

by Sarah Summar (TTI '06, '08)

Recitative

Spring 2010



THE
WALDEN
SCHOOL

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Like most composers, I began my musical life as a performer. The violin was my chosen instrument and I dedicated years of daily practice to a regimen of scales, etudes, and classics of the violin repertoire.

I still have a box full of those old etude books and by old, I mean that most of them were composed before 1915. Perhaps my favorite of all these mementos of practice sessions past is a copy of Jakob Dont's *Opus 25*. I purchased this beast of a text at a used book sale mainly for its cover, upon which a previous student had edited the author's name to read [Why] *Don't* [you give up!]. To me, this little jest was a pleasant reminder that I was not alone in my suffering in pursuit of technical perfection.



Sarah Page Summar

Looking back, I can't help but wonder if all that suffering was really necessary. Harold Berkley's 1952 preface to the Dont text advises "first...the technique must be mastered, then the appropriate expression merged with it." In other words, "eat your spinach, and *then* you can go out to play." Where's the fun in that? And what is the benefit of practicing expressionless violin playing? Isn't there some way that young performers can develop their technique while simultaneously developing their capacity for expression and good musicianship? These are some of the questions I carried with me into my first encounter with The Walden School Teacher Training Institute (TTI) in 2006.

At that time, my primary goal at TTI was to learn new methods for teaching theory and composition. And yet, as Pat Plude, Pam Quist and Leo Wanenchak walked us through the hand-over-hand drills, I recalled my violin teachers stressing the importance of knowing "the geography of the fingerboard." I couldn't help but wonder how these delightfully active keyboard drills might transfer onto the violin. Not only could they improve the student's familiarity with all playing positions, but they could also cultivate a deeper understanding of the overtone series, the circle of fifths, and the intervals.

Another powerful realization of my first TTI experience was just how much young performers miss when they are not given the tools and the encouragement to exercise their own creativity. In addition to developing composition and improvisation skills, creative work helps the student reconcile technical challenges with expressive goals. It also deepens even further their understanding of the musical

materials at hand and helps them to appreciate their new mastery of those materials.

And let's not forget, creative work can be loads of fun! One of my fondest memories as an aural skills instructor is from the day I led the class in a Walden-inspired improvisation on the pentatonic scale. As my students experimented with a variety of rhythms and textures, we were all surprised to discover just how many different styles of music make use of this no-nonsense scale. The Reggae variation was a class favorite. I later concluded that this was just the kind of light-hearted experimentation that needs to be a regular part of instrumental lessons and practice sessions.

After attending the Level II TTI intensive in 2008, I began to realize my vision of a Walden-inspired violin text that would

serve as the culmination of my work towards a Level I teaching certificate in the Walden School Musicianship Course. Nine months and 100 pages later, with much valuable mentoring from Pat Plude, I'd come up with a format for the text that would use the "discover, drill, create" approach to simultaneously develop a student's violin technique as well as their musicianship knowledge and skills.

The portion of the text that was by far the most exciting to create was a set of interpretive exercises that serve as a bridge between the drilling of each interval and creative work on that interval. These exercises are short compositions composed almost entirely of the interval at hand. My original intent with these interpretive exercises was to get the student thinking about the expressive potential of each interval before moving on to their own creations. As I began composing these little studies, however, I realized that they were also a great platform for introducing compositional concepts such as motivic development, phrase structure and melodic contour. So I decided to follow each study with a discussion of these issues in order to segue into the creative work that follows.

It is my hope that the inclusion of such discourse within a pedagogical text will encourage the expressive interpretation of every note to be as second nature to the well-trained musician as is playing in tune. How much more productive would be the hours spent laboring over Kreutzer's *42 Studies* (and how much more pleasant for whomever happens to be listening from the next room)!

Recitative

Spring 2010

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

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From the Director

by Seth Brenzel

This past weekend, I had the pleasure and privilege of singing four performances of Mahler's Symphony No. 2 (known as the Resurrection) with the San Francisco Symphony and Chorus, with which I have sung for the past 15 seasons. The music, if you have not heard it before, is ineffable. It is perhaps one of the most powerful, dynamic, stirring pieces of music I have ever encountered. It is 90 minutes in length, and I think leaves all involved — conductor, performers and listeners alike — exhausted, ecstatic, moved and uplifted.

During these performances — there are, after all, more than 60 minutes before the chorus sings its first note — I found myself reflecting on how I arrived on this stage, with this opportunity to collaborate with these other amazing musicians. As I traced back my route from Davies Symphony Hall, I found my way back to my choral training at Walden. Singing in various choral ensembles over the years, led by John Yankee, Nansi Carroll, the late David Hogan, Shawn Crouch and Leo Wanenchak, was and continues to be formative for me — in learning to be a musician, a collaborative performer, a choral singer and a lover of singing as a way of creating and celebrating community.

Not everyone who attends Walden will end up singing in a chorus later in life, but I daresay that most alumni, if not all, will reminisce fondly about how singing permeated their experience at Walden or the

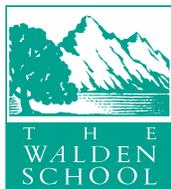
Junior Conservatory Camp — blessings before meals (When the good, My plow...), choral concerts and rehearsals (Sondheim, Bach, Parker, Weaver, Nelson, Britten and so many more), singing on top of mountains (Viva la musica), and of course, Goodnight Music (Fleming). Singing is such an important part of the Walden community experience, and it is also such an important part of solid training to be an excellent musician. As I readied myself to sing "Bereite dich zu leben" ("Prepare yourself to live") during the Mahler 2 performance, I was filled with gratitude for the training and community that I found, and continue to experience, in chorus at Walden. Thank you, Walden choral conductors. Bereite dich zu...singen.

Speaking of preparing... with fewer than 100 days to go until our programs begin in June, we here in the Walden office are busy with plans for the spring and summer, including preparations for Composers Forums in New York City on May 2nd and in San Francisco on May 16th, as well as the premiere of Young Musicians Program alumna Ilana Rainero-deHaan's new piece, to be performed June 4 and 5 (New York City and Philadelphia) by the PRISM Saxophone Quartet. We are also busily enrolling students for our programs and finalizing our faculty and staff rosters for what promises to be an exciting summer. Leo Wanenchak will be back directing chorus for the Young Musicians Program, along with leading our faculty as Academic Dean. Loretta Notareschi will join the leadership team and serve as

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From the Director (continued)

Acting Assistant Academic Dean of the Young Musicians Program this summer, as Carrie Mallonee will be taking a much-deserved sabbatical summer in 2010. Many familiar faces will join Leo and Loretta on the faculty, as well as some exciting new additions to our teaching team. The staff will again be led by Marguerite Ladd, Director of Operations, along with Amy Bolaños, who will serve as our camp nurse and as Dean of Students.

Our concert series is nearly finalized and will feature a wide variety of music, including our own faculty member Bill Stevens and his jazz trio (piano, trombone and guitar), and violinist Tamsin Waley-Cohen, sister of Walden alumna Freya Waley-Cohen. The Walden School Players will give a concert of music as a prelude to Festival Week, during which we will be joined by Pulitzer prize-winning composer, Melinda Wagner, as Walden's Composer-in-Residence and Festival Forum Moderator. The San Francisco Guitar Quartet will close our concert series, during a five-day community residency featuring performances in Peterborough, Wilton, Keene and Greenfield.

In 2010, the Teacher Training Institute will be involved in — count them — three different educational programs during the summer. It was a long-held dream of Mrs. Cushman's to bring more of the Musicianship Course approach to teachers in public school settings, outside of the academic-year preparatory program at Peabody and outside

of the summer program in New England. In June in San Francisco, the Teacher Training Institute will provide training for public school teachers from five different school districts at a program sponsored by the San Francisco Symphony's *Keeping Score* project. In July, the Teacher Training Institute will present another five-day workshop as part of Oberlin Conservatory's Masters in Music Teaching program. This program, led by Pat Plude and Tom Lopez, is being offered for course credit at Oberlin, both for undergraduates as well as for graduate students and those needing continuing educational credit. And in August, on the beautiful campus of our summer home, the Dublin School, Walden will present its sixth session of Developing Creative Expression, an eight-day intensive for music teachers, teaching artists and creative musicians. Training teachers — both the next generation of teachers at Walden's flagship Young Musicians Program and teachers from around the world who find the Musicianship Course and its approaches to be inspiring and invigorating to their own teaching — is an integral part of Walden's mission and history. Pat, Tom, Brooke Joyce, Bill Stevens, Leo Wanenchak and Pam Quist will again serve as the faculty for this unparalleled program.

We realize it has been at least a year since Walden last published *Recitative*. I hope you have missed us, and that you are grateful for this next installment. We have decided, both for reasons of conserving resources (paper) and of saving money (postage/design/

printing), to publish a print newsletter for our alumni, donor, parent and friend community only once per year going forward. We have also made some changes to our newsletter format to streamline the production of it, and we hope that you are pleased with our new design.

We are, however, publishing our electronic newsletter, InterNetzo, more frequently, and I hope that you will sign up to receive this if you have not already done so, by sending us your email address. If you would like to make sure you receive these newsletters going forward or if you have any comments or suggestions for our publications, please email us at newsletter@waldenschool.org.

Finally, I hope you will join me from April 11 through May 1 in The Walden School's first-ever Compose-a-thon, a creative musicianship marathon to support Walden's programs. I will be composing for the first time in 15 years, and I will be asking my friends, family and colleagues to support me through making pledges and gifts to Walden, in support of my efforts. What could be more fun and beneficial? The loyalty of more than 350 donors, who collectively provided Walden with more than \$345,000 in contributions in 2009, made Walden's programs possible last year. Without this support, Walden simply could not continue to thrive, be sustained and grow in important and exciting ways. To our donors, I humbly say thank you. And to our donors-to-be, I look forward to your participation in Walden 2010 and its future! Best wishes to all for a wonderful spring season.

Upcoming Events

April 11 through May 1:

Walden Compose-a-thon! See page 12.

May 2, 7:00 p.m.: Alumni Composers Forum, Lincoln Center's Ann Goodman Recital Hall in New York

May 16 at 3:00 p.m.: Alumni Composers Forum, 44 Page Street in San Francisco

June 4 and 5:

The PRISM Saxophone Quartet presents *DAVE, The Premiere*, featuring a world premiere by Ilana Rainero-de Haan, winner of the 2010 PRISM/Walden School Student Commissioning Award. Please check

<http://prismquartet.com/concerts.html> for more information.

July 31, 3:00 p.m.:

House concert and fundraiser, Dublin, New Hampshire; guest artist TBA

October:

New York: Walden and Hilary Kole return to Birdland for a classy evening of jazz.

San Francisco: Pianist Leon Fleisher performs a program of chamber music to benefit Walden.

Summer Events Calendar

June 26–August 1 Young Musicians Program

June 27 Emile Blondel, piano

June 29 Composers Forum I

July 2 Tamsin Waley-Cohen, violin

July 6 Composers Forum II

July 8 Community Sing with Brendan Taaffe

July 9 Bill Stevens Trio

July 13 Composers Forum III

July 16 Faculty Commissioning Ensemble: Hexnut

July 23 The Walden School Players

July 25–31 Composer Residency: Melinda Wagner

July 26 Festival Forum I

July 27 Festival Forum II

July 28 Festival Forum III

July 30 Choral Concert (Peterborough Town Hall)

August 4–11 Teacher Training Institute

August 5 and 6 San Francisco Guitar Quartet

All events take place on the campus of the Dublin School in Dublin, New Hampshire, except as noted.

The Guardian Angel of Walden

Remembering Raymond Hebden (1921–2009)

By Seth Brenzel, Esther Landau and Brendon Randall-Myers



Ray and Lynn

Raymond Hebden (a.k.a. “Mr. H”) passed away on Sunday, December 13, 2009. No one who knew Raymond could ever forget the presence of “the guardian angel of Walden” — he was always cheerful, helpful and hard at work, and he always operated behind-the-scenes.

“When I think of Ray Hebden, I think of a most kind and gentle soul, and of a person that so freely and lovingly gave of himself to others. As a young camper at the

Walden School, and later as a member of the Walden faculty, I always felt that Ray’s presence provided a palpable feeling of warmth, security, and love. What a comfort it was to be around this good-natured, kind-hearted man!”

— Michael Jobanson

While he did not have a specific summer title or position, he was Lynn’s (“Mrs. H’s”) husband, and had a hand in most everything that happened at Walden School, from its founding in 1972 through to his retirement from Walden in 1994. Through his enthusiastic volunteer work for those many years, he changed hundreds of young people’s lives through their experiences at the camp he so devotedly worked to support.

“Memories of Ray have been flooding my mind all week. His humor, his patience, his willingness to do just about any task, his sweet face asleep in the faculty lounge even while we talked loudly all around him; greeting me at your door with open arms and huge bear-hug; his genuine interest in all us “kids”; his easy laughter, his acceptance of the crap life sometimes throws at you. I am honored to have known him.”

— Carol Thomas Downing

At Walden, Raymond was always busy — cheerily, effectively and thoughtfully doing whatever was needed at a moment’s notice for the school to run well, never impatient about any task, no matter how menial.

“When I think of Raymond, I think of steadfast love and loyalty. And his wonderful sense of humor. He was such a good man. His strength and kindness were great gifts to all of us who were privileged to know him.” — Carol Prochazka

He drove the vans to pick students up from various airports and he drove them to mountain hikes (in which he himself continued to participate until his retirement), he went into town to pick up supplies, run all manner of errands, and to make photocopies of student compositions (before Walden had its own copier on campus!), and he was always about the campus attending to some aspect of the School’s operations. Ray was “woven into the fabric of Walden” each summer and also handled wintertime duties as Treasurer for a while. He and Lynn did an extraordinary amount of work themselves back then, and The Walden School’s continued existence is in no small part owed to his tireless and often unsung efforts.

“Raymond Hebden was a deeply kind and generous man, not to mention tireless. I remember that he had a way of dozing off in the middle of a boisterous faculty room late at night, but then would join back in the rowdy fun a few minutes later, never missing a beat. He treated everyone royally, (no one more than Lynn, his Queen) he was always *so* glad to see you, no matter how many years it had been since you last saw him, and he gave the most wonderful, expansive bear hugs after *Goodnight Music*.”

— Pat Plude



Ray Hebden

Waldenites speak of Raymond as “a sweet Uncle figure,” and a “Father Figure for the Walden community.” They loved his patience, his warmth, and his genuine interest in their lives and projects, and admired his “even-keeled approach to life.” He was always singing or whistling and loved to sing in the Walden chorus, and at 88 could still sing all the words to *Goodnight Music*. “Mr. H” always had something nice to say, had an easy laugh and a wonderful sense of humor.

“Some of my fondest memories of Ray Hebden concern our annual drive up to Walden the week before the program was to begin. We would caravan during the drive, meeting up at various rest stops along the way to switch around the drivers among Ray, Lynn and me. I recall when Erin was a toddler that there was at least one time Lynn and I drove together and Erin, installed in her car seat, was Ray’s traveling companion. It was so cute to see the youngest and the oldest members of Walden’s community riding along together in the huge Hebden gas-guzzler in a happy frame of mind, taking in the sights.” —Pam Quist

Memories contributed by Pat Plude, Leo Wanenchak, Carol Thomas Downing, Michael Jobanson, Carol Prochazka, Tevorah Bilezikian, Pam Quist and Lynn Hebden.

Ray’s kind, gentle manner and great inner strength moved and uplifted all those who knew him. He will be missed.

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.

Erica Ball (YMP '06–07) will be a guest composer this summer on the Deer Valley Music Festival's Emerging Quartets and Composers Series. On May 23rd, Rebekah Griffin Greene (Faculty '99, '01) will perform Erica's duo for violin and cello, (*s*)weep, in Harlem; Rebekah also performed the duo at the Alumni Composers Forum in New York in November. Erica's senior concert at Bard College will take place in April.

Richard and Madeline Bersamina (TTI '04–05, '08, Faculty '06–07) recently began singing with Seattle Pro Musica, a choral ensemble under the direction of Karen P. Thomas. Both Richard and Madeline were featured as soloists on the "Eastern Lights" program, which highlighted the recent work of composers from Asia and the Pacific.

Tamar Bloch (JCC '69–72, TTI '08, Faculty '75, '77, '87–04) is currently pursuing an M.A. in Kodály Pedagogy at the Kodály Institute in Kecskemét, Hungary. She plans to finish in June 2010, after which she hopes to be very qualified to find a fabulous job, in case anyone's hiring! Her thesis is titled: *The Use of Relative Solmization in 20th Century Children's Choral Music*. She's been enjoying looking through loads of scores and doing "field research," consisting mainly of talking with those in the know. Starting in March, she'll be playing for classes led by Klára Kokas, an energetic 80 year old with a unique way of teaching music to small children.

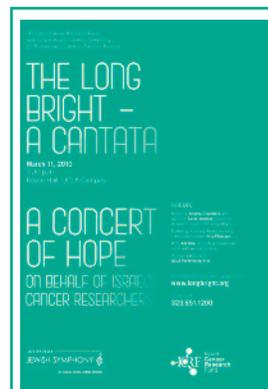
Sara Brown (YMP '82–86, Staff '87, '89–91, '99–01) continues to work in her longtime job as a children's case manager, a line of work she loves. She lives in Johnson, Vermont, but will be moving soon to Williston, Vermont with her partner Kate. Their son Luke just turned 5 and likes skiing, soccer, basketball, music, and ballet. He is the only boy in his ballet class, but that doesn't seem to bother him. He is excited to perform in *Pinocchio* this spring.

In 2009, **Alan Chan** (TTI '04, '06) received an American Composers Forum Subito Grant and an SCI CD Series Selection. The album will be published by Capstone/Parma Records in Fall 2010. He was a member of BMI Jazz Composers Workshop (A Group), directed by Jim McNeely, has been the Program Director of Gateway Performance Series in Los Angeles, and is on the Composition Contest Committee for the Percussive Arts Society.

Kendrick Chow ('03–09) is currently on a gap year teaching musicianship, composition

and English at an orphanage in the outskirts of Phnom Penh, Cambodia, for four months in total. Afterwards he will host an art exhibition back in Hong Kong for homeless artists, before heading to Northern India for four months to teach musicianship and composition at a Tibetan monastery. He uses the Grace Cushman approach in all his classes.

Andrea Clearfield's (Visiting Composer '06) cantata on breast cancer, *The Long*



Andrea Clearfield's
Concert Flier

Bright, was performed in Los Angeles along with two of her other compositions for soloists and orchestra. The concert, which took place March 11 in Royce Hall, features Grammy Award-winning soprano, Hila Plitmann, and serves as a fundraiser for the Israel Cancer

Research Fund. You can hear an audio excerpt of *The Long Bright* on the home page of her website: www.andreaclearfield.com

Shawn Crouch (YMP '93–94, '96, TTI '08, Faculty 99–00, '02, '05–07) has recently relocated from New York City to Miami to become the John S. and James L. Knight Academy Director of the Miami Choral Academy. This new education initiative was inspired by the Venezuelan system of youth orchestras named *El Sistema*, with the mission of creating social and academic change through the participation of a "league" of youth choral ensembles. You can learn more here: MiamiChoralAcademy.org

This year also brought the release of three commercial recordings of new and old compositions by Shawn: *City Columns*, recorded by the Moravian Philharmonic Orchestra which was released on Navona Record's contemporary orchestra album entitled *Mementos*. The Yesaroun' Duo released *Suspended Contact* on their self-titled album, and the Grammy Award-winning ensemble Chanticleer included his *Lullaby* on their newest release, *The Best of Chanticleer*. *Lullaby* is a movement from *The Garden of Paradise*, a large cantata which Chanticleer commissioned and premiered.

In October, the Da Capo Chamber Players (featuring **Meighan Stoops**, TTI '06–07,

Visiting Artist '04, '06–09) presented a program entitled "Philadelphia Story," an acoustic tour through the city of musical independence and brotherly love. The program included **Jennifer Higdon's** (Visiting Composer '99, Advisory Council) *wis-sabickon poeTrees*, among many others. The performances took place at Merkin Concert Hall and Bard College's Olin Hall.

Anthony Del Barrio (YMP '09) is currently in his second semester in Berklee College of Music in Boston, and has declared as a dual major in Jazz Composition/Performance. He is currently studying blues, rock, and jazz styles on the Hammond B3 Organ and performing in the Berklee Salsa Ensemble, along with a full course load and a job in the Berklee Learning Center, where he helps students with lab computers and programs. He is enjoying himself despite (and perhaps due to) his busy schedule.

Carolyn Downie (TTI '08–09) finished "Notes from New England," a recording project of original piano music and songs, and continues to collaborate with an animator and visual artist on additional work. She recently moved back to California, and had a great time at the alumni holiday party in San Francisco.

Clogs (Visiting Artist '03) released a new album on March 2nd — they write: "*The Creatures* is our first release in over four years and Clogs' first song-based album after four mostly instrumental releases. It also features the string quartet Osso, and magnificent vocals by Shara Worden of My Brightest Diamond, Sufjan Stevens, and Matt Berninger of The National." You can visit their website for details about their CD Release Party at The Bell House in Brooklyn, New York (March 24) and their performance at Big Ears Festival in Knoxville, Tennessee (March 27). <http://clogsmusic.com/news.asp>

Corin and Renée Favand-See (YMP '85, '87–90, TTI '08, Faculty '93–99, '05–07, '09) write: "We finally made our move to Portland, Oregon, and are happily exploring our new Pacific Northwest home full of waterfalls, ferns and moss! If you're in the area, please be in touch. We would love to take you on a good hike and treat you to some delicious beer afterward!"

English Country Dance band The Stove, including **Marianna Fillippi** (YMP '08–09) will provide music for a series of beginning English Country Dances to be taught by

Sharon Lee Gorblicki and Four Corners Morris Team in Woodstock in April.

Michael Gilbert (YMP '98–02) recently graduated from The Los Angeles Recording School in Hollywood with a Certificate in Recording Engineering.



David Hebden

David Hebden (YMP '99–02) writes: "I spent winter term in Africa with a group of students from Eckerd College where I am a sophomore. In Mekelle, Ethiopia we reinforced a water tower at a school for blind children. It was 10-hour days of

solid work for 6 days straight, and was quite mentally and physically exhausting, but to know that it would allow many benefits for the children was a great feeling. In Kigali, Rwanda, we painted classrooms at a girl's secondary school, studied about the genocide and visited several genocide memorials. These were very intense places, mostly churches where massacres had occurred. It was very depressing, but I was relieved and happy to see the Rwandans smiling and laughing outside of these places, and knowing that they have grown and moved on, even though they will never forget the terrible things that happened. Africa was a wonderful experience. It was one of the hardest things I have ever gone through, but I'm so glad I did."

Works by **Brooke Joyce** (Faculty '00–09) and **Chen Yi** (Visiting Composer '97, Advisory Council '02–08) are featured on the new album *Convergence* by piano/percussion duo Strike, released on Luminescence Records.

Niko Korolog ('06–07) is studying at Oberlin, and has been hard at work on his first video game soundtrack, for a game called System Protocol One, a tower defense game developed by While True Fork LLC. The game is slated for release in spring or summer of 2010, and is currently in alpha testing. A short trailer for the game, featuring his electronic pop music, is available on YouTube:

www.youtube.com/watch?v=FPDqmu_Osaw.

Most of his electronic music, along with new snippets of music from the game, is available here: www.reverbnation.com/viralculture, or on the viral culture Facebook page: www.facebook.com/viralculture.

Rona Kronenberg (YMP '88–89) writes: "I joined the Heart of Maryland Chorus which is part of Sweet Adelines (women's barbershop

singing). I started a barbershop quartet called PopChord, and we're hoping to compete at the Region 19 annual convention in 2011."



Mark Lackey

The Eastman Wind Orchestra, under the direction of Dr. Mark Davis Scatterday, gave the world premiere of *October Sunrise* by **Mark A. Lackey** (TTI '04–05) on October 21, 2009, at the newly renovated Kodak

Hall at Eastman Theatre in Rochester, New York. More recently, pianist Steven Beck performed movements from Mark's *Sonata for Piano: Lasker* in New York City on the Walden School Alumni Composers Forum at the Gershwin Hotel in November.

Rachael Luther (YMP '98–02) is now living in the Boston area, and may have finally found a home for her voice and heart at the Bedford Unitarian Universalist church. Her parents, Rosie Smith and Linda McNeil, visited her for Christmas/Solstice and saw her perform a solo from *Messiah* on Christmas Eve. She is still composing and may write a piece for a cello/flute duet whose members are friends of the family. "No pay yet — but a start!"

Caroline Mallonée's (YMP '87–92, Staff '96, Faculty '98–09) *Wind Songs* is now available for purchase from Boosey & Hawkes. Written in May 2005, this piece is a set of four songs for a cappella chorus (SATB). Each movement addresses one direction of the wind, implying one season of the year — from the gentle spring breezes of the Easterly Wind to the blustery winter gales of the Westerly Wind. The piece was the 2006 winner of the Yale Glee Club's Emerging Composers Competition. To listen to *Wind Songs*, follow this link:

www.pulsoptional.org/mallonee/Wind_Songs.html

To buy copies of *Wind Songs* from Boosey & Hawkes, go here:

www.boosey.com/teaching/sheet-music/Caroline-Mallonée-Wind-Songs/&MusicID=52088

To find out more about what Carrie's up to, visit her website: www.carolinemallonee.com

Edward Max (JCC '59–63) writes: "My family celebrated the New Year with a music party on New Year's Eve. My daughter Dana (violin) and a friend (oboe) played the slow movement from the Bach BWV 1060 concerto with my daughter Sonia on piano. Later Dana had her first experience sight reading in a string quartet group, playing an arrangement of Mozart's *Ave Verum Corpus*. Sonia is taking music theory in her high school; they even cover the modes!"

Things continue to go well for **John R. McGinn** (YMP '79–80) and his family in Sherman, Texas. He is settling in at Austin College, and his *Score for Score* (2009) for 20 players was premiered by the Inscape Chamber Orchestra of Bethesda, Maryland, in October. He was able to attend, and credited the ensemble, led by Richard Scerbo, with "a lovely and impressive job." His *A Tad Low Strung* (2006) for viola and piano was featured at the College Music Society (CMS) South Central conference at San Antonio, Texas in March 2010.



Ian Munro

A recent piece by **Ian Munro** (TTI '08–09), *Megathere*, for baritone, violin and cello was a winner of the Network for New Music 2010 Poetry Project: Dialogues with Darwin. It was performed in February at The American Philosophical Society

in Philadelphia. You can read more here: www.networkfornewmusic.org/poetryproject. His string quartet, *Hymn*, was performed on March 27th at the GAMMA-UT (Graduate Association of Music and Musicians at UT) 2010 Conference: *Music and War* in Austin, Texas. His new website is now active: www.ianmunrobot.com

Nat Osborn (YMP '00–03) writes: "The end of 2009 was a fruitful and musically fulfilling time for me, the highlights being a mini-tour and a 20-minute piece I composed for York Dance Works. You can hear the piece by downloading it at this link: www.sendspace.com/file/dnrauw. It's long, but fun — a good thing to listen to while working. Work on the full-length album is coming along and it should be released sometime this spring."



Michel Perrault

Anne and Michel Perrault (JCC '71) write: "Anne continues to serve on the Board of Governors of the Cape Cod Conservatory in an advisory role. She

continues to teach and perform and has collaborated with several fine musicians in concerts of chamber music as well as two-piano concerts. Michel is again President of the Cape Cod Surftones for 2010. Quartet Feelin' Good is still very active, and will be singing at Chatham First Night for the fourth year. At his 50th high school reunion at Lyndon Institute in Lyndon, Vermont, he sang for the Class of '59 with his old barber-

News and Goods (continued)

shop quartet. He had also started playing viola again, but due to a dearth of violinists on the Cape, he is now playing violin again.”

A piece composed by **Samuel Phillips-Corwin** (YMP '08–09) during his time at Walden won a statewide musical composition competition in Washington sponsored by the PTA.

The **PRISM Saxophone Quartet** (Visiting Artist '93–94, '99, '05) was honored to be featured in the *New York Times Arts & Leisure* section. Vivien Schweitzer contributed a thoughtful piece commemorating their 25th Anniversary, looking back at the history of the saxophone, and forward to a concert at (le) poisson rouge. You can read the article

in the “PRISM in the Press” section of their website: www.prismquartet.com

Jane Rigler (TTI '08–09) writes: “I’d love to be able to share my blog which is very new. It’s the



Jane Rigler

place to go to learn more about Japan, and to see, hear and read about my experiences here... which are really astounding (well, at least to me!)... I’ll be here until May 1st, so all this wonderfulness has a frame in which I’m living... people can send me comments too, so I look forward to hearing from the Walden community!”

<http://janerigler.wordpress.com/>



DJ Sparr

The Richmond Symphony has announced the launch of its Composer-in-Residence program in collaboration with **D.J. Sparr**. (YMP '91, Faculty '09) The program will give students in the Richmond Symphony Youth Orchestra Program the opportunity to participate in classes, composition lessons and workshops with Sparr, who will work with the Richmond Symphony until June 2011. In addition to teaching and mentoring students, Sparr will also compose

new works for Richmond Symphony’s Youth Orchestra and for the members of the Symphony’s Interactive Composition Class.

Rachel Wasserman (YMP '97–01) is currently pursuing a MSLS at UNC Chapel Hill.

Asa Williams (JCC '70–71, '72) has started graduate school at Liberty University. He is pursuing a masters degree with a goal of obtaining an MS in Accounting.



Maho Wright

Maho Wright (TTI '06, Visiting Artist '07) gave a recital in February on the Trinity Chamber Concerts Series in Berkeley. The program included selections from Messiaen’s *Vingt Regards*, Alan Fletcher’s *Second Romance* and Cody Wright’s *Pieces for Amelie* for the left hand.

Gatherings and Forums

Waldenites gathered in New York, San Francisco and Baltimore for holiday parties this year, enjoying the company of old and new friends, delicious food, songs and rounds, and good cheer.



Evie Grainger, Danielle Oberdier, Nike Power

Jonathan Vincent and Marshall Bessières hosted guests Alex Ness, Maia McCormick, Adrian Merrick, Evie and Lynn Grainger, Alicia Rabins, Cara Haxo, Aurora Nealand, Nike Power, Matt Johns, Tim Brooks and Noah Mlotek.

Hosts Susan Rosen and Jamit Sandhu welcomed guests Ned McGowan, Marshall, Sandra and Paul Bessières, David Boyden, Tony Del Barrio, Walter Saul, Ann Callaway, Gary Monheit, Esther Landau, Madeline Bersamina, Carolyn Downie, Pat Plude, Morgan and Leland and Steve Kusmer, Nadia Gardner, Christian

Vick, Susan Rosen, June Bonacich, Ilana and Benjamin Rainero-de Haan and Ruth Rainero.

In Baltimore, Carrie, Barbara and

Charles Mal-lonee and Eric Huebner hosted alumni including Teporah Belizikian, Vincent Henningfield, Trevor Ward, Matt Johns and Noah Mlotek.

The Baltimore Alumni Composers Forum in February included works by Bob Crites, Vivian Adelberg Rudow, Peter Thompson,



Ilana Rainero-de Haan, Morgan Kusmer, Marshall Bessières



Ralph Russell and Jeremiah O'Brien

Ralph Russell, Hilary Kruh, and Alan Chan. Alan Chan and Esther Landau were alumni performers. Leo Wanenchak and Linda Dushman moderated, and alumni in attendance included Seth Brenzel, Beatrice Jindra, Reynaldo Reyes, and Daniela Jodorkovsky.

Transitions

Major Life Events in the Walden/JCC Family

Rebecca Hammann (YMP '76–80) died in December, 2009, at the age of 46, at her home in the N Street Co-Housing Community in Davis, California, of metastatic brain cancer. After graduating from Yale, Rebecca taught middle school science in Fairfield, California. She is survived by parents, siblings, cousins, and her 2-1/2 year old daughter, Lucy. Old Walden friends were able to visit her in her final days, and **David Drucker** (YMP '77–78; '82) posted an homage to her in his blog at www.loudmurmurs.com/2009/12/12/in-memoriam/.

The community lost **Raymond Hebden** in December. *Please see feature article page 4.*



Abigail Rose Kenney

Leslie and Robin Kenney (Board '04–09) report that their second grandchild, Abigail Rose Butler, was born to their daughter Leah and her husband Anthony on December 29.

Rona Kronenberg (YMP '88–89) writes: “Our biggest news is the birth of our son, Benjamin Max Kronenberg, on October 17, 2009. He joins big brother Adam.”

Diane Monheit, longtime donor to Walden and mother of **Gary Monheit** (JCC '72), passed away in December, 2009, at age 75, after a long illness. Gary writes: “My brother Michael, her sister Jayne and I were by her side when she died. I was thankful to be able to spend a good deal of time with her this fall. Thank you for the very kind notes and phone calls. It’s nice to be surrounded by friends, and be connected to others long distance.”

C. Lockard Conley, father of **Anne Weaver** (JCC '62–63) died of Parkinson’s disease on Jan. 30 at his home in Catonsville, Maryland. He was 94. You can read an obituary at: <http://gazette.jbu.edu/2010/02/08>.

Alumni Spotlight: Renée Favand-See

By *Brendon Randall-Myers*

Song has been a part of Renée Favand-See's (YMP '85–'90, TTI '08, Faculty '93–'97, '99, '05–'07, '09) life for as long as she can remember — according to her parents, she

has been making up words and melodies from the age of three, and she has vivid memories of an early musical experience at a summer camp she attended a few years before discovering Walden in the sixth grade. She recalls: "we would take a walk as a group and at some point we'd each find a quiet spot to sit by ourselves for a time. You could do whatever silent activity you wanted, and one time I wrote a poem about the woods' sounds and later a song which I sang for the group."

Both of Renée's parents are musical — her father was a tenor soloist in the Baltimore area who organized regular song recitals in collaboration with his friends, and her mother sang with the Choral Arts Society of Baltimore for more than twenty years. Both parents cultivated in her a love of music and a curiosity to explore. One of her childhood chores was to organize her father's record collection, and she discovered many unusual, beautiful recordings that jumped out of the collection when trying to decide, for instance, whether to alphabetize LPs based on the first composer in a group or to create a separate section for Renaissance choral collections. "I remember being literally knocked off the step-ladder when Dad surprised me with a hair-raising recording of Monserrat Caballe singing Strauss songs."

After a friend recommended she investigate the program, Walden became Renée's "summer home" from the age of twelve through the end of high school, and it wasn't long before the ride up on the bus from Baltimore felt like a family reunion. Countless memories from that time have stayed with her — learning that her name was in iambic pentameter during an outside circle game in Dede Ondishko's Eurhythmics class, the sound of stacked major thirds, feeling a flying sensation when doing a good square-dance spin, Leo Wanenchak critiquing her setting of the word "yahonk" in a composers forum, writing in the early morning with rain pattering on the roof of the pottery shed — but she says "the over-arching memory is my



Renée Favand-See

experience with all of my teachers at Walden. Each one had a distinct voice and gifts to offer. They all were deeply committed teachers of music and of life. They were amazingly generous with their time, meeting with me early in the morning or in the afternoon when they might have been taking a well-deserved break, whatever I needed to help me work through the composing/musicianship process. They asked great questions and provided insights that stay with me as I sit writing music today."

Although she had composed before Walden, she had never notated her pieces, and had always performed them herself. She notes: "I was surprised how challenging it was to get the idea to come out clearly from my mind to paper. Working with performers was an invaluable experience in learning how to translate from mind's idea to paper and understanding the many subtle choices involved in that process."

Renée attended the Young Musicians Program for five years, and has returned to "the great bubble of conversation and questioning that is Walden" as a faculty member for ten of the last seventeen years. She completed undergraduate studies at the Eastman School of Music and obtained a Masters

degree from Yale, both in composition with a voice concentration, and in 2008 attended her first TTI session. She describes "the collaborative delight in discovery among both teachers and students" as being very similar to what she experienced in YMP. "The wonder you feel as a child is a wholly other type of feeling — as an adult you bring a certain amount of skepticism or fear of failure that don't weigh on you as much as a child; however, the masterful teaching at TTI and the positive energy of its participants help you to unload those burdens to a certain extent for a little while."

"The exhilarating feeling of being stretched and challenged musically and personally" and the community she found at Walden have kept her coming back to New Hampshire for so many summers, and she still composes regularly, focusing much of the time on song writing, but also writing for instrumental chamber ensembles and opera. As a vocalist, she has premiered many new pieces over the years, and hopes to do more of all these musical pursuits in her new home town of Portland, Oregon, creating "a patchwork quilt of income from teaching, composing and singing... I've been lucky to have relationships with performers who care about my music and encourage me to write more. Collaborating with performers is a way to continue the learning process and be inspired by the creativity of others. There's no end of learning in music!"

Lost Alumni

Help Us Find "Lost" Alumni! Win Fabulous Prizes!

Over the years, we've lost touch with a number of members of the Walden/Junior Conservatory Camp community, and we would love to reconnect with them. If you can provide us with any information on these individuals, we would really appreciate it!

To make this more enticing, between now and June 1, 2010, every piece of helpful information you send us will enter you into a raffle for prizes. The more information you send us, the greater the odds that you will be a winner. We don't have current contact info for:

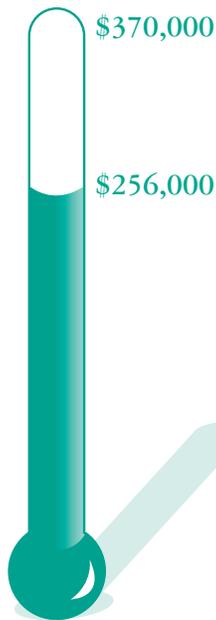
- Ellen Warkentine
- John Ferrari
- Marcia Winslow
- Ruth K. Staley
- LaShawnda Carver
- Doug Keegan

That's just a short list of the people we're trying to find. For a full list, please visit www.handoverhand.org and click on the "Lost Alumni" button on the left of the homepage. If you see someone you can help us find, just follow the prompts.

Thank you for your help!

Thank you!

A Robust First Quarter of Fundraising Means a Stronger Walden for 2010



A huge thank you to all of you who supported Walden this fall and winter, with gifts ranging from \$15 to \$30,000. We know that right now, money is tight for many; this is why we are especially grateful for every single dollar from every single one of you. You awarded grants, you sent personal checks, you made gifts online through Network for Good, you donated cars, and you arranged for matching support from your employers.

To meet program costs — financial aid, faculty salaries, guest artist fees, facilities rental — we need to raise \$370,000 before the end of our fiscal year in September, 2010. By the end of February, you had donated \$256,000: 69% of that goal. You helped put us on good footing for this point in the year, but we need even more support — \$114,000 more — to make our programs run again this summer.

If you haven't supported Walden yet this year, or if you would like to again, there are many ways to do so in the coming months:

- make a donation by check,
- make a donation by credit card by calling us at (415) 648-4710,
- make a donation online at www.waldenschool.org/donate, or
- get involved in the upcoming Compose-a-thon (*see right*).

Every gift counts.

Announcing a Compose-a-thon

A creative musicianship marathon to support
The Walden School

April 11 through May 1, 2010

For three weeks this spring, members of the Walden and Junior Conservatory Camp communities all over the world will spend time composing and doing musicianship drills. Donations will be solicited from March 11 through the conclusion of the marathon.

Participants raising at least \$100 are eligible for prizes, and every dollar they raise above that amount will be matched dollar for dollar by an anonymous donor, up to \$10,000! You can support Walden by donating towards the efforts of the participants, and you can participate yourself.

For more information, go to
www.waldenschool.org/cat.



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