Christopher Hasty: Temporality & Rhythm

Christopher Hasty writes on questions of musical rhythm and temporality in a variety of repertoires, though he specializes in music of 20th century; he is also an active composer. Hasty’s book, Meter as Rhythm, won the 1998 Wallace Berry Award from the Society for Music Theory. He joined the Harvard faculty in the fall of 2002.

“Music is often placed in the shadow of language, especially in our culture,” says Christopher Hasty. “Because music doesn’t seem to have the cognitive grounding of other arts, such as literature, musicians and thinkers about music have often attempted to model their work on the approaches of other disciplines. What I’d like to do is to try to turn the tables to look more positively at what seems problematic about music—the fact that it’s not so easily arrested in concepts—as a way of thinking about music theory that might be responsive to the activities of performers, listeners, and students, and that might offer some productive ways of thinking about other, apparently more fixed sorts of human experience—like painting or literature.”

The actual experience of music and its temporality—music’s procession through time—is central to Hasty’s work.

“A musical work is an ongoing process, that changes through time, revealing parts of itself that couldn’t be known at inception.”

“There can be reluctance to broach questions of actual musical experience for fear that they will lead to hopeless subjectivity and irrationality—individuals experience different things. But recognizing the efficacy of musical communication doesn’t have to lead us to imagine that there is only a single meaning that we, in various ways, imperfectly understand.”

“Because music actually emerges in ongoing activity, it can’t be as easily arrested or controlled as we’ve grown accustomed to think. It’s irreducible and hugely various. Which gets me into philosophical questions. Once you realize you can’t control things, isolate things, it normally presents a problem. In a technological society like ours I don’t think we like to live with a lot of uncertainty. The notion that the objects of our knowledge would be that much in flux is daunting. I don’t think that’s bad. In fact, it’s possibly liberating, but it would involve rethinking many of our categories for knowing.”

Hasty embraces a complex understanding of the world that involves actual experience, and focuses on “potential” rather than fixed structures. He studies information gleaned from philosophy and psychology, particularly “process” philosophy and ecological psychology.

“Most psychologists simply isolate continued
some small detail of perception, thinking that if it’s possible to isolate some elementary aspects of mind, then if enough can be studied, they can be put back together to give us a picture of the whole—but this is impossible because a key component is missing: the temporal continuity that from the beginning holds everything together and creates meaning.”

Hasty sees his work dovetailing with that of colleague David Lewin: “David’s work is remarkable—he is both serious and playful in the way he uses mathematics. He uses theory as a way of discovering new possibilities, acknowledging that music is creative—the work becomes a theater for imagination and intellect. I think I’m doing something similar to what Lewin’s doing, only from a more specifically psychological and temporal point of view.”

What can the study of music in theory terms add to philosophical questions? “It can allow the creativity of music to extend to other fields. What’s needed is not just cooperation but some vocabulary that enables people to share knowledge, to contribute to each other’s knowledge. This includes asking new questions and creating an environment in which they can be asked. By acknowledging a variety of experience we can also acknowledge the call for a musicology that’s more collaborative and open both internally among the subdisciplines—history, theory, ethnomusicology, composition, performance—and externally.”

Hasty is currently working on his book, Repetition and Novelty, an attempt to sketch out a temporal theory of music and develop terminology and concepts to promote the discussion of music as an activity that’s constantly changing and pluralistic.

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**Faculty News**


Morton B. Knafel Professor Thomas F. Kelly was a Resident in Music at the American Academy in Rome for the spring of 2002, while he was on what he claims is a well-earned sabbatical leave. He continued working on two book projects—an edition of the medieval ordinal of the abbey of Montecassino, and a volume on opera premieres. He also had a bit of a busman’s holiday, lecturing in Rome and teaching at the Università “G. d’Annunzio” of Chieti-Pescara, the International Master Class at the Abbey of Fontevraud, and the Centre d’Études supérieures de civilisation médiévale at the University of Poitiers.


Quincy Jones, Professor of African-American Music Ingrid Monson moderated A Conversation with Joanne Brackeen, one of the most original and innovative artists in modern jazz and Kayden visiting Artist at Harvard, sponsored by OFA.

In March 03, the Cincinnati Symphony Orchestra will give several performances of Walter Bigelow Rosen Professor of Music Bernard Rands’ Tre Canzoni Senza Parole. Coinciding with these, Rands will have a mini residency at the Cincinnati College Conservatory where his Canti D’Amor and other of his chamber works will be performed. Also in March the Chicago Symphony Singers, conducted by Sir Andrew Davis, will perform the world premiere of My Child in the CSO’s Music Now concert series. In April, Rands’ opera Belladonna will be produced by the New York City Opera at Lincoln Center. Commissioned for the 50th anniversary of the Aspen International Festival, the opera continued on page 3
Wolff Named University Professor

Music historian Christoph Wolff has been named to the Adams University Professorship, the University's highest professorial appointment. Established in 1981 through a gift of Charles F. Adams '32, and intended for "individuals of distinction ... working on the frontiers of knowledge, and in such a way as to cross the conventional boundaries of the specialties," Wolff was cited for a body of work that has become, according to PAS Dean William C. Kirby, "essential reading in the field."

Kirby also recommended Professor Wolff, who joined the Harvard faculty in 1976, as “a great citizen of Harvard,” citing his tenures as chair of the Music Department, acting director of the University Library, and dean of the Graduate School of Arts and Sciences: “His generosity of spirit, expansive intellect, and extraordinary productivity have marked all of his endeavors.”

Christoph Wolff has written or edited 20 books and more than 150 articles, studies, and musical editions on music from the 15th to the 20th centuries. He received the ASCAP-Deems Taylor Award for Bach: Essays on His Life and Music (1991); his Johann Sebastian Bach: The Learned Musician (2000) was a finalist for the Pulitzer Prize and won the Otto Kinkeldey Award of the American Musicalological Society.

—excerpted from the Harvard Gazette, 1992/02

CHRISTOPH WOLFF IS A SCHOLAR OF ENORMOUS LEARNING AND INSIGHT WHO HAS GREATLY EXPANDED OUR KNOWLEDGE AND APPRECIATION OF THE MUSIC OF THE 17TH AND 18TH CENTURIES.

—UNIVERSITY PRESIDENT LAWRENCE H. SUMMERS

Dear Friends,

It is customary in this space for the Chair of the Department to greet the Department’s friends, and I do so most warmly. I hope that the news contained in this communication will encourage you to send your own news for inclusion in this space.

I hope, too, that it will encourage those of you who wish to do so to express your continuing support of the Department in a tangible way. We are very grateful to those of you who have chosen to provide financial support for the work of the Department, and we hope that many of you may wish to continue that very worthy and very valued practice.

In the hope that your interest and support will continue, we include an envelope to make things convenient.

—Thomas Forrest Kelly, Chair
Morton B. Knafel Professor of Music
Opera Scores Catalogued

Music catalogers Andrea Cawelti and Candice Feldt have made a fine start on processing the Ruth Neil's and John M. Ward Collection of Opera Scores. The richness of 19th-century French repertoire in this collection was clear from the beginning, but some other intriguing concentrations have become apparent during cataloguing. Frequent reference is made to several variant forms of the same editions, which provide fascinating glimpses into the influence on printed scores of first-staged productions. A large number of compositions by women composers throughout three centuries will be of great interest to scholars. Unusual scores published under the Soviet and Nazi eras also comprise a fascinating subset of the collection.

Scores of particular note include:

- a score of Debussy's Pelléas et Mélisande, annotated by the publisher with a different vocal line for Pelléas apparently composed by Debussy himself and unknown at the present time;
- a stage manager's score of Wagner’s Siegfried, annotated with complete set and staging directions from which one might faithfully recreate a pre-World War I German production from Dortmund;
- a presentation score of Flotow's Alessandro Stradella inscribed to and including a letter to his beloved niece, which is only one example of the many scores with some of their histories intact;
- a wide selection of Verdi scores, several of which have not been found in Hopkinson;
- and several pairs of manuscript or corrected proofs with their final published versions.

Anyone interested in pursuing the portion of the collection catalogued can search in HOLLIS, using the words “neils ward opera collection” in an author search.

Backstage at the Met

Robert J. Dennis is Curator of Recordings Collections at the Eda Kuhn Loeb Music Library, where he's worked for 28 years. On February 15th, he'll appear for the second time as a panelist on the ChevronTexaco Opera Quiz, the intermission feature of the legendary Metropolitan Opera live radio broadcasts. The Opera Quiz takes place in front of an audience of 500 opera goers with questions mailed in by radio listeners.

"I'm not a casual concertgoer," says Dennis, as he tries to sort through his passion for music to explain what opera means to him. "The first time I attended an opera—I was twelve—I thought, 'this is the best place to be,' and I still think so! What's amazing about the Met broadcasts is that, after so many years of listening to them, they invited me to participate."

Dennis was tapped for his debut panel along with Plácido Domingo's assistant Michelle Krisel and professor emeritus of classics at St. Michael's College, Father Owen Lee.

"You can't prepare for it," he says. "The audience pours out of the opera house into a smaller rehearsal hall. It's scary; they can ask anything, and it's going out live. When that red light goes on, you're being heard throughout Europe, South America, and Asia; there are no retakes, no lifelines."

It's not likely Dennis would come up short on material. He has graduate degrees in Musicology and Library Science, and frequently gives talks on music performance, such as his recent Friday Lunch Talk in the Harvard Music Department on Mussorgsky's Boris Godunov, or last March's talk on Carmen for friends and donors of the Harvard College Library.

He owns "an obscene number" of opera recordings, and keeps a record of the casts of every live performance he's seen.

"I started keeping records when I was in college and moving around. I was afraid I might lose the programs I'd collected. That's how I've come to know the number of operas I've seen and how many times I've seen each one."

As of right now, it's nearly 1400. Which is all the more amazing, seeing as Dennis has always lived in Boston and there's not much operatic activity in the city. He feeds himself with trips to New York several times a year and takes vacations to opera festivals, such as his 2002 trip to Santa Fe.

A voluminous knowledge of music performance certainly contributes to what Dennis brings to the Music Library and its collections, but he sees it as a symbiosis: "My knowledge has built up the collection but the collection has built up my knowledge. It's a mutually beneficial arrangement."

Staff News

Staff Assistant Beth Canterbury sang the role of Gretel in Opera by the Bay Company's production of the Humperdinck classic. Assistant to the Chair Mary Gerbi is in her second year of singing with The Boston Secesssion. She has also performed programs including works by Anton Févin and Heinrich Schütz with the Dudley Consort at Harvard.
Alumnae News

CHARLES DOODSLEY WALKER (G '47) at 82, is still very active as a choral conductor in New York and organist and choirmaster in Southport, Connecticut. He recently conducted the 50th Anniversary Concert of the Canterbury Choral Society's performance of Mahler's Eighth Symphony at Carnegie Hall in November.

STERLING BECKWITH (A.M. '55) recently sang the role of Salieri in a touring production of Rimsky-Korsakov's 1899 opera Mozart and Salieri, using his own new English version and with the composer's later cuts restored. Beckwith also appeared as Giove in Cavalli's La Calisto, was featured soloist in a festival of Shostakovich chamber vocal works, and in June 2002, performed the Shakespeare songs of Gerald Finzi in Sanders Theater with Richard Sogg '52 as pianist. He continues to work with graduate musicology students at the University of Toronto and at York University, where he is Professor Emeritus of Music and Humanities.

MARY GREER (Ph. D. '96) founded a Bach cantata series in collaboration with the Orchestra of St. Luke's in New York in March 2001, and now organizes and conducts it. She is also the 2002-03 Christopher Hogwood Research Fellow at the Handel and Haydn Society of Boston.

MARK RISINGER (Ph. D. '96) now resides in Manhattan and sings full-time, having signed with Herbert Barrett Management. Risinger sang in productions of Otello with Baltimore Opera, Les Contes d' Hoffmann with Connecticut Opera, and in Mahler's Symphony no. 8 with the Eugene Symphony. He made his Carnegie Hall debut in June 2002, in a concert of Haydn and Schubert masses. This season he began a contract at New York City Opera, making his debut in Salome in October. In January, he will sing Frere Laurent in Romeo et Juliette with Fort Worth Opera.

After serving double-duty for five years at the Peabody Institute both as musicology faculty at the Conservatory and as Director of Student Affairs at the Preparatory, SUHNH AHN (Ph.D. '97) has taken a position as the Dean of Harnwell College House at the University of Pennsylvania. She recently moved from Baltimore to Philadelphia to assume her administrative responsibilities but will remain a member of the musicology faculty at Peabody for the 2002-2003 year.

RAUL ROMERO (Ph.D. '98) is currently Executive Director of the Center for Andean Ethnomusicology (Catholic University of Peru) and head and professor of the M.A. program in Anthropology, San Marcos University, also in Peru. He edited and compiled the "Traditional Music of Peru" CD series for Smithsonian Folkways Recordings and published Dehating the Past: Music, Memory and Identity in the Andes (Oxford University Press, 2001).

JENNIFER BAKER-KOTILAINEN (Ph.D. '99) is happy to announce the birth of Anna Katarina, born 13 August. She joins brother Henrik Johannes who is now 4. Jennifer is now Assistant Dean for Faculty Development in FAS at Harvard and teaches music at both the Extension and Summer Schools.

NOEL BISSON (Ph. D. '99) has accepted an appointment as Assistant Dean of the College at Colgate University.

DAVID HORN (Ph.D. '99) has recently been appointed Composer in Association with the Royal Liverpool Philharmonic Orchestra.

North River Music presented Like Juicy Peaches, works by STEFAN HAKENBERG (Ph.D. '01) at Renee Weller Concert Hall in New York City January 16th. The concert included current music department graduate student ANDREW TALLE, (cello) and GSAS alumnus JOCELYN CLARK (Korean zither kayaguem); one of the pieces performed was commissioned by Harvard's Asia Center.

PATRICIA TANG (Ph.D. '01), together with M.I.T. Artists-in-Residence Lamine Toure, gave a Harvard Humanities Center lecture, Rhythmic Transformations, as part of the Ethnomusicology Seminar in November.

Marvin Celebrates 25th Year

Senior Lecturer JAMES MARVIN will mark his 25th year as Director of Choral Activities at Harvard University on Friday, March 7, with a performance of Beethoven's Missa Solemnis performed by the Orchestra of Emmanuel, and the Harvard Glee Club, Choral Society, and Collegium at Sanders Theatre.

The following Saturday, Marvin will conduct choral alumni in favorite repertoire of the past 25 years and HGC, RCS, HRCM alumni in a Holden Sing of Brahms' Ein deutsches Requiem. Rev. Peter J. Gomes will be the featured speaker at a festive banquet at Eliot House that evening.

Says Marvin, "There could have been no more an enriching experience for me than teaching Harvard undergraduates. To have had the opportunity for a quarter of a century to touch the lives of six generations of Harvard students, the finest assemblage of undergraduates in the country, has been an honor, a joy, a privilege, an inspiration, and literally an experience of a lifetime."

Brinkmann with former students Mary Davis and Daniel Beller-McKenzie at a reception in his honor.
Graduate Student News

Graduate students and department staff members Aaron Allen, Mary Gerbi, Richard Giarussi, Natalie Kirschstein, Christina Linklater, Kiri Miller, Matthew Peattie, Jesse Rodin, Petra Safarova, Bettina Varwig, and Nick Vines all took part in a performance of the Dudley Choir and Consort on December 7 in Adolphus Busch Hall. Heinrich Schuetz's Musikalische Exequien headed the program, along with motets by Schuetz, Brahms, and Walter Lambe, and portions of the Mass in G minor by Ralph Vaughan Williams.

This summer at Dozza, Italy, Myke Cuthbert presented a paper titled, "Some Observations Concerning the Paduan Fragment 'P' of 'A' as Part of the Manuscript Context of Bologna Q 15.'"

Peter Gilbert's compositions were heard at the Bowling Green State University New Music & Art Festival and the Third Practice Festival at the University of Richmond this past fall, and are slated for the "Synthese 2003" Festival in Bourges, France this summer. He has been granted a three-week residency at the IMEB Electronic acoustic music studios in Bourges.

Gilbert recently won prizes in two European competitions, and as a result his work, Rituals, will be included on a forthcoming CD from the Russolo Foundation (Italy).

Aaron Girard read a paper entitled "Alto Parts and Alto Voices in Sacred Harp Singing" at the 2002 national conference of the Society of Ethnomusicology in Estes Park, Colorado. In February he will appear at a conference at Wesleyan University celebrating the 40th anniversary of its program in world music.

Zoe Lang conducted three pieces for the Dudley House Orchestra: Brahms' Tragic Overture, Samuel Barber's Media's Meditation and Dance of Vengeance, and Schumann's Third Symphony. Lang will conduct in a joint concert with Richard Giarussi's Dudley House Choir this April.

Lei Liang gave lectures at Peking University, Hangzhou Normal College and Shangdong Academy of Arts this past June.

Kiri Miller gave two papers on the Columbian Exposition; one for the American Musicological Society and one for the Society of Ethnomusicologists.

Matthew Peattie produced Ensemble 1521 in An Advent Project: Gregorian Communions from Advent to Epiphany, a short concert of Gregorian Chant and Notre Dame polyphony at Pforzheimer House in December.

Jesse Rodin performed in a concert by Capella Alamire, directed by Peter Urquhart, of Josquin's Missa Fessant regreßz; chansons by Agricola performed on lutes and viols, in which the group sang the mass from a full-size facsimile of a 16th century choirbook.

Jon Wild spent part of the summer as composer-in-residence for the Hilliard Ensemble's summer 2002 program held at Schloss Engers in the Rheinland. His new work The Cloud of Unknowing was premiered there, and his older piece Wreath of Stone, premiered at Harvard in 2001, continues to receive regular performances by the Hilliard Ensemble as part of their touring program.

This season, Ken Ueno's music will be performed in over 50 different venues including Lincoln Center, the Kennedy Center, the Metropolitan Museum of Art, and, at the Norfolk Music Festival where he will be guest composer. Recent commissions include those for the Hopkins Center at Dartmouth College, the World Saxophone Congress, and the Auros Group for New Music. An upcoming documentary on the Hilliard Ensemble for German TV station ZDF/Arte, Wenn Engel singen. Das Hilliard Ensemble, will feature their performance of Ken's Shi'ro Iishi.

We welcome your news and suggestions. Please send information about your recent activities, publications and projects. To contribute an article, please contact newsletter editor Lesley Bannatyne at: Music Building North Yard Harvard University Cambridge, MA 02138 bannatyn@fas.harvard.edu
**Undergraduate News**

**Miki-Sophia Cloud '04** won an Office for the Arts Lipson grant for a series of concerts that will explore one of the books of Bach's *Well-Tempered Clavier.* Rather than performing the pieces on the keyboard, they will be performed with different idiomatic instrumentation. Other OFA grant winners are **Jeffrey Grossman '04**, who won a Kahn Grant for a Holden Choir performance of Beethoven's *Missa Solemnis*; and **Carson Cooman '04**, winner of a Kahn Grant to support a night of four short operas composed by undergraduates. Cooman will have over 100 known performances of his compositions this concert season. Recently completed commissions include a series of compositions involving saxophone for Paul Wehage and Musik Fabrik, a large-scale work for viola and organ for the Mason Trust and Marisa Green, and an orchestral work for the Slovak Radio Symphony.

**Untitled** by **Alexander Ness '04**, was premiered by the Ying String Quartet in a December 5th Blodgett Chamber Music Series concert in Paine Hall. Ness won the 2002 Blodgett Composition Competition with this tightly crafted short work. It was so much fun, Philip Ying announced during the concert, that the quartet played it twice. Says Ness: "It is a short piece, but longer than anything I had composed previously, and more carefully proportioned. It is dedicated to four teachers who opened my ears: William Wellborn and Richard Festinger, my piano and composition teachers from San Francisco; Douglas Buys, my current piano teacher; and Bernard Rands."

Ness is a junior music concentrator in Eliot House, currently studying with Rands.

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**2002 Fromm Commission Winners Announced**

At its November meeting, the Board of Directors of The Fromm Music Foundation at Harvard University announced the names of the twelve composers selected to receive 2002 Fromm commissions. These composers were chosen from 150 applicants.

The composers who received commissions are: Edmund Campion (Berkeley, CA); Jeffrey Cotton (Jersey City, NJ); Richard Festing (San Francisco, CA); Daniel Koontz (Port Jefferson, NY); Keeril Makan (Berkeley, CA); Liviu Marinescu (Northridge, CA); Jeff Myers (Rochester, NY); David Rakowski (Maynard, MA); David Schober (Ann Arbor, MI); Stephen Siegel (New York, NY); David Taddie (Morgantown, WV); and Mischa Zupko (Bloomington, IN).

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

For more information about the Fromm Foundation at Harvard, go to www.music.fas.harvard.edu/fromm.html/

*Left to right* graduate students at the 2002 AMS conference; grad students in the music department lounge; Professor Christoph Wolff lines up a shot at a beginning-of-the-year gathering at Flarrop Johnny's in Cambridge; music concentrators Daniel Sedjwick, Kathleen Steenson and Sean Ryan at the annual holiday party.
Bach, Shakespeare and the French Revolution: Concert Pianist Zakrzewski Mixes Academics and Touring

In December of last year, Berenika Zakrzewski ’04 was playing Beethoven and Bach at St. Paul’s Church for an audience of firefighters and rescuers working at the World Trade Center site. To start her sophomore year, she performed at President Summers’ inauguration. In November she played a sold-out, all-Chopin solo recital as part of the Rock Hotel International Pianofest, sharing a series bill with Philip Glass, Jean Yves Thibaudet and Earl Wild.

So why would a student with an already burgeoning performance career choose to spend her college years at a music program known for its academic rigor rather than a conservatory?

“I’m a better pianist since I decided to do this. A fuller person. I enjoy writing and debating and learning as much as I possibly can. I enjoy the environment and community I belong to here. It’s less a one-way street—I feel like a lot of musicians aren’t fully rounded. My horizons are bigger here.

“And I’m not a music nerd,” Zakrzewski is quick to add. “I love dancing. I love going out and listening to music that’s not classical. My friends are not all musicians, and I like that. I had friends come from Harvard and all the way from L.A. to see my concert in New York, and the reality is that they’re coming to hear a classical pianist. My role is bringing classical music to people my age.”

Zakrzewski came to Harvard after graduating from both Juilliard and the Professional Children’s School in New York. She still practices piano four to five hours a day and studies piano performance as an independent study with Professor Robert Levin. She’s taking a Shakespeare course, one on the French Revolution, and an Orchestration and Conducting class alongside her requirements for the concentration in music. Then, there’s the traveling—about one trip a month or every two months—to perform. Right now she is preparing for a tour of Mexico, and a concert where she will premiere, with the winner of the Maazel-Vilar Conductors Competition, a new piano concerto by Korean composer, Chang Min Park.

“I know this is an important time in my career. I’m not going to give up concerts that come my way. I try to choose concerts that are high profile.”

The tricky balancing act—performing, studying piano, reading Shakespeare, having a social life—also requires a mentor, whom Zakrzewski instantly identifies as Robert Levin.

“He’s a source of guidance to me. He’s not just piano; he’s also a source of psychological guidance. You seek out people to help you focus. I am lucky that he’s here at Harvard.

“I won’t lie,” she confesses. “It’s a lot of work. Everything I do, I do very quickly. And I couldn’t do it [the traveling] without the understanding of my professors; they make a world of difference. I’ve had to postpone exams and miss some lectures. But essentially it comes down to showing people you’re responsible. They have to understand you have high expectations of yourself. And it’s not for everybody—you need a certain sort of persistent passion. Playing piano is something I’ve never thought about. It was there when I was born. It will always be a part of me.”

Geoffrey Fuchs, 1980-2002

Jazz pianist and music concentrator Geoffrey S. Fuchs, class of 2002, died of melanoma Saturday, August 3rd at Massachusetts General Hospital. He was 22. Fuchs played jazz piano in Berlin the summer before his sophomore year, and was a former swimmer and water polo player who used to jog along the Charles River to stay fit. He married on March 5th, and had been living with his wife in Peabody Terrace.

9/11 Memorial

Canticle: Mosaic in Remembrance and Hope by Carson Cooman ’04 was premiered by the choruses of Harvard University and Memorial Church, Murray Forbes Somerville, conductor, Dolores Zdancewicz, flute, in Tercentenary Theatre, Harvard University on September 11, 2002. The texts were submitted by representatives of faiths from the United Ministry at Harvard.

MAY THE ONE WHO MAKES PEACE IN THE HEAVENS, BRING PEACE TO US. —Kaddish prayer, Jewish faith

LET THEM SEE NO ONE AS THEIR ENEMY, OR AS WISHING THEM ILL, BUT THINK OF ALL HUMANKIND AS THEIR FRIENDS... BESTIR YOURSELVES! DO ALL IN YOUR POWER TO BE AS ONE, TO LIVE IN PEACE, EACH WITH THE OTHERS: FOR YE ARE ALL THE DROPS OF BUT ONE OCEAN, THE PEARLS OF BUT ONE SHELL... THE FLOWERS AND HERBS FROM BUT ONE GARDEN... —from Abdu’l Bahai, Bahai faith

TURN FROM EVIL AND DO GOOD; SEEK PEACE AND PURSUE IT. GOD IS OUR REFUGE AND STRENGTH, AN EVER PRESENT HELP IN TROUBLE. —Psalm 34:14 and 46:1, Christian faith

WHAT ACTIONS ARE MOST EXCELLENT? TO LIGHTEN THE SORROW OF THE SORROWFUL, TO REMOVE THE WRONGS OF THE INJURED. THAT PERSON IS THE MOST BELOVED OF GOD. —the prophet Muhammed, Muslim faith

WATCH THE THOUGHT AND ITS WAY WITH CARE, AND LET IT SPRING FROM LOVE OUT OF CONCERN FOR ALL BEINGS. —the Buddha, Buddhist faith
Derrick Ashong: First in his Field at Harvard

"Asafo drumming in Ghana includes what are called Atump—an-king drums that are tuned to produce tones that 'speak,'" says Derrick Ashong as he thums cut a beat with his voice and fingers. "If you know the Twi language you can hear the words of the drum— listen...listen...speak...speak. "Asafo is a kind of military drumming, and communication via drums was essential to the military."

Ashong '97 (Afro-American Studies) did his senior thesis on Ghana. After graduation he did some acting and started a music production company as well as his funk-rock-reggae band, Soulfege, before deciding that the best way to synthesize his interests would be to go back to graduate school. He's now the first joint Music/Afro-American Studies Department graduate student at Harvard, where he'll study the political and social influences of music on culture.

"Being the first is a cool position to be in. What I'm doing hasn't been done yet. There is some ambiguity, but also opportunity to try things, to craft a program. It allows me to learn the things I need to learn, and hopefully, I can provide a framework for the students who will come next."

Ashong is looking at several musical styles, such as Ghanaian highlife, one of the most widespread popular music forms in West Africa, and Brazilian capoeira, a combination dance, martial art, and strategy game that developed as a form of resistance among African slaves in Brazil. "In capoeira there is communication between the people playing the music and the people dancing/fighting. Capoeira Angola, traditional capoeira, is really based on the idea of cunning: the movements are deceptive: slow, slow, then fast, quick, surprising. It has interesting implications when you think of the nature of resistance. When you look at the resurgence of Angola-style capoeira in the last 20 years, to what degree are there ties between that and the evolution of black nationalism in Brazil?"

He sees being a joint Afro-Am/Music graduate student as the best of both worlds: "In the Afro-Am department, we're all interdisciplinary, so everyone's got a blend of interests (Ashong was one of four joint candidates accepted to the Ph.D. program, and the only one in music). We all look at things differently, so the discussion is great. And in the music department, I have some things to catch up on. Like working on my Bach chorales."

"I'm interested in music in the broadest sense, so this is a real opportunity to learn. Having music be a serious component of my education is great. Another program wouldn't give me that. Even in arranging harmonies for my band, I'm now influenced by the way Bach harmonizes things."

Derrick Ashong's undergraduate thesis musical performance, Songs We Can't Sing will be produced at the National Theatre in Ghana in collaboration with the University of Ghana at Legon in July, 2003. Closer to home, you can hear his band, Soulfege, on February 15th at the Sky Bar in Somerville and March 15th at Kirkland House.

Eileen Southern, Professor Emerita, Dies at 82

Eileen Jackson Southern, an authority on Renaissance and African-American music and the first black female professor to be given tenure at Harvard, died October 13 in Port Charlotte, Florida.

Southern taught at Prairie View University in Texas, Southern University, Brooklyn College, and York College of the City University of New York. She came to Harvard in 1974 as a lecturer and became a full professor in 1976 with a dual appointment in Afro-American Studies and music. From 1975 to 1979 she chaired the Department of Afro-American Studies. She retired in 1987.

Among Southern's publications are The Music of Black Americans, A History (1970) which discusses not only jazz, blues, and spirituals, but the full gamut of musical genres to which African Americans have contributed over the past 450 years. In 1973, with her husband Joseph Southern, she established Black Perspectives in Music, the first musicological journal on the study of black music.

Southern received the 2000 Lifetime Achievement Award from the society of American Music and the Outstanding Contributor to Music Award from the National Association of Negro Musicians (1971), the Deems Taylor Award from ASCAP (1973), and the distinguished Achievement Award from the National Black Music Caucus (1985). In 2001, she was honored by President George W. Bush as a National Humanities Medallist.

—excerpted from the Harvard Gazette, Oct. 17, 2002

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Material ConneXion in NYC

—Elliott Gyger

Beginning on November 15, 2002, Material ConneXion in New York City hosted a collaborative exhibition involving students, faculty and staff from Harvard’s Graduate School of Design (GSD) and the Harvard Music Department. The exhibition, entitled “Immaterial/Ultramaterial: Re-Sonance,” was previously mounted in the Graduate School of Design’s main foyer space in May 2001. It explores the boundaries of materiality, both by drawing out the unsuspected possibilities of materials treated in unconventional ways, and through the architectural use of non-material phenomena such as sound, light and smell.

While the GSD component of the New York exhibition is fundamentally a photographic and material record of the earlier show, the Music Department contribution has evolved significantly. In the GSD foyer, the three sound pieces were spatially separated, and just a small part of a complex interactive web surrounding the spectator. By contrast, the nature of the Material ConneXion gallery has thrown sound into much sharper relief: while the GSD photographs and samples are confined mostly to one wall, it is the sonic dimension which fills the space and envelops the spectator. The sound pieces are also in much greater proximity to one another. Responding to these changed circumstances has necessitated the thorough reworking (or even reconception) of each individual piece. The resulting new constellation of sound works is grouped together under the title “Re-sonance.”

Graduate students Helen Lee and Peter Whin cop have substantially elaborated their work with homasote (a recycled paper material used in building partitions) to create “Tac-Tile,” an interactive piece which behaves after the manner of a living thing, responding to stimuli in its immediate environment (especially through touch) and drawing on its “memory” of prerecorded sounds, including some from the GSD foyer installation. Assistant Professor Elliott Gyger’s “through a glass lightly” uses sounds created with aerogel (a glass foam with remarkable insulating properties which is 98% empty space) to create walls and spaces of metallic and glassy sounds, triggered by movement across light barriers. HUSEAC Manager Ean White’s beautifully simple “Sublimation” explores the boundary between solid material and air by resonating a glass wall with endlessly rising and falling tones, allowing the space itself to sing.

“ON AN INTERIOR WALL, BEHIND A BENCH MADE OF FOAM, I PLACED TWO MASS DRIVERS EQUALLY SPACED ALONG THE LENGTH OF THE BENCH...A RECORDING OF AUTOMOBILE TRAFFIC WAS PLAYED, USING THE WALL AS A TRANS-DUCER, SUCH THAT THE PRIMARY MODE OF AUDITION TOOK PLACE THROUGH BONE CONDUCTION WHILE THE LISTENER WAS SITTED....WITH THE USE OF BONE CONDUCTION, WHEREBY SOUND SEEMS TO INHABIT ONE’S BODY, MY INTENT WAS TO CONFLATE SENSATIONS OF PERSONAL AND PUBLIC ACOUSTIC SPACES.”
—EAN WHITE, OF HIS INSTALLATION AT THE GSD LAST SPRING

Robert Craft will give the Elson Lecture April 24, 2003 in John Knowles Paine Concert Hall. Here, Craft talks with Preceptor John Stewart and department members as a guest of the Composer’s Colloquium.

HUSEAC hosts Matmos

Learning from Performers (a program of the Office for the Arts) presented a series of Sound Art Workshops by MATMOS at HUSEAC as part of their residency at Harvard, November 18-22.

Drew Daniel and M.C. Schmidt, aka MATMOS, conducted workshops on the history of electronic music and sound art, in particular “musique concrete” and contemporary sampling practices. Students created an original collaborative work over the course of the three workshops and took away a burned CDR of a new piece that uses their sounds.

Known for their association with singer/composer Bjork (they opened for her “Vespertine” tour last year), MATMOS has recorded several CDs for the Matador label. For more information, go to http://www.brainwashed.com/matmos/
State-of-the-Art Mixing Studio Available to Composers
—Joshua Fineberg

Last Year Kurt Stallmann and the HUSEAC studio technical manager Ean White set up a state-of-the-art 5.1 surround-sound mixing facility in the Room 33 studio based on a Pro-tools work station. In an effort to increase the profile of the studio we have been inviting outside composers with recording projects that need this still-rare type of studio to come work at Harvard during periods that will not interfere with student activities (our first priority). The outside composers pay for any technical support they need and we supply the studio for free. This policy has now born first fruit.

Tristan Murail mixed and edited the music for a new surround-sound DVD which has been released on Universal Music France and just received the first ever Grand Prix du DVD from France’s Académie Charles Cross (sort of the French Grammies), and the stereo CD version was awarded a “Choc de la Musique” (the highest possible rating) from “Le Monde de la Musique” and given a special mention for technical excellence. Tod Machover has also done some work on the Boston Modern Orchestra Project recordings of his Hyperstring trilogy for an upcoming CD and possible future DVD.

Events

Mark your calendars for our spring season of Music Department concerts! All events listed are free & begin at 8:00 pm in John Knowles Paine Concert Hall. To see a full listing of 2002-2003 Department events please visit www.music.fas.harvard.edu/calendar.html

Friday March 21
Fromm Players at Harvard featuring Boston Modern Orchestra Project with music by the Charles Eliot Norton Professors and Mario Davidovsky
Stravinsky: Dumbarton Oaks
Berio: Chemins IV (in Sequenza VIIb)
Copland: Nonet
Davidovsky: Scenes from Shir ha-Shirim
Sessions: Concertino for Chamber Orchestra
Passes available at the Harvard Box Office.
Free parking for this event in the Everett Street garage. 617-496-2222.

Friday April 11, 2003
Blodgett Chamber Music Series
The Ying String Quartet
Barber: Quartet, Op. 11
LifeMusic Commissions:
Ned Rorem: The United States—Seven Viewpoints (2002)
Chen Yi: untitled (2002)
Brahms: Quartet in a minor, Op. 51, No. 2
Passes available at the Harvard Box Office.
Free parking for this event in the Everett Street garage. 617-496-2222.

Harvard Group for New Music
March 1: works by composers of the HGNM
April 19: works from the Harvard University Studio for Electroacoustic Composition
April 27: Thelma E. Goldberg Concert featuring works by Harvard undergraduates
May 24: Boston Modern Orchestra Project featuring works by members of the HGNM

Colloquia

You are welcome to attend any of our colloquia, which are free and open to the public.

Monday, February 10 at 4:15pm
David Room, Music Building
Leslie Blasius (University of Wisconsin, Madison): Adorno Writing Schoenberg

Thursday, February 20 at 7:00pm
Room One, Music Building

Monday, February 24 at 4:15pm
David Room, Music Building
Philip Bohlman (University of Chicago): What Herder Really Said

Monday March 17 at 4:15 pm
David Room, Music Building
Susan Youens (University of Notre Dame): Heine and the Lied: The History of a Long Misunderstanding

Thursday, April 24th at 7:00 pm
John Knowles Paine Concert Hall
The Elson Lecture: Robert Craft

Monday, April 28 at 4:15 pm
David Room, Music Building
Brian Ferneyhough (Stanford University): Musical Architecture and Mind Opera
Oja, Shreffler Join Music Faculty

An international faculty search for two senior professorial positions has concluded with the acceptances of Carol Oja and Anne Shreffler. CAROL J. OJA was Professor of Music and American Studies at the College of William and Mary. Her research focuses on composers in early 20th-century America. Oja’s book, Making Music Modern: New York in the 1920s (Oxford University Press, 2000), won the Lowens Book Award from the Society for American Music and an ASCAP-Deems Taylor Book Award. She is currently president-elect of the Society for American Music.

“I look forward to joining one of the most distinguished musicology programs in the country,” says Oja. “By capitalizing on the intersection of subdisciplinary areas within the Department of Music, ties with the History of American Civilization and African American Studies, and the abundance of resources in its libraries, Harvard is positioned to forge a multi-disciplinary approach to the study of American music—one of unprecedented breadth and diversity.”

ANNE C. SHEREFFLER most recently held the position of Professor of Music at Universität Basel. Her book, Webern and the Lyric Impulse came out from Oxford University Press in 1994. Shreffler is no stranger to Harvard: “After I finished my studies at New England Conservatory, I crossed the river and joined the Harvard Music Department as a graduate student. I’m looking forward to rejoining the Department, only this time I’ll have to cross the ocean. In my new position I hope to pursue—in teaching and research—projects in music and politics, relationships between European and American music, the historiography of 20th-century music, and opera.”

Says Christoph Wolff of the appointments: “Anne and Carol will add unprecedented strength to our musicology program. Anne, a renowned expert of the Second Viennese School, and Carol, a distinguished scholar of American musical culture, will bring into focus the study of 20th-century music, its 19th-century background, and of the contemporaneous scene as well. Moreover, Anne will provide our Department with an important link to the premier repository of 20th-century musical sources at the Sachet Foundation in Basel. Carol, on the other hand, will establish close ties with Harvard’s interdisciplinary History of American Civilization program. I am excited about the refreshing perspectives the two will bring to our community.”