

MUSIC

NEWSLETTER

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I N S I D E

- 2 Faculty News
- 2 *Shelemay in Ghana*
- 3 Library News
- 4 *Jazz innovator Greg Osby at Harvard*
- 5 Alumnae News
- 6 Graduate News
- 6 Undergraduate News
- 7 *Heisey-Rotner's Music & Art*
- 8 *Aaron Berkowitz: An Interview*
- 9 *Arthur Berger*
- 10 Calendar
- 11 *2004 Fromm Commissions Announced*
- 11 Staff News
- 12 *Yannatos Celebrates 40 Years at Harvard*

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Bernstein and Copland, the Cold War: Oja and Schreffler's 20th-Century Studies

CAROL J. OJA



"I take pride in working across disciplines," says Carol J. Oja, referring to her recent work with 20th-century American music. Oja has just finished her first semester at Harvard as the newly appointed William Powell Mason Professor of Music.

"I really loved my graduate seminar this fall. The discussion around the table was extraordinary, with students in ethnomusicology, theory, composition, and historical musicology—even one from the History of American Civilization—and the sparks that flew were pretty amazing. I'm looking forward to building a network of graduate students interested in investigating American musical traditions from diverse disciplinary perspectives."

For Oja, "American" is most compelling when widely defined.

"The notion of 'national identity' is continually fluid, posing all sorts of intriguing issues. Take Cage. Cage was certainly American, but his work was profoundly shaped by Asian philosophies at the same time as it had a strong impact in Western Europe. Studying American music isn't about being a nativist booster but rather provides an opportunity to probe our culture in terms of its internal diversities and relationship to traditions around the globe."

Oja is happy to be stepping onto the moving train at Harvard. "The maverick here in studying American music was Eileen Southern [the

Continued on page 3

"I would have never thought of it in America," says Anne Shreffler of her current project, a book on new music during the Cold War. Shreffler spent nine years in Europe, at the University of Basel, before joining the faculty at Harvard.

"It changed my life. I thought about the differences between Europe and America every day while I was there. Europeans do it this way, Americans do it this way; it was a constant background noise, this awareness of difference."

Shreffler is interested in the decade after WWII—1945-1957—and in exploring the differences in political context between American

ANNE C. SHREFFLER



and European new music: "We had such different experiences of the war, our music histories are different. It wasn't just Soviet and communist cultures that created a political music, what we think of when we think of Eisler and Brecht. People in the West were writing music—Cage, Schoenberg, Boulez—that occupied an ideological position. It was a political music as well."

New music, Shreffler believes—music perceived by creators and listeners as advanced, or experimental—was part of the political context of the Cold War.

"One strand of new music after WWII in America was highly systematized. It was related to science and technology—think IBM in the 50s. There was an academic establishment be-

Continued on page 4

Faculty News

Professor Emeritus **REINHOLD BRINKMANN** delivered a “Wiener Vorlesung” at the Schubert-Saal of the Vienna Konzerthaus commemorating the 175th anniversary of Schubert’s death. The topic was Schubert’s “Winterreise.” In March, Professor Brinkmann will give the annual Donald J. Grout lecture at Cornell University, also on Schubert songs.

Assistant Professor **MAURO CALCAGNO** and James Edward Ditson Professor **ANNE SHREFFLER** initiated a seminar on opera at the Harvard Humanities Center. The seminar is a discussion group, and will provide a forum for presenting new work and bringing together scholars from different fields.

SEAN GALLAGHER is co-editor of *Western Plainchant in the First Millennium*, a collection of essays recently published by Ashgate. He is on leave this year, thanks to a fellowship from the American Council of Learned Societies, and is currently writing a book on musical poetics in the fifteenth century.

Morton B. Knafel Professor **THOMAS FORREST KELLY** gave the opening lecture for the Los Angeles Philharmonic orchestra in Walt Disney Hall during a series entitled “First Nights,” based on his Harvard Core course and his book of the same title. In February he was the Geiringer Lecturer at the University of California, Santa Barbara. He presented a paper to the American Musicological Society on a new fragment of Old-Roman chant, and he spoke in the Department’s own lecture series. Kelly also addressed the Harvard Clubs of Westchester and Louisville.

Dwight D. Robinson, Jr. Professor **ROBERT LEVIN** is working full tilt on his commission from Carnegie Hall to complete the Mozart C-minor Mass, K.427 (to be premiered by Helmuth Rilling at Carnegie, January 15, 2005). Recent performances include concerts with Günter Herbig, the Detroit Symphony; Christopher Hogwood, Göteborg Symphony (Sweden); Nicholas McGegan, New World Symphony (Miami Beach, FL); Sir Roger Norrington, Stuttgart Radio Orchestra

continued on page 5

Shelemay in Ghana

Kay Kaufman Shelemay took a research trip to Ghana during the first half of January, 2004. Shelemay worked primarily in Accra, the Ghanaian capital, where she researched a case study of urban musical life for the second edition of her *Soundscape* textbook. In collaboration with Harvard historian Emmanuel Akyeampong, Shelemay also visited traditional healers in the Volta region to the east of Accra, where she and Akyeampong explored collaborative research possibilities relating to healing, ritual, and music for the Harvard African Studies initiative. Akyeampong and Shelemay also met with officials at the University of Ghana and travelled north to Kumasi, where they had an audience with the Asantehene (King of the Asante Nation), Otumfuo Osei Tutu II.

While in Ghana, Shelemay attended many events with rich musical content including church services, healing rituals, performances by various funeral and dance associations, and a rehearsal of the national Ghana Dance Ensemble. Shelemay interviewed a number of Ghanaian musicians and came back with recordings and photographs documenting many aspects of present-day Ghanaian musical life.

Top to bottom: Children from families associated with African Star Dancers in Accra learn to play drums; Star Dancers performing a dance to drum accompaniment; Master drummer accompanying singing and dancing of the Agbadza by an Ewe Funeral Society in Accra. Photos by Kay Shelemay.

Visiting Faculty & Associates

DEBORAH BURTON’s forthcoming book—*Tosca’s Prism* Northeastern U. Press, 2004—won an AMS subvention grant to help with musical examples. The book derives from an international conference Burton organized in Rome in June 2000 for the centennial of Puccini’s “Tosca” and the bicentennial of the historical events depicted in the opera. Both Professors Kelly and Lockwood were on the Advisory Committee.



Oja, continued from page 1

first professor with a dual appointment in Afro-American Studies and Music], whose *Music of Black Americans* (1971) simultaneously established a scholarly model and made a political statement. Currently, Ingrid Monson, Kay Kaufman Shelemay, and Anne Shreffler are all working on different corners of the American scene, and our methodologies vary considerably, yielding a wonderful synergy.”

Oja developed her interest in 20th-century American music through graduate study with H. Wiley Hitchcock at the Graduate School of the City University of New York. A project about the music of Aaron Copland hooked her early on: “As a first-year student, I interviewed Copland for a paper and jumped headlong into archival research—which in this case meant having the good fortune to work with correspondence and music manuscripts housed in his basement in Peekskill, New York. This material is now at the Library of Congress.”

Research into American 20th-century music led to Oja’s extensive publications about a who’s who of composers: Aaron Copland, George Gershwin, Ruth Crawford Seeger, Virgil Thomson, William Grant Still, Edgar Varèse, Henry Cowell, Carl Ruggles, Marion Bauer, Dane Rudhyar, Colin McPhee—musicians who collectively made up the New York music scene early in the century. For her book, *Making Music Modern: New York in the 1920s* (Oxford University Press, 2000), Oja sketched a broad cultural environment for young American composers of the day.

“I explored poetry, painting, and sculpture to contextualize musical developments in the U.S. And I focused closely on transatlantic networks; a lot of composers in my book either spent substantial time in Europe, fusing strong links to composers there, or got to know the newest European compositions through the dissemination of scores and recordings. For example, a two-piano arrangement of Stravinsky’s famous *Rite of Spring* circulated among American composers during the 1910s, providing the first opportunity for many of them to come in contact with it.”

Her current project is *Leonard Bernstein and Musical Theater* for Yale University Press, part of a new series that will include a book for each major Broadway composer. Geoffrey

Block, the series editor, just published the first volume, about Richard Rodgers.

“When I first was approached about the series, I considered writing about Gershwin,” says Oja, “but I was intrigued by the idea of tackling a later time period.”

Why Bernstein?

“I admire Bernstein’s theatrical scores, and *West Side Story* was an important part of my adolescence. I am a pianist and organist, and in high school I played for lots of musicals, including that one. This repertory is central to our national identity. On a scholarly level, Bernstein’s music attracts me in part because of his relationship with Copland; it feels like a natural extension of work I’ve done before. There are some dissertations emerging about Bernstein, but the scholarly literature remains surprisingly slim.”

Oja is also co-editing a volume of essays about Copland with Judith Tick, to be published in conjunction with the Bard Festival in 2005 (Princeton University Press), and she is currently president of the Society for American Music. Tucked away in her file for the future is a project about Minna Lederman, editor of the “little magazine” *Modern Music*, from 1924 to 1946: “I’m the executor of Lederman’s literary estate, and I want to publish a volume of her essays and correspondence.” Lederman trained a generation of American composer-journalists and wrote personal remembrances about them and others, including Cage, Copland, Elliott Carter, Igor Stravinsky, and Virgil Thomson. She also had close ties to poets and artists such as John Ashbury, Edwin Denby, Elaine DeKooning, and Jasper Johns.

Carol Oja’s Making Music Modern is available from Oxford University Press; it won the Lowens Award of the Society for American Music and an ASCAP-Deems Taylor Award. Her previous book, Colin McPhee: Composer in Two Worlds (1982), also received an ASCAP Award; it will be released in paperback this year by the University of Illinois Press.

Connie Mayer with Chuck Gabriel at the new Aldrich Room workstations.

Library News

Computer Workstations at Loeb Music Library Tailored for Music Scholars

Computer workstations tailored for multimedia music research are available in the Eda Kuhn Loeb Music Library’s Aldrich reading room. Students can complete course listening assignments, compose music, or access online multimedia resources from the workstations, which are equipped with high-end sound cards, headphones, and headphone amplifiers. In addition, Finale, a notation software for creating, editing, and printing sheet music, is installed on each of the four machines. Regular software updates ensure the latest versions of plugins, such as RealAudio and Beatnik, are installed.

“Music scholars have always conducted their research using a variety of informational formats including text, manuscripts, printed scores, and recordings. As multimedia technologies become more sophisticated and quality digital content becomes more widely available, music scholars are turning to the web to find full text articles and books, digital images, midi reproductions of manuscript and printed scores, and online audio and video. These workstations were designed to make accessing these technologies easy and straightforward,” said Connie Mayer, Public Services Librarian for Loeb Music Library.

The Aldrich reading room is open during library hours.



Shreffler, continued from page 1

ginning to set up big electronic music studios. Composers and theorists were joining the academy for first time, and hard science legitimized their field and work.

“But in Europe it was different. New music was banned in Nazi Germany and under fascist regimes: 12-tone music became associated with anti-fascism. Just writing it during the war was dangerous. As soon as WWII was over, people in Europe wanted to find out everything Schoenberg had been writing—they had a hunger for what they’d missed. And it was liberating: composing and performing new music was an acknowledgement of anti-fascism. People in Europe re-discovered 12-tone music between 1945-48. They associated it with solidarity and leftist values. It was, in fact, highly political; some composers even worked with the resistance. And some even sympathized with the Soviet Union as the epitome of the avant garde.

“Then, in 1948, things changed. The Soviets clamped down and instituted a hard program of socialist realist art. All of a sudden, 12-tone music was elitist. Soviets demanded their composers write accessible music for the masses, which is where you get ballets created around tractor drivers. Or even work by Shostakovich, a wonderful composer, who wrote real pieces as well as pieces for the Soviet apparatus.

“This jolted Westerners. People had to articulate—in 1948-49-50—why new music was reconcilable with left wing thinking. There

is rhetoric in early 50s that rejects atonal styles for more accessible art. But then Stravinsky, and others, started writing serial music in 1955, and new music became associated with progress.”

New music, posits Shreffler, although not intrinsically political, becomes “in” for reasons formed by political situation; it cannot stand outside the sphere of politics.

Shreffler began thinking about this book in 1996 when she wrote an article for an exhibit catalog addressing why so many composers

after WWII rejected neo-classicism. Research brought her to the Paul Sacher Foundation, which houses 70 collections of composers, in-

cluding Webern, Stravinsky, Boulez, Carter, Berio, and Ligeti. “It’s a wonderful place to think about music history. You have to get as good a sense as you can of the whole landscape.” She especially loved the letters she found there. “Composers express strong political opinions, and from their letters you can find out a lot about the texture of their lives.”

Anne Shreffler is the James Edward Ditson Professor of Music. She will teach her first courses at Harvard this spring semester; Current Methods in Historical Musicology (focusing on the status of musical performance in the academic discipline) and a graduate seminar on American avant-garde and experimental music after 1945.

NEW MUSIC WAS BANNED IN NAZI GERMANY AND UNDER FASCIST REGIMES: 12-TONE MUSIC BECAME ASSOCIATED WITH ANTI-FASCISM. JUST WRITING IT DURING THE WAR WAS DANGEROUS.



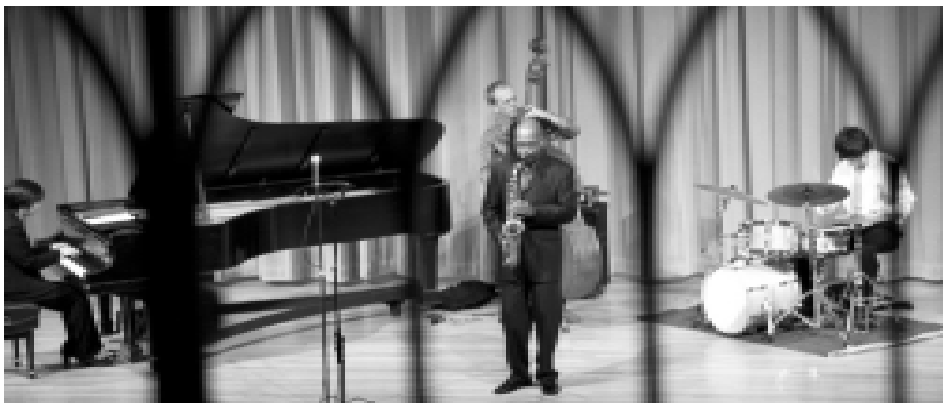
Jazz Innovator Greg Osby at Harvard

The Department of Music Blodgett Distinguished Artist Series presented a concert by the Greg Osby Four at John Knowles Paine Concert Hall in November. Osby came to campus for a week to share his knowledge of jazz and improvisation with Harvard students, including several at the music department. Ethnomusicology graduate student Matthew Clayton studies privately with Osby, and had this to say about his work:

“Greg Osby is truly an innovator in the realm of jazz at a time when innovation is scarce in the genre. He has developed his own theory of music, something he and saxophonist Steve Coleman initiated in the early 80’s with their M-BASE collective. This theory deals with motivic cells that are treated intervallically, allowing for colorful and daring substitutions, harmonic and melodic angularity, and a deeper extension of the mathematic ground rules that define all current jazz practice (i.e. chord changes, voice leading, “swing”). Osby exposes his students to the widest range of musical sources, from jazz, to classical, to world music, to pop, and he is particularly sensitive to tailoring lessons to each student’s needs. His work with pianist Andrew Hill was very significant in his career, with Hill being one of Osby’s heroes and mentors. The recording “Inner Circle” best represents Greg Osby’s wonderfully creative, and far-reaching, musical mind.”

—Matthew Clayton, Ethnomusicology graduate student

—Matthew Clayton, Ethnomusicology graduate student



Greg Osby with Professor Ingrid Monson; Greg Osby Four in concert. Photo by James Leach.

Faculty News, continued

(Mannheim, Stuttgart, Karlsruhe); and Mario Venzago, Indianapolis Symphony. Levin was conductor/soloist for the Orchestra of the Age of Enlightenment's performances of Beethoven Piano Concertos No. 1 in C major, Op. 15, and No. 3 in C minor, Op. 37 (Bristol, London).

In December 2003, Professor Emeritus **LEWIS LOCKWOOD** gave a lecture at the American Academy of Arts and Sciences; the topic was "Beethoven and His Royal Discipline."

Associate Professor **KAREN PAINTER**, who recently gave birth to Elizabeth Homer Painter, is completing work on a volume she is co-editing with art historian Thomas Crow. In addition to her essay, "Mozart in the Shadow of Beethoven: Biography and Musical Interpretation in the Twilight of Idealism, 1827-1871," the book's contributors on music include Zoe Lang (doctoral candidate in musicology at Harvard University), John Rockwell (a member of the music department's visiting committee), Stanley Cavell (emeritus professor of Philosophy at Harvard), Frank Gehry, John Deathridge, and Bryan Gilliam.

The International Contemporary Ensemble presented *The Music of Bernard Rands*, a retrospective celebrating Walter Bigelow Rosen Professor **BERNARD RANDS'** 70th birthday. His new string quartet was premiered at Symphony Space in New York City by the Ying Quartet.

ALEX REHDING's book *Hugo Riemann and the Birth of Modern Musical Thought* was recently published by Cambridge University Press and is available both in the U.K. and the U.S.

JAMES YANNATOS' *Concerto for Double Bass* was performed by Alea III (Edwin Barker, bass) in February. His *Prayers from the Ark* was also performed, both in Philadelphia by Orchestra 2001 and again at Swarthmore College, also in February. Albany Records recently released Yannatos' 2nd and 7th Symphonies.

Errata:

The portrait of Bernard Rands in the previous issue was erroneously attributed. The photographer is Megan Summers.

Alumnae News

JUDAH COHEN's (PhD 2002) book, *Through the Sands of Time: A History of the Jewish Community of St. Thomas, U.S. Virgin Islands*, has been released and is available on amazon.com. Says Cohen, "It's mostly history, with ethnographic twists." Cohen has been negotiating his way through the Judaic Studies department at NYU as the sole representative for music/arts, anthropology/social science, and Caribbean studies. He just completed teaching his first class on the Holocaust.

Soprano **CAPRICE CORONA** (AB '97) was awarded First Prize in the Nineteenth Annual International Opera Singers Competition, sponsored by the Center for Contemporary Opera in New York City. Corona was chosen from twenty-one semifinalists. In addition to the cash prize she will be presented in recital during the 2004-2005 season at Weill Recital Hall in New York City. Corona recently teamed up with composer/husband Jonathan Holland (PhD 2001) for a performance of Holland's "Love Songs" at Berklee College of Music.



Caprice Carona. Photo by Susan Wilson.

THOMAS J. CROWELL (AB '43) continues to work at combining chemistry and music, playing chamber music on piano and doing chemical research.

SARA JOBIN (AB '91) will be the first woman to conduct at the San Francisco Opera this upcoming fall, when she conducts *Tosca* on November 7th, and *Flying Dutchman* on December 1st.

JEANNIE GUERRERO (PhD 2003), professor of music theory at the Eastman School of Music, presented "Multidimensional Counterpoint and Social Subversion in Luigi Nono's Choral Works" at SMT, a paper which received the 2003 MTSNYS Emerging Scholar Award and will be published in *Theory and Practice*. She participated in the third of the Seminari Internazionali Estivi "Jacopo da Bologna" in Dozza, Italy.

One of **APRIL JAMES'** (PhD 2002) long-time dreams came true: she had a lead role in the New York production of Christmas Revels. The theme was the Italian Renaissance, complete with solar eclipse and commedia dell'arte. James played Arlecchina.

ROE-MIN KOK (PhD 2003) has been appointed Assistant Professor of Music at McGill University, Montreal, Canada.

LEONARD LEHRMAN (AB '71) in 2003 became Director of the Oceanside Chorale, Minister of Music at Christ Church Babylon, Organist at Temple Isaiah in Great Neck, Music Director of Parkside Players, and Associate Music Director of Broadway Blockbusters. He completed editing the third and final volume of *The Marc Blitzstein Songbook* for Boosey & Hawkes. Original Cast Recordings released the first complete recording of an opera of his (his tenth), "The Wooing," on a libretto after Anton Chekhov's "The Boor" by Abel Meeropol (1903-1986), in honor of the latter's centennial. Lehrman's article, "Making the Political Personal," appeared on the American Music Center's online magazine NewMusicBox, with many references and links to his Harvard productions, especially the 1970 Boston premiere of "I've Got the Tune," with Leonard Bernstein in attendance. In October 2004 Lehrman will be performing his own and other composers' music at the Nadia Boulanger Symposium in Boulder, Colorado, along with Robert Levin, among others.

ANNE STONE (PhD 1995) and **JEFF NICHOLS** (PhD 1991) announce the delivery of their baby boy twins, Aaron and Gabriel, on September 13th.

Graduate Student News

AARON GIRARD co-organized a panel at the 2003 Annual Conference of the International Association for the Study of Popular Music in Los Angeles in September. As part of the panel, "The Popularizing Voice: Questions of Singing and Gender," he read a paper entitled "Singing Along with the Posthuman Voice." His research on music theory in American universities has led him to many other conferences and academic events.

This November **JOSÉ LUIS HURTADO** won the Award of the City of Wolkersdorf (Austria), with his compositions *De verde y gris* (ensemble) and *Tres Piezitas Op. 15* (piano solo). The prize includes a monetary award and two concerts in Vienna in April of 2004. His composition *Seis* (for fifteen instruments) won the 20 de Noviembre Prize in Mexico.

LARA PELLEGRINELLI contributed the entry on Ella Fitzgerald to the *National African American Biography* edited by Henry Louis Gates. An article she wrote on jazz vocalist Shirley Horn appeared in the *New York Times* Sunday Arts & Leisure section last spring. Her "Singing for Our Supper: Are Vocalists Saving the Jazz Industry?" appeared as the cover of the December issue of *Jazz Times* and Lara moderated a panel on the same topic at the International Association of Jazz Education annual conference in New York City.

KEN UENO received a Fromm Music Foundation commission for his upcoming piece for the Pro Arte Chamber Orchestra (to be premiered May 16, 2004 at Sanders Theatre), was named composer-in-residence for the Radius Ensemble (commissioned piece to be



premiered April 10), received first prize in the "Luigi Russolo" competition for electroacoustic music, and was hired as assistant professor at Berklee College of Music.

JESSE RODIN recently directed a concert entitled "A Roman Armed Man"—a 'composite' *L'homme armé* mass with movements by Josquin, Compère, Tinctoris, de Orto, and Vaqueras. Department members **CAROLANN BUFF**, **MARY GERBI**, **EVAN MACCARTHY**, **SCOTT METCALFE**, **MATTHEW PEATTIE**, and **JON WILD** sang.



We welcome your news and suggestions. Please send information about your recent activities, publications and projects. To contribute an article, please contact newsletter editor Lesley Bannatyne at:

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Undergraduate News

Congratulations to junior **FRANCESCA ANDEREGG**, violin, and sophomore **WEI-JEN YUAN**, piano, who were named finalists in the Harvard-Radcliffe Orchestra 2004 Concerto Competition.

Two music concentrators received Office for the Arts Music Grants this year. **MARISA GREEN '04** was awarded an Eckstein-Lipson grant for a production of the Baroque opera *The Ethiop* by Harvard Early Music Society. **ALEXANDER NESS '04** earned a Kahn Grant for three fall projects: a concert of contemporary, classical, experimental, and electronic music featuring works by undergraduates and established composers; the staging of a parade in Harvard yard featuring homemade instruments; and the creation of a permanent performing group that promotes the composition and performance of contemporary music by undergraduates.



The Department holiday party, left to right: Juniors Toni Marie Marchioni and DoanNhi Le with 93r T.A. Robbie Merfeld; Ethnomusicology graduate student Natalie Kirschstein; Administrator Nancy Shafman, Communications Coordinator Lesley Bannatyne, theory graduate student Mary Greitzer and Front Office Co-manager Kaye Denny. Top of page: Musicology graduate students Myke Cuthbert and Matthias Roeder with Professor Thomas Forrest Kelly.

Heisey-Rotner's Music & Art

On the walls of his studio hang canvases in saturated colors: some vertical stripes, some still life paintings that evoke the topography of a city. Notebook paper, brushes and the guts of an old stereo crowd a table top. James Heisey-Rotner is at work on his senior thesis, an installation in which the observer will view paintings while listening to musical compositions on a walkman: "Each group of paintings coordinates with a collection of pieces of music. I want the viewer to set their own pace, find their own rhythm."

Heisey-Rotner is a joint music/visual studies concentrator, and his thesis marries the two artforms to focus inquiry on sources of sound and image, and how the two inform each other.

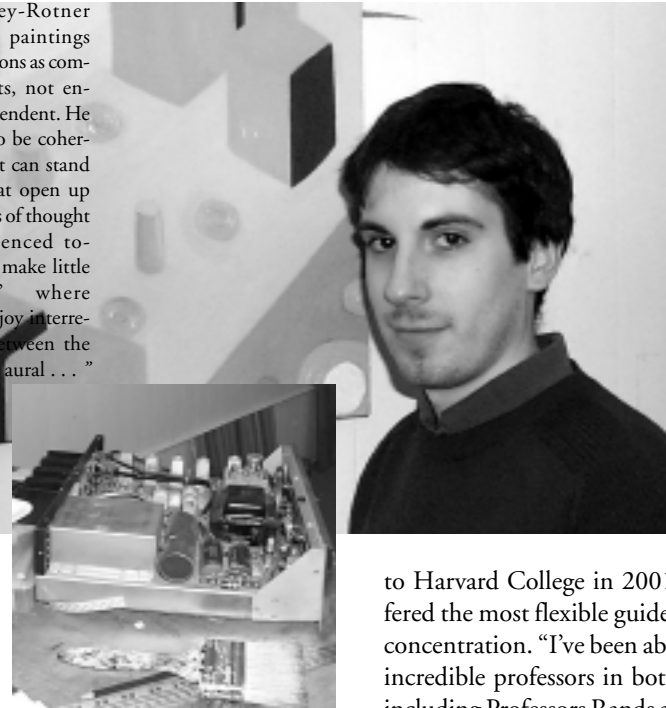
"The paintings I'm working on now are in two distinct formats, because the installation will have two parts. The first involves music compositions that were written as primary works in traditional forms, like a fugue or a theme and variations. For this part, the paintings are made "after" the compositions, following a tradition established by Kandinsky and Klee. They might be described as stripes of color, which use line and rhythm in a sequence that suggest the passage of time. They were inspired by drawings I did of the internal cavity of a grand piano, where the strings have such a strong potential for sound.

"For the second part, the relationships are reversed, and the paintings—still lifes portraying the inside of a stereo—are primary in the process. The music builds aural invocations of them, using ideas such as layering of form. To me the paintings represent a contemporary visual world, an electronic cityscape. In part I think they're talking about sources of sound and if there really is any validity to visual information. One can certainly see the aural potential of acoustic instruments, but is that connection lost in the electronic world?"

Painting was Heisey-Rotner's first medium. His mother, a quilter, introduced James to visual art very early on: "I still have these foggy pictures in my head of when she used to sit me on the floor with a series of fabric swatches and have me arrange them into a quilt design," remembers Heisey-Rotner. "In a way I still look at paintings like personalities of color."

James Heisey-Rotner thinks of his paintings and compositions as complete thoughts, not entirely interdependent. He wants them to be coherent works that can stand alone, but that open up other channels of thought when experienced together . . . "I make little 'metaworlds' where people can enjoy interrelationships between the visual and the aural . . ."

Heisey-Rotner's senior thesis installation will be presented in May, 2004 at the Carpenter Center.



He also started piano lessons at five. "There was a point around the time my parents divorced (I was eight at the time) when I really got into music, and from then on it remained my primary interest until shortly before college. I think it represented a very private mode of expression, and improvising in particular became an important daily ritual for me. I had a great piano teacher who used to have everyone compose a piece for a book she made annually, and I quickly learned to love hearing other people play my music far more than playing it myself."

Heisey-Rotner was a senior in high school when the two art forms started to fit together. "While they are very different in some respects—music has the element of time, while painting doesn't; painting was founded in representation, while music is 'the abstract art'—I could see lots of paths connecting them, like rhythm, phrasing, and the many identities of color. By putting them together in installations I hope I can make little 'metaworlds' where people can enjoy interrelationships between the visual and the aural... sort of like synonyms across the two media. In a way I think it's like looking at the world as if it were either slowed down near to a stop or sped up until everything organic is simplified in excess."

Heisey-Rotner went to University of Michigan School of Music, but transferred

to Harvard College in 2001 because it offered the most flexible guidelines for a joint concentration. "I've been able to study with incredible professors in both departments, including Professors Rands and Levin in the music department and Nancy Mitchnick and Sue Williams in VES. In retrospect, studying with any one of those professors would have been remarkable at Michigan, and I think it just goes to show how incredible the faculty is here."

There aren't many others at Harvard working in this vein. "Almost anyone involved in this kind of multimedia work seems to be using a visual medium that has a temporal dimension similar to music—like film, video, or animation—or they're using music that uses a nontraditional, fractured element of time in tandem with visual art. In both cases the different combinations make a lot of sense: you can either move the visual component closer to the aural or the other way around, making the connections easier to illuminate. For me, though, the traditional/acoustic aspect of what I'm doing is very important. The fact that the temporal dimension is an apparent gulf between the media is a challenge I really enjoy facing. I think it's like any point in the creative process where you are faced with an incongruity—the process of having to build a conceptual bridge, or in effect to rethink how the proposition was mapped in the first place, often seems to yield the most interesting results."





Aaron Berkowitz: An Interview

You've completed three years of medical school. Why earn a PhD in Musicology too?

A.B.: I have been interested in both music and science/medicine for a long time and have gone back and forth between seeking some sort of combination or synthesis of these fields and keeping them entirely separate. As an undergrad I did a BA in music and a BS in biology (at George Washington University) "in parallel." Although I was familiar with physicians who treated problems of musicians as well as music therapists, to me, music and science/medicine were at that time far more interesting separately. Much of my work in biology was in the domain of cognitive neuroscience, the study of neural mechanisms of higher cortical processes such as learning, memory, language, etc. Over time I became very interested in music as a fascinating system with which to study these questions and have thus returned to seeking synthesis of my interests in music and science.

How do you see the two fields informing each other?

A.B.: Music is a highly complex phenomenon requiring recruitment of various neural networks ranging from those involved in auditory learning/memory to motor planning to imagery to emotion and so on. There is a lot of interest in the neuroscience/psychology community in music for these same reasons. Some seek to understand music better by studying the brain, some seek to localize musical functions in the brain to compare these musical networks with speech networks, for example. I am most interested in what studying music can tell us about the brain. In elucidating mechanisms of brain function, hopefully new insights into diseases of the nervous system could be discovered....some day... For example, there is some evidence that music can help Parkinson's patients overcome trouble with movement.

I AM MOST INTERESTED IN WHAT STUDYING MUSIC CAN TELL US ABOUT THE BRAIN. IN ELUCIDATING MECHANISMS OF BRAIN FUNCTION, HOPEFULLY NEW INSIGHTS INTO DISEASES OF THE NERVOUS SYSTEM COULD BE DISCOVERED . . .

Combining the humanities and sciences must have other benefits, at least in terms of your research and training. How will your graduate work here benefit your medical work later?

A.B.: Doing an MD/PhD is not uncommon, though obviously it is usually a PhD in a more

medically related field than music. I wanted to pursue a PhD for broader exposure to research methodologies as well as the chance to focus on specific research questions and projects. I thought of pursuing a PhD in neuroscience but realized that I could look at some of the same questions in a graduate program in music. In this way I will become "cross-trained" (to quote one of my medical school advisors) in the humanities and sciences which will hopefully lead to a broader perspective on the questions I am interested in, as well as lead me to new questions. Also, being in the humanities offers me the opportunity to learn more languages which I am very excited about. This will permit me unique opportunities for ethnography, for potentially practicing medicine abroad, and, in the process of learning a variety of languages, hopefully also give me interesting perspectives on some of the questions of auditory learning and memory that interest me in music.

At Johns Hopkins, where I am working on my MD, the motto is "Research, Teaching, and Patient Care." This triad of responsibilities for the physician really resonates with me and the potential to excel in each of these areas will undoubtedly be shaped by my experience in the humanities at Harvard. It is my hope that "cross-training" will inform and enhance my practices of music, medicine, science, and teaching in the long run. I am of course very fortunate to have had such open-minded, flexible, and encouraging advisors at Johns Hopkins (Dr. H. Franklin Herlong and Dr. David Newman-Toker) who not only helped make the leave of absence possible but who truly support my pursuit of a PhD at Harvard. I cannot thank them enough for their guidance. Of course I am also deeply indebted to my advisors here at Harvard, Professor Shelemay and Professor Hasty, whose work cuts across disciplinary boundaries and who encourage and support my work across disciplines.

And why Harvard?

A.B.: Harvard's program was a clear choice. Obviously the music department and its faculty are outstanding. What really drew me here was the interdisciplinary nature of the faculty...music functions here as part of the broader web of the intellectual community at Harvard. For example, Professors Shelemay and Hasty collaborate with scientists in the medical school, at MIT, and in the MBB (Mind/Brain/Behavior). One really gets the sense of an academic "web" at Harvard which cuts across disciplinary boundaries and is thus ideal for the sort of research I am interested in. I am also a composer and the composition department here is phenomenal as are the opportunities for performance of student pieces.

What overlap, if any, is there between the process of composing and that of doctoring/studying medicine?

continued on page 11

Arthur Berger (1912-2003)

—by Carol Oja

Arthur Berger, pupil of Walter Piston and self-described member of the “‘Harvard’ or ‘Boston’ group” of composers, died on October 7th. He was 91. A leader among mid-twentieth-century composers who fused teaching, analysis, and composition, Berger produced a solid body of music and criticism, all the while confidently articulating a centrist aesthetic position in an era that leaned toward either serialism or experimentalism. He knew where he stood artistically, and he became a spokesperson for American composers with university positions who wrote in traditional forms and worked imaginatively with tonal procedures.

A native of New York, Berger attended City College in its heyday, completing his undergraduate education at New York University. During that period, he participated in the now-famous Young Composers’ Group, a gathering of twenty-somethings under the informal leadership of Aaron Copland. Also included were Henry Brant, Israel Citkowitz, Lehman Engel, Vivian Fine, Irwin Heilner, Bernard Herrmann, Jerome Moross, and Elie Siegmeister. Graduate work followed at Harvard, with an MA in 1936. Among Berger’s friends on campus were Oscar Handlin, Robert Motherwell, and Delmore Schwartz. But a central part of his experience at Harvard came from work with Piston. In his trenchant *Reflections of an American Composer* (University of California Press, 2002), Berger recalled Piston as “soft-spoken and placid” with students. “In the sessions one on one with him,” Berger continued, “I had to pry the words out to get him to talk. It was well worth it since he always spoke good sense.” Under a John Knowles Paine Fellowship, Berger went to Paris to study with Nadia Boulanger. He held long-standing university appointments at Brandeis, the Juilliard School, and the New England Conservatory.

Berger made a great impact in both prose and music. In recounting the dynamics within the Young Composers’ Group, Henry Brant told Vivian Perlis that

“On one occasion,” Brant continued, “he [Berger] . . . brought in a clipping from the *New York Sun* where the critic was W. J. Henderson. He wrote an article wondering if young people, when they met to talk about music these days [i.e., 1932], ever pronounced the word ‘beauty.’ We decided to satisfy Mr. Henderson and all pronounce ‘beauty’—and we did so, with expression!”

—Henry Brant to Vivian Perlis

Berger was “the critic” among them. “On one occasion,” Brant continued, “he . . . brought in a clipping from the *New York Sun* where the critic was W. J. Henderson. He wrote an article wondering if young people, when they met to talk about music these days [i.e., 1932], ever pronounced the word ‘beauty.’ We decided to satisfy Mr. Henderson and all pronounce ‘beauty’—and we did so, with expression!” (*Copland: 1900 through 1949*, 1984). Through this light-hearted anecdote, Brant put his finger on Berger’s role as critic—continually trying to communicate the nature of “beauty” in the newest music. Berger shaped a distinctive prose style that combined the evocative description of a critic with the nuts-and-bolts details of an analyst. Some of his prose reached the general public, especially when he wrote for daily newspapers during the 1940s and 1950s (including the *Boston Transcript*, *New York Sun*, and, most famously, the *New York Herald Tribune*, where he was part of an illustrious team assembled by Virgil Thomson). He also contributed to specialized journals, founding two of them: *Musical Mercury*, which he started together with Bernard Herrmann in 1934, and *Perspectives of New Music*, which he helped found thirty-two years later.

Perhaps Berger’s best known publication was *Aaron Copland* of 1953, the first book to address Copland’s music. It established a foundational perspective on Copland. Building on the criticism of Paul Rosenfeld, Berger identified stylistic stages in Copland, separating the “‘serious’ or more ‘abstract’” works from those incorporating folk song—a distinction that subsequent writers about

Copland have continued to address—and he highlighted aesthetic criteria, such as “economy of means” and “declamatory style” that have become standard in the critical vocabulary for Copland.

As a composer, Berger produced an equally impressive body of work, mostly for orchestra, chamber ensemble, and piano. In the *New York Times* this past December, Anthony Tommasini listed Berger’s “Complete Orchestral Music” among the best “classical CD’s” of the year; it features the Boston Modern Orchestra Project, conducted by Gil Rose (New World Records). It’s a stunning CD, highlighting the pointillistic clarity,

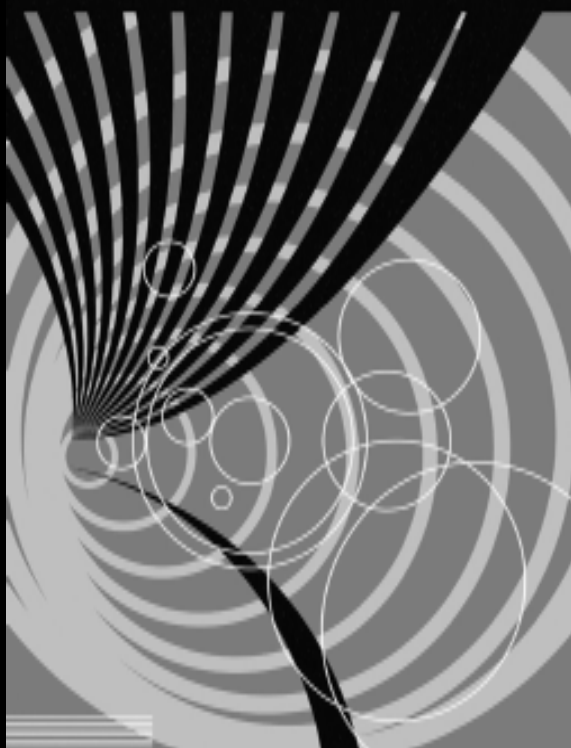
hard-edged surfaces, and timbral brilliance typical of Berger’s style. His chamber music has earned a place in the repertory, especially his *Quartet for Winds* (1941) and *Chamber Music for 13 Players* (1956).

Over the years, Berger grappled with defining his own compositional style—and that of composers he considered artistic comrades—in a cultural environment that seemed to privilege experimentation. One such statement, titled “Stravinsky and the Younger American

Composers,” was selected by Gilbert Chase for inclusion in *The American Composer Speaks* (1969). There, Berger allied himself with Harold Shapero, Lukas Foss, Irving Fine, Alexei Haieff, and John Lessard as members of “a Stravinsky school,” a rubric that Berger proudly seized at the same time as he recognized that it put him and his colleagues in “a vulnerable spot.” “I may be doing an injustice in calling attention to this

continued on page 11

Fromm Players at Harvard



March 5 & 6, 2004 at 8:00 pm
FROMM PLAYERS AT HARVARD
Solo-Tutti: The Evolution of the Concerto and the Soloist
 Jeffrey Milarsky, Conductor

Friday, March 5:

Salvatore Sciarrino: *Hermès*
 (Patrice Bocquillon, flute)
 Elliott Carter: *Double Concerto for Harpsichord and Piano with Two Chamber Orchestras*
 (Robert Levin, harpsichord, Ya-Fei Chuang, piano)
 Mario Davidovsky, *Synchronisms No. 6 for piano & tape*
 (Aleck Karis, piano)
 Giacinto Scelsi: *Anahit*
 (Curtis Macomber, violin)

Saturday, March 6:

George Crumb: *Vox Balaenae*
 George Ligeti: *Cello Concerto*
 (Emmanuel Feldman, cello)
 Bernard Rands: *Concertino for oboe*
 (Jacqueline Leclair, oboe)
 Tristan Murail: *Ethers*
 (Patrice Bocquillon, flute)

(Free parking at the Everett Street garage after 7:00 pm.)

In the current context where Boston has many superb new music groups, the Music department felt that it was time to refocus the Fromm concerts: adding something unique to the Boston music scene, that would complement, not compete with, other Boston groups. We decided to create a Fromm Festival.

The first two-concert mini-festival will be held this Spring and a second festival will take place in Spring 2005 with a different curator (Elliott Gyger). Each year's festival will be organized around a theme with pedagogical as well as musical ambitions. One goal of the festival will be to perform pieces that other groups can't do—because they require too many rehearsals or demand too many players. Each season we hope to program at least four or five really big works that are rarely performed. This year we will be doing Elliott Carter's double concerto, for example, with its great virtuosity, large percussion setups, 16 players, two soloists, and one now historical harpsichord with a 16-foot set of strings.

The festival format allows us to contract really superb national and international soloists in addition to the finest local players. We are asking these players not just to perform in the soloist role, but to play with the ensemble in the other works. This, we hope, will give audiences a chance to hear world-class performances of works they wouldn't ordinarily get to hear, and give local performers a chance to work with out-of-town conductors and performers of the first rank. Moreover, they will have the chance to play repertoire they wouldn't ordinarily get to perform. This should help make the Fromm Players into a real orchestra of soloists.

There will be discussions in tandem with the concerts fleshing out the pedagogical function of the festival. We are a University Music department and it is important to help show the larger context in which these works came into being. To this same end we are also commissioning substantive articles for the program book.

This year's theme is "Solo-Tutti." It will focus on the contemporary evolution of the solo both within concerto-like and solo pieces. The different works cover the gamut of new relationships between soloist and ensemble, within the solo voice itself, and even within a solo voice constructed jointly by an ensemble.

We want this to be a really wonderful weekend that highlights the special things that we as a university, with the support of the Fromm Foundation, can do best.

—Joshua Fineberg, curator
 Fromm Festival at Harvard 2004

common cause,” he observed. “Twelve-tone composers enjoy a certain immunity from the accusation of being servile followers. Their method is taken to be abstract and impersonal, something that may be adapted to individual ends. But though the principles embodied in Stravinsky’s music may be abstracted and adapted in a somewhat similar fashion (though not as a concrete system), his dominating personality is likely to be invoked in the mind of the critic or listener whenever these principles are applied elsewhere.” “Neo-classicism,” he conceded, was an even more “unfortunate rubric.” At the same time, he felt the impact of serialism and responded to it, telling an interviewer, “You can easily understand that the mannerisms and devices issuing out of Vienna were too remote for this purpose [that is, for articulating an American identity]. We found them too highly imbued with the atmosphere of Central Europe, of gaslit attics in Vienna. It was only later, when the twelve-tone approach divested itself of local color, when it could be separated out as an international technique, that anyone concerned with national identity was to feel freer to adopt it” (*Perspectives of New Music*, 1978).

Over and over again, Berger sought to map out this central plateau, all the while striving to define a stylistic—and ultimately, historical—position for those American composers at mid-century who worked with a fusion of serialism and extended tonality and who never veered from the “high” end of the cultural spectrum. Or to put it another way: Berger focused on the unlabeled ones—those like himself whose music offers great rewards and still awaits in-depth consideration.

The University Hall Recital Series, an intimate, lunch-time treat for the Harvard community held in the Faculty Room at University Hall, was inaugurated this past summer. Pictured here are Sonya Chung ’03 and Robert Merfeld, Teaching Fellow for Chamber Music.

Probably the clearest parallel between these processes is the need for simultaneously thinking on the global level and on the level of minute detail. In both medical diagnosis and composing, one is constantly going back and forth between these “micro” and “macro” levels...

I know you play classical piano; how did you pick up sitar?

My story is similar to the one I have now heard many times by “western” musicians who fall in love with Indian music. When living in Paris (where I was teaching English and studying piano and composition), I, on a whim, went to hear a concert of Indian music performed on the sitar. I was absolutely blown away by the music on many different levels, began reading, listening, and eventually went to India to begin studying. I now study with George Ruckert at MIT. One of my fascinations with Indian music is how it is taught, a system quite different from the system of pedagogy we use here in the West for music. I am quite interested in cross-cultural comparisons of music pedagogy (for example, how does one teach improvisation, “style”, or composition in a given culture?) and curious as to what insights into learning/memory/education can be gleaned from such comparisons.

Aaron Berkowitz is a Presidential Scholar of the Graduate School of Arts and Sciences, an appointment offered to a select group of students in the humanities and social sciences on the recommendation of their academic departments.



2003 Fromm Foundation Commissions Announced

Board of Directors of The Fromm Music Foundation at Harvard University are pleased to announce the names of the twelve composers selected to receive 2003 Fromm commissions. These composers were chosen from 149 applicants.

The composers who received commissions are: Bruce Christian Bennett (San Francisco, CA); Steven Burke (New York, NY); Cindy Cox (Oakland, CA); Eleanor Cory (New York, NY); Michael Gandolfi (Cambridge, MA); Derek Hurst (Somerville, MA); Leroy Jenkins (Brooklyn, NY); Louis Karchin (Short Hills, NY); Eric Moe (Pittsburgh, PA); Mathew Rosenblum (Pittsburgh, PA); Ken Ueno (Cambridge, MA); and Ricardo Zohn-Muldoon (Rochester, NY).

These commissions represent one of the principal ways that the Fromm Music Foundation seeks to strengthen composition and to bring contemporary concert music closer to the public. In addition to the commissioning fee of \$10,000, a subsidy is available for the ensemble performing the premiere of the commissioned work. Among a number of other projects, the Fromm Music Foundation sponsors the annual Fromm Contemporary Music Series at Harvard and supports the Festival of Contemporary Music at Tanglewood.

Applications for commissions are reviewed on an annual basis. The annual deadline for proposals is June 1.

www.fas.harvard.edu/musicdpt/fromm.html/

Staff News

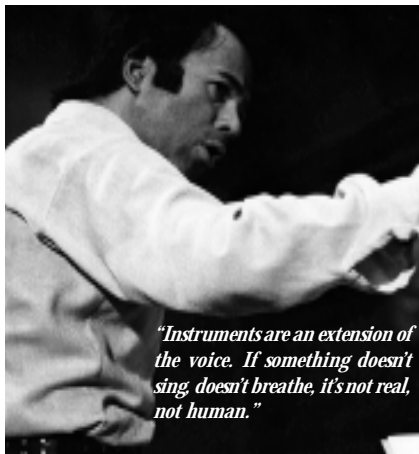
KEITH HAMPTON joined the department as staff assistant in November. Keith is a musician and alumnus of Boston University.

EAN WHITE was artist-in-residence at the Taipei Artist Village, now under the auspices of the Taipei National University of the Arts. He gave a talk at the University and at the new Kuandu Museum of Fine Arts. He was also production manager for a troupe of Japanese ice sculptors who recreated Edo Castle on Boston Common as part of First Night.

HARVARD DEPARTMENT OF MUSIC
Graduate School Alumni Association
Harvard University
Byerly Hall 300, 8 Garden Street
Cambridge, MA 02138



Yannatos conducting in the 1970s.



"Instruments are an extension of the voice. If something doesn't sing, doesn't breathe, it's not real, not human."

Yannatos Celebrates 40 Years at Harvard

Excerpted from *Overture*

In 1964, James Yannatos was appointed music director of the HRO. He's led the group on tours, organized and co-directed New England Composers Orchestra and Tanglewood Young Artists Orchestra, and has been guest conductor-composer at festivals in North America and the Soviet Union. Recipient of numerous commissions for orchestra, vocal and instrumental works, his most ambitious is *Trinity Mass*. He has written for the stage and television, chamber, choral and vocal works, and published music for children. Yannatos' *Violin Concerto* will be premiered by Joseph Lin and the HRO on April 16, 2004, celebrating the 40th anniversary of Dr. Yannatos at Harvard University.

To start, how did you begin working at Harvard?

Yannatos: My first full season was 1964–65. . . By that point, I had met with Leonard Bernstein, who taught me at Tanglewood,

and he told me about this opening at Harvard. So I was one of six selected to come to Harvard to audition with the orchestra, and the students and faculty selected me as both conductor and member of the music department—a double appointment.

What were some highlights during the years?

I definitely remember we started out with a bang, with my very first concert. It was an ambitious program: Berlioz's *Roman Carnival Overture*, Bartok's *Concerto for Orchestra*, and Beethoven's *7th Symphony*, and we played it very well and surprised quite a few people, I think. Then a few years later we went to Carnegie Hall and performed at a concert of all Harvard composers. In 1979 we went to Berlin as the U.S. representative for the von Karajan competition of youth orchestras, and got 3rd place—though I think we were so good that we should have won 1st (laughs). In 1984, we started touring Europe and Russia.

What were some of your favorite parts of being involved with the HRO?

I enjoy seeing and working with students not only in an academic context. . .but outside of the institutional setting. I will always remember the fellowship of the group, a communal spirited experience that happens when we travel and perform together. It's also immensely gratifying to see graduates of the HRO in professional orchestras such as the Chicago or Boston Symphonies, and to see them contribute to the world.