Monson Talks Politics & Jazz

Ingrid Monson is the first Quincy Jones Professor of African American Music, a joint appointment that serves students in both the Music and Afro-American Studies departments. She begins her teaching this semester.

What courses will you teach this year?
In the Afro-American Studies department I'm teaching Topics in African-American Literature and Culture, which mainly deals with politics and jazz since WW II—especially the 50s and 60s. I taught the course when I was a visitor here in 1999 and greatly enjoyed the lively discussion and the willingness of students to engage. We dealt with tricky questions about music, race, and exploitation; who can speak about music and what does it tell us about society, and why the things people were fighting about in the 50s and 60s are still relevant. Yes, things have changed some, but the debates are similar now as then: about music, culture and power.

How does jazz fit in?
I'm thinking here about the relation between the music and modernism. Jazz constructed itself as art music, but on different

Ethics, Culture & Musical Pleasure: Karen Painter's Reception Studies

Associate Professor Karen Painter specializes in musical thought, aesthetics, and ideology from the late 18th-century through the 20th. She studied piano, philosophy, and musicology at Yale, and received her Ph.D. in 1996 from Columbia with a dissertation on Mahler. Painter has just begun a year-long sabbatical that will give her time to focus sharply on her newest book project: the role of Mozart on 19th-century thought and culture.

If Painter's first book (Symphonic Aspirations. German Music and Thought 1900-1945, under revision for Harvard University Press) treads the dark side of the cultural role of symphony, her new work focuses on its lighter side: how did Mozart's music teach the public how to listen to music—to enjoy music but in ethical ways that would improve the self and society? Where once Painter plumbed concepts of heroism and will power and how they evolved and were promulgated through listening to German symphonies, she's now turned her attention to the concept of pleasure, and how Mozart's work helped shape bourgeois values in the late 19th and early 20th centuries.

continued on page 4
Lockwood Honored After 21 Years at Harvard

Serving at the time as chair of the Music Department, I had the great privilege of welcoming Lewis Lockwood to Harvard in the fall of 1980. Writing this short and necessarily inadequate accolade now, I gratefully recognize and acknowledge that the twenty plus years of his presence turned out to be a uniquely prosperous time for our Department. As all faculty, colleagues, and scores of graduate and undergraduate students know, Lewis took a very, very big part in it. We can't thank him enough for this and will forever be indebted to him.

In retrospect, his long and distinguished career as an active faculty member is split almost exactly fifty-fifty between Princeton and Harvard. However, adding the years spent as a graduate student "down there", Princeton clearly has the edge. Yet wait a minute, Harvard surely intends to topple that by a wide margin in holding on to him as an emeritus. In typical fashion, Lewis will begin this honorable academic status by publishing his eagerly awaited Beethoven biography. Incidentally, the issue of when and where one does his best work has in recent months been hotly debated on this campus. In Lewis's case there has been no question that he simply did his best work both before and after 1980. We at Harvard are particularly proud to have seen him research, write, and publish, among other important studies, his Music in Renaissance Ferrara and his Beethoven Essays; all this accompanied by a steady stream of inspired teaching on a wide range of topics in 15th, 16th, and 19th-century music.

True, the bad news is that with the end of this past semester Lewis retired from a distinguished and active teaching career. The good news is that he won't retire from music and scholarship and, moreover, that he can't retire from the deep and warm friendships that have developed here over more than two decades. We will treasure the latter with particular care.

—CHRISTOPH WOLFF

LEWIS LOCKWOOD: REPRESENTATIVE COURSES TAUGHT 1980-2001

The Mozart Operas
Chamber Music from Haydn to Brahms
Perspectives in Music & Drama
Wagner
Beethoven and the Symphonic Tradition
Beethoven's Late Quartets
"Parady" or "Imitation" in 16th c Music
Beethoven: Leonore/Fidelio
Beethoven & the Transformation of Musical Style
History of String Quartet
18th c Opera
The Mozart Operas
Josquin Desprez
Beethoven's Orchestral Music
Wagner: Tristan und Isolde
Beethoven's 9th Symphony
Beethoven String Quartets

Dear Friends:

In the past, we sent our annual Friends Report booklet to inform you of all the activities of our department, faculty and students. In an effort to streamline our publications and get information to you in a more timely fashion, we now publish this newsletter. If you would like to see the full report, please contact us. I will be happy to send one to you.

One traditional part of the Friends Report will not disappear: this is the opportunity that many of our friends take to extend their financial support to the work of the Department. For those of you who would like to contribute, we also include an envelope to make things convenient. Many thanks for your continuing interest in the Music Department and its work.

Thomas Forrest Kelly, Chair
terms than European western “modern art” and with a different constituency. The legitimacy of the music is an issue: the validity of improvisation as a musical process because of who played it and in what cultural context. The course came partly from the book I’m finishing now: *Freedom Sounds, Jazz, Civil Rights and Africa 1950-1967.*

**What will you teach in the Music Department?**

Music of Africa and the African Diaspora. This course will address mainly issues of race, gender, and transnationalism and how they interact in music. We’ll look at case studies on the African continent as well as those from the Caribbean, Brazil, and North America, with an eye to understanding the reciprocal influences among them. One case study will be Mandé music in Mali, the relationship between the jeli (more commonly known by the French term *griot*) and non-jeli genres, and the relationship of French colonialism.

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I know you play jazz trumpet. Do you think of yourself as a musician first or an academic first? I’m an academic who tries to play enough to keep my musical intuitions and ears alive. I believe the strength of my first book, *Saying Something,* is that when I interviewed musicians I was able to ask questions that were informed by my own performance experience. Good scholarship has to be defined by what it is to make the music. There must be humility about what can and can’t be expressed in words.

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**Music & the Aesthetics of Modernity Conference Hosts 200**

Two-hundred and four scholars, students and members of the press and public gathered for three days of papers in Paine Hall November 9-11. Coming from countries as far flung as China and Germany, Korea and Switzerland, scholars of music, art, philosophy and literature convened to look at how modernity is defined in, and has defined, our culture. Lewis Lockwood (Harvard University) and Karol Berger (Stanford University) co-directed the conference, which was held in honor of James Edward Ditson Professor of Music at Harvard, Reinhold Brinkmann.

Papers addressed topics as far ranging as the role of the CIA-backed Congress of Cultural Freedom in defining modern music (Anne Shreffler, “Ideologies of Serialisms: Political Implications of Modernist Music, 1945-1965”) to what musical effects contribute to our perception of beauty (Scott Burnham, “On the Beautiful in Mozart”). All told, nineteen scholars from the United States and Europe presented work.

Receptions and gatherings bookended the conference papers each day to enable attendees to talk informally. Brinkmann was honored at a dinner gathering at Loeb House while Harvard graduate students hosted an impromptu pizza-and-beer get-together for graduate students from other schools.

Karol Berger and Anthony Newcomb are co-editing the conference papers for publication; a volume is planned for 2003.

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**OPPENS PERFORMS AMERICAN PREMIERE OF BERIO SONATA**

Pianist Ursula Oppens performed a recital as part of the conference. Oppens, known equally as an interpreter of the established repertoire and a champion of contemporary music, performed both in this concert. On the program was Beethoven’s *Fantasy,* Opus 77 and *Sonata in C Minor,* Opus 111; three pieces by Elliott Carter—*Two Diversions, Retrouvailles,* and 90 plus; and the American premiere of Luciano Berio’s *Sonata,* a piece commissioned by the Fromm Foundation at Harvard and dedicated by the composer to Brinkmann.

Of the Berio Sonata, *Boston Globe* critic Richard Dyer wrote, “It’s an extraordinary piece...[it] has drama, color, and individuality, although it is an individuality related to works of the past, including Beethoven’s *Hammerklavier Sonata* and *Le Gibet* from Ravel’s *Gaspard de la Nuit.* The technical difficulties are formidable...the preparation showed in Oppens’ astonishing control of detail and her equally astonishing freedom and abandon.” Of the Beethoven that closed the evening, Dyer was effusive: “She took no short-cuts, left no prisoners; she realized the jazzy, earthy force of some of the early variations before taking us by the hand and ushering us into heaven.”

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"I'm working in the overall area of music and its public and reception study," says Painter. "I'm investigating the role that Mozart, as a figure and a composer, had in serious writings by theorists and critics as well as in derivative sources like popular biographies. For example, in the early 20th century a lot of women wrote Mozart novels—there were in fact quite a few women writing about music at that time, although there were virtually no female music critics."

Why Mozart? Painter believes that apart from Beethoven, Mozart is the leading figure in the development of a bourgeois musical culture. His work—both the large-scale, multi-audience symphonies and the smaller piano sonatas written for private homes or salons—instructed a sense of calm and at the same time, were experienced as the logical working of the mind.

"I am attempting to find the interface between musicology and the public without compromising the level or nature of the scholarship," she explains. This theme overarches the other projects slated for sabbatical. Painter is overseeing the editing for four volumes: *Mahler and his World* in connection with the Bard Music Festival (forthcoming from Princeton University Press, summer 2002), and three volumes linked to a symposium series she directs at the Ojai Music Festival in California. The first is *Border Crossings: Latin American Music in New Contexts* (in press, University of California Press).

"Just as the flight from the Nazis brought many German and Austrian composers to the United States during the mid-20th century and led to a flourishing in this country, many Latin American composers have emigrated in recent decades, continuing the tradition of rich cultural exchange seen already with Copland. In my contribution to the volume, I look at the dynamics of that cultural exchange—how American listeners responded to music from Latin America. The book includes two fascinating chapters by Harvard graduate students Jeannie Guerrero, who documented the reception of Latin American music in the North American press, and Ken Ueno, who conducted interviews of Latin American composers."

The second Ojai volume, *Late and Last Thoughts: Music and Culture from Beethoven to the Present* (University of California Press, commissioned to appear in spring 2003) deals with the myths and constructs of late style as well as the idea of the end of an epoch. Harvard graduate student Bettina Varwig will document the emergence and evolution of these concepts in musical thought during the 19th century. The last volume is *Pierre Boulez: The Conductor, the Composer, and Music after 1945,* and will involve Harvard graduate student Christina Linklater's reception study research on Boulez.

"As a historian of musical culture in its broadest ramifications, I believe passionately in the importance of music in our own world, not only in the societies that have left such interesting documentation of how music influenced culture and politics. For this reason I feel committed to following developments in contemporary music, and as much as a scholar's life permits, participating in the dissemination of music through lectures and publications that also reach a broader audience."

Painter smiles. "All, of course, alongside enjoying music as a consumer."

2001 First Nights Course Commissions New Work

When Robert Levin took the stage during Thomas F. Kelly's First Nights core class on December 13th, the audience was immediately thrust into the role of premiere audiences throughout music history. The piece, Joshua Fineberg's piano solo, *Veils,* was brand new; the music, never heard by anyone other than the composer and the pianist.

"First Nights is a course in which we imagine what it might have been like to be present at the first performances of famous pieces from the past," says Professor Kelly. "What was it like when this piece was new, when it had never been heard before? By commissioning a new piece, the students actually have the experience in their own time that they have been studying from past times. And we also make a contribution to the culture of our own century."

*Veils* is admittedly difficult to play. "My first sense was a sense of terror," Levin told the students in a pre-performance question and answer session. "It was the sense of being in the totalitarian grip of something abstract: divide the thing into 56 and play on the 23rd and 49th within a half-second. If you've ever tried to count to 56 in a half-second you know it's difficult. But I was conscious that this was poetry; it had to have delight.
Some teachers tell you to first learn the notes, then learn expression. That's wrong. It's like saying first cook the food, then add the flavor.
—Robert Levin

Fineberg drew on Tibetan bells as one of the source materials of the work: "I think it's important to find things I can never imagine. When I saw Tibetans ringing cowbells over their heads, I didn't think 'how can I reproduce that sound,' but 'how can I make that sound, then mix it into a poetic journey.' It's one way to get out of the limited palate of Western music."

It was the last meeting of First Nights. As Kelly concluded his final lecture, he spoke about the immediacy, the act, of music: "There is a certain resonance in this building, this morning, that is gone now. You had to be there. What I wish for all of you, more than anything, is this: keep music in your lives. Keep music in our culture."

Fromm Foundation Announced

The Board of Directors of The Fromm Music Foundation at Harvard University announced the names of the thirteen composers selected to receive 2001 Fromm commissions. These composers were chosen from over two hundred applicants.

The composers who received commissions are: Christopher Arrel (New York); Derek Bermel (New York); Eric Chasalow (Massachusetts); David Crumb (Oregon); C. Curtis-Smith (Michigan); Miguel Chuaqui (Utah); Joshua Fineberg (Massachusetts); Ellen Harrison (Ohio); Arthur Kreiger (Connecticut); Chinchun Lee (Kansas); Carl Maultsby (New York); Roger Reynolds (California); and Oscar Strasnoy (France).

The Fromm's commitment to music as a living art has taken it in several directions, all focused on bringing about meaningful interaction among composers, performers and audiences. These commissions represent one of the principal ways that the Fromm Music Foundation seeks to do this. In addition to the commissioning fee of $10,000, a subsidy is available for the ensemble performing the premiere of the commissioned work. The Fromm Music Foundation also sponsors the annual Fromm Contemporary Music Series at Harvard and supports the Festival of Contemporary Music at Tanglewood.

Applications for commissions are reviewed annually; the yearly deadline is June 1. Requests for guidelines should be sent to The Fromm Music Foundation at Harvard, Department of Music, Harvard University, Cambridge, MA 02138 or click on www.fas.harvard.edu/muscldpt/fromm.html
Faculty News

Senior faculty member Kay Kaufman Shelemay was recently appointed the G. Gordon Watts Professor of Music. The Watts chair was endowed last year by David Watts '55 and Beverly Watts.

Karen Painter was promoted to Associate Professor of Music as of July 1, 2001.

Associate Professor Jeff Nichols has accepted the position of Associate Professor of Music at the Aaron Copland School of Music, Queens College/CUNY. The position begins this January, when his tenure at Harvard concludes.

The Kosciuszko Foundation in New York recently hosted a performance to honor Professor Emeritus Donald Martino. Master pianist David Holzman performed two of Martino’s works: Pianissimo and Fantasies and Impromptus.

Senior Lecturer and Harvard Choral Director James Marvin, together with Memorial Church Choirmaster Murray F. Somerville and Associate Conductor of the Harvard-Radcliffe Choruses Constance DeFots, conducted the inaugural Choir at Lawrence Summers’ October 12 installation ceremony. The choir, composed of 250 singers, was drawn from the Harvard-Radcliffe Collegium Musicum, the Glee Club, the Radcliffe Choral Society, the University Choir, and members of the Kuumba Singers. The biggest challenge working with a group this size? Scheduling rehearsals.

Walter Bigelow Rosen Professor of Music Bernard Rands has been commissioned to write two new pieces of music: one for the 50th anniversary of the Eastman Wind Ensemble to be premiered February 8, 2002, and the other for the Chicago Symphony Orchestra and Chorus, to be premiered in May, 2003.

William Powell Professor of Music Christoph Wolff received the Otto Kinkeldey Award for his book Johann Sebastian Bach: The Learned Musician (W.W. Norton, 2000), at the annual meeting of the American Musicological Society in Atlanta. The award recognizes the most distinguished book by a member of the society published during the previous year.

Assistant Professor of Music Kurt Stallmann’s Ivan’s Dance premiered at a Composers in Red Sneakers Concert October 31st in Cambridge. Kurt and his wife Shih-Hui Chen are also the brand new parents of a daughter, Lia Chen Stallmann, born December 22nd.

Assistant Professor Richard Wolf and his wife Amy Bard happily announce the birth of a son, Oliver Isaac Wolf, November 23rd.


Reinhold Brinkmann (left, with former Harvard graduate student Mary Davis) was honored at the Music and the Aesthetics of Modernity Conference held at Harvard November 9-11, 2001. On right, Lydia Goehr, Anne-Marie Busser Berger and Hermann Danuser.
FINEBERG traveled to France to complete a recording of his music for a CD to be released by Universal/Accord Records in September 2002. Fineberg also had two pieces performed by Speculum Musicae as part of the October 2001 National Conference on Technology and the Orchestra, a program of the American Composers Orchestra.


Dwight D. Robinson Professor of Humanities ROBERT LEVIN, together with his wife Ya-Fei Chuang recently performed as part of the Harvard-Radcliffe Orchestra’s USA Goodwill Tour Benefit Concert. Proceeds from the concert helped underwrite the HRO’s upcoming ten-day itinerary of benefit, outreach and memorial concerts in New York and Washington, D.C.. Levin and Chuang performed the Poulenc two piano concerto.

Fanny Peabody Professor of Music, emeritus, LEWIS LOCKWOOD’s book, Beethoven: The Music and the Life, is in process of publication at W.W. Norton, Inc., and will be out next fall. He’s also lecturing in 2001-02 at the University of Iowa, the Isabella Stewart Gardner Museum in Boston, and the University of Texas, Austin.

Assistant Professor of Music JOSHUA

Harvard Radcliffe Orchestra, Gramophone says of Yannatos’ Concerto for String Quartet, “this is attractive, wonderfully effective music, with a buoyant lyricism that should find it widespread advocacy.” Another Albany Records CD is in production of Yannatos’ Fifth Symphony, also on that disc, Charles Fussell’s Fifth Symphony and Yehudi Wyner’s Prologue and Narrative. The release date is summer, 2002.

Fanny P. Mason Professor of Music MARIO DAVIDOVSKY’s Synchronisms No. 9 was on the program for this year’s Merrill Recital at John Knowles Paine Concert Hall. Of the piece, Boston Globe critic Richard Buell writes, “The Davidovskys...was virtual showbiz, a big tour de force in which the kind of fun that was had with the violin-plus-computer setup seemed not all that far off from the modern symphony orchestra.” Rolf Schulte performed.

Harvard College Professor of Music THOMAS F. KELLY was recently interviewed for the BBC’s Sounds Welsh, a series of music documentaries on Welsh-based musicians. The interview is part of a program on conductor Grant Llewellyn, concentrating on his performances of The Messiah at Symphony Hall in December. Kelly treats the Messiah in his book First Nights: Five Performance Premieres, and Llewellyn and the Handel and Haydn Society have been guests in Kelly’s First Nights class.
Alumnae News

Elliott Carter A.B. '30, A.M. '32 received one of four GSAS Centennial medals given at a ceremony last June at the Harvard faculty club. The medal is awarded for "contributions to society as they have emerged from one's graduate education at Harvard." It was inaugurated in 1989, on the 100th anniversary of the Graduate School.

Jack Behrens Ph.D. '73 has been appointed director of academic studies at the Glenn Gould Professional School of the Royal Conservatory of Music (Toronto), following his retirement as dean of the music faculty at the University of Western Ontario.

Evelyn Shu-Ching Chen A.B. '90 and Briont Averill Smith announce the birth of their daughter, Calista Ro-Jei Smith, on July 13 in Dallas/Ft. Worth. Evelyn played the Chopin Piano Concert No. 1 with the Oakland Symphony Orchestra last January, and solo recitals on the Steinway Artists Series in Scottsdale, Arizona, in North Dal-

las and at the University of North Texas. With her cellist husband, she's played at the Dallas Museum of Art, at Texas Christian University, and in many chamber music concerts.

Ashgate Press released Elgar's Oratorios: The Creation of an Epic Narrative by Charles McGuire Ph.D. '98. The book, comprised of material from his thesis along with a generous amount of new material and some new analyses, uses narrative theory to analyze the structure of the oratorios. McGuire has also given papers at AMS and at the Conference on Music in Nineteenth-Century Britain on Temperance Music and Choirs, and has been invited to speak at a conference at the University of Surrey called "New Directions in Elgar Research."

Aaron Einbond A.B. '00 went to England last year on a British Marshall Scholarship. He completed his M.Phil degree at Cambridge, studying with

Continued

Jobin Conducts Tassajara

Sara Jobin A.B. ’91 is currently music director of the Tassajara Symphony, which gives four concerts a year. She’s also on the music staff at San Francisco Opera, where she is an assistant/cover conductor and prompter. A Music and Women’s Studies joint concentrator, Sara started out in Russian Language and Literature. Sophomore year she fell into a job as rehearsal pianist for Lowell House Opera (the Marriage of Figaro) and things changed.

“I enjoyed it, and had a great time dressing in drag as Mozart to play the recitatives in performance. I didn’t work in opera again for six years. But I started conducting my senior year at Harvard. I worked with the Harvard-Radcliffe Conductor’s Orchestra (now the Toscanini Orchestra), and it meant a lot to me that the Music Department named me a Leonard Bernstein Music Scholar, since he was my hero. My thesis was a study of the five most successful female orchestral conductors in the US at the time, in order to get an idea what life would be like if I pursued conducting professionally. After graduation I used the John Knowles Paine Fellowship to attend the Pierre Monteux School in Maine, where I studied conducting with Charles Bruck.

“When I moved to San Francisco, I auditioned as a pianist for the Merola apprentice program of the San Francisco Opera and instead got hired as a prompter on the mainstage full time music staff. I’ve been with them ever since—it’s a great job; I get to work with world-class artists, and I have health insurance and parking!

“The best part for me has been staying in one place, the San Francisco Bay area, because growing up I never stayed in one place longer than six years. It’s nice to bump into people I know if I’m in the audience at the opera or symphony.”

+++ Upcoming for Sara: she’ll be conducting the Alberta Ballet in Calgary, Vancouver and Edmonton this winter and will conduct a concert with Frederica von Stade and the Tassajara Symphony to benefit music in the schools in May. For more information go to: www.bigfoot.com/~tassajara.
Robin Holloway, and is now at the Royal College of Music in London studying with Julian Anderson. In the last year he has had works performed by the organist Kevin Bowyer at King's College Chapel (as part of the Cambridge Summer Music Festival) and by Ensemble De Eerelpris in the Netherlands (as part of the 7th Annual Young Composers' Meeting) led by Louis Andriessen.

ED GOLLIN Ph.D. '00 delivered a paper entitled “On Riemann's Theories of Dissonance as a Resource for Analysis” at the Symposium on Neo-Riemannian Theory at the University of Buffalo. In November, he delivered “Transformational Spaces and Metaphorical Journeys in Some Schubert Lieder” at the annual meeting of the Society for Music Theory.

JONATHAN HOLLAND Ph.D. '01 premiered his chamber opera, Naomi in the Living Room by Orchestra 2001 at the Lang Performing Arts Center at Swarthmore College. Holland has also been selected to be Composer-in-Residence with the South Bend Symphony Orchestra in March 2003 through Music Alive, an offshoot of the New York-based Meet the Composer program.

LANSING MCCLOSKEY Ph.D. '01 graduated in November with the completion of his thesis composition, Requiem, ver. 2.001x.

Graduate Student News

Brigid Cohen and Ben Steege at the annual holiday party.

Polishing Firewood (solo cello and ensemble), by ELLIOTT GYGER, was premiered by the New York New Music Ensemble in November. His Hebrew, Latin, Greek (vocal soloists, choir, organ and double bass), is being written for the Seraphim Singers and scheduled for performance in February 2002.


ARNI INGOLFSSON gave a paper titled “This Music Belongs to Us: Scandinavian Music and 'Nordic' Ideology in the Third Reich” as part of the Music Department's Friday Lunch Talk series. He will also give the paper at the New England Chapter meeting of the American Musicological Society in Boston in March. Arni won a fellowship from the Icelandic Graduate Research Fund for his dissertation work on Icelandic tvísongur tradition, and in January 2001 he lectured on the continental sources of Icelandic folk polyphony at the Iceland Academy of the Arts in Reykjavik, Iceland.

APRIL JAMES sang the role of "the Spirit" in the Harvard Early Music Society's production of Purcell's Dido and Aeneas. She also performed her own reconstructions of the 18th century dance The Maselon in a December Longy Early Dance Ensemble concert, and will be presenting a paper entitled Matrolletes and Sailors at the Society of Dance History Scholars conference in Philadelphia this coming June.

LEI LIANG was guest artist at the Center for International Education and the School of Music at Baylor University this past October where a concert of his composition was performed by the faculty members and students. His harpsichord solo work Some Empty Thoughts of a Person from Edo and Garden Eight (for any solo instrument) has been released on CD by Opal Records.

RICHARD WHALLEY used his Paine Scholarship to attend the Centre Acanthes in Avignon, France to take part in an advanced composition course. His new piece, Shimmering, Stillness, Silence, was performed there. Whalley's Elegy (1999) was performed in the Gaudeamus Music Week, Amsterdam; and his The Joy of Melody (1996) was recorded on a CD by Ensemble Eleven of Manchester, England.

We welcome your news and suggestions. Please send information about your recent activities, publications and projects. And, if you would like to contribute an article, please contact newsletter editor Lesley Bannatyne at:

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Fall Friday Lunch Talks

Friday Lunch Talks continued this past fall, organized by Mauro Calcagno and Julia Randel. Roe-Min Kok spoke on Schumann and childhood, Kiri Miller on sacred harp transmission, Julia Randel on Simon Boccanegra, John Koster (University of South Dakota) on medieval universities and the harpsichord, Zoe Lang on Shostakovich's reception in America, Arni Ingolfsson on Scandinavian music and Nazi ideology, and Brooks Kuykendall (Cornell University) on patriotism in English music. The series will continue in spring, 2002.
Undergraduate News

LEMBIT BEECHER '02 received an Office for the Arts Kahn Grant for the establishment of a standing ensemble focused and dedicated to performing contemporary "classical-art" music.
The New York Youth Symphony commissioned and will be performing a new orchestral work by ANTHONY CHEUNG '03 on February 24, 2002 in Carnegie Hall. The piece, entitled Serendipitous Scenes, will be conducted by Mischa Santora. The Chameleon Arts Ensemble of Boston is premiering CHRIS TRAPANI's piece History by Moonlight, a trio for violin, clarinet, and piano, on May 18th, 2002.

Library Notes

The Eda Kuhn Loeb Music Library has enjoyed tremendous support from its friends over the years, which has enabled the Library to continue building its excellent collections. A few recent examples include:
• Kashmiri Minstrelsy, a manuscript of folk-song transcriptions made by a British officer stationed in Kashmir in the late 19th century.
• Several rare first and early editions of Mozart works, notably a copy of the 1st edition, 4th issue of the vocal score for Entführung aus dem Serail (Schott, 1785 or 1786), and a 1st edition, 1st issue of the violin sonata K. 481 (Hoffmeister, 1786).
• A copy of the Schalk edition of Bruckner's 5th Symphony with performance annotations by Franz Schalk.
• Historical broadcast recordings produced by the Boston Symphony Orchestra, New York Philharmonic, and Chicago Symphony Orchestras, some 70 hours of live performance by major conductors and soloists of performances not previously available.

Our aim is to continue developing the

HGNM Expands Collaborations, Exchanges

Harvard Group for New Music is bringing in different ensembles for mini-residencies this spring as part of an effort to expand activities and give the group's concerts more variety. This effort also includes continuing concert exchanges with composers at Brandeis and starring a concert exchange with Stanford.

Some highlights include:
The HGNM concert on March 15th will feature pieces for two pianos, 19-tone micro-tuned, the first performance of its kind here. Also on the program is So Percussion Group. Founded in 1999, So (Timothy Feny, Todd Meehan, Douglas Perkins, and Jason Treuting) has quickly gained a reputation for its performances of new percussion music.

The April 28th Goldberg Concert will feature the Non-Sequitur Ensemble (flute, clarinet, piano, percussion, violin, and cello). All undergraduates are encouraged to submit works.

The music of Brandeis and Stanford composers will be included on the April 20th HGNM Electroacoustic concert. This concert will also feature a multi-track performance of Stockhausen's landmark piece, Gesang der Jungelinge, and is made possible by a new kind of collaboration between the Loeb Music Library and HGNM. The Music Library generously agreed to purchase the multi-track tape which means that musicologists and composers will now be able to study the individual tracks of Stockhausen's piece, as well as providing for the possibility of future concert performances.

Staff News

Communications Coordinator LESLEY BANNATYNE's second book, A Halloween How-To, (geared for adults) was released by Pelican Publishing in August. Staff Assistant BETH CANTERBURY made her debut with Boston Bel Canto Opera as Tebaldo in Verdi's Don Carlo. This fall she sang Haydn, Mozart, Charpentier, and Handel opera and oratorio.

Kaye Denny joins us as co-manager of the front office. Kaye has worked with many non-profit arts organizations including the Fleet Bank Celebrity Series. Assistant to the Chair MARY GERBI recently performed in Boston Secession's Blood is Thicker Than Water: Family Portraits in Music. JEAN MONCREIFF has been named the new Director of Events. Jean previously worked with the Boston Cecilia. She has an M.F.A. in Music from Mills College with a focus on film and video technology.
Library's strengths in classical music of the 17th–21st centuries, in Asian and Middle Eastern music, and, now, in jazz and American vernacular repertories.

Florence Lynch, our cataloger of 42 years, has contributed more than most of us ever will to creating a detailed and accurate catalog of our holdings. Florence retired in September and the Library was fortunate to recruit Candice Feldt, an experienced and accomplished music cataloger, to take her place.

Kerry Masteller and Chuck Gabriel joined the Circulation Desk this Fall. Together with Andy Wilson, they are responsible for circulation and reserve services and providing basic information.

This fall we added a Reference Desk in the Aldrich Room and four high-end computers to enhance public access to music resources online. Electronic resources are a special interest of Connie Mayer, our reference librarian, who is happy to help with research assistance to all of the Library's collections.

In the Isham Memorial Library, Sarah Adams and Doug Freundlich have launched a collaborative program working with the Editorial Board of the new C.P.E. Each edition that will result in the addition of many new microfilms of original sources for the composer to the Library's collections.

A critical part of the Library's work is preservation of audio recordings. With a state-of-the-art facility and engineer in place, the Loeb Library is poised to lead the University's efforts to preserve its audio collections as soon as studio capacity and staffing can be expanded. This is a critical service for the entire institution as we confront degrading recordings of unique recordings of 20th century performances, of unique performances of major Indian classical artists, and of poetry readings by such luminaries as T.S. Eliot.

UPCOMING EVENTS

CONCERTS

All concerts are free and open to the public. They take place in John Knowles Paine Concert Hall.

BLODGETT CHAMBER MUSIC SERIES
Friday February 15 at 8:00 PM
The Ying String Quartet
Works by William Bolcom, Augusta Read Thomas, Daniel Kellogg, and Beethoven.
Passes are required. Free passes are available at the Harvard Box Office, Holyoke Center Arcade, beginning February 1. Call 496-2222 for information.

FROMM PLAYERS AT HARVARD
Friday March 8 at 8:00 PM
Third Stream and Beyond: Postwar Concert Music Inspired by Jazz
Works by Donatoni, Babbitt, Hyla, Rakowski and Russell.

HARVARD GROUP FOR NEW MUSIC
Saturday March 15 at 8:00 PM
Featuring So Percussion Group and works for 19-tone tuned piano.

FROMM PLAYERS AT HARVARD
Friday April 5 at 8:00 PM
Variations: Webern, Sciarrino, Copland, Grisey, and Knussen

HARVARD GROUP FOR NEW MUSIC
Saturday April 20 at 8:00 PM

Sunday April 28 at 8:00 PM
The Thelma E. Goldberg Concert
featuring works by Harvard undergraduate composers and a performance by NonSequitur New Music Ensemble.

Saturday May 25 at 8:00 PM
Bang On a Can All Stars featuring works by the Harvard Group for New Music.

COLLOQUIA

All events are free and open to the public.

COLLOQUIUM SERIES
Professor Mitchell Morris (UCLA)
Monday, February 11 at 4:15 PM
Davison Room, Music Building
Sounding Californian: Geography, Compositional Style, and the Anthropological Impulse.

MUSIC-HISTORY-CONTEXT
MUSICOLOGY FACULTY LECTURES
Professor Ingrid Monson (Harvard University)
Thursday, February 28 at 7:00 PM
Room One, Music Building
Jazz, Modernism, and Politics: the View from the Civil Rights Era.

MUSIC-HISTORY-CONTEXT
MUSICOLOGY FACULTY LECTURES
Professor Christoph Wolff (Harvard University)
Wednesday, March 13 at 7:00 PM
Room One, Music Building
Defining One's Place in History: the Emerging Self-Image of 18th-Century Composers

COLLOQUIUM SERIES
Professor Peter Schubert (McGill University)
Monday, April 15 at 4:15 PM
Davison Room, Music Building
From Melody to Minuette: Analytical Agendas in Palestrina.

COLLOQUIUM SERIES
Professor Jo Kondo (Elizabeth University of Music, Hiroshima, Japan)
Monday April 29 at 5:00 PM
Room One, Music Building

HARVARD COMMENCEMENT
Thursday, June 6th, 2002
Wolff Receives Commanders’ Cross

The President of the Federal Republic of Germany, Dr. Johannes Rau, awarded Christoph Wolff the Commander's Cross of the Order of Merit of the Federal Republic of Germany at a ceremony held on November 15th in conjunction with the German President's Harvard visit. The award recognized Professor Wolff's contributions to transatlantic scholarship and his role in the recent rediscovery and restitution of the famous musical archive of the Berlin Sing-Akademie in Kiev, Ukraine.*

Instituted in 1951, the Order of Merit is the only honor that may be awarded in all fields of endeavor, and is the highest tribute the Federal Republic of Germany can pay to individuals for services to the nation. The Order of Merit is awarded for achievements in the political, economic, social or intellectual realm and for all kinds of outstanding services to the nation in the field of social, charitable or philanthropic work.

*Extensive consultations and negotiations between the Ukrainian and German governments conducted since January 2001 resulted in the restitution of the musical archive of the Berlin Sing-Akademie. On December 1, 2001 the collection was returned to its home city. It is now placed on deposit at the Music Division of the Berlin Staatsbibliothek.