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MUSIC

NEWSLETTER

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Suzannah Clark: New Constructs for Analyzing Schubert

Associate Professor Suzannah Clark received her BMus and MMus from King's College London, and an MFA and PhD from Princeton. She held a Junior Research Fellowship and British Academy Postdoctoral Fellowship at Merton College, Oxford before taking up a faculty post as a University Lecturer and Fellow of Merton College, and College Lecturer at University College. Clark spent the 2007 spring semester as Visiting Assistant Professor at Harvard, and joined the faculty in 2008.



"WE HAVE TO THINK OF DIFFERENT WAYS OF UNDERSTANDING SCHUBERT. WHAT I'M TRYING TO DO IS TO USE SCHUBERT AS A MEANS TO CRITIQUE MUSIC THEORY, AND TURN AROUND WHAT HAPPENED IN THE 19TH CENTURY WHEN MUSIC THEORY WAS USED TO CRITIQUE SCHUBERT."

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"THERE'S A REASON IT'S CALLED *Analyzing Schubert*," says Associate Professor Suzannah Clark of her most recent book project. "I'm interested in how people have analyzed and thought about Schubert's music from his own time up to ours. But I'm also looking at how his personality—how Schubert the man—has been a factor in the ways theorists and critics have thought about his music. As one of Schubert's friends, Edward Bauernfeld, said, 'listeners would not go astray if they judge Schubert from his songs to have been a man full of affection and goodness of heart.'"

It was all very romantic, the way Schubert was imagined. "Michael Vogl, Schubert's main singer, said the composer was clairvoyant; that his manner of composing transported him while writing—everything flowed out of him," notes Clark. "You hear Vogl's description repeated often, but in reality, very few saw Schubert compose. What we know is that he worked 9am to 2pm every day, at a desk. What kind of romantic composer has office hours?"

There was, from the beginning, a problem in relating the man to the music. Says Clark, "Schubert didn't look or behave like a genius. Certainly he had a fluidity to the way he composed, but the idea that he was a clairvoyant and not conscious of his own creations was a convenient means of explaining his diminutive appearance, unrefined behavior and apparent lack of intellect."

Within a half-century after the composer's death, musical thinking about Schubert began to

change. The late 19th century was a period in which theorists increasingly wanted to explain music from an intellectual point of view, and as one English writer, Henry Heathcote Statham, believed, once people understood the rules of musical form they'd understand that Schubert didn't deserve his growing reputation as a great composer. "Many 19th-century writers found the music beautiful but structurally flawed. The beauty made them suspicious." As critic Hubert Parry wrote, of all composers Schubert depended most on the attractiveness of his musical ideas; he had no sense for abstract design—he was liable to plunge recklessly and let design take its chance.

Twentieth-century Schubert studies took a different tack: to say the music was flawed, they posited, was to misunderstand difference.

That's where Clark comes in.

"We have to think of different ways of understanding Schubert. What I'm trying to do is to use Schubert as a means to critique music theory, and turn around what happened in the 19th century when music theory was used to critique Schubert."

"The theorist Schenker [1868-1935] was interested in how music stems from a single outpouring of the major triad. Harmonic form revolves around structural tonics and dominants. Schubert underplays the importance of the dominant in his music. If we use Schenkerian analysis on Schubert it means that the most memorable bits are, structurally, the ornaments. So there's a schism between structure and beauty: Schubert's greatest melodies become

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Clark, continued

parenthetical statements. So what happens if we talk about the beautiful moments being the structural moments? A different logic about musical structure emerges.”

Clark’s interest in Schubert began in 1992, at a music theory exam at Princeton. She was given the first movement of Schubert’s G Major String Quartet to analyze. “I realized that I couldn’t articulate what Schubert was trying to achieve using existing theoretical paradigms. I wrote my exam suggesting that Schubert’s music illuminated an inadequacy in music theory.”

Clark went on to write her dissertation on Schubert’s instrumental music, and her forthcoming *Analyzing Schubert* includes subsequent research on both the songs and instrumental music. “The most well-known works bring out all the issues—Schubert’s Great Symphony, Unfinished Symphony, Trout Quintet, G Major Quartet, C Major Quintet. They’re famous because they’re fantastic. And they’re infamous for the problems they pose for music theorists.”

Analyzing Schubert is slated for publication by Cambridge University Press in 2010.

The Shepherdess’ Refrain

Before Clark became interested in Schubert studies she pursued a master’s degree at King’s College, focusing on the 13th-century French motet and its intersection with the trouvères repertory through the use of “refrains,” which are used in the 13th century both as repeated snippets of text and music within a piece but also as quotations between pieces. For her King’s College thesis, Clark produced a catalogue of 422 refrains from the medieval Montpellier manuscript, together with all their concordances. She’s recently delved back into the 13th century to contribute a chapter on singing shepherdesses in the pastourelle to *Etymologies of Song*, edited by Emma Dillon and Kevin Brownlee, slated for 2009 publication. Inevitably, explains Clark, the shepherdess’s song is placed in the refrain, in which she sings of her love for someone else; if she repeatedly sings about someone else, how is the knight meant to seduce her? “For me, it always comes back to a music theory issue. The fact that these refrains are often also citations from other songs tells you about intertextuality and the inter-sonic nature of song. But more playfully, the repeated refrain becomes a musical irritant for the knight: he has to negotiate with musical form. In order to seduce the shepherdess, he has to get her to sing the refrain for him.”

Rome, Paris, & the Topography of Early Music: a Conference

Professors Christoph Wolff and Sean Gallagher announce a conference in honor of their colleague Morton. B. Knafel Professor Thomas Forrest Kelly. Slated for October 2-4, 2009, the conference will feature a keynote address by Craig Wright (Yale University). Other speakers include Michael Huglo, Barbara Hagg-Huglo, Andreas Haug, Marie-Noël Colette, David Hiley, Katarina Livljanic, Alejandro Planchart, Dom Daniel Saulnier, Matthew Peattie, Susan Rankin, Arni Ingólfsson, Andreas Pfisterer, Virginia Brown, Susan Boynton, Iain Fenlon, and Peter Bloom. Conference registration information will be available in May, 2009.



Theory graduate students John McKay and Rowland Moseley talk with Professor Christopher Hasty at the department holiday party; later, students, faculty, and staff sing carols.



Faculty News

RICHARD BEAUDOIN, Lecturer on Music, presented a paper entitled “Conceiving Musical Transdialection,” co-authored with the philosopher Joseph Moore, at the 66th Annual Meeting of the American Society for Aesthetics in November. His *Summer Canons* was premiered by organist Clive Driskill-Smith at St. John’s Smith Square, London, in December, and a premiere of *Nach-Fragen*, a large song-cycle on texts by Christa Wolf, will be premiered by Annette Dasch, soprano and Wolfram Rieger, piano, at both the Concertgebouw in Amsterdam and the Konzerthaus-Dortmund in March.

Visiting composer MICHAEL GANDOLFI’s new CD, *The Garden of Cosmic Speculation* (with Robert Spano and the Atlanta Symphony Orchestra, on Telarc), received a Grammy nomination for the category “Best Classical Contemporary Composition.” Another CD, *Y2k Compliant* (with Gil Rose and the Boston Modern Orchestra Project on the BMOP Sound label), was listed as a *New York Times* Record of the Year.

Two articles edited by Visiting Professor ELLIE M. HISAMA for the *Journal of the Society for American Music* (JSAM) have won major awards: Christopher Reynolds’s article “Porgy and Bess’: An American *Wozzeck*,” won the American Musicological Society’s H. Colin Slim Award in 2008 for “a musicological article

of exceptional merit” by a senior scholar, and Laurie Stras’s article “White Face, Black Voice: Race, Gender, and Region in the Music of the Boswell Sisters,” won an ASCAP/Deems Taylor Award in the Pop Articles category in 2008. Hisama is Founding Editor of *JSAM*, and is Vice Chair and Professor of Music at Columbia University.

Morton B. Knafel Professor THOMAS F. KELLY published *The Ordinal of Montecassino and Benevento. Breviarium sive Ordo Officiorum, 11th Century, Spicilegium Friburgense*, 45 (Fribourg: Academic Press, 2008). He translated “Modality in Western Chant: an Overview,” by Dom Jean Claire, in *Plainsong and Medieval Music* 17 (2008) and published quarterly columns for *Early Music America*. In December he lectured at the Metropolitan Museum of Art, and was guest host and curator for a live-performance program on the Brandenburg Concertos for the New York Philharmonic Orchestra. Kelly gave the Murphy Lecture at Oberlin, and lectured at the Peabody Conservatory, Johns Hopkins University, and Cambridge University. He additionally lectured for One Day University in New York, Morristown, Philadelphia, San Francisco, and Los Angeles.

Dwight P. Robinson, Jr. Professor ROBERT

G. Gordon Watts Professor Kay Kaufman Shelemay 2nd row, right, taught a seminar, “Introducing Ethnomusicology in Ethiopian Universities,” in Addis Ababa, Ethiopia, December 22-26. Shown are the 16 participants (faculty from universities in Ethiopia), three national resource persons from the Institute for Ethiopian Studies, and Dr. Fumiko Ohinata, UNESCO Programme Specialist for Culture, UNESCO Nairobi Office.



LEVIN gave a lecture, “Free Will vs. Predetermination in Classical Music,” at the Siemens Foundation, Munich, and another, “Who Cares if Classical Music Dies?” at the Harvard Club of Boston. In December he gave a lecture-recital on the piano works of Henri Dutilleux at the American Academy of Arts and Sciences, Cambridge. Levin performed at numerous festivals including the Token Creek Chamber Music Festival, European Music Festival (Stuttgart), the Taiwan Piano Festival, and with the Malaysian Philharmonic (Kuala Lumpur), and



Visiting composer Michael Gandolfi, recently nominated for a Grammy Award in the “Best Classical Contemporary Composition” category.

the Kammerorchester Basel (Geneva, Essen, Lörrach), among others. He served as chair of the jury of the Gyeongnam International Piano Competition in South Korea. Levin recorded the complete Dutilleux piano music (including *Figures de Résonance* for 2 pianos with Ya-Fei Chuang) for ECM, Lugano, Switzerland.

Harvard University Press has announced support for a book on the *Eroica Sketchbook* by Research Professor LEWIS LOCKWOOD in collaboration with Alan Gosman (PhD ’01). Lockwood’s 1984 Kinkeldey Award-winning book, *Music in Renaissance Ferrara: 1400-1505* will be released in a new edition by Oxford University Press this February.

William Powell Mason Professor CAROL OJA published “Bernstein’s Musicals: Reflections of their Time,” in *Leonard Bernstein: An American Original*, ed. Burton Bernstein and Barbara B. Haws (New York: Collins, 2008), as well as “Something Called Terrorism,” written with Mark Eden Horowitz to accompany the publication of Leonard Bernstein’s “Address for the 350th Anniversary of Harvard” in *The American Scholar* (September 2008). Oja, together with G. Gordon Watts Professor KAY KAUFMAN SHELEMAY published “Leonard Bernstein’s Jewish Boston: Cross-Disciplinary Research in the Classroom” in the *Journal of the Society for American Music* as part of the “Bernstein’s Boston” issue, January 2009. Oja was newly appointed to the Board of Directors of the Virgil Thomson Foundation and to the Advisory Committee for Club Passim in Cambridge.

Professor ALEX REHDING’s book *Hugo Riemann and the Birth of Modern Musical Thought* was issued in paperback. He published book chapters in *Im Herzen Europas: Nationale Identitäten und Erinnerungskulturen*, in *Pratiquer l’analyse musicale: une discipline musicologique et son histoire*, and in *Musiktheorie im kulturellen Kontext* and presented a paper at the AMS/SMT meeting in Nashville. Rehding recently served on the “Création” committee of the Agence nationale de la recherche (France), designed a new course for Music 51, and co-organized a pilot pedagogy practicum for first-time Teaching Fellows.

James Edward Ditson Professor ANNE C. SHREFFLER’s most recent book is *Elliott Carter: A Centennial Portrait in Letters and Documents*, co-authored with Felix Meyer and published by the Boydell Press in 2008.

Adams University Professor CHRISTOPH WOLFF, Loeb Music Library Director VIRGINIA DANIELSON, and colleagues from Juilliard, the Library of Congress, and other libraries met to discuss the construction of a portal to allow mutual access to digital collections from each site. The project, called the Music Treasures Consortium, will be chaired by Dr. Danielson.



Graduate Student News

RYAN BANAGALE received the Meyer Brown award this fall at the AMS annual meeting. Harvard graduate student DREW MASSEY and alumni DAVID BLACK and EMILY ABRAMS ANSARI also presented papers at the conference. In addition, Banagale has been working with Alex Rehding and the Bok Center to administer a new pilot program in pedagogy aimed at first time music Teaching Fellows.

The score of JEAN-FRANÇOIS CHARLES'S composition *Bleu 3* for clarinet, violin, violoncello, and piano, is published and available on amazon.com. *Bleu 3* is an homage to Olivier Messiaen. Jean-François's article "A Tutorial on Spectral Sound Processing using Max/MSP and Jitter" was published in the *Computer Music Journal*, Fall 2008. It is currently the most downloaded article on the *Journal's* web site.

A review essay by MARC GIDAL, "YouTube for Ethnomusicology," will appear in the 2008 *Yearbook for Traditional Music*. At the annual meeting of the Society for Ethnomusicology, Marc organized the panel "Musical Interaction and Time in Afro-Latin Religious Performance" and presented a paper titled, "*Exu as Alabê*: transforming Quimbanda performance and challenging religious hierarchies in southern Brazil."

JOSÉ-LUIS HURTADO was awarded the 2008 Rodolfo Halffter Instrumenta Ibero-American Composition Prize. The jury, formed by Emmanuel Nunes, Alexander Gohler, and Mario Lavista, selected Hurtado's *Instante* for the prize.

KATHERINE IN-YOUNG LEE presented a paper entitled "P'ungmul, Politics, and Protest: Drumming During South Korea's Democratization Movement" at the International

Conference of Korean Musicologists in Pusan, Korea in early November.

DANNY MEKONNEN'S Debo Band received a grant to perform at the Ethiopian Music Festival in Ethiopia in May 2009. The festival takes place in Addis Ababa and is sponsored by Alliance Éthio-Française. This engagement is supported by Mid Atlantic Arts Foundation through USArtists International with support from the National Endowment for the Arts and the Andrew W. Mellon Foundation. [http://www.midatlanticarts.org]

MATTHIAS ROEDER presented a paper on "Public Music Culture in Berlin in the years around 1800" at the International Conference of German Musicological Society in Leipzig. The paper was part of a panel that was organized by the Bach Archive.

In December, Visiting Fellow SEDA ROEDER published her debut album with works by Mozart (K 280), Brahms (Op.118), and Berg (Op. 1). She also gave a lecture concert at the Goethe Institut in Boston on German Contemporary Piano Music. In January Seda was the featured guest of "Hypothetical," a show dedicated to avant-garde music of all genres on Turkey's most-renowned independent radio station Acik Radyo.

ANNA ZAYARUZNAYA is engaged to Yarrow Dunham, assistant professor of Psychology at UC Merced. They will be married in June in

TOLGA YAYALAR and his wife Emine announce the arrival of Daphne, born September 27th.



New Haven's Lighthouse Point Park. She spent fall semester 2008 teaching a course at UC Merced. In April, Zayaruznaya presented a paper entitled "Shostakovich Setting Pushkin in the Pushkin Year" at an interdisciplinary Pushkin symposium at Harvard.

Congratulations are extended to: ASHLEY FURE, Tim McGrath, JOHN MCKAY, Andrew Steiner, BERT VAN HERCK, DOMINIQUE SCHAFER, DAVID SULLIVAN, Robert Merfeld, Matthew Gelbart and ANNA ZAYARUZNAYA for receiving Certificates of Distinction from the Derek Bok Center.



Ezra Shaykin and Nico bring in 09. Ezra is the son of graduate student Sheryl Kaskowitz and Ben Shaykin.

amusicology.com celebrates 2nd Anniversary

amusicology.com will mark its second year of existence—a substantial milestone in the blog world—with a completely revamped design. The site, maintained by graduate students Ryan Banagale and Drew Massey remains one of the only graduate-student-run musicology blogs and site traffic has increased steadily; the blog is currently at 1500 visits per month. Guest submissions are always welcome. Anyone who is interested in contributing can contact Banagale and Massey directly through the site.

Left to right: Katherine Lee gives a paper at a musicology conference in Korea; Kiri Miller (PhD '05), graduate students Petra Gelbart and Andrea Bohlman, and Brigid Cohen (PhD '08) at the Society for Ethnomusicology annual meeting at Wesleyan University; composers Jean-Francois Charles and Edgar Barroso demonstrate composition software to local middle school music students in the Department's electroacoustic music studios.



Library News

Nadia Boulanger & Her American Composition Students

By Peter Reuell

In an exhibition which opened in October entitled “Nadia Boulanger and her American Composition Students,” Sarah Adams, Keeper of the Isham Memorial Library in the Eda Kuhn Loeb Music Library, and graduate student Elizabeth Craft explored the impact Boulanger had on 20th-century American composers.

Though also well-known as a composer and conductor, the Loeb exhibition focuses on Boulanger’s work as a teacher and constant advocate for American classical music. As a professor of composition, first in France, and later in the U.S. at Harvard and Radcliffe, Boulanger influenced generations of American composers and taught a veritable who’s who of American musicians, from Aaron Copland to Quincy Jones.

“She’s a figure that bridges American and European music,” Adams said last month. “There was a period of time when almost every major American composer went to Europe to study with her.”

Though French by birth, Boulanger in 1921 helped establish the American Conservatory at Fontainebleau, a school initially founded to improve the quality of U.S. military music, but which grew into one of the pre-eminent

centers of study for American composers and conductors. By 1938, the school’s reputation had become so distinguished Boulanger was invited to the U.S. to teach, but not at Harvard.

Boulanger taught at Radcliffe for the spring semester of 1938. The clamor to get into her classes was so great that a number of Harvard students petitioned to be allowed to take classes at Radcliffe, a first in the school’s history. That same year, Boulanger became the first woman to conduct the Boston Symphony Orchestra. Boulanger would later return to the U.S. during World War II, when she taught at the Longy School of Music. She died in 1979, and a year later her collection of scores by her American students was donated to Harvard.

“It’s an amazing collection of things,” Adams said, of the collection, which includes more than 1,000 scores by some 270 different composers. “The collection, taken together, documents the range and depth of her connection to American music in the 20th century. In preparing this exhibition, it was hard to choose a representative sample, because there were so many interesting items to choose from.”

The exhibition includes scores of Boulanger’s students, including Virgil Thomson, as well as news stories about Boulanger’s classes at Radcliffe and Longy, and photographs and correspondence documenting Boulanger’s efforts to travel between the U.S. and Europe in the early

part of World War II.

“She had a major impact on 20th-century American music, having taught so many major American composers,” Adams said. “Before Nadia Boulanger, people didn’t talk about American music, *per se*. It was more that Americans looked to European models. She’s a huge figure in American music.”

The exhibit opened as part of the Crosscurrents conference (see p. 9). It will run through July 1, 2009 in the Richard F. French Gallery at the Eda Kuhn Loeb Music Library.

Salsa Legend Ruben Blades Donates Recordings to Harvard

Ruben Blades has agreed to give his personal papers, including rare recordings of rehearsals and concerts, to Harvard University. Eda Kuhn Loeb Music Library will receive a complete collection of all the 60-year-old musician’s LPs, CDs and liner notes. The archive will eventually include material from his political career, including posters dating his failed run for the Panamanian presidency in 1994.

Harvard librarian Virginia Danielson said the first components of the collection will be available in mid- to late-2009.

Nadia Boulanger with three of her singers in 1939. Photo: Schlesinger Library at Radcliffe Institute.



GRADUATE MUSIC FORUM UN-MUSIC

MARCH 7, 2009

9:30 AM TO 6:00 PM

DUDLEY HOUSE, HARVARD UNIVERSITY

*A DAY-LONG INTERDISCIPLINARY
GRADUATE STUDENT CONFERENCE*

KEYNOTE SPEAKER:
JONATHAN STERNE
IS MUSIC A THING?

Information: <http://www.hcs.harvard.edu/gradmus/index.php>
abohlman@fas.harvard.edu

The Music Brain: Looking at Improvisation through fMRI Technology

How—exactly—does improvisation happen? What's involved when a musician sits down at the piano and plays flurries of notes in a freefall, without a score, without knowing much about what will happen moment to moment? Is it possible to find the sources of a creative process?

Aaron Berkowitz (graduate student in ethnomusicology), and Daniel Ansari (professor in the psychology department of University of Western Ontario) recently collaborated on an experiment designed to study brain activity during musical improvisation in order to get closer to answering these questions. The Harvard Mind/Brain/Behavior Initiative awarded the collaborators a grant to look at musical improvisation in trained musicians, utilizing brain scans done with functional magnetic resonance imaging (fMRI) technology. Their paper, "Generation of Novel Motor Sequences: The Neural Correlates of Musical Improvisation," was published in *NeuroImage*, and received the journal's 2008 Editor's Choice Award in Systems Neuroscience.

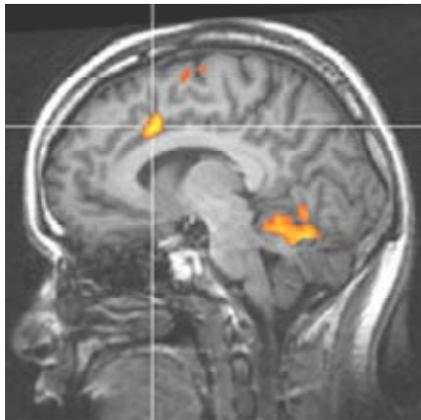
"There are essentially two basic questions in music cognition," says Berkowitz. "First, how does the brain 'do' music? That is, what parts of the brain are involved, and how do they interact, when people listen to or perform music. Second, what can studying music tell us about the brain? When music is heard or played, the brain calls on many more general cognitive processes, for example, perceiving patterns in sounds or converting visual information (in a musical score) to auditory or motor information."

The perception and performance of music have been studied by scientists; most famously, looking at what listening to classical music—like Mozart—can do to the developing brain. But looking at brain activity during the process of music improvisation is new.

Improvisation is not exclusive to music, says Berkowitz. Nor is it a pure flight of invention. "It's spontaneity within a set of constraints," Berkowitz explains. "Imagine: You slip on ice, and you do a sort of little dance to regain your balance—maybe in a way you've never 'danced' before—but though the sequence of movements might be novel, it's made up of the individual movements that are possible given what the body can do and where it is in space." Musical improvisers also work within constraints. "Those bebop players play what sounds like 70 notes within a few seconds. There's no time to think of each individual note. They already have some patterns in their toolbox," says Berkowitz.

Berkowitz and Ansari were interested in the brain regions that underlie improvisation. The team used twelve classically trained pianists in their 20s with an average of around 13 years of piano training as subjects for the study.

Since the brain is active, even at rest, Berkowitz and Ansari first needed to design a way to subtract out brain activity common to hearing or producing music so they could isolate the neural substrates of the spontaneous creative aspect of improvisation. "If you were to put someone



The perception and performance of music have been studied by scientists; most famously, looking at what listening to classical music—like Mozart—can do to the developing brain. But looking at brain activity during the process of music improvisation is new.

in an fMRI scanner and have them improvise, nearly the whole brain would likely be involved. We needed a way of isolating what is unique to improvising, namely spontaneous novel action sequences."

They needed control conditions.

Ansari and Berkowitz designed a series of four activities. In the two general types of tasks, they had subjects either improvise melodies or play pre-learned patterns. Comparing brain activity in these two situations allowed the team to focus on melodic improvisation. Subjects did each of these two general tasks either with or without a metronome. When there was no metronome marking time, subjects improvised their own rhythms. Comparing conditions with and without metronome allowed Berkowitz and Ansari to look at rhythmic improvisation. A key point is that when the subjects played patterns (instead of improvised melodies), they could choose to play them in any

order. "The idea," says Berkowitz "was that there would still be some spontaneity in decision making here, but the choices would be more limited than when they were improvising."

"We were trying to isolate creativity—or novelty," explains Berkowitz. "It's not that we expected to uncover some region of the brain nobody had ever noticed before and call it 'the improvisation area.' We wanted to see which brain areas were involved in improvisation."

Ansari and Berkowitz discovered an overlap between melodic improvisation and rhythmic improvisation in three areas of the brain: Dorsal Premotor Cortex (dPMC), Anterior Cingulate (ACC), and Inferior frontal Gyrus/ventral premotor cortex (IFG/vPMC).

"The dPMC takes information about where the body is in space, makes a motor plan, and sends it to the motor cortex to execute the plan. The fact it's involved in improvisation is not surprising, since it is a motor activity. The ACC is a part of the brain that appears to be involved in conflict monitoring—when you're trying to sort out two conflicting possibilities, like reading the word BLUE when it's printed in the color red. It's involved with decision-making, which also makes sense—improvisation is deciding what to play and how to play it." The IFG/vPMC is perhaps one of the most interesting findings of their study. "This area is known to be involved when people speak and understand language. It's also active when people hear and understand music. What we've shown is that it's involved when people create music."

Improvising, from a neurobiological perspective, involves generating, selecting, and executing musical-motor sequences, something that wouldn't surprise musicians. But in terms of brain research, it's a new piece of information. And each new study contributes to understanding different regions of the brain and the networks they make up, ultimately moving our understanding that much further.

Sound Directions Toolkit Available for Download

by Peter Reuell

The Harvard Sound Directions Toolkit, a suite of nearly 50 software tools with the potential to revolutionize the work of audio preservationists by automating their most time consuming and repetitive tasks, is now available for download.

Created by Loeb Music Library's Audio Preservation Services at Harvard University, the toolkit was developed as part of Sound Directions, a joint project undertaken by Harvard and Indiana University with a grant from the National Endowment for the Humanities. The Toolkit follows the publication of "Sound Directions: Best Practices for Audio Preservation," an internationally acclaimed report on audio preservation techniques.

Most of the work automated by the Toolkit "would normally be done by hand," HCL Audio Engineer David Ackerman said. "You can spend 15-20 minutes manually interleaving two channels of a large sound file into a new file. With the toolkit the function is performed in the background and you can continue to work on other things, which is great for productivity."

Ackerman developed the Toolkit with programmer Robert La Ferla. The program they produced works through a command line interface, in which users enter specific commands. The Toolkit also allows users to write scripts—essentially small programs—that string several commands together, freeing up engineers to perform other tasks.

"While the idea of automating repetitive tasks is not new, the ability to have some concise, targeted command line applications that can easily be scripted was something that seemed pretty fresh," Ackerman said, of the Toolkit. The ability to write programs that mix and match the various tools, he added, gives users the ability to configure the software in thousands of possible ways.

Ackerman uses the tools himself, and said they've had a dramatic impact on his group's work.

"I'd say it's probably doubled our throughput," he said. As an example, he pulled up an audio file which had earlier been transferred from audio tape into digital format. In total, 86 processes had been run on the tape, but just four were carried out manually. The rest were completely automated by the Toolkit.

While Harvard engineers created the Toolkit, Indiana staff produced the Field Audio Collection Evaluation Tool, or FACET, a software package which ranks audio field collections based on preservation condition and level of deterioration. To download the Toolkit, or get more information about the project, go to http://hcl.harvard.edu/libraries/loebmusic/aps/sound_directions.html



David Ackerman in the Audio Preservation Studio at Harvard. Photo courtesy of HCL Communications.

Undergraduate News

VICTORIA ASCHHEIM (Harvard/NEC) performed in the world premiere of Elliott Carter's *Tintinnabulation* for six percussionists, commissioned by NEC. *Boston Globe* critic Jeremy Eichler wrote, "The NEC Percussion Ensemble gave an impressive, exacting performance, responsive to both the details and the music's overarching shape." Victoria was a winner of the Percussive Arts Society Massachusetts Chapter's Etude Composition Competition, and her etude was published in a new volume of snare drum works by Bachovich Music Publications. She performed in the Concert of Premieres of newly written works for snare drum at the Massachusetts Day of Percussion on October 19. Victoria is in her second year as a Performance Outreach Fellow of NEC and "From the Top," performing and teaching percussion in Boston-area public schools. She is a member of the Undergraduate Council Student Advisory Board for Arts and Humanities.

BEN COSGROVE ('10) is studying composition, sound recording, and electronic music at Queen's University Belfast's School of Music and Sonic Arts.

MALCOLM G. CAMPBELL ('10), jazz pianist and composer, recently performed as part of the Lily Pad's Pianofest.

JOHN KAPUSTA ('09) performed composer John Adams' 20-minute work *The Wound Dresser* with the Bach Society Orchestra during a recent visit by Adams to campus. Adams was at Harvard to discuss his musical setting of Walt Whitman's poem during a "Learning From Performers" event sponsored by the Office for the Arts, which also featured President Drew Faust and English professor Helen Vendler. The Bach Society Orchestra, which Adams conducted as an undergraduate, was conducted by former musical director Aram Demirjjan. Kapusta sang the baritone solos.



Alumni News

NOEL BISSON (PhD '99) was appointed associate dean in Harvard College's newly renamed Office of Undergraduate Education.

JENNIFER KOTILAINE (PhD '99) and John Gardner, together with Henrik and Annika Kotilaine, would like to announce the arrival of Audra Belinda Gardner in Oxford on 8 January 2009.

DAVID KAMINSKY (PhD '06) has been named Visiting Assistant Professor at William and Mary for this academic year.

NATALIE KIRSCHSTEIN (PhD '07) and her husband Kevin Hoyer announce the birth of Ash Mason Hoyer on 26th December. "His Hebrew name is Zeraim, chosen because it means seedling and we have been calling him 'sprout' ever since we found out about him."

BONG-IHN KOH (A.B. '08) was the only South Korean musician performing at the Isang Yung Music Festival in Pyongyang this

past October. The concert was part of a three-day event that included the first-ever performance of a piece by both North and South Korean musicians together. Koh performed Yung's cello concerto, a piece that Koh says conveys the anguish Yung felt when he was tortured in a South Korean prison and exiled from his homeland.

A Whole Lotta ISH is a theatrical evening of genre-bending concert pieces written by DERRICK WANG (AB '06) in college and grad school — featuring silent comedy with food items, not-so-silent comedy with pool noodles, and a string quartet based on the children's rhyme "Gigolo." The concert was presented in November at Ars Nova in New York City.

MATTHEW PEATTIE (PhD '05) took a tenure track position as Assistant Professor at the University of Cincinnati, College Conservatory of Music.

JULIE ROHWEIN'S *Borne on the*

On 16 August 2008, Darwin Zeda Pitcow was born to Zaq Pitcow and Mary Greitzer (PhD '08).



Graduate student Ellen Exner, Special Student Michael Einzinger, and undergraduate student Emily Eckart at the Department's holiday party.

Wind was commissioned for the Ditson Festival of Contemporary Music, and premiered in September by Boston Musica Viva.

Three Harvard alumnae composers contributed works to a November concert of world premieres by TBC Wind Ensemble Electric Winds concert, Eric Hewitt, Music Director, in Boston. Works includes KEN UENO'S *Like Dusted Sparks* - Concerto for Timpani and Wind Ensemble; PETER GILBERT'S *The Ringing of Golden Balconies* for Wind Ensemble, Brass solos, and Electronics; and CHRISTOPHER JON HONETT'S *Fires*.

PLEASE SEND YOUR NEWS TO:
musicdpt@fas.harvard.edu

Lesley Bannatyne, editor
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LARA PELLIGRINELLI (PhD '05) interviewed jazz great Marian McPartland for a segment on WNYC last summer. Pelligrinelli writes: "Yesterday afternoon, jazz musicians gathered on East 126th Street to recreate the famous Art Kane photo titled 'A Great Day in Harlem.' Originally published in *Esquire*, the old picture was taken on a sunny August morning in 1958 and captured such legends as Count Basie, Lester Young and Dizzy Gillespie. Now, some 50 years later, filmmaker Judy Chaiken made arrangements to take a similar shot, but one that would celebrate female jazz musicians. Chaiken reversed the male/female ratio of Kane's original photo—which included 54 men and three women—so she would have 54 women and three men. The event was filmed for her documentary, *The Girls in the Band*, to be completed by next spring."

Crosscurrents Part I Brings Together Scholars, Musicians

by Emily T. Simon

In the late 1920s, with the advent of new technology, gramophone and “talking machine” companies were able to capture the sounds and rhythms of life in cities across the globe. From New York to Havana, Paris to Honolulu, labels like Victor, Gramophone Company, and Okeh competed to record vernacular music. Genres such as jazz, rumba, tango, and hula gained international currency and became accessible to listeners as never before.

“It is hard to overestimate the sonic transformation that took place,” said Michael Denning, William R. Kenan Jr. Professor of American Studies at Yale University. “An unprecedented range of musical voices, instruments, and ensembles were put in front of the microphone.”

In “Decolonizing the Ear: The Work of Music in the Age of Electrical Reproduction,” Denning discussed the history and significance of the electronic recording boom. His Oct. 30 talk was the keynote lecture and kickoff event for “Crosscurrents: American and European Music in Interaction, 1900-2000,” a three-day conference designed to explore trans-Atlantic relationships and connections in the musical life of the 20th century.

Music, said Denning, became a fundamental stake in the struggle over what he called the “national popular.” Before the recording boom, much of the vernacular music was rejected by nationalist elites. Afterward, he said, they were often reconceived as national musics. Denning also argued that the circulation of recordings across regions enabled forms of national and transnational affiliation and solidarity.

“The music of the sonic revolution became the basis for developments in music around the world,” he concluded. “It broke down lines between vernacular music, art music, and the international commerce of music. . . . These musics are the registry of a century of worldwide migrations.”

Denning’s keynote lecture heralded the first of many conference discussions about transcending national boundaries through music. Over two days, scholars from Germany, Canada, England, and the United States addressed a range of issues including national identity, touring, wartime concerns, and exile and emigration, much of it offering a new perspective on musical activity in the 20th century.



Amy Williams, Amy Briggs, Lisa Kaplan, and Winston Choi rehearsing *Amériques*.

Live music, particularly works that reflected the transatlantic theme, played an integral role in the weekend events, such as a world premiere by renowned French-American composer Betsy Jolas. Titled *Teletalks*, the piece was inspired by Jolas’ memory of making trans-Atlantic phone calls as a little girl.

“Making phone calls was a sacred moment for my family, when everyone would gather around the telephone,” said Jolas, in a pre-concert discussion at Paine Hall with Vivian Perlis, director of the Oral History American Music program at the Yale School of Music and Library. “I had heard about underground cables, but being very young I imagined my voice actually crawling at the bottom of the ocean all the way to America.”

This concert also included a premiere of a version of *Amériques* by French-American composer Edgard Varèse. The arrangement, for two pianos eight hands, was discovered in 2004 at the Paul Sacher Foundation in Basel.

“Crosscurrents” was organized jointly by Professors Carol Oja and Anne Shreffler of Harvard’s Department of Music, Ludwig-Maximilians-Universität Munich, and the Paul Sacher Foundation. The conference was made possible with the support of Michael D. Smith, dean of the Faculty of Arts and Sciences (FAS); Diana Sorensen, Dean of Arts and Humanities for the FAS; the Provostial Fund; the Department of Music; the Program in the History of American Civilization; and the Center for European Studies, with additional support from the Fromm Foundation at Harvard, the Harvard Musical Association, and the Goethe Institute of Boston.

Crosscurrents Part II takes place in Munich, May 7-9, 2009. For information and registration go to www.crosscurrents08-09.org

—Excerpted from the *Harvard University Gazette*

Photo: Scott Cominers



Students and colleagues from the “Bernstein’s Boston” seminar on the steps of the old home of Congregation Mishkan Tefila in Roxbury, March 2006. Far left: Drew Massey. Back row (from left): Ryan Banagale, Giancarlo Garcia, Peter D’Elia, Nick Commins, Kara Furman, Corinna Campbell, Katherine Lee, Alex Tan. Remaining students (from left): Shira Brettman, Ayden Adler, Glenn Kinney, Emily Abrams Ansari, Lily Yeh, Stephanie Lai, Stephanie Samuels. Not pictured here are Katherine Chen, Marc Gidal, Sheryl Kaskowitz, Derrick Wang, and Emily Zazulia.



Chiara Quartet violinist Rebecca Fischer chats with faculty member James Yannatos at a department reception welcoming the new Blodgett Quartet-in-Residence.

Team Research in a Harvard Classroom: *Leonard Bernstein Web Archive Launched*

On January 14, 2009, a web archive created by faculty, students, and librarians at Harvard went live, bringing original research on Leonard Bernstein and his Boston roots to the public for the first time. The material, collected during undergraduate seminars and over the course of an international Bernstein Festival at Harvard, includes items as wide-ranging as the discovery of a new Bernstein arrangement of *Rhapsody in Blue* to interviews with individuals who performed in the teenaged Bernstein’s backyard theatrical productions. The largest bulk of material are video interviews conducted by students with Bernstein colleagues and family members such as his three children, his brother (Burton Bernstein), and Sid Ramin, his childhood friend and orchestrator for *West Side Story*. What makes the effort unique is that the seminar’s original work—done collaboratively by undergraduate and graduate students supervised by faculty—has now been stored in a permanent research repository and can be used to inform future scholarship.

Its symbiosis of pedagogy and research is also unique. “As a child of Ukrainian Jewish immigrants to the Boston area, Bernstein offered students an extraordinary opportunity for hands-on exploration of how music interacts with diverse yet interconnected communities,” says Professor Kay Kaufman Shelemay, one of the leaders of the seminar. Her collaborator in the project, Professor Carol J. Oja, adds: “For me, one of the most exciting aspects of this course was the degree to which students could experience palpable connections between the present and the past, especially through work that we did at Bernstein’s family synagogue, Congregation Mishkan Tefila, now located in Chestnut Hill.”

The project emerged from the course, “Before *West Side Story*: Leonard Bernstein’s Boston,” taught by Professors Oja and Shelemay at Harvard University in spring, 2006. Working in teams, students fused ethnography and archival research to explore the interlinking communities and institutions (Boston Latin High School, Harvard class of ’39, the Boston Symphony Orchestra, among others) that shaped Bernstein’s formative years. Students unearthed a wealth of exciting materials now available on the website, some of which was published in a special issue of the *Journal of the Society for American Music* (January 2009).

The seminar was timed to precede “Leonard Bernstein – Boston to Broadway,” a major international festival and conference, which took place at Harvard in October of 2006. A second round of interviews was completed during the festival (as part of a fall 2006 Harvard seminar on American Musical Theater led by Professor Oja), when students had focused conversations with some of the major luminaries in Bernstein’s career including director and producer Hal Prince and biographer Humphrey Burton.

These interviews, now archived on the website both on video and as transcripts, include information on many facets of Bernstein’s life. His daughter Jamie talks about growing up in the Bernstein home; Sid Ramin discusses discovering Gershwin’s *Rhapsody in Blue* with Bernstein in the early 1930s; Ricky Leacock, Bernstein’s Harvard classmate, shares memories about mounting productions of *Peace* and *The Cradle Will Rock*; soprano Marni Nixon, the singing voice behind the stars in the film version of *West Side Story*, discusses working with Bernstein when he was conductor of the New York Philharmonic, and director Harold Prince reminisces about Bernstein’s role as a teacher, mentor and conductor, among many others.

In multiple dimensions, this website archive represents a unique partnership between faculty and students in Harvard’s Music Department and the staff of Harvard’s Eda Kuhn Loeb Music Library.

Liza Vick, of Harvard’s Eda Kuhn Loeb Music Library, has supervised production of the website: <http://my.harvard.edu/icb/icb.do?keyword=bernstein>

SPRING 2009

CALENDAR OF EVENTS

SATURDAY, FEBRUARY 14, MARCH 29,
APRIL 25 AT 8:00 PM

HARVARD GROUP FOR NEW MUSIC
New works by composers of the HGNM
JOHN KNOWLES PAINE CONCERT HALL

MONDAY, MARCH 9 AT 4:15 PM
BARWICK COLLOQUIUM
Charles Smith, University of Buffalo
DAVISON ROOM

BLODGETT CHAMBER MUSIC SERIES
The Chiara Quartet
FRIDAY, MARCH 13 AT 8:00 PM
BANNED IN THE U.S.S.R.
Berg *Quartet Op. 3*
Schoenberg *Quartet No. 2*
Haydn *The Seven Last Words*

FRIDAY, APRIL 17 AT 8:00 PM
Mozart *Quartet in D minor, K. 421*
Hillary Zipper *a field guide to
falling snow*
Beethoven *Quartet in C Op. 59, No. 3*
JOHN KNOWLES PAINE CONCERT HALL

TUESDAY, APRIL 7 AT 5:15 PM
LOUIS C. ELSON LECTURE
Margaret Bent, Professor
All Souls College, University of Oxford
*Memento mei: Polyphonic Music in some
15th-century Commemorations for the
Dead*, DAVISON ROOM

MONDAY, APRIL 20 AT 4:15 PM
BARWICK COLLOQUIUM
MICHAEL VEAL, Yale University
Technotopia 1969, DAVISON ROOM

FRIDAY, APRIL 24 AT 10:00 AM
KLARA MORICZ, Amherst College
*'Old Lamps for New': Alexander Krein
and Jewish Neonationalism*
DAVISON ROOM

All events are free and open to all.
For information: 617-496-6013.
www.music.fas.harvard.edu/calendar.html



Manhattan Sinfonietta

FROMM PLAYERS AT HARVARD with Manhattan Sinfonietta

3.19—3.20 2008
8:00 pm



Jeffrey Milarsky, conductor

FRIDAY FEBRUARY 20

Hitomi Kaneko Miyabi

Galina Ustvolskaja *Composition
I--Dona Nobis Pacem*

David Gompper *L'Icône St.
Nicolas*

Arthur Kampela *Bridges*

Marcos Balter *Raw Item*

Luciano Berio *points on the curve
to find...*

SATURDAY FEBRUARY 21

Lei Liang *Harp Concerto*

Ivan Fedele *Imaginary Skylines*

Philippe Leroux (d') *Aller*

Donald Martino *Triple Concerto*

John Knowles Paine Concert Hall

Free and open to the public. No tickets required.

HARVARD UNIVERSITY
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Chaya Czernowin Appointed Professor of Composition

by Emily T. Simon



CHAYA CZERNOWIN, a composer who has received wide acclaim for her sophisticated, emotional operas, has been appointed professor of music in Harvard University's Faculty of Arts and Sciences (FAS), effective July 1, 2009.

Czernowin is currently a professor at the University of Music and Performing Arts in Vienna, Austria.

In the past fifteen years, Czernowin's music has been performed at more than 35 festivals throughout the world. She is perhaps best known for her two operas, *Prima...ins innere* (2000) and *Zaïde/Adama* (2006), both of which demonstrate Czernowin's unusual approach to musical time and linearity.

Prima...ins innere, which premiered at the Munich Biennale, is based on David Grossman's novel *See Under: Love*. The opera addresses the impossibilities of communicating a traumatic experience. The piece was chosen as best premiere of the year by *Opernwelt*, a major European opera magazine, and also received the prestigious Bavarian Theatre Award.

Czernowin's second opera, *Zaïde/Adama*, is a supplement to Mozart's unfinished opera *Zaïde*. In 2004, the Salzburg Festival commissioned Czernowin to create a response to the Mozart piece. Czernowin composed a new opera — albeit with a similar theme — and interwove

elements of *Zaïde* in the score. Two orchestras are required to perform the piece; one to play *Adama* and the other to perform the *Zaïde* fragments. The opera tells the tale of an ill-fated romance between a Palestinian man and an Israeli woman.

In addition to her operas, Czernowin has composed several works for orchestra with soloists and live electronics, as well as chamber music works. Many of her pieces are featured on solo CDs by major record companies. She has received a Rockefeller Foundation Award (2004), an Ernst von Siemens Advancement Award (2003), the Asahi Shimbun Fellowship (1993), and the Kranichsteiner Musikpreis at the Darmstadt courses (1992). Most recently, she was nominated for the Wissenschaft Kolleg in Berlin.

Czernowin was born and raised in Israel. As a young scholar she received a fellowship from the German Academic Exchange Service to study with Dieter Schnebel, a renowned experimental composer. In 1993, she earned a PhD in composition from the University of California, San Diego (UCSD).

From 1997 to 2006 Czernowin was professor of composition at UCSD. She has held guest professorships at Harvard, Gothenburg University in Sweden, and Yonsei University in Seoul, Korea. In addition, she has led master classes throughout Europe, the United States, Israel, Japan, and Korea. Since 2003, Czernowin has directed the biennial International Summer Academy for Young Composers in Stuttgart, Germany.

—Excerpted from the *Harvard University Gazette*