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# MUSIC

NEWSLETTER

Vol. 5, No. 1/Winter 2005

## A Musical “Lingua Franca” Sean Gallagher Looks at 15th-Century Polyphony

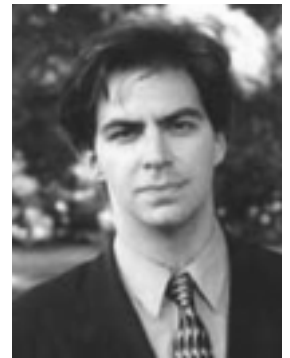
*Excerpts from a conversation with Assistant Professor Sean Gallagher about his research on the singers and composers of the 15<sup>th</sup> century.*

My research interests focus on late medieval and renaissance music, in particular the musical cultures of France, the Low Countries, Italy and England during the “long” fifteenth century (roughly 1380 to 1520). Most of the composers I am directly concerned with—Du Fay, Binchois, Ockeghem, Regis, Busnoys, Josquin—were Franco-Flemish, and indeed a number of them spent most or all of their careers in France and what is now southern Belgium. But their music traveled far afield, and polyphonic music of this sort became something of a pan-European phenomenon during this period.

Like most people who work on such music, I suppose, I came to it by a fairly circuitous route. I studied piano for seven years at the Peabody Conservatory, performing widely. I was 17 and a second-year student there when the works of Du Fay, Ockeghem, and their contemporaries first made an enormous impression on me. I had simply never before encountered anything that opened up those parts of the emotional and musical universe. But in the competitive environment of a conservatory it was considered bad form for pianists to be interested in much of anything beyond Beethoven, Chopin and Rachmaninoff. Fortunately for me, Peabody and Johns Hopkins possess fine libraries, and I would sneak off to go study much earlier music and poetry. But it was really only after completing my studies with Leon Fleisher, during a year spent performing in Europe, that I found myself returning more and more to music of the 14<sup>th</sup>, 15<sup>th</sup>, and 16<sup>th</sup> centuries. (I still play piano a good bit, and my interest in later musical repertoires certainly hasn't waned; one of the pleasures of teaching Music 1 is that it allows me to revisit and further explore with the students works and practices from the entire span of Western musical history.)

Many of the renowned composers of the 15<sup>th</sup>

century knew one another personally, and from their works it is often clear they also knew one another's music. For the period ca. 1430-1480 one can argue for something like a musical “lingua franca.” One part



of my research has aimed to show what the constitutive elements of that lingua franca must have been. The consistency, for example, with which particular composers use and combine certain melodic and rhythmic gestures suggests one way forward with such research, though this involves detailed and systematic study of compositional procedures over hundreds of works.

In addition to the written polyphony that survives from the 15<sup>th</sup> century, there is also information we can glean from writings of the period about the practice of “cantare super librum”—“singing on the book.” This involved singers using a written monophonic melody (most often chant) as the basis for some kind of extemporized polyphony. What does it tell us about this musical culture that there were apparently many trained singers running about capable of inventing contrapuntally-correct polyphony in this way? Just how “correct” or elaborate was such polyphonic singing? How and to what degree did it inform the work of composers when they were making motets and Masses? Was the act of what we call composition (understood as carried out by an individual) fundamentally different from this kind of collective inventing of counterpoint? Furthermore, what significance should we attach to the act of recording polyphony in writing within a culture in which oral and aural aspects of learning and transmission were so prominent?

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## Faculty News



Professor Thomas Forrest Kelly with Director of Administration Nancy Shafman and Erasmus Professor Ignace Bossuyt at a reception honoring Kelly's tenure as chair. He has held the position since 1999.

GALLAGHER continued from p. 1

These are some of the topics I'll be addressing in my February 17<sup>th</sup> Musicology Faculty Lecture and in a seminar I am teaching on Du Fay, as well as in a book I'm writing, *Musical Poetics in the Fifteenth Century*.

*Prof. Gallagher's recent projects include studies on the interaction between renaissance musicians and humanistic learning; co-editing Western Plainchant in the First Millennium: Studies in the Medieval Liturgy and its Music (Ashgate, 2003); and a book on the music of Johannes Regis.*

### Tutschku's Invisible Bell Tower

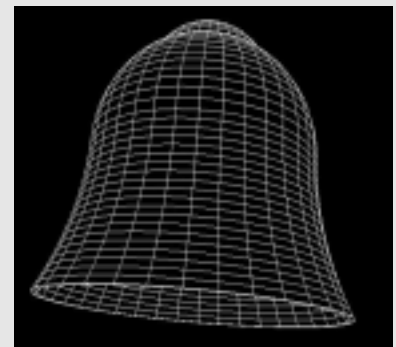
"Bells were always special acoustic signals—they announced religious events, fire, periods of mourning, celebrations," explains Hans Tutschku, Associate Professor of Music and Director of the Harvard University Studio for Electroacoustic Composition (HUSEAC). "For me, bells are symbols for the specific sound of a place and its culture.

From December 1<sup>st</sup> through January 6<sup>th</sup>, the cupola of Cabot House resonated with bells from Avignon, Kyoto, or 18th-century Strasbourg, among scores of other distant locales, depending on the hour and a selection of computer-generated bell sounds programmed into a laptop. Tutschku's been collecting bell sounds for

*Some of bells were created using architectural modeling software. "I make a grid, a physical model of the object. I calculate all the material, shape parameters, and decide how fast the hammer strikes the bell. The computer makes a simulation of it; what would happen in reality if these objects existed."*

ten years. His oldest is from the Bell Museum in Apolda, Germany, "City of Bells," and is an 800-year-old bell originally used to alert the town to fires. He's also got a cathedral bell from Geneva that plays Protestant melodies, and a bell from Esztergom, Hungary that resonates in haunting, minor chords.

The composer's interest in aural cultural identity has informed much of his past work, which often uses collected sounds—city streets, church music, spoken poetry—as major elements in his electroacoustic scores. —excerpted from the *Harvard Gazette*, 12/2/04



A computer software rendering of one of Tutschku's imaginary bells.

Fanny P. Mason Professor JULIAN ANDERSON's new symphony, premiered in Birmingham in December 2003, has won the British Composer Award, given jointly by the British Academy of Composers and the BBC for the best new orchestral work of 2003–2004.

Professor Emeritus REINHOLD BRINKMANN published "Musikalische Lyrik. im 19. Jahrhundert. Ein Säkulum des Liedes" (*Handbuch der musikalische Gattungen*, ed. Siegfried Mauser, 2004); "Franz Schubert, Lindenbäume und deutsch-nationale Identität—Interpretation eines Liedes," *Wien* 2004; and, as an homage to Luciano Berio, unforgettable composer, friend, and Norton Professor 1993–94, "Sprache, Gestus, Musik—Luciano Berios kompositorische Welt," in *Studi musicali*, 2003.

Associate Professor MAURO CALCAGNO published "Signifying Nothing: On the Aesthetics of Pure Voice in Early Venetian Opera" in the *Journal of Musicology*. His edition of Francesco Cavalli's opera *Eliogabalo* was used for performances at "La Monnaie" theater in Brussels last spring, conducted by René Jacobs. Calcagno read a paper at the international colloquium on the opera organized by the theater, and also wrote the main article for the program book, reprinted for the opera's performances at the Innsbrucker Festwochen der Alten Musick in August. In the past year he has given two invited lectures, at Princeton University and at Oxford University. He has been elected President of the New England Chapter of the AMS for 2004–06, and currently serves on the editorial board of the *Journal of Seventeenth-Century Music*. Recently, he has become the co-director of the international project "Luca Marenzio and the Roman madrigal," organized by the Accademia Nazionale di Santa Cecilia in Rome.

Yale University Press recently released Morton B. Knafel Professor THOMAS FORREST KELLY's *First Nights at the Opera*, which narrates the social history of European opera during its golden age. The volume focusses on five extraordinary operas: Handel's *Giulio Cesare*; Mozart's *Don Giovanni*; Meyerbeer's *Les Huguenots*; Wagner's *Das Rheingold*; and Verdi's *Otello*.

On January 15, 2005 the Carnegie Hall Festival Chorus and the

Orchestra of St. Luke's conducted by Helmuth Rilling presented the world premiere of Dwight D. Robinson Professor **ROBERT LEVIN's** completion of the Mozart c-minor mass, K.427, commissioned by The Maria and Robert A. Skirnick Foundation for New Works at Carnegie Hall. The work will also be performed in St. Paul, Minnesota in February. European premieres will follow in March (Baden-Baden, Turin, Treviso, Stuttgart, Warsaw, Vienna) with the Gächinger Kantorei and Bach Collegium Stuttgart under Helmuth Rilling's direction. Publication is slated for spring, 2005. The completion adds 25–30 minutes to the work, expanding it by fifty percent and making it liturgically complete. The added movements are based upon previously unused sketches and Mozart's adaptation of the work into the cantata *Davide penitente* (K.469) in 1785.

Levin also will perform the world premiere of Yehudi Wyner's *Piano Concerto Chiavi in mano*, commissioned for Levin by the Boston Symphony Orchestra under direction of Robert Spano in February.

**CAROL J. OJA** is currently president of the Society for American Music and a member of the Editorial Board for *Journal of the American Musicological Society*. Her contribution to the panel, "Teaching Controversial Aspects of American Music," which took place at SAM's annual conference last spring, will appear in the online journal *Echo*. Together with Judith Tick, she is program consultant for *Copland and his World*, to be presented by the Bard Festival next summer. She and Tick have also edited a book about Copland that will be published by Princeton University Press in conjunction with the festival. She moderated the department's Elliott Carter Symposium this fall, which was organized by James Edward Ditson Professor **ANNE SHREFFLER** together with the Boston Symphony Orchestra. Most recently, Oja received an NEH grant for the spring of 2005 to support her book on Leonard Bernstein.

**ALEXANDER REHDING** took up the bass sackbut for the Harvard Early Music Society's production of Monteverdi's *L'Orfeo*. He presented a paper on Franz Liszt at the meeting of the International Musicological Society in Sydney, Australia, and one on Kurt Weill at the AMS meeting in Seattle. For the 2004 Wexford Opera Festival (Ireland) he

## 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, Laurence Dreyfus, Sergio Durante, Christopher Hogwood, Ulrich Konrad, Ton Koopman, Robert Levin, Daniel R. Melamed, Hans-Joachim Schulze, Elaine Sisman, Reinhard Strohm, James Webster, Gretchen 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/](http://www.music.fas.harvard.edu/conferences.html/)

wrote on Walter Braunfels's little-known opera *Prinzessin Brambilla* (1931). Other recent articles have appeared in *Beethoven Forum*, *Music and Letters*, *Nineteenth Century Music Review*, *Musik und Ästhetik*, and the edited volume *Musiktheorie zwischen Historie und Systematik*.

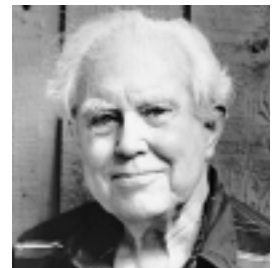
On the same ward, in the same hospital, and on the same weekend, Associate Professor **KAREN PAINTER** and graduate student **JULIE ROHWEIN** each gave birth to healthy baby boys. Rohwein and her husband Jonathan welcomed Lucien Isaac Rohwein Aibel on Friday, December 3<sup>rd</sup>; Karen and Richard Painter welcomed William Hall Painter II on December 4<sup>th</sup>.

**CHRISTOPH WOLFF**, Adams University Professor, was elected President of the Commission mixte of the "Répertoire International des Sources Musicales" (RISM), co-sponsored by the International Musicological Society and the International Association of Music Libraries. RISM prepares inventories of historical sources of music throughout the world and makes them available in printed catalogues and online. Also, on November 22, 2004 Professor Wolff was presented with the "Harrison Medal" of the Society for Musicology in Ireland; he is the first recipient of this newly created award.



Graduate students David Kaminsky and Petra Gelbart at the Music Department's holiday party.

Elliott Carter, right, attended a symposium co-organized by James Edward Ditson Professor Anne Shreffler; Koo Nimo, below, in a concert of Ghanaian highlife music in Paine Hall.



Sir Harrison Birtwistle, Visiting Professor in Composition during the fall, 2004. The Department presented the first Boston area all-Birtwistle concert in December.



### American Musicological Society Names Two New Prizes

At the 2004 Annual Meeting of the American Musicological Society, the Board of Directors announced the formation of two new prizes for scholars. One is the **H. COLIN SLIM Award** (M '55, D '61), for the best scholarly article by a senior musicologist. The other prize is the **LEWIS LOCKWOOD Award**, named for Research Professor Lockwood, for the best book in the field by a scholar in the earlier stages of his or her career.

## Graduate Student News

RICHARD GIARUSSO sang with the Chorus of Emmanuel Music in Handel's *Israel in Egypt* this past November. In December he presented "Willful disorder and formal rupture in late Schubert" at an international scholarly symposium ("The Unknown Schubert: New Perspectives, New Insights") hosted by the University of Regina, Canada.

JONATHAN KREGOR read a paper, "On the Limits of Transcriptions: Franz Liszt's *Winterreise*" at the American Musicological Society meeting in November.

LEI LIANG participated in the Internationale Ferienkurse für Neue Musik in Darmstadt, and visited South West German Radio Experimental studio on a Heinrich Strobel Foundation scholarship. A recent work, *Motion Parallel*, commissioned by Mary Flagler Cary Charitable Trust and Pro Musicis, was premiered in Carnegie Weill Recital Hall this past spring. Liang was named a Visiting Professor at Shanxi Normal University College of Arts in Xi'an.

SARAH MORELLI presented a paper at the International Kathak Conference held at the University of Chicago in October, which brought together the foremost practitioners of Kathak dance from India and America, as



Sarah Morelli. Photo by Patricia Tang.

well as students, critics and scholars to discuss Kathak in the American diaspora. She also presented "A Superior Race of Strong Women: Redefining Self and Community in American Kathak" at the Society for Ethnomusicology annual conference, held in Tucson, Arizona this past November.

JESSE RODIN directed the ensemble Cut

Circle in a concert, "Ostinato: Renaissance Sacred Music by Josquin, Pierre de la Rue, Isaac, Busnoys & Morales" on January 29<sup>th</sup> at the Friends Meeting House in Cambridge.

KEN UENO won a 2004 Aaron Copland Award composer residency, which includes a month-long stay in Copland's upstate New York estate. Recent commissions include an orchestral piece for Boston Modern Orchestra Project, an octet for Relache Ensemble in Philadelphia, a saxophone quartet for Prism Quartet (recently premiered in NYC's Symphony Space), and a quartet with electronics for Rosa Ensemble in the Netherlands. A performance of Ueno's piece for the Hilliard Ensemble was recently aired on Italian national radio, RAI 3.

Lucien Israel Rohwein Aibel, born to graduate composition student Julie Rohwein and her husband Jon Aibel on December 3<sup>rd</sup>.



## Staff News

Assistant to the Chair MARY GERBI sang with the Handel and Haydn Society Chorus in their 151<sup>st</sup> annual performance of *Messiah* in Symphony Hall; she also sang the role of Euridice in the Harvard Early Music Society's *L'Orfeo*, directed by Chair of the Music Department, TOM KELLY.

Staff Assistant KEITH HAMPTON performed in his fifth season with vocal art ensemble The Boston Secession, and produced the CD compilation "Coming Home: Boston Song Collective," released by Brave Records.

ANDREA CAWELTI, Music Cataloguer at the Loeb Music Library, is at work on an exhibit for a March, 2005 Wagner symposium at the BSO. The subject will be Theodore Thomas's Wagner tour of 1884, his history with and stylistic approach to Wagner, and his use of BSO musicians.

## Humanities Center Offers Three Music Seminars

The relatively recent addition of Opera to the roster of Humanities Center offerings gives the music department three of the Center's 33 current seminars; Music and its Audience and Ethnomusicology are the other two.

The Humanities Center sponsors interdisciplinary discussions among Harvard faculty, faculty from other area institutions, and graduate students in a variety of fields. This spring will bring a number of music scholars to campus including Mark DeVoto (Tufts University) *On Debussy* (Opera, February 24<sup>th</sup> at 5:00pm); Julie Buckler (Harvard University) *Re-imagining Swan Lake: A Tradition of New Perspectives* (Music and its Audience, February 28<sup>th</sup>); and Helen Greenwald (New England Conservatory of Music) *On Turandot* (Opera, March 24<sup>th</sup>, 5:00pm). For a full schedule go to: <http://www.fas.harvard.edu/~humcent/>

## Undergraduate News

An Office for the Arts Kahn grant was awarded to MICHAEL ABBRIANO '05 to produce a concert version of Leonard Bernstein's short opera, *Trouble in Tahiti*.

DOUG BALLIETT '05 won the assistant principal double bass position in the San Antonio Symphony; he has taken time off from Harvard to play there.

BRAD BALLIETT '05 was a bassoon finalist for the New World Symphony in Miami, Florida. Also, the Bach Society Orchestra premiered Balliett's *Mass for Orchestra* on December 4<sup>th</sup> as the winner of its composition competition.

EMILY KAHN '05 and THUD (The Harvard University Drummers) received an Eckstein-Lipson grant from the Office for the Arts to produce a concert of percussion music including original student compositions played on unconventional instruments.

DOUG LIEB '07 and the Harvard Wind Ensemble received an Office for the Arts Kahn grant for a concert dedicated to the music of American composer Vincent Persichetti and for a concert commemorating the 85<sup>th</sup> anniversary of the Harvard University Band.

## Research Shines a Light on the Sistine Chapel *Cantoria* Signatures

The choir loft, or *cantoria*, in the Sistine Chapel is a smallish, 8x12-foot nook carved into the stone of the chapel wall and dimly illuminated through its original colored glass window. For the first 3 1/2 centuries of the chapel's history (it was built in the 1470s), only singers were allowed to enter the cantoria. What they did in there, aside from music, has only recently come to light: signatures, hundreds of them, were uncovered during the Vatican's restoration; among them, the only extant signature of the turn-of-the-16th-century composer, Josquin. Carved and scratched over several centuries of singing, the signatures now stand as a who's who of the papal choir.

Graduate student Evan MacCarthy used part of his 2004 Morrill Fellowship to visit the Vatican this past summer to explore the cantoria and examine the signatures with his own eyes.

"In 1800 the original cantoria frescoes—gold drapes with the papal seal—were white-washed and covered," he explains. "But we have evidence from the mid-18<sup>th</sup> century that refers to carvings in the wall, particularly the name of Josquin. Scholars knew something was there.

"Restorations of the frescoes of the entire chapel, particularly the frescoes by Michelangelo, began in 1980. They started with the ceiling, then did 'The Last Judgement,' and then the frescoes on the side walls. What was dark and ashy now explodes with color and light," MacCarthy notes with clear delight. "In 1997 they finally came to uncovering the cantoria. The reason everyone is excited is we didn't have anything in his hand. Of course we don't really know if it's him but—," MacCarthy smiles.

The German musicologist Klaus Pietschmann first wrote (1999) about the signatures, paying close attention to the "signature" of Josquin and its potential authenticity; two years later Oxford University Press put out a collection of essays edited by Richard Sherr with a color image of the cantoria graffiti on the cover. The cover photograph fascinated MacCarthy.

"I looked at this and thought, 'There are hundreds of other names. I wonder who else is there.'"

MacCarthy called the man who'd led his high school tour of the Vatican museums nine years ago, Dr. Walter Persagati, who remembered him. Persagati, now retired as a director of operations for the Vatican Museums, met MacCarthy at the exit.

"It was 7:30 in the morning, before the museums opened. At the entrance, thousands of people were already in line. We walked in, waving to guards. We ran straight through the museum, flying by the art, to the chapel, though several sets of secret doors. The stuffy

hallways were still hot from previous night and the guards flung open shutters. We hurried down a few stairs into a very narrow, cold passageway that opened out into the Sistine Chapel. There, it was absolutely silent. Dr. Persagati turned to me, very unassuming: 'Sometimes I just come here by myself and I'm still overwhelmed.'"

MacCarthy was locked into the cantoria for three hours,

overlooking an empty Sistine Chapel (save one guard in the corner) where he examined and photographed the signatures he found covered in dust and dirt.

"My hands were shaking so much the first photos were blurry. There were carvings all over the place, a mess of markings that were messages, lines of music, lyrics, notes, dates, even what appeared to be an anarchy symbol. There were Latin and German names from 1570 or 1625, then, from the 1700s, several English names. Even in the stairwell there were hundreds of names; sometimes people identifying themselves by voice part."

He didn't get them all, he couldn't.

There were too many.

"The museum officially opened at 8:45 and by 9:15 the place was a zoo. It was wall-to-wall bodies—loud, deafening. I couldn't think straight."

When MacCarthy left the Sistine Chapel he had a plan. He'd come back with a better list of who was known to have been singing in the chapel. He'd need a better camera and tripod, more light, and would need to go through a much more difficult Vatican permission process to be able to spend the necessary few days working there. But he also came away with even more questions.

"A lot of these people we know because there are lists and diaries documenting the singers' names starting in the 16<sup>th</sup> century. The thing that hasn't been documented is the music: there are two music excerpts carved in the wall; why did

they choose these? How many of the singers were composers? Instead of a name, did they sign a tune? How and why would they carve their names in the wall? Can you see from where signatures are located in the loft what voice part a singer was? There is still much to do!"



Josquin's signature is carved 10"-12" above the bench—was he distracted during Mass?

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*Evan MacCarthy is in his second year of graduate study in the Music Department, where he studies 15<sup>th</sup> and 16<sup>th</sup> century motets and chansons. He was awarded a Morrill Fellowship to spend time in Rome, Florence, Bologna, and London, and to give a paper at a conference on medieval and Renaissance music in Glasgow.*

## Alumni News

ALEXANDRA AMATI-CAMPERI (PhD '94) writes that she has just turned in her tenure application (four 4-inch binders thick and then some), which also included her newest book, a critical edition of Verdelot's six-voice madrigals, with full critical apparatus and an introductory essay in both English and Italian (ETS, 2004). She hopes to uncross her fingers and toes sometime in March 2005—it makes caring for her three children and playing the piano a lot easier! She is now editing one of Rossini's works for the critical opera omnia (you know, those big brown volumes up on the third floor...).

Pianist EVELYN (SHU-CHING) CHEN (AB '90) gave recitals and master classes at the Central Conservatory of Music in Beijing and the Cultural University in Taipei in June. She also performed the Arensky Trio with members of the New York Philharmonic on their Chamber Music Series at Merkin Hall in May, and will perform Schubert's "Trout" Quintet on the same series next June. Evelyn is currently an Adjunct Associate Professor of Music/Piano at Teachers College, Columbia University in New York City.

APRIL JAMES (PhD '02) is at work on The Maria Antonia Project, whose mission is to restore music by women composers of the past—especially opera—to the living repertory through performance, lectures, publications and recordings. Plans for 2005 and 2006 include a production of Maria Antonia's first opera *Il trionfo della fedelta*.

ROGER NEILL (AM '88, PhD '94) enjoyed his conducting debut at the Hollywood Bowl in Los Angeles this past summer. He led the Hollywood Bowl Orchestra in concert with the French pop band Air on September 26, 2004, with original arrangements he created for this event, in front of a crowd of 17,000. Also on the bill—and accompanied by Neill and orchestra—was Stereolab, Sondre Lerche, and special guest Beck. Neill and the artists are making plans to bring this concert to New York and London in the near future. Neill hopes to create similar events at the Hollywood Bowl for summer 2005.

ANDREW SHENTON (PhD '98) recently moved back to Boston from California to

### Jobin Conducts *Tosca* at SF Opera



Ariel, Sara Jobin and Alexandra backstage at the SF Opera.

By Alexandra Amati-Camperi

When I accompanied my "dissertation baby" Ariel (now 10 and in 6th grade) to his first rehearsal at the San Francisco Opera House for his role in *Tosca*, I realized that the conductor was none other than Sara Jobin, BA '91. We hadn't seen each other since our days in the department, when I was a TF and Sara a student in the section. Sara has been staff conductor at the SF Opera for four years and this season was the first woman to ever conduct this famous opera company. She was at the helm of a November performance of Puccini's *Tosca* as

well as one of *Flying Dutchman* in December.

At the November 7<sup>th</sup> show of *Tosca*, Sara (somewhat nervously) took the podium at the San Francisco War Memorial Opera House. It had been sold out for days and the line of people wanting to buy standing room tickets was long. I was backstage, like most of the times, supposedly chaperoning the boys of the cantoria, but this time I was really wrestling a spot in front of one of the numerous monitors backstage that showed Sara and the house. Well, I have rarely quite seen anything like this: the house gave her a deafening welcome, and—this I've never seen—so did everybody backstage (and I mean everybody, including all stage hands and artists, were all madly clapping). Then, her baton came down for the first downbeat, and you could have heard a pin drop. Throughout the glorious performance I could feel the elevated level of excitement, which by the seventh show had settled at a routine level.

Sara conducted fabulously, with clear gestures, superior musical flair, and while singing the whole thing (prompters have long gone out the back door due to budget cuts) without ever looking at the score. It was almost funny to see that she had the score so memorized that she turned the pages at the appropriate time, but didn't even glance at them. All the artists I talked to felt her direction was excellent, musically sensitive, and extremely supportive and clear. A triumph, as the standing ovation at the end proved (and this is no Milan or Rome; the audience is usually very complacent, hardly booing or exalting anyone). Sara was offered flowers and congratulations from everybody, starting with Opera Music Director Donald Runnicles and General Director Pamela Rosenberg. Brava Sara!

take a faculty position at Boston University. Shenton joins the School of Theology as Assistant Professor of Sacred Music with an appointment also as Assistant Professor of Music at the School of Music. He will, among other things, be running the Master of Sacred Music Program.



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## Library News

### David Ackerman Receives Carol Ishimoto Award for Distinguished Service in the Harvard College Library



Nancy M. Cline presents David Ackerman with the Ishimoto Award.

*An endowment established in 1991 by Carol Ishimoto, former Associate Librarian of Harvard College for Cataloging and Processing, annually provides a cash award and citation for creative professional achievement of a high order. It recognizes a member of the professional staff who has advanced the mission of the College Library through exceptional contributions and leadership.*

LOEB MUSIC LIBRARY Audio Preservation engineer David Ackerman was awarded a Carol Ishimoto Award for demonstrating serious commitment to the goals of Harvard College Library. While maintaining the audio preservation studio he contributed significantly to a major grant proposal that resulted in an award for a joint Indiana University/Harvard University project; he supervised the design of software that streamlines the process of uploading files into the DRS and is creating software to aid in data collection; and he worked at creating the specifications for the contractual requirements for outsourcing Poetry Room materials. Ackerman was also instrumental in planning and advising the Milman Parry digital project, a plan to digitize selected recordings of Yugoslav epic singers made by the famous folklorist, Albert Lord (*The Singer of Tales*).

According to Virginia Danielson, Richard F. French Librarian of Loeb Music Library, "Dave is richly deserving of the Ishimoto Award. He has, nearly single-handedly, brought Harvard to the forefront of audio recordings preservation internationally, using the latest technology. What this means for Harvard's music collections is that unique materials—ethnographic field recordings, performances by Harvard's music ensembles, lectures by faculty and visitors and the like—will be digitally preserved for generations to come using the best possible methods."

"David Ackerman is an internationally respected audio engineer with the ability to create cutting edge technology and then to explain it in lay terms to constituencies throughout the University," said Nancy M. Cline, Roy E. Larsen Librarian of Harvard College. "By applying a logical, methodical approach to his work he manages to successfully tackle large, complex projects and also fulfill the daily responsibilities of his job."



While there are many pieces of music from the past fifty years for solo voice with ensemble accompaniment, there are relatively few calling for more than one solo voice, outside the realm of opera and music theatre. As the works on this Festival program demonstrate, the multiplication of the vocal line calls into being myriad sonic and expressive possibilities, greatly enriching the nexus between text, music and meaning. A single voice always asks to be heard as a character, an individual with a particular identity; but with several voices identity becomes a much more ambiguous, elusive phenomenon, whether communal and collective, or splintered and disconnected.

—*Fromm Festival at Harvard 2005 curator Elliott Gyger*

## Fromm Concerts at Harvard *Multiple Voices*

[www.music.fas.harvard.edu/calendar.html](http://www.music.fas.harvard.edu/calendar.html)

Concert Line: 617-496-6013

Friday March 4, 2005 8p.m.

Steve Reich, *It's Gonna Rain* (1965)

Peter Maxwell Davies, *Cantata*:

*Leopardi Fragments* (1962)

Kaija Saariaho, *Grammaire des rêves* (1988)

Elliott Carter, *Syringa* (1978)

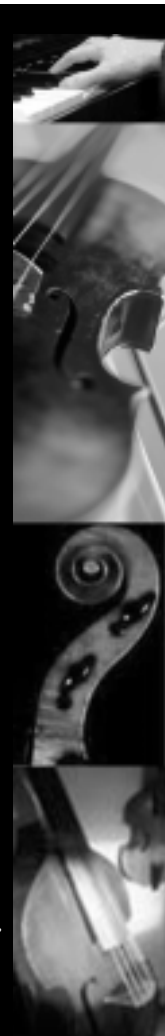
Saturday March 5, 2005 8p.m.

Jacob Druckman, *Bó* (1979)

Luciano Berio, *A-Ronne* (1975)

Karlheinz Stockhausen, *Gesang der Jünglinge* (1956)

Harrison Birtwistle, *Meridian* (1970)



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## Oscar Schafer's Musical Legacy at Harvard



**F**orty-five years ago he signed up for G. Wallace Woodward's Music 1 class. It was 1960, and this was the first time Oscar Schafer had studied music; he was an economics concentrator on his way towards building a career in finance. But it changed his life. "Woody's class opened my eyes—my ears—to the beauty of music," says Schafer. "I remember our last lecture. Woody played the movements of the Beethoven 'Archduke' trio, and I cried."

Schafer went on to earn his AB ('61) and then MBA ('64)

from Harvard; he's now Managing Partner of O.S.S. Capital, an investment firm in New York. But his love of music never waned. Schafer, who admits he can't even read music, sits on the board of the Bravo Festival in Vail, Colorado. He goes regularly to the opera and the philharmonic. "I even met my wife on a blind date at a

performance of *Carmen* at the Met," he confides.

In 1985 Schafer funded the Oscar Schafer Fellowship, meant to make possible the same sort of epiphany he had in Music 1 to all undergraduates at Harvard. The Fellowship is awarded every year to a graduate student for excellence in undergraduate, non-concentrator teaching. 2004 recipient Bettina Varwig, now doing research in Berlin, confirms that what Schafer intended is actually happening: "There were a lot of people [in the Chamber Music course she taught] that were inspired to listen to music that they had never thought of listening to before. I have one student who still writes to me to ask me for CD recommendations because he is now building a CD library." The other two Schafer Fellowship recipients this year were Christina Linklater and Mary Greitzer.

Mr. Schafer also made gifts to the Biblioteca Mozartiana Eric Offenbacher Mozart collection of the Music Library, and to the Department for the acquisition of percussion instruments and for in-class live performances of music, such as the recent appearance of the Orchestra of the Handel and Haydn Society in Professor Thomas Kelly's core course, First Nights.

"Oscar Schafer is a friend of music and of this department," says Kelly, "but most of all he supports the kind of first-rate, experiential education that to many students matters most."