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# MUSIC

NEWSLETTER

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## Out of Africa: Kay Kaufman Shelemay and the Ethiopian Diaspora

Addis Ababa sprawls atop the Ethiopian highland plateau: lush with bougainvillea and eucalyptus, and noisy with merchants' shouts from Africa's largest outdoor market. More than four million people live here in the capital city, where tin-roofed huts stand in extreme contrast to imperial palaces and elegant hotels. As a young graduate student, Kay Kaufman Shelemay spent 2 1/2 years in Addis Ababa breathing in its colors, sounds, culture and people. Her book, *A Song of Longing. An Ethiopian Journey* (1991) is at heart a love letter to this ancient, war-torn part of Africa.

"I love Ethiopian music," says Shelemay. "My dissertation project was on the liturgical music of the Beta Israel, the community today known as the Ethiopian Jews, almost all of whom are now living in Israel. I also began research on the Ethiopian Christian tradition while I was living in Addis Ababa. When the revolution began, I could see my plan for long term research in Ethiopia was at risk and I began researching everything in sight."

It was 1974, and the last Ethiopian emperor



Shelemay recently interviewed Ethiopian masenqo player, Ato Getamesay Abebe in Cambridge. Left to right: Prof. Shelemay, Charles Sutton (who performed on the masenqo in Ethiopia), Getamesay Abebe, and Harvard graduate student Danny Mekonnen.

York. This revolutionized my relationship to my field—the work I was doing in Africa I could now do at home. It made me enormously aware of Ethiopian community around me."

Between 1971 and 1994 thousands of Ethiopian immigrants entered the U.S., and the number has increased rapidly since then. "Ethiopians have had a presence, and now, a new presence," says Shelemay. "This is a migration that is separate from the historical African American community. For Ethiopian Americans, restaurants present a

I AM LOOKING AT HOW MUSIC HELPS ESTABLISH AND MAINTAIN COMMUNITIES IN TRANSITION. I AM INTERESTED IN MUSIC'S ROLE IN ESTABLISHING AND MAINTAINING ETHNIC, RELIGIOUS, AND SOCIAL BOUNDARIES. MUSIC ALSO PROVIDES A CONNECTIVE TISSUE BETWEEN HOMETLAND AND DIASPORA, WITH MUSIC AND MUSICIANS FLOWING BACK AND FORTH, THROUGH TRAVEL, TECHNOLOGY, RECORDINGS, ETC.—KAY KAUFMAN SHELEMAY

was overthrown in a coup that left a wake of civil unrest, drought and famine. Millions of Ethiopians fled their country and relocated in diaspora communities across the globe. Shelemay had little choice but to return to the U.S. where she finished her PhD (University of Michigan), moved to New York City, and began her academic career at Columbia University. Then it dawned on her.

"What I hadn't realized until I moved into the Upper West Side was that there were thousands of Ethiopians newly arrived in New

public face, and specialty grocery stores, CDs and videos help transmit and preserve Ethiopian culture."

Shelemay dove more deeply into Orthodox Christian ritual music research she'd begun in Addis Ababa in the 1970s. "The Ethiopian Christian Orthodox Church is one of the oldest Christian denominations, founded in early 4th century," she explains. Ethiopian church musicians or dabtara (deb-TARE-uh) traditionally study for years, from early childhood through a series of chant schools. But, Shelemay says, the scarcity of clergy in the

Shelemay, continued

modern U.S. puts the traditional Ethiopian church music at risk. Congregations may use recordings, or only hire musicians for Christmas or Easter. In addition, new music was created by young Ethiopians who, during the revolution, sought refuge in Sunday school lessons and in organized choirs. Hymns were composed in vernacular language—Amharic—and the music circulated on cassettes. By the 1990s, Shelemay summarizes, there was a new Ethiopian music style both in church and outside it. And now other Ethiopian musics are becoming popular on the world music stage as well.

“Ethiopian music is getting hot!” Shelemay enthuses. “Bands in different parts of the world are starting to play Ethiopian music, largely because of the web and published recordings. Mulatu Astatke, a composer who initiated Ethio-jazz in the 1960s, was inspired in part by church chant. (Mulatu—Ethiopians are called by their first names—composed the soundtrack for Jim Jarmusch’s 2005 film, *Broken Flowers*.) In fact, last month I plugged in my earphones on a plane flying to Hawaii and I heard Mulatu on the world music channel! Maybe people who study Beethoven get used to this, but when you’ve studied Ethiopian music your whole life you’re not accustomed to hearing it on the radio, in film, or broadcast. It’s exciting.”

Shelemay has begun working with Mulatu on a number of projects. “I’m interested in how musical communities are constituted—how people can be born into a tradition, like a religious tradition, or come together in political affinity, like much of the roots music, or coalesce because they just like the sounds. Mulatu’s music partakes in all this. He’s helped me understand how music works in society—Orthodox church music, folkloric music, Ethio jazz and pop music—how these categories are not mutually exclusive.” She is currently working closely with church musicians in the United States such as an accomplished musician living in Cambridge who heads a local Ethiopian Orthodox church.

Shelemay is also exploring a longtime fascination with music and healing (She co-edited the volume, *Pain and Its Transforma-*

*tions*, due out from Harvard University Press in spring 2007). “There are musical therapies in Ethiopia used to treat mental disorders, as well as physical ones. A number of groups of musicians have careers in magical practices, divination and healing. For example, the Lalibela, a group of musicians that have Hansen’s disease (leprosy), are also mendicants—they sing to keep leprosy away. And, there are genres of Ethiopian battle songs that are sung to wrestle with spirits who make people sick.

“I remain interested in music’s role as a part of healing therapies in many cultures worldwide.”

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*Kay Kaufman Shelemay is G. Gordon Watts Professor of Music and Professor of African and African American Studies. A revised second edition of her Soundscapes. Exploring Music in a Changing World (W.W. Norton) was published in June 2006. She has recently worked with the UNESCO Intangible Culture Heritage Program in Ethiopia, and also helped redesign the humanities curriculum at Hebrew University in Israel. Shelemay received a 2007-2008 NEH Fellowship to support her research in preparation for a new book on the Ethiopian diaspora community.*



*Hans Tutschku’s Tell Me! ...a secret premieres at the Carpenter Center March 8–April 13, 2007. The piece is built around two interactive sound and video installations which invite the viewer to become, quite literally, part of the art. The photographs in Tell Me! ... a secret ... are inspired by Tutschku’s previous multimedia performances. Incorporating dance, music, and image projection, Tutschku’s work utilizes both his acting studies in Berlin and his work with Ensemble für Intuitive Musik.*

*Opening reception is on March 15 at 5:30pm; gallery talk on March 16 at 5:00pm.*

## Ethiopian Leader Honored in Chelsea, MA

Thanks to the initiative of Mike Mekonnen Tsegaye, an Ethiopian American city councilman in Chelsea, Massachusetts, the Chelsea City Council recently sponsored a proclamation honoring Father Sahay Berhanu, the spiritual leader of a Boston area Ethiopian Christian Orthodox Church located in Mattapan. Many of the large population of Ethiopians in Chelsea attend this church, and Shelemay, who has come to know Father Sahay Berhanu through her research, was invited to the ceremony.



Shelemay with Ethiopian spiritual leader and liturgical music expert Father Sahay Berhanu at his proclamation ceremony in Chelsea.

“It was thrilling,” says Shelemay. “This is a new community, engaged with the workings of local government, acknowledging one of their own who is helping to establish Ethiopian religious life here.”

## Faculty News

Morton B. Knafel Professor THOMAS F. KELLY was made an honorary citizen of the city of Benevento, Italy on November 17th, in the course of a special session of the City Council in the presence of the Prefect of the Province. That evening Kelly introduced and commented on a concert of Beneventan chant sung by the choir of Benevento Cathedral and transcribed by him, in the 8th-century church of Santa Sofia. The following day he was a guest at a special event in the Benevento Conservatory, where he was presented with a special award.

William Powell Mason Professor CAROL OJA co-directed "Leonard Bernstein: Boston to Broadway," at Harvard, October 12-14, 2006, including a student-curated exhibit in the Loeb Music Library titled "Boston's Bernstein," which will remain on view through the spring semester. She published an essay about the emergence of Ruth Crawford Seeger's music in the 1970s in *Ruth Crawford Seeger's World: Innovation and Tradition in Twentieth-Century American Music*, and, with Ryan Banagale, an essay on Bernstein in the *Juilliard Journal*. Oja also continued her work as Director-at-Large of the American Musicological Society.

On Monday November 27th, Associate Professor KAREN PAINTER and her husband Richard delivered a healthy girl, Anne Symmes Painter.

Professor ALEX REHDING gave presentations at the AMS/SMT meeting in Los Angeles, at the international conference "Europe's Center" in Weimar, at the BSO/Harvard Moses und Aron Symposium (organized by Assistant Professor ELLIOTT GYGER), and at this year's Faculty Colloquium on polyphony. Recent publications include articles in *Cambridge Opera Journal* and *Musical Quarterly*, and in the edited volume *Music, Theatre and Politics in Germany*. Rehding also takes up the editorship of *Acta Musicologica*, jointly with Philippe Vendrix.

In June, 2006, Research Professor



Kelly receives honorary citizenship in Benevento, Italy.

BERNARD RANDS received an honorary doctorate from the University of York, England, where he also gave the commencement address. Rands has also been appointed a Visiting Scholar in the Division of Humanities at the University of Chicago. His recent performance and teaching activities include master classes at the Tanglewood Festival and lectures and master classes at Indiana University, Bloomington; Roosevelt University, Chicago; and Haverford College, Pennsylvania. The premiere of *now again—fragments from Sappho*, commissioned by the Koussevitzky Foundation, was given in Philadelphia; *Canzoni per Orchestra* were recently released by Delos records; and several new works were published by Schott Music. Additionally, Rands has received a commission from the New York Philharmonic for a large-scale work for orchestra that will be premiered in 2009 to celebrate Rands' 75th birthday year.

Associate Professor HANS TUTSCHKU premiered *Distance Liquide*, a piece for 60 loudspeakers, at Fench Radio in Paris on January 13, 2007. His *Rojo* won the first prize in the category of electroacoustic music at Musica Nova 2006, an international competition sponsored by the Society for Electroacoustic Music of Czech Republic.

Adams University Professor CHRISTOPH WOLFF won the first Royal Academy of Music Bach Prize, which was presented to him in the Academy's David Josefowitz Recital Hall in October 2006. The presentation included

performances by Laurence Dreyfus and John Butt, and Wolff gave an illustrated talk on exciting recent discoveries about Bach.

The prize, sponsored by the Kohn Foundation, is awarded to an individual who has made an outstanding contribution to the performance and/or scholarly study of the music of Johann Sebastian Bach. The selectors for the inaugural prize were Professor Curtis Price KBE (chair), Professor John Butt (Glasgow University), Professor Laurence Dreyfus FBA (Oxford University) and Dr. Ralph Kohn FRS (Kohn Foundation).

### Music Lectures at Warren Center

Together with Nancy Cott (Department of History), Carol Oja will lead the Warren Center at Harvard workshop, "Cultural Reverberations of Modern War." The workshop features three musicologists: Beth Levy (2/20, 4pm: "WW II and the Changing Face of Race in *Modern Music*"); Suzanne Cusick (4/6, 4pm: "Music as Weapon, Music as Torture: Soundscapes of Modern War"); and James Edward Ditsen Professor ANNE SHREFFLER (4/10, 6pm: "The New Image of Music': American Serialism and the Cold War."



Carol Oja talks with Barbara Wolff at the annual department holiday party.

Kay Shelemay and Yo-Yo Ma at Wadsworth House during a brainstorming session aimed at developing additional Silk Road courses.



## Graduate Student News

EMILY ABRAMS married Daniel Ansari in Heppenheim, Germany, and moved to London, Ontario where Daniel was recently appointed Assistant Professor in Psychology at the University of Western Ontario. Emily will be teaching an undergraduate course at the same institution in the spring of 2007 entitled Music and Politics in the Twentieth Century.

AARON BERKOWITZ's piece *Hawk from a handsaw* was premiered by the Trio Ascolto in Berlin. With fellow graduate student Richard Giarusso he performed Schubert's *Schwanengesang* on fortepiano in North Adams, a concert called, "one of the more exciting classical events of the summer," by Michael Miller in the publication, *Berkshire Arts*.

JEAN FRANCOIS CHARLES has been invited to give lectures at the Sibelius Academy in Finland this March. He will teach spectral sound processing in real time within the Max/MSP/Jitter environment and other topics related to his current work.

JOSÉ LUIS HURTADO's compositions received performances in Japan, Mexico, The Juilliard School and The University of Nevada, where he also lectured. He was the recipient of a Composers Assistance Grant from the American Music Center.

On December 16 several music graduate students—MATTHEW CLAYTON, MARIAM NAZARIAN, JEAN-FRANCOIS CHARLES, DANNY



David Trippet conducts *Far from the Madding Crowd* for the Thomas Hardy Society Festival in Dorset.



### Trippet Conducts Opera as part of Hardy Festival in U.K.

DAVID TRIPPETT conducted the world premiere of British composer Andrew Downes' opera *Far from the Madding Crowd* at the Thomas Hardy Society Festival in Dorset, UK, in July. Trippet recounts: "The opera is in five acts, and is scored for chamber orchestra, lead male and female roles, and two supporting male and female roles. The singers were all London-based professionals, a couple were old friends from Cambridge, England, and others were gleaned from agents. We certainly had our own little drama when the lead male singer dropped out only a week before rehearsals were to begin (the part was too hard). After two days of frantic enquiry, we found Jonathan Pugsley, who we coached almost every hour of the day during the first week, and who sang superbly for the three performances. The opera was reviewed locally, and the DVD is now in production."

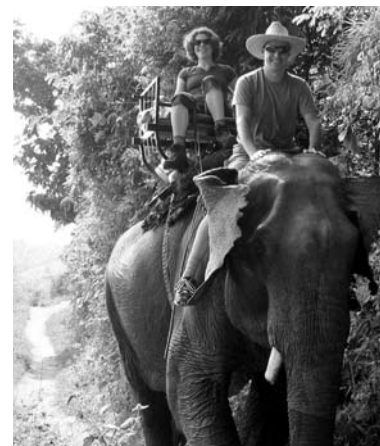


MEKONNEN, MICHAEL HELLER and MARC GIDAL—performed in the Dudley House jazz band's fall concert on campus. The concert ranged from experimental jazz to traditional gospel to Ethio-jazz to klezmer-junk to big band works by Ellington, Oliver Nelson, Mongo Santamaria, and Kenny Garrett. Compositions and arrangements by Heller, Mekonnen and Charles were performed.

SHERYL KASKOWITZ and MARC GIDAL were part of a panel presentation on musical communities at the annual meeting of the Society for Ethnomusicology (SEM) in Hawaii this past November.

JONATHAN KREGOR presented papers at the International Conference on Nineteenth-Century Music and at the national meetings of the Royal Musical Association and the American Musicological Society.

HANNAH LASH won honorable mention in



Jesse Rodin and Daphna Davidson in Thailand

### GRADUATE MUSIC FORUM MUSIC & CRISIS

March 10, 2007

9:30 am to 6:00 pm

Dudley House, Harvard University

*A day-long interdisciplinary  
graduate student conference*

Keynote speaker:

Christoph Wolff

Adams University Professor at Harvard

Information: <http://www.hcs.harvard.edu/gradmus/index.php>  
[kilee@fas.harvard.edu](mailto:kilee@fas.harvard.edu)

the BMI women's music commission competition.

At the recent SEM conference in Honolulu, KATHERINE LEE was elected a member of the board for the Association for Korean Music Research.

MARIAM NAZARIAN's upcoming performances will include Mozart's Concerto in E-flat Major, K. 482 (with own cadenzas) with the Princeton Symphony Orchestra on March 11, 2007, and a solo recital in Paine Hall on April 22, 2007.

The Ensemble Phorminx (Germany) premiered KAROLA OBERMUELLER's *Red Lake Fields 2* at Museum für Angewandte Kunst in Frankfurt and *reflejos distantes* (commissioned by the ensemble) for bass flute, bass clarinet, violin and violoncello in Tübingen and Darmstadt. The world premiere of *Kohlenmonoxyd Nachtstück* (after the libretto of the same name) by Gabriele Strassmann will take place at the International Physicians for the Prevention of Nuclear War Congress at St. Sebald in Nuremberg. Additionally, The Juventas Ensemble performed her *les sables mouvants* in Cambridge and Boston. Obermueller received a fellowship for 2006–2008 in the Akademie Musiktheater heute from Deutsche Bank Stiftung and was awarded a Fromm Music Foundation Commission for a piece for bass clarinet and piano. Additionally, she received the Darmstadt Music Prize 2006.

JESSE RODIN was the recipient of the 2006 Paul A. Pisk Prize from the American Musicological Society for his paper, "When in Rome...": What Josquin Learned in the Sistine Chapel." Rodin also received an AMS 50 award to support his final dissertation work. On September 17 Rodin and fiancé Daphna Davidson were married; the couple took time for a honeymoon in Thailand.

ANNA ZAYARUZNAYA gave a conference paper, "Machaut's Motets and the Mechanics of Intelligibility," at Kloster Neustift/Novacella in Italy.

Bok Center Certificates of Distinction for Excellence in Teaching for spring 2006 were awarded to AARON BERKOWITZ, DAVIDE CERIANI, ELLEN EXNER, MARY GREITZER, JONATHAN KREGOR, LEI LIANG, EVAN MACCARTHY, and JANE STANLEY. A reception honored them on October 12.

## Department Welcomes Eighteen Graduate Students

*The Music Department received a 100% acceptance rate in 2006, meaning that a record 18 new graduate students joined us in September. Here's a sampling of who they are and why they're here.*

MARIAM NAZARIAN is a concert pianist with interests in J.S. Bach, 18th- and 19th-century keyboard literature, Armenian folk music and liturgy, and vocal jazz improvisation. She came to Harvard for the level of scholarship in all fields, dialogue between multiple disciplines, welcoming atmosphere, and resources.



MATTHEW MUGMON, a former Classical Studies major and middle-school teacher, chose Harvard also for its resources and faculty. He's interested in antiphon borrowing in Ambrosian chant, Sting's political music, the changing definitions of the term "Symphonic Poem," biographies of William Byrd circa 1923, the (dis)organization of Bach's Well Tempered Clavier Book I, and the application of narrative theory to Monteverdi's late madrigals. He also likes Mahler a lot.



LOUIS EPSTEIN thinks he'll write a dissertation on composers' relationships with political and non-musical artistic currents in early 20th-century France (he's also a closet theorist), and chose Harvard for its "all-star faculty, tight-knit student community, exhaustive resources, and proximity to Bartley's, that hamburger joint in Harvard Square."



FRANK LEHMAN's interest in film music, both historical and technical, served as an entry point into opera, especially that of Wagner. He looks forward to expanding into other areas, including music cognition, history of theory, and atonal forensic criminology.



MEREDITH SCHWEIG studies the popular musics of Taiwan and China, particularly with respect to the subjects of identity formation, the cultural dynamics of the cross-strait relationship, and the contemporary music of Taiwan's indigenous peoples. "I chose Harvard because the combined resources of the Music Department and Yenching Institute make the University a fantastic place to pursue studies in East Asian music."



THOMAS LIN has degrees in Musicology and Chemical Engineering and chose Harvard to pursue critical theory in the Renaissance, the development of tonality in Italy, Enlightenment aesthetics, 19th-century opera, and Gilbert & Sullivan. He came "for the strong sense of community among the highly-impressive student/faculty body, along with the intellectually supportive and nurturing environment. And I stayed for the cookies."

## Alumni News



Ken Ueno (PhD 2005) performs in the annual Christmas play at the American Academy in Rome. Ueno is currently a fellow there.

ARNI INGOLFFSON (PhD '03) used a two month research leave from the Iceland Academy of the Arts to travel to Copenhagen to study an Icelandic manuscript from the 16th century. He will conduct the first Icelandic performance of the *Victoria Requiem* in March.

KIRI MILLER (PhD '05) was recently appointed to the position of Assistant Professor at Brown University. Miller is also the recipient of the Music Library Association Richard S. Hill Award for the best article of a music-bibliographic nature for her article, "First Sing the Notes': Oral and Written Traditions in Sacred Harp Transmission," *American Music* 22 (2004).

CAPRICE CORONA (AB '97) came back to Boston in January to sing with the Firebird Ensemble at RedBones BBQ in Somerville. The second edition of MEAT THE COMPOSER featured works by artists such as Ian Clarke, Disturbed, Jimi Hendrix, Rage Against the Machine, and arrangements by Fred Sladkey and JONATHAN BAILEY HOLLAND (PhD '01).

PATRICIA TANG'S (PhD '01) *Masters of the Sabar: Wolof Griot Percussionists of Senegal* (African Soundscapes) was released in January, 2007 in both paperback and hardcover editions from Temple University Press.

## Loeb Music Donates Materials to Maxwell Music Library at Tulane

Shortly after Hurricane Katrina hit in August 2005, the Music Library Association (MLA) started a blog to keep music libraries informed about the status of the facilities, collections, and staff at music libraries in the New Orleans area. When the MLA organized a donations process, Virginia Danielson, Richard F. French Librarian, and the public services staff at Loeb Music Library immediately began delving through their collections to find suitable materials to contribute to the Maxwell Music Library at Tulane University to help rebuild its severely damaged collection.

"We felt very fortunate that, here at Harvard, we were in a good position to donate items and to help another music library undergoing a difficult situation," says Liza Vick, Music Reference and Research Librarian, who managed Loeb Music's efforts and has so far overseen two shipments of contributed materials.

Library staff packed up and mailed their first shipment—approximately 225 items in 10 boxes—in late summer. "We sent mainly standard repertoire performing editions, which are very useful for a library trying to get back on its feet," explains Vick. Among the items were paperback editions of full orchestral opera and vocal scores, chamber music scores, choral and keyboard works, texts, dictionaries, and encyclopedias. In

early December, Loeb Music sent a second shipment with additional opera scores.

Because of extensive damage, it took nearly a year for Maxwell to reach the point where it could even receive donated materials. Housed in the basement of Tulane's Howard-Tilton Memorial Library, the music library was flooded by eight feet of water that rendered the space unusable. It now resides in a temporary space.

At the time of the flooding, the music library held about 43,000 titles, including books, scores, journals, CDs, and LPs. It managed to salvage about 70 percent of its printed books, scores, and journals, but these required restoration, so in order to rebuild its collections, the library relied partially on selective donations. For this reason, long before sending any scores, the public services staff at Loeb Music—Vick, Christina Linklater, Kerry Masteller, and Andrew Wilson—compiled a careful inventory of all the books and scores they could possibly contribute and then sent the final inventory to Tulane. The Maxwell Library staff were able to review the list and let the team at Harvard know what they could use. "The process takes some coordination on Maxwell's part because the materials don't always go straight to

the music library," says Vick, "and they are working with deliveries from other libraries as well. Some shipments have to be received off-site. There are also staff and workflow issues because they need to unpack the boxes, get items on the shelves, and create the cataloging records."

Vick has since supplied Maxwell with additional inventory information and the staff at Loeb Music Library plans to send a third shipment of books and scores soon—as much as Maxwell can use to help rebuild its collections.

—Liza Vick

Leonard Bertrand, Head, Maxwell Music Library and Douglas Park, Library Technician, among the book donations from Harvard's Loeb Music Library.



## Library News

### Harvard College Libraries Names Masteller, Wilson 2006 Excellence in Service Recipients

Excerpted from "HCL Names 2006 Excellence in Service Award Recipients" by Jennifre Tomase. Photo: HCL Communications

**D**edication, enthusiasm, superb service, and creative problem-solving: these trademark qualities are among those epitomized by the recipients of the 2006 Excellence in Service Award, a merit-based honor initiated last year by HCL Joint Council and Human Resource Services to publicly recognize both full- and part-time employees who go above and beyond the call of duty.

"This award provides staff members the opportunity to recognize their colleagues who consistently rise above challenges, create opportunities, and contribute to HCL's mission, values, and goals," says Sherrie Whang, Senior Human Resource Consultant. "Now in its second year, this program is successful thanks to the active participation of the HCL community and a strong commitment to the spirit of the award."

Two of the honorees this year are Kerry Masteller, Circulation Supervisor, and Andrew Wilson, Public Services Associate, Loeb Music Library. Each honoree receives a \$500 award.

Those recognized are commendable for multiple reasons, say the HCL supervisors and colleagues who nominated them. Masteller has been instrumental in working as a team with Wilson to handle major library transitions at Loeb Music, as well as challenging day-to-day issues, in order to keep the library running smoothly and efficiently. She provides creative and thorough reference service, aids in providing updates about the library for the web and the library's research guide, and serves as a member of various library teams and committees. She skillfully anticipates problems and implements solutions, meanwhile contributing ideas for better service and for the future of the library.

Wilson, likewise, has been vital to Loeb Music, working in tandem with Masteller to ably respond to both major transitions and demanding day-to-day situations at the library. In addition, faculty and students in

the Music Department have come to rely on him for rapid, discreet service and for effective resolution of difficulties in a professional, dignified, and courteous manner. He has a strong ability to work as a team player or independently, employing excellent judgment and providing personalized service.



Kerry Masteller and Andrew Wilson (top row, from left), with Excellence in Service Award colleagues from across the University.

### Bach Archive Publishes Seven New Volumes in 2006

*Carl Philipp Emanuel Bach: The Complete Works*, which published its first two volumes in 2005, brought out seven new volumes in 2006. As two additional musicologists joined the editorial staff in late summer, the pace of production should increase further in an effort to finish the project by the 300th anniversary of Bach's birth in 2014.

Of particular interest to the music department community is series III, volume 2, *Six Symphonies for Baron van Swieten*, edited by Sarah Adams, Keeper of the Isham Memorial Library. These symphonies for string orchestra, Wq 182 (H 657–662), were composed in 1773 for Gottfried van Swieten, who was one of Bach's greatest admirers (as well as a major supporter of Mozart, Haydn and the young Beethoven). Reportedly van Swieten told Bach to allow his imagination free rein in these remarkable works, which were written strictly for connoisseurs with no thought of commercial use. They were little known in Bach's day and only began to appear in print in practical editions starting in the 1890s, none of them entirely reliable (ask Sarah to show you the measure she published for the first time!). This is the first critical edition of these symphonies, based on the autographs and performing material from Bach's library. The Academy of Ancient Music has already performed two of the symphonies from the new edition and performing material for all of them is available upon request.

The other volumes that appeared in 2006 included two of keyboard music and two of concertos (six for keyboard and two for oboe), in versions that likewise restore aspects of the original text that other editions have not always retained, and two previously unpublished large choral works, the Passion according to St. Mark

of 1770 and the Dank-Hymne der Freundschaft of 1785. Meanwhile, the first volume to appear, series III, volume 3, *Orchester-Sinfonien mit zwölf obligaten Stimmen*, edited by David Kidger, was named Best of Category for Professional, Nonillustrated books at the 2006 Boston Book Fair, a tribute to the quality of the design and workmanship of the volumes.

The new members of the editorial staff are Laura Buch, who was on the faculty of Youngstown State University, and Jason B. Grant, who received his doctorate from the University of Pittsburgh. They join Stephen C. Fisher, Mark W. Knoll, and Paul Corneilson. The editorial office works closely with the Isham Memorial Library and with the music department. Professors Robert D. Levin and Christoph Wolff are members of the editorial board. A number of graduate students have worked in the office on Mt. Auburn Street at such tasks as data entry and proofreading, the 2006 crew consisting of David Black, Ellen Exner, Jonathan Kregor, and Gina Rivera. (We are always looking for extra student help; those interested might contact Karen Rynne [rynn@fas.harvard.edu], who can provide information.) The office has also become a stop on the itinerary of the "Introduction to Historical Musicology" class for first-year graduate students, with presentations both on high-tech aspects of the project and on more traditional topics such as source studies.

Stephen C. Fisher  
Staff Editor, *Carl Philipp Emanuel Bach: The Complete Works*

For further information on the edition, or to order volumes at generously subsidized prices, please see <http://www.cpebach.org>

## Composer's Orchestra Concert Premieres New Works



Three new works by Harvard graduate students were performed under Jeffrey Milarsky's direction by an impressive roster of Boston's finest new music players. A CD of the concert will be available soon. Left: Van Herck, Lash, Milarsky, and Kreppein at rehearsal.

Orchestral works by graduate students ULRICH KREPPEIN (*Paysage Noctuelle*), HANNAH LASH (*Leave*), and BERT VAN HERCK (*Nessuno Sentiva*) were played by a 45-piece professional orchestra and conducted by New York-based contemporary music specialist Jeffrey Milarsky on November 18 thanks to the generous initiative of New York businessman Barry Cohen ('74, JD '78, MBA '78). Each work was played twice, with composers' comments in between. "We want to bring this work out of the contemporary music ghetto into a more public arena," said Professor Julian Anderson. "Why does this music sound like it does, what are the composers trying to say?"

*Kreppein, Lash, and Van Herck talk briefly about their work and the performances.*

**Q:** Were you influenced by any other work? e.g., other composers, teachers, mentors, other artforms or ideas?

**Lash:** I feel that we are creatively comprised of not only our own sensibilities, but more than that, of an amalgam of all the music and/or other artforms that have touched us. I don't think I could or would want to cite a

specific influence on my own composition, though.

**Kreppein:** I was in fact interested in different aspects in this piece that come from the structure of movies. I especially had the idea of "cutting" different material in a form of a montage together, in order to create a feeling of different music happening at the same time, while still keeping the music sufficiently transparent. This idea in fact has its roots in the music of Charles Ives or Bernd-Alois Zimmermann as well as Hans Jürgen von Bose.

**Q:** How long did you work on the piece? Was this your first orchestral piece or one of many?

**Van Herck:** I first worked on the piece in May for the final reading session of Professor Fineberg's orchestration class. In June I extended it for the composition workshop of Acanthes in Metz (France), and then finally in September I re-worked and extended the piece once more.

**Kreppein:** My piece was finished (as many others...) directly before the deadline, which was October first.

**Q:** What did you find interesting about the

rehearsal process? Were there any surprises?

**Kreppein:** The rehearsal process was really among the most delightful experiences I ever had with my music. Jeff was wonderfully conducting and the players were very good and—in my opinion—outstandingly committed. In my piece, there are many extended techniques and I often experienced reluctance from musicians, but this time it seemed to me that all players tried their best to not only play them but to play them beautifully.

**Q:** What was it like to listen to your work being played? twice?

**Lash:** I really was glad the program was repeated. I felt the second time was stronger and more relaxed.

**Van Herck:** If one has one performance, that interpretation is the only realization of the piece. Having the opportunity to listen twice we could get an idea how the piece could be interpreted differently. This does not only refer to the playing of the musicians, but also to the attitude of the listeners: it is a different experience when an audience listens to a piece that it already "knows."

## Undergraduate News

MICHAEL GIVEY '06 received the Felicia Eckstein-Lipson Grant from the Office for the Arts to stage an historically-informed production of Charpentier's 17th-century opera, *Actéon*, with the Harvard Early Music Society.

DAVID DANIELS, '09, received an Office for the Arts grant to produce a performance celebrating the Harvard Pops Orchestra's 10th anniversary.

Please send your news!  
We are happy to hear from  
you at any time. Write us at  
[musicdpt@fas.harvard.edu](mailto:musicdpt@fas.harvard.edu)  
617-495-2791

Ethnomusicology graduate student Petra Gelbart with husband Matthew and son Patrick at the annual holiday party; impromptu singers on the outdoor deck.



## Bernstein's *Boston to Broadway*, Barenboim's *Sound & Thought*

A three-day celebration at Harvard, "Leonard Bernstein: Boston to Broadway" (Oct. 12–14) explored the early influences on the man who by mid-century was maestro to the world: His father Samuel's singing; the rich music of his Roxbury synagogue; Jewish folk and liturgical music; amateur experiments with musical theater; a lineup of piano teachers (whose artistic lineage traces back to Beethoven); and the wider musical world of Boston that nurtured Bernstein's genius.

The event was part of a wave of new Bernstein scholarship. It was directed by William Powell Mason Professor Carol Oja and Judith Clurman (The Juilliard School), in collaboration with Harvard's Office for the Arts.

"Boston to Broadway" was conceived two years ago and brought into focus by Professors Oja and Kay Kaufman Shelemay's spring 2006 seminar "Before West Side Story: Leonard Bernstein's Boston." The seminar explored

Bernstein's musical roots in New England and was timed to get students involved in shaping "Boston to Broadway," an intensive series of symposia (10), exhibits (three), and concerts (two). The recordings, video, and research from the seminar—along with videotapes of the recent festival—have been deposited in the Loeb Music Library.

On October 12, the Bernstein family turned Paine Hall into their living room, regaling a sold-out crowd with funny stories. "The Bernstein family was always a lot of laughs," said Burton Bernstein, younger than Leonard by 14 years, and a onetime *New Yorker* staff writer. "A combination of very bad taste and hysteria."

That night, a sold-out concert at Paine starred a dozen Harvard student musicians and the 29 Harvard Bernstein Festival Singers, conducted by Clurman. The concert's theme was the young Bernstein, and it included selections that early on inspired him: a composition by Mishkan Tefila musical director Solomon Braslavsky; works by Aaron Coland, Marc Blitzstein and George Gershwin; and Shapero's "Four Hand Sonata for Piano." The show included the world premiere of Gershwin's "Rhapsody in Blue" as arranged by a teenage Bernstein in 1937 for a summer camp rhythm band and discovered, during the course of the seminar, by Harvard music graduate student Ryan Banagale.

On October 14, the 16th anniversary of Bernstein's death, music, reminiscences, and laughter closed the three-day festival. A "Celebrating Bernstein" concert in Sanders Theatre sampled Bernstein's mature work—with all the early influences (Jewish synagogue music, jazz, Gershwin) intact. There were selections from "Mass" (1971) and "Kaddish" (1963), and bits of "Chichester Psalms" (1965), including the Hebrew version of a scat-like riff that landed on the cutting-room floor during the making of "West Side Story." The concert ended with two numbers from that legendary stage and screen production.

Exposure to Bernstein opened new doors for the young Harvard scholars, singers and instrumentalists at the core of the celebration. Before long, said Clurman, the students paid the maestro the highest compliment: They added his music to their ipods.



Photo: Eric Antoniou



Photo: Jacob Belcher

Top: Bernstein children Jamie Bernstein Thomas, Alexander Bernstein, and Nina Bernstein Simmons. Below: Harold Shapero greets Vivian Perlis; Sid Ramin and Harvard graduate student interviewer Emily Ansari are in the background.

THE BERNSTEIN FESTIVAL . . . WAS FRAMED JUST THE WAY IT SHOULD HAVE BEEN—WITH LAUGHTER AND MUSIC AT EITHER END.

To view the Bernstein video: [http://www.hno.harvard.edu/multimedia/video\\_mm.html](http://www.hno.harvard.edu/multimedia/video_mm.html)

—Adapted from the Corydon Ireland, *Harvard Gazette*

*Bernstein, Barenboim* continued on next page

Bernstein, Barenboim continued



In each of his six Norton lectures entitled “Sound and Thought,” maestro Daniel Barenboim began by playing four preludes and fugues from Bach’s *Well-Tempered Clavier*. Music, he argued, was not just a part of life—an aesthetic joy, or even a metaphor—but a model for life. “Conflict, difference of opinion, is the very essence of music...our capacity [as musicians] is to bring all the different elements together in a sense of a proportion so that they lead to a sense of the whole,” said Barenboim. Orchestral performance, he stated, can be compared to a “practical Utopia, from which we might learn about expressing ourselves freely and hearing one another.” Even world politics can be parsed through a musical lens: “You cannot make music through politics,” agrees Barenboim, “but perhaps you can give political thinking an example through music.”



For we, the audience, Barenboim also had a charge: to employ “the moral responsibility of the ear.” Listening we can’t help, as we don’t have “earlids,” but hearing, he says, “is listening with thought.”



Besides the six Norton Lectures, Daniel Barenboim met with several groups of students in the music department, and, through the Office for the Arts, led a master class with the Harvard Piano Society and an open rehearsal of the HRO. Photos: Mark Thomson.



Photo: Sarah Macarrah

*D. A. Flentrop Organ 1958*

## Buxtehude Tercentenary at Harvard

*The Complete Organ Works of  
Dieterich Buxtehude*  
Adolphus Busch Hall  
8:00 pm  
James David Christie *Organist*  
Christoph Wolff, *Advisor*

Performances of the complete organ works of Buxtehude are presented by Harvard University Art Museums, The Memorial Church, Harvard Organ Society, and the Harvard University Department of Music and supported in part by the Provost’s Fund for Interfaculty Collaborations.

**Concert V**  
Monday, February 12, 2007



**Concert VI**  
Monday, March 19, 2007



**Concert VII**  
Monday, April 2, 2007



**Concert VIII**  
Monday, April 23, 2007

DEPARTMENT OF MUSIC

SPRING 2007

CALENDAR OF EVENTS

THURSDAY, FEBRUARY 8 5:15 IN ROOM 2  
MUSIC-HISTORY-CONTEXT LECTURE:

CAROL OJA

*Leonard Bernstein's Wonderful Town:  
Conception, Reception, Politics*

SUNDAY, FEBRUARY 10 AT 8 PM

HARVARD GROUP FOR NEW MUSIC

*New works by composers of the HGNM per-  
formed by Ensemble White Rabbit*

FRIDAY, MARCH 16 AT 8 PM

BLODGETT CHAMBER MUSIC SERIES

The Ying Quartet

Mozart *Quartet in B flat, K. 458*

Paul Moravec *LifeMusic Commission*

Dohnanyi *Piano Quintet No. 1 in c minor,  
Op. 1*

FRIDAY, APRIL 13 AT 8 PM

BLODGETT CHAMBER MUSIC SERIES

The Ying Quartet

Mozart *Quartet in D Major, K. 575*

Tolga Yayalar *String Quartet No. 2*

Smetana *Quartet No. 1 "From My Life"*

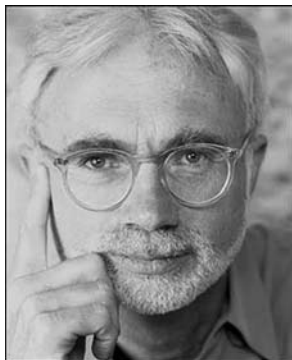
SATURDAY, APRIL 28 AT 8 PM

HARVARD GROUP FOR NEW MUSIC

*Works by Harvard student composers*

THURSDAY MAY 3 AT 7PM

LOUIS C. ELSON LECTURE



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](http://www.music.fas.harvard.edu/calendar.html)

# Fromm Players at Harvard

3.22—3.23 2007

## new music



[www.music.fas.harvard.edu/calendar.html](http://www.music.fas.harvard.edu/calendar.html)

Concert Line: 617-496-6013

### Thursday March 22

Andriessen *Zilver*

Berger *Collage III*

Hyla *Amnesia Variance*

Cage *Sixteen Dances*

Guest artists

Monica Germino, violin

Christina Zavalloni,  
soprano



### Friday March 23

Andriessen *Bells for Haarlem*

Andriessen *Passeggiata in*

*Tram in America E Ritorno*

Andriessen *La Passione*

Schuller *Densities*

Schuller *Concerto Da Camera*

## John Knowles Paine Concert Hall

Free and open to the public

HARVARD UNIVERSITY  
 DEPARTMENT OF MUSIC  
 c/o Graduate School Alumni Association  
 Holyoke Center 350, 1350 Massachusetts Ave.  
 Cambridge, MA 02138



## Department of Music Alumni Reunion: Re-Examining Music

**O**n April 13, 2007 the Harvard University Department of Music, Graduate School Alumni Association, and Harvard Alumni Association cordially *invite you* to a day-long gathering of music department alumnae and friends. Join us for scholarly panels, luncheon, cocktail reception, and a Blodgett Chamber Music Series concert featuring the Ying Quartet.

All events are *free*, and take place in the *Music Building* unless otherwise noted. Register by Friday, April 6 to reserve your space. For information on lodging, parking, and the details of GSAS Alumni Day (Saturday, April 14, 2007), please call the Graduate School Alumni Association at 617-495-5591 or write [gsaa@fas.harvard.edu](mailto:gsaa@fas.harvard.edu).

8:30–9:15	Registration and Continental breakfast
9:15	Welcoming Remarks
9:30	<i>Teaching Music in the 21st Century</i> Thomas Forrest Kelly, Kay Kaufman Shelemay, Hans Tutschku. Moderated by Alexander Rehding
11:15	<i>New Frontiers in Musical Study: A Faculty and Student Collaboration</i> Ingrid Monson, Carol Oja, Anne Shreffler, moderated by Mauro Calcagno
12:30	Luncheon, Dudley House, Lehman Hall
2:30	<i>Scholarship and Performance</i> Joshua Fineberg, Ingrid Monson, Christoph Wolff, moderated by Julian Anderson
4:30	<i>Reception</i> , Spalding Reading Room, Music Library
8:00	<i>Blodgett Chamber Music Series Concert</i> : YING QUARTET Mozart Quartet in D Major, K. 575 Tolga Yayalar String Quartet #2 Smetana Quartet No. 1 “From My Life”