

MUSIC

NEWSLETTER



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Photo by Mark Olson.

Trumpet soloist Brian Lynch.

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Celebrating 40 Years of Jazz at Harvard

“The late sixties had been a quiet time for jazz,” Director of Bands Tom Everett once wrote. “John Coltrane was dead; Miles Davis was venturing in an entirely new direction; the most discussed jazz was the controversial political or avant-garde; masters such as Duke Ellington, Dizzy Gillespie, and Thelonious Monk were alive but often forgotten; and the turbulent social milieu of the times left traditional jazz sounding esoteric and bland to young ears.” But that was forty years ago, and jazz at Harvard has since morphed into a respected, sophisticated, musical force that students can’t seem to get enough of. Everett, hired in 1971

as Director of the Band (singular, as in marching band), now oversees two jazz bands, a marching band that plays 65 performances a year, and a wind ensemble, and prepares ceremonial music for official Harvard events.

“During the late sixties, students had little exposure to traditional jazz,” explains Everett. “But then, popular rock bands started to incorporate more jazz elements: Chicago, Blood, Sweat & Tears, Jimi Hendrix, even the Grateful Dead. By the early seventies, many influential groups were breaking down some of the barriers between jazz and rock. Weather Report, Tony Williams Lifetime, Miles Davis—these were musicians out of the jazz tradition who were reconnecting with young listeners.”

Music in the seventies continued to expand timbres—through the use of electronics—while



Photo by Mark Olson.

Director of Bands Tom Everett with jazz pianist Eddie Palmieri.

focusing on reinforcing the impact and focus of the beat. Listeners, especially students, were intrigued with the sophistication of it as jazz started to make its way out of the musical back alleys and into the mainstream.

“Today, the music is more visibly respected and appreciated,” says Everett. “Most colleges now offer jazz courses and opportunities to perform jazz on campus. The National Endowment for the Arts has presented Jazz Master awards yearly, and the Lincoln Center for Performing Arts has an entire venue—Rose Auditorium—dedicated to the presentation, discussion, and performance of jazz. Wynton Marsalis, one of the signature phenomena of the last thirty years, has served as a visible focal point for the ‘resurgence’ of jazz.”

“When I first came to Harvard in 1971, jazz wasn’t considered a serious or worthy music! Now,

“We have remarkable students. I have an obligation to give them exposure to significant American music. An educated person should know about the contributions and impact of this music.”



Photo by Mark Olson.

Don Braden '85 leading the Jazz Band during the 40th Anniversary of Jazz at Harvard Concert, Sanders Theatre.

Everett, continued

there are scholars who specialize in jazz history and the impact of African-American musical performance on our culture.”

Along Came the Band

It was 1972. Everett rounded up a few willing students to make up Harvard's very first jazz ensemble, and together they worked up ten charts and played their inaugural gig, a disastrous dance at Adams House. Over the next decade the band fine-tuned its focus on historic jazz repertoire, listening skills, and personal musical creativity. To this day, say band alums, there are three composers that all jazz band students have performed no matter what: Mingus, Ellington, and Monk.

“It was my intention to expose the students to music that represented the contributions of a significant artist that summed up a particular approach or that had extended the tradition,” says Everett. “Most of Mingus', Ellington's, and Monk's music have that depth of contact and historical perspective. Most of the music we play represents jazz composers who have developed their own individual sound. We commissioned new pieces from musicians such as swing trumpet player Buck Clayton. The chart might be too hard for us, but this guy played and wrote for the Basie Band in the late 30's, worked with Billie Holiday, and brings part of that history to the music he writes.

“I've always liked to get the band interested in trying something new and different. When they tell me they've never played anything like it, my reaction is, 'Great! Wait till you try it!' Jazz is about the new. It's in the moment. Thelonious Monk said, 'In jazz there are two kind of wrong notes. The regular kind and the kind that don't sound too good.' If you think of every note as an opportunity to explore, of course there are notes that are not correct, but you don't stop there. Explore it. Even if you don't like the results, it's opened up a new area. Jazz integrates practice, process, and performance all at once.

Four decades of directing the jazz bands has given Everett the chance to work with hundreds



Left to right: jazz artists Benny Golson (saxophone), Brian Lynch (trumpet), Eddie Palmieri (piano) and Cecil McBee (bass) rehearse on stage at Sanders Theatre.

Photo by Mark Olson.

of student musicians. Many remember their time with Everett as formative and count him as an important mentor years after they've left Cambridge. Some come back to campus to play in the alumni band, and a few come back as jazz artists with professional careers, such as saxophonists Joshua Redman '91, Fred Ho '79, and Don Braden '85. Everett thrives on the challenge of making music with students of all levels of skill and experiences.

“There's a wide variety of talent and experience in any ensemble. I think of it as a community—everyone participates; there are no observers. The question is how do you challenge one player without losing another? With the experienced, sophisticated players, I attempt to program a piece that features them, but is accessible to everyone else in the ensemble. I love that challenge—of choosing literature that challenges and includes every student.”

Jazz Masters

Trained as a symphonic trombonist, Everett played with the Bolshoi Ballet, Boston Pops, but also the jazz bands of Clark Terry, Dizzy Gillespie, and Ray Charles, among others. It was the jazz masters he couldn't get enough of. Convinced that his fledgling Harvard jazz band

would benefit from meeting and working with the very best jazz artists, Everett convinced his hero, trombonist Carl Fontana, to come to campus. The two had never met, and Everett had no budget to bring him. But Fontana came, and since then, Everett has brought well over 150 musicians to Harvard and, with the Office for the Arts at Harvard, has developed what is known as the Jazz Masters Program.

“There are three priorities I consider when I invite an artist to campus: One, that they've developed their own unique voice—a sound. Two, the artist is not necessarily known by the public and deserves wider recognition. How many people know the name Andrew Hill? He's one of the most individual composers/voices in jazz. The third criteria I consider is that the artist has left a collection of works, classic performances, or influence on other musicians, whether they know it or not.

“One of the goals is to create an environment where both students and audiences experience the connections that permeate jazz, to stimulate a curiosity about the music and a desire to investigate it on their own.”

On Teaching

“Leon Kirchner (Walter Bigelow Rosen Profes-

Everett, continued

son of Music at Harvard) was a great influence on me. I attended one of his composition classes. When students presented their work, Leon wouldn't criticize. He would ask them to study a specific section of a specific work by Mozart. The students would gain insight into the problem themselves, and they learned something about Mozart's music. This was inspiring. I attempt to do the same; set up an environment and present materials and challenges so that the students can discover something new.

"I remember when Max Roach was artist-in-residence—he was close to 80. He didn't say an awful lot but when he sat at the drums he came alive. He was telling the kids that jazz is about movement. He said, 'If you're not moving, something's not happening. If you're having trouble learning a style, dance to it.' The kids were chuckling. Then Max starts to walk out of the room and Claire Millardi (long-time Dance Director at Harvard and Radcliffe) comes in, and they almost bump into each other. She looks up, recognizes him, and improvises a little dance step. Max Roach dances in reply. She dances, he dances. It's as if they're talking: 'It's you, isn't it?' 'You know my music?' 'I do.' 'Nice to know you.' Sometimes words can't convey everything."

What's Next?

"There's so much music I love, and there's so much more to discover! The music of Ives, Ruggles, Brant, Partch, Nancarrow, Copland, the early American mavericks—there's an adventurous openness there. I'm amazed at what they were able to achieve in their time. I'd be content to spend the rest of my life digging into the connections in American music. I've been fortunate to work with students and with many significant artists over the years, who have shaped my priorities as a musician and teacher.

Tom Everett founded the jazz band program at Harvard University in 1971. He has served on the faculties of the New England Conservatory, Brown University, and the International Trombone Workshop. He is the recipient of the 2008 Luise Vosgerchian Teaching Award, presented to a nationally recognized educator, and has published frequently on jazz and instrumental music. Currently Director of Bands at Harvard, Everett is an associate of the Department of Music and Jazz Advisor to the Office for the Arts.

Faculty News

Rehding Appointed Chair

Fanny Peabody Professor of Music Alexander Rehding has been appointed chair of the Department of Music through 2014. His research interests are located at the intersection between theory and history, and cover a wide spectrum from Ancient Greek music to the Eurovision Song Contest. He is interested in the history of music theory, paleo- and neo-Riemannian theory, music-aesthetic questions, and issues of sound and media. Rehding's work has been honored with several awards, including Guggenheim, Humboldt, and Cabot Fellowships.

Rehding succeeds Professor Anne C. Shreffler, who served as Department chair since 2008.



RICHARD BEAUDOIN completed his post as lecturer and joined the Music Department faculty as Preceptor. His 30-minute song cycle, *Nach-Fragen*, was performed by German soprano Annette Dasch to excellent reviews in Hamburg, Linz, Ljubljana, and at the SWR Festspiele in Schwetzingen. The final performance was broadcast on Südwestrundfunk 2. In May, the Kreutzer Quartet made studio recordings in London of two recent string quartets, *The Artist and his Model II—la durée sans contacts s'affaiblit* and *Étude d'un prélude X—Second String Quartet*. The second quartet will be given its American premiere at Sanders Theater this fall. Beaudoin's latest scholarly paper, "A Musical Photograph?," written with Andrew Kania of Trinity University, will appear in a forthcoming volume of *The Journal of Aesthetics and Art Criticism*.

Director of Choral Activities ANDREW CLARK led the Harvard-Radcliffe Collegium Musicum in nine concerts throughout Germany and Austria during a three-week tour in May and June. The Collegium collaborated with European university choirs and performed in the Cologne and Salzburg Cathedrals, as well as the Berliner Dom, and St. Stephen's in Vienna. Clark led the 130 singers of the Harvard Summer Chorus in a concert of Beethoven's Mass in C, opus 86 and John Corigliano's *Fern Hill*. Last April, Clark conducted the world premiere of Nancy

Galbraith's setting of Shakespeare's sonnet 116 with the Providence Singers.

Gardner Cowles Associate Professor SUZANNAH CLARK gave a public lecture at the National Humanities Center in North Carolina titled "Why did Schubert's Harmony Puzzle His Contemporaries?" She also gave a colloquium at UNC Chapel Hill on "Weber's Rest."

CHAYA CZERNOWIN was awarded a 2011 Guggenheim Award in Creative Arts, Music Composition. She is one of approximately 220 Fellows selected from 4,000 applicants from the United States and Canada.

Morton B. Knafel Professor of Music THOMAS F. KELLY was inducted into the American Academy of Arts and Sciences. Kelly joins fellow 2011 music field electees Dave Brubeck, Leonard Cohen, Paul Simon, and Bob Dylan.

MacArthur "Genius" award recipient LIZ LERMAN will offer a course, "From Mind and Body to Campus and Community" as part of the Music Department's fall offerings.

William Powell Mason Professor CAROL OJA gave a lecture: "Bernstein Meets Broadway: Race, the Blues, and *On the Town* (1944)" as part of AMS-Library of Congress Lecture Series in Washington, D.C. Oja brought two undergraduates to perform from Bernstein manuscripts: Samara Oster and David Sawicki.

FACULTY NEWS continued on page 4

Jill Johnson Appointed Dance Director

Dancer, choreographer, educator and producer Jill Johnson has been appointed Director of the Office for the Arts Dance Program and Senior Lecturer in the Department of Music. Johnson, a 23-year veteran of the dance field, succeeds Elizabeth Weil Bergmann.

Formerly on the faculties of Princeton University, Barnard College at Columbia University, and New York University's Tisch School of the Arts, Johnson is a graduate of Canada's National Ballet School. She was a dance soloist with the National Ballet of Canada and a principal dancer in choreographer William Forsythe's Frankfurt Ballet for ten years. For the past two decades she has staged Forsythe's work worldwide. Currently she is working with Mikhail Baryshnikov and William Forsythe on a solo that Forsythe is creating for Baryshnikov.

"Jill Johnson's inspiring vision of dance as a medium for boundary-crossing cooperation among disciplines and art forms—and as a model of communication and collaboration in general—promises to bring new energy to dance at Harvard," said Anne C. Shreffler, James Edward Ditson Professor of Music and Co-Chair of the Dance Director Search Committee. "We especially welcome Jill's plans to forge stronger connections between the Dance Program and the Department of Music."

Approximately 400 students enroll in co-curricular dance classes each semester. Dance programming also includes artist residencies and master classes. In all, the program supports the activities of twenty-five undergraduate dance troupes involving 800 students.

Jill Johnson, new Director of the Dance Program



Alicia Anstead/Harvard Office for the Arts



Professor Thomas F. Kelly marches with Placido Domingo at commencement; Domingo received an honorary doctor of Music.

FACULTY NEWS continued

Oja additionally lectured at the Center for the Humanities at Washington University in St. Louis and delivered the Geiringer Lectures at U.C. Santa Barbara.

Preceptor OLAF POST received a grant from the Mind, Brain, Behavior Initiative, which he used partially to collaborate with visiting scholar Godfried Toussaint on designing and conducting an experiment that applied techniques normally used in computer science to model cognitive responses to rhythm.

ALEXANDER REHDING published an article on ecomusicology in *JAMS* (as part of a colloquy organized by AARON ALLEN, PHD'07). Jointly with John McKay he published an article on Plato and music theory in the Classics journal *Apeiron*. As in most years, he rowed for Leverett House (and keeps on

hoping that one day they will do well). Rehding finished his term as editor of *Acta musicologica* and served on the selection board of the Agence nationale de la recherche in France. During the Liszt bicentennial in 2011, he gave talks at the Liszt conference at Villecroze (France), as well as at the Columbia Society of Fellows, the annual meeting of the International Society for Eighteenth-Century Studies in Graz (Austria), and a keynote address at the Erinnerung-Wahrnehmung-Bedeutung confer-

ence in Göttingen (Germany).

As the Phi Beta Kappa-Frank M. Updike Memorial Scholar, G. Gordon Watts Professor KAY KAUFMAN SHELEMAY gave a series of lectures focused on intercultural relations. In one, she discussed the emergence of an indigenous style of jazz from Ethiopia; in a second, she detailed ways in which we literally perform aspects of identity. A third talk took a comparative look at music's role in shaping and sustaining social memory in three contrasting traditions, including the Mexican-American ballad (corrido), the New Orleans jazz funeral, and hymns (pizmonim) of the Syrian Jewish diaspora worldwide.

James Edward Ditson Professor ANNE C. SHREFFLER delivered a keynote lecture at the conference "Red Strains: Music and Communism outside the Communist Bloc after 1945," in London. The lecture was entitled "Music Left and Right: A Tale of Two Histories of Progressive Music." She also delivered a lecture at the University of Southampton, U.K. on "The Twelve-Tone Music of Hanns Eisler." Shreffler was recently invited to join both the editorial board of the German journal *Archiv für Musikwissenschaft* and the Forschungsrat (Research Advisory Council) of the Musik-Akademie der Stadt Basel, Hochschule für Musik. She was elected Member at Large to the Cold War and Music Study Group of the AMS.

Fanny P. Mason Professor HANS TUTSCHKU taught a composition summer course on multichannel electroacoustic music at

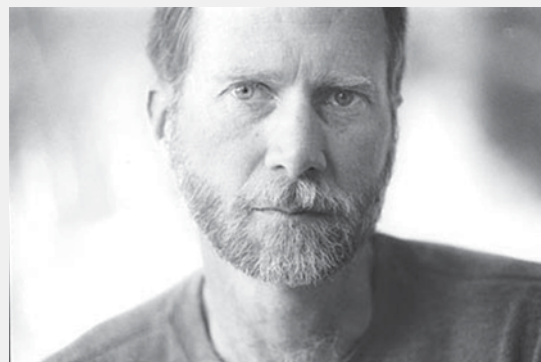
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Professor Richard Wolf



Adams Installs *Veils and Vesper*

2011 Fromm Visiting Lecturer on Music John Luther Adams' installation *Veils and Vesper* was installed at 29 Garden Street from January through March. "The Veils are electronic soundscapes that fill time and space with enveloping atmospheres of harmonic color. These are not scores. They are maps, points of departure for musical exploration," he writes. Sculpted from long strands of pink noise, polyphonic choirs of these lines pass through three "harmonic prisms" —banks of filters tuned to prime number harmonics 11, 13, 17, 19, 23, 29 and 31. The timbres are clear and slightly breathy, like human voices mixed with bowed glass or metal.



FACULTY NEWS continued

EMPAC at Rochester Polytechnic Institute, participated in the international PRISMA composers meeting at IRCAM in Paris, presented a paper at the International Computer Music Conference in Huddersfield, and taught at the Stockhausen Summer Courses in Kürten. His work *behind the light* will be performed in Sanders Theatre in November.

Professor RICHARD WOLF performed in a concert of South Indian Classical Music at Harvard's Tsai Auditorium in March. He played the vina, and was accompanied by David Nelson, mridangam and Deepti Navaratna, tambura. In April, Wolf's students (Music 159, South Indian Classical Music) performed in a concert featuring B. Balasubrahmanian, voice, Suhas Rao, violin, David Nelson, mridangam, and the new Harvard Vina Ensemble.



Harvard Alumni Composers Receive 2011 American Academy Music Awards

Karim Al-Zand (PhD '00), Lansing McLoskey (PhD '02), and Hannah Lash (PhD '10) were three of the fifteen composers recognized by the American Academy of Arts and Letters this year.

Al-Zand, a member of the faculty of the Shepherd School of Music, received an Arts and Letters award. McLoskey, an associate professor at the University of Miami School of Music, was one recipient of a Goddard Lieberon Fellowship, given annually to two mid-career composers of exceptional gifts. Lash was one of six composers awarded a Charles Ives Scholarship, intended for students of great promise. Lash is a New York City-based composer who is currently pursuing an Artist Diploma in composition at Yale University.

Legendary Broadway veteran and Pulitzer Prize winner Sheldon Harnick with Carol Oja in her "American Musicals, American Culture" class this past spring. Harnick wrote some of the most beloved songs of all time, from shows such as *Fiddler on the Roof*, *She Loves Me*, *Tenderloin*, *The Umbrellas of Cherbourg* and more. He has won three Tonys and the prestigious Oscar Hammerstein Award for Lifetime Achievement in Theatre (2009). Photo by Elizabeth Craft.

A Note to Readers

Report to the Friends of Music 2010-11 is now available. For those of you who would like to read more about the music department, you may request a paper report (call 617-495-2791 or write musicdpt@fas.harvard.edu) or you can download our new *Report* at: <http://www.music.fas.harvard.edu/news.html>



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Please send news of your projects, travels, performances or publications. We always enjoy hearing what you're up to. Send to musicdpt@fas.harvard.edu



UPCOMING EVENTS:
<http://www.music.fas.harvard.edu/calendar.html>

Loeb Music Participates in Library of Congress Music Treasures Consortium

The Eda Kuhn Loeb Music Library, in collaboration with the Juilliard School and the Library of Congress, recently launched the Music Treasures Consortium, a website that provides a single point of access to some of the world's most valued music manuscript and print materials from six esteemed institutions in the U.S. and the U.K. Loeb Music staff played a leading role in creating and populating the site, and in establishing a faculty advisory group that includes Adams University Professor Christoff Wolff and other leading music scholars.

Hosted by the Library of Congress, the site is a portal that offers users access to digital collections web sites at each participating library. Researchers can search or browse materials, find bibliographic information about each item, and view digital images.

Items available through the Consortium site include manuscript scores to first and early editions of a work. Composers such as J.S. Bach, Mozart, Wagner, Debussy, Bizet, Schoenberg and Stravinsky, among others, are represented on the site through their original handwritten manuscripts and first and early editions. The online items range from the 16th- to the 20th-centuries in this initial launch.

From Loeb Music, scholars can access the full scope of the Digital Scores and Libretti Collection, including works by Bach and Bach family members, Mozart, Schubert and other composers, as well as 18th- and 19th-century opera scores, seminal works of musical modernism, and music of the Second Viennese School. Additional material from Loeb Music's collection, and from the Harvard libraries generally, will continue to be added.

"The materials that are available through this project are very important to music scholars," said Dr. Virginia Danielson, Richard F. French Librarian of Loeb Music Library. "We expect this will be useful to scholars in the same way primary resources are. It will also be a tremendously valuable resource for performers—especially in the world of historically-informed performance—who love to work with primary sources."

Other institutions participating in the Consortium are the Juilliard School's Lila Acheson Wallace Library, the British Library, the Morgan Library and Museum, and the New York Public Library. An advisory board that includes Christoph Wolff and Professors Jeffrey Kallberg, Philip Gossett, and Laurent Pugin helped Consortium members plan a site that would be useful for scholarly research.

Presenting collections from six institutions in a consistent format posed a number of technical challenges. The Library of Congress developed a system that would automatically create bibliographic lists for



Kerry Masteller with manuscript scores to be included in the new Consortium's website.

the portal, but those lists, once created, needed to be refined to include enough pertinent information for scholars. Reference and Digital Program Librarian Kerry Masteller was responsible for refining the Loeb Music listings.

"We needed someone like Kerry, who knows music materials and understands how scholars will use this material, to manage that work," Danielson said. "It is not unusual for the title on a manuscript to be something generic, like 'Sonata in F.' For it to be meaningful for scholars, though, you need the composer's name, or what's called the uniform title, for it to make sense. Kerry was able to articulate what scholars need to use the site, and she also understands the technology that goes into building it. That's why her work was so valuable to this project."—courtesy of Harvard College Library News

Danielson to Work with NYU Library Initiative in Abu Dhabi

After twelve years as the Richard F. French Librarian of the Eda Kuhn Loeb Music Library, Dr. Virginia Danielson stepped down in June to take a position as the Associate Librarian for Collections and Public Services at New York University's Abu Dhabi campus. In her new position, Danielson will provide leadership in the planning and implementation of innovative reference, instruction, and access services and work to develop on-site collections appropriate to the new campus's academic programs.

Danielson's work in Harvard libraries spans more than two decades, beginning as a catalog assistant in Widener Library in 1987. A year later, she moved to the Loeb Music Library where she worked as project manager of a federal

grant. Danielson later assumed the responsibilities of the Keeper of the Isham Memorial Library and curator of the Archive of World Music. In 1998, she was appointed acting director of Loeb Music, and in 1999 was named the French Librarian.

Recognizing the impact of the digital world on libraries, Danielson helped lead the creation of the Audio Preservation Studio and supported efforts to digitize scores and other printed and manuscript materials from Loeb Music's collections for both teaching and research. She played a key role in the founding of the Music Treasures Consortium, and was instrumental in the acquisition of several major collections.

Sarah Adams, Keeper of the Isham Memorial Library at Loeb Music, took on the role of interim head of the library in July.

Solti Archive Comes to Loeb Music Library

The archive of Sir Georg Solti, a body of work of significance to musical scholars and musicians worldwide, has come to Harvard's Loeb Music Library. The collection includes hundreds of scores heavily marked for performance and annotated by Solti, one of the 20th century's most renowned conductors of opera and symphony and winner of more Grammy Awards than any other recording artist in any category.

Rather than mark up a score and reuse it for subsequent performances, Solti approached each performance as if it were new, creating a uniquely marked score. Accumulated through an accomplished career that spanned decades, these scores illustrate how Solti's thinking progressed, how he solved musical problems, and how he adapted performances to suit a particular context.

"Sir Georg's conducting scores are of special interest and importance to musicians and scholars as they provide insight into the workings of an inspired and accomplished musical mind, laying bare understandings of style, technique, and interpretations of monuments of Western music," said Dr. Virginia Danielson of Loeb Library. "We are tremendously grateful to the Solti family for this most generous gift, which is so significant to music performance and scholarship."

In keeping with University's efforts to provide broad access to resources, the Solti gift will enable the collection to be digitized and made available online for scholars and music enthusiasts around the world via Loeb Music's Digital Scores and Libretti site and the Music Treasures Consortium portal hosted by the Library of Congress. Use of these materials will be promoted through collaborations with agencies such as the Chicago Symphony Orchestra and the British Library, which own related material.

Cataloging and processing of the archive has begun and the Library hopes to make the collection available to scholars and musicians by early next winter. Much of the work will be accomplished in Harvard College Library's state-of-the-art audio and digital preservation labs.

The Solti collection joins Loeb Music's

already rich Solti resources that include his complete recorded legacy for British Decca Records from 1947-1997. These recordings document his collaboration with virtually every significant instrumentalist, singer and orchestra for the last half century.

The library also holds numerous live broadcast recordings from 1937 on, including documentation of Solti's performances at the Metropolitan Opera and the Royal Opera in the 1960s, and video recordings of the maestro in rehearsals and performances made at the apex of his career. In addition, Loeb Music's print collection widely documents the achievements of his musical contemporaries—from conductors to composers and solo performers—providing rich context for the study of Solti's work.

Born in 1912 in Budapest, Sir Georg Solti became one of the foremost conductors and most influential musicians of the post-war era. He conducted every one of the world's major orchestras, and assumed directorships of several major opera houses, including those of Munich, Frankfurt, Hamburg, and most notably, the Royal Opera House, Covent Garden. Solti had long-term relationships with the principal orchestras in London, Vienna and Paris, and enjoyed a highly celebrated and artistically fruitful 22-year tenure at the Chicago Symphony Orchestra, beginning in 1969. He also worked with major music festivals in Salzburg, Glyndebourne, Edinburgh and Bayreuth.

—Excerpted from Harvard College Library News

Pianos were moved from Paine Hall in June as part of a renovation project will provide a new (silent!) heating and air conditioning system and better sound isolation for Paine Hall and classrooms, as well as new, state-of-the-art practice rooms.



WILLIAM BARES (PhD '10) received an appointment as director of jazz and popular music studies at University of North Carolina, Asheville. He'll be overseeing related bands, ensembles, advising, recruiting, and adjuncts in addition to teaching classes on jazz, popular music, African American music, and ethnomusicology.

BRIGID COHEN (PhD '00) and KEN UENO (PhD '00) were featured in a PBS documentary for WNET in New York, about the American Academy in Berlin.

MICHAEL CUTHBERT (PhD '07) was promoted to Associate Professor at MIT.

JOSE LUIS HURTADO (PhD '09) will begin teaching composition at the University of New Mexico this fall.

LEI LIANG (PhD '06) won the 2011 Rome Prize in Music Composition. His portrait disc "Milou" featured a stellar cast of musicians and was released by New World Records. His saxophone quartet *Yuan*, commissioned by the Fromm Music Foundation, was published by Schott Music. Liang has been promoted to Associate Professor at U.C. San Diego.

LANSING MCLOSKEY (PhD '02) was recently selected as the Composer-in-Residence for the 2011 soundSCAPE Festival in Macigno, Italy. In addition to daily masterclasses and lectures the festival will premiere a commissioned work for soprano, piano and percussion, and give a concert of McLoskey's music. McLoskey was the winner of the 2010 newEar Composition Competition and the 2010 American Composers Forum/LA Composition Competition. He is currently working on a Barlow Commission to be premiered in the fall of 2011. Highlights of recent performances include performances in Philadelphia (premiere of a Pew Charitable Trusts commission for The Crossing Choir), Boston, Washington D.C., Australia, New York, and Utah Lyric Opera.

ANDREW TALLE (PhD '04) was appointed one of the seventeen initial Gilman Scholars, a prestigious distinction recognizing excellence at The Johns Hopkins University. Talle also received a fellowship from the Alexander Humboldt Foundation, for research in Germany. Talle will be based in Leipzig collecting information from travel diaries written between 1700 and 1750 in an effort to learn more about music in daily life.



Graduate Student News



RYAN BAÑAGALE (PhD '11) will be Visiting Assistant Professor and Riley Scholar in Residence at Colorado College. Bañagale was Alvin H. Johnson AMS-50 Fellow, 2010-2011.

EDGAR BARROSO's piece *Binary Opposition* for video and electronics was selected to be screened at the International Computer Music Conference in England. Corrado Rojac performed Barroso's *Metric Expansion of Space* at the Instituto Italiano di Cultura in Slovenia, and his *AINI* is one of the winners at the Grafimuse and will be interpreted in Chieti, Fermo, Kraków, Pescara, Sambuceto, Santos, Sofia, and Warsaw. Barroso gave four workshops in Mexico at the Monterrey Institute for Technology and Higher Education and Guanajuato University with a focus in social entrepreneurship and the creation of music programs in two communities with extreme levels of poverty.

WILLIAM CHENG presented papers this year at AMS-NE, AMS, SAM, and Music and the Moving Image. Recent and forthcoming publications include articles in *Cambridge Opera Journal*, *Ethnomusicology*, *19th-Century Music*, *The Oxford Handbook of Sound and Image in Digital Media*, and *The Oxford Handbook of Virtuality*.

ANN CLEARE received a commission for

the Witten festival in Germany for the Swiss group Kolegium Novum.

SIVAN COHEN ELIAS received the Impulse 2011 award in Austria and was commissioned to write a piece for Klangforum Wien. She was awarded a year-long fellowship at the Akademie Schloss Solitude in Stuttgart, Germany.

Q2 and NPR Music launched a crowd-sourced project to determine listeners' favorite composers under the age of 40 and, by extension, those pieces which were shaping our contemporary musical scene and defining what it means to be a composer in the 21st century. ASHLEY FURE, ANN CLEARE, and DU YUN (PhD '06) were three of the "100 composers under 40 in the world."

ASHLEY FURE won the 2011 Jezek composition prize. Her sound installation was performed at Agora Festival in Paris this summer. Fure completed a year-long residency at Schloss Solitude Stuttgart Germany and at IRCAM.

JOHN GABRIEL and IAN POWER presented papers at Stony Brook's "Perspectives on Performance" Symposium in February.

MARTA GENTILUCCI was selected for a second year at IRCAM.

GLENDA GOODMAN has recently been a research fellow at the Huntington Library, in Los Angeles. In May she accepted a Barra

Foundation Dissertation Fellowship from the McNeil Center for Early American Studies in Philadelphia, and she will take up residency there in September. She recently married her longtime sweetheart, Ben Ullery.

KATHERINE I. LEE was invited to present a paper at the symposium "Sound and Music in Mass Performance."

The two-day symposium was hosted by the Jackman Humanities Institute at the University of Toronto.

MATTHEW MUGMON presented a paper, "After Mahler's Death," at the International Symposium on Gustav Mahler, at the Konzerthaus in Vienna.

QUATUOR BOZZINI recorded SABRINA SCHROEDER's string quartet *Slip Trains* for a new release this fall. Schroeder participated in the Acanthes Festival in Metz, France and the Summer Academy at Schloss Solitude in Stuttgart, Germany. Her work will be performed by Ensemble Surplus and the Orchestre National de Lorraine in the coming year.

MEREDITH SCHWEIG presented a paper at the IASPM meeting in Cincinnati called "Opening the Source: New Digital Archives and the PTT System in Taiwan."

ANNA ZAYARUZNAYA (PhD '11) recently accepted an assistant professorship at Princeton University.



"Harvard-Princeton Musical Theater Forum," a one-day working group bringing together an interdisciplinary cluster of eight scholars from the U.S. and the U.K. Each of the American scholars brought a student, and all shared research-in-progress. The event was co-directed by CAROL OJA with Stacy Wolf (Theater Department, Princeton).



Andrew Friedman successfully ran the 2011 Boston Marathon (20,455th place!), helping to raise over \$10,000 in honor of his father to support the Leukemia and Lymphoma Society.

What Lies Beneath: Diagramming the Structure of Hollywood Film Music

Frank Lehman is a G-6 working on the music theory that underpins blockbuster film scores such as *Star Trek: The Motion Picture* or the *Jaws* franchise. He co-authors *unsungsymphonies.blogspot.com* and his 2009 talk on *A Beautiful Mind* has been accepted for publication in *Music Theory Spectrum*.

After 1975, American film was distinguished by the emergence of the blockbuster—easily franchise-able, wildly popular movies whose soundtracks included not only a lot of music, but very prominent, complex music. And although film music is now some of the most recognizable music we share as a culture, music theorists don't yet have the language to talk about it.

"It's not art music, but that doesn't mean it's less interesting or sophisticated," says theory graduate student Frank Lehman. "When you talk about film music, there are two strange truths: film music is powerful, recognizable, and decisive in how you experience the film. And film music is supposed to be *not* heard, it's meant to not distract you from the film."

Lehman has been analyzing the musical structures of movie scores, looking specifically for theoretical structures and ideas. He's interested in creating a methodology for analyzing film music on its own terms in order to determine where patterns recur in music that have parallels in the action onscreen.

"I'm starting with movies I'm familiar with, like Spielberg or Lucas films—*Jaws* for example—the kind of film you'll still see over and over late at night on TV. I start by doing an in-depth technical analysis, which isn't as simple as it sounds. The physical materials I need to look at are either in studio libraries or in archives on the West Coast, or not available at all because they don't exist. Movie scores are made for just one use: the composer goes into a studio, shifts things around, and what results on film is not always what has been written. It's a rarity for musicians to perform a film score in a concert hall, which is why I've been going to the Boston Pops for fifteen years—John Williams is the exception. You can actually hear parts of his scores performed live; it's not exactly the same normally, but it's closer than others."

The dearth of final scores means Lehman spends long hours with the playback function on his computer, transcribing music from movie soundtracks. Afterwards, he constructs analytic diagrams. He's found Power Point is best for making diagrams and animating their transformational

structure.

"I'm using transformation theory to analyze and diagram the music. This analysis comes out of David Lewin's work here at Harvard; he was the mastermind behind transformation analysis, or Neo-Riemannian theory."

Traditional music theory attends to things in music as if they were objects: chords, intervals, lines. Transformation analysis takes an alternate path by looking at changes and movement rather than objects—not at points, but at linear transformation; calculus, not geometry.

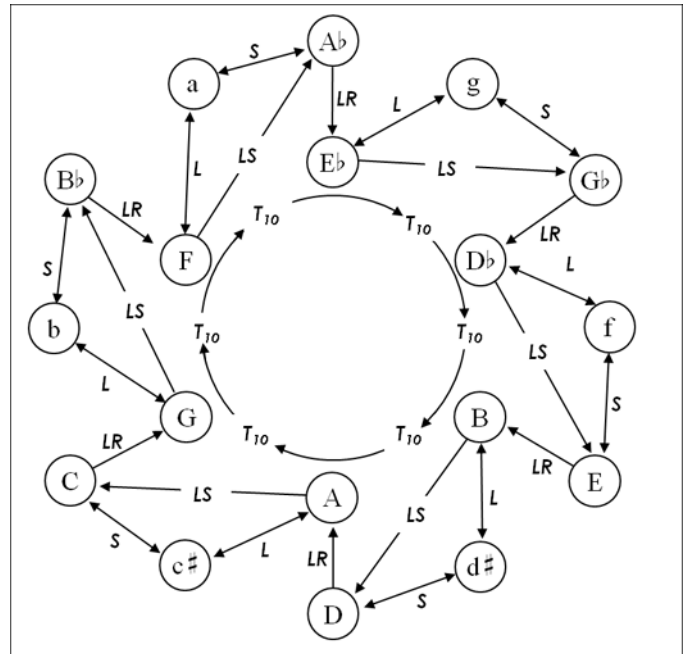
"Neo-Riemannian theory was a radical change in how we approached music. But so far it has been largely applied to a very localized repertoire, mostly 19th-century music and 19th-century chromaticism. And there has been some work done with pop and jazz, but nothing sustained. What's great about the film music I'm working on is that it's coming out of those 19th century traditions but no one's applied this theory to it yet. I'm testing transformation theory on music that has yet to be analyzed."

Take James Horner's score for *A Beautiful Mind*, for example. There is a subtle musical pattern in a crucial scene when the character, John Nash, is decoding numbers.

"He's figuring out a math equation and boom! He understands," explains Lehman. "In the accompanying score, and maybe unbeknownst consciously to composer and listener both, there exists an ordered process with a logical end point. When Nash figures the pattern out, the musical pattern completes itself and reveals the underlying order. You couldn't parse this with regular music theory; you need transformation theory."

Did James Horner set out to build this into the music?

"Scores are written by people with deadlines; and often, they have to go into their bag of tricks. Maybe they're not always aware of how a musical idea is working theoretically, but their tricks can be subtle. Horner, specifically, has a deep knowledge of classical composers.



There's both visual space and musical space in the film *A Beautiful Mind*. The musical space takes on this starfish-like shape, and the route composer Horner navigates through it reflects the orderly and rational action happening on screen.

"Jerry Goldsmith (*Star Trek: The Motion Picture*) fills his film score with progressions from the 19th century that had associations with the uncanny and wonder. Seen through the lens of transformation theory these major third chord progressions create a six-sided figure—a hexagon. The movie visuals are also strongly defined by six-sided things. What can these musical transformations tell us about experiencing the film? How do we take abstract musical ideas and put them in a film to evoke this perfect response? Goldsmith probably wasn't thinking 'I need something with six sides', but it's eerie the way they correspond.

"The diagrams of the analysis are really beautiful, too" Lehman admits.

Instinct, perspective, association, expectation—Lehman says there are a complicated mix of factors that blend together to create a movie music experience. And there's a totally involuntary aspect as well.

"It often comes down to really simple, powerful categories, like familiarity/strangeness and major/minor. Sure it's crude, but the biggest determinant for affect is major/minor. I can't stress enough how important this is. Major/minor powers the machinery of emotion."



Adams and Sellars Visit “Operas of John Adams” Seminar; *Transmigration* Performed



Graduate student Wenqi Tang and John Adams (PhD '69) discuss Adams' work in Oja and Shreffler's new seminar, "The Operas of John Adams." The course received funding from the Provostial Fund in the Arts and Humanities and Course Enhancement Funds (Office of the Dean of FAS), and Tom Lee of the Office for the Arts' Learning From Performers Program helped arrange visits with special guests.

Opera provides a way [to explore complex political issues] which is not just propaganda. It creates something that is layered, multivocal, and intricate and doesn't just produce flat statements.—PETER SELLARS



Although most of the students performing in *Transmigration* were in middle school when the towers fell, their fascination with the piece was evident. Sanders Theatre stage was packed with more than 200 musicians rehearsing for the New England premiere of John Adams' work. The Harvard Glee Club, Radcliffe Choral Society, Harvard-Radcliffe Collegium Musicum (Andrew Clark, conductor), and the Harvard-Radcliffe Orchestra (Federico Correse, conductor) performed.

"The Operas of John Adams," co-taught by Professors Carol Oja and Anne Shreffler, took on the task of surveying the stage works of one of America's best-known composers. Students studied *Nixon in China*, *The Death of Klinghoffer*, *I Was Looking at the Ceiling and Then I Saw the Sky*, and *Doctor Atomic*, examining questions of genre, politics, historical context, librettos, film adaptations, and musical language. Visits from both Adams and opera director and frequent collaborator Peter Sellars were highlights. Graduate student Hannah Lewis served as Teaching Fellow for the course.

"If you're thinking about how something will be received you've missed it," Sellars told the class, when asked how he comes up with subjects for new operas. "I ask if 100 years from now, will this be a topic that will interest people? Opera is a conversation with people not yet born and a conversation with your ancestors. Opera exists to take on the biggest subjects on earth."

Composer John Adams talked with seminar students later in the semester, during his visit to campus to watch a rehearsal of a student performance of his 2002 *On the Transmigration of Souls*, a work requested by the New York Philharmonic to respond to the events of September 11. Although he first wondered how—or even if—he could tackle the task, an amateur video taken that day shaped Adams' vision: it was of scraps of paper, millions of pieces, drifting through the air as people on the street below looked up with concern. The overlapping voices Adams wrote into the score, both choral and recorded, mirror the falling scraps of paper.

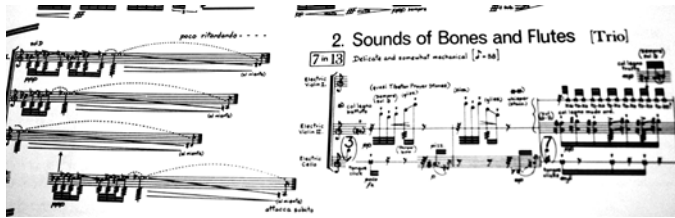


Students and faculty from the seminar, "The Operas of John Adams," on a field trip to see *Nixon in China* at the Metropolitan Opera House.



Students performed a deleted scene from *Death of Klinghoffer* for Sellars ('81), who laughed in obvious pleasure, then sprang up to hug each and every one. "I haven't heard it performed since Brooklyn Academy of Music 17 years ago," he said.

Music 180 Takes On Crumb's *Black Angels*



It wasn't the usual collection of instruments you'd see strewn across the seats of Paine Hall as student musicians prepared to rehearse for their Music 180 (Performance and Analysis) recital this past May. Thimbles, wine glasses, tam tams, amplifiers, glass rods, and scads of metal picks dotted the hall in preparation for the 1970 George Crumb piece, *Black Angels*.

Subtitled "Thirteen Images from the Dark Land," *Black Angels* was composed by Crumb over the course of one year for electric string quartet. Utilizing numerology and themes of death, evil, and war, Crumb constructed the edgy, ominous composition that compelled the Kronos Quartet to make it the very first piece they performed.

"I'd heard it many times, but I'd never seen it performed live," said Julia Glenn '12/NEC '13, first violinist for the quartet. Aaron Kuan [Harvard '09/NEC '10, second violin] had also been interested in the piece for quite a while. I had played with Lucy Caplan ['12, viola] before and knew how much I enjoyed working with her, so we were happy to have her become a member of the group. We heard about Lucien Werner's ['13, cello] potential interest in putting together *Black Angels* through the grapevine, and when we asked him he was very excited to join the project."

Glenn spent last summer at the Kneisel Hall Chamber Music School and Festival working with Mark Sokol of the Concord String Quartet on Schoenberg's String Quartet No. 3, Op. 30. It was her first major experience with something outside of the typical Western canon of classical repertoire. In the fall semester of 2010 Glenn took Electroacoustic Composition (Music 167) with Hans Tutschku, which, she said, opened her ears even further to new sounds, and to a different way of approaching what is and is not "music." She began wanting to work on music she could "chew" a little bit more.

"I was thrilled when Julia informed me of her interest in preparing Crumb's *Black Angels*," said Professor Levin, who teaches Music 180 together with Preceptor Dan Stepner and TA Seda Roeder. "Initially Daniel Stepner and I were concerned that the practical hurdles that needed to be surmounted—acquiring the four electric stringed instruments and the paraphernalia specified by Crumb for the performance of the quartet—might prove insuperable. But the four musicians—Aaron Kuan first and foremost—aided and abetted by Professor Stepner, succeeded in overcoming all of these obstacles. The idealism of the group, the glowing commitment of each of them to bringing this visionary piece to performance is one of the most inspiring experiences I have had at Harvard."

It didn't come easily; in fact, not one single aspect of the project was straightforward.

"The first time I took the score into a practice room I was baffled. I had no idea how to begin making it sound like what I knew it was supposed to sound," said Glenn. "I had to master the technical side, but I also had to learn to use my ears in new and demanding ways. I knew I had to hit the violin with a glass rod, but how exactly could I translate that into the sound I wanted? It was awkward, physically, but it helped having a clear vision in my

head and trusting that George Crumb had magnificent ears and knew what he wanted."

Crumb's instructions call specifically for a set of crystal glasses tuned for each instrument.

"Real crystal glasses were at least \$60 each," confided Glenn. "We didn't have the funds for that. We tried wine glasses but they were one octave too low. Aaron [Kuan] made a heroic trip to China Fair and tested 500 glasses to find ones with the appropriate range, and we tuned them using a squirt bottle and water."

"You really have to want to play this," added Glenn.

Black Angels is also very dark. Although Crumb's official website states that he didn't set out to make it a work about Vietnam, it eventually became seen as one.

Glenn approached the piece not as a response to a specific war, but as a "sponge" that soaked up the terrifying atmosphere of the time. "It's a sound world you slip into," said Glenn. "There is a general concept of absence of the spirit, a religious departure, what happens in the void when God is gone. That particular atmosphere is always going on [during wartime or times of disaster] somewhere, and anyone can access it. It's a terrifying snapshot that grips you. The last movement of the piece is more optimistic—it ends with redemption—but it's not warm and fuzzy and back-to-normal-now. Clearly something's gone wrong."

The quartet performed *Black Angels* at the Harvard Club of Boston in April, then again at ARTS FIRST, and finally at the recital for the students of Music 180 in Paine Hall at the semester's end.

Says Glenn, "The faculty of 180 are all such great musicians and were such a help and inspiration. Sure, the performances were the climax of the process, and we got to share the music with more people, but it doesn't stop with that. We've lived with this piece for so many months! There's no true completion or distance. The main thing for us has been the journey of being inside this piece for a semester."

Music 180 concerts are funded by the Arthur L. Levin Fund, a gift of Arthur and Marilyn Levin in memory of his father Harold Lee Levin '29.



First violinist Julia Glenn.

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MONDAY, SEPTEMBER 26 AT 4:30 PM

DAVISON ROOM, MUSIC LIBRARY

Suzannah Clark, Gardner Cowles Associate Professor of Music,
Harvard University: "Music Theory's Predicament"

LAURO DE BOSIS LECTURES IN THE HISTORY OF ITALIAN CIVILIZATION

THURSDAYS: SEPTEMBER 22, OCTOBER 20, NOVEMBER 10 AT
5:00 PM AT MINDA DE GUNZBURG CENTER FOR EUROPEAN STUDIES
Sergio Durante, University of Padua: "Nation and Taste: Three Lec-
tures on Music in the Age of Italian Risorgimento"

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Richard Beaudoin: *Étude d'un prélude X— Second String Quartet*

Johannes Brahms: Quartet in A minor, Op. 51, No. 2

WEDNESDAY, NOVEMBER 16 AT SANDERS THEATRE*

Mozart: Quartet No.14 in G major, K.387

Hans Tutschku: *behind the light: for string quartet and electronics*

Franz Schubert: Quintet in C Major with Paul Katz

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*PLEASE NOTE NEW CONCERT VENUES! PAINE HALL WILL BE CLOSED THROUGH JANUARY.

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