

Listening Inside the Memory Palace

By Brooke Joyce

Listen to a piece of music you love. Then turn it off and listen to it again in your memory. How does it change? What is connected to your memory of this music? A feeling? A place? The link between memory and music — both in its creation and appreciation — is the subject of Brooke Joyce's (faculty '00–04; TTI faculty '06) doctoral dissertation, Listening Inside the Memory Palace, excerpted below.

We cannot experience music without invoking the art of memory. Aside from listeners, who may engage their memories both during a listening experience (as they relate music they hear in the present moment with what they heard in a previous section of the piece or in other pieces) and afterward, performers engage their memories as well, as they try to recapture a certain color or ensemble groove they may have experienced in a prior rehearsal. Composers also engage their memories as they create their compositions. Paul Hindemith, for example, is said to have described his compositional process as an extended memory recollection. When beginning a new piece, he would often visualize the entire piece as a sonic landscape to be traversed and described, but this vision would last for only a split-second, like a bolt of lightning. Once the image of the landscape had been imprinted on his memory, his compositional task was to try to recreate the landscape from memory. One can imagine his memory fading and changing, taking his music to unforeseen locations. Indeed, many composers describe compositional experiences in which the piece they envisioned at the start of the process became nearly forgotten by the time they reached the conclusion.

To begin an exploration of music and memory, consider the model of the memory palace, an elaborate mental architecture in which specific information is encoded in visual imagery for later recollection. In order to create a memory palace for music, we need to conceive sonic events as existing in the same mental space as visual imagery.

To begin, we choose a large interior space, an actual building we can visit, preferably one that contains several connected rooms. We then choose as many discrete locations within the space as we desire to be memory banks. Ideally, the locations will differ significantly in size, shape, and color, so that we are able to maintain an orderly mental catalog. To each location, we assign a particular idea or word we wish to remember. It is also important to physically move around the space as we choose memory locations, as we will later retrace our steps mentally when we need to recall stored information. If we need additional memory locations, we move into a new room and continue the process. Once we have established

our memory locations, we may later decide to change the contents of each deposit. Thus, our architecture remains fixed, while the information encoded in the architecture changes according to our needs. It is as if the memory locations in our palace are independent RAM modules, giving us the option of erasing and rewriting whenever we choose.

Once we have constructed our memory palace, we can begin to inscribe sonic as well as verbal information. We have thus enlarged our sonic/visual mental space to include physical space as well; our memory palace becomes a virtual repository of sonic information. As we

listen to music, we may imagine walking into our memory palace and moving through our discrete memory banks, encoding our impressions of the changing musical surface. If we are successful in retaining vivid impressions, we may later find ourselves revisiting various memory locations as the music refers back to itself. We can also imagine that when we have a subsequent musical experience, some traces of the previous one remain in our memory, causing us to consider

possible connections between separate musical objects. As we have more and more musical experiences, we may find ourselves moving through our memory palaces in increasingly interesting and unexpected ways.

I envision a meta-memory palace for music that seeks both to illuminate singular musical experiences as well as relate experiences to one another. Unlike the classic model, in which the memory palace is constructed by the human agent for practical purposes of memorization, I suggest that music, when heard within the memory palace, imposes its own itinerary on the listener. How individual listeners decide to navigate their particular memory palace in light of the map suggested by the music creates the potential for interesting mediations between self-created mental architecture and a musical object. Reflecting on the influential role of music in our lives, let us approach our music-making (our “musicking”) as an opportunity to engage our memory, allowing it to encode new memories of our present as well as remind us of our past.

Brooke Joyce completed his Ph.D. at Princeton University in 2004, and currently teaches at Luther College in Decorah, Iowa. This summer he will teach at the Teacher Training Institute. Eliezer Margolis, father of Emil Margolis (WS '99–04) was an unofficial advisor for Brooke's dissertation. He reviewed the introductory chapters which deal with neurobiology and psychology, and helped him identify useful resources.



Recitative

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Changing the World, One Person at a Time

By Seth Brenzel

At Walden's January board meeting on a dreary Saturday in San Francisco, Pat Plude was describing why she was so excited about the Teacher Training Institute. She talked about the Institute's plans, the Certification Program, and the Institute's impact on participants' teaching capacities. But, she added, what she was really after was "to change the world."

Later that same day, I received the following email from a recent Walden alumna:

"It's strange because while we're at Walden it seems like Walden people will always be there. But then you go back to your real life and try to remember the magical world that you spent the summer in. Then one day you realize you were right all along: Walden people are those people that are always in your life... Just thought I'd say hello and let you and all the other year-round Walden faithfuls know that Walden really does change all of our lives."

The coincidence and serendipity of these two moments was telling, and frankly, inspiring. Walden is evolving — in curriculum, in alumni relations, in scholarship funding, in artist residencies, in awareness, and in a strengthened faculty, staff and administration. At the board meeting, we talked extensively about how to grow Walden's impact in the world, without diluting the life-changing effect that the program has had on its alumni for decades.

Changing the world, even one person at a time, is a massive undertaking. It takes conscious effort as well as access to resources. That is why it gives me great pleasure to share some amazing news with the Walden community. During the fall fundraising campaign, Walden received two astonishing gifts. The first, a \$50,000 contribution made anonymously, is the largest single gift in the school's history. The donors have asked us to



put the gift toward best use, with the intention that some of the monies would supplement Walden's nascent endowment funds. The second, a \$15,000 donation also made anonymously, was largely earmarked for scholarships.

In addition, Walden has been the fortunate recipient of several wonderful grants, including a new unrestricted grant from the Getty Foundation, an increased gift from the ASCAP Foundation, renewed grants from long-time supporters at the Copland Fund, L5 Fund, and the Negaunee Foundation, and important gifts toward our scholarship program provided by the Lindsay Trust and Bitty Foundation. Many thanks are due our amazing Board of Directors and Development Manager Esther Landau, for their tireless efforts in securing resources for Walden's programs.

This summer's faculty/staff and guest

artist roster is, simply stated, awesome. This summer's faculty consists of 12 outstanding musician-teachers, including returning faculty members Renée Favand, Marshall Bessières, Nick DeMaison, Aurora Nealand, Dan Shaud, Bill Stevens, Alex Ness, and Sam Pluta. Jim Altieri, who served on the faculty in 2002, will return in 2006 after spending several years in Alaska and Thailand. Soprano/oboist Madeline Biddle, an alumna of Walden's Teacher Training Institute, will join the faculty for the first time in 2006. Caroline Mallonée will serve as Acting Academic Dean during this next summer, and Shawn Crouch will serve as Acting Director of the Choral Program. Leo Wanenchak is taking a much-deserved sabbatical this summer. Molly Pindell will be our Director of Operations, with Georgann Nedwell acting as our Assistant Director of Operations. The staff will comprise three Walden alumni, Whit Bernard, Marguerite Ladd and Emil Margolis. Walden's exhilarating Concert Series includes performances by the acclaimed Del Sol String Quartet and jazz pianist and Walden alumnus Cyrus Chestnut.

Summer is just around the corner, and students from around the country and the world will soon be joining our faculty/staff in both the young musicians program and Teacher Training Intensive. Thank you to all of you for helping us change the world for each one of these program participants.

Recitative

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FOR THE STUDENTS, ALUMNI, PARENTS, AND FRIENDS OF THE WALDEN SCHOOL AND THE JUNIOR CONSERVATORY CAMP

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Anne Deane Berman
Founding Editor

Stillwell Design
Design and Layout

Leo Wanenchak
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Photography

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Calendar of Events

All events (except the July 14 & 16 Odd Appetite/New Zealand String Quartet concerts) are presented in the Louise Shonk Kelly Recital Hall on the campus of the Dublin School, Dublin, New Hampshire.

CONCERT SERIES

■ Cyrus Chestnut, Jazz Piano

— Friday, June 30, 8 pm

Josh Tyrangiel of *TIME* writes: "What makes Chestnut the best jazz pianist of his generation is a willingness to abandon notes and to play space." Join us for an evening of virtuosic and thoughtful improvisation by one of the jazz world's most prominent pianists.



Cyrus Chestnut

■ Del Sol String Quartet with pianist Eva-Maria Zimmerman

— Sunday, July 9, 7:30 pm

This award-winning San Francisco-based ensemble performs a program of world premieres written by Walden faculty members.

■ Shared program featuring Odd Appetite and the New Zealand String Quartet

Two performances!

— July 14, 7 pm

Community Church of Harrisville & Chesham, Harrisville, NH

— July 16, 4 pm

Jaffrey Center Meetinghouse, Jaffrey, NH
These concerts, presented in collaboration with Monadnock Music, highlights the outstanding New Zealand String Quartet and the creative artistry of Ha-Yang Kim, cello, and Nathan Davis, percussion (members of Odd Appetite).

Faculty Spotlight: Shawn Crouch

By Esther Landau

What is the appropriate blessing to sing as you jump from a plane at 14,000 feet? Ask Shawn Crouch (WS '93-94 and current faculty) who did just that one year with fellow Walden faculty members Sam Pluta and Danielle Schindler.

This memory, for all its potency, takes equal footing with his recollection of his first bus trip up to Walden. "I was a shy, quiet kid and all these people on the bus seemed to know each other. I was sitting alone, and Alicia Rabins came up and started talking to me — asking me questions, wanting to know who I was, what I thought about life. No one had ever done that before. I remember thinking, 'Wow, she didn't have to do that — be nice to me!' Then came the first Goodnight Music, and I remember feeling for the first time a real warmth for people my own age. It was really nice."



Shawn started improvising on the piano at a young age. He recalls, "In 7th grade my band director noticed that I could play a lot of things by ear (such as the first 16 bars or so of the Moonlight Sonata), so she called up my parents and suggested that I start taking piano lessons at the Peabody Preparatory. Carol Thomas Downing was my first musicianship teacher there, and then I studied composition and musicianship with Pam Quist throughout high school."

After a brief stint as a student of jazz piano at the Berklee College of Music, Shawn transferred to the New England Conservatory of



Music, where he completed his undergraduate studies in composition. From there, like many other Walden alums, he went to the Yale School of Music to study with Martin Bresnick. Shawn has held fellowships at Tanglewood and the Norfolk Music Festival, and recently received a Charles Ives Scholarship from the American Academy of Arts and Letters.

Evolution of a Composer

Shawn recalls that the first music he wrote for others to play was a quartet for PRISM Saxophone Quartet during his first summer at Walden. He remembers thinking, "Wow, four instruments is actually a lot of voices to write for," and "Hmm... I didn't think it was going to sound like that!"

Shawn's composition has grown and deepened a good deal since writing that first work. He says, "I've been very fortunate the past three years. I left Yale and moved to New York City where I immediately won a position at a good high school, teaching music to gifted students. The position helped me make a number of contacts in the New York music community and has allowed me a considerable amount of time to compose. I have been working closely with Dodge Dance Company here in the city and have written music for Shakespeare and Company, a theater company in Lenox, Massachusetts. I also scored the opening theme to *Symphony Sam*, a television series for young children."

Shawn has spent most of the past two years writing. He was commissioned to write *The Road from Hiroshima, A Requiem*, by Seraphic Fire, a chamber orchestra and choir in Miami founded and directed by his good friend Patrick Quigley. The work's text draws from Marc Kaminsky's moving poems about life before and after the bombing of Hiroshima. Shawn explains, "This was a hard work to come to terms with. I mean, who thinks they should write a requiem at 28, but then I decided — why not? Composers don't get a chance to write for orchestral forces like that very often. I took a chance. We both did, really. Pat put his ensemble's reputation on the line, and in the end it really worked out for both of us." The concert received excellent reviews in both the *Miami Herald* and the *Sun Sentinel*, making both paper's top five outstanding performances of the year in 2005.

This summer, Shawn will be standing in for Choral Director Leo Wanenchak who will be taking a well-deserved sabbatical. He is looking forward to working with the singers and says, "July 2006 will be the 10th anniversary of Walden co-founder David Hogan's death. I'm planning on doing a number of his pieces as well as some works that have been associated with Walden through the years."

Shawn comments: "I have so many wonderful memories from Walden. But what I love most is the fact that I have known many of my friends and colleagues from Walden for 13 years now. We're watching each other grow up, become composers, become musicians, get married, transition from teachers to friends. Some of the most important moments of my life and closest mentors are all from Walden. It's the one constant in all our lives."

What's on Shawn Crouch's iPod?

"Last summer it was the Miles Davis/Gil Evans collaborations and Bob Dylan. Right now I'm really into Beethoven, Mahler and John Coltrane because of the journey they take in their music. Bach gets me up every morning. I love listening to the vocal music of South Africa. Singing is so much a part of their culture."

Calendar of Events

- **The Walden School Players**
— Friday, July 21, 8 pm
Walden's Ensemble-in-Residence performs works by Druckman, Harbison, Crumb, and Tsontakis. The ensemble comprises members of world-class ensembles such as Flux Quartet, Antares, International Contemporary Ensemble, and Da Capo Chamber Players.

- **COMPOSERS FORUMS**
— Tuesday, June 27, 7:30 pm
— Wednesday, July 5, 7:30 pm
— Tuesday, July 11, 7:30 pm

FESTIVAL WEEK

- **Meet Walden's Composer-in-Residence and Festival Forum Moderator, Andrea Clearfield**
— Sunday, July 23, 7:30 pm

- **Festival Week Composers Forums**
The Walden School Players
— Monday, July 24, 7:30 pm
— Tuesday, July 25, 7:30 pm
— Wednesday, July 26, 7:30 pm

- **Coursework Demonstration**
— Thursday, July 27, 3:00 pm
Moderated by Caroline Mallonée

- **The Walden School Choral Concert**
— Friday, July 28, 8:00 pm
Shawn Crouch, Director
Note: This event will take place in the Alumni Recital Hall of the Redfern Arts Center on Brickyard Pond. The Redfern Arts Center is on the campus of Keene State College, Keene, New Hampshire

Support for The Walden School 2006 Concert Series and Residency Programs comes from generous contributions from Fibre Marketing, LLC, The Morton and Sophia Macht Foundation, and individual donors.



Del Sol String Quartet
left to right: Rick Shinozaki, Kate Stenberg,
Monica Scott, Charlton Lee

photo by rj muna

TTI Certification: Making Waves

By Esther Landau and Pat Plude

The Walden School Teacher Training Institute (TTI) is pleased to report that our Certification Program is not only up and running, but is having a highly successful inaugural year!

The program trains music teachers to their desired level in The Walden School Musicianship Course and, like Suzuki, Dalcroze, or Orff instructors, alerts potential students or employers of significant expertise and training. Each level of Certification requires attendance at one or two Summer Intensives, plus the completion of a Musicianship Practicum, designed collaboratively with Institute faculty, which takes place during the following nine-month academic year.



Joo Won Park

Five wonderful teachers from our 2005 workshop enrolled in the 2005/2006 Certification Program and are currently finishing up the work of their Practicums. Through regular mentoring sessions with Institute faculty, they have spent the year adapting and applying Walden philosophies and methods to their particular teaching situations.

Certification Candidate Joo Won Park, a Ph.D. student at the University of Florida, has a particular interest in computer music. Joo Won is conducting several workshops for an organization comprising students interested in computer technology; his workshops offer interactive activities based on Walden's Computer Musicianship curriculum. Joo Won is also developing Walden-style online classes for his Korean language blog, "Learning about Electroacoustic Music" (<http://emusic.egloos.com>).

Joo Won sees the Certification Program as a path to becoming an ambassador for computer

music and new music in general. Through the work of his Practicum Joo Won is learning to present his computer music compositions "more appropriately and carefully." He explains, "Computer music is still a new genre to many audiences and many computer music concerts scare away potential enthusiasts with a poor presentation. The discussions and interactions I've had with the attendees of the on-line workshops and forums I've presented have taught me that an audience can enjoy a new genre of music if they have learned how to listen to it. I would like to help students and general audiences discover an appreciation for music and sounds they have never experienced."

Certification Candidate Sarah Houghton, a public middle school teacher in Nashua, New Hampshire, says that without a doubt The Walden School Certification Program has impacted her day-to-day teaching. Sarah has developed an activity-based Walden-style cur-



Leo Wanenchak and Sarah Houghton

riculum for her 6th–8th grade general music classes and has integrated Walden solfège and rhythms work into her choral rehearsals. Her classes now provide her students a deeper learn-

ing experience. For example, in teaching basic music reading, Sarah says that she has learned to engage her students with a variety of aural and improvisational exercises, which supplement the activities she has always done. Sarah says, "These days my classes involve learning concepts in multiple ways. The Walden method has helped me become more creative in the way we explore materials, hitting them from many different sides and angles. In the process, I know my classes have become more demanding and much more fun."

The other three candidates in The Walden School's 05/06 Certification Program include:

- Anna Orias, a piano teacher in Oakland, CA, who is developing and teaching a Walden Musicianship class curriculum to a class of six adult students.
- Melissa Palladino, a Suzuki Violin teacher who teaches at The Moorestown School of Music in Moorestown, NJ. Melissa is developing a beginning Walden-style Musicianship class for The Moorestown School of Music, intended to launch in September 2006.
- Summer Salz is a Walden alumna and Montessori teacher living in Paris, France. She is exploring and applying the Walden philosophy of discover, drill, and create in her teaching of music to 3–5 year olds and developing ways to supplement the Montessori music curriculum with age-appropriate Walden activities and methods.

We hope you will join us in celebrating the great work of these teachers!

For more information about certification and TTI, please email Pat Plude at pplude@waldenschool.org.

JCC Corner: Letters Home from Camp

Mary Anne (Polk) O'Meara offered to share some of the letters she wrote home from the Junior Conservatory Camp during the summer of 1962. We hope you enjoy the following excerpts. Thank you, Mary Anne!

Dear Mommy & Daddy & Albert

About solfège:

...I found out last night when we got our schedules that I'm taking solfège. I love it. Renaldo Reiss (sic) is the teacher. Today he dictated notes and we were to write them down. I got them all right!... Solfège is (I think) being able to sight read anything in syllables – do, re, mi, fa, etc. It is also being able to listen to something and write it down with correct rhythms and notes. When you sing solfège you sing in syllables while conducting for yourself.

About Humphrey Evans:

Humphrey Evans (Tom, Dick & Humphrey) was born in New York, lives in Washington, & has a British accent... The first forum was last night. [Humphrey] put on a scherzo and was asked if he had ever written anything else. He had only written seven sonatas. He was asked if he had brought any and he said one, the eighth!

About a hiking trip to Jay Peak:

Tom Baker headed the group and I was right behind him. He set a wonderful pace, but Nancy Carol (sic) and I were the only ones who could keep

up with him. Tom said his shoes hardly ever slipped; but one time, when we were waiting for the slow end of the group, they failed him and he fell onto me and a nearby tree. On the way down I slipped millions of times and fell 4 times. At least I fell gracefully and didn't get hurt.



Mary Anne in her JCC days



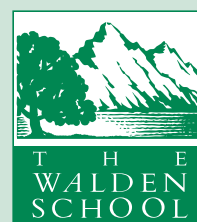
Mary Anne today

About a Forum:

They liked my pieces at the Forum, but thought I should make more out of them. They were modal pieces and Bruce Renshaw said that, though a lot of us have written modal pieces, these really belonged back in England. Some people thought that they were like pieces played with recorder and lute in the middle ages, and others thought they were like shepherd songs. I have made the 1st and 2nd longer, but I like the 3rd the way it is.

Note to our JCC alumni/ae: If you have photos and other memorabilia from your time at camp, please send them along for possible inclusion in a future issue.

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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 newsletters. News may be sent via mail or email. We will publish your contact information only with your approval. Please send info to alumni@waldenschool.org or The Walden School, 31 A 29th Street, San Francisco, CA, 94110. We reserve the right to edit submissions and regret we cannot publish all information provided. For more news, you can read the February 2006 issue of InterNetzo at: <http://www.ewalletsonline.com/ewalletletter/10061/4191.html>.

Jackie (Zuelzer) Anderson (JCC '56–62) lives in McLean, VA and plays violin with the National Symphony Orchestra. She has very fond memories of her time at JCC.

Meade Bernard's (WS '02–05) new choral piece, "I Sleep But My Heart Is Awake," was premiered by The Baltimore Choral Arts Society in February, under the direction of Tom Hall. Leo Wanenchak, TTI alumna Ginny Morgan, and Walden alumna Carla Finkelstein sang in the premiere.

Cyrus Chestnut's (WS '77) new CD *Genuine Chestnut* just came out on Telarc. Ben Ratliff of *The New York Times* writes: "...his touch is astonishing; he has a quality of systematically unfolding a phrase, revealing all the notes in it with perfect clarity... And when he goes back to gospel at the end of the record... it's a dream-state performance; he filters the song through rich veils of harmony."

For 15 years **Joanne Cohen** (JCC faculty '61–64) has been on the faculty at Concordia College in Moorhead, Minnesota teaching violin and viola and is a member of the Concordia Trio. She would love to get in touch with JCC alums; her email is cobhen@cord.edu.

Jazz pianist **Marilyn (Braune) Crispell** (JCC) has two tours in Europe in April: one with the Henry Grimes Trio (Henry Grimes, Roswell Rudd and Tani Tabbal) and one with Quartet Noir. On May 6th she is part of the Cy Twombly Dreamhouse project at Kleinert/James Art Center in Woodstock, New York, which includes dance and video projections of artist Cy Twombly's work. Visit www.marilyncrispell.com for more info.

Waldemar de Almeida (JCC '65) is cellist with the Pacific Symphony Orchestra in Orange County, CA, and has been Principal Cellist with a number of other orchestras, including the Symphony of Auckland, the Sao Paulo State Symphony and the San Diego Symphony. He's done quite a bit of studio recording, teaching and numerous concerto performances as well. The PSO just completed its European tour to Germany, Austria and Switzerland, where Waldemar had the opportunity to visit with **Noel (Felde) Benson** (JCC '59–61, '64–65).

Musicianship book co-author **Carol Thomas Downing** (faculty '82–86, '88–94) writes about an unexpected and welcome Walden connection recently made. **Denise (Dede) Ondishko** and Carol met at Walden in 1981. Carol recalls Dede's midnight arrival with **Hali Fieldman** (faculty '77, '81–82) in Hali's "Orange Crush" VW Bug. Carol writes, "Everyone screamed, because Dede had just cut and permed her long, straight hair. She looked sort of Shirley Temple-ish. 25 years later, Dede is now living in Virginia Beach, teaching elementary music in Portsmouth (my town) and serving on the Virginia Children's

Chorus board. Her friendship and support have been phenomenal! Also, when I was undergoing medical treatments back in December, she and her musician-husband Kim Halter took over for me for an entire week of rehearsals and concerts with the symphony — a total of NINE services! Kim conducted a huge holiday concert with VCC Concert Choir, and Dede substituted for me in February and March. Our singers absolutely love Dede's vibrant teaching style, and they have won her heart as well. Way down south here in Virginy, the Walden family has blessed me at the most unexpected time!"

The VCC has commissioned **Tamar Bloch** (JCC '69–72 and perennial Walden faculty) to compose an arrangement of "Tsur Mishelo," a Ladino folksong from the Spanish/Jewish tradition. *Golden Thread*, VCC's first professionally produced CD was released in January; the CD features treble choral pieces by many Walden composers: **Tamar Bloch, David Hogan, Anica Galindo, John**

Yankee, and Walden Festival Forum Moderator **Adolphus Hailstork**. Visit <http://groups.bampton-roads.com/vcc> for more info.

Jinx (Williamson) Elbers (JCC '64–65) lives in New Hampshire and sings with vocal group Village Harmony (www.northernharmony.pair.com). Last spring she traveled to Russian Georgia and learned about Georgian singing techniques and traditions. She's eager to hear from other JCCers at elbers@worldpath.net.

Philip Gudaitis (JCC '63) is currently completing his Masters at the University of Delaware in Wilmington, where he is learning to teach ESL. He dabbles in photography and, while he isn't directly involved with music these days, he listens to it constantly. He'd love to hear from other JCCers who remember him at pgudaitis@aol.com.

Hilary Hogan (WS '90–92) is finishing her masters in Opera and Performing Arts at Peabody. Terry Hogan Johnson writes "We are hoping to offer a memorial concert of David's music some time in the fall, probably November. We will look forward to notifying our Walden family of the details once they are set."

Rona Livnat Kronenberg (WS '88–89) is working as a speech-language pathologist at a skilled nursing facility in Potomac, MD, and is singing with the National Philharmonic Chorale (the choir in residence at the new Music Center at Strathmore in N. Bethesda, MD). Check www.nationalphilharmonic.org or www.strathmore.org for schedules. She married her husband, Abi, in June 2004; they are expecting their first child in October 2006.

Composer **Monica Lynn** (TTI '04–05) will begin doctoral work this fall at the University of

California at Santa Cruz, concentrating on music composition and world music.

Ted Masur (TTI '05) recently moved to Los Angeles to work as a composer in film and television. He's been working for composer Michael Levine on two CBS shows: *Cold Case* (Sun, 8pm, CBS) and *Close To Home* (Fri, 9pm, CBS). He says "I take Michael's musical ideas and arrange them for specific 'cues' (musical segments) on the show." Listen to musical samples at Ted's website: www.scoredesign.com

Brendan Milburn's (WS '88) band GrooveLily (www.GrooveLily.com) is performing for the McCarter

Theatre/Paper Mill Playhouse production of Shakespeare's "A Midsummer Night's Dream," in New Jersey. GrooveLily's tunes are available for download as ring tones at www.jabbertones.com/groovelily/.

Ron Nelson (JCC faculty) is living in Scottsdale, AZ and was recently commissioned to transcribe one of his orchestral pieces for piano. Ron's *Sleep Little One*, written years ago for his young child, has been a perennial favorite choral piece at Walden. Ron would be happy to hear from others he knew at JCC at rmelson34@cox.net.

Denise (Dede) Ondishko, Ph.D., (WS '74–77, staff '79, faculty '80–85, '88) teaches music at Churchland Elementary School where she works with students to create their own original musical theatre productions. The students invent characters, situations, music, songs, dance, costumes and sets. She notes, "It's a lot like Walden skits developed to their full potential!"

This year's show, entitled "Different? Not Us!" opened at the end of March.

Nat Osborn's (WS '00–03) band "Home" will have a CD out soon. Meanwhile, you can hear their song "Til the Sunrise" at

www.garageband.com/artist/home.

Dylan Sherry (WS '99–01) is a sophomore at St. John's College in

Annapolis, MD.

Katy Waldman (WS '05) and **Meade Bernard** (WS '02–05) both received awards in composition from the NFAA (National Foundation for Advancement in the Arts).

In February, organist **John Weaver** (JCC faculty '51–68, visiting composer, Advisory Council) performed at a church in Wilmington, NC. **Bob Passmore** (JCC '63–64) and his wife Carol went to hear him. **Maurice Brouha** (JCC) also attended — Bob had e-mailed him the info. Bob Passmore says "Thanks to **Bob Weaver** (JCC) for noticing the event in the American Organist and passing the info to us! It was great to see him again."

New additions to the Walden family include **Kyra Handman Lopez**, born to **Tom Lopez** (WS & TTI faculty) and wife Holly; **Aidan Miller Orias**, born to **Anna Orias** (TTI alumni, '04–05) and husband Michael (pictures at www.aidanorias.com); and **Dylan George Paterson**, born to former Walden faculty member and visiting artist **Robert Paterson** and wife Victoria.



Meade Bernard



Linda (Wilder) Blondel and Jackie (Zuelzer) Anderson



Waldemar de Almeida and Noel (Felde) Benson

"Lost" Junior Conservatory Camp Alumni/ae

Does anyone know how we can find:

Kristen Burkett, Mary Copple, John Emmerling, Carol Fine, Dave Gilman, Marisa (and Roberta and Sydney) Govens, John Hay, Julie Hudson, Margaret Jardine, Kathy Lewis, Andrea Loukin, Carol Mendelsohn, Elizabeth Metcalf, Angela Moore, Lynne Olsen, Phyllis Rabinovitz, Marian Robinson, Julia Swift Saul, Susan Sokolove, Suzanne Webber, Larry Wexler, Steve Xidias, Suzanne Zellers, Peggy Ziegler

Please call (415) 648-4710 or email alumni@waldenschool.org if you think you can help.

Donor Spotlight: Beatrice Jindra

By Esther Landau

Last summer we received a letter from Beatrice Jindra, (JCC student '53-54; faculty '55, '57-58) saying she wished to include The Walden School in her estate plans. Beatrice's letter was not only very much appreciated, but exceptionally well timed. We had just begun some serious thinking about establishing a planned giving society for interested Walden supporters. Planned giving is a way to ensure that a valuable organization will thrive beyond your own life time. Walden received its first bequest from beloved co-founder David Hogan, whose untimely death in July 1996 devastated the Walden community. We have decided to name the planned giving society after David, who so enriched the lives of all those associated with Walden.

Beatrice's earliest musical memory is of sharing the piano bench with her mother, who would play and sing music from operettas or classical pieces. She also fondly recalls: "Saturday afternoons were opera times on the radio. The Metropolitan Opera provided rich background music while the family was busy with sit-down tasks." Her first piano lessons began when she was six. At Notre Dame of Maryland, Beatrice studied piano with a nun who had previously taught her mother. She says: "Sister Claire sparked my interest in learning and instilled a great love for playing the piano through her inspirational teaching." Beatrice still practices piano faithfully "to keep the fingers nimble." She is currently preparing a full-length program to perform at senior centers and nursing homes in her area.

Beatrice fondly remembers her involvement in the creation of the JCC's first ever water ballet

in 1958. In addition to teaching musicianship classes, she was Waterfront Director, which involved swimming instruction, among other duties. The idea for the project originated with Beatrice's roommate, Pat Melcher, who one day



Beatrice Jindra

announced her intention to compose a water ballet entitled "Ferdinand the Fish," which would consist of story, narration, and music. Pat scored the work to be played by the student orchestra, even including a part for small portable organ. Ron Nelson, one of the teachers at camp, rehearsed and conducted the orchestra and provided the narration as well. The whole thing was recorded by Beatrice's trusty waterfront assistant Pete on his reel-to-reel tape recorder. Beatrice's contribution was the choreography for each piece; she also taught and rehearsed the routines. On the day of the performance, a Manor Vail handyman supplied a long extension cord to connect the reel-to-reel down by the pond to a hut up the hill.

The premiere performance was presented during the demonstration festival at the conclusion of the season, and went off without a hitch. The

role of Ferdinand was performed (swum?) by Christian Tiemayer, and Roberta Govens was The Mermaid. Beatrice remembers: "Camaraderie, dedication, and cooperation were unparalleled during the entire process. I was blessed with this once-in-a-lifetime experience." Perhaps this article will prompt a re-creation of "Ferdinand the Fish" at Walden this summer...

Throughout Beatrice's life runs the constant of dedicated and passionate teaching, from her first warm memories of studying piano with Sister Claire, through her work with Grace Newsom Cushman and her own teaching of musicianship at JCC. She says: "Creativity invigorates the teacher and brings out the best in students." This was also the impetus for her generosity toward the school. "My respect for Mrs. Cushman prompted me to establish my bequest to The Walden School. Mrs. Cushman's sincere dedication to nurture her students, to provide an ambiance for creativity, and genuine love for her work motivated my contribution. Her philosophy is carried on at The Walden School."

Joining The David Hogan Society

We are glad Beatrice has such fond memories of the Junior Conservatory Camp, and grateful that she chose to show her appreciation by joining The David Hogan Society. We hope many others will decide to do the same. Walden has given so much to so many; as Beatrice Jindra so eloquently puts it, "Unquantifiable giving inspires giving back, and The Walden School is most deserving."

If you are interested in including Walden in your estate plans, please contact Esther Landau, Walden's Development Manager at (415) 648-4710 or email her at elandau@waldenschool.org.



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WALDEN
SCHOOL

Walden School, Ltd.
31A 29th Street
San Francisco, CA 94110-4910
415.648.4710
www.waldenschool.org

InterNetzo

Didn't get InterNetzo in March? Make sure we have your correct email address! Contact us at newsletter@waldenschool.org.

Walden/PRISM World Premieres

The PRISM Saxophone "World Premieres" program on Friday, May 19 in New York and Saturday, May 20 in Philadelphia features a quartet written by Walden/PRISM Commissioned Composer Alex Christie (WS '02-04), as well as works by Walden faculty members Renée Favand, Sam Pluta and Carrie Mallonée.

Go to www.prismquartet.com for more details.

Walden is actively seeking candidates for the position of Nurse for the 2006 summer session. Any interested candidates should send a resume and cover letter to Seth Brenzel, Executive Director, at sbrenzel@waldenschool.org.