

mind-numbing barrage of loud, inarticulate sound? We must seek excellent music and we must emphasize and be ambassadors for the fact that music's healthy survival depends on a willingness of nations, universities, scholars, composers, performers, patrons, and audience members to take a leap of faith and believe that the search for truth in the arts is consequential and valuable.

Albert Einstein said: "Imagination is more important than knowledge." Over these years, I have learned that there are three things musicians and composers need: First, exquisite and fertile imaginations; second, technique and a strong toolbox of specialized skills; and third, a super, tireless work ethic. If we were to add a fourth, I suppose it would be a sense of being tuned-into this world, this life, this cosmos.

Ralph Waldo Emerson once wrote: "What we would do if the stars came out only one night every thousand years? No one would sleep that night. Everyone would be ecstatic, delirious, made rapturous by the glory of God." Instead, the stars come out every night, and we stare at our computers! We should consider practicing not only our instruments, our daily performing routines, composing music, studying music, but perhaps also a computer detox?

Thinking of Emerson's night sky filled with billions of stars reminds me of what I mentioned earlier regarding the cosmic perspective and our place in the world, which bring me back to the questions: What are the obligations of our good fortune? How can we give back?

We understand clearly that today's celebration must be about looking forward to ways we can help with global problems, including poverty, lack of clean water, medicine, shelter, or warmth, hunger, and surges of violence, human trafficking, kidnapping, wrongful incarceration, human rights abuses. We realize that today we need all of our hands to help others. I wish dearly that we could fix these and other problems through our music making. Our imagination enables us to empathize with other humans whose experiences we have never shared. Through music, we try to build bridges of understanding between creeds, cultures, and ethnicities, rich and poor, educated and neglected—all of whom have their own rich musical traditions. Though we never know exactly

when our efforts deeply touch another's soul, we each possess an insatiable urge to communicate hope.

David McCullough, Jr. wrote: "The great and curious truth of the human experience is that selflessness is the best thing you can do for yourself." Reaching out and helping people will bring you more satisfaction than anything else you have ever done. Kindness is a choice. Instead of standing back and doing nothing, find happiness in this interdependent world by using your talents to help bring basic human essentials and dignity to those in need. I do not have the answer, but I know we should be asking the questions about how we can be of service, and tangibly so. Our preparation for the "real world" rests not in the answers we've learned, but rather in the questions we've learned how to ask ourselves.

In closing, you are alive during one of the finest points in mankind's history. We know more about our origins, planet, and universe, than ever before. Life took over 4 billion years to evolve into you and you now stand to have about 80-or-more years to enjoy it. Catch happiness. Life is short. Don't waste time.

I once heard and now pass on this thought: Throughout all of history, there is not one single person, not Shakespeare, Mozart, Rodin, Hubble, Einstein, veterans, our great-grandmothers, who would not give up everything that they ever achieved in their lifetimes to stand here today in your place and be alive now. You have the imagination to see yourself doing something truly exceptional—So go do it!

Believe in noble possibilities and then make them a reality. Be passionate. You will build a body of recordings, concerts, work, but you will also build a body of affection with the people you have helped who have helped you. These people are the core of everything that you have accomplished and will accomplish. Embrace intelligence, hard work, honesty, character, loyalty to family and friends, and above all, love and faith to pursue and attain your artistic dreams.

Thank you all for the privilege of sharing my visions and encouragements about music and art with the new generation of musicians and those who inspire them.

Hug your family and friends, high five your mentors, and never go far from music. Good luck and congratulations!

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A Lifetime of Learning: Bruno Nettl

In May 2014, Professor Emeritus Bruno Nettl delivered the annual Charles Homer Haskins Prize Lecture of the American Council of Learned Societies (ACLS), in Philadelphia for an audience of about 150. The Haskins Prize, established in 1982, is awarded to a nominee of one of the 71 constituent member societies of the ACLS. The lecture is always titled “A Lifetime of Learning,” and the speakers are asked to reflect on their experiences as scholars. Previous Haskins lecturers include anthropologist Clifford Geertz, historians John Hope Franklin and Carl Schorske, and art historian Linda Nochlin. Nettl is only the second representing music, after Milton Babbitt.

Nettl’s lecture, directed to humanists and social scientists, and illustrated with recordings, was divided into two sections. The first outlines his career, beginning with his education in which he spoke briefly about his parents, his teachers in his higher education, and the consultants in his field research. He then outlined some of his research projects, including his ethnographic work on Blackfoot Indian musical culture, his study of improvisation in Persian classical music, and his development of urban ethnomusicology and analysis of the impact of Western musical culture on the classical musics of Iran and South India. He tried to show the relationship between his own work and the course of development of ethnomusicology in general.

The second half of the lecture concerned several ways in which he found it necessary—in a career of 60 years—to change his orientation, making what he describes as U-turns. Following is an excerpt of the lecture (slightly condensed by the author) addressing his U-turn relating to the concept and origins of music.

My second U-turn involved two related issues: the concept of music and the origins of music. One of the forefathers of ethnomusicology, the British mathematician Alexander Ellis, wrote in 1885, that all musics were equally natural and thus equally “musics.”

This has always been ethnomusicology’s point of departure. We appreciate, but also disagree with, Henry Wadsworth Longfellow when he wrote, “music is the universal language of mankind.” Music is a cultural universal, yes, but it is comprised of a lot of distinct musics or “musical languages.” But in recent years I’ve come to believe that the matter is more complicated, for music may not at all be “one” thing. Indeed, not all of the world’s societies recognize music as a category of thought, or actually have a word for “music.”

This may be related to the origins of music. Incidentally, different peoples also have varying ideas about the origins of music. For some it existed before there were humans, or before language; in others, culture already existed and music was brought in order to satisfy a particular need.

When I was a student, we learned five theories: music originated from emotional speech, or from the need to communicate over long distances, or to work efficiently, or as facilitating finding a mate, or for communicating with the supernatural. It would have

had to be one of these. None seemed to satisfy, and after about 1950, ethnomusicologists essentially abandoned the topic. In 1998, however, at a conference about the origins of music attended mainly by psychologists, animal-communication scientists, linguists, students of prenatal humans, biological anthropologists, I learned a great deal, but found myself always in a minority, suggesting that when these scientists compared bird-song and whale sounds to music, their point of departure was their experience of Western music, its sound and its conception. They did not take account of the fact that we don’t really have an interculturally valid definition of music.

Interestingly, these scientists—they are increasingly the people who are carrying the ball in the origins debate—argued about different sources of music rather like their

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nineteenth-century predecessors. Each thought that music had one source: a biological adaptation helping in mating; or, a way of facilitating cooperation and bonding; or, as a way of communicating with gods; or expressing sorrow and despair; or, as a way for mothers to bond with children prenatally and in infancy; or, as a way for a band or a tribe to frighten enemies. Each of these activities represented some kind of sound-production of which most societies today partake.

But does it necessarily make sense to believe that all of these phenomena began with one function or genre—finding a mate, or protecting one’s kin, for example—from which the others were derived, became subdivisions? That’s what we used to take for granted. I would now—making that U-turn—propose that each of these kinds of sound that eventually became art developed independently and separately, each perhaps as a biological adaptation, and that many cultures came to use all of them, but without necessarily regarding them as the same kind of thing. Only in certain cultures were they eventually considered to belong together. And so I think that this theory of multiple origins of music now comes closest to making sense to me.



Courtesy of Bruno Nettl

Dr. Pauline Yu, president of the American Council of Learned Societies, and Bruno Nettl

A video of Bruno Nettl’s lecture is available at www.acls.org and has been published as a pamphlet in the series “Occasional Papers of the ACLS.”

School Institutes Lyric Theatre@Illinois, Welcomes New Faculty

Last year, the School of Music launched a new program that aims to prepare students for careers on the 21st century musical stage. Dubbed Lyric Theatre @ Illinois, the program touches on the broad continuum of opera and musical theater. In addition

to mounting three fully staged productions a year, students also participate in workshops and create studio scenes. The program is led by **Nathan Gunn**, general director, **Jerold Siena**, artistic administrator, and **Julie Jordan Gunn**, director of Lyric

Upcoming Performances

Die Lustige Witwe (The Merry Widow) by Franz Lehar: Feb. 26–March 1

Into the Woods by Stephen Sondheim: April 23–26

Theatre studies. The Lyric Theatre program also welcomes new faculty members **Sarah Wigley Johnson**, voice, and **Michael Tilley**, accompanist and coach. Guest artists slated to appear in the inaugural season include conductor Eric Weimer of the Lyric Opera of Chicago, Austrian conductor Raphael Schluesselberg, and New York stage director Jessi D. Hill.



Photo Credit: Stephen Burian

Jerold Siena coaches student Lindsay Dasenbrock in a scene from Donizetti’s *L’elisir d’amore*, performed during the fall semester.