Julian Anderson Joins Faculty

Fusing Academia & the Practical World of Music-Making

"I see my role as fusing academia with the practical world of music-making," says composer Julian Anderson, as he tries to capsulize his focus for his work at Harvard. Anderson has just finished an inaugural year as Fanny P. Mason Professor of Music. The first several months he took as sabbatical to devote himself to composition, he then spent time in the spring working with students.

“They are a very lively bunch, open, very stimulating. My main wish is always to connect the personal/private activity with practical activity of the world outside. I want to make sure composers are getting played, and that the outside world knows what’s going on at Harvard.”

Anderson is very much a part of the outside world. For the past five years he was composer in association with the City of Birmingham Orchestra (A CD of the music he composed while there will be released mid-year, 2006, on the NMC label). In December 2004, his Symphony was voted Best Orchestral Work at the 2004 British Composer Awards. One month later, Oliver Knussen conducted Birmingham Contemporary Music Group in the world premiere of Anderson’s Book of Hours. This past spring he was at work on his largest ever piece—a work for chorus and orchestra commissioned by the BBC. It’s a mixture of Emily Dickinson poems and fragments of Latin mass, and Anderson has been doing research at Harvard. “Half her poetic legacy is right around the corner!” he enthuses.

Anderson’s compositions often display his interest in the music of traditional cultures from outside the Western concert tradition—the folk music of Eastern Europe, for example, or the modality of Indian ragas. “I’m a great worshipper of Western tradition, I have no apologies for loving the Western canon,” says Anderson, “but I equally need music and poetry and art from other traditions.”

There is also an affinity with Stravinsky, whose early Russian works affected Anderson’s own folk-influenced pieces such as Timamisu (1994) and Khorovod (1989–94), one of his most widely played pieces. The Stations of the Sun (1998), a commission for the BBC Promenade Concerts, is one of Anderson’s most well-known pieces, and has been played by several British orchestras, at the ISCM in Luxembourg, and by both the Cleveland Orchestra and the Boston Symphony Orchestra.

Although he doesn’t describe himself as prolific—“I do roughly one piece a year”—it’s recently sped up a bit. “I was able to concentrate on composing thanks to my Harvard sabbatical and able to really work eighteen hours a day, seven days a week.”

Anderson, now 38 years old, began composing at eleven. He studied with John Lambert, Alexander Goehr and Tristan Murail. His first acknowledged work, Diphyde (1990) for orchestra, won the 1992 Royal Philharmonic Society Prize for Young Composers. He has come

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Faculty News

Top to bottom: Department Chair Ingrid Monson and Meba Solo on Monson’s recent sabatical in Mali. Professor Tom Kelly and emeritus professor David Hughes met up at Vieux Chaltele café in Paris in March. Hughes spends several weeks in Paris each year. Mrs. Edith Blodgett, Prof. Kay Kaufman Shelemay and Blodgett Distinguished Artist Koo Nimo after a concert of Ghanaian music in Paine Hall.

posed) conducted by Lionel Friend in March 2005. Alhambra Fantasy was played by the Los Angeles Philharmonic New Music Group conducted by Peter Lieberson in May, 2005 in Walt Disney Concert Hall as part of the Group’s “Green Umbrella” Series. Finally, the world premiere of Anderson’s new orchestral piece Eden was given at the opening concert of this year’s Cheltenham International Festival in July by the City of Birmingham Symphony Orchestra.

Five of Professor Emeritus Reinhold Brinkmann’s doctoral students have recently received tenure at American universities. They are: Naomi André (University of Michigan at Ann Arbor), Daniel Beller-McKenna (University of New Hampshire), Mary Davis (Case Western Reserve University), Carl LeaStadt (Trinity University, San Antonio), and Charles McGuire (Oberlin).

Several of Professor Emeritus Mario Davidovsky’s serial works were performed in January by International Contemporary Ensemble at Columbia College. Pieces included Synchronism No. 10, Synchronism No. 9, Flashbacks, Romancero, and Festino.

Both Sean Gallagher and Alexander Rehdinger were promoted to Associate Professors of Music this past spring. In addition, Rehding was awarded a Humboldt Foundation Fellowship.

Assistant Professor Elliott Gyger was in Sydney in August supervising recordings for a CD of his ensemble music, as well as curating a weekend festival in celebration of Australian composer Nigel Butterley’s 70th birthday. A CD on the Arsus label, featuring the Seraphim Singers performing six of Gyger’s sacred choral works, will be released later this year. Gyger also recently received commission grants from the Fromm Foundation and the Australia Council for the Arts.

Morton B. Knafel Professor Thomas Forrest Kelly organized a conference entitled “The Composition of Chant in the Later Middle Ages” at the Fondazione Ugo and Olga Levi in Venice in March 2005; he also gave a series of lectures in Caen (France) for the “Jardin des Voix” project of William Christie and Les Arts Florissants, and delivered a keynote address at the annual meeting of Chorus America in Chicago in June 2005.

Dwight P. Robinson, Jr. Professor Robert Levin’s new completion of the Mozart c-minor Mass, K.427, commissioned by Carnegie Hall, was premiered there under the direction of Helmuth Rilling this past January. Levin also gave the world premiere performances of a new Yehudi Wyner piano concerto, Chiaro in mano (commissioned by the Boston Symphony Orchestra and dedicated to Professor Levin),

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to see his writing process as part improvisatory, part systematic. “I try to recapture something that’s raw and immediate. A solid training is essential; but excessive training can kill a composer.”

And improvisation is key. “Often I improvise at the piano and see what comes up. Then I analyze it as if someone else wrote it. If you get one good chord in two-to-three hours you might have the germ of a new piece.

“Where I get my sources is really from gut instinct; I think I’m very instinctual. I know a lot about theory and do organize my music. The first stage [of a piece] is, in fact, very organized. In the second version I run riot over the first version. I improvise with the strict version. The final result is a hybrid of very systematic and very instinctive.”

Julian Anderson will be teaching a graduate composition seminar and undergraduate advanced composition seminar in the fall. He also will begin an appointment as the Cleveland Orchestra’s Daniel Lewis Young Composer Fellow for 2005-7. Before coming to Harvard he was Head of Composition at the Royal College of Music and continues as Artistic Director of the Philharmonia Orchestra’s Music of Today concert series in London.
with the BSO, conducted by Robert Spano, in February 2005.

Research Professor Lewis Lockwood’s biography Beethoven: The Music and the Life recently came out in paperback (New York: Norton, 2005), and two translations have appeared: one in Portuguese, issued by the firm of Codex (San Paulo, Brazil); the other in Czech, issued by Kosmas (Prague).

Robert Mealy (Department Associate & Director, Harvard Baroque Chamber Orchestra) served as concertmaster for the Boston Early Music Festival Orchestra in June, with opera and orchestral performances in Boston and Tanglewood.

At the Society of American Music’s annual conference in Eugene, Oregon, William Powell Mason Professor Carol Oja convened a Presidential Forum on contemporary music criticism and the music business featuring several speakers from the West Coast: David Schiff (Reed College), Ann Powers and Eric Weishard (both from Experience Music in Seattle), and Susan Key (San Francisco Symphony). Oja gave the keynote lecture at a student conference at the Graduate School of the City University of New York, as well as lectures at UNC-Chapel Hill and the American Academy in Rome. Her “Diverse Musical Traditions, Diverse Students” was just published in Echo (UCLA) as part of an online roundtable on “Teaching Controversial Topics in American Music.” She has been working on her forthcoming book, Leonard Bernstein and the Theater, under an NEH Fellowship.

The Chicago Symphony recently performed Walter Bigelow Rosen Professor Emeritus Bernard Rands’ Cello Concerto with German cellist Johannes Moser, Pierre Boulez conducting. Rands was in residence at Middlebury College, Vermont for a program of his music in April. His works were also played at University of Southern Illinois, Carbondale, and the Purcell Room, Festival Hall, London. He was composer-in-residence at the Conductors’ Institute at Bard College and had pieces performed at the Tanglewood Festival in July 2005. Rands continues to work on a large-scale work for solo piano commissioned by Robert Levin.

Associate Professor Hans Tutschku received the 2005 Weimar prize. According to an announcement from the prize committee, “The city honours one of the most renowned representatives of the electroacoustic music on the international scene with this prize. Professor Tutschku opens his listeners and the musical avant-garde to new perspectives...His work in Weimar with the ‘Ensemble for intuitive music,’ the ‘Sound Projects Weimar e.V.’ and the festival ‘Days of new music in Weimar’ [makes him a] world-wide Ambassador of the culture city.”

Abbate Joins Harvard Faculty

Carolyn Abbate, among the world’s foremost authorities on opera, has been appointed professor of music in Harvard University’s Faculty of Arts and Sciences, effective Sept. 1, 2005. Abbate has also been named the first Radcliffe Alumnae Professor at Harvard’s Radcliffe Institute for Advanced Study, a post that will allow her to spend four semesters at the Radcliffe Institute during her first five years at Harvard.

Abbate comes from Princeton University, where she was professor of music and has taught interdisciplinary courses in the Department of German, the Program in European Cultural Studies, and the Program in Media and Modernity.

Spanning operas from Monteverdi to Ravel as well as film music and sound technology, Abbate’s work crosses disciplinary boundaries from music into literature and philosophy. Her writing has addressed the importance of the virtuoso voice in opera, the history of mechanical music, and the perception of opera by the listener. Her most recent writings have advanced the argument that analysis of musical works in the abstract—common in traditional scholarship—bypasses music in its ephemeral, phenomenal form as a performance. Her interest in philosophies of presence reflects her practical experiences as a pianist, and in live theater.

Abbate is author of In Search of Opera (2001) and Unsung Voices (1991) and co-author of the forthcoming The Penguin History of Opera. She is also a translator of French scholarly works, most recently rendering Vladimir Jankelevitch’s La Musique et L’Ineffable (1960) as Music and the Ineffable, published in 2003. Abbate’s own writings have been translated into French, Italian, and Hebrew.

—excerpted from the Harvard Gazette, 12/14/04
Rands Honored After Sixteen Years at Harvard

Though more than a hundred published works and many recordings, Bernard Rands has established himself as a major figure in contemporary music. His work _Canti del Sole_, premiered by Paul Sperry, Zubin Mehta and the New York Philharmonic, won the 1984 Pulitzer Prize in Music. _Le Tambourin_ won the 1986 Kennedy Center Friedheim Award and _Canti D’Amor_, recorded by Chanticleer, won a 2000 Grammy. Conductors including Barenboim, Boulez, Bejío, Maderna, Marriner, Mehta, Muti, Ozawa, Rilling, Salonen, Sawallisch, Schif, Schuller, Schwarz, Silverstein, Sinopoli, Slatkin, von Dohnanyi, and Zinzman have programmed his music. He has been honored by B.M.I., the Guggenheim Foundation, the National Endowment for the Arts, Meet the Composer, and the Barlow, Fromm and Koussevitzky Foundations. This past year, Rands was inducted into the American Academy of Arts and Letters.

Rands came to Harvard University in 1989 as Walter Bigelow Rosen Professor of Music and taught both graduate and undergraduate courses including Special Topics in Composition, Analysis of 20th-Century Music, and Text and Orchestration. He also created the Core course Literature and the Arts B-75, “Composing Music since 1950,” and gave the inaugural “Group for New Music” course in 1993.

“RANDS’ ABILITY TO FIND CLARITY WITHIN COMPLEXITY IS PERHAPS THE MOST REMARKABLE THING ABOUT THE THREE-MOVEMENT CONCERTO”

—John von Rhein, *Chicago Tribune*, about *First Cello Concerto*, written as a 70th birthday gift for Mstislav Rostropovich

He composed prolifically while a professor at Harvard. Recent commissions have come from the Suntory Concert Hall in Tokyo, the New York Philharmonic, Carnegie Hall, the Boston Symphony Orchestra, the Cincinnati Symphony, the Los Angeles Philharmonic, the Philadelphia Orchestra, the B.B.C Symphony, the National Symphony Orchestra, the Internationale Bach Akademie, the Eastman Wind Ensemble, and the Chicago Symphony Orchestra. Rands has also composed many chamber works for major festivals, worldwide, including his Chamber Opera _Belladonna_, premiered by the Aspen Festival for its fiftieth anniversary in 1999 and performed as part of VOX 2003 of the New York City Opera.

On April 13, 2005, friends, colleagues and students of Rands gathered in John Knowles Paine Concert Hall to honor the composer’s life and work. The Ying Quartet played two pieces: *Eagle at Sunrise* by Augusta Read Thomas; and Rands’ own *Quartet No. 3—Commentaire*.

Rands’ upcoming projects include a commission from The Institute for American Music to write a string quartet for the Ying Quartet; a Meet the Composer consortium commission to compose a guitar concerto for Eliot Fisk and three chamber orchestras; and a solo piano work for Robert Levin. He continues his long term project of composing a full scale opera, entitled *Vincent*, based on the life and work of Van Gogh.

Brinkmann Honored: Music & the Aesthetics of Modernity

Research Professor Lewis Lockwood presented Professor Emeritus Reinhold Brinkmann the first copy of *Music & the Aesthetics of Modernity*. Essays, at a reception in June. Edited by Karol Berger and Anthony Newcomb, the volume was published in honor of Brinkmann and has its origins in a 2001 conference at Harvard. Music & the Aesthetics of Modernity is available from Harvard University Press.

http://www.hup.harvard.edu/catalog/BERMUS.html (See page 9 for more info)
The new exhibition *Jazz Panorama: Primary Sources for Jazz Research*, conceived by William Bares and Sarah Adams, Keeper of the Isham Memorial Library, features archival materials from the Loeb Music Library showcasing the library’s expanding collections in jazz studies. Items on display include manuscript scores by Eubie Blake, legal correspondence from Jelly Roll Morton, Charles Mingus, and Duke Ellington, and selected jazz periodicals. Rare mid-century Duke Ellington and Louis Armstrong recordings from the collections of Joseph Jeffers Dodge and Daniel Aaron, recorded interviews from the African American Spoken Word Collection, and compact discs released on the Verve and ECM labels represent a sample of the library’s recorded sound collections.

Doctoral candidate William Bares, the exhibit’s designer, writes, “Harvard’s jazz collection remains a valuable, largely untapped resource for scholars...a comprehensive mix of old and new recordings and periodicals puts a sizable portion of jazz’s recorded history at the researcher’s fingertips. On the other hand, individual archival collections and rare interviews also allow scholars to pursue questions related to early recordings, compositional methods, [and] business practices.”

The Loeb Music Library continues to supplement its collections in jazz studies, in order to provide significant historical materials as well as new publications on the subject. This February’s historic jazz auction at Guernsey’s gave the library the marvelous opportunity to acquire manuscript scores of pieces by John Coltrane, Bill Evans, and Gerry Mulligan. Purchases from the Swann auction of African-Americana include manuscript scores by Duke Ellington and letters from Eubie Blake and W. C. Handy. Finally, the library has acquired the entire catalogues of the Verve and ECM record labels, as well as two collections of recorded interviews, sermons, and comedy sketches by prominent African Americans.

“We welcome the scholars from many disciplines that jazz and African-American research bring to the library,” says Virginia Danielson, the Richard F. French Librarian. “Our growing collection is designed to support their multifaceted research with both standard collections and rare and unique materials. Jazz is a new collecting enterprise for us and we are grateful to the donors who assisted in supporting these acquisitions, particularly, in this case, the Bloom family.”

---Kerry Mastellar

*Jazz Panorama* is on display in the Richard F. French Gallery of the Loeb Music Library through mid-September. Below: holograph score of Duke Ellington’s arrangement of *Truckin’* by Rube Bloom, ca. 1930

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Leonard Bernstein’s Boston

Professors Carol J. Oja and Kay Kaufman Shelemay have been awarded a Teaching Innovation Grant from FAS for their seminar “Before West Side Story: Leonard Bernstein’s Boston,” scheduled for spring semester 2006. Students will do hands-on research exploring the educational institutions, ethnic and religious communities, and musical experiences that shaped the childhood and early adulthood of one of America’s most illustrious musicians.

Bernstein’s ties to Boston were deep and varied: child of Jewish immigrants, member of Congregation Mishkan Tefila (formerly in Roxbury — see photo — and now located in Chestnut Hill), graduate of Boston Latin and Harvard (class of ’39), and resident of Mattapan, Newton, Roxbury, and Sharon.

The seminar will serve as a warm-up for a major Bernstein festival at Harvard, scheduled for October 12-14, 2006. (Save the date!) The festival will include concerts, a conference, and an exhibition, and bring together student performers, scholars, and major Broadway luminaries. It is directed by Oja and Judith Clurman of New York’s Juilliard School, together with musical-theater specialist Geoffrey Block (AM ’73 PhD ’79). Harvard’s Office for the Arts will join with the Department of Music in producing the event.

Library Adds MIDI to Aldrich Room

The Eda Kuhn Loeb Library has recently acquired a MIDI keyboard for use at the Music Research Workstations in the Aldrich Room. This digital keyboard enables notes to be input directly in to the Finale score-writing software application. It is a full 88-key unit with weighted action as well as a host of controllable features like transposition and multi-track recording. Using headphones, composers may hear their work as they write, and review completed works through Finale’s built-in synthesizer.
Graduate Student News

CUE teaching awards for fall 2004 went to William Bares, Richard Giarusso, Robert Hasagawa and Jesse Rodin.

Michael Scott Cuthbert has accepted the position of Visiting Assistant Professor in Music jointly held by Smith and Mt. Holyoke Colleges.

Jonathan Kregor has received a Stiftung Weimarer Klassik Stipendium for summer research in Weimar.

Adam Roberts’ piece for bassoon and flute, Fragment, was performed in Texas on a Wind Conference concert in July. He was married to Joyce Panganamala in Columbus, Ohio, on July 30th, with both Hindu and Jewish ceremonies on the same day.

Jesse Rodin’s article “Finishing Josquin’s ‘Unfinished’ Mass: A Case of Stylistic Imitation in the Cappella Sistina” appears in the Journal of Musicology in August.

David Trippett married Paula Downes on July 30 in Trinity Chapel, Trinity College, Cambridge, UK. Paula will be moving to Cambridge in September as they both take up positions as resident tutors in Adams House.

Bettina Varwig is happy to report that she received a three-year Junior Research Fellowship at Magdalen College, Oxford, starting October 2005.

Undergraduate News

Michael Gieve ’06 received a 2005 Office for the Arts grant to produce a concert based on 18th-century French programming, The Concert Spirituel. Laura Manion ’05 won an OFA grant for performances by the Harvard University Saxophone Quartet this past spring. Emily Zazula ’06 received the OFA’s Timothy S. Mayer Grant for an April staging of student-composed operas entitled, First Night: Three Performance Premieres.

Two graduates of the Undergraduate Five-Year Performance Program presented recitals this May: Lara Hirner ’05, soprano, performed Blond(e): A Senior Recital, in Paine Hall. Frank Napoleon, tenor, performed the world premiere of Rossini in the Kitchen by Carson Cooman (AB ’04) and works by Tosti, Handel, and Mendelssohn in the Pusey Room of Memorial Church.

The musical ensemble Cut Circle, at a recent Renaissance music concert in St. Peter’s church in Weston. The group is directed by graduate student Jesse Rodin, and includes other students as well as music department and library staff.

Ying Quartet Premieres Winning Blodgett Composition

“As a child, I was shocked to hear from my grandmother that she couldn’t remember her mother’s face anymore,” recalls Eliyahu Shooit, sixth-year graduate composition student. “All that remained was an image of her covering her face while lighting Sabbath candles. After the war, my grandmother returned to her native Bialystok in Poland, but found neither her house nor her parents’ graves. In Memoriam is a musical memorial to my grandparents and their memories.”

Shooit’s composition was selected as the winner of the 2005 Blodgett Composition Competition, and In Memoriam was premiered by the Ying Quartet on March 18th in John Knowles Paine Concert Hall.

Shooit describes the piece as a way to look at different shadings of memory. “In a way, I was both interested in the memory of reality that could only be remembered, and the memory of dreams that never materialized. The piece grows out of a lament figure (G - F# - Eb - D) which appears as a ground bass and functions as the basis for both harmonic and melodic development. At first, the mood is that of a funeral procession, being gradually metamorphosed into a grotesque dance, and proceeding further towards ecstatic oblivion, rage, angst, and—finally—resignation.”

Violist Phillip Ying recalls a memorable rehearsal moment between his sister, violinist Janet Ying, and Shooit, where “…he was trying to get Janet to produce the most anguished, hair-raising scream possible out of a violin.” The Quartet, says Phillip, really enjoyed working on Shooit’s piece: “His quartet movement is emotionally powerful and satisfying, well crafted for the quartet, and organically developed. It was a particular pleasure to work directly with Eli and to discover that he has a wonderful imagination and very specific and strong ideas about his music.”

Shooit also relished the collaboration: “They were extremely attentive to every minute detail...giving a marvellous performance, true to the essence of the work, but also personal, rich, and transparent.”

In Memoriam was played in a Blodgett Chamber Music Series program that also included Mendelssohn and Brahms, with guest clarinetist Todd Palmer.
Copland's Cold War Ambassadorship

Emily Abrams was fact-checking Aaron Copland's tenure as Norton Professor at Harvard as part of her research on a forthcoming book on the composer edited by her professor, Carol Oja. The official lectures from his visit (there were six) were published in the volume, Music and Imagination in 1952. But Abrams, a second-year musicology graduate student, came upon something very few people knew about.

"I found a letter in the Library of Congress, from Copland to Harvard, where he said, 'Here are the tapes for the series I made that was based on my class at Harvard.' I discovered he did an additional seminar for undergraduates called "Music in the Twenties." What's more, Copland had turned that class into the bones of a television series with the same name, produced by WGBH TV in Boston in 1965. The tapes he referred to in his letter were unedited copies of the shows.

Abrams tracked the tapes to Houghton Library, where they could not be located.

"But there were transcripts," she smiles. (She was eventually able to view another copy of the tapes at the Library of Congress.) Twelve months and many hours of research later, Abrams has come to know Copland in a role not often conjured anymore — that of TV personality and Cold War cultural ambassador.

"Music in the Twenties" was Copland's first big TV project, and his only series.

"It was very much of its time," says Abrams. "This was the heyday of educational television, a time when artistic and intellectual topics were popular. Half the program is Copland talking to the camera and half is a live performance of music from the twenties.

"He makes some quite eclectic choices, like Paul Hindemith's There and Back—an amazing opera that goes forward in time and then reverts. To achieve this the producers used a mix of live sounds and special effects. He also programmed other music the general public probably hadn't heard much before; Stravinsky, Schoenberg. Even in the 1960s these seemed very modern. To think even now of a work of Schoenberg's being heard for fifteen minutes on television is incredible!"

The series was very popular, and it was repeated a number of times. But the transcripts of the unedited tapes gave even more information.

"After they finished shooting the scripted part the producers would chat with Copland and he'd give his honest opinion—'What did you think of so and so or such and such'—and this you obviously didn't see in the program."

Abrams found the composer's candor illuminating. "Copland was usually very nice and professional, so it's interesting to hear his honest opinions on some of his contemporaries." He described Satie and Cage, for example, as "Much more amusing to talk about than to really listen to." He found the harmonic progressions in jazz "rather corny," described Webern's serial method as "cold-blooded," and Hindemith as "a true academician, deep-dyed."

"His personality was the thing," Abrams believes. "He had a good personality for TV. He was very straightforward, like Bernstein. Not the extravagant personality or glitter and glamour of Bernstein, but he was an affable, honest kind of guy. People wanted to interview him because they knew he could be relied on to repeat his favorite anecdotes and that he'd speak as if he were telling them for the first time. In the later years of his life, I think he loved telling these stories of his youth."

And the camera liked him as well: Abrams has now found about 35 television documentaries and interviews in addition to recordings of live performances conducted by Copland.

"Copland became like a father figure for American music. For many people, of the American composers of his generation, Copland's was the music in their minds. Aspects of his music were even associated with American landscapes—Rodeo, the American West; Quiet City, Appalachian Spring. Copland was the U.S. from a musical point of view."

But more than that, Copland epitomized the idea of the American dream that was so key in the Cold War. On American television, "People needed to be shown that honest, straightforward guys from humble beginnings can rise up and succeed without the need for communism," says Abrams.

Abrams became intrigued with how Copland's image was used by the U.S. government for propaganda purposes overseas. She discovered that Copland, who was once employed by the State Department to represent America during an exchange of composers, was featured on a U.S. Information Agency (USIA) television program produced for foreign audiences. "The way he's portrayed to foreign audiences reveals a lot about what the American government respected in the culture," notes Abrams. "In the same way that the CIA secretly funded concerts in Europe as cultural propaganda, there were government agencies that selected certain American artists to represent the U.S. overseas. Copland's USIA television appearance was used to help combat an anti-American sentiment that had started to grow in Europe in the 1960s and 1970s. It was like saying, 'Look, we're not the bad guys—we have culture too! We have an exciting and diverse musical scene—with brilliant composers and jazz musicians!' I'm interested in this idea that government organizations believe music can change a country's ideological outlook. This is the sort of concept one usually associates with totalitarianism, not with America."

Emily Abrams is in her second year of graduate work in historical musicology. She is pursuing the role of music in Cold War relations as a potential thesis topic.
CAPRICE CORONA (AB ’97) made her Carnegie Hall recital debut in a recital sponsored by the Center for Contemporary Opera in April. She sang excerpts from JONATHAN HOLLAND’S (PhD ’01) Naomi in the Living Room as well as the world premiere of his song cycle Songs of Experience, among other pieces.

The American Academy of Arts and Letters announced recently that AARON EINBOND (AB ’00) won a Charles Ives Scholarship, awarded to “composition students of great promise.”

SCOTT CARLETON GREGG (AB ’88) is celebrating his 10th season as Music Director with the Jacksonville Symphony Youth Orchestra. Under Maestro Gregg the JSYO has grown from 80 to over 240. He was recognized at the Major/Minor concert at Jacoby Symphony Hall in Jacksonville, Florida.

The March issue of Classical Singer includes APRIL JAMES’ (PhD ’02) article, “Insurance for Singers.” James continues work on her Maria Antonia Project. Recent performances include “Lift Every Voice and Sing” for the 25th Anniversary Marion Thompson Wright Lecture series (a New Jersey conference in observance of Black History Month) at Rutgers University in February.

LANSING MCLOSKEY (PhD ’02) has several commissions for the upcoming season including a piece for The Radnofsky Sax Quartet as part of a Fromm Foundation group commission/grant for Composers in Red Sneakers. The Pittsburgh New Music Ensemble performed two works this past summer. This year also saw the publication of McLoskey’s corner grid in the “Mormoniana” project: 16 composers were commissioned to write pieces in collaboration with 16 visual artists, and the result was a coffee-table book including the artwork, score, and CD.

BROOKE LIEBERMAN (AB ’05) will be enrolling at Peabody Conservatory this fall to pursue a Masters degree in vocal performance, and has several Boston-area performances scheduled for the summer.

Dear Members of the Music Department,

I hope this letter finds all of you well! It’s hard to believe that nearly a year has passed since I returned from my Paine Fellowship to East Asia, but I wanted to take a moment to write to you, to thank you, and to let you know how truly unforgettable the experience was.

For those of you I have not yet met, let me begin by explaining that I traveled for nearly four months through Taiwan, Japan, and China with the aim of expanding my understanding of Taiwan’s popular music and culture (subjects that I began to explore during the research and writing of my senior thesis). I hoped to verify further the connections I had made between various vocal styles in Taiwan, shidaqiu on the Mainland, and Japanese enka by seeking out performances and recordings in these countries. I also wanted to interview Samingad, a singer whose work I had addressed in my final thesis chapter, so as to gain a firsthand understanding of how she views herself as a singer, a member of the Puyuma tribe on Taiwan, and as a “Taiwanese” person. Moreover, I hoped to speak with her producers so as to confirm my instincts about the marketing strategy that has shaped her public image. The article I am refining from my thesis deals with this example, among others, of what different aboriginal singers signify within the social milieu of contemporary Taiwan.

Well, to make a long story short, I did all of these things and much more. In Japan, I traveled from Tokyo to Osaka to Takeyam and then into the beautiful rural countryside, seeking out as many enka performances and performers (professional and amateur) as I possibly could. In China, I attended concerts and scoured markets to uncover old shidaqiu recordings. Somewhat serendipitously, I happened to be in Beijing for China’s first-ever electronic music festival, held in a converted warehouse space near Sanlitun. In Taiwan, I spent the majority of my time studying voice (primarily various theatrical styles) at the National Fu Hsing Dramatic Arts Academy, collecting new samples of contemporary works by aboriginal artists, and conducting interviews. My conversations with Samingad were undoubtedly the highlight of my experience—I will never forget the hours I spend talking with her and learning from her.

—Meredith Schweig

KIRI MILLER (PhD ’05) will start a two-year Killam postdoc at the University of Alberta in the fall.

JULIA RANDDEL (PhD ’05) will join the faculty at Hope College in Holland, Michigan this fall as Assistant Professor of Music. In June she gave a paper at the national meeting of the Society of Dance History Scholars: “Shapes of the ballet blanc in Stravinsky-Balanchine’s ‘Movements for Piano and Orchestra.’”

BERENIKA ZAKRZEWSKI (’05) has moved back to New York with her Steinway B. Recent performances include Robert Sherman’s Beethoven Festival (New York). She would be excited to see everyone at her performance in Jordan Hall with the Boston Civic Symphony in March 2006. This October, Berenika is going to Oxford University (Christ Church College) for graduate studies in Performance and Musicology.
Price Appointed Honorary Knight Commander of the British Empire

The Royal Academy of Music recently announced that HM The Queen appointed Curtis Price (PhD '74) as honorary Knight Commander of the British Empire (KBE) in recognition of his services to music.

Price moved to the U.K. in 1981 to teach at King's College London, where he has most recently served as Head of Department. He has been Principal of the Academy since 1995, and was made a University of London Professor in 2000. Price is a Trustee of Musica Britannica, the Handel House Museum and the National Sound Archive, and is a Governor of the Purcell School.

Under Professor Price's leadership, the Academy has almost doubled the size of its space; become the only conservatoire to be made a member of the University of London; introduced innovative new BMus, MMus and PhD programs; introduced Media Music, Musical Theatre, Jazz and a new Opera course; and created "Open Academy," which expands access into the widest community.

The KBE was introduced in 1917 to recognize overseas citizens who helped the British war effort. It has developed into a general award which is presented for "services rendered to the United Kingdom and its peoples." Other Americans who have received the KBE include film director Steven Spielberg, former president George Bush Sr., former Mayor of New York Rudolph Giuliani, and Microsoft chairman Bill Gates.

Yo-Yo Ma's Silk Road Project Comes to Soundscapes, First Nights

The Silk Road Project and Harvard University will collaborate in a unique interdisciplinary educational venture beginning in 2005.

The Silk Road Project, founded by cellist and Harvard alumnus Yo-Yo Ma, strives to bring new ideas, talent, and energy into the world of classical music, and at the same time nurture musical and artistic creativity drawing on diverse sources of cultural heritage around the world.

"The Silk Road Project serves as a common resource for a number of artistic, cultural, and educational programs reflecting the heritages of the countries once connected by the ancient four-thousand-mile network of trading routes that spanned three continents from Europe to Asia," said Laura Freid, Silk Road Project CEO and executive director. "By sharing music and art across divides we hope to enrich our understanding of each other and of the three and a half billion people who live along the Silk Road."

Kay Kaufman Shelemay, G. Gordon Watts Professor of Music and Professor of African and African American Studies, said she will begin her course "Soundscapes: Exploring Music in a Changing World" with a Silk Road Project case study, and that her class will track the progress of the Silk Road Project throughout the fall. Further, she said, Silk Road musicians will participate in Harvard College Professor Thomas Kelly’s "First Nights" Core course. Students from both courses will attend Project open rehearsals when the musicians are in residence at Harvard.

Says Shelemay: “This is an unusual collaboration. The Silk Road Project is a truly transnational musical venture. Working with them will give our students the opportunity to participate in a wonderful cross-cultural experience.”

The first Silk Road Project residency at Harvard runs September 26 to October 1, 2005. For more info: www.silkroadproject.org

FROM THE BOOKSHELF

NEW RELEASE
MUSIC AND THE AESTHETICS OF MODERNITY. ESSAYS
Edited by Karol Berger and Anthony Newcomb

For most music historians, the modernism of the twentieth century was until recently the only appearance of the "modern" in music. The widely perceived recent decline of musical modernism makes it now possible to see the modernism of the twentieth century as a chapter in a much longer story, the story of musical modernity.

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2005-2006 Calendar of Events

Blodgett Chamber Music Series
The Ying Quartet
Blodgett Artists-in-Residence

November 4, 2005
- Beethoven Quartet in B-flat, Op. 18, No. 6
- Ginastera Quartet No. 1
- Dohnanyi Piano Quintet No. 1 in c minor, Op. 1
  Bob Levin, piano

March 17, 2006
- Haydn Quartet in D Major, No. 2, Op. 71
- Ashley Fure Shrapnel
- Debussy Quartet in g minor, Op. 10

April 14, 2006
- LifeMusic commissions
  - Tod Machover
  - Patrick Zimmerli
- Brahms Viola Quintet in G Major, Op. 111

Blodgett Distinguished Artists Series

November 10, 2005

Fromm Players at Harvard
Electronics

March 10, 2006
- Milton Babbitt Phonomena
- Pierre Boulez Anthème 2
- Earle Brown Octet 1
- Órjan Sande Amazuele Voices
- Alvin Lucier Music for Piano with Slow Sweep Pure Wave Oscillators
- Luigi Nono A Pierre
- Jacopo Baboni Schilingi Prima noce for soprano and electronics

March 11, 2006
- Ensemble für Intuitive Musik Weimar playing Stockhausen and Cage

March 12, 2006
- HUSEAC: Live Electronic Music Competition 2006

The Century of Bach & Mozart Conference: September 23–25, 2005
Perspectives on Historiography, Composition, Theory & Performance

Harvard University Department of Music will present a conference in honor of Christoph Wolff featuring papers from scholars David Blackbourn, John Butt, Eric Chafe, Thomas Christensen, Hermann Danuser, Sergio Durante, Christopher Hogwood, Ulrich Konrad, Ton Koopman, Robert Levin, Daniel R. Melamed, Hans-Joachim Schulze, Elaine Simms, Reinhard Strohm, James Webster, Gretchel Wheelock, Peter Wollny, and Neal Zaslaw. Conference registration forms and information will be available in May, 2005. If you would like a conference registration package, please write musicdpt@fas.harvard.edu. Pre-conference registration deadline: August 1, 2005. Conference fee: $50 pre-registration; $75 walk-in; students with ID, free. Information: www.music.fas.harvard.edu/conferences.html/
White Rabbit in Residence 2005-2006

The Harvard Group for New Music (HGNM) announces the inauguration of a new musical experiment—the construction and contracting of a local ensemble to be in-residence for the entire year. During the 2005-2006 concert season, the HGNM will work intensively with

Keyboards Donated

Ms. Merle Chamberlain has donated her 1950 Hubbard/Dowd Flemish style harpsichord to the Music Department. Veneered in satinwood with rosewood crossband, it is a single manual instrument with three registers, two 8' stops and a 4'. After being overhauled at the Harvard Piano Shop, it will be moved to Professor Kelly’s office.

Two years ago, Piano Technical Services purchased an 1883, 85-note Steinway A from the estate of the late Mason Hammond. It has a rosewood case with straight fluted legs and a carved lyre and music desk. It has undergone a complete restoration including a new ivory keyboard. The instrument will be used for special events.

David Lewin’s wife, June, has given the College David’s 1969, 6’1” Yamaha C3 grand piano. It is presently in the Harvard Piano Shop being overhauled. Ms. Lewin requested that it be offered to Lowell House where David had lived and been involved in the annual opera as an undergraduate. Master Diana Eck was delighted to learn of the gift, and suggested it be placed in the Library, so the House will be able to have small recitals.

—Lewis Surdam

“White Rabbit,” a group composed of eight professional Boston-area musicians led by conductor Eric Hewitt. Hewitt has worked with HGNM composers in the past in his role as guest conductor on many of their previous concerts.

“Instead of HGNM hiring different piecemeal groups for each show and getting maybe two or three rehearsals before a performance, White Rabbit will rehearse here once a week for eight weeks before each of our three acoustic concerts,” says Chris Honett, HGNM director. “Among other things, it will help the composers build relationships with the performers, give them a better opportunity to become familiar with each others working styles and language, and of course just allow far more time for the preparation of the works—all of which will dramatically improve the performance of our music and the concert experience as a whole. There may also be opportunities for the group to perform some of our music in non-Harvard related events, which would help get our music out in the community.”

2005-2006 HGNM Concert Schedule

All concerts begin at 8:00 pm in John Knowles Paine Concert Hall

Saturday, November 12: White Rabbit
Saturday, February 11: White Rabbit
Sunday, April 2: Fromm Residency Concert, Arditti String Quartet
Saturday, April 22: the Goldberg Concert, White Rabbit

Also to note: (locations to be determined)

Friday & Saturday, January 13 & 14: Hydra electroacoustic concerts
Friday & Saturday, May 12 & 13: Hydra electroacoustic concerts (http://huseac.fas.harvard.edu/ for more information on these events)

Staff News

Assistant to the Chair Mary Gerbi was married to David Liquori on September 3. Professor Thomas Forrest Kelly presided over the ceremony, which took place in Belmont, MA.

The department welcomes new staff members Ben Abrams (staff assistant) and Marie Von Kampen (part-time production coordinator), both of whom began work this summer.

Ean White, collaborating with Michael Gandolphi of NEC, premiered As Above for chamber orchestra and video, commissioned by Collage New Music, in April.

HUSEAC Renovated, Sound Recording Studio Added

The Harvard University Studio for Electroacoustic Composition (HUSEAC) recently received FAS funding for a $1 million renovation of its studios. Main goals are noise reduction; updated heating and cooling systems; and creating a high-quality live recording facility. Renovations are currently underway and are slated to be completed by the late fall of 2005.
Barenboim Named 2006 Charles Eliot Norton Professor at Harvard

World-renowned conductor, pianist and recording artist Daniel Barenboim has been appointed the 2006 Charles Eliot Norton Professor of Poetry at Harvard University. Barenboim will deliver the Charles Eliot Norton Lectures beginning in May of 2006.

Currently music director of the Chicago Symphony Orchestra and general music director of the Deutsche Staatsoper, Berlin, Barenboim’s career has spanned more than 50 years. He is best known as a musical “bridge builder,” and has been honored both for his virtuosity as a musician and for his work towards peace in the Middle East.

“It is a great honor,” Barenboim said. “I look forward with joy and not without trepidation to exchanging views with Harvard students, speaking about the phenomenon of sound, its relation to silence, and the very nature of music as human expression. A central theme in my musical life has been and continues to be the idea that music is at the nexus of cultural and humanistic disciplines. In my lectures I look forward to exploring the intimate relationship between music, other arts, and the humanities.”

Barenboim, an Israeli Jew, worked closely over many years with Palestinian-born writer and Columbia University professor Edward Said, who died in 2003. Sharing a vision of Israeli/Palestinian peaceful co-existence in the Middle East, they collaborated on several musical events, such as Barenboim’s first concert on the West Bank, and the creation of the West-Eastern Divan Workshop, where talented young musicians from Egypt, Syria, Lebanon, Jordan, Tunisia and Israel came together to make music on neutral ground. Barenboim and Said received Spain’s prestigious 2002 Prince of Asturias Concord Prize for this work. Barenboim was awarded the Tolerance Prize by the Protestant Academy of Tutzing for his efforts to bring Palestinians and Israelis together through music. The same month, the president of Germany awarded him the Grosses Bundesverdienstkreuz, the highest honor given to someone who is not a head of state.

The Charles Eliot Norton Professorship of Poetry was established in 1925 and is awarded to prominent figures in poetry in the broadest sense. Past chairs have included T.S. Eliot, Harold Bloom, Frank Stella, Linda Nochlin, Igor Stravinsky, John Cage and Luciano Berio, Aaron Copland, and Leonard Bernstein, among others.