University of Hartford Hartt School, where she’s teaching this year. She presented at both the Society for Ethnomusicology conference and the African Studies Association conference this fall.

MANUELA MEIER’s composition *what you see, is it* had its New York City premiere at the Moving Sounds Festival in October, and its Austrian premiere at the Bludenzer Tage für zeitgemässe Musik Festival in November.

DANIEL WALDEN gave a talk at AMS, “Alexander John Ellis: Pitch Fundamentalist” and another at the SMT round table discussion on Women in the History of Music Theory, “Johanna Kinkel, Microtonalism, and Mother’s Milk.” His ensemble in the Netherlands, Oerknal!, released its first CD, *narrow numerous*.

PAYEM YOUSEFI received an Annual Travel Fund Student Award to present at the conference of the Society for Ethnomusicology for his paper “Singing Subversive Resistance: Women’s Voices Renegotiating Iran’s Public Sphere,” which won the James T. Koetting Prize for best student paper at the previous North Eastern chapter of SEM.



Graduate students at Walden Pond last spring.

Music, Sound, and Censorship

Harvard Graduate Music Forum Annual Conference February 8-9, 2019, Harvard University, Cambridge, MA

Papers will be presented on music, sound, and censorship, broadly conceived, from current graduate students and postdocs on all repertoires, musical practices, and historical periods from a broad array of disciplinary and methodological perspectives. The keynote speaker is Prof. Brigid Cohen (PhD 2008).

Musical censorship appears in a variety of contexts, from democracies to dictatorships, among and between public and private spheres, by force and by choice. Considering censorship, music, and sound together affords discussions of the politics of silence and silencing, hidden inscriptions, and the roles of sound-makers and listeners in silencing. In academia, how has musical censorship affected the sonic materials we study, the people who are welcomed into our field, and the research that we publish? All are welcome. Info at <https://projects.iq.harvard.edu/gmf19/>

Loeb Music Library announces Joyce Mekeel exhibition in 2019

Staff of the Eda Kuhn Loeb Music Library are planning an exhibition of scores associated with the American composer and harpsichordist Joyce Mekeel (1931-1997). A longtime collaborator of Boston Musica Viva, Mekeel taught at Boston University and at New England Conservatory of Music. Materials on display will include rare scores of her electronic music as well as scores in graphic notation, some by Mekeel herself, others collected by her for use in her teaching. A celebratory event comprising an oral history project, a performance of Mekeel’s *The Shape of Silence*, a tour of the exhibition and a reception will be held in conjunction with the exhibition, on Friday, March 8th at 3 pm in the Music Library. For more information and to RSVP, please contact the Keeper of the Isham Memorial Library, Christina Linklater, at linklat@fas.harvard.edu.



Middle school students play along with songs or create a drum circle on midi keyboards donated by the music department.

Dropping Beats at Cambridge Community Center

The Hip Hop Transformation (HHT) is a program offered by Cambridge Community Center that teaches teens the history of hip-hop culture, the role it plays in their lives and in society as a whole, and equips high school students with the skill set to write, record, and

perform their own pro-social hip-hop music. Students in Cambridge’s middle schools look up to HHT kids and want to make their own beats, but no similar program existed for younger students.

Last year, Music Department technical director Chris Danforth saw an opportunity: the Department had extra midi keyboards, and its graduate students had the know-how to build an app that younger kids could use to play with music software and ideas. Graduate student David Forrest ran a weekly music production class at Cambridge Community Center exclusively for middle school students this past fall. The keyboards were hooked up to imacs, and Forrest created the app that helped them learn legitimate music skills. “It’s a small-scale experimental ground for them,” Forrest explained, “that opens a world of musical possibilities for the kids.”

The Sound of a Cotton Mill Exploding: The Musical Reverberations of Earthquakes

The broadest effect of 18th-century earthquakes is on the production of musical culture, says Diane Oliva, a 6th-year graduate student whose dissertation plumbs archives in Central America, South America, and Portugal to document what happens to a people after major physical disaster. Oliva is focusing on the effects of three major earthquakes on music: in 1746 in Lima, Peru; in 1755 in Lisbon, Portugal; and in 1773 in Guatemala City.

The first impact is local, of course. In Guatemala City, Oliva says, there are descriptions of people singing in the immediate aftermath. “Despite the fact that the city had lost its palace, cathedral, everything—the city paid musicians, and gave them food and accommodations so they could perform the daily rituals that were so essential to life there. Within two weeks, religious rituals were re-established. The earthquake was seen as an act of God and people sang as a way to repent. There are many details that describe the sound of pain—moaning, wailing—mixed in with church chants and hymns. Priests held mass in straw ranches—straw because the people were terrified of roofs collapsing—in the middle of an open plaza. Music become a way to imbue provisional space with purpose and dignity.”

But there’s a secondary impact as well: how disaster is reported, and to whom. Europeans were obsessed with earthquakes in the way that we were glued to our televisions during the Boston Marathon bombing of 2013. Engravings were widely available and extremely popular.

“There are vivid accounts of people [during the 1746 Peruvian earthquake] trying to crawl through rubble of Callao, carrying saints’ icons and playing music and singing. The most famous account—although it’s unclear who wrote it, or of its authenticity—was translated from Spanish into English and French for European audiences. Narratives of disaster was a genre of literature in the 18th century.

“In Lisbon, the earthquake took place on Nov. 1, All Saints Day, mid-morning. People would have been at the church of their favorite patron, aristocrats in front. It came in three waves: quake, tsunami, fire. People who took refuge from the quake on river banks died in tidal waves that followed. And because it was All Saints, there were thousands of candles throughout the city, so many that the waves didn’t quench the flames. The fire burned for five days. It destroyed the city completely.”

Voltaire wrote a response to the Lisbon earthquake—Rousseau, and Kant as well—attempting to explain with science what had been previously understood as the wrath of God. However, Oliva’s source material for contemporaneous reporting comes largely from colonial priests.

“We know what happened after the Lisbon and Guatemala quakes because local Catholic priests had to report to their kings. But you don’t see the quake, you see the product of the quake. How do you put words to that?”

Often, contemporary reports used sonic language. In London, for example, an earthquake was described as a cotton mill exploding, or as a carriage clattering over cobblestones. In a lecture at Harvard, a musical analogy was used to explain its physics: the vibration of the earth was like the vibration of strings on a musical instrument.



Diane Oliva at Archivo Histórico del Arquidiócesano de Guatemala. Once young scholars finish transcription, the University will produce a critical edition of the entire body of work.

Composers had a more difficult time translating the sonic impact of an earthquake.

“The main artistic aesthetic in the 18th century was nature; images of storms and oceans are prominent. As sonic event as it is, it’s fascinating that composers had a hard time evoking the earthquake. Bach, for example, had the most trouble in the earthquake moment in his St. John Passion. For many composers it was a moment to experiment musically.”

Oliva has spent much of the last year in Central America, specifically researching the Guatemalan earthquake at the Archivo Histórico.

“Guatemala has always been a volatile country, so not as much research has been conducted there. There is a wealth of untapped musical information.”

Three thousand-plus musical scores, mostly *villancicos*—profane music set to religious text—are archived at the University. Many were written by an 18th-century composer, the capellmeister of the cathedral during time of the quake. Because these materials exist, scholars can study how a disaster impacts the style of composing.

“An earthquake is a disruptive moment. It interrupts the circulation of music and musicians in the colonies. Prior to the quake, music came from Italy, Spain, Portugal. Afterward, the church was more conservative with funds. They had to re-use old music, hopefully so old that people wouldn’t recognize that it had been recycled. To celebrate Corpus Christi, for example, there were 16 *via villancicos* that were like little theatrical pieces, meant to be new year-to-year. After the quake, composers had to rearrange them or write new ones, often drawing on student compositions to meet the demand.

Oliva is part of a group of young scholars from the region (Oliva’s parents are both from El Salvador) who the University of San Carlos is training to read and transcribe this music.

“It’s mensural—16th- to 17th-century notation—and you need to have musical training to transcribe it. I was familiar with the theory because I took Professor Kelly’s chant course. But this is a Central American iteration. It’s not always clear cut. You can study church music in Seville in the 16th century but it’s different when that music gets relocated to colonies. They make changes to the way things are notated, having to do with the way they are performed locally.”

Bob Dennis, at Music Library for 43 Years, Retires

When Bob Dennis first arrived at the Eda Kuhn Loeb Music Library in 1975, he served as the head of the Circulation. He later worked for a year as cataloging assistant and was appointed Recordings Librarian in 1979. A lot has changed in and around the Library since 1979—but Bob's constancy in his role overseeing recordings collections has allowed extraordinary stability, not to mention an extraordinary personal—and expert—shaping of those collections. He is an important part of the history of the Music Library.

One of the most well-informed and skilled discographers anywhere, Dennis joyfully pursued continuous and deep study of musical scores, recordings, and performance—and brought that knowledge back to bear on development of the library's collections—tailoring the process to match up with Department research and teaching programs as those have evolved.

Though Bob's extensive musical knowledge spans many genres and styles, he is especially well-known as an opera authority. In addition to making numerous opera-related presentations and publications, he was invited to participate a few times on the Metropolitan Opera Broadcast as a panelist on the intermission opera quiz radio broadcast—which he aced. He once remarked to an interviewer that he was “not a casual concert goer.”

Bob was one of the lead contributors in the early years of the library's musical scores digitization program and helped to shape that work for the long term. The library has called on his expertise in building our collections of opera scores and libretti—as well as other sorts of collections. Bob's involvement with bringing the Georg Solti Archive here and making it available for researchers—setting digitization priorities, assisting with Lady Solti's visit, the exhibition he curated, the website for which he wrote the content—and for which we won an award—contributed substantially to the success of that project.

While Dennis is retiring from Harvard employment he will not be retiring from musical pursuits, and all of us wish him every joy that can bring.

—Sarah J. Adams, Richard French Librarian

Peter Laurence Appointed

We are delighted to announce the appointment of Peter Laurence as the Librarian for Recorded Sound and Media. In this new role he will have oversight of all aspects of the recorded sound and visual media content owned and stewarded by the Music Library and serve as the principal liaison for the Library on matters related to its recorded sound and media collections.

Peter is well known to us, having worked at the Loeb Music Library for over 12 years, since 2006 as Acquisitions Assistant for Recordings and since 2011 (also) as Senior Curatorial Assistant for the Archive of World Music. Before coming to Harvard he was buyer and inventory manager for Virgin Entertainment's large classical music department in Boston, where he also organized CD sales for the Boston Early Music Festival's annual concert series and biennial festival. Later he became a representative for Albany Music, distribu-



Photo: *Radcliffe Magazine*, Winter 2013, from the "Take Note" conference.



tor of a range of classical labels including Albany Records, which specializes in new music by American composers. In addition to classical/art music, Peter brings many years of experience with recordings in a wide range of traditional and popular music genres. In the past 7 years at Loeb Music he has selected new recordings for the Archive of World Music, as well as jazz, hip hop and R&B recordings for the Recordings Collection. He has overseen processing of recordings-based archival collections for both the general recordings and AWM collections, and has served as the AWM's primary liaison with faculty and collection donors. Peter is also liaison for "Classic Crates," a joint project with Harvard's Hiphop Archive and Research Institute, and he has done extensive processing and outreach work for the Arthur Freedman Collection, a unique body of live recordings of Boston-area rock and punk bands made during the 1970s and 80s. He is an active member of the Association of Recorded Sound Collections (ARSC) and the International Association of Sound and Audiovisual Archives (IASA), for which he currently serves as Secretary of the Discography Committee and is the co-creator of a new resource for research in discography, the International Bibliography of Discographies.

We all change during graduate school, but back in the fall of 1982, when I started the graduate program in musicology here, I really was a different person. I thought I didn't like opera. Then, two things happened: I got a job the summer after my first year in the music library, and that same summer Boston Lyric Opera mounted a full-scale production of Wagner's *Ring*, which I attended out of curiosity. Everyone in this room knows what this fortuitous confluence of events means. Wagner is confusing, but I quickly discovered that Bob Dennis knew all the answers to my questions, starting with the most elementary: "What's the deal with Alberich renouncing love, when he seemed so hep on chasing the Rheinmaidens?" "Why does Siegmund sleep with Sieglinde even after she tells him she's his twin sister?" Bob became my guide to the *Ring*, and to opera. On his recommendation I watched the videos of the then-controversial Boulez-Chereau *Ring*, and we dissected every aspect of the staging and the music. After the BLO performances were over, I asked Bob what recordings of the *Ring* should I listen to now? I had definitely come to the right person. I slowly became aware that Bob was far more than a recordings librarian, and more than just an opera fan, but rather one of the most knowledgeable people about opera in the world.

—Anne Shreffler, James Edward Ditson Professor of Music

Undergraduate News

Glee Club, RCS Auditions Open to all Genders

The historically all-male Harvard Glee Club has opened its membership to students of all genders as of May, 2018. A group of around 50 undergraduate and graduate men who regularly perform on-campus and on tour, the Harvard Glee Club was one of several Harvard performance organizations that remained all-male rather than merging with an equivalent musical group after the dissolution of Radcliffe College.

Glee Club president Connor Horton said the Club made the decision after consulting with the historically female Radcliffe Choral Society, which also decided to make its membership gender neutral in April. The Glee Club will continue to sing music for lower voices (TTBB) and the Radcliffe Choral Society will also maintain its commitment to music written for women and treble voices (SSAA).

“I’m really proud of our students who came to this decision on their own after a long process of discernment,” said Director of Harvard Choruses Andrew Clark. “Their conversations have been intellectually rigorous, nuanced, and respectful and empathetic to varying views and experiences.”

Aristo Sham winner in 2018 YCA Auditions

Aristo Sham was one of five winners of the 2018 Young Concert Artists International Auditions. Young Concert Artists is a non-profit organization dedicated to discovering and launching the careers of exceptional, but unknown, young musicians from all over the world. Winners join the YCA roster with a three-year comprehensive management contract, are presented in debut recitals in New York City and in Washington, DC at The Kennedy Center, and are booked in concert engagements around the North America and abroad.



Aristo Sham, second from left.

Caroline Murphy '17: It's All About Creativity, Problem-solving, and Patterns

Caroline Murphy concentrated in music and earned a French citation. She sang with the Radcliffe Choral Society all four years. Murphy graduated from Harvard Teaching Fellows last summer, earning her teacher certification and Ed.M from the Harvard Graduate School of Education. She is currently teaching 9th-grade algebra in Richmond, CA.

CM: I chose to apply to Harvard Teacher Fellows (HTF) for a number of reasons, the first of which is the support the program provides to its Fellows during their initial year of teaching. After completing City Year Miami I knew I wanted to teach math in an urban public school but had gained a more nuanced understanding of the demands of teaching, recognizing the ways in which teachers at my City Year school could have benefited from greater support. HTF partners with high-needs schools committed to extensive teacher development, especially in the early years of a teacher's career. I could not have asked for a better first year or a better school placement. The staff and leadership at Leadership Public Schools: Richmond are committed to excellence and equity for all students regardless of their circumstances. I find myself among dedicated and passionate educators who are excited to come to work everyday. My students, their families, and this community inspire me to continue the work I do in my Algebra 1 and 2 classrooms.

You mentored middle school students during your City Year experience—did you bring any musical skills to bear there?

My experience with City Year Miami was transformative. I worked with sixth- and eighth-grade math classrooms as a mentor and tutor for the lowest-performing students at Allapattah (now Georgia-Jones Ayers) Middle School. I witnessed the successes and shortcomings of urban public education firsthand and solidified my desire to teach after graduation. As someone who always loved school and learning, I had opportunities every day to try to shift mindsets and help students see themselves as capable learners. Despite their young age, many of my middle school students were disillusioned by school and already felt a lack of control over their future. Watching students come to know themselves and develop their interests and passions was a highlight of my year. Though our school did not offer music as



part of the curriculum, I shared my experience with students and helped connect them with extracurricular programs that offered voice and instrumental lessons.

How does the study of music (arts) and math come together for you?

I love this question! My students ask me this all the time, since most students are surprised to know that my degree is not in Mathematics. The National Council for Teachers of Mathematics published a list of eight standards that describe broad practices math teachers should seek to develop and foster in students. Standard 7, “Look for and make use of structure,” and Standard 8, “Look for and express regularity in repeated reasoning,” are critical for study of advanced mathematics and align directly to work I do as I practice and study music. A deep study of math and of music involves looking for patterns, understanding why and how things work, and examining and making use of structure. True mastery is not just about solving for x in a particular equation or the V-I cadence in a particular piece, but rather a deep study of these processes and features to understand the underlying structure. On a fundamental level, the work I loved in my music courses at Harvard—transcribing Renaissance motets, understanding Sonata-form, analyzing Bach chorales—was all about finding patterns, understanding structure, and finding moments where those patterns and structures break or surprise us. In addition, math is a discipline that thrives on creativity and ingenuity. Though high school math often feels formulaic and rigid, I love opening students' eyes to the beauty, complexity, and nuance of mathematics. Music and math are all about creativity, problem-solving, and patterns!

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WGBH's Ben Folds Holiday Concert Features HRCM

Acclaimed singer-songwriter Ben Folds hosted the 2018 WGBH Holiday Special 'Tis the Night with Ben Folds & Friends, which premiered December 13, 2018 simultaneously on WGBH 2 in Boston, WGBY in Springfield, MA and on New Hampshire PBS WGBH 2.

"'Tis the Night builds on traditional holiday performances, pairing nationally known acts with some of the most outstanding musicians in New England, in unexpected ways that deliver stunning results," said Music Director Anthony Rudel, who is also Station Manager at 99.5 WCRB Classical Radio Boston.

Eclectic and genre-bending, the program features Folds playing the piano for "Silent Night" with Handel and Haydn's celebrated Concertmaster Aislinn Nosky and then performing a drum and tap duet of "Little Drummer Boy" with dancer extraordinaire Caleb Teicher and a trio of musicians from the New England Conservatory (NEC). NEC vocalists perform both a jazzy version of "Jingle Bells" and a more traditional performance of Franz Schubert's "Ave Maria." The program also features selections from George Frideric Handel's



The Harvard-Radcliffe Collegium Musicum performed as part of WGBH television's popular holiday program, 'Tis the Night with Ben Folds.

seasonal touchstone Messiah, by the Handel and Haydn Society, which has performed the work annually to international acclaim for the past 164 years. THE HARVARD-RADCLIFFE COLLEGIUM MUSICUM performed "Lo, How a Rose E'er Blooming," "Deck the Halls," and "Hark! The Herald Angels Sing."