



Music Building
North Yard
Harvard University
Cambridge, MA 02138

617-495-2791
www.music.fas.harvard.edu

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DEPARTMENT CHAIR
Ingrid Monson

DIRECTOR OF ADMINISTRATION
Nancy Shafman

NEWSLETTER EDITOR
Lesley Bannatyne
musicdpt@fas.harvard.edu

MUSIC

NEWSLETTER

Vol. 8, No. 1/Winter 2008

Revuluri on Empire and Modern Musical Thought in *fin de siècle* France



Photo: Library of Congress

Professor Sindhu Revuluri joined the Harvard faculty in 2007. She received her PhD in musicology from Princeton University, where she also taught for one year. Her research interests include exoticism and modernism in fin-de-siècle France, contemporary Indian music and film, trends in global pop music, and post-colonial approaches to music history. She is currently working on a book about the relationship between empire and modernist musical thought in France.

Four years ago Sindhu Revuluri was conducting research in France when a highly charged debate erupted about whether or not young Muslim girls should be allowed to wear veils in school. After her return, she watched with horror as the conflict escalated into riots in the streets of Paris. "This definitely seemed like more than a debate about the veil," says Revuluri. "It was more about the future of France as a secular republic."

Revuluri, whose main area of scholarship is late 19th-century French music, couldn't help but see the conflict as tied to colonialism and the idea of empire. "The conflict was not about head scarves. It was about immigration." She saw similarities to France at the turn of the 20th century, when preoccupations about empire played a similar role in cultural anxiety that eventually

played out in music after the international influx forefronted by World's Fairs.

Revuluri began studying 19th-century World's Fairs, particularly the 1889 and 1900 Expositions Universelles in Paris, as a way to begin looking at how people heard musics from other places, and what they understood them to be. The 1889 fair was the first where actual musicians--African, Middle Eastern, and southeast Asian--were brought to France to perform. "They built housing structures, based on the style of homes in Asia, or the Middle East, for example, and imported people to live in them for the six months of World's Fair. It created a lot of buzz."

"The international influx also inspired a strain of nationalism," notes Revuluri. "There was anxiety about preserving national trends and culture, and the French went about compiling collections of music at this time. They were also recording the "exotic" music through transcription. Such documents have been used by many scholars to map distant influences on French music. I want to use this information, but contextualize it within the history of French empire. What I'm saying is that the sounds that were understood as being "exotic" were actually absorbed into the French language. They stopped

being exotic.”

It’s the difference, says Revuluri, between absorption and assimilation.

“What I am calling absorption is different from assimilation. The exotic musics presented at the Expositions were not changed to resemble the music of France. Rather, it was the French musical language, already growing, evolving, and changing at this time, that began to take on gestures once coded as exotic. Though it is often repeated that Debussy was influenced by hearing the gamelan in 1889, the transcriptions from those performances reveal a French understanding of what exotic music actually was. The transcriptions are marked by certain distinctive gestures which, in that context, may be seen as exotic. But used elsewhere, and not labeled as such, the same music ceases to be exotic and is simply French. The exotic has been absorbed.”

Revuluri’s study of the transcriptions of pieces performed at the 1889 and 1900 World’s Fairs led her to posit, controversially, “I don’t think the 1889 World’s Fair was life-changing to any composer who witnessed it. I think it may have confirmed or upset certain fantasies, but I don’t believe it changed the nature of exoticism in French music. Its biggest consequence may have been a surge in musical nationalism.

“Here’s an analogy, she explains. “Look at the Magic Kingdom at Epcot. It’s modeled on a World’s Fair, with pavilions representing different countries. You can buy maple syrup in the Canadian pavilion, for example. There is music and dance there, but we wouldn’t say that going to Epcot equalled a trip around the world.”

How much is absorbed is tied to issues of identity, says Revuluri. “I associate the idea of empire with a lot of anxiety, especially in France. Exotic music brought with it the twin threats of being incomprehensible and being too easily understood. Being similar was as scary as being wildly different for people living 35 years after Gobineau wrote about the inherent inequality of human races, where the people of France were on top.

“The role empire played in individual and national anxieties about identity was critical,” she explains. “In the cultural, ‘high art’ sense, Paris was the place to be a composer. And yet, in an imperial sense, France was always second

THE SILK ROAD ENSEMBLE, in residency at Harvard, collaborated with music department chair Ingrid Monson to present *Indigo: The Story of a Silk Road Dye*. Inspired by the story of indigo and its travel and transformation across cultures, the Silk Road Ensemble performed its own arrangement of a melody from Mali, one of many hubs of indigo cloth production. Monson led a panel discussion of the traditional music of Mali and its relation to the art of indigo. Left to right: musicians Ali Asgar Mammadov (tar), Alim Qasimov (mugham vocalist), and Rauf Islamov (kamancheh).

Photo by Dan Rest



place to England. I tell my students, ‘Remember that during the height of colonialism, Britain controlled 25% of the land on earth. But France only had 20%.’ It probably drove the French crazy.”

Revuluri believes that this anxiety about cultural identity came out in musical ways that scholars have not yet explored. “I’m taking a theoretical approach; something that has been done in literature, but not so much yet in music.”



Global Pop

Sindhu Revuluri’s second research project focuses on Indian pop music and culture—specifically music from Indian film—and is tied to understanding globalization. This is also part of her spring 2008 course on global pop music, where she looks at issues of contested collaboration (artists sampling the work of other artists without permission), how tradition is reinvented (such as contemporary Polish musicians who use folksongs in their electronic music), the music of ex-patriots and diasporic communities, and the nature of the emerging global artist.

“We work on how to make sense of the artist in the current global community,” summarizes Revuluri. “When technology binds us so closely, how important are ethnic and national borders?”

Faculty News

In fall 2007 Associate Professor SEAN GALLAGHER presented lectures at All Souls College, Oxford (on Busnoy's *Song of Songs* settings) and at the Biblioteca Nazionale Centrale in Florence (on 15th-century Florentine chansons). In July he gave papers at the meeting of the International Musicological Society (on Du Fay's motets) and at a symposium on Johannes Regis held at Cambridge University. Recent publications include articles on the Berlin Chansonnier in *Journal of Musicology* and on Du Fay's chansons in *Tijdschrift van de Koninklijke Vereniging voor Nederlandse Muziekgeschiedenis*. He worked with The Clerks' Group on a 2-CD recording of the complete works of Johannes Regis, preparing editions and serving as artistic supervisor. During the fall semester he was Robert Lehman Visiting Professor at Villa I Tatti in Florence.

ECM released *Asturiana*, a collection of Spanish and Argentine songs performed and transcribed by ROBERT LEVIN and Kim

Kashkashian (viola). In the December issue of *Fono Forum*, editor-in-chief Gregor Willmes named Levin Artist of the Year, adding that Levin was one "who, as musician, musicologist and musical pedagogue is one of the most significant personalities of our time and makes no fuss over it." Levin performed a 2007 world premiere of Bernard Rands' *Preludes* at the Ruhr Piano Festival in May, and also the world premiere of Thomas Oboe Lee's *Piano Concerto*. Both pieces were dedicated to Professor Levin. Wiener Urtext Edition published volumes of Mozart's piano pieces and works for piano, 4-hands, with interpretative suggestions and completions of unfinished works by Levin.

Senior Lecturer JAMESON MARVIN is directing the Harvard Glee Club through its spring program, which features a 150th Anniversary Celebration Concert. The concert will premiere a newly commissioned work by Dominick Argento and include the Stravinsky

Symphony of Psalms (with the Holden Choirs). Marvin will also conduct the Bach B Minor Mass with the Harvard-Radcliffe Collegium Musicum and Handel & Haydn Society Orchestra, and reports that the Radcliffe Choral Society was the only collegiate women's chorus to be invited to perform at the American Choral Directors Association Eastern Division Convention in Hartford.

CAROL OJA gave a lecture, "West Side Story and *The Music Man*: Whiteness, Immigration, and Race in the late 1950s" at the University of Michigan, and a paper, "Bernstein's *Wonderful Town* and McCarthy-Era Politics," at the AMS conference in November. She gave the keynote address for the "Musical Theatre in 1957" conference at the University of Kansas, "On the Edge of the Sixties: American Musical Theater at a Crossroads." Oja served as Acting Chair of the History of American Civilization department this past fall.

Cultural Creativity in the Ethiopian American Diaspora

A Public Conference and Celebratory Concert

April 13–14, 2008
FREE and open to all

CONFERENCE *Sunday and Monday, April 13–14*

This public, interdisciplinary conference will explore the subject of cultural creativity in the Ethiopian American diaspora. The program begins at 8:00 pm on Sunday evening, April 13, in Tsai Auditorium (CGIS Building, Harvard University), with a novel dual keynote by a father and daughter, Dr. Getatchew Haile and Rebecca Haile. A former MacArthur Fellow, Dr. Getatchew Haile was a member of the Ethiopian Parliament and is Regents Professor of Medieval Studies at St. John's University. His daughter, Rebecca Haile, is a Harvard Law School graduate and the author of the recent book *Held at a Distance. My Rediscovery of Ethiopia*.

From 9:00 am–6:00 pm on Monday, April 14, there will be presentations and discussion in the Thompson Room of the Barker Center, spanning topics in Ethiopian diaspora art, literature, performance, communications, history, and culture by an interdisciplinary group of distinguished speakers.

CONCERT *Monday, April 14 at 8pm in Sanders Theatre*

The Music of Mulatu Astatke. Ethio-jazz composer and vibraphonist Astatke with the Either/Orchestra

No tickets are required. Free parking is available after 7:00 pm on



Vibraphonist Mulatu Astatke performs with the Either/Orchestra

Monday evening, April 14, in the Broadway Street parking garage.

Cultural Creativity in the Ethiopian American Diaspora is presented by the Harvard University Committee on African Studies and The Working Group on African Expressive Culture, in cooperation with the Radcliffe Institute for Advanced Studies, the Provostial Fund for the Humanities, the W.E.B. Du Bois Institute for African and African American Research, the Office for the Arts, the Department of African and African American Studies, and the Department of Music.

Graduate Student News

EMILY ABRAMS won the Paul A. Pisk prize for her paper, "Aaron Copland and Cultural Diplomacy: 'Un-American Composer Meets Cold War Ambassador,'" given at the Annual Meeting of the American Musicological Society, 2007.

RYAN BANAGALE was recently awarded the 2007 New England Chapter of the AMS's Holace Anne Schafer Memorial award for his paper, "From Isaac Goldberg's Perspective: Creating Gershwin in the Interwar Years," given at the May 2007 AMS-NE conference at University of New Hampshire.

EDGAR BARROSO received First Prize in the category "Composition for Soloist Ensemble" of the 4th International Jurgenson Competition for Young Composers. The award ceremony and final concert took place in September at Rachmaninov Hall of the Moscow Tchaikovsky Conservatory and included performances by Studio For New Music Ensemble and Marc Pekarsky Percussion Ensemble.

DAVIDE CERIANI presented "*Two masses are singing: la musica di Charles Ives e gli outdoor religious meetings del New England fra il tardo diciannovesimo e l'inizio del ventesimo secolo*" in Pescara, Italy, at the 14th Annual Meeting of the Società italiana di musicologia in October. He presented "Le prime due edizioni delle Mostre musicali italiane: Bologna 1927 e Roma 1930" in Bologna at the 11th Musicological Colloquium of Il Saggiatore Musicale in November. Ceriani also was interviewed on Charles Ives by the Radio Svizzera Italiana in January, 2008.

ELLEN EXNER and JOHN MCKAY announced their engagement and plans for a wedding in May.

BOB HASEGAWA received an award for best student paper at the Society for Music Theory conference at Baltimore. Part of the award will include publication of the paper.

THOMAS LIN received the Mario G. and Katrina Tanner Vangeli Memorial Prize from Middlebury College for "outstanding performance as a student during the 2007 summer session." Lin studied Italian language at Middlebury during the summer.

JOSÉ LUIS HURTADO was composer-in-Residence at MACLA Arts Center, in San José, CA where he gave lectures and had four of his pieces performed in concerts at San Jose State University, the Castellano Play House and Montalvo Arts Center. Hurtado's *Tres Piezitas* Op.15 won second prize in the international Ariel Piano Composition Competition and his *L'ardito e quasi stridente gesto* for string quartet won the Julián Carrilo Composition Prize in Mexico. He performed as a pianist with his violin and piano duo, Nueva Musica Duo, at the Festival Internacional Cervantino, where a program of 20th-century music by Chinese composers included works by LEI LIANG and DU YUN. Hurtado recently received a grant from the National Endowment for the Arts of Mexico.

Several of KAROLA OBERMUELLER's works were performed by White Rabbit at the Goethe-Institut Boston, together with pieces by Karlheinz Stockhausen and Anton Webern in a December "Meet the Composer" program.

MATTHIAS RÖDER and art historian Jessica Berenbeim gave a joint paper at the Ambrosiana Conference at Harvard University in which they proposed a theory for the origin of an Ambrosian fragment at Houghton Library. Matthias also published two reviews in the *Mozart-Jahrbuch*.

SEDA RÖDER, concert pianist and Fellow in the department, performed SASHA SIEM's *Majesty, Crowhurst, Molash, Beauty and Monkey Puzzle* for piano and violin with Gabby Diaz at a HGNM concert on December 1st. She also gave a solo concert with works by Brahms and Schubert on David Lewin's piano at Lowell House.

DAVID TRIPPETT published an article in *Journal of Musicology* (24/4) entitled "Composing Time: Zeno's Arrow, Hindemith's Erinnerung, and Satie's Instantanéisme," and had another article accepted by *19th-Century Music*, entitled "Après une Lecture de Liszt: Virtuosity and Werktreue in the 'Dante' Sonata." He published a review of "Liszt and his World" in *Notes* (63/4), and has been commissioned to write a chapter for the upcoming volume *Wagner and his World* for Princeton University Press. Over the summer, Trippett gave a talk entitled "Unforgettable Impressions" at the joint conference of the Royal Music Association and the Centre for the History and Analysis of Recorded Music, and more recently presented "The Composer's Rainbow: Rudolph Kolisch and the Role of Interpretation in Performance" at this year's annual AMS meeting in Quebec City. In addition, he conducted several performances of contemporary opera in the UK during August 2007.

ANNA ZAYARUZNAYA curated the exhibit for "Ambrosiana at Harvard," and also presented the paper, "In defense of



Graduate students, staff and undergraduates sing traditional and off-kilter carols at the department's holiday party, December 13, in the Taft Lounge. Right: composer Jean-Francois Charles plays sax at the party; his son, Corentin, enjoys a candy cane; Music department staff members Kaye Denny and Eva Kim.

green lines: The notation of B-flat in early Ambrosian antiphoners.” In November, Anna read “What Fortuna can Do to a Min-im” at AMS in Quebec City.



Library News

Emilyn Brown Selected as Administrative Fellow

By Jennifer Tomase

As one of ten new fellows for the 2007–08 University Administrative Fellowship Program (AFP), Emilyn Brown is a busy woman, dividing her time between significant projects at Loeb Music Library and the Harvard University Archives.

Brown’s archivist background makes her an excellent fit for both of her Harvard assignments. For the past four years, she has worked as the Archivist/Acting Librarian for the Library for Caribbean Research (LCR) at the Research Institute for the Study of Man (RISM) in New York. There Brown had responsibility for managing all aspects of archival preservation for the institute’s archival collection and for preparing it for transfer to another institution.

At Loeb Music, Brown reports to Sarah Adams, Keeper of the Isham Memorial Library, and is working through a backlog of archival processing that includes everything from classical composers to jazz collections to the Isham special collections.

“Currently I’m surveying the collection that Isham has for Nadia Boulanger to look at how music archives are processed and I’m learning what sort of processing goals Loeb Music has,” says Brown. “They want me to suggest ways that archiving could be implemented. Although they’ve done a great job, they’re looking for feedback.”

“We are extremely grateful for the specialized skill and sophisticated experience and accomplishment she brings to our enterprises for the year,” said Virginia Danielson, Richard F. French Librarian of Loeb Music Library.

Brown may not be a musician herself but she carries an appreciation for music of all kinds and aims to make the archives as accessible as possible, largely through Encoded Archival Description (EAD) guidelines. She also hopes to be involved with the digitization of a civil rights collection, which would involve identifying people in the civil rights movement and helping choose those whose work might be digitized.



Photo: Office of the Assistant to the President, Harvard University

For Brown, the timing of her arrival in the AFP program is fortuitous. The Library for Caribbean Research closed its doors at the end of August, and she just recently earned her MSLIS from the Pratt Institute in New York. Brown also holds a BA in anthropology and African American studies from City University of New York, and an MA in history from Columbia University.

She initially learned of AFP through the Association of Research Libraries (ARL). “The Administrative Fellowship Program offered experience in a library setting, which is what I was really looking for. And I wanted to be in a real team environment,” says Brown.

Now in its eighteenth year at Harvard, AFP works to attract candidates, especially those from underrepresented ethnic minority groups and those committed to addressing their under representation in university administration, to administrative careers in higher education. The program selects professionals from both within Harvard and without. Those chosen benefit from a twelve-month management experience in an academic environment complemented by a professional development program, all coordinated by the Office of the Assistant to the President.

“Needless to say, I’m very happy to be here,” says Brown. “I’m very excited about what I can bring, but also about what I’m learning. I am just really open to the whole experience, and have discovered that I very much like being part of an academic community. This is great preparation for the future, and I am thankful for the opportunity.”



Ambrosiana at Harvard Brings Together Medieval Scholars, Musicians, Manuscripts

By Emily Simon

Excerpted from The Harvard Gazette

On Oct. 18, 2007, students and guest musicians collaborated in the North American premiere of an 800-year-old chant repertory from Harvard's Houghton Library.

One of the chants that was performed was recently discovered by Thomas Kelly, Morton B. Knafel Professor of Music, in a collection bequeathed by Philip Hofer, founding curator of the Houghton Library Department of Printing and Graphic Arts.

"I was looking through several stacks of manuscripts to explore which would be good subjects of study for a graduate seminar, when I opened one and said, 'Wait a minute...'" Kelly explains.

The manuscript turned out to be a book of Ambrosian chant dating from the 14th century. Kelly estimates that there are only 100 complete manuscripts of Ambrosian music still in existence.

Ambrosian music is a style of liturgical chant that was practiced in Milan for centuries. The chant is named for St. Ambrose, the bishop of Milan. Although Gregorian chant is more familiar today, Ambrosian chant remained an important part of the medieval cultural scene well into the 15th century.

"We misrepresent medieval chant if we say it was all Gregorian," Kelly says. "Ambrosian chant survived the spread of Gregorian chant, so it has a larger significance in understanding how music spread throughout the medieval world."

According to Kelly, Ambrosian chant survived because of strong local authority and tradition.

"No one in Milan could be convinced that the authority of Pope Gregory was greater than the authority of St. Ambrose," Kelly says. "But the myth of Gregory the Great enabled Gregorian chant to spread widely elsewhere."

Thrilled by his discovery of the manuscript, Kelly encouraged Houghton Library to acquire two additional, older manuscripts of Ambrosian chant. With the help of William Stoneman, Florence Ferrington Librarian of Houghton Library, Harvard was able to ac-

quire, preserve, and digitize what has become a significant collection of Ambrosiana.

The collection now spans the 12th to the 15th centuries, which will allow Kelly and others to study the development of the repertory over time.

For Kelly, the most exciting part of the manuscript discovery is the opportunity it provides for live performance and music-making.

"It is incredible to sing from an 800-year-old object," he says. "These manuscripts come to life only when you sing from them. Through performance you can create a connection with a human being who, centuries ago, held this same text in his hand."

Kelly and the *maestro di cappella* of the Basilica of St. Ambrose in Milan led vespers services at St. Paul Catholic Church in Cambridge this past October 18. Performers from the Basilica of St. Ambrose and music students from Harvard University sang from the Harvard manuscripts.

"Ambrosian music is still sung in two places in Milan," Kelly says, "but we don't know that it is used anywhere else in the world."

The service kicked off a weekend conference focused on the Ambrosian manuscripts, titled "Ambrosiana at Harvard: New Sources of Milanese Chant."

The conference was funded by Houghton Library through a gift in honor of Zeph Stewart, Andrew M. Mellon Professor of the Humanities, Emeritus; the Committee for the Provostial Fund in the Arts and Humanities; the Harvard Divinity School; the Committee on Medieval Studies at Harvard; the Harvard Department of Music; and the Barker Center for the Humanities.

The three Houghton manuscripts, an additional manuscript from a private collection, and photographs of other Ambrosian material were on display at Houghton Library to accompany the conference.

Staff News

EVA KIM joined the department this past fall as a Staff Assistant. Eva has a Master's degree in Music from Northwestern and a BM from University of Michigan. She previously worked as Classical Northwest Production Manager, Tower Records and as a pediatric medical assistant.

We also welcome VICKY PETERSON to the staff as of January. Vicky is part-time production coordinator, and most recently worked as business manager for *The World* and *Zoom*, at WGBH-TV in Boston. She had previously worked as production coordinator at MASS MoCA and Technical Director at the American Repertory Theatre.

Lachenmann Named 2008
Fromm Foundation
Visiting Professor

Art without the experience of transcendence might be nice or 'interesting' or intellectual entertainment but doesn't deserve to be called 'art'—interview with Lachenmann in New Notes, SPNM, November 2006

The Harvard University Department of Music is delighted to announce the appointment of Helmet Lachenmann as Fromm Foundation Visiting Professor for spring, 2008. Lachenmann is the esteemed German composer of mostly orchestral, chamber and piano works that have been performed throughout the world.

Lachenmann refers to his works as *musique concrète instrumentale*. This is music, he says, “in which the sound events are chosen and organized so that the manner in which they are generated is at least as important as the resultant acoustic qualities themselves.”

Boston area audiences will be able to hear Lachenmann's music at two Harvard concerts this spring: His *Pression* will be performed at the Fromm Players of Harvard's 60 Years of Electronic Music (March 7-8); and a concert of the composer's *Allegro Sostenuto* and *String Quartet No. 3 "Grido"* will take place April 9th, also in Paine Hall. Both events are free and open to the public.

GRADUATE MUSIC FORUM
MUSIC & THE URBAN

March 15, 2008

9:30 am to 6:00 pm

Dudley House, Harvard University

*A day-long interdisciplinary
graduate student conference*

Keynote speaker:

Mary Davis

Case Western Reserve University

Information: <http://www.hcs.harvard.edu/gradmus/index.php>
abohlman@fas.harvard.edu

The Century of Bach and Mozart to be Released in April, 2008

The Century of Bach & Mozart:

Perspectives on Historiography, Composition, Theory & Performance

Sean Gallagher & Thomas Forrest Kelly, editors

For many today Johann Sebastian Bach and Wolfgang Amadeus Mozart stand as towering representatives of European music of the eighteenth century, composers whose works reflect intellectual, religious, and aesthetic trends of the period. Research on their compositions continues in many ways to shape our broader understanding of eighteenth-century musical thought and its contexts. This collection of essays by leading authorities in the field offers a variety of new perspectives on the two composers, as well as some of their important contemporaries, Haydn in particular. Addressing topics as diverse as the historiography of eighteenth-century music, concepts of time and musical form, the idea of the musical work and its relation to publishing practices, compositional process, and performance practice, these essays together constitute a major contribution to eighteenth-century studies.

This book had its origin in a conference that took place at the Music Department of Harvard University on September 23–25, 2005 to honor Professor CHRISTOPH WOLFF, Adams University Professor at Harvard University.

CONTRIBUTORS

David Blackbourn John Butt Eric Chafe Thomas Christensen Hermann Danuser Sergio Durante Christopher Hogwood Ulrich Konrad Ton Koopman Robert Levin Daniel R. Melamed Hans-Joachim Schulze Elaine Sisman Reinhard Strohm James Webster Gretchen Wheelock Peter Wollny Neal Zaslaw

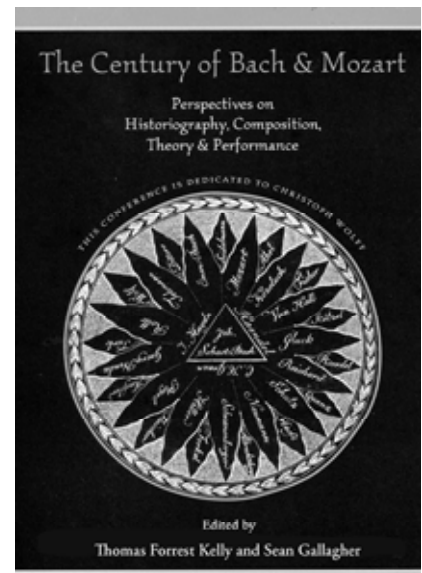
ORDERING INFORMATION:

The Century of Bach and Mozart is available from Harvard University Press.

online orders: <http://www.hup.harvard.edu/catalog/KELCET.html>

Toll-free fax 1-800-406-9145 (within US and Canada)

Toll-free telephone 1-800-405-1619 (within US and Canada)



Inside Beethoven's Quartets: The Juilliard & Lewis Lockwood

The Juilliard String Quartet and Research Professor Lewis Lockwood have co-authored the soon-to-be-released *Inside Beethoven's Quartets* (Harvard University Press, April 2008), and will give a public presentation based on their work at Paine Hall on Monday, March 31st at 4:15 pm. The book and accompanying recording focus on three of these profound and beautiful works of music from the inside. Lockwood will provide the historical and biographical background along with musical analysis. The members of the Juilliard Quartet share the fruits of decades of performing and teaching these compositions. Free and open to the public.



Alumni News

JEANNIE GUERRERO (PhD '04), currently Assistant Professor at Eastman School of Music, reviewed David Lewin's *Studies in Music With Text* (Oxford 2006, which ED GOLLIN [PhD '01] edited) in the inaugural Summer 2007 issue of *Gamut*, and published "Francesco's Dream: Musical Logic in Landini's Three-Voice Ballate" in *Music Theory Online* in Nov/Dec 2007. She chaired the Committee on Diversity session at SMT Baltimore, and read a paper in a session with BOB HASEGAWA and CHRISTOPH NEIDHOFER (PhD '99). Guerrero co-chaired the Architecture & Music session at the Society of Architectural Historians in April 2007 in Pittsburgh.

Sara and ALAN GOSMAN (PhD '01) announce the birth of their daughter, Elisabeth Ruth, on October 3, 2007.



CHRISTOPHER HONETT (PhD '07) has been named Executive Director of Manhattan Sinfonietta in New York City.

ROE-MIN KOK (PhD '03) spent a sabbatical semester in London on a British Academy fellowship. Last May she received a tenure-track appointment at McGill.

LEI LIANG has taught as Assistant Professor at the University of California, San Diego since Sept, 2007. He received commissions from Meridian Arts Ensemble to compose a piece for brass quintet and percussion; and a commission from the Fromm Music Foundation to compose a saxophone quartet to be premiered on December 7, 2008 by more than 20 quartets, concurrently around the world. A new commission from the Manhattan Sinfonietta for a Harp Concerto is scheduled for a premiere in New York, and his new string quartet *Gobi Gloria* was premiered by the Ying Quartet and released on Telarc Records in January 2008. Additionally, Liang was co-editor (with Ed-

ward Green) for a recent issue of *Contemporary Music Review* dedicated to Chinese music.

Oboist JENNIFER MONTBACH (AB '95) founded the now nine-member Radius Ensemble in 1999 to play chamber music in a casual environment. They present four concerts a year at MIT, as well as a popular annual program for children.

LEONARD LEHRMAN (AB '71) assumed the duties of Music Director/Composer-in-Residence at United Methodist Church of Huntington & Cold Spring Harbor in Huntington, NY. He continues as founder and director of the Metropolitan Philharmonic Chorus, and is planning numerous concerts with them honoring the 100th birthday, January 15, 2009, of his teacher and mentor Elie Siegmeister. Lehrman performed and broadcast many of Siegmeister's works at Harvard in 1969–71. His new song cycle, "Long Island Songs of Seasoned Women," is scheduled for a premiere with soprano Helene Williams later this year.

RICHARD RINDERMAN (AB '53), a former options trader on the American Stock Exchange, has turned a skill with tunes into a business he runs with his wife, Gloria. The Rindermans, longtime residents of Great Neck, Long Island, formed Rymar Publishing in 1997 to record CDs and develop programs that use rhythm and rhyme to teach vocabulary and ethics. They most recently created the "nonviolent superhero" Bubblebee, who has enjoyed popularity on CD and in an audiobook. The Rindermans also create pop, jazz, and satirical songs for adults.

ANDREW TALLE (PhD '04) presented a paper at the AMS Conference in Quebec entitled "The Musical Lives of Two Teenage Countesses in Darmstadt, 1742–44." He is publishing an article in the *Leipzig Jahrbuch fuer Stadtgeschichte* about the diary of a scientist and philosopher named Johann Gabriel Fischer who traveled all over Europe in the years 1727–33. Talle is also working on a book about the audience for J. S. Bach's music (especially his keyboard music) during his lifetime. Talle is extremely delighted to welcome RICHARD GIARUSSO (PhD '07) as his newest colleague in the Musicology Department at Peabody.

STEPHANIE TRELOAR (PhD '04) is an associate producer with an independent film production company in Toronto, Conquering Lion Pictures. The company recently premiered "Poor Boy's Game," starring Danny Glover and Rossif Sutherland at the Toronto International Film Festival.

RICHARD WHALLEY (PhD '04) was appointed

continued on next page

Crosscurrents: American & European Music in Interaction, 1900–2000

An international conference in two parts:
Harvard University, Cambridge, MA
Oct. 30–Nov. 1, 2008
Ludwig-Maximilians-Universität Munich
May 7–9, 2009

During the twentieth century, interactions between North America (primarily the U.S.) and Europe were vital to the development of musical life on both sides of the Atlantic. The types of connections—which could be productive or antagonistic—spanned the gamut from individual contacts to institutional collaborations to governmental programs. This conference will not only be divided between two locations, but will also fall into two parts, corresponding to the two halves of the century.

The conference program will be accompanied by concerts and keynote events in both places. Betsy Jolas (in Cambridge) and Steve Reich (in Munich) will be the keynote speakers.

The Crosscurrents conference will encourage boundary crossing, by bringing together scholars from both sides of the Atlantic whose work already deals with the subject of European-American intersections yet does not always get shared among them. A larger (and more idealistic) goal of the conference is that the contacts that arise from it will lead to ongoing collaborations, assisting in the development of a truly international musicology.

The conference is being organized jointly by the Harvard University Department of Music (Carol Oja, Anne C. Shreffler), Ludwig-Maximilians-Universität Munich (Wolfgang Rathert), and the Paul Sacher Foundation, Basel (Felix Meyer). Contact information: currents@fas.harvard.edu or Crosscurrents c/o Department of Music, Harvard University, Cambridge, MA 02138, USA.

Mekonnen Finds African Roots in Boston Music Scene

Excerpted from the *Boston Herald*, “Ethiopian Golden Age Intrigues Boston Sax Man,” by Bob Young.

Saxophonist Danny Mekonnen was surprised when he realized after settling in Boston five years ago that New England might be where he’d find his musical roots.

“I didn’t expect it,” said the 27-year-old Paris, Texas, native. “It was really exciting.”

The roots? Ethiopian. Mekonnen discovered there are more than a few people here who will fly like bees to this slinky North African sound.

And Mekonnen had the honey: a plan to form a band that puts a modern spin on the funky sounds of Ethiopia’s golden age of music of the ’60s and ’70s. Now he’s the leader of the Debo Band—“debo” meaning communal labor or collective effort in Amharic, Ethiopian’s main language.

“I got plugged into the local Ethiopian scene by,

WHAT DOES A JAZZ TENOR SAX PLAYER STUDYING FOR HIS PH.D. IN ETHNOMUSICOLOGY AT HARVARD FIND SO APPEALING ABOUT AN ESOTERIC SOUND MADE AN OCEAN AWAY FOUR DECADES AGO?

among others, Russ Gershon of Either/Orchestra,” said Mekonnen, who also befriended members of the Stick and Rag Village Orchestra, an outfit that performs a mix of Eastern European, klezmer and circus music. Several Stick and Rag members are in Debo, along with an eclectic mix of players whose backgrounds range from jazz-rock noise outfits to the Boston Philharmonic.

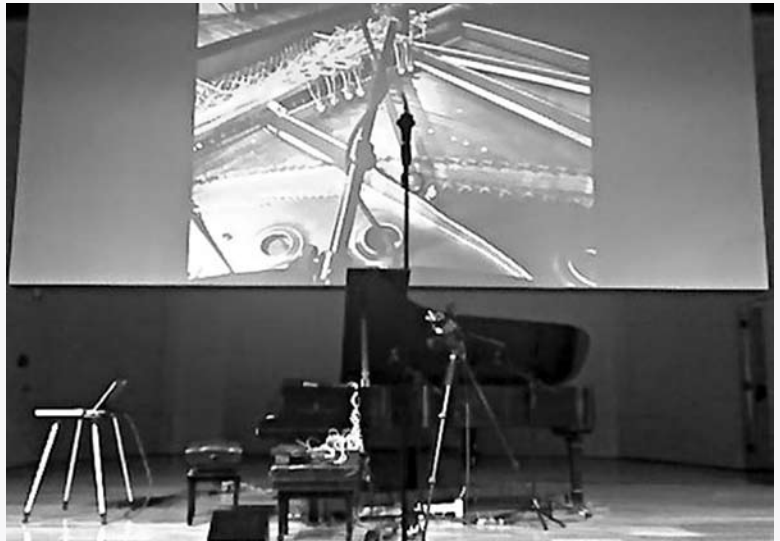
Add in three Boston-based Ethiopian singers and you’ve got a sound that bridges cultures—which is just what Ethiopian pop music did in its golden age.

All of which begs the question: What does a jazz tenor sax player studying for his Ph.D. in ethnomusicology at Harvard find so appealing about an esoteric sound made an ocean away four decades ago?

“It’s a music that’s almost within a time capsule,” Mekonnen said. “There’s all kinds of world beat and Afropop music that’s interesting, but there’s something about this that makes me wonder, ‘Whoa, where did that come from?’ There’s just something mysterious about it.”

Danny Mekonnen is an ethnomusicology student in the PhD program at Harvard.

Sebastian Berweck’s Extended Piano



Photos: Hillary Zipper, Ean White

SEBASTIAN BERWECK is one of the most sought-after pianists for classical and contemporary music, and a specialist in piano performance incorporating live electronics. He gave both a concert and a lecture/demonstration at Harvard in November. Berweck coaxes non-traditional sounds out of the piano by using unlikely objects—tennis balls, fingernails, kneaded art erasers—to alter the sound of the strings. He also employs electronics to expand the piano’s range, programming a computer to alter sound as he plays live. Above, the interior of a piano is projected above for Sebastian Berweck’s concert in Paine Hall. Right, Sam Obermueller sleeps in an equipment case while his parents, composition students Karola Obermueller and Peter Gilbert, attend rehearsal during Berweck’s residency at Harvard.



Alumnae, continued

to a full-time permanent academic position by the University of Manchester. He set up a New Music Ensemble at the university and has performed Stockhausen’s *Kreuzspiel* and Birtwistle’s *Silbury Air*, plus numerous student compositions. Whalley’s most recent work, *Interlocking Melodies* (inspired by a painting by de Kooning) was composed for the Quatuor Danel. In February 2007 Dinosaur Annex performed *Twisted Variations* (2001) in First Church Boston, and in April 2007 Rodney Lister performed *Prestissimo con violenza, ma molto espressivo con intimissimo sentimento* (also 2001) on toy piano at Boston University.

Clifford Woodbury, 3rd writes with sadness that his father CLIFFORD A. WOODBURY, JR. (AB ’37) passed away in January 2007. He thought it would interest readers to know that his father had a lifelong love of music. After he left Harvard, the elder Woodbury studied voice in New York City and gave a concert at Carnegie Hall in 1949. Although he gave up singing professionally he sang throughout his life, giving his last concert in 2003 at The Quadrangle, the retirement and life-care community in which he resided.

Photo: Mariam Nazarian



Robert Kraft (AB '76), president of Fox Music, Inc. co-produced the Academy Award-winning song, "Under the Sea," from Disney's *The Little Mermaid*. He has supervised dozens of Fox film scores and soundtracks including *Titanic* and *Moulin Rouge*, as well as TV shows such as "24" and "The Simpsons." In October, Kraft spoke with students at Harvard about the music industry in his workshop, "Film Music 101."

Robert Kraft, Fox Music, & *Film Music 101*

Because music scoring in film is the last production process, explained Robert Kraft in an October presentation for students, it presents particular challenges. Scoring requires not just musical ability, but also humility, because of the collaborative nature of movies.

"You're painting someone else's house," he explained.

Kraft was at Harvard for a series of events sponsored by the music department and the Office for the Arts Learning from Performers program. He visited the department's weekly Friday lunch talk (an informal forum for composers), and toured the HUSEAC facilities with Prof. Tutschku. He gave a master class where he screened student and alumni scores, and talked with students about the basics of the film music business from the commission of a piece through its transformation into a top-selling soundtrack.

Kraft started to write songs while

a Harvard student, and was also involved with animation at the VES department, work that would come into play much later on projects such as *The Little Mermaid* and *Ice Age 2*. After graduation, he moved to New York City, earned a living as a jazz musician, and wrote and performed a new song every day. A recording contract brought him to Los Angeles, where he received his first film score offer.

"I had no idea how to do it, and I accepted the gig," he told students. "I did what I needed to do. I went to a bookstore, read about film scoring, bought some gear, and asked people who had scored films. You make a lot of mistakes. But you always learn more from a lot of mistakes."

Kraft switched from talent to management, where he works today as President of Fox Music. According to Kraft, a portion of success in Hollywood can be attributed simply to luck. Says Kraft, "you find out in life that you were the seventh guy on the list when the first six guys passed."

Blodgett Artist-in-Residence Geri Allen

Internationally known composer and pianist Geri Allen visited Harvard to talk with students and perform two concerts—one with her trio and one with the Harvard Jazz Band. Allen has recorded or performed with musicians as diverse as Charles Lloyd, Vernon Reid, Mary Wilson and the Supremes, Betty Carter, Marianne Faithful, and Charlie Haden. She spoke to students as part of Ingrid Monson's Sayin'

Something core course, detailing both her career and her thought about jazz in historical context. "Jazz is culture," Allen emphasized. Jazz, she believes, is a legacy art form. It can connect the African-American community with its history in a way that continues to be relevant. Monson agrees, explaining that Allen's thinking about jazz in a larger social context was one of the reasons she was invited to Harvard. "There's always a dialogue between music and community," Monson said.



Undergraduate students Marcus Miller (left) and Jonathan Lee (right) with Geri Allen at Allen's lecture/demonstration in Paine Hall.



DEPARTMENT OF MUSIC

SPRING 2008

CALENDAR OF EVENTS

SATURDAY, FEBRUARY 9, APRIL 26, MAY 24 AT 8 PM
HARVARD GROUP FOR NEW MUSIC
New works by composers of the HGNM

FRIDAY, MARCH 14 AT 8 PM
BLODGETT CHAMBER MUSIC SERIES
The Ying Quartet
Beethoven *Quartet in a minor, Op. 132*
Sebastian Currier, Lowell Liebermann: LifeMusic

SUNDAY, MARCH 16 AT 4 PM
WORLD MUSIC AT HARVARD
South Indian Classical (Karnatic) Music

MONDAY, MARCH 31 AT 4:15 PM
JUILLIARD QUARTET & LEWIS LOCKWOOD
Inside Beethoven's Quartets

WEDNESDAY, APRIL 9 AT 8PM
FROMM VISITING PROFESSOR CONCERT
The Music of Helmut Lachenmann
Allegro Sostenuto
Michael Norsworthy, clarinet, Stephen Olsen, piano,
David Russell, cello
String Quartet No. 3 "Grido"
Parker String Quartet

MONDAY, APRIL 14 AT 8 PM
ETHIO JAZZ
Mulatu Astatke and Either/Orchestra
(Sanders Theatre, free)

FRIDAY, APRIL 18 AT 8 PM
BLODGETT CHAMBER MUSIC SERIES
The Ying Quartet
Beethoven *Quartet in D Major, Op. 18, No. 3*
Stravinsky *complete works for string quartet*
Schoenberg *Verklärte Nacht*

FRIDAY, APRIL 25 AT 8PM
BLODGETT DISTINGUISHED ARTISTS TASHI
Peter Serkin, piano, Ida Kavafian, violin,
Richard Stoltzman, clarinet, Fred Sherry, cello
Messiaen *Quartet for the End of Time*

All events take place in John Knowles Paine Concert Hall
and are free and open to the public.
www.music.fas.harvard.edu/calendar.html

Fromm
Players
at Harvard

3.7—3.8 2008

Guest artists

Patti Monson, flute
Evan Ziporyn, clarinet
Michael Norsworthy, clarinet
Stephen Olsen, piano
Gabriela Diaz, violin
David Russell, cello
and
DINOSAUR ANNEX

Friday March 7 at 8 pm
Bresnick Conspiracies
Reich New York Counterpoint
Feldman Intersection
Ferneyhough Mnemosyne
Lachenmann Pression
Felder Coleccion Nocturna

11:00 PM
Stockhausen Mantra
*Frank Gutschmidt & Benjamin
Kobler, piano*

Saturday March 8 at 8 pm
Harvey Tombeau de Messiaen
Davidovsky Synchronisms No. 9
Ussachevsky Wireless Fantasy
Czernowin Ina
Boulez DIALOGUE de l'ombre double
Sims Night Piece

11:00 PM
Stockhausen Oktophonie

John Knowles Paine Concert Hall
Free and open to the public . No tickets required.

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The Ying Quartet Reflect on Blodgett Residency

On April 18, 2008 the Ying Quartet concludes its seven-year Blodgett Artist-in-Residency at Harvard. We talked with the quartet about their years on campus.



Seven years is quite a long time. What stands out?

Tim: We have had three marriages and three children born during our time at Harvard (spread out among the members, of course). Some of the more notable recordings that we have released are

Life Music volumes 1 and 2 (Quartz), the *Complete String Quartets and Sextet* by Tchaikovsky (Telarc), and *Dim Sum*, a collection of recent Chinese-American compositions (Telarc).

Phil: Some of the events that we especially enjoyed were the many classes we visited where we felt we learned so much from Music Department faculty and the curious and insightful students, and the special dinner and performances at the residential houses, particularly Mather, Leverett and Pforzheimer. We also remember all of the concerts in Paine Hall and the collaborations with faculty performers and composers. One connection that was meaningful to us is with Robert Levin, who was one of our very first quartet coaches in a summer study, the Quartet Program, around 1982.

Could you talk a bit about your work in the classrooms?

Tim: One of our most common classroom activities here is playing a quartet as the starting point for a group discussion about the music. It's

been fun because we get to share works that we love and to talk about what makes them fascinating and rewarding to us, because the students inevitably come back at us with questions or observations that lead us in new directions. We always tell them that after almost twenty years of rehearsing together daily, we are eager for new points of view, and they never let us down! Another classroom activity is reading composition exercises. These can range from completely orthodox and highly polished in style, to wildly experimental, to, shall we say, somewhat unformed. But even when you see a new score and you totally don't get it, there's always the possibility that it's your own limitation that's preventing you from understanding what the composer had in mind.

Where is the string quartet going as an artform?

Tim: Commissioning and performing new compositions is the single most important activity that we can undertake as a quartet. Hopefully this work will be enjoyed by future generations of music lovers, but even for contemporary listeners it is vital. One of the best arguments that can be made for the relevance of the historic repertoire to current society is to show the string quartet's ability to capture our own experiences in musical terms through these new compositions. When an audience member who is exploring string quartets is able to make a connection between one of these new works and its point of inspiration (something from our shared American identity), we challenge them to make a similar connection between the quartets of, say, Beethoven, and our shared human experience. We have purposely tried to commission a variety of styles for the project—Bernard Rands and Paquito D'Rivera have both written for us—and in a way this reflects the overall quartet world.