

Authenticity of Utterance

Steve Reich's Works with Voice: An Excerpt

By Caroline Mallonée, Ph.D.

To set a poem to music is to change it. Steve Reich writes that when, as a student, he first tried to set William Carlos Williams' words to music in the 1950's, he "only 'froze' its flexible American speech-derived rhythms." A decade later, Reich turned to the use of recorded speech in *Come Out* and *It's Gonna Rain*, and thereby could use speech rhythms honestly; in a recording of someone speaking, the secondary quality of text setting is avoided.

Reich didn't use text in his music again until 1981. However, he did not abandon vocal writing in this decade—he included voice parts *without* text in several major works composed in the 1970's. His inspiration in such vocal writing is often timbral. In *Drumming* (1971), Reich explains: "While first playing the drums during the process of composition, I found myself sometimes singing with them, using my voice to imitate the sounds they made... Thus the basic assumption about the voices in *Drumming* was that they would not sing words, but would precisely imitate the sound of the instruments." In *Music for Mallet Instruments, Voices and Organ*, Reich found himself "spontaneously singing long held tones" while creating the marimba patterns. These long held tones, on the vowel "ee," combine with the organ to provide a harmonic underpinning to phasing patterns in the mallet instruments.

At other times, the voice's natural connection to breath led Reich towards a gradual music process. In *Music for 18 Musicians*, "The voices and winds... take a full breath and sing or play pulses of particular notes for as long as their breath will comfortably sustain them. The breath is the measure of the duration of their pulsing. This combination of one breath after another gradually washing up like waves against the constant rhythm of the pianos and mallet instruments is something I have not heard before..."

Reich's non-texted vocal writing exists in a larger cultural context. Used in Ravel's *Daphnis and Chloe* (1909–1912), as well as Scriabin's *Prometheus* (1910), Gustav Holst's *The Planets* (1917), and Debussy's *Nocturnes* (1900), the "ahs" of the chorus provide an ethereal tapestry under which the music hovers. The third movement of Debussy's *Nocturnes* is subtitled "Sirènes." The sirens, of course, were women in Greek mythology who lived on a rocky island and would lure sailors to their death "on the rocks" with their beautiful singing. These female voices sing on "ah," and oscillate between pitches or move in a scalar fashion.

Non-texted voice is a tool of the modernists and experimentalists as well. George Crumb, in *Ancient Voices of Children* (1970), calls for many vocal timbres, exploring the ambiguities between comprehensible words and incomprehensible sonic gestures. In *A-Ronne* (1975), Berio divides language into its constituent sounds, removing the meaning from the language. Reich is not using these experimental techniques in his music, however. Missing is the muttering, whispering, speaking and screaming found in Berio's solo

female-voice *Sequenza* (1960) and *A-Ronne*. Each of these experimental pieces does have a text, and it is set, however unconventionally; wordless moments are instances within longer texted vocal lines. In Reich's textless vocal writing, the voices are not soloists, but part of the overall texture of the piece. The vocal writing is for the music's sake, not for the voice's.

With minimalism's steady pulse and use of amplification (there are often parallels drawn between it and the rock music of the 1960's and 70's) one might even argue that Steve Reich's voices are the equivalent of back-up singers. However, the primary influence that Reich himself names is that of early music—Perotin, specifically. Jazz, too, was an enormous influence on Reich as a young man, and the sound of his ensemble is infused with a jazz flavor: the vibraphone, the electronic organ, the seventh, ninth and eleventh chords. It was his interest in jazz that led Reich to explore its origins in Africa. Reich names A.M. Jones's book, *Studies in African Music*, as a major influence, and it was after reading this book that Reich traveled to Ghana to study drumming.

In a compositional output that has lasted many decades and is still in progress, Steve Reich's work is informed by many different approaches to vocalism. *It's Gonna*

Rain and *Come Out*, Reich's first two tape pieces, keep the power and suggestion of words while journeying with the audience into other sound-worlds through the use of phasing. What was at first only implicit in these early tape pieces, is in *Different Trains* made explicit: "if one could present that speech without altering its pitch or timbre, one would keep the original emotional power that speech has while intensifying its melody and meaning through repetition and rhythm." By the time he does set text again, retaining his trademark blend of voices and instruments, his experiments with voices as timbre alone have made their mark in his mind: now the message of the words becomes music with a message.

Caroline Mallonée received her Ph.D. from Duke University this year; this article is an excerpt of her dissertation *Authenticity of Utterance: Steve Reich's Works with Voice*, which can be read in its entirety at www.handoverhand.org. She also holds degrees from Harvard University and the Yale School of Music. In 2004, she was a Fulbright Scholar in the Netherlands. She has been teaching at The Walden School for 9 years.

Carrie's Recommended Reich Reading and Listening

All works mentioned in article, plus:

Writings on Music (book)
Piano Phase
Violin Phase
Pendulum Music
Clapping Music
Tebillim

www.npr.org/templates/story/story.php?storyId=4862344



Recitative

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Beacon in the Fog

By Seth Brenzel

Somewhere in Nebraska, 35,000 feet above the earth... In my role as Executive Director for The Walden School, and in my other professional career managing a sales team for a software company, I travel a lot and spend a lot of time on airplanes, as I'm doing right now. And each summer, I travel via airplane from my home in San Francisco to my other home, in Dublin, New Hampshire, where I have the privilege of living among some of the most talented and creative people around.



During bygone eras, travelers did not speed about the globe in large metal tubes miles above the earth. Instead people traveled great distances by boat. Where I come from, fog is nearly omnipresent, and for many of those maritime travelers from previous eras, an important way for travelers to navigate their way safely to their destination—especially through that fog—was by lighthouse.

In California, there existed an extensive system of lighthouses along the coast; several beautiful and historic lighthouses are still in existence. Upon a recent visit to the Pigeon Point Lighthouse south of San Francisco, I reflected on how The Walden School is a lighthouse for the musical souls who travel the world to spend time in and contribute to Walden's special annual musical retreat. Walden's unique mixture of music, mentorship, creativity, and

community combine in a magical way and act as a beacon for musicians the world over.

Throughout the year, as I travel about, I witness this beacon that is Walden as I speak with alumni, musicians, parents, teachers, and supporters about Walden's role in their lives. In August, a group of Walden students and teachers in San Francisco went to see *Snakes on a Plane*. While the movie choice might seem odd, we had a great time getting together and reliving memories from the summer. In

September former board member David Ruschke and the inimitable Leo Wanenchak hosted their annual party in Baltimore in support of Walden's scholarship fund. This yearly fête is graced by the wonderful culinary creations of board member Laura Mehiel, ably assisted by her mother and longtime Walden supporter Gloria Mehiel. And in October in New York City, Walden hosted a pizza party that was attended by more than 40 Walden faithful.

While our programs may lie dormant in the off-season, the able and dedicated work of the Board of Directors and year-round administration keep the lighthouse flame burning. In 2006 the results of our fundraising efforts were Walden's best ever, as we raised nearly

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\$250,000 toward the annual fund. We raised more money for scholarships than we had ever in the past. Walden's artist residency program demonstrated the amazing and diverse talents of the Fantasy Duo, Cyrus Chestnut, the Del Sol String Quartet, and The Walden School Players, our outstanding ensemble-in-residence. The Teacher Training Institute welcomed 33 enthusiastic music teachers from around the world for another successful intensive; we're already looking forward to the August 2007 workshop.



2007 promises to be another great year. We have expanded our Board of Directors to 13 members, and we have made great strides in our strategic planning process. Our 35th Anniversary Season is already taking shape. I hope many of you (alumni, teachers and artists) will follow the Walden beacon to Dublin, New Hampshire for the Alumni Reunion (June 22-24, 2007), to recreate your own Walden and JCC connections. In the meantime, you have my best wishes for safe travels and a joyous holiday season. Please stay in touch.

Message from the Board Chair

By Ellen Bernard

The Walden School Board, staff and administration are very thankful for the work and support of **Nnenna Ogwo** and **Lia Fernald**, both of whom will be leaving the board to dedicate more time to demanding careers. Nnenna, a Walden alumna and award-winning performer, will be finishing her Doctor of Musical Arts Degree at SUNY Stonybrook, as well as performing and teaching in New York City. Lia, a professor at the School of Public Health at UC Berkeley, has increased her teaching load, along with continuing her research projects around the world and playing cello with the Buena Vista String Quartet.

I am thrilled to welcome four new talented board members to Walden's Board of Directors: **David Callan**, **Rita Mitra**, **Susan Rosen**, and **Leslie Stephens**.

David Callan is a Certified Public Accountant and founding partner of Callan & Palmer. David and his wife Alix Ann have two sons and live in Baltimore. He is a guitarist, choral singer and student of Leo Wanenchak and has worked with numerous non-profit boards.

Rita Mitra's daughter Danielle has attended Walden since 2004. Rita, a pianist, received a B.M. from Texas Tech University, an M.M. from the Juilliard School and a D.M.A. from the Manhattan School of Music. She is also

interested in Indian classical music, studying Indian ragas on the violin and tabla. Rita broadened her career to include computer science, receiving an M.S. from NYU in 2002 and is currently working with Chimborazo, an educational publishing company. She lives with her husband and daughter in New York City.



Susan Rosen's son Michael attended Walden in 2004 and 2005, and Susan has been a frequent volunteer at the Walden office. She works as a clinical pharmacist at Laguna Honda Hospital and The Jewish Home for the Aged. Susan also serves on the Young Conservatory Council at the American Conservatory Theater and has been a parent rep for the San

Francisco Conservatory of Music Preparatory Division. Michael is studying composition at the Oberlin Conservatory.

Leslie Stephens became familiar with Walden through Seth Brenzel and has been an active supporter for several years. A graduate of Kenyon College and UC Berkeley graduate programs, she currently works in marketing for Abbott Vascular, a cardiac medical device company. Leslie and her husband Geoff live in San Francisco.

Michael Cornog and **Robin Kenney**, both of whom reside in the Monadnock region, have committed to second terms on the Walden board. Michael and Robin bring tremendous talent and wisdom to our community and we are grateful for their continued involvement.

Recitative

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Where Are They Now?... Kate Beletic (WS '98–02)

By Esther Landau

Singer/songwriter Kate Beletic's voice, alternately sweet and sad, sings about disappointment and trouble in the tradition of Shawn Colvin, Patty Griffin, and Tracy Chapman. Her potent lyrics pull metaphors out of the air:

charleston can be cold this time of year
the trees heavy with magnolia
in the rain this morning i could smell the
melancholy of spring
nursing my third cup of coffee
on your queen street balcony
with your blanket around my shoulders
leaving you bare in the bed

Kate's introduction to Walden came at a fairly young age. Her mother grew up outside of Concord, NH, and her grandmother still lives there. She says, "We used to visit every summer, and once my mom read an article about Walden in the *Boston Globe*. She thought it sounded like a high quality program that could fit me." The family visited the campus, and in 1998, at the age of 10, Kate began her five-year tenure at Walden.

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Kate recalls: "The very first class that I took was Tamar Bloch's solfège course—I was in there with a bunch of the other little kids in Science 2." This class made a deep impression on Kate because solfège became such a valuable tool for her. She continues, "But my favorite class, every single summer, was always Chorus. It was exhilarating and glorious. Only after leaving Walden



and joining other choruses did I begin to realize what good training I had from Leo."

Kate describes Walden's impact on her both musically and personally. "Musically, Walden gave me tools that enabled me to understand and translate the music I had naturally in my head, as well as quality theory training and the immeasurable gift of hearing my pieces performed. I was exposed to so much variety in my classes and at concerts, from my teachers and peers and the guests every summer—it elevated my musicality and formed an educational foundation. But being part of the community also gave me a lifeline. I didn't have anyone else I felt any type of connection to, but from Walden I had these beautiful, intense friendships formed in a place of safety and trust—and they are still some of the best I have. It's had a tremendous effect on my life."

One highlight for Kate was writing her first choral piece during her final summer. She explains: "It was very mind-expanding for me compositionally; as a songwriter, I write in a very linear fashion, with almost exclusive focus on the melody line to emphasize lyrics. The accompaniment is purely that, and can be fluid and quite replaceable. But this required me to write vertically, in four simultaneous parts, with none there to simply support another. That was how I ended up writing it, almost note by note; oddly enough, I had the most challenging time with the lyrics. But when it was done, to hear a large part of the community perform it was extremely special and rewarding."

Currently Kate is living in Los Angeles pursuing a career as a singer/songwriter. "I feel I'm truly honing and advancing my craft, and performing live is a whole new dimension to develop. I'm really enjoying the music scene and the city, and the feeling that I finally have a place (other than Walden) that feels like home." At Kate's web page (www.katejayne.com) you can listen to and download some of her original songs, and if you're a Walden or JCC alum, you can also visit her personal page at www.bandoverband.org.

What's on Kate's iPod?

Twenty Twenty: The Essential T Bone Burnett; Our Endless Numbered Days, Iron & Wine; Fan Dance, Sam Phillips; Modern Times, Bob Dylan; assorted Ryan Adams bootlegs.

PRISM Quartet/Walden School Student Commission

By Esther Landau

Michael Rosen (WS '04–05) is the 2005 recipient of PRISM Quartet/Walden School Student Commission. His new work, as yet untitled, will receive its premiere by the PRISM Quartet on December 1 and 2, 2006, in New York and Philadelphia respectively. The program also includes new works for saxophones by Walden faculty Renée Favand, Shawn Crouch, Nick DeMaison, and Loretta Notareschi.

A native of San Francisco, Michael has been playing the piano since he was seven; he also plays guitar, drums, and works with live electronics.



When he was 12, Michael's composing attracted the attention of composer/teacher Alexis Alrich at the San Francisco Conservatory's Preparatory Division, and she encouraged him to study composition privately with her. After that, composing became more and more woven into the fabric of his life, both during the school year and the summers.

His first summer at Walden, Michael was not initially comfortable with the whole scene. He writes: "At first, as most new students are, I was scared by the crazy cult-like

feeling, i.e., all the hugging and singing, etc. But as the first week progressed I completely fell in love with the place, and still remain so. One underlying feature of Walden that really spoke to me, aside from the close bonds I made with my peers, was the unique and genuine love for music each of the faculty members embodied. They seemed to be so happy with what they were doing, and they completely changed my views on music—after my first summer of Walden I knew I could not do anything else but be a musician."

Michael was proud of both works he wrote at Walden. Of his compositional development, Michael says, "It was interesting to see how my style of composition had changed so much in a year, and how Walden encouraged me to explore new mediums of musical expression."

Michael is now majoring in composition and TIMARA (technology in music and related arts) at the Oberlin Conservatory. He has performed in the school's Javanese Gamelan, as well as on some of his own compositions. He wants to explore jazz performance, improvisation, and live electronic performance; to that end, plans are in the works to collaborate with Oberlin classmate Alex Christie (WS '02–04).

The PRISM piece is almost complete, but he's still polishing it a bit. He writes: "The piece is mainly concerned with different 'swelling' attacks on the saxophones. One motive stated in the beginning evolves through a number of canonic devices that slowly make the motive

almost unrecognizable." This was Michael's first time writing for multiple saxophones; he says: "It was fun creating this work because I got to learn a lot about the saxophone family; there are so many amazing sounds that can be produced by a saxophone—it is almost overwhelming."

While he is learning a great deal at Oberlin, he misses the artistic license he had at Walden. "When I look back now on all the freedom I had composing at Walden, I get very nostalgic because Oberlin lays down the law pretty hard... I have to do what they want or else—I don't even want to find out!"

For concert information, please visit www.prismquartet.com/concerts.html.

Collaborative Ventures

The Walden School is delighted to announce that over the next few years, it will be expanding its collaborations with performing ensembles around the country and providing more opportunities for the commissioning and premiering of Walden student works. Walden's long and fruitful association with the PRISM Quartet continues, and to our collaborator roster we now add the International Contemporary Ensemble (ICE). We are currently exploring similar partnerships with several other ensembles.

“Discover... Drill... Create!” Teacher Training 2006

by Pam Quist

With the third summer of its operation now complete, Walden’s Teacher Training Institute stands proudly like a healthy toddler alongside its parent, the 34-year-old summer program. Applying the same standards of excellence that The Walden School has always maintained, TTI 2006 operated under the wise leadership of Director Patricia Plude. In a single week Pat skillfully formed a wonderful learning community out of 33 eager music teachers or future teachers; 6 enthusiastic, dedicated faculty; and 5 terrific staff members. In order to gain some insights into the Walden Musicianship materials and methodology, musicians came from distant countries like Singapore and France as well as from the entire US—Los Angeles to Maine.

Its location on the Dublin School campus enhanced the entire TTI 2006 program, providing an ambience of a summer retreat for all the participants. The beauty of the surroundings invigorated all of us as we gleefully galloped from event to event throughout the intense days of classes, wonderful meals, evening events, and even some “hanging out” time at day’s end. The extreme heat at the beginning of our session was effectively countered by the salutary effects of Dublin Lake!

Molly’s Kitchen

Recipes from Molly Pindell, Director of Operations

Pumpkin Curry

This fragrant, hearty dish is a perfect belly-warmer for a crisp fall evening. Serve with rice or warm flatbread.

- 1 medium-sized cooking pumpkin, peeled, seeded, and cut into chunks
- 1 yellow onion, chopped
- 3 cloves garlic, minced
- 1 can coconut milk
- 1 Tbsp. red or yellow Thai curry paste
- 1 Tbsp. brown sugar or maple syrup
- 2 Tbsp. fish sauce or soy sauce
- 2 Tbsp. rice vinegar
- 1/4 cup chopped Thai basil (regular basil will taste fine as well)

Scoop out a couple of tablespoons of the white part of the coconut milk (at the top of the can when you open it) and heat over medium heat in a large pan.

Add onions, garlic, and curry paste and sauté for about 5 minutes.

Add the sugar, fish sauce, and vinegar and cook a few minutes longer.

Add pumpkin chunks and the rest of the coconut milk and simmer until pumpkin is very tender, about 30–45 minutes.

Add basil and more fish sauce or salt to taste.

Maple Roasted Walnuts

These sweet-salty nuts can be added to salads, cereal, or eaten by the handful for a healthy snack.

- 1 cup unsalted walnuts
- 1/2 tsp. salt
- 2 tsp. maple syrup

In a small nonstick pan, brown nuts over medium-low heat for about 5 minutes, tossing occasionally to prevent burning.

When nuts have browned slightly, toss with the salt and maple syrup until well-coated.

Let cool before eating.

One sure sign of TTI’s growth this year was the addition of two more faculty to our lineup. Brooke Joyce, teaching Computer Musicianship, and Bill Stevens, teaching Jazz Musicianship, joined Tom Lopez, Pat Plude, Pam Quist, and Leo Wanenchak to make this the strongest team of mentors we have had. The expansion of teacher training to include Level II for returning participants necessitated a larger faculty, and definitely indicates a healthy, maturing program.

Two new supplemental texts were added to the curriculum this summer for those taking the second level of training. Pat created a *Level II Solfège and Rhythms Supplement*, and Bill produced a *Basic Tutorial for Jazz Musicianship* with a CD of audio examples. Judging by the enervating sounds of “ta ki ti ki,” seventh-chords sung in solfège, modal keyboard drills, and people out and about the campus recording the large bell and other sonorities of interest for computer music, Level II was a big success on its maiden voyage. Everywhere you went the Walden mantra “discover, drill, create!” swirled around you and invaded your being.

After full days of classes, we occupied several of our evenings exploring basic elements of artistic

spontaneity. With “warm-ups” by Pat bringing the whole group together as a team, Pam, Brooke, Leo, Bill and Tom led evenings that explored various concepts and improvisational music situations. Each mentor presented concrete “hands-on” projects and activities in which the TTI participants enthusiastically created and performed. These sessions

allowed people to explore some improv concepts and discover their personal reactions to spontaneous music making. For many this was both a challenge and a revelation. A healthy dose of fun, laughter and beauty emerged from these communal evenings thus reinforcing the emphasis Walden places upon creativity and artistic expression.

A Forum scheduled for the last morning together allowed all of us to witness some of the stunning creative endeavors from the 2006 session, and introduced all the TTI participants to the processes of a true Walden Forum. Sadly, after the Forum we all had to go our separate ways. However, we left New Hampshire enriched musically and personally beyond our wildest expectations, shedding a few tears at being parted so soon from new and old friends with whom we shared a magical journey.



JCC Corner: Can You Go Home Again?

We are grateful that Lisa (Berdann) Friedman (JCC '62–63) recently shared with us some recollections about her time at the Junior Conservatory Camp. The piece is excerpted below; go to www.handoverhand.org for the full text.

Edited by Bob Crites (WS '73–76) and Esther Landau

On meeting Mrs. C...

I vaguely recall sitting in Mrs. Cushman’s basement apartment on Mt. Vernon Place. She scrutinized me as my mother explained that I was interested in music and had been dreadfully bored everywhere else she had sent me. Mrs. C explained that at her camp, everyone studied Musicianship. I didn’t even have a clue what Musicianship was, but I was not worried: I was pretty good at school things, I reasoned, and Mrs. C said she “had my number,” so I thought it would be easy for me to catch up. But it wasn’t easy at all: it was my first real challenge. Never in my life had I applied myself so diligently. The drills were competitive—if you missed the question, you were “out.” But for the first time I could remember, I wanted to succeed at something and I had to work to do so.

On connections found and lost...

I was never bored. The conversations sustained me as nothing had ever done before. People talked about music, or things they had read, or seen, or done, and I was always learning something new.

Humphrey Evans (now deceased) was my closest friend and constant companion from the time I met him in 1962 until January of 1966. Something clicked between us early on: he invited me into his world, and I readily entered, beginning with an evening of his reading aloud from T.S. Eliot and e.e. cummings and progressing through him introducing me to Ingmar Bergman and Fellini films, to Jean Cocteau and Salvador Dali, to Ionesco plays,

Carmina Burana, Le Sacre du Printemps, French rock and roll—the list would be endless.

Unfortunately, Mrs. C did not believe in fostering boy-girl relationships. My sense is that she believed they would somehow prevent people from using their creative energies. Since Humphrey was her star composer, and clearly a genius, it became her quest to keep us from connecting. Mrs. C let me know that I would not be welcome back at Camp. I was as brave and philosophical as I could be about this news, but the loss of the JCC world at that time was profoundly distressing for me.

On returning ...

While I was at Walden [this summer] for Festival Week, I wrote myself a note:

You can go home again, only it isn't exactly you, and it isn't entirely home.

Because of the way I left, so many years ago, I half-expected to be greeted at Walden with suspicion or hostility. Instead, the warm hospitality and spirit of acceptance washed over me.

The Forums were amazing: the founders and faculty have culled the important parts of Mrs. Cushman’s teachings and strengthened them, making the learning safe and accessible. The daunting competitive spirit seems gone, replaced by a nurturing and challenging camaraderie. What appears to me to have happened is that, all the while protecting and advancing musicianship, [the school has] followed it to some of its logical extensions, allowing the voice in each individual camper ample opportunity to emerge and grow idiosyncratically. I walked away knowing that, had I been a camper at Walden instead of JCC, my creativity would have been allowed to grow freely there, too.

Alumni, Faculty & Staff News and Goods

The Walden School welcomes news and information from members of the Junior Conservatory Camp and Walden communities to include in our print and online newsletters. News may be sent via mail or email. We will publish your contact information only if you specifically request that we do so. Please send info to alumni@waldenschool.org or The Walden School, 31A 29th St., San Francisco, CA 94110. We reserve the right to edit submissions and regret we cannot publish all information provided. For more news and event listings, go to www.handoverhand.org.

Correction: Amy Krebbiel Bolaños (not Amy Logsdon) is the mother of baby Dablia Maria Bolaños. Our apologies for the mistake in the summer issue of InterNetzo.

Ethan Borshansky (WS '98–01; staff '05) will be a Take Five Scholar at the University of Rochester this year to study religious philosophy and will be living at a member house of Rochester's Minowan Cooperative.

The **Del Sol String Quartet** (visiting ensemble '06) recently performed the work of **Arturo Salinas** (JCC alumnus and WS guest composer '02) in Monterrey, Mexico. And this summer **Juantio Becenti** (WS '00) stayed in Del Sol violinist Kate Stenberg's home while she was away.

Former Board Member **David Drucker** (WS '77–78, '82; staff '84–88; board '98–04) and his wife Pam have made good on their plans and recently emigrated to Vancouver, British Columbia, where David is working as a User Interface Designer and Information Architect at RIPE B2B, a small software company. While they miss being so close to Walden's

summer activities in New England, they are enjoying their new life in Canada, and are hoping to become citizens soon. David has played with the local community Gamelan, and worked as a music critic for the local arts weekly *The Georgia Straight*. They recently met up with **Anne Deane Berman** (WS '77–80; faculty '85, '96–99; board '98–00), and hope that more of you come up to visit them soon.

Jennifer Edmondson (WS '03) is the first recipient of the Etzel College Scholarship, created by Marilynn Etzel and the Iowa Composers Forum to further the creation of music by young Iowa composers. Jennifer is currently a sophomore at Iowa State University where she studies composition with Christopher Hopkins and piano with William David.

Dawn Denham Haines (WS '97–99; staff '98) writes: "In January 2006 I graduated with an MFA in Creative Writing from the low-residency program at Vermont College. Still teaching writing full time at University of New Hampshire. Still living in Southern New Hampshire with husband Brian and son Sam, who turned ten in May."

This summer marked the 10th anniversary of the death of Walden co-founder **David Hogan** (WS faculty '73–83, '88, '90–92; '95), and to honor his memory a tree was planted on the lawn near Lehmann House at the Dublin School. The community gathered to dedicate the new tree and an engraved plaque was set by it. **Seth Brenzel**, **Leo Wanenchak** and **Pat Plude** all shared a few words about Hoagie, Seth read messages from **Pam Quist**, **Lynn Hebden** and **Terry Hogan Johnson**, and all present sang *When the Good*.



Aria Grace Roberts

Soprano **Hilary Hogan** (WS '90–92) will perform in *Love's Perfect Design*, a concert in memory of her father at Grace Cathedral in San Francisco on Sunday, November 19 at 3 pm. Singers from Bay Area choruses David Hogan directed will join together in the performance, including members of the Consortium of the Arts Chorus and the Children's Chorus of The Meher Schools in Lafayette, California—both now directed by Terry Hogan Johnson, Hilary's mother. **Leo Wanenchak** will perform on organ and piano, and will

conduct David's *Come Close the Curtains*. For more information about the concert or to purchase tickets, go to www.thanksgivingconcert.org

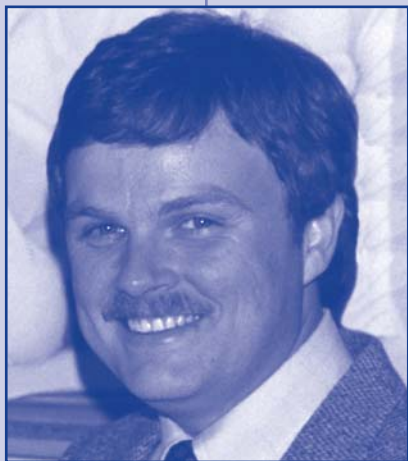
Kendra Holmgren (WS '00–06) is in her first year at Boston Conservatory where her Walden piece from this summer, "Last One Standing," was performed in mid-October. She is taking private composition lessons as well as classes in instrumentation, conducting, manuscript, music history, keyboard theory, harmony

and counterpoint, and ear training. She notes that she is the only female undergraduate composition major at the school.

Daniela (Dani) Jodorkovsky (WS '89–97) tells us: "I received my M.D. from Mount Sinai School of Medicine in May, where I'm now a resident in Internal Medicine. I'm still getting used to the grueling call schedule and endless pages but am enjoying it so far. Walden seems like a lifetime ago, but it is still very close to my heart. If anyone is in New York, or wants to catch up, I'd love to hear from you. My email is dj@post.harvard.edu."

Amelia Lukas (current staff; TTI '05–06) was recently hired by the St. Paul's Music School in Burlingame to teach flute lessons as well as *Modern Music for Creative Kids*, a course on contemporary music appreciation.

Russell Nadel (WS '00–01; TTI '05–06) graduated in May from the Peabody Conservatory and has just begun his first year as a music teacher for the Fairfax County Public Schools, teaching K–6 general music and 5th and 6th grade chorus at Mount Vernon Woods Elementary just south of Alexandria, VA. It's very exciting and a little scary to go from more than 15 years of learning to the giving end, but he's looking forward to it very much. In early July, he and Tara Francke moved to Burke, VA, in central Fairfax County, and in August Russell participated in the Teacher Training Intensive at Walden.



David Hogan



Russell Nadel

Caroline Polk O'Meara (WS '88–93) says: "I got married to Matt Traub in July 2004. I got my PhD in Musicology at UCLA in July 2006, and I am teaching the History of Rock and Roll there this fall. I am currently looking for jobs while Matt finishes his PhD in Chemistry."

Nat Osborn (WS '00–03) is in India studying culture and music. His band "Home" in New York just released their first full length album under the name "Midnight Thirty" and it should be on iTunes soon.

Alicia Rabins' (WS '88–93) klezmer/rock band Golem's debut release for JDub, "Fresh Off Boat," has just become available in stores (and through their web site www.golemrocks.com). *The New Yorker* calls Golem "Stellar! A wild edgy approach with a reverence for Old World tradition." *The Washington Post* says, "Golem produces the sort of music you'd expect if the shtetl were filled with punks instead of peasants."

Nora Rabins (WS '95–99) writes: "I'm now beginning an MFA program in Furniture Design at the Rhode Island School of Design. Also, my primary email address will now be nrabins@risd.edu."

Transitions: Major Life Events in the Walden/JCC Family

David Closter, 57, father to **Gordon Closter** (WS '96–02) and long-time Walden supporter, died on April 5, 2006 in New Hampshire. David was an artist, craftsman, and yachtsman and had a lifelong love of the ocean.



Sophia Shewmon

Aria Grace Roberts (see photo) was born to Laura Quist and Van Roberts on June 29, making **Pam Quist** (JCC staff '68–71; WS faculty '72–93, '03; WS board '99–00; TTI faculty and administration '04–06) a very happy grandmother. All are well and healthy.

Alan Shewmon, MD (JCC '64–69) writes: "Lisa and I had our first baby on June 14, 2006, a beautiful girl named Sophia, who loves music and is already

looking forward to attending Walden in another 12 years or so (see photo)! While Lisa was pregnant with Sophia, I was inspired to conceive and give birth to a lullaby for her, written for soprano, tenor and piano, with original lyrics. Maybe some day I can share it with fellow JCC alumni at a reunion forum. Just two months after her birth, I had a double coronary artery bypass operation, which thankfully went well. Presently I'm making steady recovery at home. Such experiences give one a whole new perspective on life and remind us all to savor and be grateful for every moment of it!"

Donor Spotlight: Karen and Peter Rabins

By Esther Landau

According to Karen Rabins, her daughters learned to be better huggers at Walden, which is just one reason she and her husband



Karen and Peter Rabins

Peter felt good about sending them there. Karen and Peter Rabins have had a long and satisfying association with Walden, having put two children through the program over the course of eleven years (1988–1999).

The Rabinses live in Baltimore; Karen does hospice social work part time and also facilitates cancer support groups, and Peter is a geriatric psychiatrist at Johns Hopkins.

Outside of his work time, Peter spends every minute he can in the garden; Karen knits and “makes a mean pie.”

The Rabins girls all went to the Peabody Prep to study Suzuki violin—Alicia started when

she was just 3. As they got older they also took musicianship, orchestra and chamber music. Alicia studied piano with Leo Wanenchak and Karen remembers him talking a lot about Walden, so the Rabinses decided to give it a try. Alicia first attended Walden at the age of 11 and went back for five more years. Karen notes that at that time most Walden students hailed from Baltimore and took the bus up to camp together, singing all the way. Karen recalls, “Alicia loved Walden, it was such an important part of her life.” Karen is certain that the fact that Alicia is now in a touring klezmer/rock band, the Brooklyn-based Golem, is at least partly a credit to Walden.

After Alicia graduated it was Nora’s turn at Walden, and Nora loved it just as much as Alicia had. Karen remembers, “Poor Nora, it was her second summer up there when Hoagie [David Hogan] died.” Nora had gotten to know Hogan because of the Rabins’ annual pilgrimages to New Hampshire for

Alicia’s Festival Weeks from the time Nora was six.

Karen and Peter place a high value on what Walden gave their daughters. Certainly, they recognize Walden for its quality music education, but beyond that have been deeply impressed by Walden’s openness to creativity in youth. Karen says, “What’s great is their acceptance of kids who are not in the mainstream. Walden lets kids be who they are. Our kids went to public school and are very bright and creative and were not generally supported for their creativity, but at Walden they were.”

The Rabins’ first impressions of Walden are ones that have remained with them, and have led them to donate every year: they love the beautiful setting, they are impressed by the forums and how supportive the students are of each other. And whenever they see Alicia or Nora, they still reap the benefits of those fine hugs!

Auction Raises \$7,000 for Scholarships!!

Many thanks to all who participated in Walden’s first online auction! The event raised more than \$7,000 for our scholarship fund and was also a lot of fun. We’re already planning for next year’s auction, which will be held in the spring rather than the summer. Mark your calendars for May 9 through 23, and start thinking now about what you might donate. Contact Director of Development Esther Landau at elandau@waldenschool.org or (415) 648-4710 with any questions.



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