

# MUSIC

NEWSLETTER



Music Building  
North Yard  
Harvard University  
Cambridge, MA 02138  
617-495-2791

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

## INSIDE

- 2 van Orden, Iyer Appointed
- 3 Faculty News
- 4 *Good News for Concentrators*
- 5 Honoring Robert Levin
- 6 Graduate Student News
- 7 Alumni News
- 8 Library News: *Adams named French Librarian*
- 9 *Henderson on Jazz*
- 10 Calendar of Events



The new Sound Studies Lab



HarvardMusicDepartment

DEPARTMENT CHAIR  
Alexander Rehding  
DIRECTOR OF ADMINISTRATION  
Nancy Shafman  
NEWSLETTER EDITOR  
Lesley Bannatyne  
[musicdpt@fas.harvard.edu](mailto:musicdpt@fas.harvard.edu)

Vol. 13, No. 2 Summer 2013

## Tutschku on Teaching, Composing & Connection

“There has been a huge shift in the department in how we think about individual fields,” says Professor of Composition Hans Tutschku. “Ethnomusicology, composition, theory, musicology—they are all becoming more connected through performance-related activities.”

Being a performer and a composer, going back and forth between media, has always been part of Tutschku’s reality. Both of his parents were musicians, and his grandfather, a visual arts curator. Growing up, Tutschku faced many serious artistic questions that shaped a network of references larger than music. At age fifteen Tutschku joined the Ensemble for Intuitive Music Weimar, a group focusing on Karlheinz Stockhausen’s music, with whom he still performs. Later he studied sound direction with Stockhausen while pursuing parallel theater studies. Since he joined the Music Department nine years ago, Tutschku has collaborated with former Director of Dance Liz Bergmann, the Department of Visual and Environmental Studies, and the Sackler Museum.

What drives Tutschku’s teaching, as well his own work, is the expressive qualities of sound; the use of sound apart from traditional harmony and counterpoint.

“There is a shaping that occurs when recording a sound, a sonic archeology. It’s like Michelangelo’s marble pieces, his *Slaves*, for example. For the sculptor, the figure of the slave was already present in the marble, he needed only to get rid of what was superfluous. This is often true for sound as well. You can zoom into certain sounds, free them from their usual context and use them to create surprising environments. When the listener opens their ears and minds they might think, ‘I almost know what it is,’ but then it transforms into something else.”

For undergraduates, Tutschku’s main educational goal is to create an environment where students can take risks. Most aren’t sure what they’ll find when they register for his course on electroacoustic composition; they often expect a course about technology. For Tutschku, though, technology is only a means to creativity; the emphasis for him is on learning how to use technology with inspiration. It’s similar to a piano



lesson, he says, in that you have to practice scales, but scales are not the ultimate goal. Interpretation, phrasing, a personal reading of a work, those are the goals.

“It’s all about their personal invention. That’s scary, because taking risks involves failing. We have to build an environment where nobody gets hurt, a space of confidence. This is an experience undergraduates don’t have enough of. I hope to shape a place where students can freely communicate their critique. We talk about *why* something works, *why* it doesn’t, not what’s good or not. What is it that draws us in, makes us listen? How are sounds used to shape emotion? We don’t necessarily need to use recognizable sounds. They can be abstract—the listener can follow lines or forces, like in a Kandinsky painting, or follow shapes of energy, like in a Pollock.”

At the beginning of the class, students write a sound “story,” a foray into a sonic world, very much like they would write a plot for an imaginary movie. It helps them to shape time, to organize sounds into scenes and logical relationships. Over the course of the semester they learn all the necessary technology to realize their sound compositions. “The culminating experience,” explains Tutschku, “is the performance of those pieces on the 40-speaker Hydra sound system at the end of the semester. Students learn the important aspect of interpretation. The composed rooms, spaces, voices, and sounds can now be placed into the concert hall, surrounding the public.”

Tutschku says that he often hears from students years later that they’re still thinking about the class and how it changed the way they listen to music.

Graduate students in composition come with developed ideas of what they'd like to do. "I find that I can be most useful by being direct, by being as straightforward as I can. Critique is always two-sided. I might see aspects hidden to the student and he or she has insight into very personal working methods which are not apparent to me. There's no absolute truth. But if there's a strong sense that some aspect in the work is questionable, I will try to describe it. If I strike a chord—maybe the student already had doubts about it—then he or she should investigate further and re-imagine."

"What's so great about teaching creativity is that I can connect my experiences to the creative work of our students. Composers are more interested in what happens tomorrow than what's happened in the past. We use compositional materials to try to figure out the future of music. But we don't only talk about music. Art history, philosophy, and other intellectual frameworks inform our discussions. And then there is the active experience of art: we have here at Harvard the opportunity to hear amazing musicians and compositions, during the Fromm Concerts for example, or to make other connections with dance, VES, the museums and the sciences. It's important to engage with many other aspects of expression. Anyone who becomes too over specialized in one thing loses connection to the bigger picture."

What Tutschku truly appreciates is the learning that comes from his teaching. From the undergraduates he learns about their connectedness to the present moment, something he says is very different from his own connection to the world. From graduate students he's enriched by the areas they're researching, their questions, their ideas. All of it, he says, informs his own composition and performance.

*Hans Tutschku is the Fanny P. Mason Professor of Music at Harvard. He has been professor and director of the Harvard University electroacoustic studios since 2004. Tutschku is the winner of many international composition competitions, among other: Bourges, CIMESP Sao Paulo, Hanns Eisler prize, Prix Ars Electronica, Prix Noroit and Prix Musica Nova. In 2005 he received the culture prize of the city of Weimar. Hans most recently received a 2013-2014 Radcliffe Fellowship.*

## van Orden, Iyer Appointed to Faculty



Former Visiting Professor KATE VAN ORDEN has accepted the Department's offer to join the faculty as Professor of Music.

Professor van Orden specializes in the cultural history of early modern France and Italy. Her first book, *Music, Discipline, and Arms in Early Modern France* (Chicago, 2005), studied French military nobles and the regulating force of music in their culture of physical action. It considered everything from fencing and pyrrhic dance to equestrian ballet and won the Lewis Lockwood Award from the American Musicological Society. Her current publications investigate music and the cultures of print and include *Music, Authorship, and the Book in the First Century of Print* (2013) and the forthcoming *Materialities: Books, Readers, and the Chanson in 16th-c. Europe*. Thanks to generous research grants from the ACLS and Delmas Foundation, her new cross-cultural project examines French music, migration, and the performance of ethnic identity in Cinquecento Italy.

van Orden began her career in Europe, where she studied historical performance practice. After receiving a PhD in Music History and Theory at the University of Chicago in 1996, she held fellowships at the Warburg Institute in London and the Columbia Society of Fellows in the Humanities. She taught at the University of California, Berkeley from 1997. In 2013-14, van Orden will be leading a research exchange with the Università degli Studi di Palermo.

As a performer, Professor van Orden specializes in historical performance on the bassoon. In Europe she performed and recorded with Les Arts Florissants (dir. William Christie), Colle-

gium Vocale Ghent (dir. Philippe Herreweghe), and La Petite Bande (dir. Sigiswald Kuijken), among others. Since returning to America, she has appeared and recorded regularly with Tafelmusik (dir. Jeanne Lamon), Philharmonia Baroque Orchestra (dir. Nicholas McGegan), and American Bach Soloists (dir. Jeffrey Thomas).

By extending her historical research to the domain of reconstruction, Professor van Orden brings a performer's sensibility to the interpretation of archival materials—with some extraordinary results. Her research for *Music, Discipline, and Arms* enabled her to reconstruct the famous equestrian ballet performed for the engagement of Louis XIII in 1612. Under her direction, the work received its modern premiere at the Berkeley Festival of Early Music in 2000 to the acclaim of the *San Francisco Chronicle*, the *New York Times*, and the *Wall Street Journal*. It was revived in 2002.



Photo: Jimmy Katz

Composer-pianist VIJAY IYER has been appointed the Franklin D. and Florence Rosenblatt Professor of the Arts at Harvard. Iyer will begin his appointment in January 2014.

A polymath whose career has spanned the sciences, the humanities and the arts, Vijay Iyer received an interdisciplinary PhD in the cognitive science of music from the University of California, Berkeley. He has published in *Journal of Consciousness Studies*, *Wire*, *Music Perception*, *JazzTimes*, *Journal of the Society for American Music*, *Critical Studies in Improvisation*, in the anthologies *Arcana IV*, *Sound Unbound*, *Uptown Conversation*, *The Best Writing on Mathematics: 2010*, and in the forthcoming *Oxford Handbook of Critical Improvisation Studies*. Iyer has served on the faculty at Manhattan School of Music, New York University, and the New School, and is the

continued

## Faculty News

Director of The Banff Centre's International Workshop in Jazz and Creative Music, an annual 3-week program in Alberta, Canada founded by Oscar Peterson.

As a composer-pianist Iyer has received the *DownBeat* International Critics Poll awards for Jazz Artist of the Year, Pianist of the Year, Jazz Album of the Year, Jazz Group of the Year, and Rising Star Composer; four top awards in the *JazzTimes* Critics Poll (Artist of the Year, Pianist of the Year, Composer of the Year and Best Acoustic/Mainstream Group of the Year for the Vijay Iyer Trio); as well as the Doris Duke Performing Artist Award and the Greenfield Prize, all in 2012. He was named one of the "50 Most Influential Global Indians" by *GQ India*, and was voted Musician of the Year (2010) and Pianist of the Year (2012 & 2013) by the Jazz Journalists Association. He recently received a 2013 Echo Award (the "German Grammy") for International Pianist of the Year.

Iyer has released sixteen albums as a leader. His *Historicity* was a 2010 Grammy Nominee for Best Instrumental Jazz Album. His many other honors include the Alpert Award in the Arts, the New York Foundation for the Arts Fellowship, and numerous composer commissions.

+



Professor Thomas F. Kelly and several graduate students traveled to Italy to examine manuscripts in the Biblioteca Capitolare, Benevento; the Archivio of Montecassino; and the Biblioteca Vallicelliana and the Biblioteca Casanatense in Rome. The sojourn was a follow-up to Kelly's 2012 graduate seminar on Medieval Chant. From left: Matthew Peattie PhD 05, Emerson Morgan, Natasha Roule, Michael Uy, Montecassino's librarian Don Faustino Avagliano, Kelly, and William O'Hara.

The music of RICHARD BEAUDOIN, Preceptor on Music, was discussed and performed at the London School of Economics conference Copies, Casts and Replicas on 7 June 2013. In July, *Perspectives of New Music* published Danick Trottier's "Conceiving Musical Photoréalism: An Interview with Richard Beaudoin." Beaudoin visited London twice over the summer to work on his opera-in-progress based on Balzac's *Sarrasine*.

Walter Bigelow Rosen Professor CHAYA CZERNOWIN was named composer-in-residence at the 2013 Lucerne Festival, where her opera and several orchestral and chamber pieces were performed. Daniel Barenboim and the West-Eastern Divan Orchestra paired Czernowin's *At the Fringe of Our Gaze* with a world premiere by Jordanian composer Saed Haddad. Other performances included Czernowin's new guitar concert, *White Wind Waiting*, her chamber opera, *Pnima*, with the Luzerner Theater in a staging by David Hermann, and her string quartet *Seed I and II*. A portrait concert featured chamber music works from the last 25 years included such works as the octet *Slow Summer Stay No. 1: Lakes* and the piano piece *fardanceCLOSE*—two brand new works from 2012 and 2013.

Director of Choral Activities ANDREW CLARK will conduct the Harvard-Radcliffe Collegium Musicum (HRCM) at the upcoming American Choral Directors Association (ACDA) Eastern Division convention in Baltimore in February 2014. This is HRCM's first appearance at ACDA since 1995.

The American Musicological Society announced that Professor SUZANNAH CLARK has been made the Review Editor for the journal of the society, *JAMS*. She will hold this position for three years, and her first issue 67.1 will appear in the spring of 2014. Clark also delivered a paper "Weber's Rest" at



Tom Everett. Photo courtesy Harvard News Office.

the Butler School of Music, University of Texas at Austin and a paper "Structural Deviance: Rehearing the Dominant Harmony in Schubert's Harmonic Practice" at Boston University.

Director of the Harvard Bands THOMAS EVERETT retired in 2013, after more than forty years of building Harvard's jazz scene. Everett also served as Associate of the Department of Music, Lecturer on Afro-American Studies and on Music, and Jazz Advisor to the Office for the Arts at Harvard. In addition to his duties as Director of Harvard Bands—which include the University Band, Harvard Wind Ensemble and Harvard Jazz Bands—Everett has taught, conducted and performed the work of many modern and contemporary music masters and, for over four decades, guided and mentored generations of Harvard musicians and student leaders.

Morton B. Knafel Professor THOMAS F. KELLY gave papers at conferences in Milan, Naples, and Rome, and at the annual conference on Medieval and Renaissance Music in Certaldo, Italy, where he also chaired a session and was honored by a session dedicated to him. He also addressed the Harvard Clubs of Spain and Italy, and spoke to the Harvard Class of 1953 at their reunion.

William Powell Mason Professor CAROL OJA gave keynote lectures at the Graduate Student Conference at Boston University and at the South Central Chapter of the American Musicological Society (Atlanta). This past spring she was featured on the WFUV (New York City) radio show "Cityscape" with George Bodarky, participated in the Harvard-Princeton Musical Theater Forum (New York City), and served on the selection panel for the

continued on p. 4

## Good News for Music Concentrators

*“Arts graduates, including those who studied music performance, are likely to find jobs after graduation and use their education and training in their occupation.”—majoringinmusic.com*

According to a recent Strategic National Arts Alumni Project survey of more than 33,000 arts alumni, skills developed as arts majors are “applicable for any vocation and often provide opportunities for arts majors to be major contributors in any environment.” A large percentage of undergraduates with a music degree are successfully employed both in and outside the arts.

The Music Department’s alumni experience seems to square with this, as recent graduates report working in the arts, journalism, science, education, and health, and cite their music concentration as a source of skills critical to their professional lives. We asked some of our recent alumni to weigh in on how their music concentration helps shape their careers. (Read the full interviews at [www.music.fas.harvard.edu/undergraduate.html](http://www.music.fas.harvard.edu/undergraduate.html))

*Forrest O’Connor ’10, Concert Window*

I co-founded and run a national live concert webcasting network. I actually met my co-founder, Dan Gurney, in a class I counted toward my concentration, so perhaps my job wouldn’t exist had I not chosen to study music! But the truth is that music pervades my job. As an undergraduate, I learned how different people value different types of music, and that has helped us figure out how to present webcasts to the public, why some webcasts work and others don’t, and all the implications of making a musical event in one place immediately accessible to anyone in the world with an Internet connection.

*Aram Demirjian ’08, Asst. Conductor, KSO*

My extracurricular activities at Harvard, particularly conducting BachSoc, were the best imaginable hands-on preparation for life as a professional conductor. My training in the Harvard Music Department prepared me for becoming a conductor better than I could have ever predicted as an undergrad, especially the theory classes. It sounds cliché, but all of that work—playing and analyzing Bach chorale upon Bach chorale, endless exercises, and ear training—really pays off.



*Ben Eisler ’08 Health Producer, CBS News*  
I oversee health coverage for CBS This Morning, a national news show. Music taught me how to listen to melodies, but also to sources, colleagues, and supervisors. Its tensions and structures have made me a better story teller. Its elements of performance have improved my ability to engage people. And perhaps most importantly, it has heightened my sensitivity to the human condition.

*Emily Richmond Pollock ’06, Assistant Professor, MIT*

Sophomore tutorial in particular was a transformative experience for me, because it was in that course that I discovered all the wonderful music that I had never heard growing up as an oboist in orchestras. Harvard’s curriculum was phenomenal preparation for pursuing a PhD in music history. [Now] I teach music courses to undergraduates at MIT. As a teacher and writer, not a day goes by that I don’t use the concepts and strategies I learned during my time in Harvard’s music department.



*Lara Hirner ’05 Speech Language Pathologist*

I work as a speech language pathologist in an adult acute care hospital (Massachusetts General Hospital). My career as a musician is what guided me to the field of speech pathology. I wanted to find a career that would wed my knowledge and training in voice with my interests in providing care. I also feel that my training in ethnomusicology and analysis of identity has helped foster another skill I use daily: cultural sensitivity and the value of difference, diversity, and belief systems when helping to facilitate health care decision making.

*Berenika Zakrzewski ’05, pianist, arts administration*

I am a concert pianist and the music department at Harvard offered me the capacity to grow as a musician and scholar. I joined my music concentration with Government, as I wanted to see my place as an artist and musician in a context beyond myself. Music is a great connector of people and it functions as a conduit for social and economic progress in various fields.



FACULTY NEWS continued

Pulitzer Prize in Music. Oja recently accepted a position with the New York Philharmonic as Leonard Bernstein Scholar-in-Residence for the 2013-14 season.

In the spring Fanny Peabody Professor ALEX REHDING held the Orpheus chair in music theory, for which he gave a series of talks in Ghent and Leuven (Belgium). He presented colloquia at Stanford and Eastman. Alex co-authored an essay (with Bevil Conway) on Neuroaesthetics, which was published in *PLoS Biology*, and contributed chapters to the first volume of the *Beethoven-Handbuch*, and to the edited volume *Konstruktivität von Musikgeschichte*. *The Oxford Handbook of Neo-Riemannian Theories* was awarded the Special Citation of Merit of the SMT. Rehding was appointed Affiliate of the Dept. of Germanic Languages and Literatures.

G. Gordon Watts Professor KAY KAUFMAN SHELEMAY was recently inducted to the American Philosophical Society.

This May, Professor KATE VAN ORDEN traveled to Italy for the first series of classes and lectures she will give at the Università degli Studi di Palermo under the *Messaggeri della Conoscenza* program funded by the Italian Ministry of Education and Research. In the second half of the exchange next spring, students from Sicily will come to Harvard.



Professor RICHARD WOLF (second from left) with his research assistant, Fazal Amin Baig and some of the Pakistani Wakhi musicians involved in a concert Wolf helped organize in Islamabad. Wolf received a Fulbright grant to research the Wakhi population in Pakistan and bordering Tajikistan. In Wakhi tradition the poetry is written before the music is composed, according to Wolf, which creates an intimate connection between the unique Wakhi language and the song, which in turn vividly preserves and documents the culture.

Dear Music Lovers,

In recognition of Robert Levin's unique contribution to musical life at Harvard on the occasion of his upcoming retirement in 2014, we are delighted to announce a fundraising campaign to support a prize that honors an outstanding student musical performer in each graduating year. The award will be called the ROBERT LEVIN PRIZE IN MUSICAL PERFORMANCE.

Among his many accomplishments, it is difficult to know whether to give pride of place to Robert Levin's pioneering reconstructions and completions of Mozart's and Bach's unfinished masterworks, or to his groundbreaking performances of Mozart and Beethoven piano concertos, complete with improvised cadenzas. No less important, Robert is also an outspoken supporter of new music. He manages, like no one else, to bring together scholarly pursuits and questions of musical performance at the highest level, and for twenty years, has inspired these qualities in his students at Harvard. We can think of no better way to honor his work than with this named prize.

Harvard offers numerous prizes to young artists, but none for its many talented musical performers. The ROBERT LEVIN PRIZE will fill an important gap and will ensure that music making at the highest level will continue to flourish at Harvard. Thanks to generous gifts made by James and Marina Harrison and Jay and Eunice Panetta, we are fortunate to have a stunning start for the fund. We hope that their generosity will encourage further contributions and that the Levin Fund will grow and flourish.

We are optimistic that many of you will recognize the importance of encouraging young performers at a critical time in their lives as musicians and lifelong music lovers and supporters. Please consider a gift to honor the work of Professor Levin. An envelope is provided here for your use.

Warmest thanks.

Alexander Rehding, Chair  
Fanny Peabody Professor of Music



#### TO DONATE TO THE LEVIN PRIZE:

By check: Please send your contribution in the enclosed envelope to Harvard University Department of Music, Harvard University, Cambridge, MA 02138. Note that the donation is for "Musical Performance Fund in honor of Robert Levin" on your check's memo line.

**Online:** To make a gift by credit card:

1. go to: <http://alumni.harvard.edu/give/> and follow the instructions (you do not need to be an alumni of Harvard to participate!)
2. When selecting a school/affiliate to donate to, please choose "Other" from the dropdown menu
3. Enter a note in the "Comments/Other Designation" box with instructions that this gift should go to the "Harvard University Prize in Musical Performance Fund in honor of Professor Robert Levin."

## Music In Marcel's Time: Proust's *Swann's Way* Focus of Conference

Associate Professor SINDHU REVULURI presented "Sound and Music in Proust" as part of the Harvard conference, "Proust and the Arts," an interdisciplinary gathering that marked the centennial of *Swann's Way*. Aside from allusions to actual scores, Revuluri said, Proust saw music as sometimes simply the quotidian sounds of a household: an old aunt snoring, the clatter of kitchen utensils, or "the double peal — timid, oval, gilded — of the visitors' bell" that always announced Swann's arrival to the house in fictional Combray. These sounds, and music too, open memory and invite transcendence.

As part of the proceedings, music graduate students performed "Music in Marcel's Time," a concert of works either known—or strongly suspected—to have been among

Proust's musical world, as well as those from 1913 that might have been in the air at the time of the publication of *Swann's Way*. Hannah Lewis (voice) and Samuel Parler, Louis Epstein, and Monica Hershberger (piano) performed selections by Reyanldo Hahn, Debussy, Faure, Ravel, and Mompou, Satie, and Schoenberg.

"I found that performing some of the 'humorous' music on the program—Debussy's 'Minstrels' and Satie's 'Embryons desséchés'—gave me new insight into the relationship between composers and their audiences," said Epstein. "The humor in any piece isn't on the page: it's in the chuckle that courses through an audience confronted for the first time with something clever, ridiculous, or surprising. Having spent several years now thinking about early twentieth-century French music for my

own research, it was gratifying to be reminded that performance provides opportunities to express my understanding of that repertoire, and to 'teach' the audience about an aspect of it that is particularly important to me."

## New this Year: Harvard College Course Credit for Performance

As of fall term 2013, undergraduates are able to receive Harvard College credit for participating in the Harvard-Radcliffe Orchestra (Music 10hrf.) and the Dance Project (Music 12hrf.) through the Music Department. Beginning fall 2014, participation in Harvard Glee Club, Radcliffe Choral Society, and Harvard-Radcliffe Collegium Musicum can also be taken for course credit.

## Graduate Student News

WENQUI TANG and Professor KAY KAUFMAN SHELEMAY visited the Great Wall of China during Shelemay's time there. Shelemay delivered six lectures at institutions in Beijing and Shanghai, and attended a conference at the Central Conservatory in Beijing as well as the 42nd meeting of the International Conference for Traditional Music in Shanghai.



EDGAR BARROSO was one of the eight Horizon Scholars, chosen to deliver a talk at the Harvard Horizons Symposium held on May 6, 2013. The Scholars were selected to represent the best new thinking in their disciplines, and formed the inaugural class of the Society of Horizon Scholars, a fellowship cohort that will offer opportunities for long-lasting community, mentorship, and professional and academic growth. Barroso's talk was titled "Enhancing Music, Social, and Entrepreneurial Innovation through Trans-Disciplinary Collaboration."

TREVOR BACA has received the Derek C. Bok Award for Excellence in Graduate Student Teaching of Undergraduates. This award is given each year to only five Harvard teaching fellows nominated by their departments.

ANDREA BOHLMAN accepted a tenure-track position at the University of North Carolina, Chapel Hill.

CHRIS CHOWRIMOOTOO accepted a tenure-track position at the University of Notre Dame.

The RTÉ National Symphony Orchestras named ANN CLEARE one of their Composers-in-Residence for 2013. Ann has also published several of her works with Schott.

ELIZABETH CRAFT, JOHN GABRIEL, MONICA HERSHBERGER, HANNAH LEWIS, MATTHEW MUGMON, and ANNE SEARCY all gave papers at

the Society for American Musicologists annual conference in Little Rock. Department alumnae who gave papers included RYAN BANAGALE, GLENDA GOODMAN, and SHERYL KASKOWITZ, who won the Wiley Housewright Dissertation Award. Lecturer in Music DANIEL HENDERSON also gave a paper.

JOSEPH FORT has received a conducting fellowship to Oregon Bach Festival as one of six conductors selected from a worldwide pool



Lucille Mok

to study with Helmuth Rilling.

ASHLEY FURE (PhD 12) received a commission from Impulse Festival. She also received a Fulbright to conduct research at IRCAM in France.

PANAYOTIS (PADDY) LEAGUE received a summer research grant from the David Rockefeller Center for Latin American Studies to conduct fieldwork in Campina Grande, Brazil at the world's largest forró festival. While there, he performed with accordion legend Zé Calixto, and gave a lecture entitled "Theory, method, and practice of ethnomusicology through the eight-bass button accordion" at the Federal University of Paraíba in João Pessoa.

JOHN MCKAY accepted a tenure-track position at the University of South Carolina.

The Canadian University Music Society and the SOCAN Foundation recently named LUCILLE MOK the 2013 winner of the SOCAN Foundation/CUMS Award for writings on Canadian Music for her paper, "Performance as Narrative in Two Norman McLaren Animated Shorts."

MAREK POLIKS received a commission for the Witten Festival of Contemporary Music in Germany.

STEFAN PRINS' *Fremdkörper #2* was performed at the Magister Ludi festival in Moskou, and by Ensemble Nikel at Ars Musica Festival in Brussels. A portrait concert of his work was performed at Ars Musica Festival Brussels and at Instalacje Festival in Warsaw, Poland. Prins' *Piano Hero #1* was performed internationally by ensembles including Alter Face Ensemble (Barcelona, Spain), Defunensemble (Helsinki, Finland), and Mark Knoop (London). Ensemble Mosaik performed his *Fremdkörper #1* in Nizhni Novgorod, Russia and Nadar Ensemble performed *Generation Kill - offspring 1* at the Mainz Musik Festival.

STEPHANIE PROBST's article on "Musiktheorie als Kompositionslehre und Komposition(slehre) als Musiktheorie – Hugo Riemann zwischen Theorie und Praxis" was published in the *Zeitschrift der Gesellschaft für Musiktheorie*. The publication is part of a prize she won in the society's 2012 competition of articles by young scholars.

MEREDITH SCHWEIG has received a two-year post-doc appointment at MIT. She and her husband, Andres Su, are also the happy parents of June, born March 3.

## Alumni News

CORINNA CAMPBELL (PhD '12) received a Fulbright fellowship to spend nine months in Suriname. She has also accepted a tenure-track position at Williams College.

DAVIDE CERIANI (PhD '11) has been appointed assistant professor of musicology at Rowan University (Glassboro, NJ). His two main areas of research are the reception of Italian opera in the United States during the late nineteenth and early twentieth centuries, and music and politics in Italy during the interwar period. He is currently working on a project tentatively entitled "Defining Italian Cultural Identity in New York City through Opera: The Years of Mass Migration (1879-1924)." In October he will present a paper at the conference "Verdi's Third Century: Italian Opera Today" at NYU.

JUDAH COHEN (PhD '02) was a Starr scholar at Harvard this past spring. He is Associate Professor of Folklore and Ethnomusicology, Associate Professor of Jewish Studies, and Lou and Sybil Mervis Professor of Jewish Culture at Indiana University.

Peabody Conservatory faculty member RICHARD GIARUSSO (PhD '07) was the 2012-13 winner of The Johns Hopkins University's Master of Liberal Arts Teaching Award. Giarusso taught the course, Opera in the 20th Century, in the MLA program last fall.

GLENDA GOODMAN'S (PhD '12) essay in the *William and Mary Quarterly*, "But they differ from us in sound: Indian Psalmody and the Soundscape of Colonialism, 1651-75," won the Richard L. Morton Society of Early Americanists Essay Prize for 2012. The award is given to the best essay by a *Quarterly* author who was a graduate student at the time of first submission. She also received a Mellon Fellowship from the University of Virginia Rare Book School, a new program in critical bibliography, which she will have in tandem with her new position as a 2013-2015 ACLS New Faculty Fellow at the University of Southern California.

Oxford University Press has published *God Bless America: The Surprising History of an Iconic Song* by Sheryl Kaskowitz (PhD '11). Based on extensive archival research and fieldwork, *God Bless America* grew from Kaskowitz's thesis research. Kaskowitz was also interviewed in a segment on NPR's "All Things Considered."

FRANK LEHMAN (PhD '12) has accepted a one-year lecturer position in theory at Tufts University.



Myke Cuthbert PhD '07, Corinna Campbell PhD '12, Ryan Banagale PhD '11, Drew Massey PhD '10, Frank Lehman PhD '12, and Ellen Exner PhD '11 returned to campus for commencement 2013.

LEI LIANG (PhD '06) was appointed chair of composition at UC San Diego. His latest solo CD *Verge*, his 4th solo album, was released on Naxos to critical acclaim. Liang also received the Alpert/Ragdale Prize in Music Composition, and has given portrait concerts in Boston (Callithumpian Consort) and Atlanta (Bent Frequency Ensemble), as well as residencies and master classes at Shanghai Conservatory, Chinese Conservatory (Beijing), University of Chicago, UCLA, UC Davis, University of Florida, Yellownbarn, Emory, and Georgia State.

HANNAH LASH (PHD '10) was featured in the January-February issue of *Harvard Magazine*. She is currently on the faculty at the Yale School of Music and is composer-in-residence with the Alabama Symphony during the 13-14 season. Her music is now published by Schott. Her piece, *Violations* was featured on a faculty concert at Yale School of Music in March; *Hush* was performed by the LA Philharmonic in April; and the premiere of her monodrama, *Stoned Prince* was featured in the Cutting Edge Festival in New York City in April. A new string quartet commissioned by the Aspen Festival and the Great Lakes Chamber Music Festival for the Jupiter Quartet premiered this past summer.

SASHA SIEM'S (PhD '11) debut album *Most of the Boys* was released in July 2013. Produced by Valgeir Sigurosson (Feist, Bjork, Bonny Prince Billy), it creates a soundworld influenced as much by classical composers György Kurtág and Claude Vivier as by pioneering singer-songwriters Tom Waits, Björk, and Joanna Newsom.

CBS has hailed her as a "talent to watch."

DAVID TRIPPETT (PhD '10) has accepted a tenure-track position at Bristol University.

BERT VAN HERCK (PhD '11) accepted a faculty position at New England Conservatory.

ANNA ZAYARUZNAYA (PhD '11) was appointed to a tenure-track position at Yale. She also received a 2013-14 Radcliffe Fellowship.

### Obituary: Harold Shapero (AB '41),

Composer, pianist and Professor of Music at Brandeis, Harold Shapero (April 29, 1920-May 17, 2013) maintained a bold presence on the music scene in greater-Boston for the last 73 years. His friend Aaron Copland identified him with the American "Stravinsky school" of neo-classical composers that included lifelong friends and colleagues Arthur Berger, Leonard Bernstein and Irving Fine. A graduate of Harvard, his teachers included Walter Piston, Paul Hindemith and Nadia Boulanger. His music was recognized with accolades such as the Prix de Rome, a Naumburg Fellowship, two Guggenheim Fellowships, a Fulbright Fellowship and a Koussevitzky Foundation Commission. A true Renaissance man, his widespread talents and interests ranged from the study of birds to electronics. A memorial service was held in May and included remembrances by Shapero's closest friends and the playing of a recent recording of his *Arioso Variations*, performed by pianist Sally Pinkas.

## Richard F. French Librarian Appointed

Sarah J. Adams has been named the Richard F. French Librarian of the Eda Kuhn Loeb Music Library, a role she had assumed as Acting Richard F. French Librarian and Acting Curator of the Archive of World Music in 2011.

Sarah joined HCL and the Music Library in 1995 as Project Librarian for the Répertoire Internationale des Sources Musicales (RISM), an international cooperative project to document musical sources. She was named Keeper of the Isham Memorial Library in 1999, as well as the Director of the U.S. Office of RISM.

As acting librarian, Sarah has been responsible for management of the library and its programs in addition to continuing in her curatorial role.

She holds a bachelor's in mathematics and in music from Bates College, as well as a master's and a doctorate in musicology from Cornell University. Sarah is a member of the



French Librarian Sarah Adams, giving welcoming remarks at the opening of the Loeb Library exhibit, *Composing the Future*.

Music Library Association, the International Association of Music Libraries and Archives, and the American Musicological Society.

## Composing the Future: Library Hosts Fromm Foundation Exhibit



COMPOSING THE FUTURE: THE FROMM FOUNDATION AND THE MUSIC OF OUR TIME was on display from February through May. Students in Professor Anne C. Shreffler's fall-term graduate seminar "The Fromm Foundation and Contemporary Music in the United States" created the exhibit with assistance from many of Harvard's librarians and preservationists. PHOTOS: a sample case focusing on Paul Fromm's correspondence; Gunther Schuller with Fromm's great-grandchildren, the Greenstone family; an exhibit photo featuring a summertime gathering at Fromm's home—Earle Brown, Matthias Kriesberg, Ingram Marshall, Ben Johnston, Bernard Rands, Jacob Druckman, Joan Tower, Morton Subotnik, Paul Fromm (*on couch*); Alvin Lucier (*floor*); James Tenny, Luciano Berio (*standing*). Photo courtesy of Fromm Archive.)



## Sound Studies Lab Opens

About two dozen students, faculty and staff gathered for the ribbon cutting ceremony at the new Sound Studios Lab (SLab) in the Woodworth Listening Room of the Eda Kuhn Loeb Music Library. The new SLab features cutting-edge tools for research, composition, ethnographic field research and more, provided through the Harvard Initiative for Teaching and Learning and a grant from the Hauser Fund.

"For the longest time sound only lasted for the moment. Then, we were able to record sound, and now with digitization, we can really see sound and dissect, which I find very interesting," said Professor Alex Rehding. "This new equipment is very impressive and quite wide ranging...it will allow faculty to assign larger projects, while students will have access to the latest studio and field sound equipment."

"Given the support we provide to research, teaching and learning, it makes perfect sense to locate this equipment here in our listening room," said Richard F. French Librarian Sarah Adams. "The new equipment truly is amazing and will further the research and scholarship that goes on here in this library."

## Shafman Recipient of Dean's Award

Director of Administration Nancy B. Shafman was one of thirty-five employees to receive the Dean's Distinction award, which honors the highest-achieving FAS staff members whose critical contributions and skillful collaboration delivered outstanding results in 2012.

## Henderson on Jazz: Bugs Bunny, French Cows, and all that Jazz!

“A lot of American children in the 1940s were first exposed to modern jazz harmony not through jazz records, but through Bugs Bunny, Mickey Mouse, and Bozo the Clown 78rpm records, all composed by Billy May,” says Daniel Henderson, Lecturer on Music. “John Coltrane’s monumental song ‘Giant Steps,’ from 1960? Children first heard it in 1947 in a wonderful little album called *Sparky and the Talking Train*. Modern jazz harmony became a part of the fabric of these kids’ musical minds from early childhood.” Henderson is writing a book about Capitol Records’ children’s albums, titled “Jazz Harmony for Kids.”

Henderson’s first experiences with music were not with jazz composers May and Coltrane, but with Mahler and Stravinsky.

“I was an aspiring orchestral trumpeter and conductor until I was 21,” Henderson says. “But I started to gravitate toward jazz performance and composition more and more.” He studied jazz composition at NEC for six years, and specializes in early jazz trumpet styles.

You may already have heard Henderson’s New Orleans-style jazz band, The New Hot 5, who tour internationally playing the music of Louis Armstrong, Duke Ellington, and Jelly Roll Morton. Their viral YouTube video “Jazz for Cows” now has more than 7 million hits; Leno, Conan, and Good Morning America have aired the footage.

“We were playing at a jazz festival in France and one night we performed at a Blue Cheese ceremony next to a gorgeous cow pasture way up in the Alps. Our band director, Steve Call, decided to play his tuba for the cows. We all joined in. The whole herd wandered over, lined up by the fence, and listened to the entire concert.”

At the Music Department, Henderson teaches two undergraduate courses—Jazz Harmony and Jazz Improvisation.

“The aspect students seem to like most about Jazz Harmony is the course’s composition base,” says Henderson. “They learn the fundamentals of jazz harmony through careful listening, score study and analysis, and then apply it all to composing.” The

midterm project is a song in the “Great American Songbook” tradition, and the final project is an original composition arranged for eight-piece ensemble. Each is performed and recorded in class by professional jazz musicians (thanks to an Elson Family Arts Grant).

Many of his students have never composed before, and they come in enthusiastic and nervous. “We try to get them to compose their hearts out!” says Henderson. “We emphasize the emotional power of harmony, trying to get them to discover just the right chord to make the right impact at just the right moment.”

The class studies Gershwin, Cole Porter, Thelonious Monk, Ellington, Strayhorn, Gil Evans, and modern composers (including his own TAs, Nick Grondin and Omar Thomas). Intersections with other genres are explored, too: “Maurice Ravel is one of the great masters of jazz harmony as far as I’m concerned!”

In his Jazz Improvisation course, Henderson assigns each student to an ensemble. For many, regardless of how experienced a musician they are, improv is new.

“We listen and analyze a lot at first. For example, students transcribe note-for-note the melody of a favorite jazz musician’s song and compare it to the original, say Ella Fitzgerald’s version of ‘A Foggy Day’ lined up right next to George Gershwin’s original version. The goal is to observe and describe

every technique she uses to ‘jazz up’ the notes and rhythm of the melody, and then use all those same techniques in our own playing of other melodies. That is our doorway into improv, and because students choose their own recordings to analyze, it is equally a challenge to newcomers and experienced jazz musicians.” The class culminates with a professional recording session at Harvard Media Services so the students have a permanent (and shareable) record of their hard work.

*Daniel Henderson has been awarded the Harvard University Certificate of Teaching Excellence three times. He has taught in the Musicology, Music Theory, and Jazz Studies Departments at New England Conservatory, and directed numerous jazz ensembles. He holds DMA and MM degrees in Jazz Composition with Academic Honors from New England Conservatory, where he was awarded the 2011 Gunther Schuller Medal. His current projects include the development of a new analytical and pedagogical approach to the way jazz improvisers “jazz up” the melodies of popular songs, and a study of children’s albums produced by Capitol Records in the 1940s and 50s. Daniel is a trumpeter, vocalist, composer, and arranger whose music has been heard worldwide as a member of The New Hot 5.*

<http://www.youtube.com/watch?v=IXKDu6cdXLI>



## 2013-2014 CALENDAR OF EVENTS

### BLODGETT CHAMBER MUSIC SERIES: *Chiara Quartet*

FRIDAY, OCTOBER 25, 2013

Haydn *String Quartet* Op. 20, No. 2  
 Adorno *Two Pieces for String Quartet*, Op. 2  
 Dvorak *Piano Quintet No. 2 in A Major*, Op. 81  
 Robert Levin, piano

NOVEMBER 22, 2013

Mozart *String Quartet No. 8 in F Major*, K. 168  
 Edgar Barroso *Engrama* [Blodgett Composition Winner]  
 Marta Gentilucci *Proof Resilience* [Blodgett Composition Winner]  
 Brahms *Clarinet Quintet in B minor*, Op. 115  
 Todd Palmer, clarinet

MARCH 7, 2014

Bartok *String Quartets Nos. 1, 3, 5*

APRIL 11, 2014

Bartok *String Quartets Nos. 2, 4, 6*



ELISION ENSEMBLE



CHIARA QUARTET

### HARVARD GROUP FOR NEW MUSIC

NOVEMBER 9: New Works by Harvard Composers  
 MARCH 8: Hand Werk (The Thelma E. Goldberg Concert)  
 APRIL 5: Ensemble Nikel  
 MAY 17: Elision Ensemble

### FROMM PLAYERS AT HARVARD:

**The natural | The artificial** with *Ensemble Dal Niente*

FEBRUARY 28 AND MARCH 1, 2014

Erin Gee: new work (world premiere)

Enno Poppe: *Salz*

Hans Tutschku: *Still Air 3* (world premiere)

Wolf Edwards: new work (world premiere)

Aaron Einbond: *Without Words*

Evan Johnson: *die bewegung der augen*

Ming Tsao: *The Book of Virtual Transcriptions*

Keiko Harada: *The Fifth Season II*

Rick Burkhardt: *Alban*



### ROBERT LEVIN, PIANO

SUNDAY, JANUARY 26 @ 3 P.M. SANDERS THEATRE

Yehudi Wyner *Straccio Vecchio*,  
*Sauce 180*, *Mano a Mano*  
 John Harbison *Piano Sonata No. 2*  
 Hans Peter Turk *Träume* (Dreams)  
 Bernard Rands *Twelve Preludes*  
 Free, but tickets required.

ROBERT LEVIN



### BARWICK

#### Colloquium Series

4:15 PM, DAVISON ROOM  
 (MUSIC LIBRARY 2ND FLOOR)

MONDAY, SEPTEMBER 23

Timothy Taylor, UCLA

*Music and Neoliberal Capitalism*

MONDAY, OCTOBER 28

Emily Thompson, Princeton University  
*Making Music: Musicians and Technicians  
 in the American Film Industry During the  
 Transition from Silent to Sound Motion  
 Pictures, 1925-1933*

TUESDAY, FEBRUARY 18

Brian Hyer, University of Wisconsin,  
 Madison  
*On the Poetics of Dé/nouement in Act 3  
 Scene 1 of Pelléas et Mélisande*

TUESDAY, APRIL 1 AT 5:15 PM

Georgina Born, University of Oxford  
*For a Relational Musicology*

TUESDAY, APRIL 15

Liza Lim, University of Huddersfield  
*Knots and Other Forms of Entanglement  
 (a discussion of recent compositions)*

MONDAY, APRIL 28

Charles Garrett, University of Michigan  
*Thrifting, Shaking, and Styling: Participa-  
 tory Culture and Contemporary Pop*



FOR NEWS & EVENTS, LIKE US ON  
 FACEBOOK  
[www.facebook.com/HarvardMusicDepartment](http://www.facebook.com/HarvardMusicDepartment)

EVENTS ARE FREE AND TAKE PLACE AT 8:00 P.M. IN JOHN KNOWLES PAINE CONCERT HALL UNLESS OTHERWISE NOTED. Free passes required for the Chiara Quartet concerts and Robert Levin, and are available two weeks before each concert at the Harvard Box Office.

## Hearing Modernity:

EXPLORING THE WORLD OF SOUND STUDIES  
THE JOHN E. SAWYER SEMINAR  
AT HARVARD UNIVERSITY SPONSORED BY  
THE ANDREW W. MELLON FOUNDATION

MONDAYS AT 4:15 PM,  
HOLDEN CHAPEL  
EXCEPT WHERE NOTED  
OTHERWISE  
[hearingmodernity.org](http://hearingmodernity.org)



### SEPTEMBER 16:

GRAND NARRATIVES OF SOUND  
Jonathan Sterne, McGill University  
Veit Erlmann, University of Texas

SEPTEMBER 30: DECENTERING SOUND  
Ana Maria Ochoa, Columbia University  
Charles Hirschkind, UC Berkeley

NOVEMBER 18: SONIC WARFARE  
Suzanne Cusick, NYU  
Thomas Y. Levin, Princeton

NOVEMBER 25: MEDIATED TECHNOLOGIES  
Flagg Miller, UC Davis  
Trevor Pinch, Cornell University

FEBRUARY 24: MUSIC, TRANCE & ECSTASY  
Mara Mills, NYU  
Mark Butler, Northwestern University

MARCH 11 (TUESDAY): SOUNDS AND THE BRAIN  
Vijay Iyer, Harvard University  
Aniruddh Patel, Tufts University

MARCH 31: AURAL MEMORY  
Wolfgang Ernst, Humboldt University Berlin  
Karin Bijsterveld, Maastricht University

APRIL 14: PHILOSOPHICAL REFLECTIONS  
ON THE VOICE  
Brian Massumi, McGill University

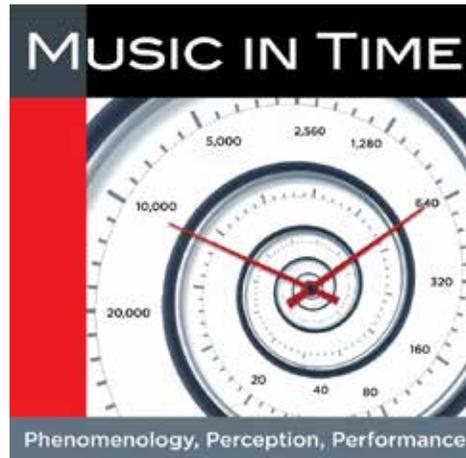
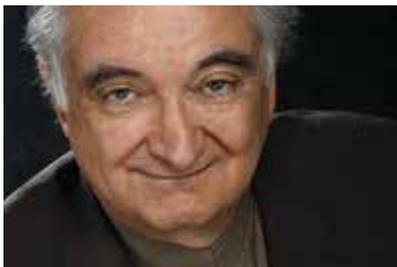
Steven Connor, University of Cambridge

APRIL 21, 2014 AT 5:00 P.M.

JOHN KNOWLES PAINE CONCERT HALL

### LOUIS E. ELSON LECTURE

[CONCLUDING EVENT OF SAWYER SEMINAR]



October 18-20, 2013

### CONFERENCE & CONCERT IN HONOR OF CHRISTOPHER HASTY

Walter W. Naumburg Professor of Music

Free and open to the public. To register for the Music in Time conference go to  
<http://www.music.fas.harvard.edu/conference/time.html/>

### THE CHARLES ELIOT NORTON LECTURE SERIES

presented by the Mahindra  
Humanities Center at Harvard  
SANDERS THEATRE, 4 PM

### HERBIE HANCOCK

THE ETHICS OF JAZZ

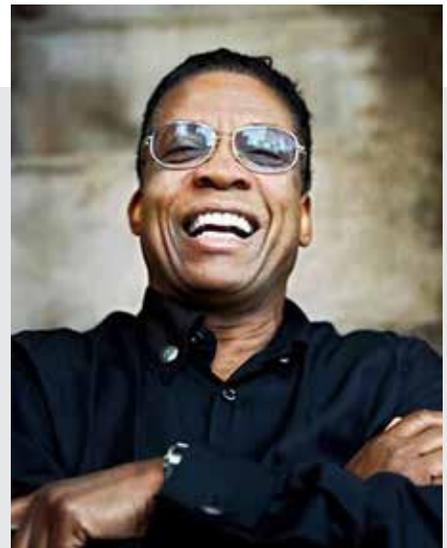
MON FEB. 3

WED FEB. 12

THU FEB. 27

MON MARCH 10

MON MARCH 24



MUSIC IN TIME CONCERT  
FRIDAY OCTOBER 18 8:00 PM  
FREE AND OPEN TO THE PUBLIC  
Gabriella Diaz, violin, Wenting  
Kang, viola, Rafael Popper-Keizer,  
cello, Yoko Hagino, piano,  
and the PARKER STRING QUARTET

### PROGRAM:

MARTIN BRODY *Corona*

ROBERT MORRIS ... *gradually...*

CHRIS HASTY *And Here Wings Open;*

*Enfolding Two Unfolding You*

BRIAN HULSE *Temporal Reflections*

### Tony-Award Winner Jason Robert Brown Appointed Blodgett AIR

The Department of Music and the Office for the Arts at Harvard have named Jason Robert Brown Blodgett Artist-in-Residence for the spring of 2014. A celebrated American composer, Brown has been hailed as "one of Broadway's smartest and most sophisticated songwriters since Stephen Sondheim" (*Philadelphia Inquirer*). He is known best as the award-winning composer and lyricist of the musical *The Last 5 Years*, and the Tony-award winning composer of *Parade*.

Brown will visit Professor Carol Oja's seminar, "American Musical Theater," as well as give master classes and workshops for Harvard students through the Office for the Arts Learning From Performers Program. In addition, Brown's music will be showcased in a concert/cabaret performance at the ART's Oberon theater on March 31, 2014.

HARVARD UNIVERSITY  
DEPARTMENT OF MUSIC  
Music Building  
Harvard University  
Cambridge, MA 02138

Non-Profit Org.  
U.S. Postage  
PAID  
Boston, MA  
Permit No.  
1636



Congratulations to our 2013 PhDs (clockwise from top) John McKay, Louis Epstein, Mathew Mugmon, Andrea Bohlman, Gina Rivera, and Metedith Schweig. Photo by Martha Stewart.