The More Things Change...: Music at Harvard, Then & Now

by Anne C. Shreffler

Taking advantage of the comparatively quiet summer months, I recently re-read Eliot Forbes’s *A History of Music at Harvard to 1972* (Department of Music, Harvard University, 1988). Forbes, class of 1941 and a professor in the Music Department from 1958 to 1984, known primarily for his magisterial revised and expanded edition of Alexander Wheelock Thayer’s *Life of Beethoven*, writes of the different roles played by music at Harvard:

Music can provide stimulation, often of a deep, spiritual nature, to those who perform; music can be a life of its own for those who create it through composition; and music can be a subject of total absorption for those who would study its history and its roots. Whether any of these three branches leads to a professional career or not, together they represent the paths open to lovers of music at all levels.

And it is the balance between these three that was ever shifting from the time that music first took hold as an organized effort at Harvard. (p. vii)

Though much has changed since music at Harvard officially began with the hiring of the composer and organist John Knowles Paine as a “teacher of sacred music” in 1862—he was not appointed as Professor of Music until thirteen years later—Forbes’s description still holds true on many levels. First, his description of the three different ways one may encounter music still corresponds, in its basic outlines, to current realities in the Music Department. Music is still performed, composed, and studied, both outside and inside the curriculum, although the balances have shifted considerably, as Forbes points out has always been the case. Forbes also takes into account the fact that the musical transaction goes both ways: people can do things with music—perform, compose, and study it—but music also does things to (and with) us: by providing “stimulation, often of a deep, spiritual nature...; music can be a life of its own...; music can be a subject of total absorption.” Finally, Forbes speaks of the special role of music at a liberal arts university, which must address the needs of those who aspire to professional careers as well as those for whom music will remain an important part of their non-professional lives. Meeting both needs is still the Music Department’s most important task.

Music was cultivated at Harvard long before the establishment of a Music Department. The Harvard Musical Association (currently a private organization with no official connection to Harvard) was founded in 1837 with the purpose of providing a forum for undergraduates interested in music, since there was not yet any institutional basis for music at the university. The Harvard-Radcliffe Orchestra (formerly the Pierian Sodality) celebrates its 200th anniversary this year, making it the oldest orchestra in continuous existence in North America (the Boston Symphony Orchestra, by comparison, is only 127 years old). The Glee Club, founded four years before Paine’s arrival, is currently celebrating its 150th anniversary. Other musical groups from one hundred years ago, such as the Banjo and Mandolin Club, did not survive, but today a multitude of new groups, such as the Kuumba Singers, Jazz Band,
and Harvard Chinese Music Ensemble have taken their place. Although these performing organizations are strictly speaking “extracurricular,” this seems an inadequate term to describe activities of the type that actually predate any music curriculum and form such an integral part of musical life at Harvard.

The biggest change from Paine’s time to today has been the shift from a department with a single unified curriculum that trained all students to be proficient composers and organists (an original composition was required of all degree recipients well into the 20th century) to one that provides students with more choices of specialized training in the various subfields of music. The Music Department’s development therefore follows the transformation of the university as a whole. Morton and Phyllis Keller, in their fascinating book *Making Harvard Modern: The Rise of America’s University* (Oxford University Press, 2001), describe the move “from a Brahmin university [before 1945]—regional, parochial, dominated by Boston’s elite, resistant in varying degrees to Jews, women, and new developments in the academic disciplines—into a meritocratic university... [in which] national and international academic standing was the measure of all things.” (p. xiii, emphasis original).

The Music Department has long been at the forefront of these academic and social transformations. The curriculum was regularly changed and expanded, over time adding the academic disciplines of historical musicology (in 1933), ethnomusicology (in 1960), and music theory (in 1985, with the appointment of David Lewin). Hugo Leichtentritt, Harvard class of 1894, was hired in 1933 as part of an effort to establish musicology in the curriculum. The noted German-Jewish scholar was a refugee from Nazi Germany, and was hired at a time when appointments of Jewish scholars were uncommon at Harvard. In 1938, Helen Margaret Hewitt was the first woman to earn a Ph.D. in Music at Harvard, followed by Eunice C. Crocker in 1943. The first graduate course in ethnomusicology was offered in 1960 by Rulan Pian ’44 (later a Professor of Music, at the time Lecturer on Chinese Language and Literature). In 1976, Eileen Southern was appointed jointly to the Department of Music and Afro-American Studies (as it was then called), making her the first African-American woman professor at Harvard. With Louise Vogelchian, who was named professor in 1971, and Pian, there were three tenured women professors in the music department during the 1970s and 1980s. (By comparison, in 1981 there were only 13 tenured women in the whole Faculty of Arts in Sciences.) Composition, the department’s original discipline, continued to flourish, with permanent faculty as well as with the regular invitations of internationally renowned composers: Georges Enesco and Gustav Holst, who were invited in 1929 (and 1930) and 1932 respectively, were comparable in their time to the guest professorships of Brian Ferneyhough and Helmut Lachenmann last year.

Where do we go from here? This depends on you, the readers of this newsletter, whether you be undergraduates, graduate students, alumni, faculty, visitors, staff, or music lovers from the community. One thing is for sure: music will continue to thrive at Harvard. Some things will change, as they always have throughout the history of the Department, but our aspiration to provide the highest possible quality education in music, top-level scholarship, and a rich variety of musical experiences remains the same.

Ying’s Farewell to Harvard

The Ying Quartet’s farewell concert featured Beethoven’s Quartet in D Major, Op. 18, No. 3; Stravinsky’s complete works for string quartet; and Schoenberg’s *Verklärte Nacht* (with Roger Tapping, viola; Natasha Brofsky, cello). Of the Schoenberg, Boston Globe critic Mathew Guerrieri wrote:

> The players exhibited the sort of cascading intensity at the heart of the best chamber music; in place of smooth homogeniation was the volatile flow of individual interaction, a live performance in the best sense of the phrase. It suited the work’s unusual combination of elegy and impatience: resplendent harmonies summarizing the post-Wagnerian tradition while their intricate construction intimates Schoenberg’s subsequent revolutions. Looking forward while looking back—an ideal graduation.

The staff of the Music Department presented members of the Ying Quartet with a string quartet snow globe as a memento, as several concerts over the past seven years have been performed in the worst of New England weather.
Faculty News

Associate Professor Sean Gallagher is organizing the San Lorenzo Project, a large-scale, multi-disciplinary project focusing on the Basilica of San Lorenzo in Florence, sponsored by Villa I Tatti. The project consists of a series of symposia and seminars (to begin in spring 2009) involving a team of scholars from a wide range of fields working together, and will result in the most comprehensive monograph ever devoted to San Lorenzo, a liturgical and cultural institution of central importance in the history of Florence. The volume will consist of approximately 20 chapters, to which Gallagher has been asked to contribute the chapter on music, liturgy, and spectacle at San Lorenzo.

In July, Morton B. Knafel Professor Thomas Kelly lectured at a concert with the Choir of the Cathedral of Benevento in Amalfi at the Cathedral there; and also presided at the final examinations of the course on Beneventan Chant of the Conservatorio “Nicola Sala” of Benevento.

At the annual meeting of the Renaissance Society of America, in Chicago, Fanny Peabody Research Professor Lewis Lockwood received the “Paul Oskar Kristeller Award for Lifetime Achievement” in scholarship. A number of former students of Lockwood’s were present at the meeting and gave papers on aspects of their work in Renaissance studies. Lockwood’s book (co-authored with the Juilliard String Quartet members Joel Smirnoff, Ronald Copes, Samuel Rhodes, and Joel Krosnick) Inside Beethoven’s Quartets: History, Performance, Interpretation, was published by Harvard University Press in May. Lockwood recently attended a Colloquium in Paris devoted to studies of the creative process in music.

William Powell Mason Professor Carol Oja was named Fellow at the Newhouse Center for the Humanities, Wellesley College for 2008-09, to conduct work on her book, Leonard Bernstein and Broadway (under contract with Yale University Press). Oja’s “Bernstein and Broadway” is to be published by the New York Philharmonic in a book celebrating Bernstein’s 90th birthday and the 50th anniversary of his appointment as Music Director of the orchestra.

Quincy Jones Professor of African American Music Ingrid Monson was named a Walter Channing Cabot Fellow in May. The award is given to faculty members who have contributed to the advancement of scholarship in the fields of literature, history, or art.

Professor Alexander Rehding published “Rousseau, Rameau, and Enharmonic Furies in the French Enlightenment” in the Journal of Music Theory. He spoke at conferences in London and Berlin, gave talks at the Eastman School of Music, University of Connecticut, and gave the annual Murdock Lecture at Leverett House. Rehding recently joined the committee on “creation” of the Agence nationale de la recherche in France. Additionally, he rowed for the Leverett House Crew and organized the “Paine Hall Pain Squad”—a departmental team including Profs. Kelly and Revuluri—which participated in the third Harvard-wide fitness challenge and ended up in 5th place.


Crosscurrents Conference
October 30–November 1, 2008

During the twentieth century, North American and European composers and their music migrated and traveled to an unprecedented degree. The international conference, CROSSCURRENTS, brings together scholars from both sides of the Atlantic to examine the musical interactions that resulted, looking to promote a deeper grasp of the close ties that linked American composers to their colleagues abroad. The types of connections among these musicians span the gamut from individual contacts to institutional collaborations to governmental programs. The aim of the conference is to present new research from an international group of scholars on a topic that is of fundamental importance to the history of 20th century music, but which is often overlooked in an age of extreme specialization: the mutual influence between North America and Europe that affected virtually every aspect of music and musical life during the 20th century. The speakers come from six countries and have expertise in a wide range of 20th-century music topics. Concerts are an integral part of the event, and a new work has been commissioned by the French-American composer Betsy Jolas. For complete program and registration information: www.crosscurrents08-09.org or currents@fas.harvard.edu

continued on p. 6

Christoph and Barbara Wolff, Thomas Kelly, and Sean Gallagher at the Department’s 2008 picnic. Right: Hans Tutschku
Hans Tutschku Receives Tenured Professorship; Suzannah Clark Joins Faculty

Hans Tutschku was appointed a tenured Professor of Music, beginning July 1, 2008.

In addition, the Department’s theory faculty search ended successfully with the appointment of Suzannah Clark, who will join Harvard as Associate Professor. Clark received a BMus and MMus from King’s College London, and an MFA and PhD from Princeton. She held a Junior Research Fellowship and British Academy Postdoctoral Fellowship at Merton College, Oxford before taking up a faculty post at Oxford in 2000 as a University Lecturer and Fellow of Merton College and College Lecturer at University College. She spent the Spring semester in 2007 as Visiting Assistant Professor at Harvard, and will begin teaching this fall.

Clark works on the history of music theory, and has focussed in particular on Rameau, Fétis, Oettingen, Schenker, as well as on neo-Riemannian approaches. She is interested in how theorists underpin their systems with appeals to external phenomena and how this affects their conceptions of tonal space. She is also currently working on a book Analyzing Schubert, which is a reception history of Schubert’s harmony in both the songs and instrumental music. Additionally, she works on 13th-century French motets and its intersection with the trouvères repertory through the use of the “refrain.” She recently co-edited, with Elizabeth Eva Leach, Citation and Authority in Medieval and Renaissance Musical Culture: Learning from the Learned (2005). Clark serves on the editorial boards of Music Analysis and Music Theory Spectrum and is a council member of the Royal Musical Association.

New Access for Music Manuscripts in America

Staff members of the RISM project at Harvard coined the term “RISMatic” for any music manuscript eligible for inclusion in the international RISM database, a project led in the U.S. by Dr. Sarah Adams. This premiere resource for music scholars, the Répertoire International des Sources Musicales (RISM), is about to be significantly enhanced through the addition of nearly 700 RISMatic manuscripts. The long-awaited project comes about through the beneficence of the Mellon Foundation, the cooperation of Yale University and the Juilliard School, and the efforts and talents of Adams, Director of the U.S. RISM Office, housed in Harvard’s Loeb Music Library.

The upcoming two-year project will complete a portion of the ambitious RISM database known as Series A/II: Music Manuscripts after 1600, which includes nearly 600,000 records of manuscripts by more than 19,500 composers and represents 740 archives in 31 countries. Missing from this series were more than 550 music manuscripts from Yale—it was the only major music manuscript collection in the U.S. not cataloged in RISM—and some 138 important and rare manuscripts from the Juilliard collection, ranging from the late 17th to the 20th century. Past efforts to include the Yale materials had resulted in long delays, and ultimately it was Adams—involved with RISM since 1995—who managed to gently coax the project forward, navigating longstanding issues, and securing both the availability of the Yale materials for cataloging and the funding from Mellon to complete the project.

“For RISM, the largest cooperative program in musicology worldwide, it is very important to include the Yale materials because they constitute one of the oldest and most distinguished collections of music manuscripts and early prints in the country,” says Christoph Wolff, Adams University Professor and Curator of the Isham Memorial Library.

In contrast, adds Wolff, the very recent 2006 gift of the Juilliard collection makes it brand new to scholars, to whom it had never before been available. “So it’s a wonderful opportunity to round off, for the time being, the American RISM project by adding the oldest and newest to its database researched by musicians and scholars alike.”

The addition of these two collections brings the database effectively to completion.

Five students received their PhDs this year at Commencement: Aaron Girard, Anton Vishio, Brigid Cohen, and Robert Hasegawa. Missing from photo: Mary Greitzer.
Graduate Student News

Ryan Banagale and Drew Massey received the Award for Achievement in Instructional Technology for the work they did on the website of Carol Oja’s core course, “American Musicals and American Culture.”

Peter Gilbert will be teaching composition and related courses at Wellesley College and Harvard University during the 2008-09 year.

Katherine In-Young Lee is the recipient of a Fulbright IIE grant to South Korea for the 2008-2009 academic year. Lee will conduct doctoral dissertation research on the South Korean percussion genre called samulnori. She received grants from the Reischauer Institute and the Steve S. Kang Young Artists and Scholars Fund.

Leopold Frances Bares, born to William and Eva Bares on Memorial Day, May 30.

Drew Massey and his partner Gabriel Boyers were married in Saratoga Springs, NY on June 14, 2008.

Theater Bielefeld and Deutsche Bank Stiftung have commissioned Karola Obermueller and the composer Mark Möbius to compose the opera Helges Leben (after the theater piece by Sibylle Berg), to be premiered in May 2009. Obermueller’s gegen.wind.stärken (2005/2006) for great bass recorder and electronics and her ...und Licht sich breitet aufs Meer... (2008) for soprano saxophone and electronics received their European premieres this year. Obermueller will teach at Wellesley College during the 2008-09 academic year.

Bert Van Herck and Li Geng were married in May here in Cambridge. Geng is also a graduate student at Harvard (in molecular biology).

Beatrice Gow-en Hasegawa made a surprisingly speedy entrance and was delivered at home before Bob Hasegawa and Rose Gowan could make it to the hospital. Beatrice arrived on July 4, at 7lbs. 9 oz.

The April 13 musicale at Lowell House featured, left to right, pianist Hilary Finucane, violinist (and Music Department graduate student) Gina Rivera, violinist Uche Nwamara, violinist Lisa Choe, and cellist Jeremy Lin.

The April 13 musicale at Lowell House featured, left to right, pianist Hilary Finucane, violinist (and Music Department graduate student) Gina Rivera, violinist Uche Nwamara, violinist Lisa Choe, and cellist Jeremy Lin. Photo: Sandy Alexander, a tutor in Lowell House. The piano is a Yamaha C that belonged to David Lewin.
Archiving the Papers of Ulysses Kay

Emily Abrams Ansari contacted the family of African-American composer Ulysses Kay (who died in 1995), with the aim of conducting some research on him for her dissertation. She soon learned that his family still had his papers, and Abrams asked if she could take a look. Fortuitously, the family was waiting for someone like Abrams to come along and advise them on what to do with the material; they knew the papers were important, but didn’t know how to proceed. Two of Kay’s daughters currently live in his home, and had left the papers boxed up in his studio. Abrams agreed to help the family sort through the material and prepare it to send to an archive. In return, she’d get a sneak preview. After spending a week in the studio, Abrams reports she has found plenty of interesting material.

Abrams traveled with two of Kay’s daughters to meet with staff at the New York Public Library and Columbia University to try to decide where Kay’s papers should be sent. Many libraries have said they would love to have them, but the family hopes to keep them in New York City.

Says Abrams: “Kay is an interesting man. He’s an African American composer who wasn’t interested in writing music inspired by his heritage and instead wrote very good, and currently underrated, music in the European tradition. Meanwhile his wife, Barbara, became seriously invested in the Civil Rights movement and, leaving behind her husband and three young children, went south to join Martin Luther King every summer and was jailed several times in the process. She later led the first Civil Rights activities in the north, the “Englewood movement,” orchestrating school boycotts and other acts of civil disobedience to protest segregation in the schools of New Jersey.”
**Alumni News**

This February, Lara Hirner (AB ’05) will be singing “Somewhere” in the *West Side Story Suite* with the New York City Ballet (Lincoln Center), first in New York and again, in March, in London.

A specially commissioned choral work by Carson P. Cooman (AB ’04) based on Romans 12:1:2 had its world premiere at Memorial Church during a service marking the 40th anniversary of the ordination of Rev. Peter J. Gomes.

April James (PhD ’02) won an Individual Artist Grant from the Queens Council on the Arts that will fund a concert of 18th century music—Handel, Vivaldi and Maria Antonia—to be presented on October 12 at St. Gabriel’s Church in Hollis, New York.

Lara Pellegrinelli’s (PhD ’05) feature on Meredith Monk aired on “All Things Considered” and was featured on the NPR music page.

Andrew Shenton (PhD ’98) has been working on an extended project on Olivier Messiaen at Boston University for the composer’s centenary year. It includes an Open Access web site (www.oliviermessiaen.net), numerous concerts, lectures, and two international conferences. Andrew published his first book with Ashgate in February entitled *Olivier Messiaen’s System of Signs*, and has contributed to collections of essays on Messiaen published recently by Ashgate and Cambridge University Press.

Kurt Stallmann (PhD ’99) was named a 2008 Guggenheim Foundation Fellow. “Breaking Earth,” the installation by Stallmann and filmmaker Alfred Guzzetti, was presented at DiverseWorks Gallery in Houston.

Ken Ueno (PhD ’05) accepted a position as Assistant Professor at University of California at Berkeley.

Bettina Varwig (PhD ’06) recently accepted a faculty position at King’s College London. She will begin there in October 2009 and will spend the intervening year in Cambridge (UK) on a British Academy fellowship.

Fleur de Vie Weinstock (AB ’99) has established a poetry list, “deviepoetry” which anyone can subscribe to if they would like to read her newly finished poems (send a blank email to deviepoetry-subscribe@yahooogroups.com). She also has a CD available, *You Are A Dream*.

The Music Department picnic brought together faculty, students, staff, and colleagues under sunny skies in May. Top to bottom: Composition graduate student Peter Gilbert with son, Sam; ethnomusicology graduate students Michael Heller and Meredith Schweig, Professor Yannatos; composition graduate student Ashley Fure.

**Staff News**

Mary Gerbi (Undergraduate Coordinator) served for three weeks this summer on the voice faculty of the Berkshire Choral Festival. She was joined by soprano Katharine Dain (AB ’04) and baritone Richard Giarusso (PhD ’07).

The Music Department is happy to announce that Karen Rynne has recently been promoted to Manager of Finance and Administration.

Andy Wilson has been appointed the Loeb Music Library’s Access Services Librarian, which recognizes the work he has been doing for some years. Kerry Masteller was named Reference and Digital Programs Librarian, a position that will provide more reference, research assistance, and digital library work. She will help with the library’s growing number of requests for personal consultations with students, e-mailed reference questions, and questions about how-to-use and how-to-find the library’s more complicated resources.
Nora Bartosik will travel to France over the summer on a Radcliffe Fellowship to take lessons in Paris and attend a summer music program. Next year she will study piano in Berlin on a DAAD Fellowship (German Academic Exchange). She will also visit the major musical cities of Europe on a John Knowles Paine Fellowship, taking lessons at major conservatories and learning about local musical cultures.

Julia Carey will become the first fifth-year student in the Harvard-NEC joint program, which means she will be a full-time Master’s degree candidate at NEC.

Julia Cavallaro will be attending the BU School of Music to earn a master’s degree in voice performance.

Richard Cozzens will travel to Syria on a Trustman traveling fellowship to conduct oral history interviews with Iraqi refugees.

Aram Demirjian will travel to Europe on his Paine Fellowship to study conducting in the Czech Republic at the International Conductors Workshop and Festival, and in Paris at the European American Musical Alliance. Next year he plans to apply to graduate school for conducting.

Benjamin Eisler will move to either Washington, D.C. or New York City to work as a broadcast journalist.

Seth Herbst is going to teach English in Japan for (at least) one year, under the auspices of the Japan Exchange and Teaching Program. Herbst’s thesis “Two Dramas Both Alike: Words, Music, and Imagination in Shakespeare’s and Prokofiev’s Version of Romeo and Juliet” won a Hoopes Prize this year. (Professors Rehding was one of his faculty advisors.)

Meghan Joyce will spend the summer as a researcher/writer for Let’s Go: Roadtrip USA, driving from San Diego up the pacific coast to Seattle. Then she’ll move to Los Angeles to study voice.

Paul Kolb will enroll in the Master of Studies in Musicology program at Oxford.

Elizabeth Lim will attend Juilliard as a graduate student in composition.

Catherine Powell will take a year off from school before applying to PhD programs in English literature. Tentative plans in the meantime include travel in East Asia, teaching at a high school in South Africa, and interning on an organic farm in Tuscany.

Jesse Wiener is moving to New York City and plans to write a full-length musical in collaboration with one of his (multiple) roommates. To support himself, he plans to work as a vocal coach, perhaps to do some directing and accompanying, and likely some SAT tutoring (“like any good Harvard artist,” as he put it).

Multi-award-winning musical composer Marvin Hamlisch made a guest appearance in Carol Oja’s “American Musicals and American Culture” Core class in April.

“Musicals are central to our cultural heritage,” said Oja, quoted in a story in the Harvard University Gazette; they “...resonate with some of the central themes of their eras. Issues of race and ethnicity, gender and politics, national identity and foreignness permeate this tradition.”

Hamlisch talked about his career in Hollywood as well as his process on “A Chorus Line”: “It was a completely original idea of Michael Bennett’s,” said Hamlisch. The show was developed in a series of workshops in New York from the transcripts of 24 hours of interviews with dancers.

To everyone’s delight, Hamlisch ended his visit with a rendition of “Dance Ten, Looks Three.”

The Class of 2008: What’s Next?
When Professor Stewart announced his retirement we could hardly imagine what the music concentration would be like without him. “But what will happen to Music 51?” we asked ourselves. It was clear that we needed to give Professor Stewart something in return for his years of dedicated teaching, his individual attention to each of us, and the wealth of knowledge he had imparted to us all.

Then it struck us. What better way to repay the legendary instructor of Music 51 and Music A than a gift in kind? We would hold a concert in his honor. The program would be structured around pieces we had analyzed (or often memorized) for class—The Greatest Hits of Music 51.

In the end, the selections included Bach, Stravinsky, and jazz, with works by Professor Stewart himself serving as a connecting thread throughout the concert. The performance closed with everyone—including the audience—singing one of the favorite chorales from Music 51, “Jesu Leiden, Pein und Tod.”

One of the most touching parts of the planning experience for me was seeing the huge outpour of gratitude to Professor Stewart from undergraduates, grad students, alumni, and colleagues. Everyone wanted to perform, or help, or send good wishes. In the end, 22 undergraduates and recent graduates performed in the concert, along with three of Professor Stewart’s former students who are now renowned professional musicians: Don Byron, Joseph Lin, and Eugene Kim. Two other alumni, Lansing McCloskey PhD ’02 and Edwin Outwater ’93, spoke at the post-concert reception about how the skills and ideas Professor Stewart taught them continue to support and enrich their musical endeavors.

Alumna Jennifer Caine ’01 oversaw the online editing and publication of a “Memory Book,” a retirement gift to Professor Stewart from his students and colleagues. It was filled with fond memories, humorous stories, short musical excerpts and compositions, poems, photographs, and drawings. I could not help but notice how often students thanked Professor Stewart for his care and concern for each of us—for thoughtfully correcting assignments, kindly but firmly helping those who needed work on keyboard skills, and regularly attending student performances.

The build-up to any concert is so full of last-minute details, practice, and anxiety that the actual event itself can seem impossible. The miracle of performance is that somehow, in the end, it all comes together. And so it did for the concert in honor of Professor Stewart.

I have several vivid memories of that evening: waiting silently backstage while the strains of Joseph Lin’s incredible performance of the Bach G minor Sonata filtered through the door; hearing Professor Stewart’s Cello Suite and Threnody both played exquisitely alongside Stravinsky and Charlie Parker/Dizzy Gillespie; presenting Professor Stewart with his retirement gift and watching yet more friends and pupils contribute by hand to the blank pages at the end of the book; sitting in a room packed with students and musicians, everyone listening with rapt attention as Lansing quoted Professor Stewart’s favorite passage from Stravinsky’s The Poetics of Music; and seeing the look of absolute joy on Professor Stewart’s face as he was greeted by students and friends offering praise for his teaching and composition.

Professor Stewart’s wife, Susan McGee, had brought a delicious surprise cake to the reception with the perfect inscription: “Onward!” That favorite phrase of his has ended many a class as instruction to keep studying, practicing, and listening. It is also a perfect encapsulation of the mentality Professor Stewart brings to his teaching—always striding forward into the uncharted territory of new repertoire, always pushing oneself to hone the ear and one’s technical abilities, always deepening one’s understanding of and passion for music.

For years Professor Stewart’s students have taken his lessons on with them into their professions and adventures. I hope we students gave him back a small part of that wealth with the concert in his honor. We will miss him dearly and we wish him all the best.

Some of the performers (and organizers) of the evening: Matt Hall, John Kapusta, Julia Cavallaro, and Giancarlo Garcia with Stewart. Below, Stewart with Alex Fortes, and Mikiko Fujiwara. They, along with Giancarlo Garcia, performed Threnody (Chorale Partita), the piece Stewart wrote in memory of Luise Vosgerchian.

When Professor Stewart announced his retirement we could hardly imagine what the music concentration would be like without him. “But what will happen to Music 51?” we asked ourselves. It was clear that we needed to give Professor Stewart something in return for his years of dedicated teaching, his individual attention to each of us, and the wealth of knowledge he had imparted to us all.

Then it struck us. What better way to repay the legendary instructor of Music 51 and Music A than a gift in kind? We would hold a concert in his honor. The program would be structured around pieces we had analyzed (or often memorized) for class—The Greatest Hits of Music 51.

In the end, the selections included Bach, Stravinsky, and jazz, with works by Professor Stewart himself serving as a connecting thread throughout the concert. The performance closed with everyone—including the audience—singing one of the favorite chorales from Music 51, “Jesu Leiden, Pein und Tod.”

One of the most touching parts of the planning experience for me was seeing the huge outpour of gratitude to Professor Stewart from undergraduates, grad students, alumni, and colleagues. Everyone wanted to perform, or help, or send good wishes. In the end, 22 undergraduates and recent graduates performed in the concert, along with three of Professor Stewart’s former students who are now renowned professional musicians: Don Byron, Joseph Lin, and Eugene Kim. Two other alumni, Lansing McCloskey PhD ’02 and Edwin Outwater ’93, spoke at the post-concert reception about how the skills and ideas Professor Stewart taught them continue to support and enrich their musical endeavors.

Alumna Jennifer Caine ’01 oversaw the online editing and publication of a “Memory Book,” a retirement gift to Professor Stewart from his students and colleagues. It was filled with fond memories, humorous stories, short musical excerpts and compositions, poems, photographs, and drawings. I could not help but notice how often students thanked Professor Stewart for his care and concern for each of us—for thoughtfully correcting assignments, kindly but firmly helping those who needed work on keyboard skills, and regularly attending student performances.

The build-up to any concert is so full of last-minute details, practice, and anxiety that the actual event itself can seem impossible. The miracle of performance is that somehow, in the end, it all comes together. And so it did for the concert in honor of Professor Stewart.

I have several vivid memories of that evening: waiting silently backstage while the strains of Joseph Lin’s incredible performance of the Bach G minor Sonata filtered through the door; hearing Professor Stewart’s Cello Suite and Threnody both played exquisitely alongside Stravinsky and Charlie Parker/Dizzy Gillespie; presenting Professor Stewart with his retirement gift and watching yet more friends and pupils contribute by hand to the blank pages at the end of the book; sitting in a room packed with students and musicians, everyone listening with rapt attention as Lansing quoted Professor Stewart’s favorite passage from Stravinsky’s The Poetics of Music; and seeing the look of absolute joy on Professor Stewart’s face as he was greeted by students and friends offering praise for his teaching and composition.

Professor Stewart’s wife, Susan McGee, had brought a delicious surprise cake to the reception with the perfect inscription: “Onward!” That favorite phrase of his has ended many a class as instruction to keep studying, practicing, and listening. It is also a perfect encapsulation of the mentality Professor Stewart brings to his teaching—always striding forward into the uncharted territory of new repertoire, always pushing oneself to hone the ear and one’s technical abilities, always deepening one’s understanding of and passion for music.

For years Professor Stewart’s students have taken his lessons on with them into their professions and adventures. I hope we students gave him back a small part of that wealth with the concert in his honor. We will miss him dearly and we wish him all the best.

Some of the performers (and organizers) of the evening: Matt Hall, John Kapusta, Julia Cavallaro, and Giancarlo Garcia with Stewart. Below, Stewart with Alex Fortes, and Mikiko Fujiwara. They, along with Giancarlo Garcia, performed Threnody (Chorale Partita), the piece Stewart wrote in memory of Luise Vosgerchian.
**Fromm**

*Fromm Players at Harvard with the Manhattan Sinfonietta*

- Friday, February 20 and Saturday, February 21
- Works by Hitomi Kaneko, Galina Ustvolskaja, David Gompper, Arther Kampela, Marcos Baler, Luciano Berio, Lei Liang, Ivan Fedele, Philippe Leroux, Donald Martino

**Blodgett**

*Blodgett Chamber Music Series: The Chiara Quartet*

- October 31, March 13, April 17
- Reich, Bartok, Korngold, Berg, Schoenberg, Haydn, Mozart, Hillary Zipper, Beethoven

**Hgnm**

*Music by Harvard graduate and undergraduate composers*

- December 6 (White Rabbit); February 7 (tba); March 29 (Le Nouvelle Ensemble Moderne); April 25 (White Rabbit)

**Crosscurrents Conference**

American and European Music in Interaction, 1900-2000

- October 30–November 1
- http://www.crosscurrents08-09.org

**Crosscurrents Concerts**

- Thursday, October 30
- Betsy Jolas *Teletalks* for two pianos
- Edgard Varese *Ameriques* for two pianos, eight hands

- Friday, October 31
- Chiara String Quartet, Blodgett Artists-in-Residence
- Steve Reich *Different Trains*

- Saturday, November 1 at 4:30 pm
- Bruce Brubaker, piano
- Music by Bussotti, Brown, and Curran

**Louis C. Elston Lecture**

*Margarid Bent*

*All Souls College, University of Oxford*

*Thursday, April 2 at 5:30 pm*

**Everett Awarded Vosgerchian Teaching Award**

Thomas G. Everett, director of bands and jazz performance at Harvard, has been named the recipient of the 2008 Luise Vosgerchian Teaching Award. The Max Goldberg Foundation established the award to perpetuate the values and teaching skills represented by the late Luise Vosgerchian, a longtime member of the faculty of the Music Department.

The Vosgerchian award is given annually to a nationally recognized educator. Recipients must embody selfless commitment, artistic conscience, a constant renewal of approach to subject matter, ability to motivate in a positive and creative way, an sincere interest in the development of the whole person, and the ability to present musical knowledge in a way that is applicable to other disciplines.

Since he arrived in 1971 to direct the University’s traditional band, Everett has established jazz programs, jazz bands, and brought many eminent jazz artists to campus. His focus on American musical literature and practice at Harvard also informs his work with the Harvard Wind Ensemble.

“Tom Everett has made extraordinary contributions as an educator, artistic leader, and advocate here at Harvard and also regionally and nationally,” said Jack Megan, Director of the Office for the Arts at Harvard.
On June 4-6, 2008, a conference was held in Rome to commemorate the centenary of the birth of Nino Pirrotta (1908–1998), with the title “Musicologia fra due continenti: l’eredita di Nino Pirrotta” (“Musicology on Two Continents: the legacy of Nino Pirrotta”). It was sponsored by the Accademia dei Lincei and the University of Rome, with support from, among others, the Harvard University Music Department and the Accademia Nazionale di Santa Cecilia. Participants included both American and European scholars who had been Pirrotta’s students or whose work had been influenced by him, and so papers were given mainly on topics drawn from early Italian music history, especially of the 14th and 15th centuries, or from the field of Italian opera.

The conference was held on successive days in three places in Rome: in the magnificent Palazzo Corsini which houses the Accademia dei Lincei; at the main campus of the University of Rome, “La Sapienza;” and at the branch of the University of Rome at Tor Vergata. The organizers were Professors Pierluigi Petrobelli and Franco Piperno, both of the University of Rome, and Professor Agostino Ziino, of Tor Vergata, and the three sessions were presided over by Lewis Lockwood (Harvard), William Prizer (University of California, Santa Barbara) and John Nadas (University of North Carolina, Chapel Hill). Among those who gave papers were Wolfgang Osthoff (Wuerzburg University), Frank D’Accone (UCLA), Fabrizio Della Seta (Cremona), Wendy Heller (Princeton), Alexandra Amati-Camperi (University of San Francisco) and Roberto Antonelli (University of Rome) [for a full listing see the website of the Accademia dei Lincei, www.lincei.it]

A lively concert of Trecento music from Angevin Naples was given by the ensemble “Mala Punica,” under the direction of Pedro Memelsdorff, in one of the concert halls at the beautiful Parco della Musica in Rome.

Nino Pirrotta, who taught music history at Princeton in 1954-55 and then at Harvard from 1956 to 1972 before he returned to his native Italy as professor at the University of Rome, was one of the seminal figures in 20th-century musicology. His influence on both European and American musicology was felt throughout the conference, and many of the papers and comments reflected directly or indirectly the range of his work and the quality of his teaching. The whole event was imbued with recognition of Pirrotta’s generosity of spirit, his personal warmth, his remarkable contributions to scholarship, and his singular influence as a teacher.

—Lewis Lockwood

At the conference, “Cultural Creativity in the Ethiopian Diaspora,” (April 13-24, co-organized by Kay Kaufman Shelemay and Steven Kaplan) international scholars gathered to examine the diaspora’s effects on art, music, religious practice, and writing of both the host country and the homeland. The conference papers will be published in 2009. Pictured above: Father Tsehai Birhanu and the choir from St. Michael’s Ethiopian Orthodox Church in Mattapan, performing on Saturday evening at Shelemay’s Radcliffe Advanced Seminar. They sang Ethiopian chant as well as newly composed hymns by Father Tsehai. At right, Ethiopian composer and vibraphonist Mulatu Astatke presented his work at a public concert in Sanders Theatre.

Photo: provided by Kay Shelemay
Yannatos to Retire from Harvard

Dr. James Yannatos, Music Director of the Harvard-Radcliffe Orchestra (HRO) for 44 years, will retire at the end of the 2008-09 academic term.

“James Yannatos has been a musical force at Harvard for decades, and has influenced the lives of thousands of players and listeners,” said Thomas Forrest Kelly. “He is the longest-serving member of the Music Department, and it’s hard to think of going on without him.”

Yannatos was appointed Music Director of the Harvard-Radcliffe Orchestra in 1964, and has since conducted a wide variety of repertoire in Cambridge and on tours to Europe, Russia, South America, and Asia. As a composer he has received numerous commissions for orchestral, vocal and instrumental works, several performed by the HRO. Under his guidance, an impressive number of HRO players have found their way to chairs in major symphony orchestras, including Boston, Chicago and the New York Philharmonic.

“When he first came to Harvard in the mid-1960s, there were not even sufficient numbers of undergraduate musicians to form an orchestra,” notes Dr. Norman L. Letvin, President of the Pierian Foundation, the HRO’s alumni group. “As he now steps down from his position, Dr. Yannatos leaves a thriving community of undergraduate musicians and a world-class college orchestra.”

Yannatos organized and co-directed the New England Composers Orchestra, the Tanglewood Young Artists Orchestra, and taught conducting at Tanglewood. He has appeared as guest conductor-composer at the Aspen, Banff, Tanglewood, Chautauqua, and Saratoga Festivals, and with the Boston Pops, Winnipeg, Edmonton, Baltimore, and San Antonio symphonies and the Sverdlovsk, Leningrad, Cleveland, and American Symphony Chamber orchestras.

Yannatos has received commissions for many orchestral, vocal, and instrumental works. His most ambitious, *Trinity Mass* (for soloists, chorus and orchestra), premiered in Boston and New York (Jason Robards, narrator), and was aired on National Public Radio in 1986. His Symphony No. 3 for Strings: *Prisma* and Symphony No. 5 *Son et Lumiere* were premiered in the former USSR by the Lithuanian State Orchestra and the Leningrad Chamber Orchestra in 1990 and 1992. He has written for the stage (opera and theater), television, chamber, choral and vocal works, and published music for children including four volumes of *Silly and Serious Songs*, based on the words of children. His violin concerto was premiered by Joseph Lin ’00 and the HRO in 2004, celebrating his 40th year at Harvard. Yannatos’ most recent cello concerto was performed by Matt Haimovitz ’96 and the HRO in 2006.