

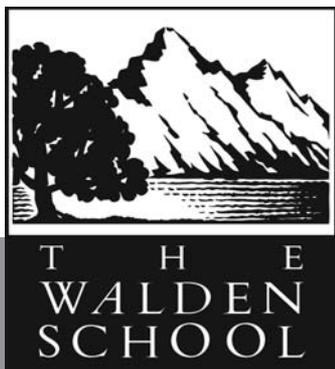
Message from the Director

By Seth Brenzel

35th
Anniversary
Edition

Recitative

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See the expanded News and Goods in a special pullout section!

Each May for the past several years, Walden faculty member Marshall Bessières has created and shared a “widget,” a countdown clock for your computer screen that tracks the remaining time (down to the second!) until students start arriving at Walden for the Young Musicians Program. As I write this, the widget reads 32 days, 13 hours, 52 minutes and 18 seconds. Having recently read a pre-camp letter issued by Grace Newsom Cushman, founder of Walden’s predecessor, the Junior Conservatory Camp, I can tell you that I am not the first director to be relishing the annual ingathering of creative young musicians and teachers; Mrs. Cushman’s liberal use of exclamation points is a dead giveaway of her eager anticipation.

If the widget ran the other way, marking the time elapsed since Walden’s founding, it would currently say: “Happy 35th Anniversary!” In this landmark year, we are thrilled to be welcoming more than one hundred Walden and Junior Conservatory Camp alumni to the campus of the Dublin School for Reunion 2007. Walden staff and administration, along with the Reunion Committee, have been busily making preparations for what promises to be the best reunion yet. I am quite excited to reconnect with old friends from my time as a Walden student, and I look forward to meeting many new friends with whom I share this incredible enthusiasm for music, composers forums, mountain hikes, dancing, and New England summers.

While there are many people attending the reunion, there are hundreds more who will be sad to miss it. If you’re lamenting the fact that you have missed your chance to connect with the Walden/JCC community, I urge you to take heart. Why? When you least expect it, you may find yourself face to face with an old Walden or Junior Conservatory friend, as I did recently. I was waiting for a taxi at Penn Station one day this winter, only to discover I was standing in line with Laurie Kazenoff, mother of Walden alumnus Alex Kazenoff.

Other “small world” reunions:

- Current student Ilana Rainero-de Haan and her mother (Walden vocal guru Ruth Rainero) were visiting Lewis & Clark College recently; they happened upon a music class that was letting out, and introduced themselves to the professor. Ilana talked about her musical background, studying piano in San Francisco, and composing at a summer music school, camp and festival. “Which one?” asked the professor.

“The Walden School,” replied Ilana. The professor was Michael Johanson, a Walden student for eight summers, and a faculty member for four.

- Carrie Mallonee was recently driving in Baltimore when someone behind her started honking. Carrie’s car sports the fashionable Walden School bumper sticker; evidently fellow alumna Mattie Rogers, in the car behind, had spotted it and had then recognized Carrie.
- Recently, JCC alumnus Noel (Felde) Benson was happy to discover that Marilyn (Braune) Crispell would be touring through Switzerland; he hosted her for several nights at his home in Freienstein.
- A collection of Waldenites — Cindy Harkum, Whit Bernard, Marguerite Ladd, Alex Kotch, Pat Plude and I — attended the Music Educators National Conference in Hartford this past March. Pat was leading a workshop about the musicianship curriculum that we teach at Walden, and we were there to help her out. Another session we attended was a concert of works by young composers, including a piano trio Katy Waldman had composed at Walden. Katy was quite surprised when our little Walden contingent came up to her after the concert to congratulate her.

As you can see, Walden and JCC reunions abound. As Walden turns 35, these reunions are ones that will hold our organization in good stead as we look to the next 35 years and beyond. May you have one of these reunions in your life in the not-so-distant future, and if you think of it, please write to tell me about it — sbrenzel@waldenschool.org.

While 2007 promises to be a summer of reunions for alumni, returning concert series and residency artists as well as students, it is also sure to be a time of new connections. The New Orleans-based Panorama Jazz Band will brighten our concert series for the first time, and Vance George, Director Emeritus of the San Francisco Symphony Chorus, will visit campus to work with The Walden School Chorus. And of course it will also be a summer of first connections for the newest members of our community: 21 students entering our Young Musicians Program this year, and 25 music educators attending the Teacher Training Institute for the first time.

But whether we are old friends anticipating a reunion or new friends attending Walden for the first time, we all eagerly await the chance to begin creating community and making music. See you later this month! I’ll be keeping an eye on my widget until then.

The Walden School Receives NEA Grant

Last summer The Walden School submitted an application to the Summer Schools in the Arts granting program at the National Endowment for the Arts, for support of its musicianship program. In late March we learned that our application was accepted, and that we will receive the full amount we requested: \$25,000. Competition for such funding is intense, and we feel very fortunate that the granting panel at the NEA recognized the considerable merits of Walden’s offerings.

So pop the champagne cork and celebrate with us!



Hi, Amelia! Bye, Amelia!

By Esther Landau

Amelia Lukas has been part of the Walden year-round office for two years as Office Manager, as Project Manager for the Teacher Training Institute, and this year she will join the summer staff. And at the end of the summer, we'll wave a fond goodbye as she goes off to New York to pursue her Masters degree (more on that below!).

In addition to her work at Walden, Amelia is a busy performing flutist. She plays with the Presidio Ensemble, a chamber group comprising strings and flute that focuses much of its energy on new music and tours and performs throughout the San Francisco Bay Area. Their first CD, *Five*, was released in May. She also plays with Garnada, a Flamenco-Middle Eastern band.

Amelia has participated in the Teacher Training Institute for the past two summers. She says, "Prior to 'meeting' Walden, I had always believed that music was more than just playing notes on a page. While I myself was not comfortable improvising or composing, I felt at my core that the best musicians, no matter what their level, were able to incorporate and marry these three aspects of creation. However, all of my musical studies until this point, even at the highest level, seemed so compartmentalized according to specific areas of talent and interest. Walden

freed me to think about music more holistically for myself and teach in a more nurturing and inspiring way, too."

Amelia's passion for new music led her to apply for a Graduate Degree in Contemporary Performance, a new degree program at Manhattan School of Music. Both she and her boyfriend Victor (a violist and composer) have been accepted to the program, where the curriculum includes Composition for Performers, Contemporary Performance Practice Class, and Performing with Electronics.



Amelia says, "This program is entirely unique and we are both so excited to start classes in the fall! I look forward to focusing on improving my composition and improvisation skills while refining my control of extended techniques and knowledge of contemporary repertoire with world-class musicians."

We appreciate Amelia for her dedication to Walden, her hard work, her collaborative spirit, and her friendship. We wish her well in New York. *Bon voyage, Amelia!*

Message from the Board Chair

By Ellen Bernard

I am pleased to welcome Molly Pindell to The Walden School Board of Directors. For those of you who have been part of the Walden community in the recent past, Molly will be no stranger to you. But for those of you who are a few years out (or many years out!), let me give you a little background. Molly answered a Walden employment ad in the Keene Sentinel in 1998; she has served as a staff member, administrative assistant, and has acted as Director of Operations for the past 7 summers. She has become such an integral part of the summer community that it is hard to imagine what we did without her!

A native of the Monadnock region, Molly currently lives in Boulder, Colorado, where she works at Haystack Mountain Goat Dairy

making goat cheese and playing surrogate mother to approximately 100 goat kids. Molly also writes about food and farming professionally; her recent publications have appeared in *Boulder Weekly*, *Colby Magazine*, and *Delicious Living*. A professionally trained chef, Molly holds an M.S. in Agriculture, Food, and Environment from Tufts University and a B.A. in International Studies from Colby College. This summer, Molly and her husband, David Wilkens, will be relocating to Stowe, Vermont, where Molly hopes to start a goat farm of her own. She and Dave are expecting their first child in late August.

Molly's considerable and varied skills, her love for Walden, as well as her connections in the Monadnock region make her a wonderful addition to the board. Welcome, Molly!

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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Founding Editor

Stillwell Design
Design and Layout

Leo Wanenchak
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Photography

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The Walden School
31A 29th Street
San Francisco, CA
94110
415.648.4710

www.waldenschool.org

Teacher Training Institute Highlights: 2007 and Beyond

August 2007 Workshop Newsflashes:

- As we go to print, 33 music educators have already applied for the 2007 workshop, which will run from August 7-13 in Dublin, New Hampshire.
- Veteran Walden faculty members Bill Stevens and Brooke Joyce have been hired as TTI faculty.
- Thomas Hecht, pianist and Walden alumnus, will be the featured guest artist on August 10.

Conference News:

Pat Plude presented at the MENC Eastern Division conference in Baltimore in March. Her presentation was entitled "Improvisational Music Theory: A Path to Creative Composition."

Other conferences we hope to present at include:

- The College Music Society Conference in Salt Lake City in November 2007 (Brooke and Pat)
- International Association for Jazz Education conference in January 2008 in Toronto and also at the MENC Convention in April 2008 in Milwaukee, WI (Bill)
- The MTNA National Convention in March 2008 in Denver, CO (Pat).

Workshop-in-a-Box:

Plans are in the works for creating a portable Teacher Training "workshop-in-a-box" which will present Walden's approach to pedagogy in a concentrated 1- or 2-day format to interested colleges, universities and high schools. Luther College in Iowa may be the first school to take advantage of such a program.

JCC Corner: "I Owe It All to Grace"

Reflections on Mrs. Cushman's influence by
Dr. Amy Catlin-Jairazhboy (JC '61-65)

By Esther Landau

Even though Amy Catlin-Jairazhboy and her siblings were "inundated with music" by parents who sang and listened to all kinds of records on the stereo, she remained defiant for 11 years, professing a passionate dislike for classical music. It's not that she hated all music; she was known as a singer from her early childhood, and the first recording her father made of her was at the age of six, singing "How Much Is That Doggie in the Window?" She also appreciated learning from the local band director, Bruno Laakko, a Finn who had played under Toscanini, who taught her the fundamentals of percussion and melody instruments in regular classes at the local public school in Sandy Spring, Maryland.

Imagine her parents' shock when for her 11th birthday she requested piano lessons! From that point on, music became her obsession. Her piano teacher, Rebecca Snyder, began taking her to Peabody on Saturdays; Snyder was taking Grace Cushman's musicianship classes and thought Amy would benefit from them, too. From the start, Amy was hooked. "Grace was an amazing teacher — she really knew how to reach every student."

Mature beyond her years, Amy absorbed the musicianship materials so thoroughly that Mrs. Cushman and Snyder got her set up to teach musicianship classes in her hometown at the grand old age of 13. Mrs. C helped Amy attend Junior Conservatory Camp by arranging for scholarships and soon hiring her as assistant faculty. Amy recalls: "Grace really mentored me. We would go over every single lesson plan, both before and after each class. She wanted to know about every response from every student at every stage."

After Amy's parents moved the family to Chicago, Grace arranged for her to move back to Baltimore, finding housing for her with a rector's family and bringing her onto the faculty at Peabody, where she taught some of Grace's Saturday Musicianship classes. Amy then divided her time between school, helping her host family, and studying piano and voice at Peabody. This gesture, this taking of Amy under Grace's wing, was indicative of how integrated their lives had become. Grace's



The Sidi Bow: Reviving a Tradition

The Sidi people are Indians of East African origin. During one of their research trips to Gujarat to study Sidi music, Amy and Nazir encountered the Sidi bow, a musical instrument built like a hunting bow with a gourd attached. In their decades of study they'd never heard of an instrument like this being used in India (although it is similar to Brazil's *berimbau*). They were intrigued, but as they quickly discovered, the few remaining practitioners of the bow were now very old. The younger generation was not learning to play it, so together with the Sidi, Amy and Nazir decided to hold a camp for young Sidi men to learn to play the bow. A Muslim royal family they knew there offered to host the camp at their beautiful estate on a nature preserve. And so it was that 16 young men from all over Gujarat, with newly built instruments, gathered to learn to play the Sidi bow from these great masters. Highlights of the project are captured on a 45-minute film and CD, both available at the Apsara Media website, along with numerous other items of interest. Go to www.apsara-media.com to learn more.



daughters were grown and out on their own by this time, and Amy became Grace's confidante. "She had such an incredible personality — she was so charismatic... She exerted a lot of influence on me." Amy had close contact with Grace's daughters, too, studying Martha Graham technique with the brilliant and creative Flora, and Bharata Natyam (classical South Indian dance) with the adventurous Georgia.

As it did for so many in her generation, the Vietnam War had a profound impact on Amy. When fellow Quaker Norman Morrison immolated himself in front of the Pentagon in protest of the war, she says, "Suddenly, western classical music seemed an irrelevant ivory tower pursuit. I knew I needed to figure out the problems in Vietnam for myself and, perhaps, to fit music into the solution."

Amy majored in music at Vassar College, but packed her weekends with classes in ethnomusicology at Wesleyan and additional classes at Yale. She received her Masters in voice at Yale, and by the time she started her doctoral studies at Brown, she had begun studying Carnatic (South Indian classical) music. She traveled to India, and after intensive applied study and research, she wrote her dissertation on Indian classical sacred vocal music, and dedicated it to Grace and the Friends Meeting in Sandy Spring.

When Amy met her husband Nazir Ali Jairazhboy, one of the leading experts on Indian music (and onetime creative partner of Flora Cushman's in England), they very quickly became collaborators for the Smithsonian and other projects. They spent

years conducting ethnomusicology research with refugees from Cambodia and Laos, and then began to develop their own educational materials for use by classroom teachers, eventually expanding their projects to include India, Southeast Asia, China and Africa. In 1991 they started Apsara Media for Intercultural Education as a vehicle to publish and distribute these materials.

Looking back, Amy recalls how transformative her relationship with Mrs. Cushman was. Amy notes the strong ties between Grace's teaching and Indian music, both through its modal underpinnings and its emphasis on improvisation, and how Grace had always encouraged her students' interest in the musics of Asia. Taking a look at Amy Catlin-Jairazhboy now, adjunct Professor of Ethnomusicology at UCLA, one can see the clear path that took her from the early study of musicianship under Grace to her current passion for the musics of many cultures. It is no surprise that Amy says, "I owe it all to Grace!"

Hazel's Kitchen

Hazel Blanchard served as camp cook while The Walden School was in residence at Vershire Center in Vermont. She served this soufflé every Wednesday.

Hazel Blanchard's Cheese Soufflé

To serve 4 or 5 people:

- 3 cups milk scalded
- 3 cups loosely packed soft white bread cubes
- 3/4 pound Vermont cheddar cheese — preferably Grafton, grated
- 2 Tablespoons melted butter
- 1/2 Tablespoon salt
- 10 eggs separated

Mix first 5 ingredients

Beat egg yolks until lemon color

Add to mixture

Beat egg whites until peaks form

Fold into mixture

Pour into a 3-quart soufflé dish or 2 smaller baking dishes

Bake at 350 degrees for 30 minutes

Family Ties

By Esther Landau

Families, particularly those with young children, have a way of absorbing other families, out of both love and necessity. The Junior Conservatory and Walden families are no different; for decades we have absorbed families by gradually adopting the children, siblings and parents of campers and faculty. The holiday card we received this year from Tom Lopez, Director of Walden's Computer Music Program, shows his baby daughter Kyra beaming at the camera; on the back of the card Tom has written "future Walden student!"

The family tradition was established at the beginning: the Junior Conservatory Camp could just as well have been called "Cushman & Daughters." And for all our notable cross-generation connections (the Hebden and Brouha families spring to mind), multi-sibling enrollment over the years has been even more prevalent. Five Felde and three Govonses attended the Junior Conservatory Camp. Three Wassermans and two Smiths attended Walden. And over the years, numerous other families have "loaned" two or more children to the JCC/Walden family.

On Not Paying It Forward

You might expect the camp experience to draw these brothers and sisters closer, but of course families are more complex than that. While some sibling relationships were strengthened by

camp, most brothers and sisters spent very little time with each other while at camp, and in some cases felt indifference (or even open hostility!) toward their younger siblings for encroaching on their territory. Neathery (Smith) Brenzel recalls, "I always enjoyed having Gabe nearby but I also remember feeling at times that it hindered my freedom. But we had an unspoken pact and we respected each other's privacy and independence at Walden."

Emily Wasserman recalls: "Being at camp with Teddy was thrilling, because he was the older sibling who I worshipped, so I felt cool and special doing something he did. I think he was fairly aggravated by my presence at first — even though he never let on and really took great lengths to make sure I was having a good time — but grew to tolerate it and maybe even enjoy it." Emily's memory of how she treated her younger sister Rachel is a bit more

guilt-ridden: "With Rachel, I was horrid. We could have had some amazing times together — she is just a spectacular girl — but I was going through the whole angry-teen-angsty thing and felt like she was taking something away from me that was absolutely sacred and of which she was completely undeserving. (I was a selfish, self-involved brat — what can I say?). Rather than pass along the good karma of Teddy's generous behavior I was rude and hurtful — but she is a tough cookie, and made a pretty cool place for herself at Walden. I am glad she went."

You Thought You Knew Your Brother?

For some siblings, camp afforded them an opportunity to see a brother or sister in a new light. Neathery (Smith) Brenzel says, "The thing about going to a summer camp with a sibling is you get to see them and the way they behave with their friends. Since my brother was four years ahead of me in school, I didn't get to see him in his

Nathan Felde asks: "Does anyone else remember how flustered, yet persistent, Reynaldo Reyes was in continuing to perform on the grand piano in the parlor one Sunday after Mrs. Cushman had used furniture polish on the keys?"



The Felde

social environment except at Walden. I'm certain this added to my view of my brother in a very positive way." Marcus Felde recalls: "I was very impressed with the stature my brother Noel seemed to have at the camp. As I recall, he made working in the kitchen (something he had to do because he was on

scholarship) something others envied. He seemed to be involved in a lot of high-level intrigue, like swiping oranges from the refrigerator."

A Growing Up and Apart

For some campers, the experience of attending with siblings, particularly younger ones, helped them mature, as their sense of responsibility grew dramatically. Starting when she was 12 or 13, Sydney (Govons) Kustu would take sisters Roberta (Glassman) and Marica, along with Jackie (Zuelzer) Anderson by train from Detroit through Montreal to Vermont.

She laughs now to think that her parents had no qualms about it, especially given

that one year on the way to camp, they missed their connecting train and got stranded in Montreal for all of a Sunday. "I remember somehow getting us to the Y, where we slept, and managing to get us back on the train for Vermont. This sticks with me as an important part of growing up. In those days one was pretty much alone in such a situation. We probably phoned my parents after we got settled at the Y, but not before."

For other campers, it was the very experience of separating from home and from their siblings that produced a growth of independence and maturity. Sydney: "We wanted to be away from home and grew to love not only the music but the people, the classes, the square dances, and the hikes."

Marcus Felde says, "I remember being afraid I wouldn't make it up the mountains, as they became progressively more challenging hikes. What a wonderful feeling of achievement, to stand atop Mt. Washington a

couple times!" Nathan Felde remembers, "We were always jammed together at home and while traveling. So we got to experience being on our own a bit. That was different and rewarding."

Some students discovered a new talent at camp. Noel (Felde) Benson was happily surprised by his affinity for dance. "It was something totally new and unexpected. Something exclusively mine." He remembers: "I got drafted by Flora (Cushman). I was working on the dish crew and she came down and asked if I would come up to a class and check it out. I took to it immediately and it became certainly the most

important part of my camp experience. I remember dancing in two pieces on the festival program that first summer, a Lukas Foss thing with Bob Weaver and Flora and a piece to Stravinsky's *Symphony in Three*

Movements with a whole bunch of us."

A Second Family — A Sense of Belonging

Finding kindred spirits outside of one's family is exhilarating. Noel (Felde) Benson says, "What JCC meant to me more than its program, its music, dance, theory, practice, whatever... were simply the friends I made; finally I had friends my own age who were showing me how to have fun with music, with dance, running barefoot in the grass, climbing mountains, doing skits, and dancing the Virginia reel. I guess the best way to put it would be that JCC became something of a second (alternative) family for me."

Nathan Felde felt similarly, saying, "I am grateful for the consideration, kindness and

Jeff Hebden recounts a fond memory of a tram ride down from Cannon Mountain. "We decided to pull a 'Sound of Music' by singing some of the songs we had learned in chorus. The acoustics in the tram were excellent and we really got into the songs. We finished our last song as we approached the bottom of the mountain. When we stopped we received applause from everyone waiting to go up. I can only speak for myself but I felt a lot of pride!"

Family Ties (continued)

sense of belonging that everyone offered me. It was fun to be in the company of such talented and knowledgeable young people while trying to figure out how and where I fit in the world.”

Jeff Hebden even noticed how welcoming the community was to visitors when his brother Douglas came for a brief stay. He recalls, “The Walden School always seems to make you closer to those who you share the experience with. Even when my brother Douglas was only there to visit, he seemed to fit right in. The students of Walden made him feel right at home.”

Extended Family — The Egg Man Helps Out

Sometimes the unexpected occurs, and the insular little world of camp is compelled to ask for help from the outside world... Lynn Hebden recounts an example of this:

“In the summer of 1979, during the Festival Forum at The Mountain School (in Vershire Center, VT) a fire destroyed Underwood, the boys’ dorm, and the Headmaster’s House. Everything was lost.

Since many of the parents were there that night, they were able to see what a sense of community this group had. David Hogan kept the Forum going until the fire trucks had left and then told everyone what had happened, stressing the terrible loss to the Headmaster’s family. He bid the parents good night and every one of them left knowing their children were in good hands. The girls and younger boys got extra pillows and blankets from their dorms and the homeless boys bedded down on the floor of the Common Room in Derby House.

Early the next morning Tonya (Brown) Ingersol’s and Debbie Bilezikian’s parents returned to Walden with jugs of water — the pump was out because of the fire, so we had no water. Other parents stopped by during the morning with tooth brushes and underwear, and in the afternoon the milk company sent a truck filled with water for our use. Our egg man called to check on the sizes of the boys who had lost their clothes, and that evening he arrived with blue jeans donated by the blue jean factory. The thrift shop in Fairlee donated tee-shirts and other articles of clothing.

The night after the fire, our amazing cooks, without any running water, prepared a sumptuous buffet supper for 100 people and the choral concert went on as scheduled. Since the boys had lost their hiking boots in the fire, there was no mountain climb that Friday and camp closed one day early — Walden’s only concession to what could have been chaos. That summer proved to us that Walden was not just about music.”

A Powerful Connection

It is true that music is not the exclusive product of these weeks passed together in New England, but it is the reason for the community. As Nathan Felde puts it, “Experiences like JC become glued in your memory. Music, especially live and original music, ties knots that hold people together forever.”

New knots will be tied, too, long into the future, as new families are enveloped by this legacy of connection begun more than 50 years ago by Grace Cushman and her daughters. This unique JCC/Walden family, one which allows

for separation and togetherness, interdependence and independence, across the generations, will continue to grow.

Nathan Felde says, “I remember... deciding, with Joe Zebley, that we should part our hair down the middle right before the first dinner upon arrival for the summer and then keeping it that way for years... setting up a theremin to surprise the anonymous inspector of our dormitory rooms... playing in an octet with Joe Somogyi, Larry Read and Carol Procter of the resident string quartet... Reynaldo Reyes pausing before singing out ‘FOURTEE ONE,’ (the last number of the frequent head counts) on every bus trip one summer.”

Sydney (Govons) Kustu recalls: “We fell asleep and woke to John Weaver playing the organ.”

Noel (Felde) Benson remembers belonging to the “Total Tea-ers Club,” a secret society presided over by Bob Weaver at breakfast time. The rituals and customs of the club had to do partly with the witty sayings that were on the tea bag tags. He also recalls, “Another object of devotion at meal-times was John Weaver’s belt buckle. I think this cult was started by Julie Kabat or Leo Max.”

Families included in this article:

Lynn Hebden ’73–94
Ray Hebden ’73–94
David Hebden ’99–02
Jeff Hebden ’74–80
Douglas Hebden (visitor)
Taylor Hebden ’94

Noel (Felde) Benson ’59–65
Nathan Felde ’63–65
Marcus Felde ’64–65
Sylvelin (Felde) Bouwman ’59–64
Byron Luke Felde ’65

Emily Wasserman ’90–97
Teddy Wasserman ’89–93
Rachel Wasserman ’97–01

Sydney (Govons) Kustu ’55–58
Roberta (Govons) Glassman ’53–56
Marica Govons ’58–62

Neathery (Smith) Brenzel ’84–89
Gabe Smith ’83–86

Calendar of Events

All events (except the August 3 Choral Concert) are presented in the Louise Shonk Kelly Recital Hall on the campus of the Dublin School, Dublin, New Hampshire. All concerts are free and open to the public.



Peabody Trio

■ Saturday, June 23, 7:30 pm

Peabody Trio

Works by Zhou Long, Charles Ives and Beethoven

■ Friday, July 6, 8 pm

Panorama Jazz Band

Klezmer, Balkan and New Orleans jazz! Fundraiser for New Orleans Musicians Clinic

■ Friday, July 13, 8 pm

Ha-Yang Kim, cello and electronics

Faculty Commissioning Artist — new works by Walden faculty

■ Friday, July 20, 8 pm

Maho Nabeshima (TTI ’06), piano

Olivier Messiaen’s epic *Vingts Regards sur l’enfant-Jésus*

■ Friday, July 27, 8 pm

The Walden School Players

Our own “house band” performs works from their own repertoire

■ Festival Forums at 7:30 pm

I. Monday, July 30

II. Tuesday, July 31

III. Wednesday, August 1

The Walden School Players and Guest Performers

Moderator: Pamela Layman Quist

■ Friday, August 3, 8 pm

Choral Concert

Peterborough Town Hall
(1 Grove Street)



Thomas Hecht

■ Friday, August 10, 8 pm

Thomas Hecht, piano

Works by Hecht, Soler, Moussorgsky, Poulenc, Albéniz

Support for The Walden School 2007 Concert Series and Residency Programs comes from generous contributions from The Morton and Sophia Macht Foundation and individual donors.

Spring 2007

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.

Note: All alumni, faculty and staff who've registered at www.handoverhand.org are indicated with ♪ before their names. If you are an alumnus/a and want to contact them, you can do so through the site!

♪ **Dr. Rodrigo González Barragán** (WS '75) lives in Mexico; he recently played with the Tampico Orchestra and is starting a Suzuki program in the school where he teaches.

♪ **Mary (Murrell) Bennett** (JCC '59–60) writes: "Quentin and I both 'retired' this year and are teaching as volunteers at the Evangelisches Hochschule für Kirchenmusik in Halle, Germany. This whole area is a musical and cultural mecca, and we are enjoying ourselves tremendously. We'll be coming back to the USA in late July, but we don't yet have a destination. We sold our home in Lincoln, Nebraska, and everything we own is currently in storage, awaiting instructions as to where it should be sent."

♪ **Noel Benson (Felde)** (JCC '59–61; 64–65) bought an old electronic church organ last year and plays it nearly every day; he plays viola in a good amateur orchestra in Zürich (www.ogz.ch), plays fiddle in his wife's folk music group (with Agi on hammered dulcimer), and plays chess with his son via the internet. He welcomes contact at noel@bensonbuergi.ch.

As a Fulbright fellow in Riga, Latvia, ♪ **Whit Bernard** (WS '00–02; TTI '06; staff '04, '06) will be researching the emergence of a musical avant-garde in the Baltic States, from the cultural resistance movements of the 1980s to the present. He'll also be studying composition with Peteris Plakidis at the Latvian National Conservatory. One of the main goals of the project is to collect music, and Whit hopes to be able to share some of what he finds with the Walden community when he returns to the US in 2008. In the meantime, his door in Riga will be open to any and all Walden visitors!

♪ **Madeline Biddle** (TTI '05, WS faculty '06–07) got engaged to Richard Bersamina on March 3rd.

Claire Chase (Visiting Artist '06) and The International Contemporary Ensemble are pleased to announce that ICE's first CD is now available on Amazon. It features music of Huang Ruo and is released on the Naxos label.

In April, San Francisco's public television station, KQED, featured **Del Sol** (Visiting Artists '06) as part of its *Spark!* program, about arts education.

Anouk Erni (WS '98–99, staff '02–03) is providing original music for the National Geographic Channel show *The Dog Whisperer*. See: channel.nationalgeographic.com/channel/dogwhisperer/

♪ **Stacy Garrop** (WS '87–88; faculty '96) is the inaugural winner of the Detroit

Symphony Orchestra's Elaine Lebenbom Memorial Award. The commissioned work was premiered in Detroit under the direction of Peter Oundjian. Also, The Pittsburgh New Music Ensemble has selected Stacy as winner of the Harvey Gaul Composition Competition. The new work will be premiered by PNME during its 2008 season. Stacy's new blog can be found at www.chicagoclassicalmusic.org/Newbie_in_the_Studio.

♪ **Owen Granich-Young** (WS '97–99) graduated from Hampshire College where he became interested in sound work for film. He collaborated with two filmmakers to make *The Nightingale Princess* (www.thenightingaleprincess.com) which just won six awards at the Victorydance Film Festival, including Best of Fest, and Audience Choice awards. To view the collaborative's earlier work, go to www.ocdproductions.net. Owen is currently living in Northampton, assisting a professor with a documentary on 1970's feminists (www.beresiesfilmproject.org).

In October, 2006, **Dr. Mark K. Greenwald** (WS '75–78) became Director of the Substance Abuse Program at Wayne State University School of Medicine in Detroit.

Thomas Hecht (WS '78; faculty '82–84; visiting artist '00, '07) will be teaching at the Gold Country Piano Institute in June in Nevada City, California. He will also perform at Walden's Teacher Training Institute in August.

♪ **Trevor Hunter** (TTI '04, '06) writes: "I've been working on a project for the American Music Center for almost a year now called Counterstream Radio, which just launched (www.counterstreamradio.org). The station features some of the latest and greatest in American music, including such Walden alumni as Tom Lopez, Sam Pluta, Ned McGowan, and

Nathan Davis on the compositional side, and Eric Huebner (Antares), Claire Chase (ICE), Dave Eggar (Flux Quartet), and Non Sequitur on the performer side. If anyone associated with the school is on a commercial recording and would like to be included in station programming, I would encourage them to submit their CDs to Counterstream by requesting them through the site or mailing them to the American Music Center, to Molly Sheridan or me."

♪ **Ofurhe Igbinedion** (WS '99–01) attended The Putney School in Vermont, where she was very involved in their music program,

singing madrigals and performing the role of Dido in *Dido and Aeneas*. She is currently in her second year at the University of Chicago where she sings in the Motet Choir which performed in the San Francisco Bay Area during spring break. She enjoys her current job writing press releases in the Journals Division of the University of Chicago Press.

♪ **Veda Igbinedion** (WS '96) graduated from The Milton Academy outside of Boston, where he sang with their a cappella group, The MilTones, as well as with his dorm group, Forbes Play. He spent his junior year abroad in Beijing and this past summer in Tokyo studying Japanese. He is currently a senior at Williams College with a dual major in Chinese language and East Asian Studies. He just returned from two weeks in Italy, performing in and around St. Peter's and the Vatican with the Williams College Concert and Chamber choirs.



Stacy Garrop

♪ **Dani Jodorkovsky** (WS '89–97) writes: "Life has been quite busy for me this year. I graduated from medical school in May 2006. After being in school for 20 years, it was about time to be done! I then started my residency in Internal Medicine at Mount Sinai Hospital in New York City. I have never worked this hard in my life! Besides the insane hours (waking at 6 am is a luxury), I have to deal with pretty intense medical and emotional situations. My entire family, including my brother, ♪ **Gabe Jodorkovsky** (WS '86–92), has transplanted to New York so I'm fortunate to be seeing them quite often. I welcome any visitors to my humble apartment and would love to hear from old friends!" She is at gjodorkovsky@hotmail.com.

Elizabeth Keller, (JCC) a member of the Philadelphia Trio since 1973, has presented concerts and workshops throughout the United States and Europe, including frequent appearances for the BBC in London and broadcasts on Spanish National Radio and Television. She is currently head of the piano department at The Baldwin School, in Bryn Mawr, Pennsylvania, and has been on the faculty of Franklin and Marshall College since 1990.

Hilary Kole (WS '87–92) has a myspace.com page: www.myspace.com/hilarykole.

Niko Korolog (WS '06–07) had a composition performed in April on a Preparatory Division recital at the San Francisco Conservatory of Music.

♪ **Alex Kotch** (TTI '06) writes: "I'll be starting Duke's Ph.D. program in composition this fall and will be attending Juilliard's European American Musical Alliance composition program in Paris this July. I'm looking forward to Paris premieres this September, by Trio Saxiana and Ensemble Zellig, of a new piece of mine called *Reduce*,



Whit Bernard



Madeline Biddle and Richard Bersamina

News and Goods (continued)

Reuse, Recycle, and I'm writing a piece for the French saxophone quartet, Carré Mélé."

♪ **Leland Kusmer** (WS '98–07) was a featured student composer in the Yehudi Menuhin Chamber Music Seminar and Festival 2007 in May in San Francisco. This year's festival, entitled "The Composer's Mind — The Performer's Voice," was intended to promote a better understanding of the creative-interpretive process. The piano trio that Lee wrote at Walden in 2006 — *That We May Stand* — was the required repertoire for all participating piano trios. Lee is off to Swarthmore in the fall! (Editor's note: during a recent visit to Swarthmore, Lee won the treasure hunt that the school put on for its prospective students. Walden is so proud!)

Ned McGowan (Visiting Artist '01–04) has a new website www.nedmcgowan.com. His new CD, Hexnut, was just released, and is available at www.karnaticlabrecords.com.

♪ **Jo McIntire** (JCC '60) writes that he met his wife Sali at an anti-Vietnam War rally. He says "After JCC I continued to study the violin for several more years in Rome. I was involved briefly with the Rome Chamber Music Academy and a summer course in Gstad with Yehudi Menuhin. I went on to study engineering and then became involved in agricultural cooperatives and subsistence farming." Jo retired from the United Nations Development Program and has been working as a County Inspector for a state funded affordable housing initiative ever since. He and Sali now live by the water in St. Augustine, Florida where they are both very involved with human rights issues; their pet project is geared to normalizing diplomatic relationship with Cuba. He'd love to hear from old friends: jomcintire@bellsouth.net.



Jo and Sali McIntire

Brendan Milburn (WS '88) and a colleague in his band GrooveLily are writing music and lyrics for a new 55-minute musical production of Disney's *Toy Story!* The show will be performed on the cruise ship *Disney Wonder*, opening in April 2008.

Arthur Monheit, wife to Diane, father to ♪ **Gary** (JCC '72; WS faculty '75–78, '80, '97; board '99–00) and grandfather to **Clara** and **Erica Monheit** (WS '92–93), passed away on February 27. Present at the funeral were Walden friends ♪ **Leo Wanenchak**, **Ellen Bernard**, ♪ **Lynn Hebden**, **Helen Cohen**, **Arno** and **Ruth Drucker**, **Jephtha Drachman**, and the **Kornblatts**.

♪ **Russell Nadel** (WS '00–01; TTI '05–06) has received his first paid commission for an original piece of music, from the Vancouver Chamber Choir of British Columbia. His *Four Haiku* for a cappella choir was premiered by the VCC at their "Youth and Music" concert in May in Vancouver. He also had an original work for wind ensemble premiered in April by the Peabody Wind Ensemble, conducted by Dr. Harlan Parker.

William (Bill-John) J. Newbrough (WS '85) teaches music at Houghton College in

western New York. According to his faculty profile on the school's site, Newbrough "has appeared at Carnegie Recital Hall, Sydney Opera House, the French Embassy in Washington, D.C., Chateau de La Gesse near Toulouse, France, and the Van Cliburn Piano Institute. His recently released CD is entitled *The Sacred Tradition*."

♪ **Loretta Notareschi** (WS staff and faculty '97–05) writes: "I have accepted an assistant professorship at Regis University in Denver starting in fall 2007. I will be developing the music theory and composition curriculum of the new music major there. I would love to get in touch with any Walden or JCC alumni in the Denver area."

TTI Director ♪ **Patricia Plude** ('77–07 faculty; myriad administrative roles including Executive Director) presented at the MENC Eastern Division conference in Baltimore in March. Her presentation was entitled "Improvisational Music Theory: A Path to Creative Composition" and utilized the assistance of ♪ **Whit Bernard** (WS '00–02; TTI '06; WS staff '04, '06), ♪ **Marguerite Ladd** (WS '99–02; TTI '06; WS staff '05–06) and ♪ **Alex Kotch** (TTI '06) for some demonstrations. ♪ **Cindy Harkum** (WS '72–76; TTI '04–05; board '02–07) and ♪ **Seth Brenzel** (WS '85–90; staff and administration '94–07) were there for her presentation.

♪ **Teddy Poll** (WS '03–05) just received an ASCAP Foundation Morton Gould Young Composer Award. Congratulating the award recipients, ASCAP Board Chair Marilyn Bergman said, "The Morton Gould Awards program encourages talented young creators of concert music. We congratulate the gifted young composer winners who were selected from amongst the 601 submissions... These talented young people represent the bright future of American concert music."

Laura Quist (daughter of **Pam Quist**) and **Van Roberts** were married in March at Bonny Doon Beach near Santa Cruz, CA. Officiating at the ceremony was Laura's uncle, **Mark Bucko**. [Mark is married to Walden alum **Liz (Layman) Bucko** (WS '73–76; staff '79, '82).] Van and Laura now reside in Indianapolis, Indiana with their little daughter **Aria**.

♪ **Ilana Rainero-de Haan** (WS '05–07) and her mother ♪ **Ruth Rainero** (visiting artist '06–07) went to visit Lewis & Clark College in Portland, Oregon. Ruth writes: "After the tour we moseyed over to the music building.

The secretary was able to track down a composition teacher who was just finishing up giving a theory exam." The teacher turned out to be ♪ **Michael Johanson** (WS '79–86), whose eyes got very big when Ilana told him she went to Walden.

Alicia Rabin's (WS '88–93) band Golem Rocks toured with Balkan Beat Box during the month of April, with dates in New York,

Pittsburg, Arlington (VA), Philadelphia, Towson (MD), Asheville, and Atlanta. Go to www.golemrocks.com for details about future gigs.



Cliff Reilly

♪ **Cliff Reilly** (WS '06–07) and **Leland Kusmer** (WS '98–07) recently performed at the Castro Theater as part of the San Francisco International Film Festival. The two played handbells in a chamber ensemble that offered a new score by local musician Jonathan Richman for a screening of *The Phantom Carriage*, a 1921 Swedish silent film classic.

♪ **Vivian Adelberg Rudow** (JCC '50–51) had a performance in late March of her works "The Sky Speaks" and "Clouds" at Peabody's Griswold Hall. The concert was in honor of the 150th anniversary of the Peabody Conservatory of Music. Additionally, her flute and tape work "Call for Peace" was performed in Baltimore in early December, and her "Portraits of Lawyers" received radio play in Amherst in December.



Vivian Adelberg Rudow

♪ **Sally Rutzky** (JCC '62–64) writes: "I will be in New Hampshire at the end of August for a yoga intensive. The yoga teacher, Ramanand Patel, was on my Iyengar Yoga Certification Committee many years ago. He commented that my voice was stressed, so I took voice lessons. Now I sing in a local oratorio society and do one great choral work each year; this year we're doing Schubert's *Mass No. 6*. Not bad for someone who couldn't sing alto at JCC, because she was a soprano! Being a divorce lawyer is very stressful, and yoga and singing are great antidotes. But they also require practice, so I don't travel much."

Walter Saul (JCC '68–71) is Professor of Music at Fresno Pacific University. He is actively composing, and recently came out with his third CD, *Songs of Requited Love*, featuring the composer on the piano and soprano Daphne Saul (his wife) singing. His etudes *From Alpha to Omega* are available for interested pianists.

On April 23, American Public Media featured ♪ **John Weaver** (JCC Faculty '51–68; WS Visiting Composer '97; Advisory Council '02–07) on its *Pipe Dreams* program. Listen at: <http://pipedreams.publicradio.org>.

♪ **Asa Williams** (JCC '70–72) writes that he recently composed a piano piece entitled *Variations on Two Hymns*. He was invited to perform it during the worship services at his church, and he will be playing it again at the upcoming reunion.



Pam Quist

Looking for old friends?
Register at www.bandoverband.org!

Faculty Spotlight: Aurora Nealand

by Esther Landau

Walden faculty member Aurora Nealand has been making music in community for as long as she can remember. From her childhood days performing “The Crackers and Soup Show” with her brother (which consisted of banging on the piano and singing various songs about food) to her current work with the Panorama Jazz Band in New Orleans, the one thing tying together the disparate components in Aurora’s musical history is collaborative creativity.

It was Tom Lopez who introduced Aurora to Walden 5 years ago; finding not only quality musicianship training, but a creative collaborative community that she could immediately relate to, Aurora was hooked. She says: “Learning about the art of teaching from such masterful teachers as Pat, Pam, Leo, and Tom, as well as my fellow faculty, has been an invaluable experience. And having been through traditional music theory training at college, I can confidently say that I think the musicianship program at Walden is one of the most effective and holistic ways to learn and understand how music can be put together. It inspires in me this desire to be ‘the complete musician,’ one who plays, writes and improvises music.”

“I find the most important thing about Walden is the generosity of spirit and creative thinking it inspires in us as a group. For me, music is primarily about community and exchange: a shared experience with an audience, a space, fellow musicians, dancers, etc. Walden manages to create a very lovely space for all this to happen, where we’re all learning from each other, and teaching each other, and kicking each other into gear.”

There was certainly an abundance of music in the household as she grew up, but Aurora says she never had formal music lessons until college. “Most of my musical upbringing involved fooling around with my friends and playing in the school band. In college

I was surrounded by musicians who had had years of formal training, which at the time was as intimidating as all get out.”

While her primary instrument is currently the saxophone, for a while flute and piano took precedence. In truth, she explains, “Different instruments fascinate me, so I’ve become a bit of a professional dabbler in lots of others: clarinet, accordion, violin, guitar, slide whistle, voice — each one has so many distinctive beautiful characteristics about it, it’s hard for me to stick with just one.”

By the same token, different genres of music fascinate her: jazz, bluegrass, folk, rock, classical, electronic, cartoon, and noise. “Each genre has a stylistic nuance to it, but realistically, they’re all just ways of shaping sound. There’s a beauty that comes with learning to master a style, but I think the most important thing is training your ears to be receptive to whatever you’re hearing, and responding in a contributive fashion. I’ve faked my way through a lot of gigs that way!”

Even her college major at the Oberlin Conservatory included a patchwork of disciplines: Composition, Jazz Studies, Electronic Music and a little Art Installation/Theatre work, all under the rubric of “Contemporary Music.”

Aurora’s wide-ranging musical interests make her a natural fit with the Panorama Jazz Band, an ensemble

founded by clarinetist Ben Schenck in 1995 to play acoustic dance music from around the world; the group is featured on our Concert Series this summer

(see Concert Calendar). Aurora joined Panorama in 2006 during Mardi Gras season when the ensemble traditionally swells to a 12-piece brass band and brings their music to the streets of New Orleans. (The rest of the year it is generally a smaller band of clarinet, saxo-



phone, trombone, accordion, banjo, tuba, and drums). Aurora explains, “Because the band is so portable, being all acoustic, we play at a wide variety of events — clubs, festivals, weddings, funerals, schools, soup kitchens, synagogues, Bar Mitzvahs, parades, crawfish boils, etc... We specialize in traditional jazz of New Orleans, klezmer, Afro-Creole music of Martinique, and music of the Balkans, because those traditions are all interrelated, and have similar instrumentation.”

Looking back on her life so far as a developing musician, Aurora comments: “While I’m still searching for training and mentors, over the years I’ve come to realize that music and art are much more about a personal journey forward in one’s own time, as opposed to being about competition or comparison to other people. We’ve all got something to offer, and we’ve all got things to learn; that sounds really cheesy, but cheese can sometimes be true.”



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

2007 REUNION JUST AROUND THE CORNER!

From June 22 through 24 alumni/ae of the Junior Conservatory Camp and The Walden School will converge on the campus of the Dublin School to reconnect with old friends and to make new ones. A scavenger hunt, a contra dance, a Composers Forum, a hike up Monadnock, and a concert by the Peabody Trio are all waiting for those who “come home” to Walden. Watch the next issue of *Recitative* for a special 2007 Reunion follow-up section with photos and updates on alumni/ae!

Walden’s online auction runs through June 23!
Check it out at www.benefitevents.com/auctions/walden2007