

MUSIC

NEWSLETTER



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Border Crossings: Kate van Orden Looks at 16th-Century Musical Migration

When Professor Kate van Orden tracked a 16th-century French chansonnier across the Alps to Italy, she discovered she'd embarked on a rich new vein of research. She'd also become the first Renaissance scholar to ask what it means when vernacular musics travel beyond their natural, national contexts.

"Western art music has always been categorized: Lied is German; chanson, French; madrigal, Italian. But some genres cross borders. Following the migration of music and musicians disrupts the nationalist history of music in Europe."

Scholars of European music have long been working within the parameters of the 19th century, says van Orden, which often sanitized history to give nations a false sense of wholeness, an ethnic purity. From this we have the myth of "folk," who never traveled.

"It's just not true," she explains. "People were really mobile in the 16th century. There were Germans in Venice, Italians in Lyon and London. In 1600, there were 30,000 Spaniards living in Rome."

Van Orden's research will soon be published in *Musica Transalpina: French Music, Musicians, and Culture in Cinquecento Italy*, a volume in which she theorizes the musical performance of ethnicity in early modern Europe by concentrating on migratory contexts like that of Rome, where cross-cultural encounters threw identities into high contrast.

"I look into what it meant to be French in 16th-century Italy, to sing in French. I examine songs that traveled, mixed languages, or were translations, to understand newly urban cultures where immigrants made up a large part of the population."

Van Orden has concentrated her focus on major international trade centers; multi-ethnic cities where immigrants were key across all strata of society, such as Lyon in France, and Rome, Venice, and Ferrara.

"I'd been working intensively on French chansons in France. But those histories can be



Van Orden joined the Music Department faculty in July, 2013. She also specializes in historical performance on the bassoon.

hard to write. In France, you feel the effect of the Revolution, that two hundred plus years ago most of the books were thrown into piles and destroyed. This didn't happen in Italy. The source material is deep. And, thankfully, the handwriting on Italian manuscripts is much easier to read."

Van Orden's been working with Italian travelogues, Montaigne's diary of his trip to Italy, church archives and French confraternity records in Rome, and Venetian musical collections. She's examining demographic records—censuses and lists of births, deaths, and marriages—to learn where foreigners lived and who intermarried, as well as early maps from the Harvard Map Collection to understand how conceptions of national borders and power centers shifted over time.

"No one's worked on this before, so I have lots of freedom. It's a rare chance to expand my horizons both linguistically and as a scholar. We music historians tend to conduct our research in the physical places central to our disciplines, and this adds a whole new country to mine. It's revitalizing. And music is so revealing. These French songs—we can get the sound back. Polyphonic notation gives a remarkably precise record of how people did things together in groups, what speech patterns were like. Polyphonic songs even give us some sense of ethnic expression and insight into

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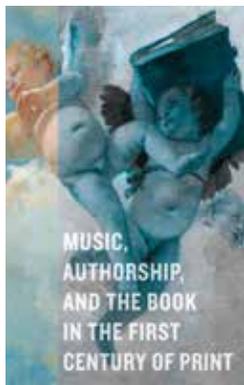
HarvardMusicDepartment

Faculty News

Renaissance stereotypes of foreigners.

About her career in general, she says: “Coming to Harvard is proving such a wonderful opportunity to retool. The resources for research and teaching that open up what I can do are exciting. My Spectacular France course, for example (which van Orden taught as a Visiting Professor in fall of 2012), featured dance, something that’s usually left at the door of music history classes because it has no notation. But with digital media ever easier to produce and share, I was able to stock our course website with hours of videos for the students to watch. This spring, together with ethnomusicologist Kay Kaufman Shelemay, I’ll co-teach a course on music and migration. It’s giving our class a chance to cross some disciplinary borders and study historical musics ethnically rather than in terms of nation. Next year, the general education course I’m hoping to teach will have an audio glossary, podcasts with instrumental demos, a visual encyclopedia, and an interactive time-map.

“When you think about it, this is an amazing moment in musicology.”



Van Orden's Music, Authorship, and the Book in the First Century of Print (2014) is published by University of California Press, and her Materialities: Books, Readers, and the Chanson in 16th-c. Europe is forthcoming from Oxford University Press.



Photo by Stephanie Mitchell

CAROLYN ABBATE has been named the Paul and Catherine Buittenwieser University Professor, Harvard’s highest honor for a faculty member.

“Carolyn Abbate’s imagination and sense of intellectual adventure have changed the course of musicology,” said President Drew Faust. “With its original and highly interdisciplinary outlook, her work helps us to see the many disparate elements of opera each in relation to the other, as part of a polyphonic whole, and to see great works in their social and cultural contexts. And by illuminating such considerations as the intentions of the composer, the technical challenges facing performers, and the subjective experiences of audience members, she enlarges and enlivens our understanding not just of opera but of music more generally.”

Abbate has focused her research principally on opera as it has evolved over the past four centuries, with special emphasis on the 19th and 20th centuries. Beyond her academic work, Abbate is herself a talented performer, and she has been active in staging musical and operatic works, including serving as a dramaturg for productions at the Metropolitan Opera. [excerpted from the *Harvard Gazette* 11.20.13]

Preceptor on Music RICHARD BEAUDOIN completed a millisecond-level microtiming analysis of Pablo Casals’ 1936 recording of the D minor Sarabande from Bach’s Suite, BWV 1008 [image of sketches below]. Music that incorporates such microtimings continues to be composed and performed, most recently in December 2013, when *The Artist and his Model I – La fille floutée* was given by Constantine Finehouse at the Nicholas Roerich Museum in New York City.



Dwight P. Robinson, Jr. Professor ROBERT LEVIN toured worldwide, giving concerts in Malaysia, Tokyo, Germany, UK, and France. Notable performances included the Beethoven Triple Concerto with Sarah Braun and Rafael Popper-Keizer, Emmanuel Music, Boston; a solo recital of the Bach English Suites 2, 3, 6 on harpsichord, Kings Place, London; the Mendelssohn Double Concerto in A-flat with Ya-Fei Chuang, Orchestra of the Age of Enlightenment; Schubert Fantasy in F minor (with Ya-Fei Chuang), Bristol St. George’s, London; and a solo recital of Mozart, Philadelphia Chamber Music Society. He also chaired the Viola Jury at the ARD Music Competition in Munich.

The Department is delighted to welcome Os-

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Lockwood, Gosman: *Beethoven's "Eroica" Sketchbook*

Beethoven’s *“Eroica” Sketchbook: A Critical Edition, Transcribed, Edited, and with a Commentary* by Lewis Lockwood and Alan Gosman was published by Urbana: University of Illinois Press, 2013 in 2 volumes. LOCKWOOD is Fanny Peabody Research Professor and ALAN GOSMAN received his PhD from Harvard in 2001 and is currently Associate Professor of Music at University of Michigan.

The publication is part of the Beethoven Sketchbook Series issued by the University of Illinois Press of which William Kinderman is General Editor. Kinderman writes in his preface to the publication, “The most famous of all Beethoven’s sketchbooks is that known as the ‘Eroica’ Sketchbook (Landsberg 6) whose pages were filled mainly during 1803-04...this sketchbook bears special

witness to a pivotal period in his creative development.”

The “Eroica” Sketchbook is essentially a diary of Beethoven’s creative work during one of the great turning points in his career. This edition makes available both a complete facsimile and transcription of the sketchbook for the first time, along with a detailed commentary on the origins, contents, and significance of this vitally important source.

Joseph Kerman calls the edition, “A very impressive scholarly edition of the most famous and important of Beethoven’s sketchbooks, long treasured for their illumination of Beethoven’s works. The difficult notations are deciphered scrupulously and ingeniously, and Lockwood and Gosman have not hesitated to add their clarifications of obscure notations right on the transcription pages.”

Tony-Award-Winner Jason Robert Brown Named Blodgett Artist-in-Residence

The Harvard Department of Music and the Office for the Arts at Harvard have appointed Jason Robert Brown as Blodgett Artist-in-Residence during the spring of 2014. A celebrated American composer, Brown is known best as the award-winning composer and lyricist of the musical *The Last 5 Years*, and the Tony-award winning composer of *Parade*.

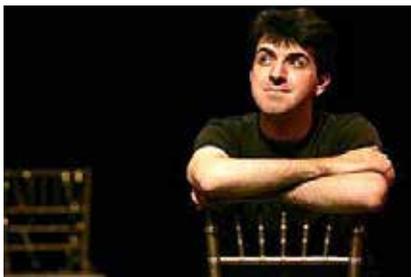
Brown will visit Professor Carol Oja's course, American Musical Theater, as well as give master classes and workshops for Harvard students through the OFA Learning From Performers Program. In addition, Brown's music will be showcased in a concert/cabaret performance at the Oberon theater on March 27, 2014.

Brown won a 1999 Tony Award for his score to *Parade*, a musical written with Alfred Uhry and directed by Harold Prince, which subsequently won both the Drama Desk and New York Drama Critics' Circle Awards for Best New Musical. Brown is the winner of the 2002 Kleban Award for Outstanding Lyrics and the 1996 Gilman & Gonzalez-Falla Foundation Award for Musical Theatre.

Additionally, Brown was conductor and orchestrator for Yoko Ono's musical, *New York Rock*. He has conducted and created arrangements and orchestrations for Liza Minnelli, John Pizzarelli, Tovah Feldshuh, and Laurie Beechman, and his songs, including the cabaret standard "Stars and the Moon," have been performed and recorded by Audra McDonald, Betty Buckley, Karen Akers, Renée Fleming, Philip Quast, Jon Hendricks, and many others.

The Blodgett Artist-in-Residence program is made possible through a gift from Mr. and Mrs. John W. Blodgett, Jr. Recent appointments have been Koo Nimo (Ghanaian music), Sir Harrison Birtwistle (composer), Neba Solo (Malian balafon musician), and jazz pioneer Geri Allen.

PHOTO: USC



Remembering Rulan Chao Pian

APRIL 20, 1922-NOVEMBER 30, 2013

Rulan Chao Pian, an eminent scholar of Chinese music, an influential Chinese language teacher, and a mentor to students and younger colleagues in China, Hong Kong, Taiwan and North America, died at the age of 91.

Pian's seminal publications, public lectures, and personal guidance expanded the intellectual scope of Chinese music studies; her many decades of Chinese language teaching laid the foundation for a generation of scholars who went on to establish the field of Chinese studies in North America; and her mentorship nurtured students inside and outside Harvard University, where she taught from 1947 through 1992.

Pian's *Song Dynasty Musical Sources and Their Interpretation* (1967; 2003 reprint) was a path-breaking work in both Historical Musicology and Sinology that received the Otto Kinkeldey Award. Her extensive fieldwork in Taiwan on Peking Opera during the 1960s resulted in a series of critically important research papers. In 1969, Pian and several prominent Chinese scholars in North America, including her father, founded the Conference on Chinese Oral and Performing Literature, a scholarly organization devoted to the research, analysis and interpretation of oral and performing traditions. When Mainland China opened its doors to foreign scholars, Pian began fieldwork there on narrative songs and folksongs and published several important papers. Other distinguished recognitions include selection as a Fellow of the Academia Sinica (Taiwan, 1994), Honorary Member of the Society for Ethnomusicology (2004), and numerous Honorary Professorships and Fellowships in China, Taiwan and Hong Kong.

In the early 1970s Pian was among the first ethnomusicologists to embrace the latest technology of videotaping in her fieldwork. The result was a rare and precious collection of videotapes of traditional performances that she captured in the 1970s, 1980s and 1990s. In 2009, she donated almost the entirety of her personal collection, including over 5,500 items of audio-visual material and 250 boxes of books and notes, to the library of the Chinese University of Hong Kong.

Pian began her teaching career at Harvard University in 1947 as a Chinese language



Dr. Allen Counter and students unveil a portrait of Professor Emerita Dr. Rulan Pian, Harvard's first minority House Master at Cabot House. Photo: Harvard News Office.

teaching assistant. In 1961 she started teaching courses related to Chinese music, and later began mentoring graduate students in the Departments of Music and of East Asian Languages and Civilizations. In 1974 she was appointed Professor in both departments, one of the first women professors at Harvard, a position she held until 1992, when she retired. In 1975-78 she and her husband Theodore H. H. Pian were appointed Co-Housemasters of South House (now Cabot House), the first ethnic minorities to hold such a position at Harvard. After her retirement, Pian devoted her time almost entirely to the compilation and editing of the complete works of her father, the pre-eminent linguist and composer Yuen Ren Chao, published as the 20-volume *Zhao Yuanren Quanji* (2002).

As a teacher, Pian's influence reached far beyond her Harvard classrooms and the frequent gatherings at her Cambridge home. Pian was the first music scholar from the West to lecture in China after the establishment of the Peoples Republic, and in subsequent years, and particularly after the early 1980s, she visited and lectured there regularly and frequently, introducing her Chinese colleagues and students to contemporary Western musicology and ethnomusicology, to recent scholarship in Chinese music outside of China, and to her own work.

Pian received a BA (1944) and MA (1946), both in Western music history, from Radcliffe College, and a PhD (1960) in East Asian Languages and in Music, from Radcliffe-Harvard. A memorial celebration will take place on 3.30.2014 at 4pm in Cabot House. —Bell Yung, Robert Provine, Joseph Lam, Amy Stillman, Siu Wah Yu [excerpt]

Czernowin's Revolution: Composer-in-Residence at 2013 Lucerne Festival

As composer-in-residence at the 2013 Lucerne Festival, Chaya Czernowin was honored by several orchestral and chamber performances throughout the summer, including two world premieres of two orchestra pieces and a new production of her chamber opera, *Pnima... Inwards*. The Festival, celebrating its 75th anniversary this year, is one of the most well-known music festivals in the world.

"The best orchestras come to Lucerne," says Czernowin. "That's a big part of what the festival is. Most play classic and romantic music but an important place is kept every year for new music. It is rare to hear so much new music played on such a high level so consistently in one festival."

Czernowin spent a month in Lucerne, surprised to be recognized on the street by people who had been to concerts of her music.

"I would be at the bakery and someone would tell me that they enjoyed one of my pieces. Or at a department store they would insist I come first in line and ask me when my opera would premiere. For some of the women visiting the festival, I think it was meaningful that I was a woman."



A scene from Czernowin's opera, *Pnima*.

Each year the Lucerne festival programs music based on a theme. 2013's theme was revolution.

"I loved this! It was such a great honor to work with Barenboim and to have my concerts visited by Boulez and Holliger. It was absolutely enriching to interact with many excellent musicians of the younger generation, who performed my work and understood it so well."

At the fringe of our gaze, for orchestra and concertino ensemble, was commissioned by the Lucerne Festival and received its world premiere by the West-Eastern Divan Orchestra under the direction of Daniel Barenboim. Scored for large orchestra and a separate ensemble of violin, viola, cello, clarinet, piano and percussion, *fringe* strips traditional musical layers to create a large landscape where time both stands still and is moving simultaneously.

"I admired the fact that Barenboim was curious about the work. It is remarkable that a musician on his level and at his age is still curious and ready to venture into a new area. The players, as well, were curious and open. They hadn't played a lot of music like mine, and after the first rehearsal, they asked me to teach them how to think about it. I talked for forty minutes, really taking them on a tour inside my head. When they played the piece later their playing was stunning. They really went the extra mile."

The Lucerne Festival's production of *Pnima... Inwards*, Czernowin's chamber opera from 2000, featured the Lucerne Symphony Orchestra and soloists of the Lucerne Theater conducted by Howard Arman with direction by David Hermann and stage design by Magdalena Gut. These artists gave the piece an entirely new interpretation, which was very philosophical, universal, and exciting to Czernowin

"I came to the first rehearsal not knowing what to expect. I found that the first violinist was someone who had played my work in the past in another orchestra. It was like meeting an old friend—her being there made for such a warm welcome. The soloist parts are difficult in *Pnima*, and usually, new music specialists play them. This was not the case this time. So there were some tougher



stretches. However, once they figured it out it was doubly rewarding. Howard Arman, the conductor, claimed the piece completely; he understood it and performed it in a manner that was raw and very different from past performances."

Additional events dedicated to Czernowin's music included the world premiere of *White Wind Waiting*, a concerto for guitar and orchestra with guitarist Stephan Schmidt and SWR Freiburg and Baden Baden, Francois Xavier Roth, conducting; a performance of *Anea Crystal* by the JACK Quartet and Quatuor Diotima, as well as *Lovesong* performed by Ensemble Intercontemporain, *Sheva* by Ensemble Ascolta, a portrait concert featuring Afatsim, Die Kreuzung, Manoalchadia, Sahaf, fardanceCLOSE, and a performance of Czernowin's recent *Slow Summer Stay I: Lakes*.

Czernowin is currently writing a 40-minute long quartet for the JACK and electronics to be premiered at IRCAM in its ManiFeste festival in June, 2014 in Paris.

Her commissions now stretch into 2018, and, she says, she's in exactly the right niche as a new music composer. "It was a strange experience to be recognized on the street in Lucerne. I am glad this doesn't happen anywhere else. I did, though, finally learn to bow properly when called to the stage. You bow down, then look at your shoes long enough to say, 'Good Morning shoes,' and then straighten."

Department Announces Christoph Wolff Fund for Music

NAT NETZER as Preceptor in Music. Netzer is a composer, pianist, and educator. She studied at the Jerusalem Academy of Music and Dance, Mannes College of Music, and New England Conservatory, where she completed her doctorate in composition in 2011. Netzer is also active as a pianist in classical and contemporary concert music, as well as improvisatory folk, klezmer, and jazz-influenced works. She joins the Harvard faculty after serving on the faculty of New England Conservatory for five years.

William Powell Mason Professor CAROL OJA was appointed Leonard Bernstein Scholar-in-Residence with the New York Philharmonic for the 2013-14 season. She also published a blog post for NPR, "Symphonic for the People: The Mid-Century American Symphony"; and an article, "Everett Lee and the Racial Politics of Orchestral Conducting" in *American Music Review*. Oja was awarded a publication subvention from AMS for "Bernstein Meets Broadway: Collaborative Art in a Time of War" (forthcoming from Oxford University Press). She also chaired the selection committee for the first Virgil Thomson Fellowship, served on the board of the Virgil Thomson Foundation, the Kinkeldey Award Committee of the AMS, and the editorial board of the *Journal of the Society for American Music*.

Fanny Peabody Professor ALEXANDER REHDING published articles on Beethoven, Tacitus's *Germania*, and the Eurovision Song Contest (with Andrea Bohlman). The website "Sounding China In Enlightenment Europe" (based on an exhibition co-curated with a group of graduate students in 2012) is now up and running at hcs.harvard.edu/soundingchina/. He is currently organizing the 2013-14 Sawyer Seminar, "Hearing Modernity."

G. Gordon Watts Professor KAY KAUFMAN SHELEMAY was inducted into the American Philosophical Society in November at their meeting in Philadelphia. She also delivered the Lyceum Lecture at Baylor University, Texas in September, and in October, hosted a Radcliffe Workshop titled "Multidisciplinary Frameworks for the Study of Ethnicity, Migration, and Human Rights."

The Harvard Music Department is delighted to announce the CHRISTOPH WOLFF FUND FOR MUSIC, an initiative established through the generosity of Jay Panetta (AB 1972, PhD 1991) and Eunice Johnson Panetta (AB 1990). The Fund will bring a distinguished visitor to the Department each year in honor of Christoph, who served the University as William Powell Mason Professor of Music and Department Chair, Acting Director of the Harvard University Libraries, Dean of the Graduate School of Arts and Sciences, and Adams University Professor.

We are extremely fortunate to have had Christoph in the Music Department for more than 35 years. It is impossible to think of Christoph without thinking of his extensive, groundbreaking studies of Bach and Mozart. Yet in fact his expertise ranges over five centuries of music and across several continents. Christoph has been the recipient of numerous international prizes and honorary degrees. He currently holds an honorary professorship at the University of Freiburg, as well as memberships in the American Academy of Arts and Sciences, the American Philosophical Society, and the Sächsische Akademie der Wissenschaften. Christoph has profoundly enriched the intellectual lives of countless students and colleagues both here at Harvard and at other institutions, and many of us have been touched as well by his generosity and kindness.

We will honor Christoph's exceptional record of service, scholarship, and vision with a fund that will appreciably enhance the intellectual and aesthetic life of the Department. The CHRISTOPH WOLFF FUND FOR MUSIC will enable us to offer a short-term residency each year to an eminent musicologist, composer, theorist, or performer. The Fund will also underwrite programming related to the particular interests of each visitor, including lectures, seminars, colloquia, and performances. This program, which has been developed in direct consultation with Christoph, will support activities dear to his own interests and passions, and will represent an enduring tribute to the exemplary contributions he has made to the life of the Department and the University.

The generosity of the Panettas has



provided the CHRISTOPH WOLFF FUND FOR MUSIC with a solid foundation. Beyond that we hope to encourage a wider group of Christoph's supporters to contribute to the fund in order to ensure that this lasting tribute will benefit future generations of scholars and musicians in the fullest possible way. It will mean so much to Christoph to know that a group of his students, colleagues, and friends has contributed to bringing this important idea to fruition.

We plan to appoint the first CHRISTOPH WOLFF DISTINGUISHED SCHOLAR as early as 2015. All contributions to the Wolff Fund will be counted toward the ongoing Harvard Campaign. We hope very much that you will be able to participate in this wonderful project with us, and we greatly look forward to hearing from you.

—Alexander Rehding

TO CONTRIBUTE:

With the enclosed envelope: Please check the "other" box and write "Christoph Wolff Fund for Music" on the dotted line.

Online (credit card):

-Go to <http://alumni.harvard.edu/give/> (you do not need to be a Harvard alum to participate) and follow instructions.

-choose "Make a gift to a School," then select "College," then select "Other" from the "Select a fund within the Harvard College Fund" drop down box and write "Christoph Wolff Fund for Music" in the comment box.

Graduate Student News

ELIZABETH CRAFT received the Barbara Naterson and Zachary Horowitz Graduate Student Dissertation Fellowship.

SARAH HANKINS won the Marcia Herndon Prize from the Gender and Sexualities Section at SEM this year.

HANNAH LEWIS presented a paper at AMS: “‘The Music Has Something to Say’: The Musical Revisions of *L’Atalante* (1934),” about French director Jean Vigo’s and composer Maurice Jaubert’s 1934 film.

KAI POLZHOFFER published “Expressivität und Introversion. Zu Mark Andres iv 2 für Violoncello Solo” in *Musik und Ästhetik* and “Tombeau” for ensemble, Brühl, Köln (Edition Gravis).

PANAYOTIS LEAGUE and Ana welcomed their daughter Violet Mares-Guia League on December 19.

THOMAS LIN co-authored “*Giasone: A Source Overview*,” which was just recently published in *Readying Cavalli’s Operas for the Stage: Manuscript, Edition, Production*, edited by Ellen Rosand.

MAREK POLIKS and TIM McCORMACK conducted a joint residency at Wesleyan University, which included a concert of their music performed by Christopher Otto & Kevin McFarland of the JACK Quartet.

STEFAN PRINS published “Composing Today - Luft von diesem Planeten” in *Klangforum Wien*, and gave lectures on his music at Moscow Conservatory and Arsenal Center for Contemporary Art in Nizhnii Novgorod. A recording of his “Generation Kill” performed by Nadar Ensemble was released. Prins’s works were performed in several countries, including “Flesh+Prosthesis #1” by Nikel Ensemble and “Fremdkörper #1” performed by Ensemble Mosaik during Wien Modern Festival; “Piano Hero #1” performed by several pianists in the USA, Brasil, Germany, and Spain; and “Ventriloquium” performed by Gageego ensemble in Götheburg, Sweden. A portrait concert of his works was performed by Nadar Ensemble at “Rumor” cyclus in Utrecht, The Netherlands.

DANIEL WALDEN’s article, “Frozen Music: Music and Architecture in Vitruvius’ *De Architectura*,” is forthcoming in the *Journal of Greek and Roman Musical Studies*. His thesis for the MPhil at University of Cambridge

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Klingenberg in Uganda: Exploring the Landscape of Global Pop

KRYSTAL KLINGENBERG came to Harvard with a keen interest in African immigrant musical culture. In her first year as a graduate student she took Professor Revuluri’s Global Pop course as well as Professor Shelemay’s Research Methods in Ethnomusicology course, where she observed the choir at St Peter’s Anglican Church of Uganda, Boston in Waltham as a field work project..

“I was interested in how music can instantiate home, especially when far from it,” says Klingenberg, “and I was able to get access to local Ugandan participants so that I could focus on what singing in the church meant to them. St. Peter’s uses the same Luganda hymnal used by the Church of Uganda, familiar to everyone in the congregation. The music created Uganda in Waltham, even if just for a moment.”

This past summer, Klingenberg received funding from Harvard for travel to Uganda to study Swahili and conduct pre-dissertation research. “My mom is from Uganda, and I still have a lot of family there. But I hadn’t ever had a chance to explore the local music scene as a scholar.”

For seven weeks, five days a week, four hours a day, she received one-on-one language instruction. In between lessons, Klingenberg spent time researching Ugandan popular and traditional music. “I visited Ndere Center, home of Ndere troupe, performers of traditional music and dance. I also visited the Klaus Wachsmann Music Archive at Makerere University and met with its curator, Dr. Sylvia Nannyonga-Tamusuza. I left with a longer to-do list than when I arrived.”

Ultimately, the Uganda trip allowed Klingenberg to get a sense of the popular music landscape. “It wasn’t what I expected. I saw that Dancehall—a popular genre from Jamaica—was a bigger part of the scene than hip hop, and should definitely be included in my study. Ragga and reggae are really big

too, and I became intrigued with how that might play into a more global appreciation of Jamaican music styles and how they became indigenized.”

Klingenberg realized she needed to study not just the music, but Ugandan music institutions and music platforms. “The HiPipo Music Awards, for example, are genre-based, like the Grammys; what role do they play in determining genre in global pop? The local news media plays a large role in shaping the pop music scene, but a mapping of those media institutions and the actors that represent



Krystal Klingenberg and her mother learn the Amadinda xylophone—Uganda’s most iconic instrument—with instruction from performer/teachers from Ndere Troupe

them has not been conducted. Basically, I went to Uganda with one set of questions and came home with another.”

Klingenberg’s interests grew more focused on how cultural identity is transmitted through music online—where it’s coming from, who listens, and how. “With YouTube, the speed at which something new can travel into the diaspora and bounce back is amazing. I would like to find out how it travels, who’s watching, where from, and what that communication means. For example, there is more Ugandan music web content available than ever, but video and audio streaming in Uganda itself is expensive. What role does money play in access to popular music, and how might the web representation of Ugandan music be driven by members of the diaspora?”

Krystal Klingenberg is currently in her second year of graduate study in the Ethnomusicology PhD program.

Alumni News

AARON BERKOWITZ (PhD 2008) is one of the Chief Residents in the Partners Neurology Residency Program at Massachusetts General Hospital and Brigham and Women's. He received the Trainee Award for Excellence in Medical Education in Neurology presented by the Harvard Medical School Class of 2013. Berkowitz also serves as a clinician-educator in neurology in Haiti and Malawi in collaboration with Physicians for Haiti and Partners in Health. He has published two articles in the Clinical Reasoning section of the journal *Neurology*, and his book *The Improvising Mind: Cognition and Creativity in the Musical Movement* was published by Oxford University Press in 2011.



As the lone neurologist in Haiti, Berkowitz was asked to give lectures on stroke, epilepsy, neuropathy, meningitis/encephalitis, HIV-related neurologic disorders, coma, headache, and interpretation of head CT

The 2013 Kurt Weill Prize for outstanding article has been awarded to CHRISTOPHER CHOWRIMOOTO (PhD 2014) for "Bourgeois Opera: Death in Venice and the Aesthetics of Sublimation," published in the *Cambridge Opera Journal* in 2011. The prize panel commended the essay for taking on "a work, a composer, a defined period in the history of a genre, and a larger critical approach and attitude towards musical style and meaning that potentially touches all scholars of 20th-century music." Chowrimootoo, an Assistant Professor

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Aaron Allen and Kailan Rubinoff welcomed Taliesin Robert Allen-Rubinoff in August. Taliesin (literally "shining brow") is named after a 6th-century Welsh bard.

Kathleen Stetson: Hacking Arts



KATHLEEN STETSON (AB 2003) graduated with a concentration in music, and after a one-year stint in New York City, pursued her MM in vocal performance at NEC. She wanted to study voice seriously enough to decide whether or not to pursue a professional career as an opera singer.

"My teachers at NEC were always telling me, 'Get out of your head, Kathleen; feel it!'" said Stetson. She tried, and though she left NEC with more confidence in her voice than ever, she decided to give in to her true nature. "I am in my head—that's where I live!"

She found a one-year MS program at Rochester Polytechnic Institute in architectural acoustics, something that had intrigued her ever since her mother, a professional architect, took her for the first time to the Meyerson Symphony Center in Dallas and told her,

"You could design spaces like this."

"Within a year I went from a singer and SAT tutor to working as an acoustic consultant with Arup, one of the best engineering firms in the world."

Stetson loved working with architects (one of the projects she helped design, Athens' first opera house, is under construction right now), but she wanted to feel even closer to art-making. And she wanted to explore the possibility of starting her own business, one that combined music and technology, a company she named Trill.

"Trill is a web and mobile platform for live show discovery. It's designed to get more people to more shows—to make it easier for audiences to find performances that interest them. Today's audiences are omnivorous in their tastes. Trill will list everything that happens on a stage, from hip hop to opera to jazz, to give the performing arts just as much exposure as the popular arts."

To help her get started with Trill, Stetson enrolled in the MIT Sloan School of Management MBA program. In September, she launched (with co-chair Catherine Halaby) a two-day event called Hacking Arts.

"Boston didn't have any kind of conference addressing entertainment and the arts. Catherine and I founded Hacking Arts with the goal of moving the arts forward through technology. We included fashion, visual art and design, performing arts, music, and film and television, and organized panels of speakers as well as presentations by young founders of early-stage creative industry startups. The goal was to inspire students from all over Boston to create their own companies in the arts."

Hacking Arts also included live performances and an art exhibit, both of which included works created specifically for the event. The pieces all used technology as a creative medium: one, for example, made the fermentation of vegetables audible.

In the most hands-on session of the event, Stetson and her team arranged structured brainstorming sessions around 20 themes. The participants then gave 30-second pitches of their ideas and formed teams. A twenty-hour hack-a-thon ensued.

"Sixty ideas were whittled down to 18 teams from all different parts of the creative industries and across software, hardware, networks, and platforms. Our judges included an executive from Mass Challenge and a venture capitalist, and we awarded prizes. The "most creative" prize, for example, went to a web-based platform called Shazart, which takes any song and creates customized videos using pictures that relate to the lyrics. The "best hack" prize went to a speech analytics app meant to help people with public speaking on stage and in the boardroom. It analyzes volume, speed, and other aspects of speech."

Stetson says that Hacking Arts will be a yearly event, but also a "community of creative people, a forum where you can ask for help, post jobs, share ideas and opportunities. Our goal is to bring together artists, musicians, engineers, and entrepreneurs to move the creative industries forward and create something cool."

If you'd like to be involved with Hacking Arts, contact kstetson@sloan.mit.edu

Carl Philipp Emanuel Bach: Two Exhibitions Celebrate the 300th Anniversary of the Composer's Birth

C.P.E. Bach's oeuvre encompassed virtually every musical genre of the time, except opera, and he wrote one of the most important and enduring music treatises on keyboard instruments. During his lifetime he enjoyed a high reputation, and his music was widely distributed in print and in manuscript.

Drawing on a wealth of materials at Harvard, with a selection of important items generously lent by other institutions and individuals, Houghton Library and the Loeb Music Library are mounting complementary exhibitions to celebrate the 300th birthday of C.P.E. Bach. The Loeb Library exhibition focuses on the editorial challenges and current editorial practices behind the ongoing publication of Bach's complete works. The Packard Humanities Institute—in coop-

eration with the Bach-Archiv Leipzig, the Sächsische Akademie zu Wissenschaften zu Leipzig, and Harvard University—is producing a critical edition, *Carl Philipp Emanuel Bach: The Complete Works*, projected to run to 115 volumes, with more than half that number now in print.

The Houghton exhibition explores Bach's intellectual and musical background by documenting the Bach family heritage, his service in the court of Frederick the Great, his interactions with authors, his important keyboard treatise, his reputation in his lifetime, his standing with his contemporaries, his later career in Hamburg, and his musical legacy.

Both exhibitions will be open through April 5, 2014.

Treasures of the Loeb Music Library

Students who attended "Treasures of the Loeb Music Library," a Wintersession event hosted by Library Assistant Peter Laurence, Reference and Digital Program Librarian Kerry Masteller and Music Reference and Research Librarian Liza Vick, arrived at the Merritt Room to a cross-section of the library's rare recordings, medieval manuscripts, annotated scores and early edition songbooks.

"The best part of a special collections open house is telling students they can turn the pages," said Masteller.

At her encouragement, a participant flipped through the heart-shaped *Chansonier De Jean De Montchenu*, a facsimile of a 15th-century collection of French and Italian secular music bound in red velvet.

Another paused at a set of three 1930s albums from the Timely Recording Company. The rare albums feature labor songs and artwork connected to the Communist Party, including compositions by Hanns Eisler and words by Berthold Brecht. Not long after the records were produced, growing concerns about the label's leftist ties led its founder deny he created the materials.

"They're really unique," Laurence said. "These were the first three ever published on the label."

Other items on display hinted at the



Photo: Kerry Masteller

scope of the library's collection. A 1609 score written for qin, a Chinese musical instrument, is one of 19 in existence, and underwent conservation during the Qing Dynasty. Also showcased was a more recent transcript of Bulgarian music as collected by Martha Forsyth in the early 1980s.

"It's interesting to look at even if you don't understand all the words," said Vick.

Oliver Peña, a GSAS special studies student visiting from Mexico City, was especially drawn to a manuscript of Jean Baptiste Lully's 1722 opera, *Isis*. "I actually sang an aria from this opera," he said.

"I often share my favorites," Masteller added. "I always gain new insight into our collections by watching students make connections between the items I've chosen and their own knowledge of musical works."

— Beth Giudicessi, HCL Communications

Alumni News continued

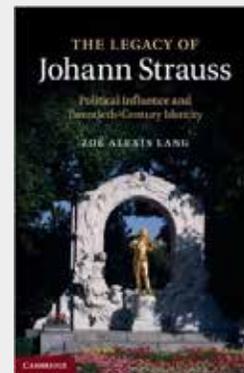
of Musicology and Liberal Studies at the University of Notre Dame, also received the Royal Musical Association's Jerome Roche Prize for his article.

GLEND A GOODMAN (PhD 2012) received the Richard L. Morton Award for 2012.

ULRICH KREPPEIN (PhD 2011) received the UC College-Conservatory of Music's prestigious Zemlinsky Prize, an award that recognizes achievement in composition for artists 35 or younger. Kreppein received first prize for his work, *The Play of the Shadows*.



LEI LIANG (PhD 2006), above with Takae Ohnishi and son Albert, was inducted into the Grove Dictionary of American Music (Oxford University Press).



ZOE LANG'S (PhD 2006) book, *The Legacy of Johann Strauss*, will be available from Cambridge University Press in March.

ADAM ROBERTS (PhD 2010) released his first album, *Leaf Metal*, on the Tzadi label. The record features the Arditti Quartet, Le Nouvel Ensemble Moderne, Eric Alexander Hewitt and the Boston Conservatory Wind Ensemble, Gabriela Diaz and Ben Schwartz.

ZACHARY SHEETS (AB 2013, joint with Romance Languages & Literatures) received a Hoopes Prize for his thesis, *You alone are stranger here*, a concert-opera in one act for singers and chamber orchestra and accompanying academic paper.

JON WILD (PhD 2007), JOHN MCKAY

(PhD 2013), CHRISTOPH NEIDHOFER (PhD 1999), BEN STEEGE (PhD 2007), and FRANK LEHMAN (PhD 2012) presented papers at this year's SMT conference in Charlotte, North Carolina.

November's SEM conference included presenters WILL CHENG (PhD 2013), KIRI MILLER (2005), MARC GIDAL (2010), MEREDITH SCHWEIG (2013), PATRICIA TANG (2001), and KATHERINE LEE (2012). SCHWEIG won the Lise Waxer Popular Music Section Student Paper Prize. DAVID TRIPETT (2010) won the Klaus P. Wachsmann Prize for Advanced and Critical Essays in Organology for editing and translating Carl Stumpf's writings.

The following alumni have recently accepted academic appointments: ASHLEY FURE (PhD 2013) a post-doc position at Columbia University; DAVID KIM (AM 2009) a position at Whitman University; HANNAH LASH (PhD 2010) a position at the Yale School of Music; FRANK LEHMAN (PhD 2012) a position at Tufts University; and GINA RIVERA (PhD 2013), a post-doc position at University of Pennsylvania.

GRADUATE STUDENT NEWS CONTINUED

was awarded the 2013 William Barclay Squire Essay Prize, and he presented a paper at the conference "Daniele Barbaro: 500," at the Centre d'études supérieures de la Renaissance in Tours, France, entitled "Barbaro's Della Musica and the Mechanics of Vitruvian Music Theory and Practice."

Congratulations to the students and Teaching Fellows who were awarded Harvard Certificates of distinction in teaching: JOE FORT, JUSTIN HOKE, DAVID KIM, FRANK LEHMANN, PETER McMURRAY, TREVOR BACA, ANNE CLEARE, AUSTIN MCMAHON, HENG-JIN PARK, KRISTOPHER TONG, and JOSIAH OBERHOLTZER.

Matthew Mugmon and Madeleine welcomed Owen Alexander deBlois Mugmon on August 6.



The Art of Listening

Taught for the first time in fall 2013, students studied exemplary texts, sounds, images, and objects to parse the meaning of listening in The Art of Listening, given by Professors John Hamilton (Comp. Lit.) & Alexander Rehding (Music).



Sound can be described as the brain's interpretation of the tingling microscopic hairs inside of an ear being bombarded by a constant rush of waves of air molecules. It is around us, all the time, everywhere. But how is sound interpreted? How is it mediated and affected by nature, space, technologies, politics, economy, by the control of humans, and by the ways in which it is beyond our control? Could language exist without sound?

How people listen, what they do when they listen, what we choose to listen to, and what we think listening is, were all questions explored in *The Art of Listening*, a course intended to introduce students to fundamental problems, histories, and critical methods that open out onto more advanced work in a variety of disciplines.

"Many aspects of this course impressed me deeply but perhaps none as much as the openness of students to listen with care—and in unorthodox ways—to the world around us," said TA Peter McMurray. "Our first section began with a performance of Pauline Oliveros's 'Tuning Meditation,' which consists of a few lines of text and requires intensive listening and improvisation from performers. I'm not sure I've ever been in a course (as a student or teacher) where that could have happened in a serious way—let alone on the first day of class. But the students showed tremendous goodwill in not just going along with such activities, but in diving headlong into them."

A large part of the course was, as promised in the title, listening, and thinking about listening—not only to music but to speech, noise, and silence. Students visited library instrument collections on campus, listened to recorded poetry, explored Gamelan Si Betty (a set of percussion instruments originating in Java and Bali) and the historic Lowell House Bells, as well as read widely on the history and mechanics of sound and listening. They also learned to use both digital and analog sound recording and editing equipment.

"Their first assignment was a mixtape," recounts McMurray. "One student led her mixtape off with the sounds of her deaf cousin telling a joke. We listened to it in class without knowing what it was—then found out. Students were both floored and deeply moved. In another assignment, students were supposed to remix a digital composition by a classmate. The aesthetic range was striking. One student took a series of fairly banal discussions about musical taste and transformed them into a powerful commentary on paparazzi/celebrity culture."

"Music courses so often create a distinction between theory/research, on the one hand, and practice/performance, on the other. I'd like to think that by assuming that any undergraduate is capable of composing sound in powerful ways, we came to discover a tremendous amount about what listening is and how it shapes our world."

Students created podcasts on poetry and listening, in-class collaborative performances, a short video project, and a soundmap—a sonic cartographical examination of their environment. ABOVE: a student film score for *Man with a Movie Camera*. BELOW, students watch film footage of "The People's Microphone," done on the last day of class on the steps of Memorial Church.



SPRING 2014 CALENDAR OF EVENTS

BLODGETT CHAMBER MUSIC SERIES: Chiara Quartet

FRIDAY MARCH 7

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

FRIDAY APRIL 11

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



CHIARA QUARTET



ELISION ENSEMBLE

HARVARD GROUP FOR NEW MUSIC

MARCH 8: Hand Werk (The Thelma E. Goldberg Concert)

APRIL 5: Ensemble Nikel

MAY 17: Elision Ensemble

FROMM PLAYERS AT HARVARD

The natural | The artificial *with Ensemble Dal Niente*

FEBRUARY 28 AND MARCH 1, 2014



FEBRUARY 28

Carola Bauckholt *Vollmond, unter null*

Evan Johnson: *die bewegung der augen*

Erin Gee: *Mouthpiece Segment of the Fourth Letter*

Rick Burkhardt: *Alban*

Wolf Edwards: *the road from Mutlaa to Basra* (World Premiere)

MARCH 1

Marianthi Papalexandri *Yarn*

Aaron Einbond: *Without Words*

Hans Tutschku: *Still Air 3* (World Premiere)

Ming Tsao: Mozart / *The Book of Virtual Transcriptions*

Enno Poppe: *Salz*



Hearing Modernity:

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

MONDAYS AT 4:15 PM [EXCEPT WHERE NOTED]
HOLDEN CHAPEL
hearingmodernity.org

FEBRUARY 24: HEARING THROUGH THE BODY
Mara Mills, NYU

Mark Butler, Northwestern University

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

Aniruddh Patel, Tufts University

MARCH 31: AURAL MEMORY

Wolfgang Ernst, Humboldt University Berlin
Karin Bijsterveld, Maastricht University

APRIL 14: PHILOSOPHICAL REFLECTIONS
ON THE VOICE

Brian Massumi, McGill University

Steven Connor, University of Cambridge

APRIL 21, 2014 AT 5:15 P.M.

PAINE CONCERT HALL

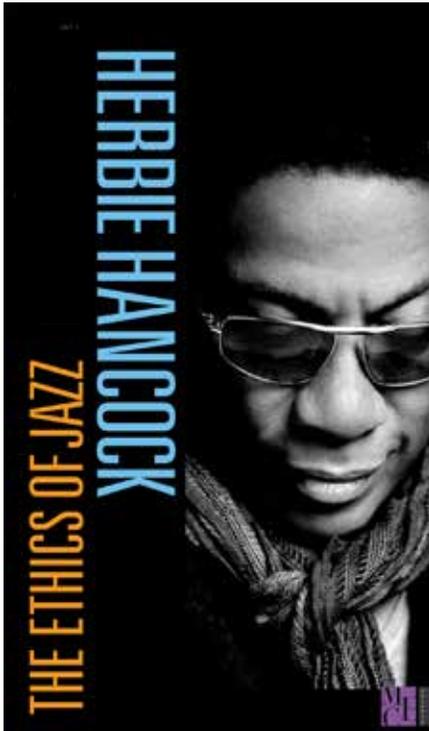
LOUIS E. ELSON LECTURE

[CONCLUDING EVENT OF SAWYER SEMINAR]

JACQUES ATTALI, *French economist*
Professor, writer, Honorary Member of the Council of State, Special Adviser to the President of the Republic from 1981 to 1991, founder and first President of the European Bank for Reconstruction and Development in London from 1991 to 1993, Jacques Attali is currently CEO of A&A, an international consulting firm in strategy, based in Paris, and President of PlaNet Finance, an international non-profit organisation assisting microfinance institutions all over the world.



2014 Norton Lectures: Herbie Hancock on The Ethics of Jazz



- Set 1: Monday, February 3
The Wisdom of Miles Davis
Set 2: Wednesday, February 12
Breaking the Rules
Set 3: Thursday, February 27
Cultural Diplomacy and the Voice of Freedom
Set 4: Monday, March 10
Innovation and New Technologies
Set 5: Monday, March 24
Buddhism and Creativity
Set 6: Monday, March 31
Once Upon a Time...

All events begin at 4:00 pm at Sanders Theatre, 45 Quincy Street
Free and open to the public. Free tickets available at Sanders Theatre beginning at noon on the day of performance, or online (also beginning at noon) from the Harvard Box Office. 617-496-2222.

MONDAY, MARCH 3, 2014 AT 8 PPM
INAUDITA IMPONERE
JOHANNES CICONIA, MOTETS AND SONGS
1390-1410
with MALA PAUNICA
Pedro Memelsdorff, director



BARWICK Colloquium Series

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

TUESDAY, FEBRUARY 18

Brian Hyer, University of Wisconsin, Madison
On the Poetics of Dénouement in Act 3 Scene 1 of Pelléas et Mélisande

TUESDAY, MARCH 25

Georgina Born, University of Oxford
For a Relational Musicology

TUESDAY, APRIL 15

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

MONDAY, APRIL 28

Charles Garrett, University of Michigan
Thrifting, Shaking, and Styling: Participatory Culture and Contemporary Pop

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

JOYFUL NOISE AND ALICE PARKER RESIDENCY

CONCERT:
BOUNDLESS REALMS OF JOY
APRIL 11, 2014
8:00 PM SANDERS THEATRE
Harvard-Radcliffe Collegium Musicum,
Joseph Fort, conductor
Joyful Noise, Allison Fromm, conductor
Brattle Street Chamber Players,
Alice Parker, guest conductor



SYMPOSIUM: BEYOND THE CONCERT HALL

APRIL 12, 2014
9 AM - 3:15 PM LOWELL LECTURE HALL
Exploring the neurological, therapeutic, and social benefits of community singing.

Tickets for the concert are available at Harvard Box Office. The Symposium is free and open to the public.



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Parker Quartet Named Full-Time Blodgett Quartet-in-Residence

“Thanks to the Blodgett Artists-in-Residence Program, we have been fortunate to have had a Quartet-in-Residence for four weeks a year since 1985,” said Music Department chair Alexander Rehding. “However, the role of performance in the music department and the University has changed significantly, and this is the right time to bring professional musicians to campus as full-time residents. We are confident that the extended exposure to the string quartet will be highly beneficial to our students, especially our many talented undergraduate performers, allowing them to engage in the practice of chamber music on an unprecedented scale. We welcome the Parker Quartet to Harvard with immense pleasure.”

The renowned Parker Quartet (Daniel Chong, Ying Xue, violin; Jessica Bodner, viola; Kee-Hyun Kim, cello) will, as part of the expanded Blodgett residency, present free concerts each year for the general public and recitals as part of the Dean’s Noontime concert series. They will teach, participate in class demonstrations, read and perform student compositions, and coach Harvard undergraduate chamber ensembles in weekly master classes for Harvard credit. The Parker Quartet’s full time presence in the program will allow for the expansion of the chamber music and performance study opportunities for students in the Harvard University Music Department.

Formed in 2002, the Grammy Award-winning Parker Quartet has rapidly distinguished itself as one of the preeminent ensembles of its generation. The quartet began touring



on the international circuit after winning the Concert Artists Guild Competition as well as the Grand Prix and Mozart Prize at the Bordeaux International String Quartet Competition in France. Chamber Music America awarded the quartet the prestigious biennial Cleveland Quartet Award for the 2009-2011 seasons.

The Parker Quartet’s members hold graduate degrees in performance and chamber music from the New England Conservatory of Music and were part of the New England Conservatory’s prestigious Professional String Quartet Training Program from 2006-2008. Some of their most influential mentors include the Cleveland Quartet, Kim Kashkashian, György Kurtág, and Rainer Schmidt.

The Parker Quartet will begin their residency at Harvard in the fall of 2014 through the Blodgett Artist-in-Residence program, made possible through a gift from Mr. and Mrs. John W. Blodgett, Jr. and the FAS Dean’s Office.