

MUSIC

NEWSLETTER



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

www.music.fas.harvard.edu

INSIDE

- 3 Faculty News
- 4 *Broadway Artists Visit Oja Class*
- 6 Library News: *APS Collaborates on Folk Documentary*
- 7 Alumni News
- 8 Graduate Student News
- 9 *American Identities in the Musical Atlantic World*
- 10 *Heller Digs into 70s Loft Jazz*
- 11 *Remembering John Ward*
- 12 Calendar of Events



DEPARTMENT CHAIR
Alexander Rehding
DIRECTOR OF ADMINISTRATION
Nancy Shafman
NEWSLETTER EDITOR
Lesley Bannatyne
musicdpt@fas.harvard.edu

Vol. 12, No. 1/Summer 2012

Levin on 180, Musical Truth, and the Practice of Performance

If it weren't for a tiny post office in a Black Forest German town, Professor Robert Levin may not have spent the last twenty years teaching performance at Harvard.

"I was senior professor of piano at the Musik-hochschule in Freiburg," recounts Levin. "One morning I was heading towards the post office—it was very small, with just one window—and I saw a man with a stack of packages heading in the same direction. I thought, 'I've got to get there first or I'll be here all morning.' As I got closer I recognized him. It was Christoph Wolff."

Harvard music professor Wolff and his wife Barbara, it turns out, loved Freiburg so much they'd bought a condo there. The Levins and Wolffs lived but 150 yards from each other. They began to share dinners when the Wolffs were in town, and when Leon Kirchner announced his retirement, Wolff asked Levin if he would consider the position.

"It would have been a break with tradition to hire me," Levin states. "Leon was a composer and a performer. Harvard wanted to perpetuate this tradition by having a composer/performer teach Music 180 [Performance and Analysis]. As Christoph Wolff described the position, the University was looking for a performer with an international career, but not just a pianist. My extensive work in theory and musicology seems to have appealed to the powers that be."

Levin's first instinct was to defer. "I don't have to explain how wonderful Freiburg is," he told Wolff. "I look out my windows at the Black Forest and the Vosges mountains in France. I have plum, quince, apple, cherry trees, and rose bushes. Why on earth should I leave and go to Harvard?"

Fate intervened again. Within a few years of Wolff's query, Levin's teaching load at the Staatliche Hoch-



Kriss Snibbe, Harvard News Office, 2006

schule für Musik was becoming too time-consuming for his increasingly demanding performance schedule. His future wife, pianist Ya-Fei Chuang, told him: "Don't torment yourself. You have an offer from the world's premier university! Go!"

Exactly 25 years after he graduated from Harvard, Levin landed in Cambridge, was featured at Symphony Hall's Harvard Night at the Pops, and closed on a house.

Music 180

Although Levin was not a student in Music 180 (he graduated in 1968, and Kirchner offered Music 180 for the first time in 1969–70), he considers himself very close to Kirchner, both personally and curricularly.

"I took on the ideals of the course as well as the mechanics," he says, "with some modifications. Leon taught with a preceptor (Lucy Stoltzman), and Leon took on the group settings with all the coachings done by Lucy. I wanted to have a more col-



Kriss Snibbe, Harvard News Office, 2006

legial arrangement with my preceptor—violinist Dan Stepner—so we both participated in the group sessions and we both coached the individual groups."

In 180, everyone studies all the scores. Then,

students play and the others comment. Stepler speaks, then Levin, sketching broad ideas and new artistic suggestions. The students perform again, incorporating the feedback.

“I wanted the course to work like a laboratory,” says Levin. “Every interpretation has emotional and intellectual consequences. The power of performance derives from these decisions.”

The structure of 180 has remained constant during Levin’s tenure of nearly a generation of student musicians.

“The course is a life-changing experience,” he says. “I find 180 alumni everywhere I tour. At nearly every performance one former student is in that orchestra—not all from Harvard, but a lot are 180 students. They tell me they feel tremendously warm about that course and the decisive role it had in steering them towards their paths in life. There are even numerous 180 marriages. I’ve seen probably a half dozen on my watch.

“Some students take 180 once. Some have taken it eight times. I want to give them something that sustains them throughout their lives.”

Levin feels the same way about the Core courses he’s taught—such as Chamber Music from Mozart to Ravel.

“I thought teaching in the Core curriculum was an extraordinary opportunity. For anyone afraid of classical music dying, anyone interested in the future world, to try and create a love of classical music in the elite of Harvard was extremely important to me. If, within a generation those people could support the arts, that would be critical to their survival.

“I’m optimistic. I heard from a Pakistani student at Columbia Medical School—a former Chamber Music student—that classical music was now his lifeline. It was music I’d taught him to love.”

A Serious Thing is a True Joy

Soon after his arrival at Harvard, Levin began to teach a series of undergraduate courses in period performance practice. It started with 18th century, expanded back to the 17th, alternated with the 19th, which then bled in to the 20th.

“They all related to 180. I didn’t want to assign anything, but rather have each student select a problem. Matt Haimovitz ’96, for

example, wanted to write cadenzas for one of the Haydn cello concertos for an upcoming tour. Hazel Davis ’03 wanted to prepare an authentic performance of Strauss’ Second Horn Concerto. Julia Glenn ’12 wanted to

A composer puts a mirror to the audience and asks us to recognize ourselves. It’s the same as with great plays. Music is no less serious just because it is composed of tones, not words.

reconstruct the original performance style of the Sixth Bartok Quartet to reveal how values and sounds changed. I tried to steer them to relevant literature: manuscripts, periodicals, documents. The entire seminar would give the individual students insights into a variety of topics they might not otherwise have discovered.

“I’m always amazed at what a hands-on experience is possible when researching music from 100 or 150 years ago. Artistic, physical, spiritual—all these areas underlie the performance of music.”

Students at Harvard, according to Levin, are extremely talented and smart; they want to play. They love details such as how much pressure to put on the pedal or which finger to use. But if he talks about how music is put together, there’s more restlessness.

“To that I would invoke the Latin motto in the Gewandhaus in Leipzig: ‘*Res severa, verum gaudium*’: ‘A serious thing is true joy.’

“I hope in my tenure at Harvard I have persuaded students that one derives joy from passionate advocacy of what is truly serious. A composer puts a mirror to the audience and asks us to recognize ourselves. It’s the same as with great plays. Music is no less serious just because it is composed of tones, not words. One reads music just as deeply inside.

“When Nadia Boulanger played a Bach piece, even if it was the 60th time she played it, she was moved by some basic musical truths. As a twelve-year-old boy listening to her I felt a sense of wonder. I perceived, as I shall forever do, how deep the spiritual nature of music was. Music is created within a structure; Bach was a great architect. But that’s not why we listen; we listen because it tells a great story.

“Thinking about art and performing it are inseparable. Knowledge and instinct fuse into intuition. You need to study everything you

can, but when you walk out and play you’re not reading a cookbook. You have to risk everything. If I have a new idea on stage during a performance I cannot resist the lure of trying it out then and there. I can’t help it. I may fall

A composer puts a mirror to the audience and asks us to recognize ourselves. It’s the same as with great plays. Music is no less serious just because it is composed of tones, not words.



Courtesy of The Boston Musical Intelligencer 2012

flat on my face, but there’s no question I’ll take that risk.”

Robert Levin studied piano with Louis Martin and composition with Stefan Wolpe in New York. He worked with Nadia Boulanger in Fontainebleau and Paris while still in high school, afterwards attending Harvard. Upon graduation he was invited by Rudolf Serkin to head the theory department of the Curtis Institute of Music, a post he left after five years to take up a professorship at the School of the Arts, SUNY Purchase. In 1979 he was Resident Director of the Conservatoire américain in Fontainebleau, France, at the request of Nadia Boulanger, and taught there from 1979 to 1983. From 1986 to 1993 he was Professor of Piano at the Staatliche Hochschule für Musik in Freiburg im Breisgau, Germany. President of the International Johann Sebastian Bach Competition and a member of the American Academy of Arts and Sciences and the Akademie für Mozartforschung [Academy for Mozart Research] in Salzburg, he has been the Dwight P. Robinson, Jr. Professor of Music at Harvard since 1993. Levin will retire in 2014.

Faculty News

Three Nominated for 2012 Mendelsohn Faculty Mentoring Award

William Powell Mason Professor CAROL OJA was one of four professors to receive a 2012 Mendelsohn Mentoring Award. The awards are given each year by the Graduate Student Council to celebrate faculty who go out of their way to mentor GSAS students, supporting them professionally, academically, and personally in ways large and small. Fanny Peabody Professor ALEX REHDING and G. Gordon Watts Professor KAY KAUFMAN SHELEMAY were also nominated.



Graduate students Will Cheng, Frank Lehman, and Michael Uy with Professor Rehding (second from left).



Ethnomusicology students Carla Martin (AAAS), Cherie Rivers, Meredith Schweig, and Katherine Lee with Professor Kay Shelemay (center).



Left to right: Musicology graduate students Elizabeth Craft and Anne Searcy, Oja's daughter Zoe Tucker, Oja, graduate students Luci Mok, Aaron Hadley, and Hannah Lewis.

Beaudoin Commissioned to Compose Choral Work for Holden Choruses; Clark Conducts at 375th Commencement

Preceptor Richard Beaudoin was commissioned to set Seamus Heaney's poem, "Villanelle for an Anniversary," to music for a performance by the Holden Choirs during Harvard's 375th commencement. The work was conducted by Senior Lecturer and Director of Choral Music Andrew Clark. Said Clark in a *Harvard Magazine* interview: "Just as Heaney considered the context of reciting the villanelle—outdoors, through amplification, to... thousands of listeners—Richard had the same idea in mind for his piece. It's exuberant and euphoric and at the same time very well crafted."



Cover image: Glenn Brown, *The Real Thing*, 2000 (detail)

Microtimings CD Release

MICROTIMINGS, a two-CD set of Preceptor Richard Beaudoin's recent music, was released in April by New Focus Recordings, distributed by NAXOS.

These studio recordings were made in England over the last two years by Mark Knop and the Kreutzer Quartet. The eleven works are based on micro-temporal measurements of recordings by Martha Argerich playing Chopin, Maurizio Pollini playing Webern, and Alfred Cortot playing Debussy. The accompanying 20-page full-color booklet includes essays, photographs, and miniature reproductions of pages from several of the scores.

Wolff Conducts at Winter Park Bach Festival

Adams University Professor Christoph Wolff has written three books about Bach, including *Johann Sebastian Bach: The Learned Musician*, a finalist for the Pulitzer Prize. Wolff is director of the Bach-Archiv, an organization in Leipzig, Germany that is the worldwide center of Bach scholarship and contains a research institute, a library, and a museum. This past March, Wolff conducted Bach's famed St. Matthew Passion at the Bach Festival in Winter Park, Florida.

"He is a pivotal figure in the history of music," Wolff said. "He is a composer, more than any other, with links to his predecessors and the future generations."

Despite all his years of research on Bach, Wolff said there's still more to discover.

"You never stop learning new things, even about known facts," he said. "You find new facets, or a new perspective. It will never end.... To see Bach as an improviser really connects him to more modern music. He exercises an influence on 19th-, 20th-, even 21st-century music."

—Excerpted from article by Matthew J. Palm, *Orlando Sentinel* arts writer

FACULTY NEWS continued on page 5



“I tried to include lots of different Latino cultures [in *In the Heights*],” Manuel told Oja’s American Musicals class. “It’s too easy to make fun of different Latino cultures, and harder to celebrate what we have in common.”



Left: Marieke Thomas, Virginia Marcus, and Brendan Quinn pose with Alice Ripley after an in-class Q & A with the Tony-award winning actress.

Broadway Artists Visit Oja’s American Musicals Course

Alice Ripley, star of the original Broadway production of *Next to Normal*, visited Carol Oja’s American Musicals class this past spring. Ripley worked for four years on the role of Diana, a bipolar woman. “The number one goal of an actor is to know how to relax,” Ripley told the class, “If you just wait around for your next job, your fire goes out pretty fast.”

Earlier in the semester, actor/composer Lin-Manuel Miranda (*In the Heights*) visited Oja’s class to talk with students about writing for the theater. “You get to play every part when you write,” Miranda told students. “You work and work on it and when it’s true you write it down. The one big question you need to ask yourself is this: why does a musical elevate this material?” Miranda’s currently at work on his new play, *Bring It On*, and is continuing to work on his *Alexander Hamilton Mixtape* project. “I feel like a mosquito that hit an artery with Hamilton’s life. There’s a reason most of the great musicals are based on something. *Rent* and *La Boheme*. *West Side Story* and *Romeo and Juliet*. You need a good starting place. This guy Hamilton is a nonstop torrent of words. That’s the spine of the play.” American Musicals is a General Education course. Oja’s TFs this semester are music graduate students Luci Mok and Hannah Lewis.



Students in Oja’s Musicals course sing Broadway tunes in the final class of the term.

Loeb Library in Top Five Digital Archive Projects in Classical Music

The Loeb Music Library was one of five organizations internationally cited by WQXR.org as being in the forefront of “establishing enviable collections of freely available manuscripts on the web.” Journalist Amanda Angel cites the size and “enviability” of the Loeb collection: “With over 560 digitized items from its Loeb Music Library, Harvard University has given free access to its early editions of scores and libretti from Bach’s era through Stravinsky’s later periods. The website makes it easy to flip through entire works, such as a late 18th-century edition of Mozart’s *Così fan tutte* (you can even see the eroding cover). The other collections cited were the Morgan Library and Museum (New York City), New York Philharmonic, The Juilliard School, and Bach Digital (Dresden, Germany). See: http://vc.lib.harvard.edu/vc/deliver/home?_collection=scores

Balinese Composer Premieres Work on Si Betty



Balinese composer Dewa Alit’s new work, *Pelog Miring*, was written specifically for the instruments of Gamelan Si Betty. The gamelan group is directed by Jody Diamond, artist in residence, and the piece was performed in May.

Faculty News continued



Current Chair Alex Rehding with past chair Ingrid Monson at the annual department picnic in May. Rehding was on parental leave looking after his fast-growing twins Emmy and Benjamin. Anne Shreffler stepped in as Acting Chair for the spring term.

book, *Kenedougou Visions: Neba Solo and the Senufo Bala*.

William Powell Mason Professor CAROL J. OJA received a Guggenheim Fellowship and research grants from American Philosophical Society and the Kurt Weil Foundation for the 2012–13 year.

Preceptor OLAF POST was awarded a Mind/Brain/Behavior grant from Harvard for music cognition and performance research.

G. Gordon Watts Professor KAY KAUFMAN SHELEMAY was at the Rockefeller Foundation Bellagio Study Center from April 19-May 17.

Originally presented at AMS in 2010, James Edward Ditson Professor ANNE SHREFFLER's article on the controversy over the wartime past of Hans Heinrich Eggebrecht was published in *German Studies Review*. Eggebrecht was one of the most prominent german post-war musicologists until his death in 1999. Shreffler also gave a talk on "The Twelve-Tone Music of Hanns Eisler" at the conference "After the End of Music History" (in honor of Richard Taruskin), at Princeton University.

Professor HANS TUTSCHKU toured in Germany this summer with The Ensemble für Intui-

FAS launched a new video series entitled "Harvard's Great Teachers" and Morton B. Knafel Professor THOMAS F. KELLY is one of the first to be chronicled. <http://greatteachers.harvard.edu/>. Kelly lectured at Case Western Reserve University, the Harvard Clubs of Wisconsin and Cape Cod, the Congress of Medieval Studies at Kalamazoo, the University of Padua, the International Conference on Musical Exchanges in Lisbon, and the International Musicological Society in Rome. He published "New Sources of the Beneventan Exultet," in *Sleuthing the Muse: Essays In Honor of William F. Prizer* and "Fragments of Musical Manuscripts in the Beneventan Zone," in 2012 *Etudes grégoriennes*.

Quincy Jones Professor INGRID MONSON was named the Suzanne Young Murray Fellow at the Radcliffe Institute for the 2012-2013 year. She will be working on a new

tive Musik Weimar, and received two portrait concerts of his compositions at the University of Cologne. Tutschku co-organized the international PRISMA composers meeting at the Saline Royale in France, and taught, with Walter Bigelow Rosen Professor CHAYA CZERNOWIN and Steven Takasugi, the inaugural session of Summer Composition Institute at Harvard University.

Professor RICHARD WOLF is recipient of a Fulbright Grant, a Performance Arts Fellowship in Indian Performance, and an Alexander Humboldt Foundation Award for research in South Asia during the 2012–13 year.

CHRISTOPH WOLFF, emeritus professor, received his fifth honorary degree, this time from Middlebury College in Vermont at that school's commencement in May.



Prof. Shelemay (center) with husband Jack and Russian artist Taguti (Katya) Kozlova helped plant the Rockefeller Foundation Centennial trees on the Study Center Grounds at Bellagio.

Back row: Prof. Suzannah Clark, Corinna Campbell, Prof. Tom Kelly, Prof. Ingrid Monson, Michael Heller, Frank Lehman, Prof. Alex Rehding, Prof. Carol Oja. Middle row: Glenda Goodman, Prof. Kay Shelemay, Prof. Anne Shreffler, Katherine Lee. Front row: Miriam Fogel, Carl Pillot, and Marissa Glynis.



Audio Preservation Studios Collaborates on Folk Documentary



Bob Dylan and Betsy Siggins share a word at the Club 47, ca. 1963. Photo by Dick Waterman.

Late in 2009, Millie Rahn, folklorist, and Betsy Siggins, founder of New England Folk Music Archives (NEFMA), came to Harvard Audio Preservation Services (APS) to digitize and preserve a portion of their vast collection of recorded folk music. The tapes were a collection of live and studio reel-to-reels primarily recorded on-site at Club 47 beginning in 1959. (Named for the address—47 Mount Auburn Street—the club operated from 1958 to 1968; it later became Club Passim and was known as a hotspot of the folk revival of the 1960s.) They ranged in quality, size, length, and fragility. Each had to be evaluated on its own and many aspects had to be considered before the tapes could be played to make a faithful copy for preservation. Thanks to a grant from the Grammy Foundation to support the work at APS, approximately thirty reels were digitized, becoming part of Harvard's stored volume as an added benefit. The collection includes recordings from many luminaries of the early folk music scene including John Hammond, Geoff and Maria Muldaur, John Nagy, Tom Rush, Doc Watson, and Jackie Washington, as well as two very early performances by Joan Baez (both from 1959, when she was a teenager), and a 1961 performance by Bob Dylan, both solo and accompanying

others on harmonica and background vocals. One reel was recorded backstage at the Grand Ole Opry in Nashville, and features bluegrass legend Bill Monroe—it was one of APS sound engineer Darron Burke's most memorable.

"I sat transfixed, listening to these guys tear through the songs, lightning-speed, total accuracy. It was like I was alone with them in a private performance. I felt lucky being the first to unlock this music that had been sealed up for forty-plus years. Amazing."

Burke, who was recognized formally by Loeb Music Head Librarian Virginia Danielson and given an "Outstanding Performance and Service Award" for his work, listened to all the tapes. More than forty hours of music had to be carefully monitored in real time during the digitization process.

"This project kind of became my baby," says Burke. "I worked closely with Millie and Betsy as my guests at APS. They were there for the initial evaluation of the tapes,

then I did the transfers and added titles after they sent the information.

"One of my favorite parts of the collection is the Bob Dylan tape," says Burke, "not simply because it is Bob Dylan, but for the proof of his musicianship. He introduces the song, 'Talking World War III Blues' and begins a perfect balance of voice and guitar, his tone, his signature. [There's] so much conveyed in this short piece of tape. After the distortion and wild level of the [raucous jam session] before, the recorded level is perfect, his voice is clear, his guitar is even, confident, lyrical. He makes it sound... right. That's the part that really appeals to me as a musician and audio engineer."

After digitization, the task of identifying songs and performers went to Millie, Betsy, and a crew of interns at Millie's side.

"As I became familiar with the content of the tapes, Betsy was revealed to be a key member of this community," says Burke. "I could recognize her voice in the room cajoling the musicians on stage or lending her voice in harmony to a passing folksong."

During the digitization period at APS, Siggins and the NEFMA were the subject of a documentary film being shot about the 1960s Cambridge folk music revival. Both projects wrapped up simultaneously (2012) and the music that was digitized at APS was featured in the film, *For The Love of the Music: The Club 47 Folk Revival*. Plans to release the music commercially have not yet been announced, but NEFMA is working to make some of this music available for study and educational purposes.



Millie Rahn, Betsy Siggins, Darron Burke at APS Studio A. Photo by Bruce Gordon.

Alumni News

DAVIDE CERIANI (PhD '11) presented papers at several conferences and institutions over the past year, including the Annual Lecture Series of the Department of Italian Studies, UC Berkeley; the conference "Music and Imagined Communities: Articulation of the Self and Other in the Musical Realm" at European University Institute in Florence; the annual conference of the Israel Musicological Society; and the First Biennial Louisiana State University Music Colloquium in Baton Rouge. His article "Opera as Social Agent: The Metropolitan Opera House and New York City's Italian Community During the Early Twentieth Century" will be published in the proceedings of the International Conference Music and Imagined Communities, and his "The Reception of Alberto Franchetti's Instrumental Works and Operas



Ulrich Krepplein awarded Siemens Composer's Prize

in the United States, with Special Focus on Germania," in the proceedings of the International Musicological Conference for the 150th anniversary of the birth of Alberto Franchetti.

KURT CROWLEY (AB '07) has been working in musical theater in New York City and recently served as music director/conductor of the 2011–12 national tour of *In the Heights*, a Tony award-winning Broadway production.

JOHN DOUGLAS DAVIS (PhD '79) has published his recollections of desegregation in Clinton, Tennessee, in an iUniverse volume, *Gift Given*. He writes of the book: "Strange, that my hometown was the first to receive a court order to desegregate their high school. Stranger still, that a friend needed my memories of my parents and their role in this school integration of 1956. The memories of childhood led me to this story and I decided to self-publish. The story of riots, tanks, dynamite, my mother's dark eyes, CBS News and Edward R. Murrow, and the courage of my dad and the children he escorted to school is all here, complete with pictures from the national media of '56. This moment was an important beginning, but I was only an eight-year-old. Sure, I remember the tanks and the burning cross in our front yard, but mostly, I remember my family, friends, and the terror and fun of youth." <http://bookstore.iuniverse.com> [search for Doug Davis]

ARAM DEMIRJIAN (AB '08) was appointed Assistant Conductor of Kansas City Symphony where his primary responsibilities will be conducting the Education, Family, and Pops series and serving as a cover conductor for Classical series concerts. KCS recently opened their new

performance venue, Helzberg Hall, at the Kauffman Center for the Performing Arts, which, after less than a year, is already being described as one of the best concert halls in the country. www.aram-demirjian.com

ELLEN EXNER (PhD '11) accepted a tenure-track position at the University of South Carolina.

DAVID KAMINSKY (PhD '06) will begin a tenure-track teaching position at UC Merced.

SHERYL KASKOWITZ (PhD '11) received publication subventions from both SAM and AMS for a book based on her dissertation. Titled *God Bless America: The Surprising History of an Iconic Song*, will be published by Oxford University Press.

JONATHAN KREGOR (PhD '07) received tenure at the University of Cincinnati.

ULRICH KREPPEIN (PhD '11) received the honor of an Ernst von Siemens Composer's Prize. Prizes were awarded in June 2012 at the Cuvilliés Theatre in Munich. The Ensemble Modern also performed a work by Krepplein at the event.

LEI LIANG (PhD '06) was on sabbatical this past year from UC San Diego where he is Associate Professor of Music, and was in residence at the American Academy of Rome. He was also Guest Composer at soundSCAPE festival in Maccagno, Italy in July 2012. He will be Guest Composer at Toho Gakuen, Tokyo in September and Composer-in-Residence at the "Music and Migration" Festival at UC Davis in February 2013. Liang's music is now published exclusively by Schott.

CHRISTINA LINKLATER (PhD '06) and Jon Bernhardt welcomed a son, Aaron Wolf Bernhardt, in October 2011. Linklater is a music cataloger at the Houghton Library, Harvard's rare books and manuscripts collection.



Harvard faculty, graduates, and friends at the American Academy in Rome, July 6, 2012. Left to right: Alessandra Jones; DAVIDE CERIANI, PhD '12; Sarah Dorsey, music librarian at UNC-Greensboro; THOMAS FORREST KELLY (Harvard University); Kailan Rubinoff, UNC-Greensboro; AARON ALLEN, PhD '07, UNC-Greensboro; JESSE RODIN, PhD '07 (Stanford); Peggy Badenhausen; Benjamin Brand (University of North Texas); THOMAS PEATTIE, PhD '03 (Boston University); JEN-YEN CHEN, PhD '00 (National Taiwan University).



Linklater with husband John Bernhardt and Aaron.

DREW MASSEY (PhD '10) has taken a tenure-track position at SUNY Binghamton.

continued on page 9

Viesca Receives 2012 Green Carpet Award



Music Building Manager Fernando Viesca received a 2012 Harvard Green Carpet Award at the third annual official ceremonies on April 12th in Sanders Theatre. The University-wide event acknowledges Harvard's commitment to minimizing its carbon footprint. Viesca was one of only fifteen individuals selected from FAS to receive the award. His energy conservation efforts in the music building included the installation of efficient lighting, occupancy sensors, efficient appliances, economical heating and cooling systems, and upgrading the larger computer-controlled building systems. Says Viesca, "The key, basically, is minding the consumption. It's not so much the big ticket items—like the changes of systems infrastructure we did prior to the renovation—but investing in the small everyday use of energy choices. It is the human factor that I see as the critical point."

The music building was already "green" before Viesca came, he says, as recycling was integrated into the design of the Taft Lounge. Viesca shares his award with his colleagues. "Being green is the culture of the Music Building. Everyone cooperates daily."

Torres Appointed HUSEAC Technical Director

Seth Torres was appointed Technical Director of the electronic music studios in May. Torres graduated from Emerson College in 2009. He is a recording engineer and former Apple Store "genius." Torres replaces Ean White, who served the studio through its reconstruction and acquisition of the Hydra sound diffusion system.

Graduate Student News

WILLIAM CHENG was awarded a three-year fellowship from the Harvard Society of Fellows.

CHRISTOPHER CHOWRIMOOTOO published "Bourgeois Opera: Death in Venice and the Aesthetics of Sublimation" in *Cambridge Opera Journal* and "The Timely Traditions of Albert Herring" in *The Opera Quarterly*.

LOUIS EPSTEIN presented two papers at conferences this spring: "Performing Scholarship: Student-Curated Blogs as Listening Journals" at the Teaching Music History Day Conference, hosted by Rider University, and "Impresario, Interrupted: The Value of Musical Work in Interwar Paris" at NYU's inaugural graduate student conference, "Music: Parts and Labor."

LUCI MOK presented papers at the "Hearing Landscape Critically" conference at Oxford University, at the Canadian University Music Society Conference, Wilfrid Laurier University, and at the IASPM Canada Conference at Acadia University.

EMERSON MORGAN published "A Previously Unknown Source for the Orgelbüchlein: Yale Misc. MS. 545" in *Bach: Journal of the Riemenschneider Bach Institute*. In November he presented a paper, "Iconoclasm and the Tudor Organ" at the interdisciplinary conference, "Sensational Religion: Sense and Contention in Material Practice" at Yale University.

MATTHEW MUGMON was one of seven panelists convened in March by the New York Philharmonic for a worldwide online discussion that brought scholars together using Google Hangout. Mugmon was selected for the panel because his dissertation in musicology centers on the reception of Gustav Mahler's music in the United States before 1960, with a specific focus on the relationship between Mahler's music and key figures in American modernism, including Leonard Bernstein.

Mugmon and LOUIS EPSTEIN were awarded a Dudley House COOP Public Service grant to support their project, the Harvard Mobile Music Lab, where they'll work with classroom teachers in public schools to teach core academic subjects using music.

BILL O'HARA delivered "Music Analysis as Play" at two conferences this spring: the Music Theory Society of the Mid-Atlantic and the New England Conference of Music Theorists.

SARAH POLITZ's group Theodocy Jazz Collective played a concert and service in London,



Katherine I. Lee, after her final dissertation colloquium. Lee will begin teaching at the University of California, Davis in the fall.

conducted workshops in Oxford and Cambridge, and premiered the *Canterbury Jazz Mass*, commissioned from the band by the Canterbury Cathedral.

Ensemble Mosaik performed STEFAN PRINS' *Fremdkörper #1* for ensemble and live-electronics at the Musica Viva festival in München, Germany; also, Sub Rosa released a double CD dedicated to Prins' music, containing compositions with and without live-electronics from 2004 through 2010.

MEREDITH SCHWEIG presented a paper at the Chinese Oral and Performing Literatures Conference at the annual meeting of the Association for Asian Studies in Toronto, Canada. She also won the Association for Chinese Music Research's Barbara Barnard Smith Student Paper Prize.

Graduate students were well-represented at the Society for American Music Annual Conference this spring: WILLIAM CHENG, GLENDA GOODMAN, MATTHEW MUGMON, SAM PARLER, and ANNE SEARCY all presented papers.

STAY IN TOUCH!

Send your news and notices to
musicdpt@fas.harvard.edu
To keep up with department news
and events go to
www.music.fas.harvard.edu

American Identities in the Musical Atlantic World

“My dissertation reckons with music’s social role in early America, focusing primarily on the Anglo-American Atlantic world,” says Glenda Goodman, PhD ’12. “One of my arguments is that twin ideas run through musical life: the hope that music could be an uplifting social force that promoted virtue, and the fear that it could also be a dangerous influence that promoted disunity and depravity.”

Goodman researched her themes through case studies of three time periods: Native American and English sacred music in mid-seventeenth-century Massachusetts; popular and political songs in the late eighteenth century, centered in Philadelphia; and music education at the Hull-House Settlement in early twentieth-century Chicago.

“In the 1640s and 1650s Puritan missionaries translated the entire Bible, including the Psalter, into the local Massachusetts dialect in order to teach the Native Americans who were converting to Christianity. Accounts from English observers describe the Indian singing as uncanny. The psalms were the one music the English thought of as entirely Puritan and English, and to hear it from what they considered to be ‘heathen’ mouths was disquieting.”

The colonists had hoped that by singing the psalms, America’s native people would move a step towards the piousness the English treasured. Over time, though, the Indians began to subvert the psalms’ meanings by singing in aggressive and taunting ways, part of a burgeoning racial conflict that grew through the 1600s.

Goodman also explored the dichotomy 17th-century Puritans wrestled with when it came to music: the fear that music could corrupt and seduce versus the hope that it would help them connect with God.

“We know music is powerful but we’re afraid we can’t harness it,” Goodman says of the Puritan worldview.

Sources for the early colonial period are limited to ministers and scholars, and nearly no women. Goodman’s second period of focus—post-revolutionary America—was a time of rapid dissemination of knowledge and a much more robust intellectualism.

“There was an interesting debate about women’s education, including music training, in the post-revolutionary period, especially about what women’s rights were and how women should be educated. One of the main attitudes about music, or any kind of feminine accomplishment,

was, ‘Why would American women need it? It’s just aristocratic pretention.’

“There was an ambivalent relationship with Britain at the time, and Americans did not want their young people corrupted by British [elite] standards, or even seduced by music. Playing the harpsichord, for example, might cause a woman to try to attract a higher class husband than she deserved. Music would give them aspirations their status wouldn’t allow.”

Yet, some argued, women needed better education because they would be educating their children, who would then become citizens in the new democratic society. Again, music could corrupt, but it could also uplift.

In Goodman’s third case study, that of Chicago’s Hull-House Settlement, the role of music was no less polarized.

“Music, the volunteers of Hull-House believed, could be beneficial, especially for children. The thinking was that good music is intrinsically good, an idea straight out of 19th-century German and British philosophy. The leaders of Hull-House hoped that music would help make people become better, and that it could bridge language and cultural barriers between the poor and middle classes.

“Hull-House was among first to recognize that immigrants and urban poor have different social mores than middle class, that they have a code that should be respected,” says Goodman. “Out of this came the hope to find something in common through music. Also, Hull-House residents had an ethical compulsion to help immigrants retain their culture, to preserve the folk traditions of European immigrants, traditions that hailed from what the Settlement workers romantically believed was a purer, better time.” The fear that American society would corrupt immigrants was just as present.

“There was an antipathy towards American pop culture. Hull-House leaders disliked vaudeville and jazz, fearing that they played to people’s baser instincts. But for the kids who were there, American popular music was too seductive, just as it is today. Children disregard adults. You saw it with rock and roll, with rap. It’s a battle that’s been going on forever.”

Glenda Goodman won the 2012 Mark Tucker Award, given by the Society for American Music for an outstanding student paper presented at the annual conference in 2012. Her article on the Puritan’s internal conflict about music is forthcoming in the Journal of the American Musicological Society.

Alumni News, continued

KIRKE L. MECHEM (A.M. ’53) received one of four inaugural honorary doctorates awarded in May 2012 by the University of Kansas. Mechem was selected for “notable contributions to choral music and opera.”

Arts at The Park, a component of the Park Avenue Christian Church (known as “The Park”), hosted the world premiere of *Requiem Pro Avibus Mortuis* (Requiem for Extinct Birds) by HANNAH LASH (PhD ’10) as its 2012 Earth Day Concert. With texts drawn from the Latin Requiem Mass as well as from Rachel Maitra, the composer’s sister, this work mourns the loss of birds that have either become extinct or endangered.



Undergraduate Student News

VICTORIA ASCHHEIM (Harvard ’10/NEC ’11) was selected to hold the 2011–2012 Arthur Mendel University Fellowship at Princeton University, granted to the top-ranked first-year musicology PhD student, denoting “academic excellence and promise as a scholar.” Victoria was also selected as a 2012 Gates Cambridge Scholar (with admission to the University of Cambridge PhD in music), but declined the Gates Cambridge Scholarship to continue in the musicology program at Princeton.

Ian Clark, Marrisa Glynias, and Bryant Wright submit their undergraduate honors theses. 16 concentrators and 6 joint concentrators graduated this year.



Heller Digs into 1970s Loft Jazz Archive

Michael Heller received his PhD in May 2012. His dissertation was titled "Reconstructing We: History, Memory and Politics in a Loft Jazz Archive."

"In most standard jazz survey textbooks," says Mike Heller, "the decades are mapped like this: 30s—swing; 40s—bebop; 50s—hard bop or cool jazz; 60s—avant garde. When it comes to the 70s, they just shrug their shoulders."

But the musicians connected to the scene have a very different story to tell. They talk about the jazz scene in lower Manhattan, how vibrant it was, how you could walk to five different rehearsals in a single night.

"It was the exact opposite of the narrative I'd read in history books," says Heller. "The 1970s loft scene was exciting, eclectic, and uncharted. It was any number of styles: fusion, jazz rock, a continuation of early forms, avant-garde, mainstream revival. History hasn't yet figured out how to talk about jazz in the 70s. It's under-studied."

While researching his master's thesis, Heller discovered a rich vein of original musical material in the archive of percussionist Juma Sultan. For his PhD dissertation, Heller dug deeper.

"The crux is that in 1970s New York City, musicians were organizing their own performance spaces. Rather than being controlled by nightclub owners, they were holding performances in parks, churches, and mainly, lofts. I zoned in on the loft scene."

Lofts, notes Heller, didn't always have the romantic cache they do today. They were dilapidated 19th-century manufacturing buildings, abandoned after the post-World War II industrial exodus from New York City. "If you told someone you were living in a loft," says Heller, "they would think you were living in a sweatshop."

It was visual artists who moved in first, creating the Soho scene of the 1960s. In the 70s, jazz musicians followed, giving life to what's now known as the "Loft Jazz Era."

"This was the beginning of artist-run concert space," explains Heller. "Jazz concerts in lofts didn't depend on producers or outside backers. At the same time, this was a musician-run activity that came out of Black Nationalism and the Civil Rights movement. It was a narrative of empowerment; re-taking control of the economics of performance. The combination of political thinking and physical space created a community structure."

Although the loft jazz scene was a vibrant one, not many commercial records came out



Michael Heller and Jumar working in the archive. Below, Jumar in front of his Studio We loft in the 1970s.



Juma Sultan Archive

of it. Loft music tended to be experimental and avant-garde, and few record companies were willing to take the financial risk to produce it. Luckily for jazz, the period also saw the emergence of affordable reel-to-reel recorders. The first generation of musicians who could buy their own recording equipment produced an explosion of concert and improv session tapes, many of which survive today in private collections.

"Juma Sultan was a bassist and percussionist, and a friend of Jimi Hendrix," says Heller. [He's the percussionist on stage with Jimi in the Woodstock movie footage.] He moved to a loft called 'Studio We' and organized concerts. His collection, now called 'The Juma Sultan Archive,' includes 432 tapes, many of which include musi-

cians not represented on commercial recordings. They range from formal recording sessions to casual get-togethers and jam sessions. One consists of two hours of Sultan and a few friends improvising next to a lake filled with frogs. The collection evokes that period in a way you can't describe in words."

The Juma Sultan Archive was stored in a barn in upstate New York and left untouched for 25 years. At the time Heller learned about it, Sultan had begun working with professors at Clarkson University to preserve the music. Heller worked with Sultan in the barn in 2009, helping him organize, catalogue, and digitize material.

"There were 10,000 pages of business documents as well, and I made reference scans of all of it."

The first outcome of the project was a boxed set of the music of Sultan's band, Aboriginal Music Society, called "Father of Origin." Eremita Records released it in 2011; Heller wrote the liner notes. It was the band's first record.

"In regard to the 1970s, jazz history hasn't stultified yet. The canon remains unformed. Sultan is making an argument that loft artists belong in that canon."

Heller admits that the loft scene in the 70s is not easy to pin down; there are no overriding trends; not even someone you can point to and say, 'HERE is the best trumpeter of the era.' Lofts were diffuse, and different spaces had different priorities.

"For example," says Heller, "the word 'community' came up a lot in my research, but musicians were using it to talk about different things. The loft community could be part of an economic movement, a critique of industry; or a community based on a musical idea, a style. It could be part of a movement in lower Manhattan to connect with the local neighborhoods, or it could be about race, about a tradition of black music-making. Or any combination of all these. There was no one uniting movement or theme."

The 80s brought a revival of neoclassical, or neoconservative, jazz, spearheaded by musicians like trumpeter Wynton Marsalis. Loft economics became unfeasible. The space had been cheap to rent in the 70s, and musicians could play concerts in their living rooms, but once loft living became chic, rents went up and the music scene dissipated. The fact that it had existed, and that it was confined to one part of the city, was extremely meaningful, Heller believes.

"They invented an institution, really. The Loft Jazz Era was one of a kind."

John Milton Ward 1917–2011

JOHN MILTON WARD, Harvard University's William Powell Mason Professor of Music from 1961 to 1985, died quietly at home in Cambridge on December 12, 2011, at the age of 94. Born in Oakland, California, he studied composition privately with Darius Milhaud, and musicology at the University of Washington (MM 1942), Columbia University, and New York University (PhD 1953). His most significant teachers were Renaissance scholars Otto Gombosi and Gustave Reese, ethnomusicologist George Herzog, and organologist Curt Sachs. He taught at Michigan State University and the University of Illinois before joining the faculty of Harvard University in 1955.

Ward greatly enjoyed teaching, especially his two full-year courses. Every undergraduate concentrator took his chronological survey, while every graduate student in musicology took Music 200. Both classes featured oral presentations concerning the primary sources for musical scores and biographies. A written version of each presentation was submitted to Ward, who handed it back with extensive comments always made in red ink, and often outnumbering the black typescript characters on each page.

Ward's research interests were wide-ranging. Initially a specialist in Renaissance music, Elizabethan music in general, and English popular and folk music from the 16th century to the present day, he eventually taught courses in film music and music in ritual. After he became increasingly involved with ethnomusicology, he taught several ground-breaking classes in the field, some in collaboration with Rulan Piau. Materials related to this field were scarce in Harvard's libraries, so he founded the Archive of World Music, which began with recordings from his collection. He also established the Charles Seeger Room, which contains all the ethnomusicological volumes in the Eda Kuhn Loeb Music Library.

After Ward retired, his long-standing fascination with opera, ballet, operetta, vaudeville, and social dance led him to form extensive new collections. He donated what he had gathered to the Harvard Theatre Collection of Houghton Library. At the time of his death, Ward was concentrating on French scores and documents, particularly material from the eras of Lully and Napoleon. During his decades of collecting, he formed close friendships with antiquarian booksellers, scholars, curators, and librarians from around the world. In domestic matters he was ably assisted in his last years by Isabel Cortes, Alison McCarthy, and others. Andrea Cawelti, Ward Cataloger at Houghton Library, bridged both of these worlds.

A Loeb Library exhibit, "Archives Without Borders: The Legacy of John M. Ward" ran through August 3rd, 2012. The exhibit celebrated Ward's diverse and limitless interests as scholar, teacher, and collector, as well as explored the magnificent ways in which he enriched Harvard library collections through his generous donations of original materials.

Predeceased by his wife, Ruth Neils Ward, John Ward will be remembered for his apposite precision, and to historians of the performing arts, for the collections that he bequeathed to Harvard University. Many mourn the loss of a meticulous scholar, a revered colleague, a devoted mentor, and a munificent donor.

—Excerpted from an obituary created by Andrea Cawelti, Lowell Lindgren, and Bill Stoneman.



Photo by Greg Smith

Edith Blodgett, Philanthropist, at 95

Edith Irwin Blodgett of Grand Rapids, Michigan, passed away Monday, April 2, 2012. Edith was born and raised in Grand Rapids, where her father was the first chief of staff of Blodgett Hospital and her mother held many offices in community service. After graduating from Grand Rapid Junior



Courtesy Photo of Mrs. Blodgett

College Edith attended Katherine Gibbs Secretarial School in Boston, which prepared her for her first position in New York City. There she met and married William Ferris. Always a passionate supporter and lover of classical music, she served as the first President of Syosset Symphony (New York). After the death of Mr. Ferris, Blodgett married John W. Blodgett Jr. and returned to Grand Rapids, where she was a member of the Grand Rapids Symphony Board for several decades. She continued the legacy of John Blodgett's philanthropy by supporting The New World Quartet, The BLODGETT ARTISTS SERIES AT HARVARD, the Grand Rapids Symphony Orchestra, Camp Blodgett, D.A. Blodgett/Jones Home, Blue Lake Arts camp, Grand Valley piano scholarships, Aquinas College, The Civic Theatre, Blodgett Hospital Nursing School, Planned Parenthood, and many other worthy organizations. A Memorial Service was held Saturday, April 7 in Michigan.

—Reprinted from MLive

HARVARD UNIVERSITY
DEPARTMENT OF MUSIC
Harvard University
Cambridge, MA 02138

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

FALL 2012 CALENDAR OF EVENTS



Chiara Quartet

BLODGETT CHAMBER MUSIC SERIES: *Chiara Quartet*

FRIDAY, SEPTEMBER 28, 2012

Mozart: *String Quartet in F Major, K. 590*

Gabriela Lena Frank: *Milagros*

Felix Mendelssohn: *String Quartet No. 6 in f minor, Op. 80*

FRIDAY, NOVEMBER 9

Mozart: *String Quartet in C Major, K. 465*

Witold Lutosławski: *String Quartet*

Antonin Dvorak: *String Quartet, Op. 96 in F Major "American"*

HARVARD GROUP FOR NEW MUSIC

New works by Harvard composers

SATURDAY, OCTOBER 13

With Argento Chamber Ensemble

ROGER REYNOLDS CONCERT

THURSDAY DECEMBER 6

Passage (a set of multimedia presentations);
Seasons Cycle II with members of Alarm Will
Sound, Alan Pierson, conductor and Susan Naruki, soprano)



Roger Reynolds portrait by Malcolm Cowthers

LOUIS C. ELSON LECTURE

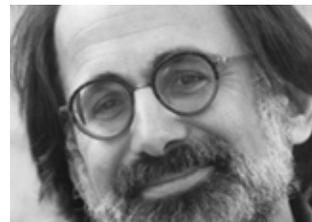
Joseph Horowitz

Cultural historian and concert
producer

TUESDAY OCTOBER 9 AT 5:15 PM

"Rethinking What Orchestras
Do: A Humanities Mandate"

*Joseph Horowitz is a force in classical music today, a prophet and an
agitator. — The New York Times*



BARWICK COLLOQUIA SERIES

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

October 15: *Peter Ablinger, composer*

October 29: *Emily Thompson, Professor of
History, Princeton University: "Making Mu-*

sic: Musicians and Technicians in the Ameri-
can Film Industry During the Transition
from Silen to Sounds Movies, 1925-1933"

November 19: *Suzanne Cusick, Professor of Music, New York University*



Emily Thompson

PANEL DISCUSSION:

WEDNESDAY, OCTOBER 10 AT 5:15 PM, Barker Center

"The Classical Music 'Crisis' and What To Do About It": Joseph
Horowitz, Mark Volpe (BSO), Jeremy Eichler (Boston Globe) and
Lloyd Schwartz (Boston Phoenix)

EVENTS ARE FREE AND TAKE PLACE AT 8:00 P.M. UNLESS OTHERWISE NOTED. Free passes required for the Chiara Quartet concerts only, available two weeks before each concert at the Harvard Box Office. Check ahead for availability of free parking. www.music.fas.harvard.edu