

MUSIC

NEWSLETTER



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Arts Up Front in Classroom, On Campus

Hip Hop Heights and a Musical Rice
Harvard Students Come Face to Face with Theater's Young Talent in "American Musicals, American Culture"

Lin-Manuel Miranda stands at the front of a Harvard lecture hall fiddling with his ipod and staring at the clock in the back of the room. Twelve noon, the official start time for Professor Carol Oja's course, "American Musicals and American Culture." There's no one there. Head TF Ryan Bañagale leans over and explains about Harvard time.

"We've got seven minutes?" Miranda asks. "Great. I'll play DJ for seven minutes." He pops his ipod into the sound system and the room comes alive with a hip hop bass beat.

Miranda is a multi-Tony award-winning creator and one-time star of *In the Heights*, a musical that blends hip hop with the Latin music Miranda knew as a child growing up near Manhattan's Washington Heights neighborhood. *In The Heights* (music and lyrics by Miranda, book by Quiara Alegria Hudes)



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Composing and Performing Music of the 21st Century

Because of large-scale political events, composers of the same era may respond to the same events regardless of country of origin. At the same time, because of globalization, the national identity of music seems harder than ever to nail down.

"Where the 60s and 70s manifested a maximum amount of diversity, variety, and multiplicity, the 21st century, although globalized, seems somehow more economical," noted Anne Shreffler, James Edward Ditson Professor, in a spring session of her new graduate seminar, "Music of the 21st Century." "Carter, for example, used to sketch thousands of pages. Now, he's efficient, he's internalized his harmonic system, he can picture it in his head."



Oliver Strand, Andres Ballesteros and Victoria Aschheim, winners of the first "Outside the Box" competition for new, small scale compositions. See story on page 3.

What has been going on in music since the end of the last millennium, thinks Shreffler, matters: "Not only composers, but also musicologists, ethnomusicologists, and theorists need to occupy themselves with new music as a significant cultural phenomenon. Writing about music is not peripheral, but helps establish a discourse within which new music can be perceived on the outside, and therefore, exist."

"Music of the 21st Century" addresses this conviction by posing questions about the role of music in regular life, the possibility of a national style in the face of musical global-

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tells the story of three generations living in a tight-knit Dominican/American community whose cultural traditions are in flux. Miranda was on campus as part of the Office for the Arts' Learning From Performers program, and he was a guest in Oja's course because the students have been studying cultural events—the Red Scare, social protest movements, AIDS, race—and the musicals that comment upon them, such as *Wonderful Town*, *The Cradle Will Rock*, *Rent*, and *Show Boat*. *In the Heights* was part of a section on immigration and ethnicity.

"The show's been criticized because there are no drugs or crime. I wasn't interested in that side of the neighborhood," says Miranda, arching an eyebrow at the class. "*West Side Story* did that pretty well, don't you think?"

Which is one of the points the course raises: American musicals comment on an ever-evolving landscape of politics and social change and, despite when the piece is written, they resonate beyond a specific historical period.

"In a strange way, dealing with contemporary musicals, and talking to their creators, helps students put a new spin on the standard Broadway repertory," suggests Teaching Fellow Matthew Mugmon. "It puts into focus the fact that, like *In the Heights*, musicals such as *Show Boat* and *West Side Story* were made by real people who were dealing with real issues."

Like joblessness.

"The plot of *The Adding Machine* is simple," said its composer/lyricist Joshua Schmidt

during his visit to Oja's seminar. "[The protagonist] Mr. Zero kills somebody and he pays the price. His job was ripped away. It's not just his generation. This happens repeatedly."

Schmidt turned Elmer Rice's 1923 expressionist play into a musical using everything he knew as a pianist, synthesizer programmer, and composer: eclectic tools for an eclectic score. A score based as much on the music he listens to as it is on any Broadway tradition.

"All the music I do is based on the Pixies' *Motorway to Roswell*," Schmidt jokes.

"Students see how these composers capture and relate concerns of American culture today through their musicals," says Bañagale. "Even though *Adding Machine* takes place in the 1920s and *Heights* focuses on a single community, they both comment on relationships, home, the human condition, and belonging."

Meeting composers also helps students put a face on the phenomenon of Broadway and art.

"For most students, professional musical theater productions exist as downloads on their iPods or occasional viewings of video recordings; if they're lucky, they might attend an occasional live performance in Boston or New York," says Tom Lee, manager of Learning From Performers. "That's why it's so important



The Adding Machine composer Joshua Schmidt talks with students in Oja's course "American Musicals, American Culture."

to bring in artists like Schmidt and Miranda, who embody the sense of creativity and collaboration necessary to mount a musical."

And Oja's seminar goes one step further. Music-making is an integral part of the class, and students are invited to perform works from the current musical they're studying.

"The student performances have been a big success," says Mugmon. "They are integrated into the professor's lecture on a particular musical—sometimes as a way to get the sound of the musical into the students' ears at the beginning of class, and sometimes to demonstrate a particular point. It really brings these shows alive in ways that YouTube clips and MP3s can't, and it gets the students involved with the material in a physical way, which isn't possible in many courses."



Students in the course, "American Musicals, American Culture" with Broadway artist Lin-Manuel Miranda: Megan Savage, Fred-Ivo Baca, Doris Le, Christine Gummerson, Lin-Manuel Miranda, Haley Bennett, Sam Schoenberg, Siena Leslie, Ben Moss.

You don't play a piece the way you want to until the 15th time. And what is the authentic performance of a piece? There is no one authentic performance. There is a large range of what is possible and what is true to the score.

ization, how music is supported, and whether or not it is possible to identify a 21st-century canon or judge its quality, perched as we are at the very beginnings of a new century.

To find answers to these and other questions, students studied works programmed in concerts by the Fromm Players at Harvard as well as the compositions of members of the current Harvard Group for New Music, faculty member Chaya Czernowin, and several others. To examine newly commissioned works from a performing artist's point of view, Shreffler turned to pianist Ursula Oppens, a three-time Grammy Award nominee and co-founder of *Speculum Musicae* who was on campus as a Blodgett Distinguished Artist-in-Residence. Oppens gave a recital of 21st century music at Paine Hall (April 1), for which Shreffler's students had written program notes. She visited the seminar to discuss her concert, process, and thinking on new music.

Performing 21st-Century Music

"I've never done a program of 21st century music before," Oppens began. "I don't know if anyone has."

Oppens' program included many pieces commissioned by her and composed for her, including a world premiere of Charles Wuorinen's *Oros*. The piece was complex and dense, so Shreffler asked how a performing artist such as Oppens approaches a work no one—including the composer—has heard before. You must, Shreffler prompted, find recurring material; you must figure out the main voice, secondary voice, so we, the listeners, can hear more than simply notes?

"Yes, each finger has to learn a new place," affirms Oppens. "But you don't play a piece the way you want to until the 15th time. And what is the authentic performance of a piece? There is no *one* authentic performance. There is a large range of what is possible and what is true to the score."

And musical perception and interpretation

change based on musical memory: all the music Oppens has played in her several-decades-long career hovers somewhere in her memory and can't help but have an effect on her performance. But, she points out, it's not necessarily a conscious choice. "You can will yourself to remember," said Oppens. "And you have a choice of what you learn. But you don't have a choice as to what you forget."



Ursula Oppens

Composing in the 21st Century: Student Works

In addition to her recital and visit to Professor Shreffler's seminar, Blodgett Distinguished Artist Ursula Oppens spent some of her time on campus coaching small groups of students for "Outside the Box: Musicians and Composers Collaborate," a project that brought together undergraduate composers and student performers to create and perform small-scale original compositions.

Oppens, who has had a longstanding artistic relationship with most of the last century's seminal composers—Elliott Carter, Donald Martino, Tobias Picker—is in a unique position to be able to help student composers write pieces based on who their musicians are, and to urge musicians to help composers realize what they'd written.

The composers—all Harvard undergraduates—were randomly assigned up to three performers and had six weeks to write a short piece. The instrumentation's randomness was part of the intended process, as it forced composers to respond to new challenges. Composers weren't just writing for violin or flute, but writing for a specific player. They were charged with doing something unexpected.

Chad Cannon ('11) for example, wrote *Creed for the Departed* for flute, piano and drum set. Benjamin Woo ('13), was assigned a singer (alto), piano, and trombone, and set his score to Yeats' poem, "The Second Coming." Ben Cosgrove '10 wrote *Sometimes the Sky's Too Bright* for, as he quipped, "the age-old combination of viola and French horn."



On performance night, March 30th, twelve new works were performed, and the judges—Lecturer Richard Beaudoin and Jack Megan, Director of the Office for the Arts—selected Oliver Strand's ('11) *Lineaments II* for clarinet (Andrés Ballesteros '13) and percussion (Victoria Aschheim '10) as the winner of a cash prize.

The project was made possible by the Michael Einziger Endowment for Undergraduate Composition, and Einziger took the stage to congratulate the composers: "Composers know that just being in the same place at the same time is good," said Einziger, "and hearing your work performed is the most valuable thing of all."

Faculty News

In March, 2010, RICHARD BEAUDOIN attended a research event devoted to his recent works at the Royal Academy of Music in London, and gave a lecture on his music at the Centre for Music and Science at Cambridge University. Also in London, the Kreutzer Quartet and pianist Mark Knopff gave premières of seven works in his *Étude d'un prélude* series, including the Second String Quartet (2009). Beaudoin's latest paper—"You're there and you're not there: Musical Borrowing and Cavell's 'Way'"—will appear in the next edition of the *Journal of Music Theory*. The upcoming season includes performances of Beaudoin's works in Berlin, Hamburg, Heidelberg, Linz, Schwetzingen, Ljubljana, London, and around the U.S. This summer, Beaudoin completed an opera commission from the Boston Lyric Opera

CHAYA CZERNOWIN'S *Lovesong* was premiered with Ensemble Recherche in Freiburg, Germany. As the BnG composer-in-residence at Stephen Drury's SICPP festival, Czernowin had many of her chamber works performed. The premiere of her opera *Pnima* in Stuttgart's Stadttheater in July was accompanied by a full day conference about *Pnima* and Czernowin's work. Additionally, 240 composers and performers traveled from Darmstadt Ferienkurse to Stuttgart to watch *Pnima*, which was on the official program of the festival. Additionally, Czernowin taught with Steven Takasugi at a new international course for composers and performers in Israel. *Maim* (water), a CD of Czernowin's orchestral piece with five soloists, came out on Mode records this summer, as did her piece *while liquid Amber* (on a CD by John Fonville on Einstein Records). Her CD *Shifting*



"Art-making=Risk-taking" was an interactive showcase of classes inspired and supported by Harvard Arts Initiative this past April. Three music department faculty presented during the event: Carol Oja ("American Musicals and American Culture"), Richard Wolf ("South Indian Music"), and Christopher Hasty, pictured here ("What is Music?").

Gravity (recent chamber work) will be released on Wergo this fall. Czernowin is currently working on an orchestral piece, *The Quiet*, for Bavarian Radio Symphony Orchestra.

SUZANNAH CLARK received a National Humanities Center Research Fellowship for the 2010–2011 year. Fellowships were awarded to 36 leading scholars internationally, and each fellow works on an individual research project as well as has the opportunity to share ideas in seminars, lectures, and conferences at the Center in North

Carolina. Clark will be working on "Quirks in Tonality: Aspects in the History of Tonal Space."

Associate Professor SEAN GALLAGHER published "Busnoys, Burgundy, and the Song of Songs," in *Uno gentile et subtile ingenio: Studies in Renaissance Music in Honor of Bonnie Blackburn*, ed. G. Filocamo, et al. (Brepols, 2009). At the 2009 meeting of the American Musicological Society he presented the paper "Belle promesse e facti nulla: Ludovico Sforza, Lorenzo de' Medici, and a Singer Caught in the Middle."

Dwight P. Robinson Jr. Professor ROBERT LEVIN's new recording *D'ombre et de silence* (Of Shadow and Silence) was released on the ECM label in June. The CD is devoted to 20th-century French composer Henri Dutilleul's solo piano works, as well as a set of pieces for two pianos which Levin recorded with Ya-Fei Chuang. Levin recently performed the Beethoven Fifth Piano Concerto ("Emperor") with the La Scala Philharmonic, Milan, Italy, Semyon Bychkov conducting. The concert was broadcast live on the internet worldwide and accessible by internet for two months thereafter.



Professor Thomas F. Kelly spoke on "The Riot at the Tie: The Shocking Premiere of the Rite of Spring" at the Harvard Club of Rome.

Continued on next page

FACULTY NEWS continued

Fanny Peabody Research Professor LEWIS LOCKWOOD's book, *Beethoven: The Music and the Life* (Norton, 2003) has been published in a German translation by Baerenreiter-Verlag, Kassel. Earlier translations have appeared in Portuguese and Czech, and are being prepared for publication in Chinese and Turkish. At the annual meeting of the American Musicological Society in Philadelphia in November 2009, Lockwood gave an address entitled, "The AMS at Seventy-Five: Some Personal Reflections," which will appear in a pamphlet to be issued by the Society along with two other addresses by Suzanne Cusick and Charles H. Garrett. Lockwood is continuing work on a critical edition of Beethoven's "Eroica" Sketchbook, in collaboration with Professor ALAN GOSMAN (PhD 2001) of the University of Michigan, and is also at work on a book on the Beethoven Symphonies.

Research Professor BERNARD RANDS' *Danza Petrificada* for large orchestra, commissioned by the Chicago Symphony Orchestra to celebrate the inauguration of Maestro Riccardo Muti as the orchestra's new Music Director, will have its premiere performances in October, 2010, and will be televised nationwide the following week on public television's "Great Performances" series. Writes Rands, "The title, *Danza Petrificada*, comes from a beautiful poem by Octavio Paz in which he describes a Mexican village: '...a banquet of forms, a petrified dance under the clouds that make and unmake and never stop making themselves, always in transit toward their future forms.' A wonderful description of the phenomenon of music itself." His *Three Pieces for Piano* will receive a world premiere performance in Mainz, Germany in December, 2010, followed by many premiere performances throughout December 2010 and January 2011, all by pianist Jonathan Biss. The American premiere is at Carnegie Hall on January 21, 2011 as part of the "Keyboard Virtuosos" series on the main stage. This work was commissioned by MusicAccord.

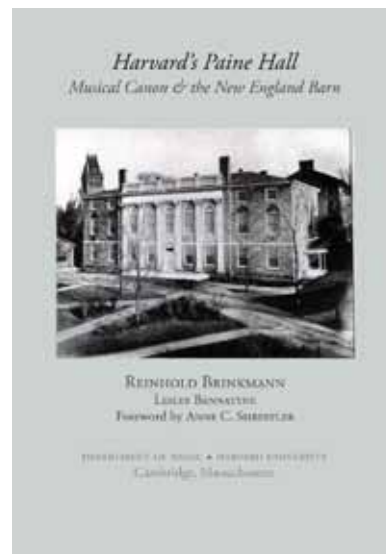
ALEXANDER REHDING, Fanny Peabody Professor of Music, was one of ten professors in Harvard's Faculty of Arts and Sciences who have been named Walter Channing Cabot Fellows. The annual awards recognize tenured faculty members for distinguished accomplishments in the fields of literature, history, or art. Rehding spent the spring at Emmanuel College, Cambridge, as Derek Brewer Visiting Fellow. He gave talks at Princeton, Yale, Penn, Oxford, Cambridge, Southampton. Additionally, Rehding co-chaired Mannes Institute of Advanced Study in Music Theory at Chicago University, coordinated the lecture series "Exploring Sound" at the Davis Museum at Wellesley College, and served as judge on *Newsweek's* "The world's smartest American Idol fans" panel.

Fanny P. Mason Professor HANS TUTSCHKU had a world premiere of *Firmament - schlaflos* with 100 loudspeakers at the festival "Inventionen" in Berlin in July. Tutschku taught a seminar on the interpretation of intuitive music at the Stockhausen summer courses in Kürten (Germany). His world premiere of *agitated slowness*, a 24-channel electroacoustic composition, will take place at the festival "filament" at Rochester Polytechnic Institute in Troy, NY, October 1-3, 2010.



Alexander Rehding

History of Paine Hall Published



The Paine Hall frieze was also one of the first things that struck the new professor, Reinhold Brinkmann, when he arrived at Harvard in the fall of 1985. Its uniquely American take on the European canon intrigued him, and he thought about it for years, mentioning it repeatedly in seminars and lectures. Finally, after his retirement in 2003, he found the time to immerse himself in the university archives and search for some answers. He unearthed an astonishing array of documents that shed new light on the early history of the Music Department and the Music Building's long gestation, as well as on the Paine Hall frieze and the selection of names. He places the frieze in the context of other similar friezes on the inside and outside of buildings in Europe and the United States. Ever the historian, Professor Brinkmann brought to the Paine Hall project the same passion, detailed research methods, and immense range of learning across the humanities that have sustained his ground-breaking publications on Schoenberg, Brahms, Eisler, Wolfgang Rihm, and many other topics in nineteenth- and twentieth-century music.

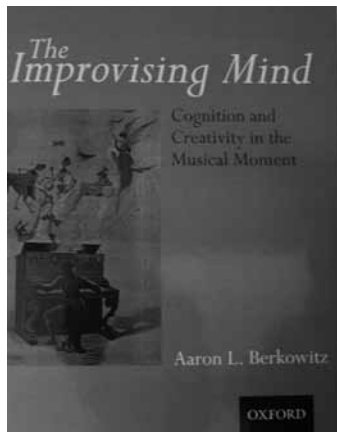
Harvard's Paine Hall: Musical Canon & the New England Barn was recently published by the Department of Music, and is available to read online at <http://music.fas.harvard.edu/painehall/brinkmann.html>

Errata: Some of the information on visiting artist JODY DIAMOND's CD reported in the last newsletter should have been attributed to liner notes by Judith Becker. Becker's complete notes and samples of the recordings are online at <http://www.newworldrecords.org>—choose "liner notes" from the home page, and then search for *In That Bright World*.

Alumni News

RIAD ABDEL-GAWAD (PhD 1995) played in Doha, Qatar for a concert at the Qatar Islamic Museum where the Qatar Royal family were in attendance. For the concert he wrote a booklet about the history and staying power of Arabic music, and the ancient and Arabic precursors of the violin. He also recorded a new album in March with his Egyptian Takht (ensemble), which was launched at the Genaina Theatre in Azhar Park in Cairo.

AARON BERKOWITZ (PhD 2008) will serve as a resident this year at Brigham and Women's Hospital for his preliminary year in internal medicine, followed by a residency in neurology at the Harvard Partners Program (MGH/Brigham and Women's/VA). In addition, Berkowitz's book, *The Improvising Mind. Cognition and Creativity in the Musical Moment*, has been published by Oxford University Press. Berkowitz was a guest on the July 15 edition of "The Charlie Rose Show," on creativity.



The American Academy in Berlin awarded BRIGID COHEN (PhD 2008) a Berlin Prize for the 2010–11 year. The Prize affords Academy Fellows time to pursue independent studies while in residence at the Academy's Hans Arnhold Center in Berlin.

ALEXANDER FISHER (PhD 2001) was promoted to Associate Professor at the University of British Columbia in July 2008. Fisher and his wife Lisa had a baby on November 2nd, 2009—Charlotte Hazel Fisher.

CHRISTOPHER HONETT's (PhD 2007) new piece *for counterinduction* was performed at the Tenri Cultural Institute (New York City) on March 28, 2010.

SCOTT DUKE KOMINERS (AB 2009),



MARY GREITZER (PhD 2007), here with husband Xaq and son Darwin, has accepted a two-year Visiting Assistant Professor position at the Eastman School of Music.

currently a student in the Harvard Business Economics PhD program, has received the 2010 AMS-MAA-SIAM Frank and Brennie Morgan Prize for Outstanding Research in Mathematics by an Undergraduate Student. According to the prize citation, Kominers is honored for "his outstanding and prolific record of undergraduate research spanning a broad range of topics, including number theory, computational geometry, and mathematical economics." The citation additionally mentioned Kominers' work in musicology. Kominers was a math major and ethnomusicology minor.

KIRI MILLER (PhD 2005) was named a 2010-11 Radcliffe Institute Fellow and will be working on a new book that will examine interactive digital media and amateur musicianship.

LARA PELLEGRINELLI (PhD 2005) recently published her first *Wall Street Journal* piece, about a new music school in Kabul. Pellegrinelli regularly writes on music for NPR.

RICHARD RINDERMAN (AB 1953) and wife, Gloria, have produced two CDs with upbeat, easy listening love songs using popular girls' names, "New Romantic Love Songs" and "More New Romantic Love Songs."



Charlotte Hazel Fisher

The Rindermans are award-winning ASCAP songwriters. Their song, "Hub City Hop," was presented at a MAC/ASCAP Showcase and is in a new movie, "Mango Tango." [www.cdbaby.com/all/dickandgloria]

CARL SCHMIDT (PhD 1973) recently published *The Story of Randall Thompson's Alleluia Revisited* (ECS Publishing), in time for Schmidt's opening lecture at Tanglewood for the 70th anniversary of the Berkshire Music Center's opening. Twenty-five Thompson family members and the son of G. WALLACE WOODWORTH (who conducted the premiere of *Alleluia*) attended.

In September 2010, former post-doc fellow DANICK TROTTIER became the new director of the research laboratory Music, History and Society from Université de Montréal. As guest editor, Trottier released a bilingual issue on "Ethics, Law and Music" at *Les Cahiers de la Société québécoise de recherche en musique*. last March. His essay "La pratique de l'hommage musical chez Debussy" is published in the annual issue of *Les Cahiers Debussy*.

DERRICK WANG (AB 2006) was one of eleven composers in the Western hemisphere awarded a BMI Student Composer Award for his one-act opera *ISH*, a comedy about four men in suits at the end of an era (with a fish). It had its world premiere with the Harvard-Radcliffe Contemporary Music Ensemble, and its latest production was a New York premiere at Ars Nova Theater. [www.derrickwang.com]

Composer RICHARD WILSON (AB 1963) has heard four world premieres of his works in the past year. *The Cello Has Many Secrets* for mezzo-soprano, cello and orchestra was given

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Library News



Qin Pu he bi, which includes a score in Chinese Jianzipu notation

Mastery of the qin (or guqin), a type of zither, was one of the necessary skills of a scholar or well-educated person in ancient China, along with an understanding of qi (chess), shu (calligraphy), and hua (painting). An extremely rare Ming dynasty qin anthology—one of 19 known extant copies—was recently discovered by Print Media Acquisitions Assistant Lingwei Qiu in a collection donated to the Music Library by Professor Emerita Rulan Chao Pian. The eight-volume anthology, compiled by Yang Lun and printed in China in 1609, includes two works; the first, *Tai gu yi yin*,

Remnants of Ancient Sounds, is a collection of scores written in jianzipu character notation. Since aesthetics and philosophy form essential components of Chinese musical traditions, each piece is preceded by a poem to describe its mood, while the notation itself indicates which strings, finger positions, and techniques the musician should use. The second work, *Boya xin fa*, or *Boya's Internal Method*, is a treatise about the philosophy of music and an instruction manual for students of the qin, with scores, illustrations, and discussions of the instruments, fingerings, and playing techniques.

Another seventeenth-century book from the collection is an edition of the Chinese encyclopedia *Shi lin guang ji*, published in Japan in 1699. First printed in the thirteenth century, and continually revised and reissued, this general encyclopedia covers subjects ranging from history, government, and military strategy to medicine, philosophy, literature, and music.

In addition to these rare books, the Rulan Chao Pian Collection includes several hundred field and commercial recordings of Buddhist chants, Chinese songs, Kun, Cantonese and Peking opera, and a recording of a Taiwanese aboriginal dwarf ceremony. Video recordings include Korean heungboga, Japanese bunraku, and other genres, as well as recordings of the Chinese drama *Shajiang*, and American rituals used for a course on Music and Ritual.



Lingwei Qiu recently discovered a rare Chinese anthology in the collection donated by Rulan Chao Pian, emerita professor of the Music Department.

A BIRTHDAY ODE TO WARD, JOHN MILTON, ESQ.

Composed by Marks, Martin, in verse burlesque.

The date: July the 6th, 2010—

The 94th July 6th in John's ken!

Hail, John Milton Ward of Follen Street!
Your birthday is at hand, and at your feet
We stand to wish you happiness and health—
As we all know, far better these than wealth!
Although we also know you've lived in sunny
Days, due to lots and lots of pots of money,
But from your honey pots you've freely dipped
To keep the Harvard libraries equipped
With copies of each opera and ballet
Printed from 1600 to this day.
Indeed, when we consider how your dough's
Flowed plenteously to nurture countless rows
Of treasured music books, we can but doff
Our caps to you in reverence and awe.
We hope that the example you have set
Will lead to like philanthropy from yet-
Unnamed donors. Today, though, you're the donor
Whose generosity we're here to honor,
And more than that, John, we're here to attend
A party for a well-beloved friend.
Among us stand some students you advised;
The writings that we wrought you then revised
And thereby taught us how to self-critique
Our prose, to excise any lame or weak
Phrase, to form the whole into logical,
Luminescent, musicological
Gemstones for the chest of scholarship.
In thanks for which, imaginary Rubies
And Emeralds we present to you, for these
Are your birthstones: Ruby (I've learned on
Google)
Is July's stone, while Emerald is the jewel
Zodiacal for this time of the year.
Thus red and green commixed bring Christmas
cheer
For one born in July. And so—hey-hey!
Ho-ho!—we could well sing "Merry Birthday
To you!" in place of what is usually sung.
Not that the customary song is wrong.
"Happy" or "Merry", either will do, as will
Other words too, like "Jolly" and "Blissful."
Good words, all these, befitting our good host,
For whom I've written this overlong toast.
Tis time to end it thus: we look forward
To future parties with you, John M. Ward!

An ode delivered by Martin Marks to John Ward at a recent birthday celebration in Cambridge.

FALL 2010 CALENDAR OF EVENTS



SUNDAY, OCTOBER 3 at 7:00 pm

Potpourri with Violin

DAN STEPNER with DONALD BERMAN, piano; AARON KUAN, violin;
LUCY CAPLAN, viola; NICK BODNAR, cello
JS Bach *Chromatic Fantasy*; Paul Hindemith *Sonata Op. 31, No. 2*;
James Yannatos *String Quartet No. 2*; Yu-Hui Chang *Worries Just as Real*;
Carl Ruggles *Mood: Prelude to an Imaginary Tragedy*;
Charles Ives *Sonata No. 2*.

SATURDAY, NOVEMBER 6

HARVARD GROUP FOR NEW MUSIC with
Callithumpian Consort



SUNDAY, NOVEMBER 21

BLODGETT DISTINGUISHED ARTIST

Iranian music on tar and setar, performed by BAHMAN PANAHI



ALL EVENTS ARE FREE AND TAKE PLACE IN JOHN KNOWLES PAINE CONCERT HALL AT 8:00 P.M. UNLESS OTHERWISE NOTED. Free passes are required for the Blodgett Chamber Music (Chiara Quartet) concerts only, available two weeks before each concert at the Harvard Box Office, Holyoke Center. For information: musicdpt@fas.harvard.edu or <http://www.music.fas.harvard.edu/> Please check ahead for availability of free parking at Broadway Garage.

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

Lectures on Music

Tuesday, October 5 at 5:15 pm

WOLFGANG RATHERT

“The Symphony as a Transatlantic Genre during World War II.” Davison Room



Thursday, October 14 at 5:15 pm

THE LOUIS C. ELSON LECTURE

ALFRED BRENDEL

“Musical Character in Beethoven’s Piano Sonatas.”



Monday, October 25 at 4:15 pm

BARWICK COLLOQUIUM

CAROL VERNALLIS

“Accelerating Aesthetics: YouTube, Music Video, and the New Digital Cinema.” Davison Room



BLODGETT CHAMBER MUSIC SERIES

Chiara Quartet

FRIDAY, OCTOBER 29

Beethoven Cycle Concert #4

Quartet Op. 18 No. 5 in A Major

Quartet Op. 59 No. 2 in E Minor

WEDNESDAY, DECEMBER 1

Beethoven Cycle Concert #5

Quartet Op. 74 in E-flat Major

Quartet Op. 18 No. 2 in G Major

Quartet Op. 131 in C-sharp Minor

Graduate Student News

To see a full listing of graduate students' recent research activities, please go to <http://music.fas.harvard.edu/news.html>

RYAN BANAGALE was awarded an Alvin H. Johnson AMS-50 Fellowship. His dissertation-in-progress studies the reception of Gershwin's *Rhapsody in Blue*. Ryan and his wife Katie Pratt gave birth to their son Felix in February 2010.

On June 24 the Beta Collide (a new music ensemble based in Oregon) premiered EDGAR BARROSO's *No-Is-Pa* for small ensemble and tape during the Oregon Bach Festival. Barroso also gave a talk about the importance of artistic and non-artistic interdisciplinary collaborations in Mexico at the Trayecta and Cacahuete Arts & Culture Centers.

DAVIDE CERIANI presented several papers: "Mascagni, Casella, Casavola and the Debate on American Jazz in Italy During the Early Fascist Period" at the University of Michigan; "Mussolini, the Italian Music Critics, and the Legitimization of Early Fascism Through Music" at the Yale Graduate Music Symposium; "'O patria mia, mai più ti rivedrò': Italian Immigrants and the 1908 Production of Verdi's *Aida* at the Metropolitan Opera House" at the 36th Annual Conference of the Society for American Music in Ottawa; and "Romantic Nostalgia in Italy During the Age of Verismo: Opera Critics and the Case of Alberto Franchetti (1860-1942)" at the 16th Biennial Conference on 19th-Century Music in Southampton, England.

WILLIAM CHENG was awarded the Howard Mayer Brown Fellowship by the AMS.

LOUIS EPSTEIN spent the last academic year in Paris, France. Thanks to a Georges Lurcy Fellowship, he conducted archival research in support of his dissertation, which explores material and economic influences on music composition in Interwar France.

ASHLEY ROSE FURE's *Aperture/Isis* received a world premiere by Callithumpian Consort at New England Conservatory in April.

GLENDA GOODMAN received a fellowship to conduct research at the American Antiquarian Society in Worcester.

FRANK LEHMAN has given three talks this past year: at the 2009 SMT in Montreal, the 2010 Yale Graduate Music Symposium, and the 2010 Music and the Moving Image in New York City.

KAROLA OBERMUELLER and PETER GILBERT (PhD 2009) were named to the music



Ryan Banagale and Felix. Right: Isaac William McKay, son of Ellen Exner and John McKay. Isaac arrived March 6, 2010.

faculty at the University of New Mexico, where they will begin teaching this fall. [<http://karolaobermueller.net>]

ADAM ROBERTS (PhD 2010) will start work in January as head of theory at Istanbul Technical University's MIAM (Centre for Advanced Research in Music). Roberts recently won the Earplay 2010 Donald Aird



Prof. Wolff, Marc Gidal, Emily Ansari, Dominique Shaefer, Petra Gelbart, David Trippett, Prof. Shelemay, William Bares, Drew Massey, Matthias Roeder, Prof. Oja, Prof. Kelly, Adam Roberts, Sofia Becerra-Licha

Memorial Composers Competition and was also the Christoph and Stefan Kaske Fellowship Award winner at this summer's Wellesley Composers' Conference.

In late June Matthias Röder was an invited speaker at the "Colloquium on the Instrumental Repertory of the Dresden Court Orchestra in the early 18th Century" at the State Library in Dresden where he presented on SCRIBE, a collaborative open research project (<http://www.scribeproject.org>). In addition he spoke on Bach's early permutation fugues at the 14th Biennial International Conference on Baroque Music in Belfast. Matthias' research contributes to the ongoing debate about issues of authenticity and chronology in Bach's early cantatas. For his web magazine *Zeitschichten.com* Matthias conducted interviews with the Austrian composer

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Dennis Sun, Foster Wang, Christopher Lim, and Benjamin Cosgrove at the Department's graduation reception, May, 2010.

Undergraduate News

JORDAN REDDOUT ('10), an Anthropology/Music joint concentrator will pursue an MFA degree in Film and Television Production at University of Southern California School of Cinematic Arts.

CHARLIE ALBRIGHT ('11) was selected to be one of the 37 competitors from 17 countries in the XV Gina Bachauer International Artists Piano Competition in Salt Lake City. Albright was one of five Americans selected to compete.

MATT AUCOIN ('12) co-moderated "The Next Movement. A discussion on Contemporary Music, Politics, and Ethics" at the Humanities Center at Harvard in April. On the panel was Professor ALEXANDER REHDING together with Stephen Drury from New England Conservatory and Harvard literature professor Daniel Albright.

Hoopoes Prizes were awarded this spring to VICTORIA ASCHHEIM ("Searing Memory With the Document: Gerhard Richter's Early Photo-Paintings and Steve Reich's *Different Trains*") and CHRISTOPHER LIM ("Active Perception and Knowledge in Musical Experience: Completing a Description of the Auditory Scene Analysis of Music").

ALUMNI NEWS continued from page 6

in April, 2009 at the Fisher Center at Bard College by Mary Nessinger, mezzo-soprano, Sophie Shao, cello, and the American Symphony Orchestra conducted by Leon Botstein. *Two Songs on Poems by Eamon Grennan* were presented at Vassar College by Christine Howlett, soprano, with the Chatham-Wood Duo in September, 2009. In November Wilson gave the first performance of *Mnemonics* for solo piano at the Kosciuszko Foundation in New York City. In January, 2010, the Biava Quartet gave the premiere of String Quartet No. 5 at Vassar College.



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Karlheinz Essl and the artistic director of the Arcana Festival, Peter Oswald.

On June 2nd MEREDITH SCHWEIG gave a presentation at the Academia Sinica's Institute of Ethnology in Taiwan called "We Are So Strong, We Are Writing History: Taiwan Rap Records the Past."

ANNA ZAYARUZNAYA has joined the musicology faculty at NYU as Assistant Professor/Faculty Fellow. In June and July she delivered conference papers at the International Symposium on Late Medieval and Early Renaissance Music at Novacella (Bressanone, Italy) and the Medieval and Renaissance Music Conference at Royal Holloway (Egham, UK).

360 Degree Multimedia Opera Explores Moral Responsibility

Juventas New Music Ensemble presented the American premiere of Karola Obermüller (PhD 2010) and Peter Gilbert's (PhD 2009) opera $3 \times 3 = \infty$, May 20-23 at the Cambridge YMCA. Completed in 2009, the opera explores human rights atrocities and the ways in which people justify their actions. At its center, a lost woman struggles to reconcile the past with the present and to answer the question "how does one live on in the face of guilt?" The composers and stage director Copeland Woodruff re-envisioned the German opera for American audiences.

"America doesn't have the same relationship to the Holocaust; for us, it's more of a documentary view where we were the heroes," says Woodruff. "Yet history repeats itself, and the idea of polarizing groups to create an us vs. them mentality is very much prevalent in today's America; Iraq and Afghanistan come to mind."

Four singers and a unique three-musician ensemble—clarinet, cello and accordion—were augmented by video screens and speakers placed throughout the theater, broadcasting electronic music and film clips that feature both live actors and contemporary news clips addressing topics from 9/11 to gay marriage. "This 360 degree multimedia staging breaks down the barriers between the audience and the stage, inviting viewers to do their own soul searching," said Juventas Music Director Michael Sakir.

Notes from the Field: Michael Schacter in India

FEBRUARY, 2010: After taking time for personal travel in Ghana, Egypt, Jordan, and Israel, I have been settled in India for three months now. Most of my time in the country has been spent in the southeast city of Chennai (formerly Madras), the epicenter of the Carnatic music tradition. I was first introduced to Carnatic music through a seminar with Professor Richard Wolf during my junior year, and my intended purpose for further study in India was not so much to become a performing Carnatic artist, but rather for general personal edification: unmitigated focus and time to practice; refinement of my musical ear and memory; perspective gained by learning a new tradition with very different values and theoretical principles; experiencing the gurukula pedagogical style, as well as learning by ear/rote; and, of course, for sheer love of music.

I am living at an NGO in Chennai, which does extensive work on human trafficking and female empowerment. I am spending a good amount of time helping out, especially with a group of trafficking victims and orphans in the NGO's protection home. We help them with their schoolwork and play with them, and in return they teach us bits of Tamil. It has been very fulfilling to really get involved with the local culture and not just live in a removed musical bubble.

My main instrument of study is the veena, which I first started learning at Harvard with Professor Wolf. My guru is Karaikudi Subramanian, a 9th-generation player from the very famous Tanjore line of veena vidwans. The structure of my study is as follows: I show up for lessons whenever, and often my teacher is there, and sometimes we'll have lessons, and at the end of my 5 months I will pay him what I can. It took several weeks of adjustment before I was able to get used to this structure. Coming from a culture where the last 100 years of music making have quite substantially been judged on the flouting of tradition, South Indian music is by comparison deeply rooted in tradition. My teacher is very deeply grounded in this tradition, and my first two months here predominantly consisted of mastering the Sarali Varisai, Janta Varisai, and Alankara, the basic

exercises foisted on Carnatic students since the late 15th century. Music is learned by rote—my guru plays a phrase, and I repeat it back to him until it is perfect. I have been making steady progress, and this week I just finished my very first kriti (the bread-and-butter substantial Carnatic composition, perhaps analogous to a sonata), “Vidulaku” by Thyagaraja (the patron saint of Carnatic composers).

In addition, I have been taking voice lessons for the past few weeks. I showed up at my guru's apartment one afternoon and found only a note telling me to go to another address for a voice lesson instead. I went, and this new teacher insisted that I come to her house 3-4 times a week, so I do! Like all other instruments, singing is performed sitting in the cross-legged position. The first few weeks have been spent in rehearsing the same exercises, as well as inculcating Indian vocal technique.

The last two months have been especially exciting. Every winter Chennai hosts its famous December Season, in which all of the 50-odd sabhas around the city feature music and dance performance all day, every day, for five solid

weeks. Most concerts are free, and one could literally see five concerts a day. Though I was probably on the very bottom end of concertgoers, I still made it to well over 10 concerts. The musical electricity in the air is a very special thing.

In addition, Professor Wolf has done extensive work with a group of musicians from the local Kota tribe, and he was kind enough to introduce me to them when he came to India to give a lecture at the Music Academy. They were so enthused to meet a student of Professor Wolf that they insisted I come out to visit! I stayed for a couple very eventful days with them in the Nilgiri mountains, and was able to participate in their annual music and dance festival as well.

I look forward to seeing you all upon my return! Once again I wish to reiterate my gratitude for the experience I am having. The effects it will have on my future life endeavors, musically and otherwise, cannot be overstated. I wouldn't be here without the support of my Paine Fellowship!

—Michael Schacter



Carnatic artist Karaikudi Subramanian with Michael Schacter. Photo courtesy of Schacter.

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Andrew Clark Named Director of Choral Activities, Lecturer in Music



photo: Peters Barrett

The Harvard University Music Department and the Office for the Arts at Harvard (OFA) are pleased to announce that Andrew Clark will succeed Dr. Jameson Marvin, who retired after thirty-two years of extraordinary service.

Clark comes to Harvard from Tufts University, where he has served as Director of Choral Activities since 2003. Clark taught conducting, music theory, and orchestration in the Tufts Music Department.

He's also Artistic Director of The Providence Singers, an award-winning choral organization of 120 singers and five

staff members. The Providence Singers produced one of seven National Endowment for the Arts "American Masterpieces Choral Festivals" in 2007, and has collaborated with the Kronos Quartet, the Dave Brubeck Quartet, the Rhode Island Philharmonic, New Haven Symphony, Newport Baroque Orchestra, and the Boston Modern Orchestra Project.

In addition to these appointments, Clark has served as Music Director of The Worcester Chorus, Chorus Master and Assistant Conductor of Opera Boston, Associate Conductor of the Boston Pops Esplanade Chorus,

Director of Choral Activities at Clark University, Assistant Conductor of the Mendelssohn Choir of Pittsburgh (the chorus of the Pittsburgh Symphony), and Assistant Conductor of the Harvard-Radcliffe Collegium Musicum. He is a member of the national music honor society Pi Kappa Lambda and has been recognized by Chorus America as one of our country's most promising conductors. He holds his Masters in Choral Conducting from Carnegie Mellon University, where he studied with Grammy-award winning conductor Robert Page, and is completing doctoral coursework at Boston University with Professor Ann Howard Jones.

Clark's appointment is effective with the start of the 2010-2011 academic year.

UPCOMING HOLDEN CHORAL CONCERTS: 8:00 PM

Saturday, October 30

Radcliffe Choral Society and Harvard-Radcliffe Collegium Musicum

Friday, November 19

Harvard and Yale Glee Clubs: Harvard/Yale Football Concert

Saturday, December 4

Harvard-Radcliffe Chorus

Friday, December 10

Radcliffe Choral Society and Harvard Glee Club Annual Christmas Holiday Concert *{First Church, Cambridge}*

Concerts at Sanders Theatre unless otherwise noted.

Tickets available at Harvard Box Office.