Composers in Paradise
Elliott Gyger’s Ischia Residency

When asked about his summer, Assistant Professor Elliott Gyger says he can’t complain. No wonder. He’s in the midst of a one-month composer’s residency at Fondazione William Walton on the grounds of La Mortella, the home of the late Sir William Walton on the Italian island of Ischia in the Bay of Naples.

The property is breathtaking. Carved out of what Sir Lawrence Olivier called “a quarry” (water had to be piped in from Naples; the first seven years of construction were dedicated simply to breaking stones) by little more than the determination of Lady Susana Walton, La Mortella boasts a garden extending over an area of 16,000 square metres, holding a collection of over 1,000 different rare and exotic plants. Lord Walton, an English composer, and Lady Susana purchased property to get away from London city life so that Walton could start work on his lyric opera Troilus and Cressida. Sir William Walton died in 1983. Susana continued her work on La Mortella which she sees not only as a memorial to her husband but also as a study centre for gifted young composers and performers.

Gyger was sent by the Music Department to La Mortella to inaugurate a new program. Says Chair Thomas Kelly: “On a private visit to Lady Walton in July of 2002, she expressed her wish that the property do more to support music and composition. I suggested two things: a residency through the Fromm Foundation, and the possibility of residencies by students and faculty of the Harvard Music Department. After more discussion, we have instituted both programs. The Fromm Foundation will begin to award residencies next year. And in consultation with the composition faculty, we have undertaken to realign our departmental prizes to send a graduate composer in alternating years; and to send our composition faculty for residencies at La Mortella. Elliott Gyger is our scout. My impression is that it works well; composers who wish uninterrupted time in a pleasant space in order to do some serious work will be very grateful for this opportunity.”

Gyger concurs. “The main thing to say about La Mortella is that it’s an incredibly beautiful place. Parts of the garden are laid out fairly formally, but the
overall impression is of natural profusion and exuberance. Underlying this apparent spontaneity, however, is a huge amount of careful planning and sheer hard work. The paradox appeals to me a great deal, as I see close parallels with the way I approach writing music: the impression of expressive freedom that gives music life is often only achievable through the tightest control of compositional technique, and a single phrase may go through many drafts before reaching the perfect balance that makes it appear effortless.

"I'm spending a lot of time at La Mortella working outdoors—something I've always enjoyed doing, but which isn't terribly compatible with the Boston climate for most of the year! The gatehouse apartment where we are staying has an open rooftop terrace, where I work for a couple of hours in the early morning, looking up from the page from time to time to see the sun rising over the ridge, or the changing light on the mountain in front of me. My other most productive time is in the mid-afternoon, when I climb up to the top of the garden and sit by the Cascata del Coccodrillo (Crocodile Cascade), a lovely, well-shaded pool perched right on the edge of the hill, where there is always a cool sea breeze, even on the hottest days.

It's hard for me to tell how (if at all) these beautiful surroundings have made their way into the music I am writing, the second of a set of three pieces for string quartet. Each of the pieces isolates one member of the quartet from the others—in this case the cello, whose pizzicati alternately support and disrupt the line of the three upper parts. Although the basic conceit of the piece is thus a dramatic one, I am coming to think of it more and more in "botanical" terms, with the music growing and putting out shoots in sometimes unexpected directions—and sometimes requiring judicious pruning!"

Gyger's Soli for string quartet will be played by the Ying Quartet on October 23, 2003 as part of the Blodgett Chamber Music Series. Gyger recently received the Walter Hinrichsen Award for "the publication of a work by a gifted composer" from the American Academy of Arts and Letters...

Faculty News

The Department of Music is happy to announce two appointments: JOSHUA FINEBERG is now the John L. Loeb Associate Professor of Music and RICHARD WOLF is the Harris K. Weston Associate Professor of Music.

Elliott Forbes received an honorary Doctor of Music degree at Harvard's 352nd commencement exercises. Forbes, a former chairman of the department and conductor of the Harvard Glee Club, devoted much of his retirement to writing about the history of music at Harvard.

Assistant Professor SEAN GALLAGHER and his wife, Aida Vidan announce the birth of a son, Adrian, on February 12, 2003.

ROBERT LEVIN was featured in the 2002-2003 FleetBostom Celebrity Series in New England Conservatory's Jordan Hall, playing the world premiere of John Harbison's Piano Sonata No. 2, which was commissioned by Levin for the sum of $1 several years ago.

Professor Emeritus LEWIS LOCKWOOD's book, Beethoven. The Music and the Life, was awarded finalist status for the 2003 Pulitzer Prize. Lockwood began work on the volume in the early 1990s; it was released on the composer's birthday last December.

JAMESON MARVIN celebrated his 25th year at Harvard with an anniversary concert of Beethoven's Missa Solemnis at Sanders Theatre. Two hundred alumnæ came to campus to honor Marvin at a series of gatherings. Highlights included a speech by Peter Gomes and a singalong version of Bach's Requiem.

BERNARD RANDS' apokryphas was premiered at Symphony Center by the Chicago Symphony, Daniel Barenboim conducting. apokryphas is a large-scale, 35-minute choral symphony written in memory of Margaret Hillis, founder and longtime director of the Chicago Symphony Chorus, and employs both texts by exiled Jewish poets writing in German and English texts drawn from the

Continued on page 6

While American audiences do not blanch when cultural distinctions are drawn between Hindustani classical music and Beijing opera, in the United States when culture becomes elided with race and distinctions are drawn between black music and white music, all hell breaks loose, especially in jazz. The United States needs a more heterogeneous concept of culture, one that acknowledges difference without assigning differing styles to a hierarchy of 'good and bad.'

—Ingrid Monson
Christopher Hasty: Temporality & Rhythm

Christopher Hasty writes on questions of musical rhythm and temporality in a variety of repertories, 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
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 ordal 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 Rand’s ‘Tre Canzoni Senza Parole.’ Coinciding with these, Rand 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, Rand’s 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.

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Dwight P. Robinson, Jr. Professor of the Humanities Robert Levin and film crew in Paine Hall, taping “Why Mozart Died” for the Discovery Health channel.
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 FAS Dean William C. Kirby, "essential reading in the field."

Kirby also commended 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 Musicological Society.

— excerpted from the Harvard Gazette, 10/30/02

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 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. Frequently, the French repertoire includes several variants 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 "Neil's Ward opera collection" in an author search.

Backstage at the Met

Robert J. Dennis is Curator of Recordings Collections at the Eda Kahn 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 Chevron Texaco 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 fans 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 Placido Domingo's assistant Michelle Kriese 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 Humperdink classic. Assistant to the Chair Mary Gerbi is in her second year of singing with The Boston Secession. She has also performed programs including works by Anton Févin and Heinrich Schütz with the Dudley Consort at Harvard.
David Lewin, Walter W. Naumburg Professor of Music, was a beloved teacher and advisor to a generation of music theorists who are currently active in the United States and abroad. His work revolutionized the field of music theory through development of transformational networks and related topics. He forged links between tonal and atonal repertoires, harmony and rhythm, breaking down long-standing intellectual boundaries.


Professor Lewin was a Guggenheim Foundation Fellow in 1983-1984, and held a residency at the Rockefeller Foundation Study and Conference Center at Bellagio, Italy. He was awarded honorary degrees by the University of Chicago (1995) and the New England Conservatory of Music (2000). He was a member of the American Academy of Arts and Sciences, the American Brahms Society, and the Society for Music Theory. A symposium on the Schoenberg string quartets was held in his honor at Harvard University in 1998. Professor Lewin’s work includes numerous compositions and many publications in the field of music theory. His books are Generalized Musical Intervals and Transformations and Musical Form and Transformation, which won the ASCAP-Deems Taylor Award. He also wrote many articles for the Journal of Music Theory, Perspectives of New Music, Music Perception, Nineteenth-Century Music, and others.

Lewin leaves his wife, June Knight Lewin, and son, Alexander Julian Lewin. ❖

I first came to know David at the suggestion of the composer Milton Babbitt... before contacting David, I spent some time working through his 1987 book with the imposing title, “Generalized Musical Intervals and Transformations” (Yale). Its style and approach were eerily familiar from my own studies of mathematics, but here the objects of mathematical scrutiny were pitches, timbres, rhythms, phrases. The effect was dizzying.

When we started to talk, I found that there was yet another reason for David’s reputation. He was not just an analyst; he was a consummate teacher... I also learned that I was not alone in this sense of his humane intellect... He wrote fugues using phone numbers to construct musical themes, dryly punned in multiple languages, championed his students and often learned from them. “I think he created the intellectual world I live in,” one analyst said.

Graduate Student News

**See insert, 2003 Report to the Friends of Music for a full listing of graduate student accomplishments.**

DEREK ASHONG '97, Ph.D. student in Afro-American Studies and Ethnomusicology, has launched a new way of licensing music called the FAM License, an acronym for "Freedom, Access, Music." The license is an incentive of ASAFO productions, (a talent agency of which Ashong is CEO), and follows the lead of the free software movement by allowing anyone to copy and distribute music with the sole stipulation that artistic credits must accompany all copies.

JEANNIE GUERRERO has accepted a position as professor of music theory at Eastman School of Music.

ZOE LANG received a Center for European Studies fellowship to pursue dissertation research abroad on "Light Music and Austrian Identity: The Strauss family legacy 1918-1935."

JULIA RANDEL and James Leach announced the birth of Clara Phillips Leach on March 22nd.

RICHARD WHALLEY was a composer-in-residence this summer at Fondazione William Walton on the grounds of La Mortella, the home of the late Sir William Walton on the Italian island of Ischia in the Bay of Naples.

Photos: Conference reception; David Kaminsky performing attendees from Smith College; Brigid Cohen delivering paper.

Progressions, Digressions, Regressions: A Graduate Student Conference

February 28th through March 1st, music department graduate students hosted their first conference at Dudley House on the Harvard campus. "Progressions, Regressions, Digressions" was a pilot venture—the sort of event Harvard's deans say they'd like to encourage.

"Why not us?" asks conference organizer and 6th year graduate student Jeannie Guerrero in an interview in May 2003. "We'd been thinking about this for as long as I've been a student here: wouldn't it be nice to have a conference, to network with other graduate students? We have funding through the Graduate Music Forum, we have name brand faculty. More and more schools are hosting student conferences. It was time to act."

Students came largely from New England, but some from as far away as Germany.

"It attracted international attention—we got proposals and inquiries from Japan, Germany, even from Kenya," says Guerrero. "We got presenters we didn't know existed. The entire Smith graduate music contingent came, and we didn't know there were graduate music students at Smith until now."

A committee of four graduate students, representing each of the department's four areas—theory, composition, ethnomusicology and musicology—selected eight papers to be read at the conference. "We really wanted it to be multidisciplinary. Professional organizations are so specialized—theorists on theory, musicologists on musicology—and they might not accept papers because of that specificity. We wanted our conference to be everybody together. It seems to be a trend of the current generation, this interdisciplinarianism. We want to create a forum where papers are accepted regardless of discipline."

Guerrero thinks that students feel less intimidated giving papers for their peers, as opposed to their professors: "It's good training for job talks. And, the more people we know out in the world, the better connected we'll be as faculty scholars."

The conference kicked off with a concert by Ensemble 1521 (a medieval singing ensemble) and 5th year ethnomusicology graduate student David Kaminsky on flute.

"It was a glorious concert—so beautiful," says Guerrero. "I think it set the tone for the weekend."

And, after the day of papers, conference participants headed over to Paine Hall for a concert by the Harvard Group for New Music featuring a regional exchange of New England composers.

"It was exciting," remembers Guerrero. "The hall was full; the reception was packed. I think the whole conference was successful because there was so much music involved. Conferences usually don't have any music being played at all. We wanted to be different."
Library News

In Her Own Hand, Exhibition Opens at Eda Kuhn Loeb Music Library

Drawing on the collection of the Loeb Music Library, the new exhibition In Her Own Hand: Operas Composed by Women, 1625-1939 (through December 1, 2003) features little known scores by women composers, and follows the development of opera from the Italian courts in the 17th century, to the courts of the Holy Roman Empire and the German Princely States in the 18th century, and finally to the public opera houses of post-revolutionary Paris and beyond. With many scores on display for the first time, the exhibition shines a light on a veiled world of female opera composers.


“One of my primary interests in musicology is the recovery of women’s works,” said James. “This exhibit offered me a prime opportunity to do just that. For instance, we have included a section entitled Unknown Except by Their Works, which displays pieces by virtually unknown female composers. Some scores are being seen by researchers and music scholars for the first time and I hope to eventually perform and record some of the material so it can be heard as well.”

Featured is Maria Antonia, Electress of Saxony, a woman who wrote both the music and libretti to two operas Il trionfo della fedeltà (The Triumph of Fidelity, 1756) and Talestri, regina delle amazzone (Talestri, Queen of the Amazons, 1765), and performed in their premieres. The exhibition also includes works by Sophie Gail (1775-1819), daughter of a famous Parisian surgeon and composer of romances and opéras comiques as well as Elisabeth-Claude Jacquet de la Guerre (1665-1729), the first woman to have a work staged at the Paris Opéra.

“We are thrilled that April’s research could enhance and inform this exhibition. In coordination with Sarah and Andrea’s knowledge of the library’s collection, the three have created a rich display,” said Virginia Danielson, Richard F. French Librarian of Loeb Music Library.

—Paula Carter, HCL Communications

Harvard Composers on CD

The Mendelssohn String Quartet with Lucy Shelton, soprano, performs works by Piston, Kirchner, Kim, Rands and Davidskovsky. This recording, recently released by BIS Records, is now available on amazon.com, cdnow.com, or through your local music store.

Events

Mark your calendars for a new season of Music Department concerts! All begin at 8 p.m. in John Knowles Paine Concert Hall.

BLODGETT CHAMBER MUSIC CONCERTS

The Ying String Quartet
October 23, March 12, April 15

BLODGETT VISITING ARTISTS

November 20: Greg Osby Quartet
April 12: Rafael Hillyer 90th Birthday Celebration, Muir String Quartet

FROM THE PLAYERS AT HARVARD

March 5 & 6: The Evolution of the Concerto and the Soloist

HARVARD GROUP FOR NEW MUSIC

November 1, December 13 & March 20
April 24: Thelma E. Goldberg Concert
May 22: Frances-Marie Uitti

WORLD MUSIC AT HARVARD

February 27

Harvard College sophomore and EMI Recording Artist, Han Na Chang, will play with the Ying on October 23rd.

www.music.fas.harvard.edu/ calendar.html

Photo: Sheila Rose
Caprice Corona A.B. '97 received two Master of Music degrees (in Vocal Performance and Opera Studies) at New England Conservatory. She made her Jordan Hall debut in 2001 as the winner of the Conservatory Concerto Competition (singing six Swedish songs by Sibelius). In the summer of 1999, Caprice was a Vocal Fellow at Tanglewood Music Center, in 2001, an Apprentice Artist at The Santa Fe Opera, and in 2002 she made her mainstage operatic debut at Central City Opera in Colorado, where she shared the role of Helena in Britten's *A Midsummer Night's Dream* with Sylvia McNair. Caprice is a Young Artist at the Steans Institute at Ravinia this summer. She has been the recipient of many awards including finalist status in the 2003 Palm Beach Opera Competition, the 2003 Opera at Florham Guild Competition, and the 2003 Fort Worth Opera Competition, among others.

Judah Cohen has been appointed the Dorot Faculty Fellow/Assistant Professorship from the Skirball Department of Hebrew and Judaic Studies at New York University. His book, *Through the Sands of Time: A History of the Jewish Community of St. Thomas, U.S. Virgin Islands*, is forthcoming from Brandeis University Press.

Ed Gollin has accepted a professorial position at Williams College, where he'll teach music theory.

Jonathan Holland's *Actions Rendered: Interpretation of Pollock for Three Orchestras* was premiered by the South Bend Symphony. Holland's work, he explained, "is not so much an emotional response to the paintings...I wanted to re-create the paintings musically." Holland was in residence at South Bend as part of "Music Alive," a program of Meet the Composer and the American Symphony Orchestra League.

Arnir Ingolfsson has recently joined the music department of the Iceland Academy of the Arts as a lecturer in musicology. He'll also be giving a public seminar at the University of Iceland on the symphonies of Shostakovich, marking the beginning of the Iceland Symphony Orchestra's complete cycle of Shostakovich's symphonic output.

David Lyckowski (A.B. '99) conducted the Columbia University College Music in a collaborative performance with the HRCM of British and American Secular Choral Masterworks, "Reincarnations," in Sanders Theater in April.

Kenneth Mansfield (A.B. '54, A.M. '55) retired from Lafayette-Orinda Presbyterian Church (California) at the end of June, 2002, where he served as organist for thirty-five years. He was appointed organist emeritus by the church. He is also professor emeritus at California State University Hayward where he taught in the Music Department for 29 years. National Music Publishers of California will issue a collection of eleven of his organ works this year.

Thomas Peattie has taken the position of Assistant Professor at the School of Music in the College of Fine Arts at Boston University, beginning in the fall.

Ann Morrison Spinney has accepted a tenure-track professorship in the Music Department at Boston College.

Four Harvard composers contributed to a recent Composers in Red Sneakers concert. Kurt Stallaert, Brian Hulse, Lansing McLoskey and Elliott Gyger had pieces on the *Air Lines: old words, new sounds choral fest* at St. Paul's Church in Harvard Square.

Rehding Joins Faculty

We are proud to announce that Alexander Rehding will join the Music Department faculty this fall. Rehding's research is located at the intersection between history and theory, concentrating on German music and music theory between the 18th and 21st centuries. Recent publications include *Hugo Riemann and the Birth of Modern Musical Thought* (2003) and the edited volume *Music Theory and Natural Order from the Renaissance to the Early Twentieth Century* (2001). In 2001, he was awarded the inaugural Jerome Roche Prize of the Royal Musical Association. At present, he is working on two research projects: a study of musical monumentality in nineteenth-century German music, and a study of acoustics, sound and notation from the eighteenth century to the present day.
Undergraduate News

**See insert, 2003 Report to the Friends of Music for a full listing of undergraduate student accomplishments.

WILL ARONSON '04 co-wrote “It’s a Wonderful Afterlife”, the 2003 Hasty Pudding Theatrical. The show premiered in Cambridge in February, then moved to New York City, then Bermuda, in March.

Cheung ’04 Wins Award

It was a serendipitous series of events that took Anthony Cheung from his seat at the piano in the San Francisco Symphony Youth Orchestra to winning a prestigious Charles Ives Scholarship (given to “composition students of great promise”) from the American Academy of Arts and Letters.

It all started with the New York Youth Symphony’s “First Music,” a program that commissions composers under 30 to write new orchestral works. Cheung was selected as a participant in the program, chaired by John Corigliano, during the spring of his freshman year. He’d written orchestral pieces before—a 40-minute cello concerto, for example, that had taken two years to complete. Or the piece—his first orchestral work—that was performed by both the Berkeley Symphony and the San Francisco Symphony Youth Orchestra while he was in high school.

For his “First Music” commission, Cheung wrote a one-movement, ten-minute piece for symphony orchestra called Serendipitous Scenes. The New York Youth Symphony premiered the piece in February, 2002, at Carnegie Hall.

“It was a great experience.” says Cheung. “And only one month later, I participated in the inaugural Minnesota Orchestra Composers’ Institute. They select eight new works each year for their reading sessions, which are led by their music advisor, Aaron Jay Kernis. I was there for a week participating in seminars and working with the orchestra at the reading session.”

He’d given them Serendipitous Scenes. Cheung still smiles at the recollection. “Their reading of it was spectacular. They performed it so well. Hearing your work played by a top notch orchestra like that makes all the effort worthwhile.”

At the invitation of the American Academy of Arts and Letters, he submitted two

CHEUNG... WRITES WITH A FEARLESS INTENSITY THAT IS HEARTENING TO SEE IN A YOUNG COMPOSER.

—San Francisco Chronicle

works, Serendipitous Scenes, along with Swan and Shadow (written for fellow Harvard undergraduate John McMunn and ensemble, based on a poem by John Hollander and premiered at the Goldberg Concert at Paine Hall last spring). The judges chose Cheung to be a recipient of the Charles Ives Scholarship, which comes with a financial prize to support further compositional study.

“I’m still trying to find my voice and I have a long way to go, but I see that as a good thing. I’ll continually try to develop as a composer, and what I write now might not be what I write in ten years.”

This is likely to be a lifelong journey. Cheung started playing piano when he was six. “I started writing things down shortly after. When I was twelve I had my first serious composition teacher. It was a turning point: my first real active exposure to twentieth-century music, and hearing and understanding Stravinsky and Schoenberg for the first time was a revelation. It opened up so many more possibilities, and it was a very liberating experience.”

When faced with the decision of choosing conservatory or university, Cheung selected Harvard College for its campus, courses, and music department, especially the opportunity to work with Bernard Rands and Robert Levin.

“I always knew that as an undergrad I wanted to be at a university, rather than a conservatory, for the eclecticism of offerings, and for not being forced into my own shell.” Cheung finds it challenging to balance his composing with classroom study.

“I’m not the best manager of time, but I’ve gotten through three years. The most productive time for me is the summer. I have to compose much more sporadically during the academic year.”

Since completing this interview, Anthony Cheung learned that he had also received the 2003 John Green Fellowship (A University composition prize given in alternate years to Harvard graduate and undergraduate students) and a 2003 ASCAP Foundation Morton Gould Young Composer Award for the final movement of his “Symphony No. 1.”

Staff News

KAREN RINNE has been made Financial Associate in the department. BETH CANTERBURY, soprano, and MARY GERBI, mezzo soprano, with graduate student JONATHAN KREGOR inaugurated the new University Hall Recital Series on July 30th. They performed works by Brahms, Schubert, Schumann, and Wolf.
Boulez on Boulez: A Rare Treat in Cambridge

"It's fascinating to see how Mr. Boulez thinks on his feet. He's as rigorous and principled, yet as engaging, as his music." —Karen Painter, interviewer

In a rare appearance as a speaker, Pierre Boulez participated in a series of events co-sponsored by the Harvard Music Department and the Center for European Studies in May.

He spoke for eight hours, more or less straight; from the panel discussions (with fellow panelists Jürg Stenzl (University of Salzburg), Paul Griffiths (New York Times), Eve-Alain H. Bois (Harvard), Michael Fried (Johns Hopkins University), moderated by Chair Thomas Forrest Kelly), to a music department-only seminar, to a public interview, "Boulez on Boulez," in Paine Hall moderated by Professors Karen Painter (Harvard) and Mary Davis (Case Western Reserve University).

At various points Boulez spoke of his influences—teachers such as Olivier Messiaen and René Leibowitz, his interest in African, Japanese, Chinese and Tibetan music, his friendships with Ligeti, Stockhausen, Berio and Nonnonc; and his admiration for Frank Zappa.

As a composer, Boulez altered the history of music in the fifties, particularly with his major work of "tonal serialism," Le Marteau sans Maitre. Boulez, along with his colleague Luciano Berio, became a leader of the European avant garde.

As a conductor, he gave contemporary music a new status and worked through many masterpieces of symphony and opera (Wagner, Bruckner, Mahler, Debussy, Stravinsky, Bartok and others). He was chief conductor of the BBC Symphony Orchestra and the New York Philharmonic Orchestra as well the Cleveland Orchestra, with whom he won a Grammy award for their recording of Debussy's La Mer. He directed the Institute de Recherche et de Coordination Acoustique/Musique (IRCAM), a computer studio in Paris, from the mid-1970s until 1991; his main work there was his Répons for orchestra and digital equipment.