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NEWSLETTER

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Carolyn Abbate: Multimedia Opera in Italy

On August 11 at the Forli Festival outside Bologna, Italy, Carolyn Abbate will take her seat at the premiere of two new stagings of works by French composer Maurice Ravel. Abbate has decades of experience with opera, but this premiere is different for her: while the orchestra is playing and the singers singing, she will be in the projection booth. At the Forli festival, she will direct a multi-media production of Ravel's ballet score *Mother Goose*.

Conductor Karl-Heinz Steffens suggested using film as a background, and asked Abbate to work out the staging. The *Mother Goose* premiere will see her running a film she made: "I included silent movie clips, for instance a *Midsummer Night's Dream* from 1908, a sequence from the 1924 *Thief of Baghdad*, a film called *The Indian Tomb* from 1921. The films were chosen because their images resonate with the music and indirectly with the original scenario for the ballet; they concern the way fairy tales imagine romantic entanglements and their consequences."

The film Abbate made for *Mother Goose* will be projected on a screen filling half the stage, and includes not just film clips but animation sequences she created from photographs of objects, image captures, and pre-WWI children's book illustrations, scanned and "pasted" into animation interludes. "You get a jerky effect," explains Abbate, "which resembles work by Lotte Reininger, an artist [who was] famous for silhouette animation in the 20s." The *Mother Goose* performance also uses two dancer-actors who interact with the film projections. Abbate explains: "The characters played by the actors are often watching what's seen on the screen, and playing with it." Abbate's staging abandons Ravel's familiar fairy tale narratives (*Beauty and the Beast*, *Tom Thumb*, and the like) but keeps their core ideas and corresponding musical effects as a conceptual framework. For example, in Ravel's original scenario, *Sleeping Beauty* stumbles and pricks her finger on the spindle. At that moment, music illustrates the action by suddenly becoming harmonically disoriented; as Abbate says, "as if the sound had been poisoned." For this same disoriented music in Abbate's staging, an actor stumbles on a prop—a TV remote—thus switching on the video and

bringing up a surreal image on the screen. She is drawn, she explains, to the mystery and sense of unease such combinations may create. But there are times, like the "Apotheosis" at the end of the piece, where there's only sound and a dark stage: "You have to know when to let the music sit by itself."

Abbate is going to Italy armed with a director's script—more of a timing sheet, she says—with music, film, and actor's movements spelled out. Freeze frames and animation act as punctuation between film clips, but also serve a practical purpose: they are built-in ways to adjust timing during the performance. "It's complicated," she says, "I have to watch Steffens conduct and listen to what he's doing musically; and at times he has to watch the film, so that certain things happen at the same instant in the film, the musical performance, and the actors' gestures."

Abbate is a member of Saggittaria, a group of directors, designers, and producers who are interested in finding new ways to perform classical music as theater. "We were frustrated with aspects of today's opera directing," says Abbate.

Rehearsal of Mother Goose at the Forli Festival.



Hans Tutschku: Live Electronic Composition

"It was a huge amount of work to isolate the rooms," says Hans Tutschku, standing in one of the four newly renovated studios in the music building, "and to get quiet air in here." Tutschku cut the ribbon to open the music department's new studios on April 19, 2006, and has been teaching in them ever since. Three rooms occupy the third floor of the music building: a production studio, a control room and a recording room. Another production studio sits just outside Paine Concert Hall on the second floor. The recording and control room have a floating floor to eliminate vibrations, along with complete soundproofing and acoustics. The recording room, Tutschku says, is slightly more live—sounds carry a longer reverb. "You can pull the curtain to change the acoustics, to make the sound more 'dry.'"

The equipment that fills the studios is both state-of-the-art digital and analog. There are new generation computer stations along with analog ancestors such as Harvard's famous synthesizer by Serge Tcherepnin, and a Buchla 100 synthesizer. The approach to composing digitally—on the



Tutschku preparing for his 2006 Fromm Festival performances.

computer—or manually—using analog gear—is quite different, says Tutschku. "On the computer one deals with an abstraction of the sound treatment processes. The computer may produce sounds of higher complexity than analog machines, but its gestural control is more difficult." He prefers to keep gesture in his own work; to keep the sense of physically controlling the sound—as part of his composition. "Part of education focuses on the integration of technology into the musical thinking. The

question is, how those possibilities become elements of music, and not only collections of sound effects," explains Tutschku. "A modern composer builds musical ideas out of elements, just like any classical composer. One could look at the electronic studio like an instrument, for example a saxophone. We're not just playing it, but thinking 'how do we integrate it to the

musical project?'. We have to learn its specific possibilities, but also its aesthetic impact.

The numbers of students interested in electronic and electroacoustic composition at Harvard are growing, and the new studios will accommodate both the increase in undergraduates as well as the 16 graduate student composers currently working here. "Most of these students have already been exposed to music tools on computers; the technology barrier is much less imposing than ten years ago. Many are coming in with compositional ideas."

Tutschku is not only interested in the electronic medium as a production tool but also in the representation and performance of electronic music. He recently developed a 32-speaker multichannel sound diffusion system called Hydra to enhance the listening and performing experience.

"I want to present electronic music at a high quality standard, to help students understand that the concert is an important form of electronic music presentation. Though CD's can distribute sounds, performing compositions on a sophisticated diffusion system adds enormous possibilities for interpretation. It is similar to the difference between listening to a symphony at the BSO or on a CD at home. "And there's the spatial aspect too. We can surround the public with sound and moving energies. Students use the computer as a musi-



Hans Tutschku toasts the opening of the newly renovated HUSEAC studios as he prepares to cut the cord; HUSEAC Technical Director Ean White assists.

Warren Center Seminar Includes Music Fellows

PROFESSOR CAROL J. OJA, together with Nancy Cott, Jonathan Trumbull Professor of American History and Pforzheimer Foundation Director of the Schlesinger Library leads "Cultural Reverberations of World Wars," this year's workshop at Harvard's Charles Warren Center for Studies in American History. The fellows include two scholars in musicology: Suzanne Cusick (New York University), whose topic is "Listening for War," and Beth Levy (University of California at Davis), who will explore "World War and the Changing Face of Race in American Music Criticism." Five other fellows represent the fields of art history and American history. A yearlong seminar stands at the core of the workshop, bringing together Harvard graduate students and fellows. On March 9th, a special afternoon symposium is scheduled on "Cultural Artifacts of WWII," which will include a paper by Jeffrey Magee (University of Illinois) on Irving Berlin's *This Is the Army*.

To learn more about HUSEAC and Hydra go to <http://huseac.fas.harvard.edu/>

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Faculty News

John L. Loeb Associate Professor of the Humanities JOSHUA FINEBERG's book *Classical Music, Why Bother? Hearing the World of Contemporary Culture through a Composer's Ears* was published by Routledge in June. Current projects include an evening length work based on Nabakov's "Lolita" in collaboration with Belgian Choreographer Michelle Anne De Mey. (Part I was premiered in May 2006 in New York; the staged premiere of the full piece is scheduled for Marseilles and Paris in Spring 2008.) The Columbia Sinfonietta, conducted by Jeffrey Milarsky, played Fineberg's *Empreintes* (2006) for fourteen instruments and electronics at the Miller Theater (Columbia University) in May. Fineberg used an algorithm created by German psychoacoustician Ernst Terhardt implemented in "real-time," permitting the computer to "listen" to and in a sense "understand" what the ensemble was playing and react musically. The work will receive another performance by Ensemble Fa during the Festival d'Automne at the Espace de projection of Ircam in December, 2006.

Associate Professor SEAN GALLAGHER served as member of the program committee and as session chair for "Jacob Obrecht (1457/58 - 1505): The Quincentenary Conference," held in Antwerp.

Morton B. Knafel Professor of Music THOMAS F. KELLY gave a keynote speech for the Medieval Studies conference at the University of California at Santa Barbara in April; in May he was Prestige Master Visiting Professor for the programs in musicology and medieval studies at the University of Utrecht in the Netherlands.

William Powell Mason Professor CAROL J. OJA recently wrote program notes for a concert of works commissioned from American film composers as part of The Juilliard School's centennial celebrations. She also gave lectures with KAY KAUFMAN SHELEMAY about "Leonard Bernstein's Boston," at Harvard's Alumni Day as well as at Bernstein's Congregation Mishkan Tefila (now in Chestnut Hill).

Associate Professor KAREN PAINTER's co-edited volume, *Late Thoughts: Reflections on Artists and Composers at Work*, was published by Getty Research Institute. Re-

cent PhD graduates CHRISTINA LINKLATER ('06) and BETTINA VARWIG ('06) worked on the project. As Director of Research and Analysis for the National Endowment for the Arts in 2005-06, Painter's main project was a study on classical music on public radio. She participated in the inaugural Music & Media Forum, a gathering of field leaders in the fields of radio, television, the recordings industry, and service organizations to develop strategies for advancing art music through new technology. She also participated in "The Sound of the Atlantic: Transatlantic Strategies for the Future," a convening of politicians and policy leaders by the President of the European Union and the Bertelsmann Foundation.

Professor of Music ALEXANDER REHDING continued his Humboldt fellowship at the Freie Universität Berlin, researching and writing a study on musical monumentality. He gave presentations at King's College London, University of Alberta (Edmonton, Canada), Ecole des hautes études de sciences sociales (Paris), Académie Villecroze (France), and the Universities of Basel and Bern. He joined the editorial board of Music Theory Spectrum and guest-edited, at the invitation of Professor JOSHUA FINEBERG, an issue of *Contemporary Music Review* on

music-theoretical approaches to very recent music.

G. Gordon Watts Professor KAY KAUFMAN SHELEMAY received both the 2006 Joseph R. Levenson Memorial Teaching Prize and a 2006 Phi Beta Kappa Teaching Prize. Shelemay was also re-appointed by Congress to a seat on the Board of Trustees of the American Folklife Center of the Library of Congress, extending until 2011.

Senior Preceptor JOHN STEWART was the Director of the Young Musicians' Program at the Bloch Festival, where his *Ives Fantasy Suite* was performed in July. He also delivered a lecture for the Harvard Institute for Learning in Retirement, "Music Theory and Algernon's Concept of Being 'Immensely Over-Educated.'"

Clockwise from left: Kay Kaufman Shelemay in Addis Ababa on a recent trip: in front of the Institute of Ethiopian studies, where she was a researcher in the 1970s; with Liqe Berhanu Makonnen, the head musician of the Ethiopian Orthodox Church; a billboard in Addis Ababa announcing Ethiopian cuisine in the states.



TUTSCHKU continued from p. 2

cal instrument which can, through Hydra, control the movement of sounds in space.”

Tutschku grew up in music studios. At fifteen he was already performing synthesizer/live-electronics with the Ensemble für Intuitive Music Weimar (a group based on Stockhausen’s idea of using “intuitive determinacy”—musicians interpreting compositions made only of text—to create pieces); the group celebrates its 25th season this year. Since 1989 he has been participating in concert cycles of Karlheinz Stockhausen to study the art of the sound direction, culminating, in 2005, in the Ensemble’s collaboration with Stockhausen to record six intuitive compositions from the cycle *Für kommende Zeiten* for Stockhausen’s CD label.

For Tutschku’s own compositional work, the studio is essential. “If you want to be a top pianist, you practice many hours a day. If you want to be good in a studio and

you understand it as ‘your instrument,’ you spend easily that same amount of time daily.” Yet, he cautions against being too attracted by technology: “Remember that you want to make music. Composers have to find a balance between keeping up with technology, developing their own compositional processes, formalizing sound treatments, and finally, applying them to their work. Any instrumentalist has to perform technical exercises to enhance his expressive possibilities; this is comparable to the studio composer. He has to deal with technology, but the goal is the music.

“As with anything outside the mainstream, listeners need to use an open mind to appreciate this music. It’s like a sound journey: When you’re willing to travel you discover all sorts of things. If you’re traveling to Turkey but only want German food you’d better stay home. Not all the things you’ll see on your trip will be wonderful. Don’t try to understand everything, just get on the train. Get your own picture in your mind, and ask what it is telling you.”



Photo: Maarit Kyroharju/FIMIC

Hans Tutschku is Associate Professor of Music and Director of the Harvard University Studio for Electroacoustic Composition. He is currently working on several compositions for soloists and ensembles with live-electronics and is performing at festivals in the US, France, Germany and Mexico this fall.



Left: Finnish composer MAGNUS LINDBERG served as Fromm Visiting Professor of Composition during the spring of 2006. A concert of his works was performed in John Knowles Paine Concert Hall in February. Below: PROFESSOR KELLY’s class, Medieval and Renaissance Instrumental Music, met with period dance instructor Bruce Roberts to learn basse dance in order to better understand music in context.



Patti Monson, contrabass flute, at the 2006 Fromm Festival

Marenzio Conference Convenes

On April 7 and 8, the Music Department hosted the international conference “Music, Poetry, and Patronage in Late Renaissance Italy: Luca Marenzio and the Madrigal,” organized in collaboration with the Lauro De Bosis Lectureship in the History of Italian Civilization at Harvard and Villa I Tatti—The Harvard Center for Italian Renaissance Studies in Florence. This was the second of a two-part conference devoted to the great composer of polyphonic music. The first meeting took place in Rome at the Accademia Nazionale di Santa Cecilia in September 2005 (Marenzio spent most of his career in the Eternal City and was a member of the Accademia in its 16th-century incarnation). The conferences were organized to jumpstart the projected realization of a critical edition of the secular works of the composer. This international project, involving the University of Geneva (Switzerland) and the Universities of Bologna and of L’Aquila (Italy), is coordinated by Associate Professor Mauro Calcagno (<http://isites.harvard.edu/k4810>).

Whereas most of the participants at the Rome meeting came from the U.S. (one was our LEWIS LOCKWOOD, Fanny Peabody Research Professor), many of the speakers at the Harvard meeting came from Italy (as it was noted, rarely

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has the Taft lounge, used for coffee breaks, seen so many elegant Italian suits at once). Franco Piperno of the University of Rome “La Sapienza” opened the conference after the introductions by Mauro Calcagno and Lino Pertile (Harvard College Professor of Italian Literature). His paper was followed by that of the dedicatee of the conference, James Haar ‘50, Ph.D. ‘61, former faculty member in the Department and emeritus at the University of North Carolina at Chapel Hill. The papers by Giuseppe Gerbino (Columbia) and Seth Coluzzi (Chapel Hill) concluded the first session, devoted to “Music and Poetry.” After lunch, a lecture by Jessie Ann Owens (Brandeis) devoted to the topic of mode was followed by a round table dedicated to the issue of music and patronage, which included a position paper by Claudio Annibaldi (Conservatory of Rome) and four responses, by Harvard historian Mario Biagioli, Jonathan Glixon of the University of Kentucky, Arnaldo Morelli of the University of L’Aquila, and Stefano Lorenzetti of the Conservatory of Vicenza.

On Friday evening a packed Paine Hall heard a delightful concert of the Ensemble Blue Heron directed by our first graduate of the Master’s program in performance practice, SCOTT METCALFE. The music was, of course, by Marenzio, a rare performance of a complete madrigal book, the *Ottavo libro for five voices* (1598).

The second day of the conference dealt with biographical and musical issues related to the projected edition. Chaired by Sean Gallagher of Harvard, opened by Paolo Fabbri of the University of Ferrara, and followed by the analytical paper of Ruth DeFord (Hunter College, CUNY), the session concluded with two sparkling talks by members of the research group of the University of Geneva coordinated by Etienne Darbellay. The final paper consisted of a PowerPoint presentation (by Laurent Pugin, now at McGill University) of a new and stunning software application for the superimposition and optical recognition of early music prints, which will be used for the Marenzio edition.

One last curiosity: the travel expenses for the Italian speakers were covered not by an academic or a musical institution, but by a construction company based in Rome (CO.GE.L. S.p.A.), and chaired by an Italian woman who is deeply fond of classical music. You really never know where you can find a sympathetic ear for your cause.



Blue Heron Renaissance Choir

ABBATE continued from p. 1

She points out that opera staging nowadays can, notoriously, get pretty wacky—“*La Traviata* set in the gym and so forth”—but remains conventional and old-fashioned under that surface. Directors, she notes, generally conceive of opera characters as fictional beings strictly separate from the singers who embody them, and of singers and singing as something to be “gotten around” or “made transparent,” says Abbate. “Staging ends up as something calculated to divert people or explain something while ‘boring’ singing or ‘endless’ music goes on and on. We want to get beyond that. Opera is *about* singing and music as well as being about Valkyries or consumptive courtesans.” Saggittaria as a group believes that music along with the ‘implicit theater’ of musical performance can be integrated into multimedia stagings, in ways that Abbate believes will “encourage people to listen, perhaps even to hear more than they would were there only music and no ‘mix.’ We’re excited about this as a form of renewal for classical music, and about future alternatives for classical music and opera performance.”

For Ravel’s opera *L’heure espagnole*, also on the program at Forlì, Abbate staged movements that illustrate both the mechanistic and tragic undercurrents of the story. The opera is set in

a clock shop, and there are love affairs where there is no real passion, only farcical behaviors. “At certain points,” Abbate explains, “the characters are taken over by automaton-like gestures that are repeated from what the actors did in the *Mother Goose* ballet.” Sometimes the actors from *Mother Goose* will be hovering behind the opera singers; at other times the singers are in the dark and sing while the actors, who are visible, create a “live silent film.” “I think the visual connections between the two pieces will be legible and meaningful for the audience,” Abbate explains.

In 2007, Abbate will direct a multimedia staging in Berlin: Schubert songs, performed as “songs without words” by a string trio, integrating actors, film, stage images, and the musicians. She is also in discussions about directing Mozart’s incomplete opera *Zaide* in spring 2008. What else could the future bring? “I would love to do Mahler’s second symphony, which is a fabulous shipwreck,” Abbate speculates. “It’s very big and very long; it has astonishing acoustic effects; it’s very digressive, even chaotic. I was listening to Bruno Walter’s recording recently, and started imagining how a multimedia performance might be done. Brass instruments get starring roles.”

Carolyn Abbate is the Fanny Peabody Professor of Music and Alumnae Professor at the Radcliffe Institute for Advanced Study. She joined the Harvard faculty in 2005.

Dancer Caterina Degasperi and mime/actor Claudio Tozzolo in scenes from *Mother Goose*; from rehearsals for the Foli Festival.



Graduate Student News

AARON BERKOWITZ received a Harvard Mind/Brain/Behavior grant to do a functional magnetic resonance imaging (fMRI) study of musical improvisation at Dartmouth Brain Imaging Center with Daniel Ansari.

Beginning in October, DAVID BLACK will be Junior Research Fellow at Homerton College, Cambridge University.

BRIGID COHEN received a DAAD to do research in Berlin at the Akademie der Künste this summer.

JOSÉ LUIS HURTADO received a Fellowship from the National Endowment for Culture and Arts of Mexico; a Fellowship from the American Music Center; and a commission from "Instrumenta Mexico Festival" to write an orchestra piece. Additionally, Hurtado won Second Prize in the Troisième Concours International de composition du Quatuor Molinari for his string quartet *L'ardito e quasi stridente gesto* (written for the Arditti Quartet). The prize includes a commercial recording of the piece and performances in Canada and Europe.



Ray Gowen Hasegawa, born February 3, 2006 to Rose Gowen and Bob Hasegawa.

Arthur Bares at Coney Island with his dad, William, in the background. Arthur was born November 10, 2005.



LEI LIANG has been appointed to a one-year visiting Assistant Professorship in Composition at Middlebury College in Vermont. Also, he was a finalist for the Thailand International Composition Competition for Saxophone for his saxophone orchestra piece *Parallel Gardens*. Recent performances of his compositions include: *Invisible Garden* at the Firth Hall, University of Sheffield in London; *Gobi Canticle* in Ishihara Hall in Osaka and at the Skaneateles Festival, NY; *Memories of Xiaoxiang* at the Spark Festival of Electronic Music and Art.

EVAN MACCARTHY has been named a Reader in Renaissance Studies at the Villa I Tatti (Harvard Center for Italian Renaissance Studies) and will spend next spring in Florence reading primary and secondary literature across disciplines on fifteenth-century humanism, as



Noa Serena, born March 1, 2006, here with dad Marc Gidal.

well as on courtly and civic patronage of music in Italy.

SARAH MORELLI has accepted a teaching position at the University of Denver's Lamont School of Music.

KAROLA OBERMUELLER premiered *Wind-Kaskaden* at Internationale Ferienkurse für Neue Musik Darmstadt. This October, Obermueller's *will o' wisp* for recorder, flute, bass koto, and accordion (commissioned by Carin Levine) will be premiered in Munich, and *Kohlenmonoxyd Nachtstück* (2006) for two sopranos, narrator, choir, and nine instruments (commissioned by International Physicians for the Prevention of Nuclear War) will be premiered in Nuremberg.

JESSE RODIN presented a paper at the annual conference on Medieval and Renaissance Music in Cambridge, England in July.

GINA RIVERA has accepted the Lowell House post of Resident Tutor in music and French for the 2006–07 year.

ANNA ZAYARUZYNY was elected as student representative to AMS Council of the New England Chapter.



Graduation, 2006, left to right: Professors Elliott Gyger, Christoph Wolff, Kay Kaufman Shelemay; graduates Bettina Varwig, Scott Metcalfe, Zoe Lang, Lei Liang, Du Yun, Christina Linklater; Professors Ingrid Monson, Anne Shreffler, Carol Oja, Thomas Kelly, Alexander Rehding and Joshua Fineberg.

Photo: Nancy Shafman

The Kolisch Papers: Graduate Seminar Mines Houghton Archive

Students in Professor Anne Shreffler's graduate seminar "The Second Viennese School's Theories of Performance" focused their research this past fall on a collection of Rudolf Kolisch's papers and recordings acquired by Houghton library in the 1980s. As Schoenberg's brother in law (Schoenberg's 3rd and 4th quartet were dedicated to Kolisch), and as a member of the Society for Private Musical Performances in Vienna (a group founded and directed by Schoenberg), the theories and works of Rudolf Kolisch give critical insight to study of the Second Viennese School.

Kolisch, who toured Europe extensively with his Kolisch Quartet during the 1920s and 30s, emigrated to the US in 1935. Unable to earn a living with his quartet in Depression-era America, Kolisch took a job at University of Wisconsin Madison. Upon his retirement he moved to the faculty of New England Conservatory, where Shreffler, now a scholar of 20th century music, encountered him. "I took a seminar Kolisch taught at NEC in 1977-78 on Schoenberg's Chamber music. I was 20. I didn't know who he was, or much about Schoenberg—it probably did change my life."

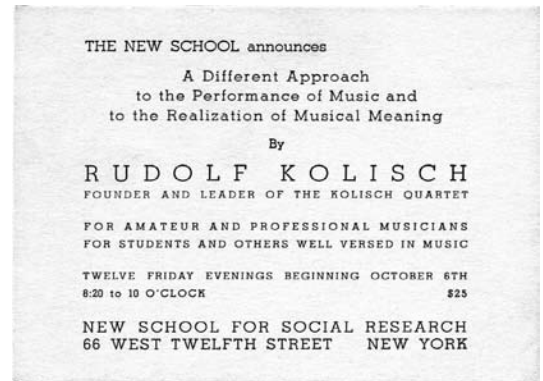
Students in last fall's Shreffler seminar went through Kolisch's unpublished texts, notes, lectures, typescripts, photos, and dozens of CD's to probe the violinist's life and theories. "There are 1500 folders of correspondence in Houghton—with over 1000 correspondents including Adorno,

Schoenberg, Bartok, Steuermann—as well as documents that detail the Kolisch Quartet's performance life. We're lucky that David Satz, Kolisch's assistant at NEC, followed Kolisch around with a tape recorder for five years and documented everything. And David Satz was kind enough to visit our seminar and to share with us his memories of Kolisch and many of his own materials."

Seminar students—Jake Cohen, David Trippett, Ali Reale, Gina Rivera, Jan Philipp Sprick, and Doris Lanz—worked together to edit a lecture Kolisch gave at the New School for Social Research (NY, 1939), "Musical Performance: The Realization of Musical Meaning," from notes in the archive. "There were four different versions of it," explains Shreffler. "We transcribed each and edited them to make one lecture."

Each student also did a class presentation and paper based on archival materials. Jake Cohen, for example, evaluated the original rehearsal tapes of the Monadnock Music Festival in 1973 to explore Kolisch's coaching style. Dan Stepner, first violinist under Kolisch that summer, was able to visit the seminar during Jake's presentation to add insight and corroborate much of the information. All the students worked with original materials, transcribing, editing, and interpreting them. With 141 boxes in the collection, there's still plenty more to be done.

"In addition to being a concert violinist, Kolisch thought very hard about performance,"



says Shreffler. "He planned to write a book on performance, possibly with Adorno, but never completed it. For Kolisch, it was not about the performer's expression and style, but about expressing what's in the music. The score would offer secrets to someone who took time to study it.

"When you're playing atonal or 12-tone music (and the Kolisch Quartet specialized in this), it's not immediately apparent where the cadence is. There is no tonal center; structure is not as obvious. Performers have to figure out phrases, moments of tension, where the commas, periods, semi-colons go. They have to know the music well enough to know when it breathes. Kolisch said once that when he played Schoenberg's *Pierrot Lunaire* they [the ensemble] rehearsed it 200 times; but then they could perform it for decades. Performers know the music in a more in-depth way than musicologists often do; where a musicologist might analyze it, musicians know it in their bones."

Harvard Students at SAM

A strong cluster of Americanists is growing among the Harvard graduate students, as was apparent at the recent joint conference of the Society for American Music and the Center for Black Music Research, held in Chicago in March. Sheryl Kaskowitz read a paper titled "The Voice of the People Again Arose: Ritual in American Public Life," and Emily Abrams presented "Cold War Copland: Television and Cultural Propaganda." Kaskowitz and Ryan Banagale were among the organizers of a session titled "Imagining an Ideal Graduate Program in American Music," sponsored by SAM's student forum.

Music Department in Irving Fine Biography

An American Composer in His Time (Pendragon Press; November 2005), is Phillip Ramey's new study of the life and music of IRVING FINE. From 1939 to 1950, Fine taught and conducted at Harvard, where he became a close associate of Copland, Stravinsky, Koussevitzky and Bernstein; the volume includes details on Harvard's music department history. (<http://www.pendragonpress.com/newtitles.php#fine>)



Michael Givey, Ryan Banagale, and Anna Zayaruszny gave talks to the Committee on University Resources as part of the COUR 2006 Annual Symposium. Photo: Martha Stewart

Alumni News

KARIM AL-ZAND (PhD '00) won first prize in the American Composer's Forum ArtSong competition for *The Secret of Your Heart*, a cycle of love songs on texts by Rabindranath Tagore. Al-Zand is Assistant Professor in Composition at Rice University's Shepherd School of Music. Third prize went to RANDALL ENG (AB '94) for *Florida*, a five-song cycle with text by Donna DiNovelli and adapted from his opera, produced by the Lyric Opera Cleveland in July. Eng teaches in the Graduate Musical Theatre Writing Program at NYU.

ANTHONY CHEUNG (AB '04) was awarded a 2006 Charles Ives Fellowship from the American Academy of Arts and Letters.

BRYAN GILLIAM (PhD '84) of Duke University received a research grant from the American Council of Learned Societies for 2006–2007. In fall 2005 he was named Frances Hill



Professor Bryan Gilliam

Fox Professor in Humanities and admitted into the Bass Society of Fellows. He has also served as a member of the Duke Program in German Studies.

CYNTHIA GONZALES (PhD '05), along with her teaching responsibilities at Texas State University in San Marcos, has been singing professionally for ten seasons (since 1996) with *Conspire*, a professional vocal ensemble now considered one of the finest mixed groups in the States.

PHILIP LASSER (AB '85), Professor in Composition, Counterpoint, Harmony and Analysis at The Juilliard School recently received the Walter Hinrichsen Award from the American Academy and Institute of Arts and Letters in collaboration with the C.F. Peters Corporation for the publication of a work by an American composer.

The Radnofsky Quartet premiered LAN-

Brad Balliett (AB '05), Senior Preceptor JOHN STEWART, and Doug Balliett (AB '07) at Tanglewood after performances of several of DON MARTINO's compositions including a 40-second fragment of his last work, *Concertino*. The Ballietts were both Fellows at Tanglewood this summer.



Sophia Gyger, 3 1/2, daughter of Assistant Professor Elliott Gyger and Catherine Playoust, sports her dad's mortarboard at the music department's 2006 graduation celebration.



Bonta named Honorary Member of Society for Seventeenth Century Music

The Society for Seventeenth Century Music unanimously awarded honorary membership to STEPHEN BONTA (PhD '64). Writes President Jeffrey Kurtzman: "Stephen Bonta is an American pioneer in seventeenth-century music. At a time when virtually everyone wrote dissertations on medieval or Renaissance music, Bonta wrote his Harvard dissertation on the instrumental music of Legrenzi....He is best known for his 1967 and 1969 *JAMS* articles, the first on the Monteverdi Vespers of 1610 and the role of that collection's motets and so-

nata as antiphon-substitutes, and the second on the uses of the sonata da chiesa. Both articles are still fundamental to research in these areas. Less well-known is Bonta's outstanding work on the manufacture of strings in the 17th century...he was able to trace the development of the bass violin, better known as the cello, and its use as a continuo instrument in the course of the 17th century. He clarified the differences between the bass violin and violone in terms of both their morphology and their role in the continuo. Bonta also published three editions of Legrenzi's music (two with Harvard, one with Garland) and he recently demonstrated his support for this Society's journal, contributing a book review on Alfred Planyavsky's *The Baroque Double Bass Violone*."

Additionally, Bonta is the dedicatee of a recent issue of congress reports from the *Antiquæ Musicæ Italicæ Studiosi*. Bonta's book, *Studies in Italian Sacred and Instrumental Music in the 17th Century* was published by Ashgate Press in 2003.

SING McLOSKEY's (PhD '02) saxophone quartet at the First and Second Church, Boston in March, and again at Eastern Nazarene College, Quincy as part of the *Musica Eclectica* concert series.

The Richard S. Hill Award for the best article on music librarianship or article of a music-bibliographic nature was awarded to KIRI MILLER (PhD '05) for her article "First Sing the Notes": Oral and Written Traditions in Sacred Harp Transmission," published in *American Music*. The committee comments: "Kiri Miller examines the symbiotic relationship between the textual authority of printed editions of the Sacred Harp and the oral traditions of the singers who gather regularly across the country to perform its contents. Her study of the Sacred Harp singing tradition in the United States brings into sharp relief one of the most interesting and vexing questions in music bibliography:

the relationship between music as it appears on the printed page and music as it is heard in performance. Touching on issues of publishing history, ethnography, acculturation, and authenticity, the author makes a convincing case for the 'inseparability of oral and written traditions in Sacred Harp practice.'"

ANDREW SHENTON (PhD '98), currently on the faculty of Boston University, was elected Program Chair of the New England Chapter of AMS.

KEN UENO (PhD '05) recently won the Rome Prize. He will be in residence at the Academy in Rome for a year starting in September to work on a multimedia piece for Kim Kashkashian that will be premiered in May 2007 at the MusikTriennale in Cologne.



Department Gift Funds Work Wonders

Senior Derrick Wang ('06) had composed an original work, *Concerto for Piano and Orchestra*, but needed funding in order to perform the piece for his senior thesis concert. With help from the music department's Lewin gift fund, Wang was able to assemble a 32-piece orchestra and arrange for Peter Gilbert to conduct the work in a public performance in John Knowles Paine Concert Hall in May, 2006. Without funding, Wang admits, he wouldn't have been able to hear the work played.

"There are funds set up to aid fellowships for graduates and undergraduates," says Music Department Director of Administration Nancy Shafman. "Those funds have very specific purposes. Our gift funding is more flexible, and we can apply it where it's needed most."

This year, for example, the David Lewin gift fund also made it possible for Dan Chetel ('06) to buy scores for the small orchestra he organized to play Copland's *Appalachian Spring*; the performance was related to a paper Chetel wrote on the piece. The Lewin Fund, set up to honor the memory of theory professor David Lewin (1933-2003) supports the performance of undergraduate works, a passion of Professor Lewin's in his tenure at Harvard.

Gift funds cover other areas of activity as well. Thanks to the Musical Instruments Fund, the department just bought percussion instruments and plans to acquire more non-Western instruments to support a growing ethnomusicology program. It also dreams of augmenting its collection of baroque instruments to fashion a complete orchestra.

The General Fund, another of the department's gift funds, is used to provide accommodations and travel for graduate candidates so that they can meet with students and faculty face-to-face. "One of the best success stories we've had this year is that we made offers to eighteen applicants, and every single one of them chose us," says Shafman. "Being able to bring potential students to campus has been enormously successful over the past few years, and the new students in turn become the life blood of our department. It says something about where you are when you get 100% acceptance."

To CONTRIBUTE TO A GIFT FUND please use the enclosed envelope. Make checks payable to Harvard University and indicate on your check (or with a note) what gift fund you are interested in supporting. Thank you, very much.



Students listen to the premiere performance of Derrick Wang's senior thesis project, *Concerto for Piano and Orchestra*.

Vick, Linklater Join Library Staff

The Eda Kuhn Loeb Music Library announces the appointment of LIZA VICK as Music Reference and Research Services Librarian. Liza comes to us from the University of California-Riverside where she was responsible for reference service in music, dance and German literature. Prior to that, she worked for the Library of Congress on their digital music projects and at the University of Maryland. She holds a Bachelor's degree in flute performance, a Master's degree in ethnomusicology and another in library science.



Reference and Research Services Librarian Liza Vick

"Here at Harvard, Liza will focus especially on helping students and faculty use our growing number of somewhat complicated online tools and electronic resources," says Virginia Danielson, Library Director and Richard F. French Librarian. "She is available to help faculty or teaching fellows locate online resources for their classes and research and is willing to help them by creating permanent lists of resources on special topics. Along with Sarah Adams in our rare book rooms and Bob Dennis in recordings, Liza will help our clientele bring together print, recorded and electronic resources."

CHRISTINA LINKLATER is the new Circulation Supervisor. She is familiar to the department as a recent PhD in historical musicology, and has plans to pursue a Master of Library Science in Library and Information Science at Simmons College.



Photo: Liz Linder



Photo: Meri Bond

Librarian SANDI-JO MALMÓN's ensemble, Kaleidoscope (inset), has an active concert schedule, including an upcoming concert on the Rocky River Chamber Music Series in Cleveland in the fall. In addition, she performed duo concerts with violinist Julie Leven. Library staff assistant CAROLANN BUFF just completed a summer tour with her group, liberunusualis, that included performances at Early Music Festivals in Lativa, Estonia, Le Thoronet (France) and York (England).

BARENBOIM

CHARLES ELIOT NORTON PROFESSOR OF POETRY DANIEL BARENBOIM

The NORTON LECTURES: *SOUND & THOUGHT*
September 25–29 and October 3, 2006

4:30 PM IN SANDERS THEATRE (9/29 IN PAINE HALL) FREE

BERNSTEIN

LEONARD BERNSTEIN: BOSTON TO BROADWAY

CONCERTS & SYMPOSLIA

October 12–14, 2006 www.bernsteinatharvard.org

YING

BLODGETT CHAMBER MUSIC SERIES: THE YING QUARTET

November 3, 2006 March 16 & April 13, 2007

8:00 PM IN JOHN KNOWLES PAINE CONCERT HALL FREE

FROMM

FROMM PLAYERS AT HARVARD: BOSTON MODERN ORCHESTRA PROJECT

ANDRIESEN, BERGER, HYLIA, CAGE, & SCHULLER

March 22–23, 2007

8:00 PM IN JOHN KNOWLES PAINE CONCERT HALL FREE

LECTURES

Music-History-Context
MUSICOLOGY FACULTY LECTURES

KOFI AGAWU

Iconicity in African Musical Thought & Expression

Thursday, November 30 at 5:15 pm

CAROL J. OJA

Leonard Bernstein's Wonderful Town: Conception, Reception, Politics

Thursday, February 8 at 5:15 pm

LOUIS C. ELSON LECTURE

JOHN ADAMS

Thursday, May 3 at 7:00 pm

All lectures are free and open to the public, and take place in the Music Building.

HARVARD GROUP FOR NEW MUSIC Concert Schedule

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

SATURDAY, NOVEMBER 11

SATURDAY, FEBRUARY 10

SATURDAY, APRIL 18

SATURDAY, MAY 26 with Ensemble Fa

FREE AND OPEN TO THE PUBLIC

Composers' Orchestra Concert Jeffrey Milarsky, conductor

8:00 pm in John Knowles Paine Concert Hall

SATURDAY, NOVEMBER 18, 2006

New works by Harvard student composers played by a 45-member orchestra.

FREE AND OPEN TO THE PUBLIC

Graduate composition students Ashley Fure and Karola Obermueller rehearse with the Arditti Quartet for a spring 2006 HGNM concert in Paine Hall.



Undergraduate News

MICHAEL GIVEY '06 will be interning in the production department of Lincoln Center this summer.

STEPHANIE LAI '06 will be attending the Royal Northern College of Music in Manchester, England for a one-year Master's degree in Cello Performance.

After a year of working with Professor Carol Oja on her senior thesis, ANNELISA PEDERSON '06 won a Hoopes Prize for her paper, "Exploration of the setting of Gertrude Stein texts, especially by Virgil Thompson."

EMILY RICHMOND '06 is going to the University of California, Berkeley next year to start a PhD in musicology.

EMILY ZAZULIA '06, won a Hoopes Prize for "Study of the music of Johannes Pulois, including a critical edition" (under the tutelage of Professor Sean Gallagher), and will begin a program in historical musicology at the University of Pennsylvania.

The Office for the Arts at Harvard awarded grants to the following students for musical projects: ELIZABETH LIM '08 and the Harvard-Radcliffe Contemporary Music Ensemble for a semi-staged performance of three new student-composed operas; EMILY ZAZULIA '06 and the Dunster House Opera Society for a fully staged production of Poulenc's *Dialogues of the Carmelites*; JULIE CAVALLARO '08 and the Chamber Singers of the Harvard-Radcliffe Collegium Musicum for a concert of rarely performed choral music from the early Renaissance; and LAURENCE CODERRE '07 and the Radcliffe Choral Society for a joint concert given by the Radcliffe Choral Society and the Harvard Glee Club featuring repertoire from their spring 2006 tours.



Staff News

We welcome your news and suggestions! please send information about your recent activities, publications and projects. Photos always welcome!
To send news or contribute an article, please contact newsletter editor Lesley Bannatyne at:

Music Building
Harvard University
Cambridge, MA 02138



Music Department staff members Kaye Denny and Charles Stillman, with Visiting Scholar Jane Stanley

Visiting Scholar Nicola Scaldaferrri at the Music Department's spring picnic. Rain, as usual, dampened the green around Paine Hall, but celebrants made the best of it. Here, Scaldaferrri enjoys cake after an impromptu performance on his bagpipes.



Lora Martino and John Stewart after a performance of Don Martino's compositions at Tanglewood, summer 2006.



SARAH MACARAH has joined the department as a staff assistant. She received her B.A. from Dartmouth with high honors in music and a Master's Degree from Boston University in music composition. She was the office manager for ALEA III and gives private piano lessons.

STEPHANIE MACARIS, also new on staff, received her B.A. from UMass. Amherst in Business Administration with a minor in psychology. She also works part-time as the assistant to the Head Tutor in the Office of special Concentrations.

Piano Services Director LEW SURDAM was selected as one of the recipients of this year's Administrative/Professional Prize. The reception honoring this year's winners was held on Friday, May 19 at Harvard.

EAN WHITE was invited to create an installation for SculptFest06 at the Carving Studio & Sculpture Center in West Rutland, Vermont. The show runs September 16–October 29. White will also create this installation with the American Composers Orchestra October 13 at Zankel Hall in New York City and on October 15 at the Annenberg Center for the Arts in Philadelphia. In June, he made a presentation to the Acoustical Society of America: "Flowers and Wreaths: Radio theater and surround" as part of a seminar titled "Composed Spaces."

Seniors celebration their 2006 graduation at a reception in the Taft Lounge. Left to right: Liz Carlisle, Stephanie Lai, Assistant to the Chair Mary Gerbi, Damian Blattler, Michael Givey, Emily Richmond, Professor Thomas Kelly, Emily Zazulia, David Richmond and Annalisa Pederson.

HARVARD DEPARTMENT OF MUSIC
Graduate School Alumni Association
Harvard University
1350 Massachusetts Ave. Room 352
Cambridge, MA 02138



Leonard Bernstein, Boston to Broadway: Concerts and Symposia at Harvard University

The multifaceted career and extraordinary legacy of one of the most illustrious musicians of the 20th century will be the focus of “Leonard Bernstein, Boston to Broadway: Concerts and Symposia at Harvard University,” a conference and performance showcase at Bernstein’s alma mater October 12-14, 2006.

Emanating from two major Bernstein research projects at Harvard (a spring 2006 seminar led by Professors Carol J. Oja and Kay Kaufman Shelemay and a forthcoming book by Oja about Bernstein’s Broadway shows, the event will explore Bernstein’s work as a composer and his historic ties to a variety of musical and educational communities in greater Boston. At the same time, it will examine lesser-known facets of Bernstein’s career as a conductor, pianist, teacher, and television personality. All of this will unfold through panel discussions, master classes, exhibitions, performances, and film screenings.

Participants in the festival’s panel discussions will include eminent scholars and critics, Bernstein family members, childhood friends, former colleagues, and performers with a connection to his music, including (among many others) Harold Prince, Chita Rivera, and Sid Ramin; Bernstein biographer Humphrey Burton; dance critic and scholar Deborah Jowitz; and Bernstein’s family: daughters Jamie Bernstein Thomas and Nina Bernstein Simmons, son Alexander Bernstein, and brother Burton Bernstein.

Two concerts bookend the festival, both under the artistic direction of Judith Clurman, Director of Choral Activities at The Juilliard School in New York. “Boston’s Bernstein” (October 12 at 8 pm) will feature the composer’s earliest work, including his Piano Trio (1937) and Sonata for Clarinet and Piano (1942), and works by Bernstein’s mentors, from his childhood through

INFORMATION, TICKET PRICES AND REGISTRATION:
www.bernsteinatharvard.org/registration or 617.495.8676

his Harvard years. A Bernstein arrangement of Gershwin’s *Rhapsody in Blue*, (1937), will receive its concert premiere. “Celebrating Bernstein” (October 14 at 8 pm in Sanders Theatre) will feature soprano Nicole Cabell, Cardiff Singer of the World 2005,



performing with Harvard students in a program featuring Bernstein’s compositions, especially those for the theater. In addition, Bernstein works produced for television will have screenings at the Harvard Film Archive, and rare Bernstein archival materials and photographs will be featured in two exhibitions.

Writes Carol Oja, “Leonard Bernstein and his career were alternately celebrated and controversial, mainstream and radical. Above all else, he thrived on collaborative music-making, whether on the Broadway stage or in the concert hall. That same spirit infuses this festival, often in ways far beyond what we originally imagined.”