

MUSIC

NEWSLETTER



Music Building
North Yard
Harvard University
Cambridge, MA 02138

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

Vol. 10, No. 1/Winter 2010

Chaya Czernowin, Composer and Teacher

Chaya Czernowin's compositions have been performed at more than fifty festivals throughout the world. In addition to numerous other prizes, Czernowin was awarded the Kranichsteiner musikpreis at the Darmstadt summer festival 1992, the Asahi Shimbun fellowship in Tokyo 1992, IRCAM reading panel 1998, Förderpreis of the Ernst von Siemens Music Foundation in 2003, an award from the Rockefeller Foundation in 2004, and a Fromm Foundation Award in 2008. She is a nominated fellow of the Wissenschaftskolleg Berlin, and her work is published by Schott. In 2009, she was appointed the Walter Bigelow Rosen Professor of Music at Harvard.



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Czernowin's chamber opera *Pnima...ins Innere* (premiered at the Munich Biennale 2000 and nominated by Opernwelt survey of 50 critics as the best premiere of 2000) is based on the story "Momik," from the larger work, *see under: love*, by David Grossman. In it, an Israeli boy meets his grandfather, a concentration camp survivor who, in a way, never really got out. The boy tries to connect to the old man and to decipher his urgent, cryptic, and threatening attempts at communication. Her second opera, *Zaide/Adama, fragments*, was pinned on the hopeless love affair between an Israeli and Palestinian. Czernowin's large-themed operas exist side by side with her more ethereal, abstract chamber and orchestral works, such as *Winter Song—Pending Light, Stones, and Roots* (2002/3, based on instrumentalists, electronics, percussion, and samplers); or the large-scale triptych *Maim* (2001/2007), inspired by the element of water.

Her work has always been abstract, and at the same time, personal and even physical. But no one was more shocked than Czernowin that her operas emerged with political themes.

"My first opera, *Pnima*, was autobiographical. Both my parents are Holocaust survivors. The writer David Grossman created something

Composition and teaching can mutually benefit each other. In order to teach in a deep way, which I always try to do, you have to see the score almost as if it was a person.

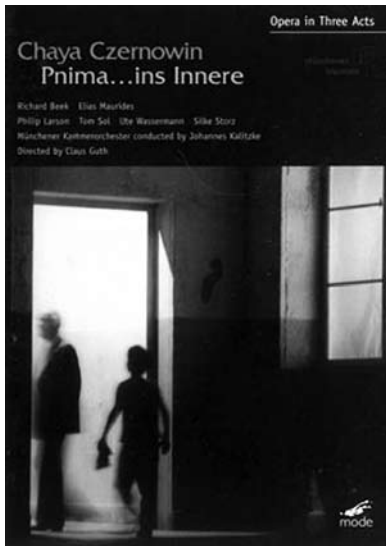
completely autobiographical and personal based on his own history. I did as well. I think that we both needed to talk about the Holocaust, not in a self-righteous, blaming, or justifying way, but to figure out the way it was present in our lives. How does one approach a trauma which is unspoken, impossible to talk about or comprehend, but which is present in one's life on every level through one's parents?"

Czernowin's approach touched an open nerve; people were moved to tears.

"*Pnima* was premiered in Germany, so it was very emotional. It shed a light on something which was not talked about, but perhaps needed to be talked about in this way. Suddenly my abstract music was understood, taken in a different way. The reception of my music changed. There was access to it."

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NEWSLETTER EDITOR
Lesley Bannatyne
musicdpt@fas.harvard.edu



Pnima...ins Innere, an opera in three acts, Mode Records.

The opera is still very much a part of Czernowin's creative life. In 2008 it had a new production in Weimar, and for the past three years Czernowin has been involved with a 2010 production of *Pnima* to be presented by Stuttgart Staatstheatre.

"It will involve 100 children, and be directed by Korean director Youn Kim. The theater wanted to highlight the universal side of the work. I am really looking forward to this."

Pnima put Czernowin on the map as a composer who not only wrote ethereal, "difficult" new music, but as one who was able to create emotionally intense internal landscapes of sound with universal themes.

"My contemporary operas are not abstract; they are a place for me to figure things out. In *Zaida /Adama* [2004/05, Salzburg Festival, where Czernowin was in residence 2005/6], I could reflect on and express my anger and frustration with Palestinian/Israeli relations, and in *Pnima*, reflect on my own childhood biography. These works consider the fabric of life, as it were. My chamber music and orchestral music, on the other hand, create islands of alternative life. There I can be extremely probing and push things towards questioning every aspect of music we take for granted, or create alternate realities, like strangely mutated organic elements: stones, roots, or water, for

example."

Right now Czernowin's working on the piece *lovesong*, dedicated to the German ensemble Recherche's 25th-year anniversary. She's also thinking ahead to two orchestral commissions; the piece *Sand, snow, a study of dust*, for the symphony orchestra of the Bayerisch Radio, and a piece for guitar and orchestra, a commission for the Lucerne Festival where she will be in residence in 2011.

"I work on one thing at a time," says Czernowin. "But there are many pieces growing inside me in various stages of completion. I let them grow subconsciously while working on other pieces, and then when I work on them the inquisitive light of conscious thinking shines on them as well."

And teaching? Where does that fit into her creative life?

Czernowin laughs out loud, a happy, lilting laugh.

"From a young age—I was maybe four or five—I would gather the children from my neighborhood and sit them in a line in our small yard. I had a blackboard, and I would play the teacher in a classroom. Teaching has always been very natural for me."

It was so natural that as early as elementary school Czernowin was sent to classrooms whose teachers were absent, because the children would listen to her stories. Teaching has been part of her professional life since Czernowin was 20 years old.

"Composition and teaching can mutually benefit each other. In order to teach in a deep way, which I always try to do, you have to see the score almost as if it was a person. What is

hiding in this score, what is trying to emerge, be expressed? It is an intimate dialogue with another person's mental language, in its origin, in its outset. One can learn so much from this kind of dialogue. It is an approach to acceptance and to critique which leads to stronger clarity about where and when to deepen or refine something, versus when and where to erase or change.

"Exercising this clarity is very pertinent when one returns to their own work. This is one of the ways in which teaching keeps me on my toes creatively."

Upcoming Czernowin Performances in the U. S.

February 25–26, 2010: Tenri Cultural Institute, New York City

February 25 will include a lecture by the composer about her music and ideas, along with live performance of musical excerpts and multi-media presentation of her operas. On February 26 at 8pm, four Czernowin pieces will be performed by new music ensemble Either-Or. <http://www.eitherormusic.org/concerts.html>

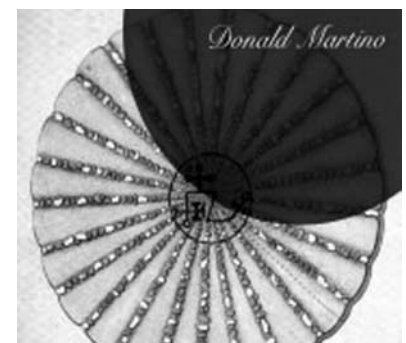
NEC composer in residence, June 12–19, 2010

Info at : <http://sicpp.org/>

April 8, 2011: A Portrait Concert, Miller Theatre at Columbia University, 2960 Broadway, New York City. Watch for details at <http://www.millertheatre.com/>

Martino CD of Late Works Released

The Group for Contemporary Music released the last works of Donald Martino in January, 2010. The CD includes Martino's String Quartet No. 5 (Curt Macomber, Carol Zeavin, Lois Martin, Chris Finckel), Sonata No. 2 for Violin and Piano (Macomber/Aleck Karis), Piano Trio (Macomber/Finckel/PeggyKampmeier), and Trio for Clarinet, Cello, Piano (Alan Kay/Fred Sherry/Stephen Gosling). The CD is available on amazon.com. Further info at www.stokar.com/



Faculty News

Lecturer RICHARD BEAUDOIN's recent compositions inaugurate a new compositional technique involving microtiming. He has been invited to give lectures at research events dedicated to his new works at Cambridge University, The Royal Academy of Music, London, the Steinhardt School at New York University, and New England Conservatory. Premieres have taken place at CNMAT in Berkeley, California, and are scheduled at Wiltons Hall in London and in New York during early 2010. His musico-philosophical paper, "Conceiving Musical Transdialection," co-authored with the philosopher Joseph Moore, will appear in the next issue of *The Journal of Aesthetics and Art Criticism*.

Walter Bigelow Rosen Professor CHAYA CZERNOWIN's work has been recently played in Vienna (by the Austrian Radio Orchestra ORF), Israel, Latvia, Sweden, Berlin and Freiburg, Germany, and San Francisco. She conducted a week-long residency at Oberlin Conservatory of Music with a performance of *Anea Crystal*, and three of her compositions were performed by the Callithumpian Consort and Steve Drury in Boston. Her most recent composition *ALGAE*, a collaboration with poet/composer Wieland Hoban, was performed by Andreas Fischer and Ian Pace at the Transit Festival, Belgium. Czernowin is currently working on a solo piece for Peter Veale, written in memory of James Avery. In March 2010, a recording of *Maim*, recorded by Konzerthaus Orchestra Berlin in 2007 with Johannes Kalitzke, will be released by Mode records.

Department affiliate JODY DIAMOND's CD *In That Bright World: Music for Javanese Gamelan* was released in June. The CD features musicians from the Indonesian Institute of the Arts in Surakarta, Central Java, Indonesia, and voice by Diamond. "Some non-Indonesian composers of gamelan music have been accused of the musical equivalent of colonialism, appropriating a musical style from elsewhere into their own particular style. Diamond, on the contrary, and on this recording in particular, has allowed her native musical tradition to be appropriated by Javanese music.... This is

globalism gone wild in joyful, enthusiastically realized performances of Diamond's pieces by Javanese musicians."—New World Records

William Powell Mason Professor CAROL OJA published "West Side Story and The Music Man: Whiteness, Immigration, and Race in the late 1950s," in *Studies in Musical Theatre*, III/1 (2009); and "On Friends, Mothers, and Scholarship: Remembering Adrienne Fried Block," in *American Music Review* (December 2009). She gave the Robert and Ruth Fink Lecture at University of Colorado at Boulder, and was recently appointed to the Board of Directors of the Virgil Thomson Foundation.

Fanny Peabody Professor ALEX REHDING's book *Music and Monumentality: Commemoration and Wonderment in Nineteenth-Century Germany* was the subject of a study day at the Université de Montréal, organized by post-doc fellow at Harvard DANICK TROTTIER this past summer. Rehding spent the summer as a Humboldt fellow at the Freie Universität Berlin. He has given papers at Freie Universität Berlin, Tufts University, Wellesley College, and Université de Montréal. He gave a keynote address at the conference "Germania Remembered 1500-2009" at the University of London, and was a speaker at this year's Bard Festival on Wagner.

James Edward Ditson Professor ANNE C. SHREFFLER co-edited (with graduate student DAVID TRIPPETT) a themed journal issue that recently appeared: *Rudolf Kolisch in Amerika – Aufsätze und Dokumente. MusikTheorie: Zeitschrift für Musikwissenschaft* 24/3 (2009). *Source texts by Kolisch with introduction and commentaries*. The papers of Kolisch, a violinist and theorist, are in Houghton Library. She delivered a paper, "Decanonization Tendencies in the 20th Century," at the conference "Der Werkekanon in der Musik: Werturteil, Konstrukt, historiographische Herausforderung," sponsored by the Universities of Zürich and Bern, which took place in Munich in July 2009. Shreffler was also asked to join the Advisory Board of the Staatliches Institut für Musikforschung, Berlin.



Cortese on Conducting, Musician-ship, & Tearing Down Walls

As assistant conductor of the Boston Symphony Orchestra under Seiji Ozawa from 1998 until 2002, Cortese once, on short notice, conducted Beethoven's Ninth for more than 100,000 people on Boston Common. He has studied voice, composition, conducting, and has been music coordinator and associate conductor of the Spoleto Festival in Italy. He also served as assistant conductor to Robert Spano at the Brooklyn Philharmonic and to Daniele Gatti at the Orchestra dell'Accademia Nazionale di Santa Cecilia in Rome. Cortese completed studies at the Conservatorio di Santa Cecilia in Rome, Hochschule für Musik in Vienna, and holds a law degree from La Sapienza University in Rome. He joined the faculty in 2009.

"Sometimes some conducting teachers try to tell you exactly what to do. I remember finding it frustrating and very difficult to imitate," says Federico Cortese, newly appointed Senior Lecturer and conductor of the Harvard Radcliffe Orchestra. "Ultimately, it's not useful. Instead of teaching exactly how to conduct, like how to move, I let them move the way it comes naturally. Yes, I tell them, 4/4 is a cross, yes. Yes, I do tell them when something looks funny or unclear. But I try to have them find their way. Conducting is very personal.

"Most important of all," he says, "conducting is about the music. You need to know the score, need to know what you want and why. Little by little, studying the score, you make sure as much information as possible comes across in your gestures."

Cortese has expanded his "Orchestral Conducting" course from a one-semester to

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Graduate Student News

TREVOR BACA received the first-ever Jezek Prize Commission and will have his work performed at the Either/Or Spring Festival 2010 in New York City.

EDGAR BARROSO's paper, "Online Compositional Tools, Synectic Strategies and Free Trade of Knowledge; a Wish List for the Future of Electroacoustic Music," was published by the Electroacoustic Music Studies Association. In January he presented his composition, *Logos*, a trio for clarinet, bassoon, piano and electronics, in concerts both in Freiburg and Dusseldorf. Barroso was also commissioned by filmmaker Arturo Pons and the National Council of the Arts in Mexico to create a score to the feature film, *La Brijula la lleva el Muerto* (*The Compass is Carried by the Dead Man*).

ELLEN EXNER received a Dissertation Completion Fellowship through the Radcliffe Institute for Advanced Studies, making her one of four graduate fellows selected for the 09–10 year. Exner's work explores the eighteenth-century foundations of modern-day Berlin's rich musical culture, arguing that it originates with Frederick II "The Great" (1740–1786), the king of Prussia, who was as passionate a musician as he was a soldier.

MARC GIDAL gave a paper at the Society for Ethnomusicology conference in Mexico City in November. GIDAL presented the paper "Leveraging Diasporas Locally: Musical Innovation, Self-Essentializing, and Race Politics in Umbanda Celebration from Southern Brazil."

GLENDA GOODMAN has been slated to present papers at the Society for American Music conference and also at an Early American Studies conference called "Early American Borderlines" this spring.

KATHERINE LEE also presented a paper at



Left: Music Department Fellow Seda Roeder. Photo: Nihan Devecioglu. Right: Emily Abrams Ansari enjoys the moment every graduate student looks forward to: adding her finished, bound dissertation to the music library collection. Ansari's work is titled "Masters of the President's Music: Cold War Composers and the United States Government." Photo: Ellen Exner.

GRADUATE MUSIC FORUM CONFERENCE

SONG & DANCE

FEBRUARY 27, 2010

9 AM TO 5 PM

BARKER CENTER, HARVARD UNIVERSITY

*A day-long interdisciplinary
graduate student conference*

KEYNOTE SPEAKER:

TOMIE HAHN

RENSSELAER POLYTECHNIC INSTITUTE

Reception to follow at Dudley House

SEM this year. In June 2009, an article and book review of hers were published (in Korean and English) in the *Journal of Korean Traditional Performing Arts*. She also served as assistant editor for the forthcoming third volume (Sanjo) of the Korean Musicology Series.

SEDA ROEDER performed Hans Tutschku's *Winternacht*, a work for piano, percussion, and live-electronics, with Sam Solomon as a part of a December Hydra concert. Hydra is the 36-loudspeaker orchestra of the Harvard Studio for Electroacoustic Music. (See p. 9 for Roeder's interview with Hans Tutschku on the design and purpose of Hydra)

Post-doc fellow DANICK TROTTIER published a review of Anne Shreffler and Felix Meyer's book on Carter in *Circuit* (19/3). In

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On October 6, Ethnomusicology graduate student Danny Mekonnen and his wife Jennifer welcomed the beautiful 7-lb., 6-oz. Sasha Million Mekonnen into their family.



Composition graduate student Karola Obermueller and Peter Gilbert (PhD '09) welcomed to the world Emma Barbara-Elizabeth Gilbert on November 17th.

Bok Center Teaching Awards

Bok teaching awards for Teaching Fellows who received certificates of excellence from the Spring 2009 semester included several music department students and associates. Honored were KEVIN LEONG, LOUIS EPSTEIN, RICHARD BEAUDOIN, ROBERT MERFELD, WILLIAM BARES, and CARLA MARTIN.



Alumni News

ÁRNI INGÓLFSSON (PhD '03) was nominated for the Icelandic Book Award for his biography of composer Jón Leifs (1899-1968). The book, published in October, was also featured on Alex Ross's popular blog, "Unquiet Thoughts." Árni's CD of music from the 17th-century manuscript *Melodia*, performed by the Carmina Chamber Choir, was reviewed by David Fallows in the November issue of *Gramophone* and was selected as one of the month's top ten classical releases. Árni also recently won a Fulbright research grant and will be spending fall, 2010 in Boston working on his next book project.

CURT CACIOPPO (PhD '80) and STEFAN LANO (PhD '89), both appeared at Zankel Hall at Carnegie Hall on November 30 as part of the American Composers Orchestra 33rd concert season. Orchestra Underground performed the world premiere of Cacioppo's *When the Orchard Dances Ceased* as part



Curt Cacioppo

of Traditions & Transmigrations, a showcase celebrating the blending and juxtaposition of traditions and the journey involved in any exploration of new musical territory. Cacioppo's new work (ACO commission, world premiere) is an homage to the Navajo people of Canyon de Chelly. In his work, Cacioppo conjures the melodies and instruments of the Navajo along with a popular Irish tune of the time and U.S. military marches. The work includes parts for Native American

folk voice and percussion instruments, both of which will be performed by the composer. Cacioppo is Ruth Marshall Magill Professor of Music at Haverford College in Pennsylvania.

Guest conductor STEFAN LANO made his ACO debut on this concert. Music Director of the Teatro Colón from 2005 to 2008, Lano also served an extensive tenure on the music staff of the Vienna State Opera. He made his debut at the Metropolitan Opera conducting *The Rake's Progress* in 1997, where he also prepared the Met production of Arnold Schoenberg's *Moses und Aron*. In 2010, he will conduct a reprise of Jake Heggie's *Dead Man Walking* for the Semper Opera Dresden.

DAVID TRIPPETT (PhD '09) received the AMS Alfred Einstein award.

MATTHEW CLAYTON (PhD '09) accepted a position at Boys' Latin of Philadelphia Charter School as their first Music Director. He began working at the college preparatory school in August.

APRIL JAMES (PhD '02) is currently teaching two spring courses at Queensborough Community College in their Continuing Education division. James teaches "Baroque Dance" and "Operas Composed by Women: Our Hidden Heritage." She will also be part of the New York Council for the Humanities' Speakers in the Humanities program offering lecture-performances on Maria Antonia and Operas Composed by Women.



April James

CORTESE continued from page 2

a full-year course. He also teaches Chamber Music, where students work in small groups and play a recital at the end of each semester.

"It's nice to give an opportunity to a large number of Harvard students to play chamber music under the guidance of professional musicians and good coaches. Harvard keeps accepting—I think it's great—large amounts of kids with strong musical backgrounds, regardless of their professional aims. But Harvard doesn't provide lessons. It's great if students can still enjoy musical guidance. It's the closest we have to a private lesson. I'll keep it like this."

Cortese's students and student-performers (besides conducting the HRO, Cortese conducts the Boston Youth Symphony Orchestra) are such fans of the maestro that they form groups like the Facebook site, "Federico Cortese owns my soul," which logs Cortese's more colorful comments: "It's not bad for a first reading except it sounds like 'symphony for knives and broken glass,'" or, "It's not music. You sound like clams...in a spaghetti sauce."

"They claim that's what I say, but I think they embellish," confides Cortese. "Or maybe I do say some funny things."

One of the things that concerns Cortese is that classical music is often seen as aloof, and therefore apart from life as a whole.

"The idea that music performance is a uniquely a highly technical field that absorbs 99% of your energy is rather narrow-minded and historically a relatively recent idea, maybe from the mid-20th century. Yes, there are some professional reasons for that. But in the long run it has not worked. Now we have capable, professional groups of musicians in orchestras. Often they're grumpy and unrelated to rest of society. And on the other hand we have an educated society that does not care about music."

Harvard, he says, is a perfect place to change that.

"My sense is that Harvard can think of its campus as not just the fantastic university it is, but as the place where we can show the rest of the world that music is a fundamental part of the growth of a human being. Harvard has the two essential ingredients we need: great musicians and intellectual opportunities. Music here is not floating, aloof, on a professional island, where nothing matters but five-finger technique."

Cortese picks up a pile of manila envelopes, all sample CDs from applicants to Harvard's Class of 2014.

"Do you see all these? I know the moment I tell Admissions that this person is strong as violinist it will make a difference. Harvard believes that music is a substantial part of intellectual ability. I don't care if these students want to be physicists. They have these musical abilities, and that's important, too. It's important for music and for physics. It's time to break down the wall between liberal arts, science and music. Harvard can be an example."

Leon Kirchner: Composer, Conductor, Pianist, Professor 1919–2009

Leon Kirchner, who was an admired conductor and pianist as well as a revered professor for almost three decades at Harvard University, died of heart failure in his New York home on September 17, 2009. He was 90.

[Excerpted from Kirchner's obituary by Jeremy Eichler, *Boston Globe*, 9/18/09]

Kirchner's music was bold and urgent, often charged with a smoldering intensity and a powerful expressive drive. His Third String Quartet won the Pulitzer Prize in 1967, and he was the recipient of many of his field's highest honors.

"An artist must create a personal cosmos," he once declared, "a verdant world in continuity with tradition." His body of work—which included solo piano pieces, four quartets, two trios, concertos and orchestral works, and one opera—powerfully bore out that vision.

It was a musical cosmos in sway to its own set of original rules. Mr. Kirchner adopted a challenging modernist language but avoided the strict 12-tone methods that became fashionable in the post-war decades.

"His music can be harrowing to listen to," Robert Levin said in a recent phone interview. "It shatters and transforms us. Leon gave us self-portraits without any mercy to himself. He showed the anguish within and did not flinch from it. The number of composers who are able or willing to do that is not large."

Mr. Kirchner was born into an immigrant Jewish family in Brooklyn but moved at an early age to Los Angeles, arriving at a time when the city had become home to a number of Europe's most prominent composers, including Arnold Schoenberg. Mr. Kirchner also studied with Ernest Bloch and Roger Sessions, but it was Schoenberg who became his most influential teacher and, in later decades, an ethical lodestar whose integrity he deeply admired.

Even as a young composer, the force of Mr. Kirchner's music was unmistakable. In a 1950 review in the journal "Notes," composer Aaron Copland wrote that "the impression

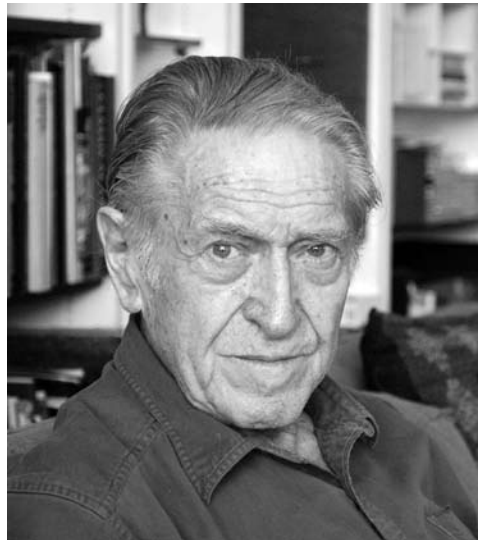


Photo: G. Schirmer, Inc.

carried away from a Kirchner performance is one of having made contact not merely with a composer, but with a highly sentient human being; of a man who creates his music out of an awareness of the special climate of today's unsettled world. Kirchner's best pages prove that he reacts strongly to that world; they are charged with an emotional impact and explosive power that is almost frightening in intensity."

Over the years, Mr. Kirchner's music attracted several prominent champions, including cellist Yo-Yo Ma and conductor James Levine, who last year led the Boston Symphony Orchestra in the premiere of Kirchner's orchestral work *The Forbidden*.

Mr. Kirchner came to Harvard in 1961 and eventually assumed an endowed chair previously held by the composer Walter Piston. At Harvard he became a revered pedagogue and the founder of a highly regarded course, Music 180, that creatively combined the performance and the analysis of music. Among the early students in the course were Ma, violinist James Buswell, and violinist Lynn Chang.

Robert Levin, the Harvard music professor who now teaches Kirchner's storied course, also emphasized how much Kirchner gave to his students.

"Leon's monument is just as much for those who were fortunate enough to experience him as a teacher," said Levin, "as for those who have been transformed by the urgency and intensity of his music."

To many in Boston's musical public, Mr. Kirchner was best known as the conductor of

"As performers, we are mostly outside the score looking in, but, as a composer, Leon had the idea of looking from the inside of the score outward. It was a completely different perspective for me and for all the performers there."—Lynn Chang

the Harvard Chamber Orchestra, whose concerts, especially performances of Bruckner and Schoenberg, became essential local events.

"Performing is a level where all the talking and theorizing stops, a completely different way to solve life's problems," Kirchner told a *Globe* interviewer in 1982. "It's a test being up there, and it's important for creative people to be tested. A performer calls upon things in himself that are otherwise dormant, and his whole life process becomes revitalized."

On one occasion in the 1970s, Mr. Kirchner wrote to the *Globe* congratulating a colleague with words that might have been applied to their author: "We might cheer you," he wrote, "simply for standing erect after all these years under the heavy weight of public honor, constant effort, and that special travail which comes to all who have the temerity to orbit some inner region of the soul."

Dear Friends and Colleagues,

With the recent death of Professor Emeritus Leon Kirchner, the Department has lost an illustrious and esteemed composer, teacher, colleague, and friend. We would like to set up a web site, linked to the Department's, displaying some photographs and reminiscences about Professor Kirchner's composition, conducting, teaching, or any other aspect of his musical life. If you have any anecdotes or photographs you would like to share, please send them to Lesley Bannatyn at bannatyn@fas.harvard.

Library News

Loeb Music Exhibition Explores Mazepa Myth

By Peter Reuell

In the three centuries since his death in 1709, the story of Ivan Mazepa assumed the mantle of legend, inspiring dozens of composers, artists and writers. A new exhibition at Eda Kuhn Loeb Music Library traces the roots of the Mazepa myth, through dozens of scores and opera libretti, as well as art and literature.

Entitled “Hetman of Ukraine Ivan Mazepa (1639-1709): The Cultural Legend,” the exhibition was timed to coincide with an international conference organized by the Harvard Ukrainian Research Institute (HURI) to mark the 300th anniversary of the Battle of Poltava. Mazepa, who fought with Swedish King Charles XII against Russian Tsar Peter I in the battle, is today hailed as a national hero in Ukraine and one of the earliest advocates for an independent Ukraine, but is derided as a traitor in Russia for opposing the Tsar.

The idea for the exhibition came from Ukrainian Research Institute Associate Director Lubomyr Hajda and Olha Aleksic, Jacyk Bibliographer for Ukrainian Collections, exhibition curator and Keeper of the Isham Memorial Library Sarah Adams explained.

“Particularly during the 19th century, Mazepa had become a cultural figure throughout much of Europe—his life story was represented many, many times in opera, art and literature,” Adams said. “HURI staff were able to find 17 operatic settings of the Mazepa myth, a number of which are in Loeb Music’s holdings, so they approached us with the idea of the exhibition.”

“It was a natural progression from planning the exhibit for the conference around Hetman Mazepa as a historical figure to an exhibition featuring the representation of the Ukrainian leader in works of world culture,” said HURI Associate Director Lubomyr Hajda. “This exhibit was a natural candidate for an interdisciplinary, multi-genre approach that could best be executed in collaboration with other University departments. Because of the importance of musical materials for the project, the beautiful venue, and the collegiality of



“Charles XII of Sweden and Ivan Mazepa after the Battle of Poltava” by Gustav Cederström (1845–1933). A new exhibition at Loeb Music focuses on representations of Mazepa in various art forms.

the staff, the Edna Kuhn Loeb Music Library became the natural site for the exhibit.”

Among the items included in the exhibition: several scores and libretti taken from Loeb’s collections, including operatic settings by 19th century composers Nerini, Grandval, and Gianella, along with several books from Widener Library, as well as prints, artwork and photos. The wealth of Mazepa-related material surprised even Adams.

“I’d heard of the Tchaikovsky opera, but I had no idea there were so many musical settings for the Mazepa myth,” she said. “I don’t think most music scholars would know how often his story has appeared, both in music and other art forms. This exhibition is the story of broadly-based multidisciplinary scholarship the music library wants to support.”

The exhibit runs through early 2010 in the Richard F. French Gallery at the Eda Kuhn Loeb Music Library.



GRADUATE STUDENT NEWS conti. from page 4

the English section of *Intersections* (29/1), he published a review essay “Music, History, Autonomy, and Presentness: When Composers and Philosophers Cross Swords.” In French journal *Filigrane*, Trottier wrote an article about Richard Taruskin’s works on Stravinsky during the 1980s and 1990s. With the permission of the author, the text “The Dark Side of Modern Music” (first published in *The New Republic*) has been translated into French as a complement with the article.

BERT VAN HERCK’s *Sept Chansons sur textes de Maurice Maeterlinck* received a world premiere in Växjö, Sweden, during World Music Days in September, by the Danish National Vokal Ensemble conducted by Fredrik Malmberg. In November, his new work *Songes* was premiered in Belgium, Mechelen by the Oxalys Ensemble.

In November, ANNA ZAYARUZNAYA published “She Has a Wheel That Turns...”: Crossed and Contradictory Voices in Machaut’s Motets” in volume 28 of *Early Music History*. Additionally, she was awarded an Alvin H. Johnson AMS 50 Dissertation Fellowship for her dissertation, “Form and Idea in the Fourteenth-Century Motet.”

Undergraduate News



Charlie Albright

VICTORIA ASCHEIM (Music and History of Art and Architecture, Harvard/NEC) was elected to Phi Beta Kappa. In summer 2009 she was a member of the Britten-Pears Orchestra of the Britten-Pears Young Artist Programme at the Aldeburgh Festival. Victoria is a writer for Harvard Arts Beat, the blog of the Office for the Arts, and served as publicity manager of the Harvard Radcliffe Orchestra.

Two additional undergraduate music students were also elected to Phi Beta Kappa: LAURA BETH KAPLAN, and HAROLD WU.

This past summer, CHARLIE ALBRIGHT ('11/NEC) was one of two recipients of the 2010 Gilmore Young Artist Award. Besides supporting many performances at the 2010 Gilmore Keyboard Festival in Michigan, the award comes with a fund for music-related expenses and an additional award to commission a composer to write a work for him. In November, Albright was one of four winners of the 2009 Young Concert Artists International Auditions, giving him 3.5 years of management by Young Concert Artists, Inc. Debuts include concerts at the Kennedy Center in Washington, D.C., in New York City, and in Boston. He continues to tour nationally, highlights of which were a performance with Yo-Yo Ma and another in Washington State where he also gave a master class at Western Washington University. Albright was just named a 2010 Gina Bachauer International Artists Piano Competition Competitor.

On the Town with Oja's Bernstein Seminar

Professional dancer Leslie Woodies and her assistant Rachel Bertone (shown below) visited Carol Oja's Freshman Seminar, "Leonard Bernstein and His World" in mid-October. Woodies taught students selections of Jerome Robbins's choreography for *On the Town* (1944). The artist's visit was inspired by a new initiative to showcase Freshman Seminars in the Arts, thanks to the support of President Drew Faust and Dean of the Arts and Humanities, Diana Sorensen. These seminars, which are part of the Harvard arts initiative, focus on Faust's support of utilizing the performing arts in freshman seminars. Photo: Nina L. Duncan, Freshman Seminar Program.



Harvard Baroque Chamber Orchestra is 2009 Bodky Prize winner

The Cambridge Society for Early Music awarded the Harvard Baroque Chamber Orchestra the 2009 Erwin Bodky Prize. The award was presented at a brief ceremony and concert on Saturday, June 13th, at First Church in Boston.

The young players of the Harvard Baroque Chamber Orchestra are drawn from the area's finest colleges and conservatories, including Boston University, New England Conservatory, and the Longy School of Music, in addition to Harvard University. Guest directors of HBCO have included Christopher Hogwood, William Christie, Joel Cohen, Andrew Parrott, and Ton Koopman; the group is presently under the direction of cellist Phoebe Carrai. Cambridge Society for Early Music salutes the Orchestra for its exemplary role in providing training, encouragement and opportunity for a new generation of early music players.

The Prize is awarded to young musicians who have exhibited the highest level of achievement in the field of early music in the areas of performance, scholarship and pedagogy. Over sixty performers and ensembles have received the award, including many who are now luminaries in the field. The last time the prize was awarded to an ensemble was in 1988, when the Locke Consort and the Medieval Quintet shared the award.



Talking about Hydra Sound Diffusion with Hans Tutschku

Music Department fellow Seda Roeder recently interviewed Professor Hans Tutschku about an upcoming Hydra concert. To hear the full interview, go to Roeder's Black Box podcast at <http://www.sedaroeder.com/>

SR: Hydra is one of the most important resources at Harvard for electronic music. Can you tell me how you came to design this 32-speaker sound system?

HT: Electronic music is very often presented with only a few loudspeakers and I always felt, like many other European composers, that you can make it a much more amazing experience if you play the compositions with a massive surround sound system. Most surround sound systems use five speakers—the well known 5.1. We put 32 speakers around the public. It's not to make it louder: there are different sound characteristics of the speakers. One can direct certain sounds with particular properties to speakers which actually make a better rendering of that kind of sonic material. One can play with color, and also with direction.

SR: That's a very different experience than what people are used to.

HT: Yes. Composers write into their pieces certain spaces or spacial images. There are ideas of proximity, or of huge, reverberant spaces. If you just play them back over a pair of speakers you can still get the spacial idea. But if you can direct close sounds to come out of speakers that are really close to the public, and then fill the whole space—all 32 speakers—with sound to convey the image of big spaces, you can actually interpret the compositions much better within the space of the concert hall.

SR: How did you include this spacial idea in your piece, *Winternacht (Winter Night)*?

HT: It plays mainly with two big musical and spatial contrasts: that of contemplative and finely detailed structures against these enormous and harsh energies from the electronics and the percussion. The instrumental gestures are picked up by microphones and used by the computer to send the sound into the space. The live-electronics are very much driven by the playing; there is a direct correspondence between the players' dynamics and the movements of sound around the audience.

For more on Hydra and sound diffusion, go to <http://huseac.fas.harvard.edu/> The next Hydra concerts will take place in May, 2010. Please check our online calendar for information: www.music.fas.harvard.edu/calendar.html

PLEASE SEND YOUR NEWS TO:
musicdpt@fas.harvard.edu

Lesley Bannatyne, editor
Music Department
Harvard University
Cambridge, MA 02138



Ursula Oppens. Photo by Christian Steiner

Put your names in a hat....

It's Ursula Oppens' idea: somewhere around forty musicians—composers, vocalists, and instrumentalists—put their names into a metaphorical hat. Each of fifteen student composers is assigned up to three performers at random. The composers have eight weeks—until the end of February—to write a piece of music, 3-5 minutes in duration, utilizing the musicians selected for them.

“Outside the Box: Musicians and Composers Collaborate” is a project designed to urge composers towards creating new work and writing for instruments they might not have considered. Oppens will coach each of the composer/musician groups, and guide each piece towards a public performance on the evening of Tuesday, March 30, at 5:30 p.m. in the Music Building. The object is to bring together composers and performers on campus for intense musical interaction and mutual benefit. A cash prize will be awarded to the composer-performer team with the best artistic achievement in terms of creativeness and musical interpretation. The prize jury is made up of Ms. Oppens, Jack Megan (Director of the Office for the Arts at Harvard), and Richard Beaudoin (Lecturer on Music in the Music Department).

Noted pianist Ursula Oppens is a Harvard/Radcliffe alumna and one of the most creative and engaged performers of new music on the scene today. Her repertoire crosses boundaries; she has commissioned and premiered works by composers including Anthony Braxton, Elliott Carter, Anthony Davis, John Harbison, Julius Hemphill, Tania Leon, György Ligeti, Witold Lutoslawski, Conlon Nancarrow, Tobias Picker, Frederic Rzewski, Alvin Singleton, Joan Tower, Lois V Vierk, Christian Wolff, Amnon Wolman, and Charles Wuorinen.

Oppens has won a singular place in the hearts of her public, critics, and colleagues for her musicianship and understanding of the composer's artistic argument. “What makes Oppens a compelling musician,” writes the *Seattle Post-Intelligencer*, “...is her probing intellect and curiosity; her ability to clarify what she perceives.”

“Outside the Box” is part of a residency that will also include a master class with Oppens (presented by the Office for the Arts' Learning From Performers program), several informal discussions of 21st-century music, and a public concert in John Knowles Paine Concert Hall (details in box).

The composer/musician collaborative project is funded by the Einziger Fund, established in 2009 to support undergraduate composition and performance, and is the fund's inaugural project. The March 30th performance will include a new work by Michael Einziger as well.

TUESDAY, APRIL 1 AT 8:00 PM
BLODGETT DISTINGUISHED ARTIST
URSULA OPPENS, PIANO
Music of the 21st Century
John Corigliano *Winging It* (2008)
William Bolcom *Ballade* (2006)
Tobias Picker *Three Nocturnes for Ursula* (2009)
Charles Wuorinen *Oros* (2009) (world premiere)
Elliott Carter *Three Tributes* (2007-08);
Two Thoughts About the Piano (2005-06)
Intermittences - Catenaires
Amy Williams *Three Pieces for Piano* (2003-09) *Astoria - Refined Art - Brigid's Flame*

Want to hear about upcoming Music Department concerts?

If you would like to receive notices of music department concerts and special events, please email musicdpt@fas.harvard.edu and let us know. Announcements will be sent by email a few weeks before each event. Your contact information will not be shared with anyone or used for any other purpose.

Chiara Performs Beethoven Cycle at Paine Hall



This February's Blodgett Chamber Music Series concert by the Chiara Quartet will be the second in the quartet's ambitious Beethoven cycle (the first took place in October). The quartet will perform the third concert on Friday, April

9 at Harvard, and will complete the cycle during the 2010–2011 Blodgett Chamber Music Series. “The energy, intensity, and intimacy of the string quartet life are encapsulated in these sixteen works,” says violinist Fisher. “As performers, we relish the challenges Beethoven gives us while rehearsing, the joys of connection in performance...the never-ending work to be done. Our repertoire is endowed with great works, however, no other composer wrote so often, so well, and so differently for this medium during key phases in his life.” www.chiaraquartet.net

SPRING 2010 CALENDAR OF EVENTS

FRIDAY, FEBRUARY 12 AT 1:30 PM

Symposium: *Performing Beethoven String Quartets*. Papers by Alan Gosman (University of Michigan), Matthias Roeder (Harvard University); panel discussion with Joel Smirnoff and the Chiara Quartet; introductory remarks by Lewis Lockwood and Anne C. Shreffler. (Harvard)



Joel Smirnoff

BLODGETT CHAMBER MUSIC SERIES

The Chiara Quartet

FRIDAY, FEBRUARY 12 AT 8:00 PM

Beethoven Cycle: CONCERT TWO
String Quartet in D Major, Op. 18 No. 3
String Quartet in C Major, Op. 59 No. 3
String Quartet in A Minor, Op. 132

FRIDAY, APRIL 9 AT 8:00 PM

Beethoven Cycle: Concert THREE
String Quartet in F Major, Op. 18 No. 1
String Quartet in F Minor, Op. 95
String Quartet in E-Flat Major, Op. 127

HARVARD GROUP FOR NEW MUSIC

New works by composers of the HGNM

SATURDAY, FEBRUARY 27 (Talea Ensemble); APRIL 24 (Talujo Percussion Quartet); MAY 15 (Neue Vocalsolisten Stuttgart)

THURS. FEBRUARY 18, MARCH 11, & APRIL 15 AT 5:15 PM

THE ERASMUS LECTURES ON THE HISTORY & CIVILIZATION OF THE NETHERLANDS AND FLANDERS

Rob Zuidam, composer: *Three Talks on Dutch Contemporary Music*, ROOM TWO, MUSIC BUILDING



Rob Zuidam

MONDAY, FEBRUARY 22

AT 4:15 PM

BARWICK COLLOQUIUM
 Richard Leppert: *The Civilizing Process: Music and the Aesthetics of Time-Space Relations in The Girl of the Golden West*.

DAVISON ROOM

SATURDAY, APRIL 10 AT 4:00 PM

SOUTH INDIAN CLASSICAL (KARNATAK MUSIC)

Richard K. Wolf (vina), Umayalpuram Mali (mridangam). *Sponsored by the Learning from Performers Program of the Office for the Arts at Harvard, the Program in General Education, and the South Asia Initiative.*

FROMM PLAYERS AT HARVARD INTERSECTIONS

Curated by Joel Sachs

FRIDAY

CONLON NANCARROW (US/MEXICO)
Prelude; Blues Study No. 15;
Sonatina

OLEG FELZER (AZERBAIJAN/US)
Vestige

BETTY OLIVERO (ISRAEL) *Bashrav*
 GUO WENJING (CHINA) *Concertino*
for Cello & Chamber Ensemble

PABLO ORTIZ (ARGENTINA/US)
Hipermilonga

CHINARY UNG (CAMBODIA/US)
Spiral VI

ROBERTO SIERRA (US [PUERTO RICO]) *The Guell Concert*

FRANGHIZ ALI-ZADEH (AZERBAIJAN/
 GERMANY) *Music for Piano*

BENJAMIN YUSUPOV (TAJIKISTAN/ISRAEL)
Haqqoni

DU YUN (CHINA/US) *Vicissitudes III*
 TONY PRABOWO (INDONESIA) *Music for*
Multiple Voices

TANIA LEON (CUBA/US) *Indigena*
 DMITRI YANOV-YANOVSKY (UZBEKISTAN)
Parables II, texts by Woody Allen

Two concerts of colorful music by composers worldwide working where cultures collide and fuse. Performed by New York's internationally renowned ensemble CONTINUUM.

2.19–2.20 2010 8:00 pm

John Knowles Paine Concert Hall

Free and open to the public. No tickets required.

All events are free and take place in John Knowles Paine Concert Hall unless otherwise noted. For information: musicdpt@fas.harvard.edu
www.music.fas.harvard.edu/calendar.html

HARVARD UNIVERSITY
DEPARTMENT OF MUSIC
Harvard University
Cambridge, MA 02138



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City, Chant & the Topography of Early Music Conference

Sequentia performs a concert of medieval music in Bush Hall, Harvard; Honoree Thomas Forrest Kelly and Peggy Badenhausen at a dinner in Kelly's honor; speakers and attendees at a conference reception (Alexander Rehding, Suzannah Clark, Seda Roeder, Arni Ingolfsson); and conference co-organizers Michael Cuthbert, Christoph Wolff, and Sean Gallagher.



On October 2–4, medieval scholars and musicians gathered in Paine Hall to explore ways that space, urban life, landscape, and time revolutionized plainchant and other musical forms. The conference honored and built upon Morton B. Knafel Professor Thomas Forrest Kelly's work in keeping cultural, geographic, and political factors close to the heart of the musicology of chant, early music, and beyond. Two papers complemented Kelly's scholarly and pedagogical interests by investigating the role of the city in the premieres of works composed long after the end of the Middle Ages. A volume of the conference papers is slated for publication.

