After Harvard: New PhDs Talk about the Future

An unprecedented fourteen young scholars received their PhDs at commencement in June. Also unprecedented is the number of 2007 graduates who have accepted job offers in their field. Come September they will assume posts at Harvard, Tulane, McGill, University of Denver, University of South Carolina (Greensboro), M.I.T., Stanford, Peabody Conservatory, Stony Brook University, and University of Cincinnati. Additionally, one accepted a post-doc fellowship at Homerton College, and another at Queens University. We asked a few members of this group to talk about their new positions, what factored into their job decisions, what they’ll miss, and what’s next.

Aaron Allen
Appointment: Assistant Professor of Musicology in the School of Music at the University of North Carolina, Greensboro (UNCG).
Teaching: Symphony seminar; music history survey for music majors
“The entire process of applying and interviewing at various different institutions was grueling, but after the interview at UNCG I knew what it was like to be a good fit somewhere—so accepting the job was easy. I was immediately convinced by the professional and personal connections I made with the faculty—they were people I wanted as colleagues and friends. The UNCG research program in BioMusic was very exciting for me, given my interest in music+nature/environment. And the facilities, campus and city were a great draw as well.”
As for Allen’s dissertation, “I will extract a few articles, but I won’t be pursuing publication as a whole. I do plan to follow up on one aspect in particular (the reception of Fidelio in Italy), which may turn into a book. Otherwise, I’ll mostly be pursuing my interests.” And what will he miss about Harvard? “The people! I’m leaving behind fantastic friends and colleagues, and I’ll really miss the vibrant culture of Cambridge and Boston. But I’ll be back for frequent visits, and I’ll look forward even more to national meetings as a time to catch up with folks.”

David Black
Appointment: Junior Research Fellow, Homerton College, University of Cambridge
Teaching: Supervising course on Sacred Music, 1400–1600; directing dissertation on 20th century music
Black accepted the fellowship for its “proximity to continental Europe, where I do a lot of research; strong tradition in the performance of choral music, which is one of my interests; and research opportunity at another leading university.” He reports that he’s currently in negotiations to publish his dissertation and sees his future research work focusing on the “…same composer (Mozart), but completely different repertoire. I’d also like to do some work on J.S. Bach.” Black notes that he’ll miss the libraries at Harvard, both the music library and Widener, “which are unmatched anywhere I’ve seen.”

Michael Scott Cuthbert
Appointment: Visiting Assistant Professor of Music, M.I.T.
Teaching: theory and history courses in early music and the 20th century; harmony course for majors; music
continued on p. 2
1900–1960. Cuthbert finds the students at M.I.T. “pretty similar to Harvard students: a lot of drive, curiosity, and raw brains. Maybe a bit less prior experience with studying music, but a much higher threshold for putting up with my using calculus in musicology seminars.” Cuthbert has definite plans to develop his dissertation into a book, saying “I barely scratched the surface of what needs to be done! The book will be aimed at a much wider audience than the thesis, giving a coherent picture of music in Italy in the autumn of the Middle Ages.”

Richard Giarusso
Appointment: Musicology Faculty, Peabody Institute, Johns Hopkins University
Teaching: Undergraduate survey in 20th-century music history; seminar in Methods of Music Research for the first-year masters students
Giarusso accepted the position because of Peabody’s location, institutional profile, emphasis on teaching, other faculty members who would be friendly and supportive colleagues, and, important for this baritone, the opportunity to be around performers. The students, he says, have a “combination of intellectual curiosity and musical talent that they bring to their work. On the whole, I’m expecting them to perform, by and large, at the same level as my students at Harvard. I’m looking forward to working with some of the Masters and DMA students especially.” Giarusso says he may mine his dissertation for articles, but also has ideas for new projects, “though on different topics, the same general area of inquiry will be the same. Since I’ll be in a conservatory, I also expect that I will continue to do some performing in the next years.” He easily ticks off what he’ll miss about Harvard: “Colleagues (faculty, staff, and students) in the music department, libraries (though Hopkins is not too shabby!), reliable public transportation (Baltimore is not the best place for mass transit), and hearing the BSO on a regular basis.”

Sarah Morelli
Appointment: Assistant Professor of Ethnomusicology at the University of Denver’s Lamont School of Music
Teaching: Ethnomusicology lectures and seminars; North Indian classical ensemble
Morelli says she’s thrilled to have supportive, energetic and friendly colleagues (both in academics and on the performance faculty). “In the upcoming years,” she adds, “I plan to continue and expand upon my research on Kathak dance, through pursuing publication of my thesis and developing related articles and continuing my own development as a Kathak dancer/performer.” To that end, she recently set off on a month-long research trip to India.

Jesse Rodin
Appointment: Assistant Professor of Music at Stanford University
Teaching: Grad seminar on Renaissance music
“My impression of the students at Stanford is that they are on par with Harvard undergraduates: bright, engaged, hard-working, and creative. As at Harvard, Stanford’s music faculty are not only extraordinarily impressive but also warm and personable.” Rodin has plans to revise his dissertation into a monograph on music in the Sistine Chapel in the late 15th century. And, he says, “Much of what I plan to do in the next few years takes my dissertation as a point of departure. What will he miss? “The real question is what will I not miss (apart from the weather, that is). I will certainly miss the people, Harvard’s libraries, the intellectual buzz of Cambridge, New England scenery, and proximity to family in New York and to Europe.”

Ben Steege
Appointment: Assistant Professor (History and Theory of Music) at Stony Brook University
Back: Professor Thomas Kelly, Natalie Kirschstein, Jonathan Kregor, Ben Steege, Richard Giarusso, Myke Cuthbert, Aaron Allen, David Black, Professor Alex Rehding, Professor Sean Gallagher, Jon Wild. Front: Professor Ingrid Monson, Professor Anne Shreffler, Gina Rivera (receiving a non-terminal Master’s), Chris Honett, Professor Kay Shelemay, Eliyahu Shoor, Nicholas Vines, Sarah Morelli, Jesse Rodin, Julie Rohwein, Professor Elliott Gyger.
Faculty News


Associate Professor Mauro Calcagno’s edition of the opera Eliogabalo by Francesco Cavalli (1667) was used for performances at the Aspen Music Festival in Colorado this summer, conducted by Jane Glover. This staging was the American premiere of the opera. His edition will also be published by Bärenreiter in 2009 as the inaugurating volume of the new complete edition of operas by Cavalli. Calcagno is editing the essays of the Marenzio conference held at Harvard in April 2006 for a publication issued under the auspices of Centre d’Études Supérieures de la Renaissance in Tours (France). He is also completing a book entitled From Madrigal to Opera: Performing the Self in Early Modern Italy and is guest editor of a forthcoming issue of the journal Opera Quarterly devoted to early opera.

Gardner Cowles

Associate Professor Hans Tutschku presented Tell Me! . . . a secret . . . at the Carpenter Center for Visual Arts March 8–April 13. The exhibit was built around two interactive sound and video installations which invited the viewer to become, quite literally, part of the art. Tell Me! . . . a secret . . . was an extension of one of Tutschku’s past multimedia performances incorporating dance, music, and image projection, yet furthered through an interactive environment.

Says Tutschku: “I got a lot of fantastic reactions on the show. Many people were intrigued by the installations and found especially the video room very exiting.”

The video room was an installation of white pebbles, light and sound that could be manipulated by the spectator’s movement in the booth-sized room. The rest of the exhibit consisted of large photographic panels with transducers and microphones affixed to them so that the photographs vibrated and made sound when spoken to. Each of the images had different audio reaction to voice.

“My best moment was when a High School class came in. It was so good to observe these 15–16 year old kids running around, trying every different picture, and to see how much fun they had.”

Additionally, Tutschku’s recent composition Winternacht received Honorable Mention in the 2007 International Electroacoustic Music Contest of São Paulo. Tutschku premiered two pieces this summer: Shore for oboe and live-electronics at the Nuit bleue festival in France and Zellen-Linien for piano and live-electronics in Berlin with a special loudspeaker system containing 2700 speakers.


continued on p. 4
Five of John L. Loeb Associate Professor Joshua Fineberg's works were completed for a new CD scheduled for release by Mode Records in October 2007. In addition, Ensemble Court-Circuit toured with the piece Broken Symmetries; and Fineberg's Lolita was premiered in its evening-length stage version in May as the opening of the "Les Musiques" festival in Marseilles. A DVD of Lolita will be released in 2008.

Associate Professor Sean Gallagher was appointed Visiting Professor at Villa I Tatti for fall, 2007.

Professor Alex Rehding recently organized a Radcliffe Exploratory Seminar and gave a workshop for the Studienstiftung des deutschen Volkes at MIT.

Daniel Stepner will be leading a quartet in the Theatre de la Jeune Lune's production of two hybrid Mozart operas at the American Repertory Theater in late August through early October. This young opera company from Minneapolis has combined Mozart's Don Giovanni with elements of Molière's Dom Juan, and in a separate, alternating production, Mozart's Marriage of Figaro with Beaumarchais' play of the same name, on which Mozart's opera is based.

In March 2007 Research Professor Lewis Lockwood gave papers at two conferences: the meeting in New York of the Society for Textual Scholarship (on "Beethoven's Miniatures"), and at a conference on Genetic Criticism at the University of Illinois, Urbana, on Beethoven's "Eroica" Sketchbook. He also spoke in June, in Krakow, at the Musicological Institute of the Jagiellonian University, with Alan Gosman (PhD 2001) with whom he is collaborating on a critical edition of the same "Eroica" Sketchbook.

From February through May emeritus Professor Bernard Rands was composer in residence at the American Academy in Rome. His new work, 12 Preludes for Solo Piano, commissioned for Robert Levin, received its premiere in the Ruhr Piano Festival in Essen in May.

Shelemay Appointed Chair of Modern Culture, LOC

Librarian of Congress James H. Billington has appointed Kay Kaufman Shelemay to the Chair of Modern Culture in the John W. Kluge Center at the Library of Congress. While in residence, Shelemay will pursue research for a book on Ethiopian music and musicians in the United States.

Shelemay was also the recipient of 2007 Guggenheim and NEH Fellowships, and was named a fellow at the Radcliffe Institute for Advanced Studies.

Shelemay's videotaped lectures were shown recently to the students of the Yared School of Music and the Institute of Ethiopian Studies in Addis Ababa.

Researching Abrosian Chant in Milan

With the assistance of the Department's Morrill fund, seven graduate students and Professor Thomas Kelly gathered in Milan on July 22–24 for a research trip on Ambrosian Chant, in preparation for the conference on Ambrosian Manuscripts in America to be held at the Houghton Library on October 18–19, 2007 (http://hcl.harvard.edu/libraries/houghton/ambrosiana.html)

Members of the choir of the Basilica of Sant' Ambrogio, led by Maestro Giovanni Scomparin, sang at a mass in Ambrosian chant especially arranged for the Harvard group. Afterwards, in the crypt of Sant' Ambrogio, the schola performed a few further pieces of Ambrosian chant.

The group visited the churches of San Maurizio al Monastero Maggiore and Sant' Eustorgio, possible origins of a manuscript now at Harvard. They visited the Pontificio Istituto Ambrosiano di Musica Sacra where they were welcomed by Monsignor Rusconi, President of the Institute and choirmaster of Milan Cathedral; and they visited the Biblioteca Ambrosiana guided by Monsignor Marco Navoni, who showed Ambrosian manuscripts and such treasures as frescoes by Francesco Luini and drawings by Peter Paul Rubens.

A visit to the Biblioteca del Capitolo del Duomo (the cathedral library), with the help of librarian Fausto Ruggieri, allowed the group not only to see more manuscripts, but to have a view of the cathedral, from within the courtyard of the Archbishop's palace, that is available only to serious scholars.

Participating in the trip were Matthew Mugmon, Evan MacCarthy, Louis Epstein, Sasha Siem, Frank Lehman, Jessica Berenbeim (History of Art & Architecture), and Matthias Roeder.

Revuluri Joins Faculty

Sindhu Revuluri received her PhD in musicology from Princeton University in 2007, where she also taught for one year. Her research interests include exoticism and modernism in fin-de-siècle France, contemporary Indian music and film, trends in global pop music, and post-colonial approaches to music history. She is currently working on a study of the relationship between empire and modernist musical thought in France, as well as a project on popular musical expression in south India.
Monson’s Freedom Sounds

Quincy Jones Professor of African American Music Ingrid Monson’s book Freedom Sounds. Civil Rights Call Out to Jazz and Africa was released by Oxford University Press in September, 2007. Monson’s book examines the impact of the Civil Rights Movement and African Independence on jazz in the 1950s and 60s, and traces the complex relationships among music, politics, aesthetics, and activism through the lens of the hot button racial and economic issues of the time. According to anthropologist Jean Comaroff, “The music itself is never tangential to her story; on the contrary, we see how it came to embody the very ethos of the struggle and the presumptions that nurtured it.”

Monson says, “These fights and debates about music and race have tended to linger—in the book I develop a framework that I hope will foster a more nuanced and positive conversation.”

Freedom Sounds represents more than ten years’ work. “Because it’s such a controversial topic,” says Monson, “I couldn’t let go of it until I was sure I liked it.”

Sam Conference Papers

Feature Bernstein’s Boston

Professors Kay Kaufman Shelemay and Carol Oja led a paper session, The “Bernstein’s Boston” Project: Cross-Disciplinary Research in the Classroom, at the Society for American Music conference in Pittsburgh in late February. This session grew out of the “Leonard Bernstein’s Boston” seminar Shelemay and Oja taught last year. Two graduate students gave papers during the session: Drew Massey spoke to “Bernstein’s Harvard Student Union Productions,” and Ryan Banagle on “Bernstein’s Complicated Relationship with Rhapsody in Blue.”

W

e welcome your news! Please send information about your recent activities, publications and projects to: bannatyn@fas.harvard.edu

Graduate Student News

Emily Abrams has been appointed a full-time Lecturer in the Music History Department at the University of Western Ontario in Canada.

Aaron Berkowitz had a joint visiting appointment in Music and Psychology at Tufts University this past spring, where he taught a course in the psychology of music.

Jean-François Charles and his wife Benedicte welcomed their third child, Erwann Pol Marie Charles, on June 9th.

Julia Natalie Gelbart, born October 4, 2006, was gleefully met by mom Petra Gelbart in Prague this past spring. She was introduced to her dad and brother the next day. Brother Patrik, ever concerned for the welfare of others, asked of the new arrival, “Are you OK?”

José Luis Hurtado won second prize at the International Composition Competition of the Molinari String Quartet (Canada). He spent a week in Montreal lecturing at McGill University and having his string quartet L’ardito e quasi stridente gesto, played by the Molinari at Redpath Hall. Hurtado received his prize at the concert from the Mexican ambassador in Canada. The piece will be commercially released on CD at the end of 2007. Hurtado’s Agitato intenso won the Composition Competition of the Morelia International Festival of Contemporary Music.

Sheryl Kaskowitz and Ben Shaykin announced the birth of Ezra Marcus Shaykin on Friday, May 4.

Congratulations go to Natalie Kirschstein on her appointment as Visiting Fellow at the International Study Centre, Queens University in East Sussex.

For Spring 2007, Evan MacCarthy was the Reader in Renaissance Studies at Villa I Tatti Harvard University Center for Italian Renaissance Studies in Florence, Italy.

Drew Massey’s article “The Problem of Ives’s Revisions, 1973–1987” has been accepted for publication in the JAMS. Massey is also presenting at the international symposium “Image & Text, Text & Image in the Middle Ages,” hosted by the University of Basel, on a panel entitled “Medieval Hyperext. The Illuminated Manuscript in an Age of Virtual Reproduction” together with Harvard Art History Professor Jeffrey Hamburger and Susan

continued on p. 6

Musicology in 1000 Words or Less: amusicology.com

Music graduate students Ryan Bañagale and Drew Massey have started a blog, [http://amusicology.com], which strives to capture "musicology in 1,000 words or less." Started in March of 2007, Amusicology is a member of a small but growing community of blogs ranging from reviews of correspondence in JAMS, to Nicolás Slonimsky’s tooth, to the ins and outs of the academic job market, amusicology represents its founders’ eclectic interests and musings. Guest bloggers are always welcome, please email submissions to amusicology-editors@amusicology.com with the subject "submission for amusicology.”
Music and Crisis: A Graduate Student Conference

Over 40 people attended the fourth interdisciplinary Graduate Student Music Conference hosted by the Graduate Music Forum and Dudley House on March 10, 2007. The day-long conference brought together six graduate students from across the country who presented papers on the theme of “Music and Crisis.” Adams University Professor Christoph Wolff delivered the conference keynote address, entitled “Grappling with Consequences of Political Troubles: Professional Experiences and Personal Reflections.”

Paper topics ranged from the impact of World War II on musical instrument production and the American music industry to the political backdrop behind Haydn’s “Gott erhalte Franz den Kaiser” in late 18th-century Austria. (For the conference program and abstracts, please see: http://www.hcs.harvard.edu/gradmus/index.php)

This year’s conference (and post-conference reception!) provided a friendly forum for graduate students from different departments and disciplines to engage in stimulating discussions on the intersections between music and crisis. The GMF planning committee would like to thank everyone who helped to make the conference a success.


Danny Mekonnen and his wife Jennifer traveled to Addis Ababa, Ethiopia this past summer where Mekonnen taught 25 students from the Institute of Ethiopian Studies at Addis Ababa University. He has also begun a research project with the Ethiopian saxophonist Getachew Mekuria.

Samuel Gilbert Obermueller was born on June 13, 2007 to composers Peter Gilbert and Karola Obermueller. Obermueller’s world premiere of Dunkelrot (opera in seven scenes with text by Gabriele Strassmann) for 7 singers, dancer, live electronics and chamber orchestra will be performed in September and October, 2007 at Dokumentationszentrum, Säulenhalle (Nuremberg). In addition, The North/South Consonance Inc. (New York) presented Obermueller’s Helical in June. She describes the music for this work as “two entities merging with increasing intensity and pressure… Inside the innermost, a new dawn is breaking. It is here that we leave the music, quietly, gently ... shush!”

Gabriele Vanoni had a piece performed by the Nouvel Ensemble Moderne in August, and a piece in the Settimane Musicali di Stresa, in Italy, in the course with Luca Francesconi.

Graduate News continued

continued on p. 9
Sandy Cameron: The Harvard/NEC Dual Degree Program

Harvard, for Cameron, “was one of the best days of my life.” Next, she learned from Weilerstein that NEC had accepted her. “But,” says Cameron, “You can get into both schools and not the program.” Four days later, she received the NEC acceptance letter to the joint program.

Junior year, says Cameron, “was trial and error. As a freshman I was still trying to decide what I wanted to concentrate in. I thought, ‘I’m a musician and that’s not going away, so why not try something different?’ I thought about Folklore and Mythology, and English too. But then I realized that I have to do the NEC requirements plus they want us to be involved with ensembles here at Harvard. By the end of the year, once I thought about everything that NEC wants me to take, and everything the music department at Harvard offers that I wanted to take, I decided to become a music concentrator.”

Although it might be harder, Cameron imagines, to concentrate in something other than music, it can be done. “NEC’s requirements for first three years is a challenge for people not in music concentration because they have to do extra, but it’s possible.”

Being involved in a brand new degree program is also interesting. “We’re the guinea pigs!” she exclaims. “We’re actually being asked what’s going well, what’s not.” The group of six first year dual degree students comes together occasionally to talk about the program and how it’s going, but they also intersect in classes or ensembles.

“The interesting thing I found out about being a student at Harvard is that you make friends to talk about the program and how it’s going, but they also intersect in classes or ensembles. The interesting thing I found out about being a student at Harvard is that you make friends.”

As a performer, Cameron’s already found new interests and opportunities at Harvard. “Mozart is my idol, so naturally I signed up for the Mozart class freshman year. To hear Professor Levin speak about music the way he did was something I hadn’t experienced before in my life. Then, I went to the concerts that were part of a Bach/Mozart conference and it was the first time I heard live performance on period instruments. It blew me away—the sounds!”

“We discuss all these things in Levin’s Music 180, and that was when I really started to get more seriously involved with learning about performance practice issues; it made me develop new ways of thinking and new ways of preparing for performance. I’ve been addicted since then.”

For a recent performance in Korea, for example, Cameron found inspiration in a Robert Levin harpsichord recording. “I heard him play an improvised cadenza and I thought ‘Can I do this?’ I thought ‘Well maybe this is short enough for me to make something up.’ I made up maybe three or four seconds of music on the spot. It was quite a ride.” She also joined the Harvard Baroque Chamber Orchestra this year, where she’s played a Gesualdo, Mozart, a Bach cantata for one of the morning services at Memorial Church, and even a concert with new music written for the group.

No one knows yet what it’s like to be a senior at Harvard and a student on the NEC campus—taking NEC courses and regular lessons and involved with their orchestra while at the same time wrestling with a thesis and finishing up Harvard requirements. Cameron grins. “I’m not sure how it’s going to work. There’s one bus that goes down Mass Ave, and it’s notorious for lateness. John Kapusta [another joint program student] rides his bike because it’s the easiest way to get there. But he’s a singer—he doesn’t have to carry a violin.” Adds Cameron: “But I’m definitely looking forward to this experience of being in two places at once.”

“People ask if I have time for a life, but it doesn’t make sense to me to separate school from everything else as if life is everything but school, music, performance. I’m trying to develop my own career as a performing violinist; it’s something I would do in my spare time if I had it. Yes, I have time for life. I’m living it.”
New York Philharmonic Chooses Gilbert as Music Director

The New York Philharmonic announced in July that it has chosen Alan Gilbert (AB 1989), chief conductor of Sweden’s Royal Stockholm Philharmonic Orchestra, as its next music director beginning in the 2009–10 season.

Gilbert concentrated in music at Harvard, and also studied at Philadelphia’s Curtis Institute of Music and the Juilliard School in New York. At 40, Gilbert is one of the youngest music directors in the orchestra’s history. He will lead an organization that includes his mother, violinist Yoko Takebe. His father, Michael Gilbert, is a former violinist with the Philharmonic, and his sister, Jennifer, has played as a substitute violinist. (Gilbert himself continues to perform as a chamber musician.) The Philharmonic is America’s oldest orchestra, founded in 1842.

Gilbert will conduct at least 12 weeks of Philharmonic concerts. Riccardo Muti, an Italian-born maestro, will continue to lead the orchestra as one of its main guest conductors.

Undergraduate News

This year’s Louis Sadler Prize for outstanding student achievement in the arts was presented to violinist Stefan Jackiw (’07) at an ARTSFIRST ceremony in May.

Several music concentrators were awarded Office for the Arts Artist Development Fellowships: Douglas Balliett (’07) received a fellowship to make a professional recording of his original musical composition based on Homer’s Odyssey; Daniel Gurney (’09) was awarded a fellowship for his apprenticeship with Irish accordion master Joe Derrane (Gurney’s a 3-time U.S. National Accordion Champion Player); Matthew Hall (’09) received a fellowship to attend workshop and master class programs in the study of historical music performance (17th century opera); and John Kapusta (’09) will use his fellowship to study voice and art song in Europe.

Pianist Nora Bartosik (’08) was the 2007 Bach Society Orchestra Concerto Composition winner.
On April 13, the Music Department, in tandem with the Graduate School Alumni Association and Harvard Alumni Association, hosted its first GSAS Alumni Day, "Re-Examining Music," drawing several dozen alums, faculty, students and staff for a day of panel discussions, receptions and music. Chair Ingrid Monson welcomed her colleagues in Paine Hall noting the interdisciplinary and collegial work that has been going on in the department for some years, "We all stand on the shoulders of the work that comes before us. If you couldn't tell, this is a faculty that likes to talk to each other."

As an ethnomusicologist, Anne Shreffler addressed new musical paradigms. "One of the most interesting tendencies in newer music scholarship is how music is considered in its contexts. Of course scholars have always considered music in its historical, social, biographical, or political contexts; what is different now is the degree to which this is done, and the way it is done. Blurring the boundary between music and the outside world does not make us lose music, but can enhance our study of music."

For example, Shreffler explained, "Think of a piece as something that moves—that has an afterlife." Beethoven's 9th in Soviet Russia, for example, stood in for communist brotherhood. In Nazi Germany it stood for glorious German heritage. The 9th meant something completely different played in November 1989 at the fall of the Berlin wall. "Music," Shreffler summarizes, "can be interpreted of that seminar."

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2007–2008 Calendar of Events

Fromm
Fromm Players at Harvard

60 years of electronic music
Friday, March 7 and Saturday March 8, 2008
Bresnick, Boulez, Czernowin, Davidovsky, Felder, Feldman, Ferneyhough, Harvey, Lachenmann, Reich, Sims, Stockhausen, Ussachevsky

Ying
Blodgett Chamber Music Series: The Ying Quartet
November 2, 2007; March 14 & April 18, 2008
Haydn, Beethoven, Ravel, Stravinsky, Schoenberg; works by Chou Wen-chung, Vivian Fung, Lei Liang; LifeMusic Commissions by Sebastian Currier, Lowell Liebermann

Blodgett
Distinguished Artists
Friday December 7, 2007
Geri Allen Trio
Friday April 25, 2008
TASHI

Harvard Group for New Music Concert Schedule
Saturday December 1, February 9, April 26, and on May 24 with Mario Caroli

All events are free and open to the public, and take place at 8:00 pm in John Knowels Paine Hall unless otherwise noted.

Fromm Visiting Professor Concert:
the Music of Helmut Lachenmann
Wednesday, April 9, 2008

Allegro Sostenuto
Michael Norsworthy, clarinet; Stephen Olsen, piano

String Quartet No. 3 “Grido”
Parker String Quartet

Lectures

Music-History-Context
Musicology Faculty Lectures
Mauro Calcagno
Performing the Self at the Beginning of the “Great Tradition” in Opera
Thursday, October 11 at 5:15 pm
Room Two, Music Building

Conferences

Ambrosiana at Harvard
New Source of Milanese Chant
Friday and Saturday, October 19–20
Houghton Library
http://hcl.harvard.edu/libraries/houghton/ambrosian.html

Ethiopians in America
The Practice and Performance of Cultural Creativity in Diaspora
Saturday and Sunday, April 13–14
CGIS and Barker Center

World Music at Harvard

South Indian Classical (Karnatic) music
Sunday March 16, 2008 at 4:00 p.m.
Ethio Jazz
Monday April 14, 2008
Featuring the music of Mulatu Astatke and Either/Orchestra

Mulatu Astatke
in many social contexts and musicologists have to shift their emphasis from the score to the sounding of music and its effect on its listeners. One result of this shift in emphasis in recent scholarship is that certain types of sources become useful which are different from those that I usually worked with when I was a graduate student: scholars can employ reviews, programs, ads in newspapers, and the recordings themselves to piece together how music was understood.”

The Music Library welcomes new staff member Beth Flood, congratulates Doug Freundlich, and bids farewell to Carolann Buff.

Beth Flood came to the Loeb Music library with experience as a librarian in the music libraries of Oberlin College and Kent State University. She is a graduate of the School of Library and Information Science at Indiana University, where she specialized in music librarianship. Beth is active in the Music Library Association and is currently serving as chair of the Subject Access Subcommittee of MLA. She is interested in the new technological developments impacting music libraries today. In her new role as Music and Media Cataloger, Beth is involved in integrating new digital media into the work of music cataloging in the Loeb Music Library.

Doug Freundlich, Associate Keeper of the Isham Library, will also become Acting Chair of the Early Music Department at the Longy School of Music beginning this Fall. Longy boasts some of the most extensive course offerings in historically informed performance in the United States, with specialist faculty in all areas of vocal, instrumental, and keyboard music from the Middle Ages through the eighteenth century. Doug, who has taught lute at Longy since 1979, will be revisiting a position he held in the 1980s, when as Department Chair, he helped guide Longy’s Early Music Program through its formative years. For Doug, it’s been a case of “Forgotten, but not gone.”

As she concludes nearly ten years of service, Carolann Buff leaves the library with these thoughts: “I did not know when I started working as a summer circulation assistant that I would have the additional benefit of access to a phenomenal collection of scores, recordings, books, and facsimiles. Nor did I know that I would meet such wonderful scholars who would pique interest in my own scholarly pursuits and challenge me to continue to think about where my academic interests would take me. I am taking this late-blooming interest in scholarship and starting my own academic journey into musicology. Although I will miss the friends and faces of this place, I will always treasure what I have learned in these halls regardless of the diversey paths that brought me here.”

Buff, a trained professional musician, specializes in the music of the 14th and early 15th centuries and has contributed much to academic life at Harvard. She has lectured on trecento form and style to undergraduate music history courses, sang Du Fay for graduate seminars, and performed at memorials for notable scholars such as Nino Pirrotta and David Lewin. “Of course,” says Buff, “the highlight of all of these performances has to be my annual appearance as Messagiera in Tom Kelly’s First Nights class presentation of Monteverdi’s Orfeo. First of all, to have the opportunity to sing such a wonderful role is a pleasure, but then to be coupled with a first class band and singers is luxury, and then that is all capped with the fabulous expressions dawning on the faces of the sleepy undergrads as they come to understand what making music is all about. This is the singer’s dream.”
Chiara Quartet Named Blodgett Artists-in-Residence Beginning 2008

The Chiara (“clear, pure, or light” in Italian) will be in residence at Harvard for four one-week periods each academic year beginning in October 2008. Recently awarded with the Guarneri Quartet Residency Award for artistic excellence by Chamber Music America, the Chiara Quartet’s other honors include a top prize at the Paolo Borciani International Competition, winning the Astral Artistic Services National Audition, and winning First Prize at the Fischoff Chamber Music Competition.

During their time on campus at Harvard, the Chiara Quartet (Rebecca Fischer, violin; Julie Yoon, violin; Jonah Sirota, viola; and Gregory Beaver, cello) will perform free public concerts and work directly with Harvard students by providing lessons, coachings, and readings of student compositions. The Quartet’s inaugural performance will take place October 31, 2008 at 8 pm in John Knowles Paine Concert Hall on the Harvard University campus. Says Chair Ingrid Monson, “We are impressed by the ensemble’s efforts to expand the audience for chamber music by finding new ways to engage listeners, and feel their commitment aligns well with Harvard’s goal of bringing innovative musicians to campus who will connect with the entire Harvard community.”

In addition to performing in major halls such as Lincoln Center’s Alice Tully Hall, Carnegie Hall’s Weill Recital Hall, the American Academy in Rome, and Philadelphia’s Kimmel Center, the Quartet currently devotes much of its performance season to concerts in alternative venues. In recent months they have performed at clubs including New York’s Caffe Vivaldi in the West Village, Kansas City’s The Brick, Houston’s Mucky Duck, Lincoln’s The Chatterbox, Wichita’s The Artichoke, and Chicago’s The Hideout.

“We want to reach some audiences that have not yet been reached — people who are our age and maybe have never heard chamber music before because they haven’t had the opportunity, or are put off by the formality of traditional concert halls,” violist Jonah Sirota explained.

The Chiara trained at The Juilliard School, mentoring for two years with the Juilliard Quartet as recipients of the Lisa Arnhold Quartet Residency, at the Yellow Barn Music School and Festival, and at the Aspen Music Festival.