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MUSIC

NEWSLETTER

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From Sound to Music: Alex Rehding at the Intersection of History & Theory

Alex Rehding is interested in how we get from sound to music—physically, theoretically, and culturally. His research, located at the intersection between history and theory, concentrates on German music and music theory between the 18th and 21st centuries. He is currently working on *Writing Sounds*, a volume that explores both the macro and micro spectrums of how raw sound becomes art.

Rehding has done a lot of recent work in the macro area, as his last three academic positions were in interdisciplinary forums: Rehding held research fellowships at Emmanuel College, Cambridge; the Penn Humanities Forum; and the Princeton Society of Fellows. He's now looking to take his work with broad cultural contexts and relate it to detailed technical features of music theory—something, he is happy to note, that is a big part of his first year of teaching.

"It's exhilarating to get back to the core of what I'm trained in. I'm teaching undergraduate theory where we talk about nuts and bolts of how music works, and you don't get that outside of music departments."

The nuts and bolts Rehding is dealing with in his work—pitch, timbre, rhythm—are thought of as different entities, yet, says Rehding, they can all be read off the same soundwave. "In the soundwave, the clear distinctions that we seem to have in hearing break down. In very slow frequencies, for example, what we perceive as pitch in human hearing ends at 20 cycles per second. Simple soundwaves below that we cannot hear, but we can of course perceive repeated sonic events as a pulse or rhythm. On one level, rhythm and pitch are a continuum, but we think of them as two different things. Although the soundwave is the basic information we get about sound, it has actually fairly little to do with how we read music and perceive it. Notation is interpretive: it appears to follow our sense of hearing, but there are some grey zones, and these are the ones I'm



interested in."

And here's the crux of Rehding's research: at one level sound is universal—its physics remains the same. But how you make sound into what we think of as music is heavily influenced by culture.

The relationship of sound to music has implications in any time period and culture. "Part of the excitement is that I can peek into an area of music history that I don't know about, because it's such a broadly based problem," grins Rehding. For the purposes of *Writing Sounds*, he's narrowed his focus to 18th–20th century Europe and the interactions between scientific and theoretical ideas on music in that time. Notation is often the battleground for these ideas, since in Western culture, as a writing-based culture, notation is the primary vehicle for communicating sounds. This means that any information that we consider essential in music must be included in notation—in the hope that it'll mean by and large the same thing to composers, performers and listeners.

Yet there is a lot that falls by the wayside in notation. "Take timbre, for instance: for music-

theoretical purposes, our relatively crude way of notating timbre—usually little more than writing the name of an instrument in front of the relevant stave—was quite enough.”

The musical study of timbre didn't really come into its own until the 20th century, while for composers it had already been a crucial dimension in most of the 19th century: “Nineteenth-century musical theorists had no interest in timbre; it was ostracized as a category because it was considered too sensuous—think of Berlioz's rich orchestral colors. Particularly German theorists felt that with his compositions the abstract form of music came under threat. At the same time, 19th-century *physicists* were very interested in acoustics, and they developed sophisticated ways of analyzing timbres. They created theories and experimented with scientific applications, such as transferring Fourier's analysis of heat to the study of complex soundwaves.”

As a consequence, there was a strange disconnect: natural scientists actually had much more sophisticated techniques for dealing with the timbral effects found in musical compositions than did musical thinkers.

The larger cultural context of music was changing dramatically as well. In the late 19th century the record was invented, and with it a new form of writing down sounds came into existence: a writing system that didn't rely on conventional notation but could give a much more direct representation of the soundwave in the form of the record groove. Some music theorists responded to the new technology with horror.

“The gramophone questioned the universality of music, which had been the cornerstone of 19th-century European musical thought, and showed that there were in fact all sorts of music. The diatonic scale, and our notational system based on it, was not the be-all and end-all. Of course, non-Western musicians had visited Europe throughout the 19th century, for instance at the world exhibitions in Paris, London and elsewhere. But these musical performances were usually dismissed outright by Western musicians. They were used to thinking, ‘just send them to conservatory, then we'll talk’;

that these new sounds didn't constitute a musical system in its own right, but were just an effect of sloppy or inaccurate performance.”

Take Chinese music, says Rehding. When it was first brought to Europe in the mid-18th century, it was in the form of books that Jesuit missionaries wrote about Chinese culture, and sometimes they included examples of Chinese music. But they notated them in Western score form because it was

“The essential problem is that there is sound, and there is music—how are they connected?”

all they had.

“Music theorists, especially in France, read about Chinese music and felt the need to incorporate it into their theoretical systems. Because the examples looked so similar to Western music, it was mostly regarded as a kindred but simpler form of music. But the way in which Chinese music came to feature in more general theories of music varied drastically. Some saw it as an older, more primitive stage of music outside of their own cultural context. Others focused on the universality of musical systems. Only few, above all Rousseau, questioned the veracity of notation itself: how can we know what the music we read on paper sounded like in China?”

“The essential problem is this: there is sound and there is music, but how are they are connected in a specific time and place in history?”

Before Rehding can fully embark on his *Writing Sounds* project, he is finishing *Monumentality in Nineteenth-Century German Music* for Princeton University Press. Recent publications include *Hugo Riemann and the Birth of Modern Musical Thought* (2003) and the edited volume *Music Theory and Natural Order from the Renaissance to the Early Twentieth Century* (2001).

SAVE THE DATE!

THE DEPARTMENT OF MUSIC WILL HOST A CONFERENCE, **THE CENTURY OF BACH AND MOZART**, IN HONOR OF CHRISTOPH WOLFF, SEPTEMBER 22-25, 2005.

DETAILS: www.music.fas.harvard.edu/conferences.html

Faculty News

Professor Brinkmann, on the day he became an American citizen, June 9, 2004.



Professor Emeritus **REINHOLD BRINKMANN** was guest speaker at the annual banquet of the Harvard Glee Club. Brinkmann spoke about the area of arts between form and freedom, and emphasized the formative power that the performing arts display in particular. In music examples, works by Franz Schubert were cited—in particular his waltzes and vocal ensemble pieces—some of which the Glee Club had performed in their last concert.

To celebrate Reinhold Brinkmann's seventieth birthday, the department of musicology at the Humboldt University in Berlin held a one-day colloquium on “Musical Analysis and Contextualization of Cultural History.” The colloquium took place on June 25 in Berlin and was opened with a concert by Stefan Litwin. Speakers included former students of Professor Brinkmann, notably Professor Anne C. Shreffler from Harvard University, Bettina Schergaut, and Jan Philipp Sprick, who were both visiting scholars at Harvard in previous years.

Assistant Professor **ELLIOTT GYGER** completed studio recordings with the Seraphim Singers in June for a CD of his choral music to be released on the ArsIs label. His *Song of Songs* setting, “The voice of my beloved,” was performed for the first time by Blue Heron Renaissance Choir in July. *si doux*, for six instruments, was featured at the Tanglewood Festival of Contemporary Music in August.

The Graduate Student Council of the Graduate School of Arts and Sciences (GSAS) at Harvard University named Morton B. Knafel Professor **THOMAS FORREST KELLY** one of three recipients of the sixth annual Everett Mendelsohn Excellence in Mentoring Awards. The Award was established to honor Harvard faculty members for their efforts in supporting, encouraging and promoting their graduate students' research, education, professional and personal development, and career plans.

Dwight P. Robinson, Jr. Professor **ROBERT LEVIN** performed the Carter Double Concerto with Ya-Fei Chuang at Paine Hall in March. He also did research in Berlin and Cracow, Poland, in conjunction with his sabbatical project—a new completion of the Mozart C-minor Mass, K.427, commissioned by Carnegie Hall for a premiere January 15, 2005. The completion will be published by Carus-Verlag.

Fanny Peabody Research Professor **LEWIS LOCKWOOD** accepted an honorary doctor of fine arts degree from Wake Forest University in Winston-Salem, North Carolina in May. Secretary of State Colin Powell delivered the commencement address.

William Powell Mason Professor **CAROL J. OJA** took part in a panel titled “Teaching Controversial Aspects of American Music” at the Society of American Music conference in Cleveland; contributions to that panel were published in the online journal *Echo*. Her *Colin McPhee: Composer in Two Worlds* has recently been issued in paperback by the University of Illinois Press, and her article “‘New Music’ and the ‘New Negro’: The Background of William Grant Still’s Afro-

American Symphony” has been selected for publication in *Best of the Black Music Research Journal*.

This past spring Assistant Professor **ALEX REHDING** rediscovered his crew roots and rowed for Leverett House. He gave a keynote address at the Harvard Graduate Students' conference “Music and its Media” in March, and presented a seminar as part of the “Music and its Audiences” series.

G. Gordon Watts Professor **KAY KAUFMAN SHELEMAY** was elected fellow of the American Academy for Jewish Research. The academy represents the oldest organization of Judaic scholars in North America.

As Founder and Director of the Young Musicians' Program at the Ernest Bloch Music Festival, Senior Preceptor **JOHN STEWART** continued his coaching of young composition students; their performance received special notice in the *Portland Oregonian* as an event which “typifies the Festival.” Guest composer this year was colleague Bernard Rands, for whom the centerpiece of the Festival was a concert in his honor, preceded by an on-stage interview with the composer, conducted by Stewart. In addition, Stewart's *Seven D. H. Lawrence Songs*, dedicated to Bernard Rands on his 70th birthday, was premiered.

From top: Science lab construction as seen from the front of the Mason Building; Christoph Wolff's *Bach* core class; Henry Mollicone, Bernard Rands, and John Stewart at the Ernest Bloch Music Festival concert in honor of Rands' 70th birthday.



Composer Rands Elected to American Academy of Arts & Letters

Walter Bigelow Rosen Professor of Music **BERNARD RANDS** was one of two composers inducted at the American Academy of Arts and Letters annual Ceremonial in May. Other electees are artists Lee Bontecou and Lester Johnson; writers Isabel Allende, Paula Fox, Jamaica Kincaid, James Tate and Lanford Wilson; and composer Robert Beaser. The honor of election is considered the highest formal recognition of artistic merit in this country.

Through more than a hundred published works and many recordings, Rands is established as a major figure in contemporary music. His

work *Canti del Sole*, premiered by Paul Sperry, Zubin Mehta and the New York Philharmonic, won the 1984 Pulitzer Prize in Music. His large orchestral suite *Le Tambourin* won the 1986 Kennedy Center Freidheim Award. Rands has composed for musical theater, orchestra, instrumental ensembles and vocal pieces, and instrumental solos.

Rands' newly commissioned *Quartet* was premiered by the Ying Quartet at Symphony Space in New York in January, and was performed by the Ying at John Knowles Paine Concert Hall in April.

JAMES YANNATOS, Senior Lecturer and Conductor of the HRO, conducted the group in a four-concert tour of Canada in June. In addition, his *Symphony Brevis—Violin Concerto* (with Joseph Lin '00) and *Bass Concerto* (Edwin Barker, soloist) will be released on Albany Records next year.



Graduate Student News

***See insert, 2004 Report to the Friends of Music for a full listing of accomplishments.*

AARON ALLEN, RICHARD GIARUSSO and KIRI MILLER received Certificates of Distinction for Excellence in Teaching for their work as TFs last fall. During the spring semester, ALLEN, GIARUSSO, JONATHAN KREGOR, BRIGID COHEN, PETER GILBERT, MARY GREITZER and LEI LIANG received them as well, all scoring 4.5 or higher on CUE evaluations by their students.

ELIYAHU SHOOT won the Blodgett Composition Competition with his string quartet, *Memoriam*. It will be premiered by the Ying Quartet during their March 18, 2005 concert at John Knowles Paine Concert Hall.

KEN UENO was appointed Assistant Professor at University of Massachusetts, Dartmouth, an electronic music post in which he will be in charge of rebuilding the studio, designing a new curriculum (including



John Adams, with John Stewart at a reception in Adams' honor.

developing a graduate program), and forming and directing a laptop ensemble. Ueno will be in residence this summer at La Mortella, on Ischia, an island off the coast of Italy.

JON WILD has been appointed Assistant Professor in the Faculty of Music at McGill University in Montreal.

Music and its Media: Graduate Student Conference

On March 6 an international group of young scholars of music came to the Music Building to discuss "Music and its Media." This was the second annual graduate student conference hosted by the department's Graduate Music Forum.

The papers were organized into three panels, entitled "Transcriptions," "Spaces," and "Remixes." Within these broad categories students presented research on topics ranging from medieval manuscripts to contemporary popular music.

Following student presentations, Professor Alex Rehding gave a keynote address entitled "On the Record."

Chaired by musicology graduate student Aaron Girard, the conference was supported by the Graduate Music Forum, Jesse Rodin, chair, and by Dudley House.



John Adams at Harvard

—Excerpts taken from a speech given by Anne C. Shreffler at a reception in honor of Adams during his visit to campus to receive the GSAS Centennial Medal

John Adams' Harvard experience was in some ways that of a typical successful music concentrator of the kind that Harvard produces from time to time—he conducted the Bach Society orchestra and put on an opera at Leverett House, played with the Harvard-Radcliffe Orchestra and reviewed concerts for the *Crimson*. But in other ways his Harvard experience was unusual, and you will probably get some idea of why simply when I say that John graduated with the class of 1969.

In 1968–69, John's senior year, David Lewin '54 was a visiting professor in the fall term, Rudolf Kolisch delivered the Elson lectures, and Roger Sessions '15 was the Charles Eliot Norton Professor of Poetry, the first Harvard graduate in music to be named to that chair. Tillman Merritt was Chair, and Leon Kirchner, Earl Kim, and David Del Tredici were on the composition faculty. Teaching fellows included Thomas Forrest Kelly, Lowell Lindgren, Anne Dhu Shapiro, Ivan Tcherepnin, and Craig Wright.

There was no Science Center, and you had to cross a busy street to get from the Music Building, which consisted at the time only of the Paine Building, to Harvard Yard. In April 1969 (one month before John graduated), University Hall was occupied by a small group of students whom President Nathan Pusey described as "revolutionaries." Their victory was brief, as Pusey had the police forcibly vacate the building the next day.

This was the backdrop to John Adams's Harvard experience. Perhaps the political turbulence going on during John's formative years had something to do with his later embracing of topics from politics and cur-

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Left to right: Erik Spangler, Andrew Talle, Stephanie Treloar, Jeannie Guerrero and Richard Whalley at GSAS graduation.



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Library News

Studio Eight Opens at Story Street



In a suite of studios and offices formerly occupied by NPR, David Ackerman and Robert Dennis go about the work of audio transfer and preservation. Due to the huge, three-year construction project within a stone's throw of the Loeb Music Library, Ackerman and Dennis will have

the run of these studios for the duration.

Robert Dennis, Curator of Recordings Collections, works with Music Department faculty to provide digitization on demand of audio materials for course reserves, classroom instruction, and lectures. Ackerman, HCL audio engineer, is currently the only person at Harvard preserving the university's audio treasures.

Recently Ackerman took aluminum disc recordings from the Peabody Museum—tribal materials from new Guinea—and turned them into digital files so that they could be used by the Harvard University Libraries. Now he's depositing a collection (donated by Laura Boulton) of Byzantine Chant, Ethiopian music, and Coptic materials into the Digital Repository Service, or DRS. "It's more than copying," he says. "It's preservation."

There are several steps, involving repair and restoration, media transfer, and organizing, formatting and depositing materials. The splices on an acetate tape from the 1950s, Ackerman explains, often bleed adhesive that may cause adjacent layers of tape to stick to one another. He must repair these first, by hand, before he can transfer the sound information to a different media and enter it into DRS.

Ackerman also works with metadata—the original detail information about how the sound transfer took place (its settings, for

example) — and deposits that information along with the digital object. He's also helped build an infrastructure for DRS by writing a computer program that can manage the information associated with the process of preservation.



Events

Mark your calendars for a new season of Music Department concerts! All begin at 8:00 p.m. in John Knowles Paine Concert Hall.

BLODGETT CHAMBER MUSIC CONCERTS
The Ying Quartet
October 29; March 18; April 15

BLODGETT VISITING ARTISTS
November 16 at 7pm: Koo Nimo
November 19: Ghanaian Highlife Music
December 10: Music of Sir Harrison Birtwistle

FROMM PLAYERS AT HARVARD
March 4 & 5: Multiple Voices

HARVARD GROUP FOR NEW MUSIC
October 21; December 11
February 12; April 9; May 1 & 21

www.music.fas.harvard.edu/calendar.html
Concert Line: 617-496-6013

Staff News

Communications Coordinator **LESLEY BANNATYNE** edited and wrote the introduction to *A Halloween Reader. Poems, Stories and Plays from Halloweens Past* (Pelican Publishing Company, 2004).

Assistant to the Chair **MARY GERBI** currently sings with The Boston Secession, the Wellesley Hills Congregational Church, and the new Renaissance octet, Cut Circle (which is directed by musicology graduate student **JESSE RODIN**).

NANCY SHAFMAN was appointed Director of Administration for the Music Department.

Technical Studio Manager **EAN WHITE**'s *Interstices*, a meditation on the Big Dig, was played as part of the Composers in Red Sneakers concert featuring composers and filmmakers at Paine Hall in May. It then went on to a three-month installation in the corporate lobby of Digitas—on the eighteenth floor of the Prudential tower. *Interstices* was composed of processed sound and video entirely acquired from Big Dig construction sites. White also published a translation of an essay in *Scylla and Charybdis in Love: The Challenges Facing Contemporary Taiwanese Artists*.

Alumni News

RIAD ABDEL-GAWAD (PhD '95) was a finalist for the second Mediterranean Composer's Competition in Lamia, Greece, supported by the Mediterranean Music Center there. He performed there as a soloist in his work *Longa Nahawand*, for solo kamanjah (violin) and small orchestra. Abdel-Gawad has accepted the Whittlesey Visiting Professorship position at the American University of Beirut, and went to Lebanon in August with his wife, Meadow Saleh.

JOHN BLACKLOW (AB '87) pianist, was chosen as a "Rising Star" of 2003–04 by Carnegie Hall and the European concert Hall Organization, resulting in concert appearances in many prominent venues including Amsterdam's Concertgebouw, Cologne's Philharmonie, Salzburg's Mozarteum, Vienna's Konzerthaus, and London's Wigmore Hall and BBC radio, as well as a concert



John Blacklow

in New York presented by Carnegie Hall on the "Distinctive Debuts" series in April, 2004. These concerts were in collaboration with violinist Jennifer Frautschi. In 2002, Blacklow was appointed Assistant Professor of Piano at the University of Notre Dame.

BRIAN HULSE (PhD '99) was appointed Assistant Professor and Director of Theory and Composition at the Ferguson Center for the Arts, Christopher Newport University in Newport News, Virginia.

JENNIFER BAKER KOTILAINE (PhD '99) is now Deputy Administrator of the Faculty of Law at Oxford University's Law School.

LANSING McLOSKEY (PhD '02) was appointed Visiting Professor of Music at Wellesley College. He was also commissioned for a new work by the Sequitur ensemble, and composed incidental music for Kai Munk's play *Ordet* which ran Off Broadway for a month this spring. His *Requiem, ver. 2.001x* was a finalist

for the 2004 Swan Prize for Orchestral Works.

ANDREW TALLE (PhD November '03) spent this year as a Lecturer teaching Music 1 at Harvard; beginning in 2004–05 he will teach music history at the Peabody Conservatory and Johns Hopkins University.

RICHARD WHALLEY (PhD '04) starts a new position as Lecturer in Composition at University of Manchester in September.

ADAMS, continued from page 2

rent events in his works, from the two operas *Nixon in China* and *The Death of Klinghoffer* to the musical about the Los Angeles earthquake, *I was looking at the ceiling and then I saw the sky* or his 9/11 memorial piece, *On the Transmigration of Souls*.

During his years at Harvard, John devoted himself intensely to composition, and in September of his senior year, he "submitted a proposal to write a composition as a senior honors thesis." This was the first time the department was to approve such a request. That writing a creative senior thesis was a novel idea—and one with which not everyone was entirely comfortable—can be seen in the department's requiring that John provide the title of a 'short essay on a relevant topic,' which would accompany the composition, thereby 'showing competence in writing about music.'" It is a testament to the good judgment of the department at that time, and to its chair Tillman Merritt, that Harvard's very first senior thesis in composition was approved for an undergraduate who would go on to become one of the leading composers in America today. Let John Adams continue to inspire, provoke, and show us that music has no boundaries.



Undergraduate News

**See insert, 2004 Report to the Friends of Music for a full listing of accomplishments.

Two grants were awarded to music concentrators by the Office for the Arts this past spring: the first for **WILLIAM ARONSON**'04 *Video-Opera*, a video featuring original compositions; and the second to **ANTHONY CHEUNG**'04 to support *VI-5: An*



Evening of Student Opera Premieres performed by the Harvard-Radcliffe Contemporary Music Ensemble. Cheung was also named recipient of the Louis Sudler Prize in the Arts, which honors the sum of a student's artistic activities at Harvard.

Second prize in this year's Visiting Committee Prize for Undergraduate Book Collecting went to **ADRIEN FINLAY**'04 for an essay and bibliography that explores materials about opera.

The Harvard College chapter of Phi Beta Kappa inducted music concentrator **JEFFREY ADAM GROSSMAN** in a ceremony before Literary Exercises on June 8.

Three music concentrators received summer community service fellowships last year from Harvard College Clubs: **LARA HIRNER**'04–'05 for her work with Love'M Sheltering, where she developed an educational summer program for the children of the shelter. **CARSON COOMAN**'04 worked in Fairport High School instructing students in contemporary classical music. **MEGAN GOLDSTEIN**'05 worked in the



Pasadena schools to develop and teach a language arts/literacy curriculum geared towards middle school students.

Graduates Jim Stopher (top) and John McMunn (bottom).

Broadway Betty Comden



“The light sustains me. The light and the view,” smiles Betty Comden as she looks from her 26th floor apartment across the rooftops of Lincoln Center towards the Hudson River. Up here in the pink apartment, traffic noise and the jumble of buildings that are the Upper West Side are muted. Comden—Tony- and Grammy-award winning Broadway lyricist—is hosting Professor Carol Oja’s undergraduate seminar in musical theater for lunch and an interview. The students have come prepared with questions and are eager to talk.

Along with Adolph Green, Betty Comden wrote lyrics for “Just in Time,” “The Party’s Over,” “New York, New York,” and *Wonderful Town* (1953), now playing in a revival a few blocks down the street at the Hirschfeld Theater. She was a member of the Revuers, a nightclub act which also included Judy Holliday, and she collaborated with Green on the screenplay for *Singin’ in the Rain* (1952), the lyrics for *Peter Pan* (1954), book and lyrics for *On The Town* (1944), and acted on stage and in films and television.

Comden is 85 now and happy the class has come to her home. She’s comfortable here, surrounded by her things. They’re amazing things: signed photographs from Groucho

“We’d find a situation that needed music, decide what form—get together with Lenny [Bernstein], and think about music and lyrics at the same time.”

Marx, Fred Astaire, and John F. Kennedy. Tony awards, a Kennedy Center Lifetime Achievement Medal, a Grammy. A signed Picasso, an original Chagall, a Matisse. Her piano.

The students pack around Comden’s dining room table, asking her about training, creative process, collaboration, especially with her longtime partner, Adolph Green, who died two years ago.

“Adolph and I worked every day for 60 years. He came at 1:00, and we worked from 1:00 to 5:00. We worked every minute when we were in the middle of a project. The piano was in my home, so we worked there.

“Song has to come naturally out of what characters want to say to each other and has to further the story. We’d find a situation that needed music, decide what form—get together with Lenny, and think about music and lyrics at the same time.”

Lenny is Leonard Bernstein.

“There’s no one in the world like Lenny and there won’t be again ever I think,” muses Comden. “He had a classical background.” Comden’s interests, too, were originally classical. She spent many weekends as a girl attending productions staged by the Metropolitan Opera at the Academy of Music in Brooklyn in the late 1920s and 1930s: “I loved *La Bohème*. I don’t care what anyone says. And I loved Wagner—for about two years I sang the leitmotifs around the house.”

What does she think of musical theater now?

“If Steve [Sondheim] is writing, it’s a wonderful place.”

How is it different now?

“It doesn’t start off any differently. Someone thinks it up and then everyone contributes.

You hope everybody gets along and has the same idea of how it’s going.”

Do you have to know someone to get anywhere in this business?

“It was always about knowing people. Some people stand out because what they have to offer is outstanding.”

Did she ever experience prejudice being a woman?

“It was rare. Maybe because I had a male partner, maybe because I’d been performing so long that they knew me. There’ve always been actresses, female opera singers.”

What was her worst experience?

“One New Year’s Eve—we were fired in the middle of the night after one show.” (“I’m just trying to discourage you,” she winks.)

Her happiest moment?

“Hearing Judy [Holliday] sing ‘The Party’s Over.’” Judy didn’t have a style—she did what she did so artfully you didn’t think of it as a performance. When she did *Born Yesterday* (1946) I went to see the performance again and again, and it moved me immediately.”

Is she working on anything now?

Comden helped cast the *Wonderful Town* revival, and she’s writing a book about her collaboration with Green.

The visit ended with students Michael Mitnick, Pedro Kaawaloa, and Susan Merenda (accompanied by Ben Green) singing a combination of their own tunes, a song with lyrics by Comden and Green, and another by Fats Waller.

“I can’t believe I’m playing on Betty Comden’s piano,” said Mitnick. “I wonder if she’ll autograph one of the books we read for the class!”

Of course she would, and did. And in turn, Prof. Oja gave Comden a Harvard sweatshirt on behalf of the class, in gratitude for their visit.

It’s not just the light through her windows and the view that keeps her going. It’s the theater, the music, the city, her art, friends, photos, memories, and a chance to connect with young people. It all sustains her.

The visit with Ms. Comden was made possible through the Blodgett Distinguished Artist program.



Jason Fitzgerald '04, Susan Merenda '07 and Katherine O'Gara with Ms. Comden and Professor Carol Oja.

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Moravec Wins Pulitzer

Paul Moravec (A.B. music composition '80) won the 2004 Pulitzer Prize for music for his piece, *Tempest Fantasy*.

Moravec, 46, has been hailed as one of the New Tonalists, composers processing the leavings of serialism and minimalism into a more accessible and melodious idiom.

Tempest Fantasy began as one of a set of piano variations named for the composer's friends. The 30-

minute work has five harmonically and thematically related movements that the composer calls "a musical meditation" on his favorite Shakespeare play.

Moravec is the composer of over seventy published orchestral, chamber, choral, and lyric compositions as well as several film scores and electro-acoustic pieces. His music has earned numerous distinctions, including the Rome Prize Fellowship from the American Academy in Rome, a Fellowship in Music Composition from the

National Endowment for the Arts, a Rockefeller Foundation Fellowship, a Camargo Foundation Residency Fellowship, a Goddard Lieberman Fellowship and Charles Ives Fellowship from the American Academy of Arts & Letters as well as many commissions.

Says Moravec, "The Harvard Music Department taught me to study and create music in the comprehensive context of general human understanding. My experience effectively balanced specialized training with general education throughout the university, ultimately making me a better composer than I might otherwise have been had I gone elsewhere, particularly a conservatory.

"I remember with special gratitude Fred Lerdahl (now at Columbia), my first and best teacher of composition and theory. Also Jim Marvin, under whom I worked as the Collegium Musicum's Assistant Conductor. Jim generously gave me the opportunity to premiere one of my first real compositions, *Pater Noster*, with the HRCM in my senior year, a hugely encouraging event for me. Working with him and the HRCM on the monumental Monteverdi *Vespers* changed the way that I think about music. And El Forbes gave me my first teaching job as his undergraduate T.A. for a core curriculum course in the history and literature of the choral tradition. I have been happily teaching ever since, currently heading the music department at Adelphi University in Garden City, New York."