

# MUSIC

NEWSLETTER



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## Wolff on Mozart At the Gate of His Fortune

*Adams University Professor Christoph Wolff will retire in the spring, concluding a 35-year tenure of teaching and scholarship in the Music Department at Harvard. It is a wonderful confluence that as he looks at the next chapter in his life, Wolff is also about to launch a new book, AT THE GATE OF HIS FORTUNE: MOZART IN IMPERIAL SERVICE, 1788-1791 (forthcoming, W. W. Norton). We were able to speak with Professor Wolff in December about his newest work.*



*Adams University Professor Christoph Wolff*

“If we look at traditional Mozart biographies, the final four years from 1788-91 are seen as a decline; Mozart had lost his audience, he had serious money problems, and appears to have been depressed,” says Adams University Professor Christoph Wolff. “It’s been a problem for Mozart biographers to find a way to deal with those years until his death [at not quite age 36]. I think we overvalue this negative scenario.”

Mozart was not barreling towards the inevitable end of a career and a life, according to Wolff. He was, rather, at the beginning of a new period of creativity.

“I don’t think it’s right to overemphasize the difficulties he went through at the end of his life. It was the beginning of Turkish war. Austria and Russia were fighting against the Ottoman Empire. This meant all the aristocrats who had been carrying on

performer-composer, but not during the war period. Yes, his performance appearances were declining, but he—not exactly a spendthrift—was preparing for a post-war situation.

“There is a quote in one of Mozart’s letters from early 1790 where it’s clear he sees himself at a threshold, ‘the gate of my fortune’ (as he put it), as someone who has received recognition by the Emperor and has a chance for a big new start. In fact,

*The late works are not the late works of an old man. They are the works of a man in his thirties, starting out in a new way.*

the cultural life of Vienna were engaged in military service; they were officers, generals. Economically, the war destroyed cultural life as they knew it.”

Against this background, Mozart received a December 1787 appointment as imperial court composer from Emperor Joseph II, a post left by the death of the composer Gluck. The 800 florins per year stipend with no strings attached was enough to take care of his basic living expenses.

“This was the first time Mozart had a salary. It’s true you could make more money as a freelance

Constanze—his widow—accumulated considerable wealth after Mozart’s death from honoraria she received from publication of his music. Had he lived, Mozart would have experienced that. If he had a credit card he would have used it, knowing he could have paid it back later! He was forward-thinking.”

No scholar has suggested this before. Wolff’s inspiration for this line of thought, for the thesis of his new book, came from studying the musical scores.

“Look at Mozart’s productive engagements

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with composition at this time. The ‘Jupiter’ Symphony, G Minor Symphony, and E-flat Major Symphony were all completed during the summer of 1788. What you can see in the music is that he is going into a new direction. The late works are not the late works of an old man. They are the works of a man in his thirties, starting out in a new way. The three big symphonies are in a new symphonic style. His Requiem—Mozart’s last work, and unfinished—was turning sacred music in a new direction. His Piano Sonata in F Major, K. 533 opened up entirely new musical material. It was the biggest piano piece he ever wrote. And on the title page he advertised his new status with the words, ‘in imperial service.’”

Mozart was very productive, especially towards the end of his life, adds Wolff. He left much unfinished work. And again, it was forward-looking work.

“He laid out material, then put the scores aside. Mozart kept a file of musical ideas in the form of these scores with a finished layout. They were not rejected drafts to be thrown away—they look like fair copies—and he was planning to finish them when he had time.”

It was not to be. An epidemic seized in the city in 1791 and Mozart fell ill. Although historians don’t know the exact cause of death, Wolff is quick to say the rumors about Mozart’s being poisoned or any foul play are unfounded. Mozart’s death, he affirms, was an unfortunate accident; one that cut short a particular creative momentum commencing with the imperial appointment.



*A Letter from Anne C. Shreffler, James Edward Ditson Professor of Music & Chair of the Department*

**W**arm wishes from all of us here in Cambridge! I thought the new year would be an excellent time to fill you in on our many activities and hopes for the future.

We are reaping the rewards of our undergraduate curriculum revision from two years ago: now students have much more hands-on experience with music and performance in their classes. Our conductors, Federico Cortese (HRO) and Andrew Clark (Director of Choral Activities) have both launched new courses where students’ conducting and performing lead them to a better understanding of the scores they study. This year for the first time, we will allow our junior concentrators to substitute a senior recital (with a substantial research component) for the senior honors thesis. Our joint B.A./M.M. program with New England Conservatory continues to flourish, and currently has 29 students.

We are proud that one of our alums, Anne Dhu McLucas (’75) has published *The Musical Ear: Oral Tradition in the USA* with Ashgate Press. The book provides a look at the role played by music that is passed on aurally without the use of notation, in the folk, popular and art musics of North America.

The department has benefited from the presence of several visiting artists. The renowned pianist Alfred Brendel gave the Elson Lecture this fall and also spoke with undergraduates and other members of the Harvard community at Kirkland House. Blodgett Distinguished Artist Bahman Panahi, from Iran, gave a concert to a packed and enthusiastic crowd in Paine Hall. He also contributed regularly to Professor Richard Wolf’s courses on Iranian music and culture. Another Blodgett Distinguished Artist, Romanian composer and founder of the Hyperion Ensemble, Iancu Dumitrescu, was in residence in October and worked with composition students. Last spring during her Blodgett residency, the pianist Ursula Oppens gave a recital that included the world premiere of *Oros* by Charles Wuorinen, and also worked with undergraduate composers and performers on a concert of original works. The project, called “Outside the Box,” was a big success with the students and was supported by the new Einziger Endowment for Undergraduate Composition. Another high point of last spring’s events was the master class given in Paine Hall (under the auspices of Learning from Performers with the Office for the Arts) by superstar operatic soprano Renée Fleming.

We are embarked in an extensive renovation of the original Paine Building, which will add soundproofing, a new air conditioning and heating system, and new, state-of-the-art practice rooms. These improvements, which will be carried out over the summer and next fall, will not change the traditional appearance of the building. The 1914 Paine Building will of course remain in place in any future scenario involving a new music building, which we desperately need in order to accommodate our growing activities.

Our graduate students continue to distinguish themselves in nationally competitive grants and awards, such as the “AMS-50” award of the American Musicological Society (Ryan Bañagale and Anna Zayaruznaya were recent recipients) or the 2010 Charles Seeger Prize for Best Student Paper of the year of the Society for Ethnomusicology (received by Katherine Lee). Students present regularly at conferences (such as theorist Frank Lehman, who presented at the 2009 SMT as well as at the Yale Graduate Music Symposium), and compose works that are acclaimed. Composition student Hannah Lash, for example, was the subject of a major profile in the *New York*

## WISH LIST

- New *concert grand piano* for the renovated Paine Hall
- A *state-of-the art acoustical system for one of the new practice rooms* (\$5500)
- Graduate student *scholarships* (the Graduate Scholarship Fund of GSAS)
- Private lessons* for students enrolled in the Harvard-NEC program
- Support for graduate students to *travel to conferences and performances*
- Contributions to the *gamelan* for activities, repair, transport, and upkeep
- A donation envelope is enclosed in this newsletter for your convenience.*

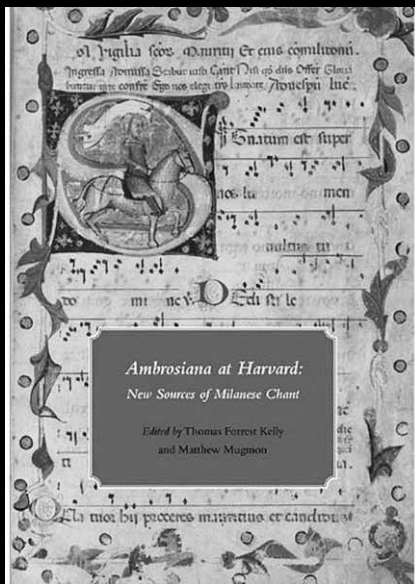
## Faculty News

*Times* this past fall.

We continue to offer open gamelan sessions on Gamelan Si Betty, directed by artist-in-residence Jody Diamond. Some of our students learned to play the gamelan as part of their coursework in ethnomusicology, and we have even used it in a graduate electroacoustic composition class that resulted in two concerts of original works combining our 36-speaker Hydra sound dispersion system with live gamelan.

I personally want to thank you, so very much, for your interest and past support of the music department; it is both generous and gracious. Please help us continue our teaching, research, and music-making by considering a donation towards our current wish list, which you'll find on page two.

—ACS



*Ambrosiana at Harvard: New Sources of Milanese Chant*, a collection of essays from a 2007 conference at Harvard, was released this fall as part of the Houghton Library Studies series published by Harvard University Press. It was edited by Professor Thomas F. Kelly and graduate student Matthew Mugmon, and includes articles by Mugmon, Kelly, Matthias Röder (PhD '10), Anna Zayaruznaya (PhD '10), and graduate students Sasha Siem and John McKay.

Lecturer RICHARD BEAUDOIN's chamber opera, *The After-Image*, which was commissioned by the Boston Lyric Opera, was premiered by the BLO during five performances in early February 2011 at Boston's Calderwood Pavilion. The libretto is drawn from texts by Rainer Maria Rilke, Friedrich Rückert and William Henry Fox Talbot. Beaudoin recently discussed the work at the Museum of Fine Arts, Boston as part of their Signature Series, and with the Harvard Humanities Center seminar on Opera. Beaudoin's latest aesthetics paper, which discusses his own compositions in relation to philosophical writings by Harvard professor Stanley Cavell, appeared in the latest volume of *The Journal of Music Theory*.

Senior Lecturer ANDREW CLARK conducted the Harvard Glee Club at the Kennedy Center's Opening Night Celebration in Washington, DC in January. The performance paid tribute to the artistic legacy of John F. Kennedy on the 50th anniversary of his inauguration and featured Paul Simon, Yo-Yo Ma, Terrence McNally, Herbie Hancock, and others. The Holden Choirs will host conductors Harry Christophers, Maria Guinand, and Robert Page in masterclasses throughout the spring, and will collaborate with Senior Lecturer FEDERICO CORTESE and the Harvard-Radcliffe Orchestra in two performances of Beethoven's Symphony #9 and JOHN ADAMS' (AB 1965) Pulitzer-Prize winning *On the Transmigration of Souls* during the OFA's Arts First festival, April 29th and 30th, in Sanders Theatre.

*Prima*, Walter Bigelow Rosen Professor CHAYA CZERNOWIN's first opera, was performed in Stuttgart Stadttheater in July and October, receiving excellent reviews. Her recent CD *Maim* was chosen as one of the ten top CDs of 2010 in the category "Modern Composition" by *The Wire* magazine, and Czernowin's *Shifting Gravity*, a new solo CD of chamber works, will be released on Wergo in February. Czernowin is currently writing a chamber opera to be premiered at La Mama in NYC (2012) for their 50th Anniversary. A portrait concert of Czernowin's work will take place in April at the Miller Theater, New York, with the group Either/Or.

Morton B. Knafel Professor THOMAS F. KELLY was the general editor of the seven-



### Reinhold Brinkmann Memorial Set for May 8, 2011

REINHOLD BRINKMANN (August 21, 1934–October 10, 2010), a distinguished scholar whose writings on music of the 19th and 20th centuries made an indelible mark on musicology in Germany and the United States, died after a long illness, in Eckernförde, Germany, at the age of 76. He taught in the Department of Music at Harvard University from 1985 until his retirement in 2003, serving as James Edward Ditson Professor of Music and department chair. Those who knew him will remember his brilliance, wit, and immense erudition, and his passionate devotion to the department and to his colleagues and students. A memorial for Brinkmann will take place Sunday, May 8, 2011 at 3:00 pm in John Knowles Paine Concert Hall.

volume series *Music in Medieval Europe* (Ashgate, 2009), and the editor of two of the volumes (I: *Chant and its Origins*; II: *Oral and Written Transmission in Chant*). A volume entitled *The Practice of Medieval Music: Studies in Chant and Performance* reprinted thirteen of his studies on medieval music in the Ashgate Variorum Collected Studies Series (2010); it is the first of a projected two volumes. Kelly lectured in Avignon, the Fondation Royaumont (France), the University of Cassino (Italy), and gave a keynote address at a conference to celebrate the thousandth anniversary of the foundation of the Abbey of Solesmes. He also chaired the committee that awarded the Otto Kinkeldey Prize (for best book of the year) at AMS.

Dwight P. Robinson Jr. Professor ROBERT LEVIN performed the American premiere of Mozart's Concerto Movement in G major (orchestral accompaniment reconstructed by

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## God Bless America: Politics, Patriotism, and Baseball

The 107th Congress stood on the Capitol steps on September 11, 2001, somberly relaying information they'd just received from the Bush Administration to a tangle of television cameras and microphones. The nation watched, galvanized, as the representatives slowly, and seemingly spontaneously, began to sing "God Bless America."

For ethnomusicology graduate student Sheryl Kaskowitz it was a pivotal moment, both for the song and for the role of music in public life. Kaskowitz studies cultural shifts in the song's meaning and the way it was used, by whom, and in what context, from 1940 through post-9/11.

"People are often surprised when I tell them I'm writing my dissertation on one song. But I'm using 'God Bless America' as a lens through which I can look at American history, and the role and function of communal singing in American culture."

"The song had a huge resurgence in popularity after 9/11 partly because it's one of the few songs most people know," says Kaskowitz, "and also because the national anthem is so martial and Americans just weren't in the mood for that."

Congress reenacts the moment on the Capitol steps each September 11 as a symbol of American unity in the face of terror. But this use of the song is far from its origins in popular music.

"'God Bless America' has roots in Tin Pan Alley—it was written by Irving Berlin," notes Kaskowitz. "When he was in the army, Berlin was asked to write a musical show called *Yip,*

*Yaphank*, as a fundraiser for his army camp in Yaphank, New York. He wrote the first draft of 'God Bless America' in 1918 as a finale but didn't include it in the show.

"Because Berlin was Jewish and an immigrant, 'God Bless America' had associations with cultural and religious tolerance that are now completely lost. In fact, there was even an early, anti-Semitic backlash against it. I found a letter in the Irving Berlin collection at the Library of Congress from a leader of a U.S. Nazi group—the Protestant War Veterans of the United States—about an imagined Jewish conspiracy involving the song and its royalties."

In 1938, Kate Smith debuted "God Bless America" as an Armistice Day song. The song's royalties were a source of controversy on many fronts, but Irving Berlin never made any money on it. In 1940 he established the God Bless America Fund, through which all royalties from the song would be donated to the Boy and Girl Scouts. (The New York Councils of the Scouts receive royalties even today, and the song doesn't enter the public domain until 2034.)

While the song was incredibly popular during the period before the U.S. entry into World War II, it was not universally beloved. Woody Guthrie despised it as sanctimonious, and in 1940 wrote "This Land is Your Land" in response.

"The original lyrics to Woody Guthrie's song included the direct reference, 'God Blessed America for me.' It was meant as a protest against the way Guthrie felt the song glossed over the country's problems. But the lyrics of 'God Bless America' are so vague, it can be really be used for many points of view."

In fact, "God Bless America" has served as a protest song for both the left and the right. Before the mid-1960s, it was sung by labor unions and civil rights activists, but from the late 60s on it became solidly associated with conservatism—first by those protesting against the peace movement during the Vietnam War, and later when the connection between God and country became appropriated by an increasingly voluble Chris-



Kaskowitz at the San Francisco Giants home ballpark.

tian Right. Today it's a Tea Party anthem.

Kaskowitz was fascinated to discover that one of the most fertile areas of ethnographic research for "God Bless America" was the world of professional baseball.

"I'm a big San Francisco Giants fan, and I've always loved the 7th inning stretch. Before 9/11, it was always 'Take Me Out to the Ball Game.' But right after the attacks I was standing at a Giants game and we sang, 'God Bless America' instead. I was immediately intrigued. What does this mean? What role is music playing here? It seemed significant to me."

Kaskowitz studied five teams: the San Francisco Giants, the New York Mets, the Boston Red Sox, the Pawtucket Red Sox, and the Staten Island Yankees.

"Singing 'God Bless America' is a new, invented tradition," she notes. "Ten years after 9/11, baseball is one of the only institutions that has kept it."

The baseball stadium is where Kaskowitz sees both the power of group singing and the ideological tension of this particular song. It offers affirmation or membership in a particular group, but at the same time, it embodies so many tropes that it is often evoked to pit



9/11/06: Congress sings "God Bless America" each year on the anniversary of the attacks.

one group against another.

“The New York Yankees famously kept people in their seats during the singing of ‘God Bless America’ by stringing chains across the aisles. The ACLU brought a suit against the Yankees in 2009 and won. There was an undercurrent of association between this song and support for the Bush Administration and the Iraq war. Some people objected to being forced into singing it.

“I conducted an online survey of baseball fans, and of the more than 1,800 responses I got, about 50% strongly disliked the song’s presence at baseball games. I may have uncovered a vocal, liberal minority, though—the Mets did a similar survey and got nearly opposite results.

“A song isn’t just a song,” adds Kaskowitz. “And singing in a crowd is more complicated than just singing in a crowd. It’s often about commemoration and coercion, and sometimes both at once.”

*Sheryl Kaskowitz will receive her PhD in Music (with an ethnomusicology focus) from the Harvard Music Department in March 2011. She received the Mary Kelly Prize of the New England American Studies Association for her paper “God Ble\$\$ Ameri@a: Contested Ownership of an Iconic Song.”*

## Students Perform Islamic Passion Play

Students of Professor Richard K. Wolf’s fall course, CB 46 “Music, Debate and Islam” wrote, staged and performed their own version of an Iranian Ta’ziyeh (passion play). Below: Noam Hassenfeld, Daniel Nevius, Paul Castrigano, Allan Hsiaom. At right: the entire cast on the Paine Hall stage.



Professor Tutschku recently took part in a panel discussion with Bobby McFerrin, Lucy Shelton, and others on “New Frontiers in Singing and Electronic Music” at the Settlement Music School in Philadelphia.

Levin) with the Philharmonia Baroque in a California tour. He also performed with the Handel & Haydn Society in Boston (Beethoven); the Iceland Symphony Orchestra (Mozart); and Cité de la Musique, Paris (Bach), among others. Levin’s review of Karol Berger’s *Bach’s Cycle, Mozart’s Arrow: An Essay in the Origins of Musical Modernity*, was published in the *Journal of the American Musicological Society* December 2010 issue.

A new complete facsimile edition of Beethoven’s autograph manuscript of the Ninth Symphony has just been published by Baerenreiter-Verlag of Kassel (2010) with commentary by Fanny Peabody Research Professor LEWIS LOCKWOOD, Jonathan Del Mar, and Martina Rebmann.

William Powell Mason Professor CAROL J. OJA read a paper titled “Implementing a Rome Prize in Music: Aesthetic Lineages and Gender Paradoxes,” as part of a panel at the annual conference of the Society for American Music in Ottawa, Canada. She presented “‘Exotic Ivy Smith’ and Sono Osato: Race and Politics in *On the Town* (1944)” for the Harvard Opera Seminar, and took part in a panel discussion about Cabaret at the Humanities Center, both last fall. Oja additionally contributed program notes for a concert devoted to the music of Walter Piston, performed by the American Symphony Orchestra, and gave an AMS Library of Congress lecture on Bernstein’s *On the Town* in February.

Preceptor OLAF POST received the support of a faculty award from Harvard’s Mind, Brain, and Behavior Interfaculty Initiative.

Research Professor BERNARD RANDS’ *Three Pieces for Piano* (Jonathan Biss, soloist) received its U.S. premiere at Carnegie Hall in January 2011. In April his opera in two acts, *Vincent*, will receive a world premiere by the Indiana University Opera Company, Bloomington, and in May the Chicago Symphony will perform the world premiere of *Danza Petrificada*, Riccardo Muti conducting.

Fanny Peabody Professor ALEXANDER REHDING has taken on the co-chairship of Mannes Institute of Advanced Musical Study. At the AMS/SMT annual meeting in Indianapolis, Rehding convened a panel with James Edward Ditson Professor ANNE SHREFFLER on “Musicology and Biography: The Case of H. H. Eggebrecht.” He also had the pleasure of guest-blogging on “amusology” and on “Unsung Symphonies,” both created by Music Department graduate students.

Fanny P. Mason Professor HANS TUTSCHKU premiered *agitated slowness*, commissioned by EMPAC and created for Studio 1 at Rensselaer Polytechnic Institute. The work employs a 44-speaker array placed in three rings from ear level to 30 feet in the air, and immerses the listener in waves of sound, coming from all directions. Tutschku will travel to Hamburg, Germany for the premiere of a new piano duo with live-electronics that uses an iPhone to render the electronic part, an experiment that utilizes the capacity of the iPhone to play back prepared sounds. [<http://www.tutschku.com/content/works-irrgaerten.en.php>]



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## Alumni News

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WILLIAM BARES (PhD 2010) accepted the position of Director of Jazz Studies at the University of North Carolina, Asheville.

BRIGID COHEN (PhD 2002) published “These Labyrinths of Terrible Differences” on composer Stefan Wolpe in *The Berlin Journal*, fall 2010.

MARC GIDAL (PhD 2010) published, “Contemporary ‘Latin American’ Composers of Art Music in the United States: Cosmopolitans Navigating Multiculturalism and Universalism,” in the *Latin American Music Review*; it features composers José Luis Hurtado (PhD 2009), Tania León, and Osvaldo Golijov, among others. This fall, Gidal also presented his dissertation research on the music of the Umbanda religion in southern Brazil at the annual meetings of the Society for Ethnomusicology and the Latin American Studies Association.

JONATHAN BAILEY HOLLAND’S (PhD 2001) piece *Halcyon Sun*, commissioned by the Chicago Symphony Orchestra and premiered in 2004, was included on the new CSO CD, “American Portraits.”

LANSING MCLOSKEY (PhD 2002) received tenure on the composition faculty of The Frost School of Music at University of Miami.

KIRI MILLER (PhD 2005) gave a lecture, “How Musical is Guitar Hero?” at the Radcliffe Institute for Advanced Study where she holds a 2010-2011 Radcliffe Fellowship. During her fellowship year, Miller will be completing a book titled *Playing Along: Digital Games, YouTube, and Virtual Performance* (under contract, Oxford University Press). The book includes case studies on Grand Theft Auto, Guitar Hero, Rock Band, and music pedagogy on YouTube.

In October, College Fellow MATTHIAS RÖDER (PhD 2010) founded the Digital Musicology Study Group at Harvard which brings together scholars from the Boston area and beyond to discuss issues pertaining to musical scholarship and technology. Speakers this semester included scholars from MIT, Tufts University and the Packard Humanities Institute. With support from the Eda Kuhn Loeb Music Library, he also initiated a research project in conjunction with MIT’s Hyperstudio on novel tools for the exploration of digital data which was extracted from a dictionary of Berlin musicians and composers digitized by Harvard.

NICHOLAS VINES (PhD 2007) accepted a position as Artistic Director of Music for Sydney Grammar in Sydney, Australia.

## John Luther Adams Appointed Fromm Lecturer on Composition



and his music is recorded on Cold Blue, New World, Cantaloupe, Mode, and New Albion.

Adams is the author of the book *Winter Music*. His sound and light environment *The Place Where You Go to Listen* is a long-term exhibition at the Museum of the North at the University of Alaska, Fairbanks, and the subject

The recipient of the 2010 Michael Ludwig Nemmers Prize from Northwestern University, John Luther Adams is recognized “for melding the physical and musical worlds into a unique artistic vision that transcends stylistic boundaries.” Adams composes for orchestra, small ensembles, percussion and electronic media

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## Library News

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### Polish Solidarity Tapes Digitized

—Andrea Bohlman

Though the bulk of my dissertation research brings me to archives housed in basements of private homes, government organizations, and academic institutions across Poland, generous support from the Eda Kuhn Loeb Music Library, Houghton Library, and the Music Department at Harvard has helped to make some of the most unusual materials available on this side of the Atlantic: a selection of rare cassette tapes. The digitization of these materials, which were collected among members of the Polish opposition in the 1980s, makes radio programs, audiobooks, news montages, and more available to any user at Houghton Library. The creative sound documents recorded on the tapes had previously been inaccessible because of their fragile media. Now we have the opportunity to listen to the sounds of organized dissent and to understand the significance of music for Polish activists.

The Solidarity Collection itself (to which these tapes belong) is unique outside of Poland. It contains a variety of materials assembled from private collections of Polish-American supporters of the independent Solidarity trade union (*Solidarnosc*), and other dissident organizations from the late 1970s to the end of the Cold War. Members of Polish opposition depended on a variety of means of communication to organize meetings, discuss their demands, critique the ideologies behind the Peoples’ Republic of Poland, and create a culture of dissent. In scores of news bulletins and written documentation of organizational matters, “dissident culture” supported the publication of literature censored by the government and promoted its own agenda through stamps, posters, and other iconographic media.

The Solidarity Collection, because it represents not the record of a single organization, but the collections of individuals invested in the movements’ politics, speaks volumes about the way in which documents printed by the Polish underground presses—Polish samizdat—were actually disseminated and received. The Solidarity Collection offers a snapshot into the diverse means of expression at the heart of the Polish opposition, the local efforts in what came to

of his second book, *The Farthest Place* (essays about Adams’ music), is forthcoming.

Adams has taught at the University of Alaska, Bennington College, and the Oberlin Conservatory of Music. He has been composer-in-residence with the Anchorage Symphony, Anchorage Opera, Fairbanks Symphony, Arctic Chamber Orchestra, and the Alaska Public Radio Network, and has served as president of the American Music Center. He is the recipient of fellowships from United States Artists, the NEA, and the Foundation for Contemporary Arts, as well as the 2010 Distinguished Artist Award from the Rasmuson Foundation.

Adams studied composition with James Tenney and Leonard Stein at the California Institute of the Arts and has worked with the Chicago Symphony, the California EAR Unit, Bang On A Can, Percussion Group Cincinnati, Other Minds, the Sundance Institute, Almeida Opera, and the Radio Netherlands Philharmonic, among many others.

## Conservation and Repair of Musical Materials at Loeb Library



be a nationally triumphant political party.

My dissertation concerns music and activism in Poland during the 1980s. It was when I was perusing the Solidarity Collection for songbooks that I noticed a reference to 38 cassette tapes. When I inquired about them, a Houghton librarian, Joseph Zajac, was kind enough to take me into the bowels of the stacks, where I got a sense for the richness of the sound materials. I began to talk with Richard F. French librarian Virginia Danielson about listening access, since Houghton has neither the digitization facilities nor the audio technology of the Eda Kuhn Loeb Music Library.

The tapes represent the bulk of the output of two major underground presses. From 1983-1990 these presses used cassettes as a primary means of disseminating political cabaret, political anthems, and audiobooks (such as George Orwell's *1984*), as well as editorial essays read by their activist authors. Cassettes not only recorded the sounds of the opposition, they afforded journalists, workers, and literary figures the opportunity to create a sound object. The digitization of these tapes has made the material more accessible and has transformed the nature of my work with the cassettes: I can return to listen to interviews and audio montages repeatedly. But, most importantly, engagement with their form and content can alter historians' understanding of music in the Polish opposition by underlining the vitality of sound and music at a crucial moment of Cold War history in Poland.

[Dave Ackerman, Bruce Gordon and Darron Burke of Audio Preservation Services, a unit of the Loeb Music Library, digitized the tapes. The recordings will be housed in the University's Digital Repository, a state-of-the-art permanent digital storage facility.—ed.]



Librarian Sandi-Jo Malmon and student library assistant Emily Unger, above, repair damaged books at the Eda Kuhn Loeb Library. Malmon is able to perform a number of repair functions in-house, including repairing tears, tipping in loose pages, and rebacking. Much of the work readies scores and manuscripts for the future by making them easier to use.



## Technology Speeds Audio Preservation, Access to Materials

Students, faculty and researchers can now access audio materials faster than ever before, and audio engineers working in Loeb Music Library's Audio Preservation Studio (APS) are enjoying streamlined workflows. Both are the products of a nearly two-year-long collaboration between APS staff and Harvard College Library's Information Technology Services (HCL ITS) unit. The new system allows engineers to digitize recordings, then read, write, copy and otherwise manipulate the stored files regardless of what type of computer they are using, simplifying many tasks and clearing the way for more and faster preservation work.

More on book repair & preservation work with music materials:  
<http://committees.musiclibraryassoc.org/Preservation/Scores>

More on the Loeb Music Library's audio preservation studio: <http://hcl.harvard.edu/libraries/loebmusic/aps/index.cfm>

More on Polish Solidarity in the Loeb Music Library Recordings Collection: <http://hcl.harvard.edu/libraries/loebmusic/collections/recordings.cfm>

## SPRING 2011 CALENDAR OF EVENTS

### BLODGETT CHAMBER MUSIC SERIES

*Chiara Quartet*

WEDNESDAY, MARCH 2

#### Beethoven Cycle Concert #6

Quartet in B-flat Major, Op. 18 No. 6

Quartet in B-flat Major, Op. 130 with the  
*Grosse Fuge* in B-flat Major, Op. 133

FRIDAY, APRIL 8

Adam Roberts: *Tangled Symmetries*

James Yannatos: String Quartet No. 3

Brahms: Quartet in C Minor, Op. 51 No. 1

### HARVARD GROUP FOR NEW MUSIC

*New works by Harvard composers*

SATURDAY, APRIL 23

with Corrado Rojac

SATURDAY, MAY 14

with International Contemporary Ensemble



Corrado Rojac

## Lectures on Music

*Thursday, March 3 at 5:15 pm*

David Levin (University of Chicago), "Elektra, Interiority, & Theatricality"  
Davison Room, Music Library

*Monday, March 28 at 4:15 pm*

Barwick Colloquium Series  
Annette Richards (Cornell University)  
Davison Room, Music Library

*Tuesday, April 12 at 5:00 pm*

Benjamin Brinner (University of California, Berkeley), author of *Playing Across a Divide: Israeli-Palestinian Musical Encounters*  
Davison Room, Music Library

FRIDAY AND SATURDAY, APRIL 1 & 2

### *Fromm Players at Harvard*

INTERIOR GARDENS

featuring the Oberlin Contemporary Music Ensemble, Timothy Weiss, Director and Germany's Ensemble Surplus

#### April 1st

Salvatore Sciarrino: *Lo Spazio inverso* (Surplus)

Dániel Péter Biró: *Hadavar* (Surplus)

Morton Feldman: *The Viola in my life 2* (Surplus)

Josh Levine: *Clear Sky* (CME)

Jonathan Harvey: *Wheel of Emptiness* (CME)

John Luther Adams: *Immeasurable Space of Tones* (CME)

#### April 2nd

Harrison Birtwistle: *Silbury Air* (CME)

Rebecca Saunders: *Disclosure* (CME)

Mark Andre: *...zum Staub sollst du zurückkehren* (Surplus)

Alvin Lucier: *fidelio trio* (Surplus)

Luigi Nono: *...sofferte onde serene* (Surplus)

Luigi Nono: *Hay que caminar soñando* (Surplus)

Thursday, April 7–Sunday April 10

## 40 YEARS OF JAZZ AT HARVARD *A Celebration!*

*Concerts, an exhibition, gatherings, jams, & more commemorating four decades of jazz at Harvard.*

FRIDAY, APRIL 8 AT 4:00 PM

Conversation with Director of Bands Thomas Everett and Quincy Jones Professor Ingrid Monson

SATURDAY, APRIL 9 AT 8:00 PM

Concert featuring jazz masters & friends, Sanders Theatre

*TICKETS at Harvard Box Office.*

Sponsored by the Office for the Arts & Music Department

WATCH FOR EVENTS & DETAILS!

<http://www.music.fas.harvard.edu>



Harvard Jazz Band from 1972. Courtesy of Benfeing.

ALL EVENTS ARE FREE AND TAKE PLACE IN JOHN KNOWLES PAINE CONCERT HALL AT 8:00 P.M. UNLESS OTHERWISE NOTED. Free passes are required for the Chiara Quartet concerts only, available two weeks before each concert at the Harvard Box Office, Holyoke Center. For information: [musicdpt@fas.harvard.edu](mailto:musicdpt@fas.harvard.edu) or <http://www.music.fas.harvard.edu/> Please check ahead for availability of free parking at Everett Street Garage.

## Graduate Student News

This year's AMS saw a good Harvard turnout with papers given by graduate students WILLIAM CHENG, RYAN BAÑAGALE, GLENDA GOODMAN, DAVIDE CERIANI, and ANDREA BOHLMAN.

CORINNA CAMPBELL, MEREDITH SCHWEIG, SHERYL KASKOWITZ, and PETER McMURRAY presented papers at the 2010 Society for Ethnomusicology conference, as did Harvard alums JOCELYN CLARK (PhD 2005, East Asian Studies), JUDAH COHEN (PhD 2002), PETRA GELBART (PhD 2010), MARK GIDAL (PhD 2010), and ANNE DHU McLUCAS PhD 1975). SCHWEIG also presented "Records of the Historians: Rap Music and the Politics of Storytelling in Taiwan" at the Graduate Institute of Musicology at National Taiwan University.

MICHAEL HELLER conducted the Dudley Jazz Band's concert of the *Zodiac Suite* in Paine Hall, and RYAN BAÑAGALE played Mary Lou Williams' part on piano. Several undergrads from the department (WILL RAMSEY, CARL PILLOT, JESSE WONG) also performed.

MATTHEW MUGMON received a Jan LaRue travel grant from the AMS this year.

TOLGA and ERMINE YAYALAR are thrilled to announce the arrival of their son Sinan, born on September 19th.



BERT and GENG VAN HERCK's twins, Adriaan BoQi and Anneleen Xuan Zhu, born on October 12th.

## Students, Alums, Faculty, Awarded Prizes



Katherine Lee, Kiri Miller, and Kay Kaufman Shelemay at SEM. Photo by Meredith Schweig.

Three Harvard music department-associated scholars received prizes for their work at the recent Society for Ethnomusicology national conference in Los Angeles. G. Gordon Watts Professor KAY KAUFMAN SHELEMAY was awarded the 2010 Jaap Kunst Prize for the most significant article published in the field of ethnomusicology, for "The Power of Silent Voices: Women in the Syrian Jewish Musical Tradition." KATHERINE LEE (G-6) won the 2010 Martin Hatch Award of the Society for Asian Music for "P'ungmul, Politics, and Protest: Drumming During South Korea's Democratization Movement." KIRI MILLER (PhD '05; Manning Assistant Professor of Music, Brown University) was awarded two prizes at the conference: the Richard Waterman Junior Scholar Prize for the best article by a junior scholar in the ethnomusicological study of popular music and honorable mention for the Jaap Kunst Prize for "Schizophonic Performance: Guitar Hero, Rock Band, and Virtual Virtuosity," published in *Journal of the Society for American Music* (2009).

Additionally, DREW MASSEY (PhD '10) was awarded a National Endowment for the Humanities prize to support his book project, "Between Collaboration and Retrospection: John Kirkpatrick, American Music, and the Printed Page, 1929-1989." The book has been accepted for publication by the University of Rochester Press. The Society for American Music awarded the Mark Tucker Award to WILLIAM CHENG (G-4) for "A Question of Co-Hobbitation: Towards a Musical Democracy in *The Lord of the Rings Online*." CHENG also won the Howard Mayer Brown award of the AMS. MATTHEW MUGMON received the Hollace Anne Schafer award for best scholarly paper read by a graduate student at a meeting of the New England Chapter of the AMS in the 2009-10 school year, for "Making Mahler French: Bernstein's Case for the Composer in 1960." Also, JESSE RODIN (PhD '07) and staff member MARY GERBI, among others of their Cut Circle group, received the Noah Greenberg Award of the American Musicological Society for outstanding contributions to historical performing practices. For more awards, please see the "God Bless America" article and Professor Shreffler's letter in this newsletter.

## Unsung Symphonies Blog

Graduate students MATTHEW MUGMON and FRANK LEHMAN's music blog, <http://unsungsymphonies.blogspot.com>, has taken off since its launch in the summer of 2010. Dedicated to exploring pieces from the symphonic repertoire (mainly, but not exclusively, 20th century) that for one reason or another haven't made it to the central repertoire, the blog deals with both under-appreciated symphonies from obscure composers and obscure symphonies from well-known composers. In addition to weekly entries from the creators there are guest posts, including some from Harvard music department colleagues Professor ALEX REHDING and EMILY RICHMOND (AB '06).

This is the second blog to come out of a collaboration in the department. RYAN BAÑAGALE and DREW MASSEY's [amusiology.com](http://amusiology.com) was launched in 2007.

## Sacred Songs from Ethiopia's Innovative Marigeta

*MUSIC 97c is the department's new world music course for concentrators. Professors Kay Kaufman Shelemay, Ingrid Monson, and Richard Wolf will rotate teaching the course, each incorporating studies based on their areas of expertise. Shelemay offered the first iteration of the course, Music in Cross Cultural Perspectives, where students focused on music of the Ethiopian highland plateau; Middle Eastern music; and Balinese gamelan music. The sessions detailed below with Ethiopian priest Father Tsehai were made possible by a grant from the Harvard University Committee on the Arts.*



When G. Gordon Watts Professor Kay Kaufman Shelemay discovered that Ethiopian priest Tsehai Berhanu had moved to Boston, she was thrilled. Not only was he an expert in her field—Father Tsehai is a composer and singer of Ethiopian church hymns and Shelemay studies the music of the Ethiopian diaspora—but he was a priest, theological scholar, marigeta (“leader of the musicians”), and one of the very few who write and perform new Ethiopian sacred hymns. Tsehai was perhaps the main living innovator in the Ethiopian Orthodox Christian church.

“I heard about his presence from a colleague in Ethiopian studies who is himself

one of the leading lights of the Ethiopian diaspora,” says Shelemay. “In the 1970s, during the Ethiopian revolution, when I was unable to go out much due to curfews and violence, I was fortunate to be able to continue research at my home in Addis Ababa through daily visits by the head church musician at the Ethiopian Patriarch’s Office. Both a priest and an accomplished church musician, Alaqa Berhanu Mekonnen became my teacher and introduced me to the extraordinary Ethiopian Christian musical system, its chants, and its system of musical notation.”

As part of her new course, Shelemay invited Father Tsehai to Harvard to conduct four special evening sessions with students interested in learning how to sing and perform Ethiopian sacred music.

“I came into Music 97c with minimal to no background in any of the three areas,” admits Hanna Choi, a junior and music concentrator. “A large factor in my decision to study Ethiopian chant was the incredibly rare and unique opportunity to study closely with Father Tsehai, who is both a priest and a debtera (the man who leads music and dance in the Ethiopian Orthodox Church). This offered the most direct opportunity to try the work of an ethnomusicologist and learn

how to observe and analyze music that may be unfamiliar.”

It’s difficult. The language used in the music—Ge’ez—is obscure; it is an ancient Semitic, liturgical language. And the musical notation for these chants, explains Shelemay, has about 600 symbols (signs, termed melek-*ket*), most of which are constituted of Ge’ez letters, each sign representing a short melodic phrase.

Father Tsehai smiles from the front of the classroom on his first visit, and pauses to explain one of the benefits of composing in Ge’ez. “In Qene (a kind of improvised poetry) you cannot criticize the government, you cannot criticize the king. But the king doesn’t know Ge’ez.”

Tsehai sings, his voice passing effortlessly through a seemingly impossible array of notes, his hands sliding as if over cascades of water, paralleling the undulations of tone.

“This is a glorious day,” Father Tsehai says softly, translating a Christmas hymn. “It is a winter song, the song of Christ’s birth. Every day has its own hymn.”

The students watch carefully and try to imitate each phrase. At first, it’s a struggle.

“We’re used to Western music,” Shelemay points out, “where there is a bass and then a melody, perhaps with ornamentation, on top. Here, the ornaments are the melody.”

“The hardest part was trying to pronounce the Ge’ez in time with the music,” says Choi, “but we established a pretty effective call-and-response learning method, singing one phrase at a time. I found the sacred Ethiopian music to be the most elusive and most difficult music to analyze in our course. It seems to be the furthest detached from any Western notion of a musical system—there are no scales, cadences, or hierarchies of musical importance.”

The music requires intensive study for all its practitioners, even those who come to it as children. “In Ethiopia,” Father Tsehai notes, “anyone can be ordained as a priest and lead the mass. But to be a marigeta, you have to study hard. You study until midnight. From 3:30 am to 7:00 am, the schooling is done by students. Those who know more teach the

## Undergraduate News



others.”

Father Tsehai’s Orthodox tradition received a major blow in the Revolution of 1975. Says teaching assistant David Kaminsky, “It was because the church was so connected to the deposed Ethiopian monarchy. The debtera were literate, so they were able to move into other public service work. This left a dearth of church musicians in large areas of the country, and it weakened the church.”

Church property and financial resources were also nationalized. But Father Tsehai innovated newer “Sunday School songs,” which flowered during the revolution; songs sung in Amharic, not Ge’ez, so people could understand them. The students in Shelemay’s class are learning a few of these hymns as well.

Within 20 minutes, the student chorus is making progress; the music sounds fuller and more articulated, yet intricately ornamented.

“How are the rekrak?” they ask; rekrak is the term for the sliding notes.

Father Tsehai smiles. “Perfect.”

“It’s hard to relate to or feel the music without understanding the historical context of the text,” says Choi, “but I definitely sensed a great deal of spirit in Father Tsehai’s singing. As for comparing it to anything I’ve done, I can’t say I’ve done anything like this before. It was incredibly strange in a great, challenging way.”



CHARLIE ALBRIGHT debuted with the San Francisco and Seattle Symphonies, and recorded his first commercial CD, *Vivace*, which is coming out in February. He’ll debut at the Kennedy Center in Washington, D.C. this semester.

This fall, as first place winner of the 2010 Alexander & Cosmo Buono International String Competition, JULIA GLENN (junior/NEC) performed in Carnegie Hall’s Weill Hall. She also won the Harvard-NEC competition, and will perform Stravinsky’s Violin Concerto in D with Hugh Wolff and the NEC Philharmonia in Sanders Theatre on February 4.

KENRIC TAM (junior/NEC) was artist-in-residence at the University of California in January. He played two concerts, a home recital for sponsors, and also taught classes.

### Röder, Einziger Co-Teach J-Term Composition Course

“I’ve never taught anything before so this is new to me,” says Michael Einziger (Special Student, 2008-2010), greeting the group of 14 composers camped out in Room Two for a one-week course designed to help them apply practices and perspectives of contemporary musicians to songwriting and composition. Co-taught with Matthias Röder (PhD 2010), who provides the classical and historical context, the course not only encourages students to write their own material, but also includes interviews with professional musicians, such as film composer Danny Elfman, to talk about how they think about music.

“There are areas not covered in an academic environment, things about writing music that are vague, emotional, hard to pin down,” says Einziger, who is the guitarist for the band In-



Matthias Röder, Michael Einziger,

cubeus, and studied music history with Roeder for two years at Harvard. Einziger cues up “The Pyramid Song” by Radiohead. “Where’s the center?” he asks. “Can anyone tell what meter this is?”

“You can’t compare one-to-one a Bach fugue to the pop pieces that we’re showing you now, but certain elements are transferable,” adds Röder.

Throughout the week, Röder and Einziger introduce students to compositions ranging from Stockhausen’s *Helicopter String Quartet* to Steve Reich’s *Different Trains*, and to guests such as Johanna Rees (Senior Program Director of the Los Angeles Philharmonic), who talked about the intersection between classical and rock music.

“For me,” Einziger says, “I create a scaffold and use it to write music on top of. You can take stuff away later. I think it’s a way of writing music that’s caused by the ability we have to create music in programs like Garage Band. But you have to want to try things differently and it’s a scary thing to do. Be brave!”



Student composers each received Apogee G-1 for Mac from to boost their recording and audio processing ability.

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## Thomas F. Kelly Decorated Knight of the French Order of Arts and Letters; Shafman Celebrates 25 Years of Service at Harvard



**M**orton B. Knafel Professor of Music Thomas Forrest Kelly was decorated a “Chevalier de l’Ordre des Arts et des Lettres” (Knight of the Order of Arts and Letters) of the French Republic during a reception at the Boston residence of the Consul Général of France in a ceremony on October 27, 2010.

The Ordre des Arts et des Lettres is a recognition of significant contribution to arts and literature. Established by Charles de Gaulle in 1957, the Order recognizes eminent artists and writers, and people who have significantly contributed to furthering the arts in France and throughout the world. Before the creation of this Order, artists and writers could be officially recognized only through the Legion of Honor (and that in very restricted numbers), or the Order of Academic Palms, if they were connected with the field of education.

Recipients are nominated by France’s Minister of Culture. Previous awardees include David Bowie, Uma Thurman, and Joachim Pissarro, as well as French men and women of letters. Recent American recipients of this award include Paul Auster, Ornette Coleman, Marilyn Horne, Richard Meier, Robert Paxton, Robert Redford, and Meryl Streep.

Left: Professor Thomas F. Kelly with his wife, Peggy Badenhause, and French Consul General, Christophe Guillhou, at the French Consulate ceremony on October 27. Below: Kelly with Director of Administration Nancy Shafman and her husband, Mark Kagan, at a reception in honor of Shafman’s 25 years of service to Harvard University.

