

## Winter Series Panelists

January 9, 16, 23, 2010

**SARA BROWN** (January 9)

*Time as Shape: Scenic Design*

A stage design can ground a performance in a specific moment in history or unmoor an audience from linear time. My designs for *Images from the Embers* and for *Island* shape time in distinct ways. Both pieces were collaborations with Dana Tai Soon Burgess & Company and dealt with similar themes of history, memory, and loss.

*Images from the Embers* follows a woman in the years shortly after WWII. She travels through despair and madness as she is haunted by the loss of her former lover during the war.

Fragments of the couple's letters shape the physical environment, and projections and light create the only visual shifts that we see. She is trapped in a world that is a physical record of her past loss. Images from her memory appear and she shares the stage with her former self engaged in a duet with her lost love. She is stuck in her inescapable present, unable to dislodge herself from the past.

*Island* follows a group of immigrants from China as they travel through the Angel Island Immigration Station. Due to the Chinese exclusion act, the island turned from a gateway to a prison. The time that the detainees spent was recorded in the form of poetry carved into the walls that held them.

The dance space is defined by a single 12'x16' projection on the floor that is in a constant state of change throughout the performance. The immigrants are contained within this image surrounded by four foreboding figures that guard them.

Unlike *Images*, *Island*'s only constant is confinement. The texture of a cold cell floor will shift to become a historic image of an inmate. These images are not intended to be memories, but rather imply the passage of days, weeks and months as the inmates are trapped in limbo between the memory of their past lives in China and their hope for new lives in America.



Sara Brown earned her B.A. at Gustavus Adolphus College and her M.F.A. in scenic design at the University of Virginia. Design credits include scenic designs for *Images from the Embers*, *Sunday in the Park with George* (Heritage Repertory Theater), *A House in Bali* (A Bang on a Can production) and projection design for *Island*. She is Director of Design at MIT.

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### **BRUCE BRUBAKER** (January 23)

*The following is excerpted from Brubaker's "Time is Time: Temporal Signification in Music," in Unfolding Time: Studies in Temporality in Twentieth-Century Music (2009), available through Cornell University Press.*

I have sometimes said, "Music is the sound of time passing." But, what do we signify with such words? ... "time passing" ...? I lost track of time ...? I wasted time ... ran out of time ... saved some time ...? It's *about time!* That was timely. Take your time....

How is "time" a part of our sense of artistic modernity? Friedrich Schelling opined: "Architektur ist überhaupt die erstarrte Musik" ("Overall architecture is frozen music"). Goethe suggested modifying this description of architecture, using the words: "verstummte Tonkunst" ("silenced musical composition"). Is the cool symmetry of the Seagram's Building "erstarrte Musik," a stoppage of time, an aria? Is the complex, polysurfaced painting *F111* by James Rosenquist, an encoding, a visualization, of change through time—of the movement from past to future through the narrow slit of now? If there is, in traditional composed music, a tension between *aevum* inside and the time (*nunc movens*) outside the work, then it is this friction which is the material of minimalist music. The friction is brought inside the piece. (Traveling in our cars, we are aware of our relatively slow approach to what we see ahead while being aware at the same time of the seemingly more rapid motion glimpsed through the side windows.) Perhaps bringing this friction inside the piece is itself a transitional phase of development. If Modernism might be seen to begin with the Enlightenment, or, in music, with the rise of the "composer" and the composer's ego in the late eighteenth and early nineteenth centuries, then minimalism may be some final mannerist phase, a composing out, of the Modern.



In live performances from the Hollywood Bowl to New York's Avery Fisher Hall, from Paris to Hong Kong, and in his continuing series of recordings for Arabesque—Bruce Brubaker is a visionary virtuoso. Named "Young Musician of the Year" by *Musical America*, Bruce Brubaker has performed Mozart with the Los Angeles Philharmonic, and Philip Glass on the BBC. He has premiered music by Glass, John Cage, Nico Muhly, and Mark-Anthony Turnage. Profiled on NBC's *Today* show, Brubaker's playing, writing, and collaborations continue to show a shining, and sometimes surprising future for pianists and piano playing. He was presented by Carnegie Hall at Zankel Hall in New York, at Michigan's Gilmore Festival, and at Boston's ICA, as the opening-night performer in the museum's new building. A longtime member of the faculty at the Juilliard School, Brubaker now chairs the piano department at New England Conservatory in Boston.

Bruce Brubaker's CDs include *Time Curve*, *Hope Street Tunnel Blues*, *Inner Cities*, and the first CD in the series *glass cage*, named one of the best releases of the year by *The New Yorker*. He has appeared on RAI in Italy and is featured in the documentary film in the PBS "American Masters Series" about the Juilliard School (where he studied and was awarded its highest prize). As a member of Affiliate Artists Xerox Pianists Program, he has presented

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residencies and performed with orchestras throughout the United States.

Brubaker's articles about music have appeared in *The Wall Street Journal*, *USA Today*, *The Piano Quarterly*, *Dutch Journal of Music Theory*, *Chamber Music*, and other magazines. He is the U.S. representative for the Australian research initiative "Behind the Music: The Performer as Researcher."

### **PETER CHILD** (January 16)

Memory plays an indispensable role in musical listening, especially the appreciation of musical form. Think of a Theme and Variations for example, such as the third movement of Dvorak's *American Quintet* on the second program of the Festival: In order to appreciate each new variation, its novel harmonic, melodic and emotional reinterpretation of what came before, we must remember the theme (and earlier variations) upon which it builds. Hindemith called this kind of active, engaged listening "co-composition," the gradual formation of an accumulating mental image of the whole from each musical moment, its implication for future moments, its contradiction or fulfillment of the moments that came before. "Co-composition" relies upon memory.

Memory plays an additional, different role in my *Skyscraper Symphony* (2004). This music accompanies Robert Florey's 1928 silent movie, a series of images of the tall buildings of Manhattan, which the music renders as a kind of ballet. The film ends with construction, looking optimistically to the future, to what we now know is the even more dramatic cityscape of iconic skyscrapers that is modern Manhattan. From our vantage point, however, Florey's closing scene, which points forward optimistically to an unknown future, is informed by memory, the destruction of two of those iconic buildings in September 2001 and the tragic rift in humanity that that destruction represents. The ironic conjunction of Florey's projection of gathering strength and our own experience of inestimable loss is what accounts for the particular musical tone at the end of *Skyscraper Symphony*, and for much of the musical sentiment of what comes before as well.



Peter Child is Professor of Music and a MacVicar Faculty Fellow at MIT. He was born in England in 1953 and has lived in the United States since enrolling at Reed College through a junior-year exchange program. Child's composition teachers include William Albright, Bernard Barrell, Arthur Berger, Jacob Druckman and Seymour Shifrin, and he received his Ph.D. in musical composition from Brandeis University in 1981. Child was "Music Alive" composer-in-residence with the Albany Symphony Orchestra 2005–08 and is presently composer-in-residence with the New

England Philharmonic Orchestra. His music has earned awards and commissions from the Jebediah Foundation, the Bank of America Celebrity Series, Music of Changes, the Fromm Foundation, the Harvard Musical Association, Tanglewood, WGBH Radio, East and West Artists, the New England Conservatory, the League/ISCM, and the MIT Council for the Arts, as well as two Composition Fellowships from the Massachusetts Artists Foundation. He has also been awarded fellowships by the Watson Foundation, the MacDowell Colony and the Composers' Conference, and four "New Works" commissions from the Massachusetts Council for the Arts and Humanities. Some of his music has been recorded for the Lorelt, New World, Albany, CRI, Neuma, Centaur and Rivoalto labels. He is the recipient of the

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2004 Levitan Prize in the Humanities at MIT for his work on musical analysis.

Child has written for orchestra, chorus, voice, computer synthesis, and various chamber groups. His music has been premiered by leading ensembles in the Boston area and performed throughout the U.S. as well as in the United Kingdom, Australia, Germany, Italy, Russia, and the Central Asian Republics of Uzbekistan and Kazakhstan.

### **MICHAEL SCOTT CUTHBERT** (January 9)

*See the essay, Living in Musical Time, earlier in this program.*



Michael Scott Cuthbert is a musicologist who has worked extensively on fourteenth-century music, computer-aided music analysis, and music of the past forty years. He has written on fragments and palimpsests of the late Middle Ages and has also published on topics as different as set analysis of Sub-Saharan African Rhythm and the music of John Zorn. He runs a software research lab creating new tools for computer-aided music analysis and generative music composition. Cuthbert is currently writing a book on music in Italy during the age of the Black Death and Great Papal Schism.

Cuthbert is Assistant Professor of Music at MIT. He received his A.B. *summa cum laude*, A.M. and Ph.D. degrees from Harvard University. Cuthbert spent 2004–05 at the American Academy as a Rome Prize winner in Medieval Studies and is currently a Fellow in Florence at Harvard’s Villa I Tatti Center for Italian Renaissance Studies. Prior to joining the MIT faculty, Cuthbert was professor of music at Smith and Mount Holyoke Colleges.

### **ELLEN T. HARRIS** (January 23)

*Simultaneities and Asynchronism*

Lukas Foss asserted that he came upon the “time song-cycle idea” when he found this sentence in Kafka’s *Diaries*: “The clocks do not synchronize: the inner one chases in an inhuman manner, the outer one goes haltingly at its usual pace.” Because music exists in time, one of its special properties is the ability to depict simultaneously events that normally would occur at different moments. That is, multiple musical lines (or events) can be played at the same time and still heard separately. Operatic examples come most easily to mind (not just the extraordinary virtuosity of Mozart’s ensembles in, for example, *Don Giovanni* and *Le Nozze di Figaro*, but also the delightful combination in Gilbert and Sullivan’s *Pirates of Penzance* of a love duet with a women’s chorus that tries to avoid the appearance of intrusion by singing about the weather), but this kind of layering exists equally in orchestral and chamber music. Composers treat such simultaneities and asynchronisms in a variety of ways. Fugues (or rounds) use time delay to give the sense of one thing chasing another; distinctly different melodic or rhythmic ideas can be overlaid on one another; and various of the parts can be distinguished by placing them in differing rhythmic values or meters. Consideration of these methods in the music of such composers as J. S. Bach, Leonard Bernstein and, yes, even Arthur Sullivan, will help to highlight their use in the music we will hear tonight of Mozart and Foss. Such simultaneous occurrences illustrate a very special property of music: its ability to be asynchronous while remaining brilliantly coherent.



Ellen T. Harris is Class of 1949 Professor at MIT. Her most recent book, *Handel as Orpheus: Voice and Desire in the Chamber Cantatas* (Harvard University Press, 2001), received the 2002 Otto Kindeldey Award from the American Musicological Society and the 2002–03 Louis Gottschalk Prize from the Society for Eighteenth-Century Studies. Articles and reviews by Professor Harris concerning Baroque opera and vocal performance practice have appeared in numerous publications including *Journal of the American Musicological Society*, *Händel Jahrbuch*, *Notes*, and *The New York Times*.

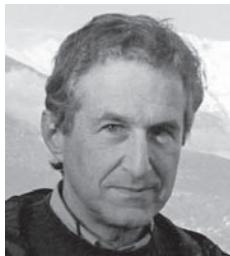
Her article “Handel the Investor” (*Music & Letters*, 2004) won the 2004 Westrup Prize. Articles on censorship in the arts and arts education have appeared in *The Chronicle of Higher Education* and *The Aspen Institute Quarterly*. From 1989 to 1996 Professor Harris served as Associate Provost for the Arts at MIT. She formerly taught at Columbia University (1977–80) and at the University of Chicago (1980–89), where she was Chairman of the Department of Music (1984–89). For the 1995–96 academic year, she was a Fellow at the Mary Ingraham Bunting Institute of Radcliffe College; in 1998 she was elected a Fellow of the American Academy of Arts and Sciences. In Spring 2004, she was in residence as a member of the Institute for Advanced Study in Princeton, New Jersey, and in 2005 she won the Gyorgy Kepes Prize for her contributions to the arts at MIT. Professor Harris also performs as a soprano soloist; her appearances include in 1991 the National Anthem at Fenway Park and in 1997 her Boston Pops debut in Symphony Hall with John Williams conducting.

**ROBERT JAFFE** (January 9)

The physicists’ concept of time underwent dramatic changes in the twentieth century. Most of us are familiar with the story of the Copernican Revolution, which removed mankind from its place at the center of the Universe. Less familiar is an analogous revolution that has displaced the natural human timescales—seconds, minutes, years—from their central role in fundamental science. This revolution was driven by the discovery of quantum mechanics and the emergence of scientific cosmology, both achievements of twentieth-century physics. The rhythms of physics lie at two extremes. The natural rhythms of fundamental physics are measured in time intervals so short that they are impossible to relate to human experience. In contrast the cadences of cosmology are so long that they prove equally difficult to comprehend. Observed for the briefest moments, nature’s forces turn out to have their own rhythms, built into them just as integrally as the clock speed of a microprocessor has been built into a computer at the factory. The smaller the part, the faster the tempo—but all of them are lightning quick compared to ordinary measures of human time. But if one suspends the attachment to human timescales, one can match the cinematographic frame speed of the mind’s eye to nature’s own rhythms, speeding up to capture the finest detail or slowing down to discern the broadest plan. Then the microworld, which seems so fleeting by human measures, instead persists languorously. At the other extreme, what if we tune the frame speed of the mind’s eye to the tempo of cosmological time? Is our universe merely one event, one tick of the cosmological clock, part of a larger drama in which universes wink in and out of existence? If it seems ludicrous to regard the universe as so ephemeral, perhaps it is because our limited, human perspective on time has prevented us from perceiving the important rhythms of cosmology.

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Robert Jaffe is Jane and Otto Morningstar Professor of Physics at MIT. Professor Jaffe's research specialty is the physics of elementary particles, especially quarks and the structure of matter. Recently he has been studying the physical manifestations of the quantum vacuum. Professor Jaffe has been Chair of the MIT Faculty and Director of MIT's Center for Theoretical Physics. Well known for his teaching, Jaffe was named a MacVicar Faculty Fellow in 1998 and in 2009 won the Buechner Prize of MIT's Physics Department for developing a new course on the Physics of Energy.

Jaffe's ideas on the perception of time in physics were developed during a residency at the Rockefeller Foundation Center at Bellagio, Italy in 2004 and are presented in more detail in essays published by *Natural History Magazine* in 2006.

### **LIBBY LARSEN** (January 9)

Georgia O'Keeffe found the flow of time and color in music inspiring to her work as a painter. She said "one day walking down the hall I heard music. A low-toned record was being played and the students were asked to make a drawing from what they heard. So I sat down and made a drawing too. This gave me...the idea that music could be translated into something for the eye." *Black Birds, Red Hills* is inspired by six paintings of hers. Each painting explores the effect of time, flow and color on details (the horizon line, the black rock and the black bird) found in her beloved red hills of New Mexico. Movements one, three, and four reflect the "V shape" of the hills just outside O'Keeffe's kitchen window. She describes this shape as the arms, "reach[ing] out to the sky and holding it," suggesting to me an abstract cradle, cradling infinity. In movement two, I create blunt chords and adhere to a heavy, deliberate pulse to explore O'Keeffe's image of the black rocks she discovered on her walks to the Glen Canyon dam. She was fascinated with the effect of time on these rocks, noting that time had turned them into objects which are precious to look at and hold. Finally, to express infinity, O'Keeffe covered her red hills with white snow and painted black birds flying amongst them. The stark contrast of white snow and black bird focuses the bird as a metaphor for time, "always there and always moving away." Listed below are the paintings which inspired each movement.

- I. *Pedernal and Red Hills*, 1936 (Private Collection)
- II. *Black Rock with Blue Sky and White Clouds*, 1972 (O'Keeffe Collection)
- III. *Red and Orange Hills*, 1938 (Collection of Judge and Mrs. Oliver Seth)  
*Red Hills and Sky*, 1945 (Private Collection)
- IV. *A Black Bird with Snow-Covered Red Hills*, 1946  
(Collection of Susan and David Workman)  
*Black Bird Series* (In the Patio IX), 1950 (O'Keeffe Collection)

*All O'Keeffe quotations above are taken from her autobiography, Georgia O'Keeffe (1976).*

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Born in Wilmington, Delaware, Libby Larsen is one of America's most-performed living composers. She has created a catalogue of over 400 works spanning virtually every genre, from intimate vocal and chamber music to massive orchestral works, and over twelve operas. Grammy Award winning and widely recorded, including over fifty CDs of her work, she is constantly sought after for commissions and premieres by major artists, ensembles, and orchestras around the world, and has established a permanent place for her works in the concert repertory.

As a vigorous, articulate advocate for the music and musicians of our time, in 1973 Larsen co-founded the Minnesota Composers Forum, now the American Composer's Forum, which has become an invaluable aid for composers in a transitional time for American arts. A former holder of the Papamarkou Chair at John W. Kluge Center of the Library of Congress, Larsen has also held residencies with the Minnesota Orchestra, the Charlotte Symphony and the Colorado Symphony.

### **LEWIS LOCKWOOD** (January 23)

In the world of music, time is not a contingent property, as perhaps it is in other art-forms; but a necessary condition for the very existence of music as we know it and have known it from antiquity to the present. The very concept of a musical utterance, let alone a musical composition, presupposes its existence in time; time that is measurable and that gives shape and coherence to the production, communication, and reception of musical content. How long a musical work is in performance, how its inner proportions and segments relate to one another as durational units, such elements are subject to boundary conditions that grew up as conventions of musical practice over long periods of time, conventions that have changed over the centuries.

That our perception of musical content is bound to temporal awareness can be illustrated by many examples. My further comments will center on Beethoven's special concern with matters of musical duration and temporal proportions. He had a particular interest in the metronome, the first successful measuring device for fixing tempo in music, that was invented in 1815, coinciding with the beginning of Beethoven's last creative period. In 1817 Beethoven published metronome markings for all his symphonies and quartets written up to that time. Many of his metronome markings have engendered controversies that are still rampant in our time, and I will briefly illustrate the nature and implications of various contending views. Beethoven's concern with duration and proportions is also illustrated by other evidence, including his production of both very long and very short works, but equally his revisions of compositions aimed at making major adjustments in just this dimension. Finally, a broader question remains: to what extent does Beethoven's unusual concentration on durational aspects of music around 1800–1830 relate to broader changes in the consciousness of time and temporal experience that took place in Western society around the same time. Some of these changes in the European world-view were brought on by the French Revolution, by the oncoming industrial revolution and new means of travel, and by related developments that the historian Reinhart Koselleck sees as the beginnings of modernity.



Lewis Lockwood's book, *Beethoven: The Music and the Life* (W.W. Norton) was a finalist for the 2003 Pulitzer Prize in biography. Lockwood took the B.A. at Queens College, New York, studying with Edward Lowinsky, and did his graduate work at Princeton with Oliver Strunk and Arthur Mendel. He taught at Princeton from 1958 to 1980, after which he came to Harvard, where he was named Fanny Peabody Professor of Music. He was President of the American Musicological Society in 1987–88 and named an Honorary Member of the AMS in 1993. His scholarly work has

focused both on music in the Italian Renaissance and on Beethoven and his era. In 1997 he was presented with a volume entitled *Music in Renaissance Cities and Courts: Studies in Honor of Lewis Lockwood*, edited by Jessie Ann Owens and Anthony Cummings. He won the Einstein and Kinkeldey awards of the AMS, and an ASCAP-Deems Taylor Award for his book, *Beethoven: Studies in the Creative Process* (1992). In 2005 the American Musicological Society established the Lewis Lockwood Award, given annually for the best book by a young scholar.

**MARTIN M. MARKS** (January 16)

*Musical Structures in Cinematic Space-Time: Three Paradigmatic Examples*

Cinematic techniques afford seemingly boundless freedom to artists for the shaping of images. The power of the camera to reproduce any number of settings or worlds (both “real” and artificial) combines with the power of montage to juxtapose images and events from disconnected times and places. Both powers can operate without regard to linear or logical continuity. Recognizing these capabilities, the surrealists of the 1920s were among the first “school” to proclaim cinema as a uniquely modern art that could serve their ends. These ends were to disorient and liberate the mind and thereby to find new means of tapping the unconscious and building new modes of creativity. Moreover, the surrealists themselves were quick to realize that when one adds music to cinematic images the creative power of the new medium is dizzyingly expanded.

Today, more than fourscore years after Surrealism began, the power of combining music with cinematic images continues to be explored in ever-fresh ways. I shall offer three short examples, which themselves leap across times and spaces of film history. First, from the surrealist milieu, we shall consider the celebrated shocker, Luis Bunuel's *Un Chien Andalou* (*Andalusian Dog*). Next we turn to the example of Hitchcock's *Vertigo*—in particular the film's opening, which is one of the supreme examples of what might be called oneiric audiovision. Last comes a sampling from *The Matrix*, in which music contributes to the film's manipulations of space and time more than most of us might think.

Though but three of the thousands of possible examples, these films are paradigmatic. Each creates a new kind of unity of music and image; each alters our sense of space and time in a distinctive way; and each builds on the power of memory to give at least the illusion of coherence to a perpetually changing present.



Martin Marks, Senior Lecturer in Music at MIT, received his Ph.D. in Musicology from Harvard University. A music historian, his specialty is film music, about which he has written and lectured extensively. His book *Music and the Silent Film* was published in 1997 by Oxford University Press. He also performs and records piano accompaniments for many silent films. His work in this capacity is featured on the award-winning DVD collection *Treasures from American Film Archives: 50 Preserved Films* (2001), as well as on two follow-up collections: *More Treasures from American Film Archives, 1894–1931* (2004), and *Treasures III: Social Issues in American Film, 1900–1934* (2007). At MIT he teaches a broad array of music subjects, as well as classes on film and media studies.

**PAUL MATISSE** (January 23)  
*Matisse Bells and Time*

My recent work has so little to do with musical time that I feel almost out of order offering a contribution to this meeting. That said, Time nonetheless does tend to force itself into the interstices of my inventions in unexpected and welcome ways. Take the *Kendall Band*, for example; its true pitches cannot be played in any order or rhythm. For lovers of music, and I certainly count myself as one of these, the absence of time and order could have been very unpleasant. Indeed, if I had thought of this as I was designing the piece I might easily have not made it. After making the piece I found knowing that there would never be a repeatable “tune,” or “rhythm” wonderfully liberating. Without expectations, whatever I heard could be loved for itself, as it was, as it happened to happen, almost as if every note were perfect. Hearing that “music” put me in a different world for a few moments, as I became non judgmental, appreciative, satisfied, and at the same time, all the more ready to love the truly ordered music of the last thousand years.

But now consider another aspect of the piece. The mallets that sound the bells at almost random intervals are pendulums, each with its length-derived characteristic period. Swing them at their bells in their natural rhythm and you’ll make music. Ignore that rhythm and you’ll get very little from them. Compound that error by increasing the force, and you may even get a broken mechanism. As a result of this surprisingly common lack of understanding in the crowd of enthusiasts that played the bells, I spent a great deal of time repairing a variety of failures and coincidentally enjoying a rare correspondence of appreciation with hundreds of people who unconsciously knew that pendulums needed to be moved in their own rhythm, and that Time above all needed to be honored.

Some years later I was commissioned to make a larger bell for the National Japanese-American Memorial in Washington, D.C. This bell would rest horizontally and be struck from above by a falling hammer. When I struck the first full-sized bell for the first time, it made a rich and beautiful sound. As I listened to it I was expecting to hear it lose volume at a normal rate. I didn’t really know what that rate was, but I very quickly realized that this bell was not fading away according to my expectations; it was just going on, and on, and on. It was as if the bell itself, still ringing, was slowly moving farther and farther away. It was as if Time and Space were being stretched out, and I was being given a moment of pure timelessness, a long, lingering moment to reflect

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on the deeper thoughts and memories that needed that kind of time and space to live. It was a totally unexpected gift, fully appreciated then, and ever since to the same degree.

And finally, and most recently, I was developing a new striking mechanism for a much larger bell. My original design had the hammer striking its bell on the side. Looking at my first working model, I found myself wanting to see two hammers, one on either side of the bell, with the two geared together so as to strike the bell at the same instant. I knew that this scheme would never work of course, because the two strikers would cancel each other's impacts and leave the bell almost silent. I spent the next few days unable to stop dreaming of a bell caught in the impact of two strikers hitting it from both sides, and making a glorious sound...even though I knew it wouldn't. The next day I finally gave in to my unreasonable desires and made a double striker. Did it work? Yes, it did, again and again, every time, and on top of that it produced more than twice the volume of the same bell with a single striker. Was I delighted to have been so wrong? I certainly was. To see Time laughing at me so vigorously was a wonderful experience. I live for such surprises, and love them when they come. The full scale double hammer is in the making.



Paul Matisse, a 1954 graduate of Harvard College, is an artist and inventor. In addition to the *Kendall Band* and the *Memorial Bell*, mentioned above, his projects include the *Musical Fence* (Cambridge, Mass., 1980), the *Charlestown Bells* (2000), and the *Olympic Bell* in Athens (2004). He is the inventor of the Kalliroscope, a device for seeing the moving patterns of liquid flow, and the founder of the Kalliroscope Corporation. Matisse's work has been shown in the Boston ICA, Museum of Modern Art (NYC), Metropolitan Museum of Art (NYC), and Musée d'Art Moderne (Paris) among many others. He engineered, produced, and installed the Calder Mobile in the National Gallery of Washington, D.C., and is also the editor and translator of Marcel Duchamp's posthumous notes.

### **DEBORAH STEIN** (January 16)

For several decades, music scholars have been studying how music captures memory. Many have focused on the Lied genre, where the poetic text includes some sort of recollection of or rumination on the past. But other scholars have addressed the notion of memory within instrumental works, interpreting musical repetition not just as a formal device but also as a musical memory. These investigations utilize an interdisciplinary approach, adapting aesthetics, philosophy, literary criticism and literature (e.g., Proust) to elucidate the nature of musical memory.

I will begin by defining time and “memory” and the many—often paradoxical—ways we experience a shift back in time. What is the act of remembering? What is the difference between a memory, a recollection, and, say, a reflection? Is a memory literal, where we relive an actual experience? Or does it exist within the realm of the imagination, where we invent or improvise what we remember? Next, I will explore how music can be harnessed to convey a reach back in time, how different kinds of memories require different musical projections. In moving back in time, music’s onward temporal flow stops and the memory can be understood as a standing still in time where the past becomes, temporarily, the present. How do composers create that

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break in time to allow for a memory? And how is this magical moment of recollection different from our experience of real time? I will illustrate the rich variety of musical memories through several miniature masterworks by Schubert, Schumann, Wolf, and Ives.



Deborah Stein has taught at the New England Conservatory of Music in Boston since 1989. She previously taught at the Eastman School of Music (1982–89) and was visiting Associate Professor at Harvard University for the academic year 1994–95. Her primary research interest has been text/music relations in the art song, especially the German Lied, and she has also written about art songs of Rebecca Clarke (2004). She has published articles in music theory and musicology journals, and is author of *Hugo Wolf's Lieder and Extensions of Tonality* (1985). Her book *Poetry Into Song: Performance and Analysis of Lieder*, coauthored with pianist Robert Spillman (1996), was named an Outstanding Academic Book of 1996 by *Choice*. Her most recent book (for which she was editor and contributor), *Engaging Music: Essays in Music Analysis* received the 2007 Citation of Special Merit from the Society of Music Theory. Stein has lectured at numerous national and international conferences, and in 2006, she served as a faculty member of the Mannes Institute on Chromaticism at Yale University; the prestigious Mannes Institute is a “privately supported, independent, professional think tank dedicated to communal inquiry at the highest level of scholarship.” Stein received two degrees from the University of Michigan School of Music, and a doctorate from Yale University. She is currently serving as Vice President of the Society for Music Theory.

### **Stephen Tapscott (January 23)**

*Two poems from Muybridge  
(The speaker is the photographer Eadweard Muybridge)*

#### **1899. Animals in Motion.**

Huge blue shoulders, the hills.  
Some days a rivery breeze,

horizon a fluent line  
where substances touch.

In whole midair a barnswallow veers, pauses  
like a child in an orphanage.

*Time was a gold wire  
between darkness and darkness.*

The horse walked, the horse, horses,  
lowing heifer, billy-goat, greyhound, lioness:

they walked on, they walked home to the barn  
whose plank walls the wind is.

They seemed each one  
to be moved

forward as by moving air,  
as if the air parted around them,

& the photo is still  
as if the wind had ended.

**1904.**

I try not to dream, much;  
it pries the night open, and it bothers the dogs.  
But some time, on a broken day,

when it turns hard to tell  
the difference between cloud and stone,

I'll lie down on the ground  
and the black dog comes and lies down beside me,

settling her moist snout in the hollow of my shoulder,  
warm, for a while, and,  
eventually, snoring, lightly.

And then, because I can, because she breathes  
so evenly we both are saved,

I am still, and gradually  
I am in a room.

There I am brought forward in a body, convergent  
as the whittled stub of a pencil

—though it does not feel exactly like my life,  
it is so clean,

the light kind and lacking a source.  
And it is a kind of relief, this white expansiveness,

a silence after bells,  
full calm.

Not to be seen  
not to burn or justify—

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not to play that red ukulele,  
its sparkly river of fleas

not to harm, in dailiness  
not to work—not to make art—.

Left and right, beyond the blind walls,  
there may be actions, animated things,

but I am this composure now.  
Sometimes an animal is waiting

and I know  
I do not need to avoid her.

Of course she is a kind of doubt  
or death, some animal neutrality.

still, in the room, she watches, uncurling  
her righteous improbable tail.

She prowls, she knows me, teeth  
ragged with glint.

My skin

anticipates the pounce;  
noiseless the claws, the slashing.

The lush whiskers tick;  
I find it easy

to acquiesce.

She is not angry.

She is hungry.



Stephen Tapscott is the author of five books of poems, the most recent of which is *From the Book of Changes*. The poems in that book take their formal shaping-energies from the Chinese spiritual system of the Ching. Tapscott is also the editor of *Twentieth-Century Latin American Poetry: A Bilingual Anthology*, and has published translations of poems by Gabriela Mistral, Rainer Maria Rilke, Georg Trakl, and Wislawa Szymborska. His translation of Pablo Neruda's *Cien Sonetos de Amor* (*One Hundred Love Sonnets*) is a perennial favorite for weddings and Valentine's Day; the poems are sensuously intelligent, and the book has a hot pink cover. Tapscott is Professor of Literature at MIT.

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