

Shouting Out Loud: Women in Punk Music

By Caroline O'Meara (WS '88–93)

All my life I have been surrounded by women making music. My mother is a Junior Conservatory Camp alumna, and my years at Walden overflowed with female role models. For my friends and me, women writing music were not *female* composers, they were simply composers. When I became a music major in college, composing and studying music history, this situation changed so quickly I almost didn't notice. When I graduated college in the late 1990s, the music department had a single female faculty member, a world-renowned opera historian. By this time, this inequity seemed almost normal to me, despite the number of highly talented female graduate student composers and musicologists. Yet, when I began my graduate work in musicology, I knew that two of the topics I wanted to work on were women making music and popular music. Since then, I have found that these two research interests often intersect.

Writing about popular music as a musicologist certainly includes discussing lyrics and social context, and analyzing musical content. But for me it is ultimately, and essentially, about the people who make it, the people who perform it, and the people who listen to it and incorporate it into their lives. That is why I am not as interested in long, complicated rock tracks composed by artists referencing classical traditions — although I find this scholarship fascinating enough — as I am in the simplicity of punk rock.

My work is about more than being able to hear that the Ramones's "Blitzkrieg Bop" uses only four chords. After all, what makes punk so powerful is neither the virtuosity of the performers nor the complexity of their harmonies. In music theory classes, I had learned how to analyze and value music based on the ways it fulfilled principles such as organicism, but common analytical tools like Schenkerian analysis can become problematic when applied to Chopin *Preludes*, not to mention the Sex Pistols. So, the challenge in writing about popular music can be deciding which analytical tools to use for each new work you tackle. It's often about intellectual flexibility and an open mind.

I became interested in studying punk rock because the genre's enthusiasm for musical amateurism provided a one-of-a-kind space for women to fully participate in the rock discourse. If "anyone can make music," that meant (even) girls could. Of course, punk was not the only social movement of the 1970s that encouraged, even demanded, that women get out of the house and onto the (metaphorical or literal) stage. At times, however, it was the loudest.

When punk developed in New York City in the mid-1970s, several women played prominent roles: Patti Smith, Debbie Harry of Blondie, and Tina Weymouth of the Talking Heads. Nevertheless, New York punk rock generally distanced itself from politics, including the feminist movement. By the early 1980s, however, the initially male-heavy genre had changed as many all-female and mixed-sex American bands began to record and tour, from the B-52's to ESG (a group of teenage sisters from the South Bronx).

In 1976, punk took off in the U.K., and from its beginning British punk culture was always more socially and politically engaged than its American cousin. British punk feminism was most closely related to the branch of feminism devoted to women succeeding on male terrain, from the political stage to the rock stage. (Margaret Thatcher did not count). In my work, I've looked at the music of a band called The Raincoats, a mostly-female punk band most active in the late 1970s and early 1980s. The Raincoats understood their music in terms of punk's opposition to mainstream music and performance values, but they wanted to deploy punk for productive, feminist means. Critics and other musicians at the time described their songs not only as "feminist," but as somehow enacting gender, embodying femininity. In other words, it wasn't

just the topics they chose — The Raincoats's songs confronted topics such as body image ("Odyshape") and date rape ("Off Duty Trip") — but the music that they wrote and performed that sounded feminine to listeners. For example, their songs often avoided the strong backbeats of much rock music, instead featuring stuttering rhythms that came from British punk's interest in Jamaican reggae music. Their re-imagined rhythm section often embodied the nervous energy and uncertainty of their lyrics, sung by voices often wavering and fluctuating expressively.

It's when my work as a music historian crosses over into looking at broader cultural and social movements that it becomes most interesting to me. Bringing together musical and historical analysis not only explains what "feminine" meant in popular music in the late 1970s and early 1980s, but also the development of women's participation in popular music as a whole. Women in punk worked hard to gain access to the rock stage, paving the way for the women (and men) that followed.

Caroline O'Meara received her Ph.D. from the University of California, Los Angeles, in 2006. She currently lives with her husband in Chapel Hill, North Carolina, where she is working on a book project based on her dissertation.



- Recommended Listening**
- Various Artists, D.I.Y.: *Blank Generation — The New York Scene (1975–1978)*
 - The Raincoats: *Odyshape*
 - ESG: *South Bronx Story*
 - The B-52's: *The B-52's*
 - Various Artists: *New York Noise*
 - Blondie: *Parallel Lines*
 - X-Ray Spex: *Germ-Free Adolescents*
 - Talking Heads: *1977*
 - Patti Smith: *Horses*
 - The Slits: *Cut*

Recitative

Vol. 13 No. 2 | Fall 2007



THE
WALDEN
SCHOOL

- Life After Walden..... page 2
- Preserving Our Castles
in the Air page 2
- JCC Corner..... page 3
- Better Living Through Music:
Spotlight on Fay Griscompage 4
- Donor Spotlight:
Charles and Jean Nauert..... page 4
- Sympathetic Vibrations page 5
- Walden Recipe page 5
- Reunion pages 6 & 7
- Contributors to
The Walden School pages 8 & 9
- News and Goods pages 10 & 11
- Alumni Spotlight:
Lance Reddick page 12

Life After Walden: An Update from the Field

By Molly Pindell

On the last night of Walden's 2007 Young Musicians Program, we sang our final *Good Night Music* with nine graduating seniors. Although we will miss all of them greatly, we are pleased to send them off into the world with Walden's blessing. This fall we caught up with each student for a personal report.

At Bard College, **Erica Ball** continues to pursue her dual passions, music and running. She studies composition with Joan Tower and is working on a piece for Da Capo Chamber Players. Erica is a member of Bard's cross-country team and she plans to travel to California in January to run the Carlsbad Marathon and qualify for the Boston Marathon.

Brayden Cleary is enjoying his freshman year at Duke. His courses include Intro Psychology, Intro Economics, History of the Americas, and a class entitled "Framing the Immigration Debate." Outside of the classroom, Brayden is teaching local Durham kids how to play tennis and will be joining the Ultimate Frisbee team. He's also looking forward to an exciting Duke basketball season.

Freya Waley-Cohen has elected to do a bit of traveling before beginning university at Cambridge in the fall of 2008. Her itinerary is quite full: this fall she will be in Los Angeles working with film composer John Powell

before heading south to Mexico for the Day of the Dead. In December Freya travels to India to work in an orphanage for three months. Then she's off to Thailand to ride elephants, stay in a Buddhist monastery, and learn the basics of Thai language, culture, and cooking.

Michael Garrido reports, "I am loving USC like a tall, green tree." He is planning to major in theatre and is involved in an assortment of extracurricular activities, including pledging Beta Theta Pi, joining CIRCLE (Critical Issues in Race, Class, and Leadership Education), and dancing and performing in culture shows for Nikkei and Troy Philippines (a Japanese and Philippino student group, respectively). Michael misses Walden, but says he now has "a wider perception of inspiration and opportunities for collaboration everywhere."



Erica Ball, Andrea Grody, and Ilana Rainero-de Haan

quartet with friends and in the school's game-lan. One of Lee's favorite things about Swarthmore is the beauty of the school's campus. Says Lee, "We've had lots of bright and sunny weather, and I've spent a lot of time exploring the arboretum that is also our campus."

At Stanford, **Andrew Linford** is performing on a variety of instruments. He takes cello lessons, plays in a viola quintet, and has taken up the tenor sax so he can play in the school's marching band. In addition to music,

Andrew's coursework includes classes in French, Linear Algebra, and "The American Memory of the Civil War."

At Bucknell **Cliff Reilly** continues to play hand bells, with the Rooke Chapel Ringers. He also sings with the school's newest *a cappella* group, Beyond Unison. His Walden training is coming in handy; Cliff was awarded a \$5,000 scholarship from the hand bell ensemble for his rhythm and sight-singing skills. Cliff reports, "I'm generally happy here, although it's not even close to Walden."



Jen Rosenfeld and Andrew Linford

Andrea Grody is a freshman at Princeton University, where she is studying composition. She has also lined up a series of auditions for both *a cappella* and musical theatre groups on campus. Andrea reports that being at college is sort of like being at Walden, "just without all the singing before meals, the good-night music, and the small, amazing community."



Michael Garrido

Lee Kusmer is a freshman at Swarthmore College, where he's enjoying classes in linguistics, math, and music. He plays in a string

artist Jesse McCartney. As for Walden, Jen says, "I'll be sure to come back to visit as often as I can, because as Judy Garland said, 'there's no place like home.'"

Recitative

Vol. 13 No. 2 | Fall 2007

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

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Preserving Our Castles in the Air

By Ellen Bernard, Board Chair

"If you have built castles in the air, your work need not be lost. There is where they should be. Now put foundations under them."

— Henry David Thoreau

I am excited to announce that in April, Walden's Board of Directors took an important step toward securing Walden's future by approving a new five-year Strategic Plan. The overarching goals for the plan were thoroughly and deeply considered, and the strategies for achieving these goals are now carefully articulated in a document that is already proving useful as we move towards a stronger and more stable Walden for future generations of young musicians and music educators.

One critical step in the strategic plan that has already been taken is the increase of the Executive Director position from part-time to full-time. We are delighted that Seth Brenzel will continue at Walden in this expanded capacity. He has left his former part-time job with Visual Sciences and is excited to be able to devote even more of his considerable energy and wisdom to his role at Walden.

The Strategic Plan identifies six goals, which include improving Walden's financial position; increasing the school's reach and impact; and ensuring a diverse and strongly qualified student body for all programs. This plan has been

in the works since 2004, and I thank the dedicated and hard-working volunteers on our board for their vision and decisive action in drafting, revising and adopting it.

I would like to take this opportunity to introduce the newest arrival to our board, Todd Cleary. Todd is director of the retail division of T. Rowe Price Group, managing the marketing and sales functions. Todd and his wife Darcy live in Timonium, Maryland. Their daughter Lyssa attends the University of Virginia and their son Brayden, a recent Walden "graduate," is at Duke University. It was Todd's personal Walden experience as a parent that led him to serve on our board. He is proof that Walden deeply touches not only the lives of students, but the parents as well. Welcome, Todd!

And also at this time we bid a grateful farewell (for now) to board members Laura Mehiel and Cindy Harkum. Both served the organization richly during their time on the board and we anticipate continued involvement with both of them as their relationship to Walden shifts. Many thanks from all of us for everything you've brought to the community!

If you would like a copy of Walden's Strategic Plan, please contact Seth Brenzel, Executive Director, via phone at (415) 648-4710 or via email at sbrenzel@waldenschool.org.

JCC Corner: A Certain Kind of Person

At the reunion in June, Walden staff sat down with Bob Passmore, Shari Fleming and Flora Cushman to fill in some holes in the history of the Junior Conservatory Camp. How did it all begin? And when? We wanted to know.

What follows is a partial transcript and slight paraphrasing of the conversation we recorded one afternoon. Many thanks are due to the participants in the conversation and to Mark Ettinger who spent hours assisting with the set-up, recording and sound file transfer.

According to Flora Cushman, the Junior Conservatory began in her family's house in St. Johnsbury, Vermont. Flora says, "My mother started teaching piano and having classes for children, which is basically why I didn't want to be a musician, because I thought it was only normal and *everybody* did it." They had a big house with three living rooms and eight pianos. On any given weekday afternoon or Saturday, the three big living rooms in the Cushman house were full of students, and the front two rooms on the second floor were in constant use as well. Even the front rooms in the attic were used for theater classes. Mrs. Cushman kept expanding her school, with counterpoint lessons taught by Ruth Sparrow Hansen, theater classes with Pat Tierney and voice lessons with Betty (Julian) Nowocienski. They installed a sign on the front porch of that big house that read "Junior Conservatory." It was 1940.

Immediately upon establishing the school, Mrs. Cushman set about creating the Junior Musicianship certificate, or JM, and working to have it recognized and certified in the state of Vermont. Of the JM requirements, Shari Fleming remembers, "We had to give a recital our senior year in high school, and take private lessons in harmony and counterpoint." Half of the pieces on the recital had to be their own compositions. Flora remembers how fiercely her mother fought for recognition of her students' work through the JM certificate. "It really meant something, the JM degree, and she was determined that the kids were going to get credit for it."

A confluence of circumstances led to the move from Vermont to Baltimore. Mrs. C had taken three or four of her students to do a demonstration at the Music Educators National Conference, held at the Peabody Conservatory of Music that year. The director of Peabody, Reginald Stuart, was bowled over by the demonstration, and invited Mrs. Cushman to come teach in Peabody's Preparatory Department. Flora says of Stuart, "He was a really fine musician, a musician's musician, not just a pianist, so he really appreciated my mother for what she was; he knew what she was."



The Cushmans

The second catalyst for the move was the fact that Flora's father had lung cancer; they knew he was dying. He didn't want to leave his wife and his daughters alone in St. Johnsbury without any prospects for income beyond the Junior Conservatory, so he insisted that she accept the position at Peabody. The family moved in 1950.

Then in 1952 Mrs. Cushman tried to teach a summer course in Baltimore, but found it depressing and hot. Flora recalls, "My mother loved Vermont and so she decided that she was going to somehow take all of her students up to Vermont and do the summer course there. I don't know what she did or how she organized it, but that, by God, is what she did!" And so the first "Junior Conservatory Camp" was held in Putney, Vermont, in 1953.

In 1954, camp was held at Manor Vail, an estate in Lyndon Center, Vermont. This would be the Junior Conservatory Camp's home for the next 11 years. In 1964, Shari Fleming recalls Grace approaching her after lunch one day to ask for a ride over to Burklyn, an ex-millionaire's mansion that had been taken over by the state. The space was beautiful and more than suitable for the JCC, and Burklyn was at that point in better physical condition than Manor Vail.

The camp moved to Burklyn in 1965 and remained there until 1972, the year Mrs. Cushman died. Her daughter Georgia directed the program that summer, but it was the last summer for the Junior Conservatory Camp.

It was when she had the first of two strokes that Mrs.

Cushman began work on what was to be the authoritative book on her approach to musicianship. Flora remembers begin in London

during the time her mother was recovering from her stroke. "Mother wrote us a letter and said, 'I'm pretty lonely. Can I come and visit you for a while?' So she came to London. She was so excited. She stayed in the



Reception in Lyndon lobby

front room and kept saying, 'Don't worry about me, I'm fine, I'm busy writing my book!' She did write a lot, but I emptied the wastebaskets; she threw a lot away, I'm sorry to tell you!" Flora continues, "First of all, she didn't want to do it. She secretly believed [such a book] would [make it] sound like it *must* be done this way. That's why I'm really pleased with what you're doing at Walden."

Pat Plude chimed in to say that the creators of *The Walden School Musicianship Book* had had the same concerns. How does one articulate what "it" is

without reifying such a fluid approach to teaching and learning? Flora remembers her mother preparing anew for each semester. "I would say, 'But Mummy, you've already taught that for two



Manor Vail

years." And Mrs. Cushman would respond, "It's not like last year! These are different people; they need something a little different, and I have to figure out how to do it."

Flora said, "It sounds corny to say 'it's a way of life — it's a way of thinking,' but that's the truth!" Remarking on the Composers Forum at the reunion where JCC alumnus Alan Shewmon presented a recording of his work *Lullaby*, Flora said, "If you can do what Alan did — put his feelings so openly in front of us — that he had the courage to do that..." She choked up a little. "And that was always the result of people studying with my mother: they became a certain kind of person."



Burklyn Manor

Seeking a Camp Nurse for Walden 2008

Know anyone who would be interested in being our camp nurse for next summer? Responsibilities include working with the Young Musicians Program leadership team to ensure health among the community's students, faculty and staff; supervising the care of sick students or faculty/staff during the summer session; and living on campus and performing staff duties, including dorm supervision. The position is a full-time, six-week residential position, June 26 through August 3, 2008. Compensation is in the form of a stipend, along with room & board. Interested candidates should send a cover letter and resumé to: Seth Brenzel, Executive Director.

Via email: sbrenzel@waldenschool.org Via fax: (415) 648-1561

Better Living Through Music: Spotlight on Fay Griscom

by Esther Landau

This August, the Teacher Training Institute (TTI) held its third very successful annual week-long workshop in New Hampshire. The program was fully enrolled, with 36 teacher participants and six faculty members (Pat Plude, Pam Quist, Leo Wanenchak, Tom Lopez, Brooke Joyce, Bill Stevens). All attendees took classes in rhythms, solfège, harmony, computer music, as well as a daily dose of chorus; Level 2 participants also studied jazz musicianship.

There was an open mike night, a rousing recital by pianist Thomas Hecht, and a demonstration of the relationship of refracted light and the overtone series. A majority of participants composed something new for performance on the Composers Forum, including “Lidi Anne,” a canon with cheeky lyrics in the Lydian mode, written by second-year attendee June Bonacich.

One of last year’s certification candidates, Fay Griscom, just completed her first level of certification, a year of mentoring with the TTI faculty, and applying a customized curriculum with her students. We caught up with Fay this fall to find out more about her musical background, what she’s up to currently, and how the Teacher Training Institute has impacted her musicianship.

Fay’s earliest musical memory is of sitting on her mother’s lap as she played piano for the children’s choir at church. Both sides of her family were musical. “Everyone sang,” she says, and, from her description, her family could populate a symphonic band, covering instruments like oboe, flugelhorn, saxophone and trumpet.

Fay started her instrumental musical training on the piano, and studied oboe and organ during high school. She and her siblings were all in the same high school band but never overlapped chronologically. She recalls: “One year I did sneak back in for a Memorial Day Parade and played tenor drum again. I have a photo of us three sisters in our band uniforms!”

Fay says, “Everything I learned about music theory came from my first serious piano teacher. I had no music class in high school except for band and choir, but when I auditioned for college I had no trouble passing the theory entrance exam.” Fay went on to become a theory major, and says she never had another instructor who had the same impact as that first piano teacher.

After devoting 35 years of her life to directing church choirs and 10 years to teaching private piano lessons, a few years ago Fay began to teach classroom music in a small private Quaker elementary school in New Jersey, working with students from pre-Kindergarten through 8th grade. In addition to the classroom work, she also prepares them musically for holiday assemblies and class plays. She teaches two weeks of summer arts camp at the school where the students learn

to play pennywhistle, Orff instruments, percussion, Boomwhackers (percussion tubes) and Handchimes as a whole class. She says, “It makes for lots and lots of different lesson plans, and even more time spent just trying to stay organized! But I love the variety.”

Fay has just started her third year of classroom teaching. “The first year, I was acutely aware of my lack of experience in this new situation, so I began to look online for some kind of training that I could take in the summer months to better prepare for the next year. When I saw the name ‘Walden’ and the location, I was sold. The school approved the expense and I got in my car and headed north!”

Of the Teacher Training Institute, Fay says, “I was awestruck with the location, the teachers and the program — especially the solfège and rhythm training! I immediately knew that this was something of great value that I needed to learn so I could teach my students. That feeling only strengthened over the week as I found my own musicianship improving dramatically. Solfège and dictation were two nightmare classes for me in college; I learned more in one week at TTI than in an entire year back then!”

When Fay learned about certification, and the opportunity to continue working with Pat

and Leo on solfège, rhythm and teaching choral music, she became very excited. “I knew this would be a tremendous benefit for my students.”

The focus of Fay’s certification was to introduce solfège and rhythm — as taught at Walden — into the curriculum for her students in Pre-K through the 4th grade, and to integrate these skills into her teaching of choral music. Fay says, “It introduced a whole new approach into the curriculum; even though all the students in every grade were beginners at it, they handled it very well. I saw the most impressive results in the younger students. They had had a little experience in rhythm reading during my first year and the improvement the second year with the introduction of the Walden method was readily apparent. The other very noticeable benefit of working in solfège was not relying on the piano to learn pitches in new songs. All our vocal exercises and games were done *a cappella*, and I think this helped the hearing aspect tremendously.”

Fay says, “Personally, the whole experience was such a positive one that it made me more excited than ever about the joy of teaching, passing on knowledge and nurturing young creative souls. I extend my heartfelt gratitude to the entire faculty and staff at Walden for an unforgettable journey toward being a much better teacher than I ever could have been before!”

Fay loved the group singing at the TTI workshop, and also enjoyed the new experience of doing improvisations. She says “I committed myself to being fully engaged, and it turned out to really expand my ‘comfort’ zone creatively.”

“It seems to us that Walden is an enterprise with a small potential donor pool. If those whose lives have been touched by Walden don’t support it, who will?”

Donor Spotlight: Charles and Jean Nauert

Long-time donors Charles and Jean Nauert are the parents of Paul Nauert (WS ’82–83; faculty ’87–94, ’98), editor of *The Walden School Musicianship Course*. While not musicians themselves, music has always been a part of their lives. They are active supporters of the University of Missouri Music Department and the University’s Concert Series.

They are, however, sorry to note that these days, “as the audience for classical music grows grayer, we find that ballets on ice are replacing chamber ensembles in presenters’ attempts to gain a younger audience.”

Charles retired at the end of 1998 from a long service as professor of history (with a European, Renaissance-Reformation specialty) at the University of Missouri-Columbia. After that, he taught part time in the Humanities sequence of the university’s Honors College, which he says was “great fun, since the readings were stimulating and the students were among the best on campus. I stopped that work about two years ago.” Jean worked for many years as a circulation assistant in the library of Stephens College, a small college for women. She also retired at the end of 1998.

The Nauerts first learned of Walden through the Belson family, distant cousins whose son Lee had attended Walden in the mid 1970s. Paul thoroughly enjoyed his first summer at

camp. The Nauerts say, “We had worried that the students from Baltimore and California might intimidate him. But he managed to find his place. We remember in his letters the descriptions of weekend hikes, and Paul’s delight in finding people to play his compositions.” While they had their concerns about

Paul, they remember Lynn Hebden’s reassurance that he was doing fine, that “yes, this kid from mid-Missouri could hold his own.”

Paul went on to teach at Walden. Charles says, “I think that Paul would agree that

teaching at Walden made him think more about the process of teaching and learning music. His approach to music had always been analytical, and teaching at Walden helped him pass his ideas about the structure of music to others. Paul eventually found a career in music and now teaches music theory and composition.”

The Nauerts were compelled to begin donating to Walden because “Walden was there for Paul, and we felt that it was important that it continue.” They have been consistent donors for more than a decade because they feel a sense of responsibility for the survival of the school into the future. “It seems to us that Walden is an enterprise with a small potential donor pool. If those whose lives have been touched by Walden don’t support it, who will?”

Sympathetic Vibrations: A Message from the Executive Director

By Seth Brenzel

An early topic in Walden's musicianship course has students delving into the acoustical properties of the piano and string instruments. This then evolves into an examination of overtones and the harmonic series, which is how the course orders further work on intervals, triads, and then cycles, modes, keys and harmony.

One activity that demonstrates important acoustical properties of the piano, and hopefully is familiar to many of this newsletter's readers, involves the (silent) depression of a key on the keyboard (for example, middle C). Once that key is depressed, the key exactly one octave below it (often referred to as small c) is struck several times and then released. The acoustical result is a continuation of that upper pitch (middle C), even though middle C was never struck. This middle C pitch is emerging from the vibrations of the striking of the small c key, an octave below. "Related strings will *sympathetically vibrate* softly but with a clear tone quality." (*The Walden School Musicianship Course: A Manual for Teachers*, p. 27).

It occurred to me this summer that these acoustical properties of resonance and sympathetic vibration could serve as a metaphor for Walden's community of musicians. Over and over again, I hear from parents, teacher training participants, faculty and staff, as well as young musicians, that Walden is a place where they can explore music in a unique and creative way and where they feel at home, a place where their creative voices somehow sympathetically react with the Walden spirit, that fundamental pitch that already exists when they arrive. Often people come to Walden having experienced themselves as "different" and decidedly not in a "sympathetic" combination with their non-Walden surroundings, so coming to camp can be a respite for our participants' creative, musical selves.

Throughout this last summer I found myself thinking about how this musical metaphor extends to Walden and JCC alumni. It first occurred to me during the alumni reunion and 35th Anniversary Celebration of Walden in June. More than 100 alumni gathered to reunite, to see old friends and make new ones, and to experience again some essential elements of their musical upbringing. We hiked, sang, danced, attended a concert, participated in a composers forum and sang *Good Night Music*. Some of the attendees had been at Walden or JCC for just one summer and others for 25. But all of us shared a delight in the creative freedom we enjoyed

while we were at camp, as well as a passion for the musical and creative community of which we continue to feel a part.

After the reunion, we launched our 35th Young Musicians Program and our fourth year of Teacher Training, in which our more than 85 combined program participants continued the tradition of exploring acoustics and intervals, improvising and composing, and creating a wonderful community of musicians and artists. We were fortunate to have so many alumni artists work with us this year: Pamela Layman Quist as our Festival Forum

Moderator; Thomas Hecht as a concert series artist for the Teacher Training Institute; Maho Nabeshima-Wright, a TTI alumna herself, as a concert series artist for the Young Musicians Program; and the Peabody Trio for our alumni reunion concert. These amazing musicians had a deep impact on our program participants.

One listener to Thomas Hecht's concert claimed that it was the best piano recital she had ever heard in her life. One of this summer's young musicians noted that Maho Nabeshima-Wright's concert introduced him to "some of the most beautiful music I've ever heard." And many faculty, staff and students found the singing of Pamela Layman Quist's *Requiem for the People* a stirring and profound experience. We were fortunate this year, too, to have one of the most veteran groups of faculty and staff in the School's history serving as guides to the discovery taking place in our classes, on our mountain hikes and during our composers forums.

As I move into a full-time role for Walden this year, I am reflecting on how it is that I came to resonate so sympathetically with Walden myself. In the summer of 1985, I came to Walden not fully knowing what I was getting myself into. I spent six wonderful summers at camp as a student, working with some of the best teachers I have ever encountered, always feeling at home among the beautiful surroundings, the amazing

faculty and staff, the wonderful music and creative energy, and my fellow students. Now, nearly 22 years later, I am privileged to play a larger part in this organization as its first-ever full-time Executive Director. This new, expanded role, which the Walden board of directors created as of June 1, will allow me the time to travel more frequently to

meet with friends, supporters and alumni of the school, to more meaningfully support our existing programs, and to focus my attention on implementing the recently completed 5-Year Strategic Plan, which our board of directors approved in April. This is an exciting development for Walden, and I am grateful for and humbled by the opportunity to continue serving Walden, a place that from that first summer has left its deep and lasting imprint on me.

It is true that there is great music being performed throughout the Monadnock region and beyond during the summer and throughout the year and also that there are many fine music-training programs housed in schools, universities and conservatories worldwide. But I daresay the unparalleled connection that is evident throughout the generations of alumni of both the Junior Conservatory Camp and The Walden School is like some type of communal sympathetic vibration entirely distinct from, though not unrelated to, the material taught or the concerts performed. More is going on at camp than simply a key being struck, a concept being taught, a lesson being mastered. It is somehow the creative intention with which all of us have come to these programs that allows for such an experience that has and will continue to resonate throughout our lives; I know it is still resonating in me.

Georgann Nedwell's Tapenade

- 2 cups of good black olives, pitted and roughly chopped*
- 1 clove of garlic
- 1 teaspoon of capers
- 3 anchovy filets
- 1 tablespoon of Dijon mustard
- Juice from half a lemon
- 1 teaspoon of thyme
- 1/2 teaspoon of pepper

In food processor (or blender) add olives, garlic, capers, and anchovy filets. Pulse a few times before adding the mustard, lemon juice, thyme, and pepper. Blend items until they form a chunky paste.

*Note: I rinse the olives before pitting them because they are salty. Also, if you find you need a smoother texture, add olive oil a tablespoon at a time.

Serve atop toasted pitas or baguette slices.

To toast pitas: Pre-heat oven to 425°. Drizzle olive oil over pita wedges and sprinkle with sea salt and coarse ground black pepper. Place in oven until crispy (about 10 minutes).



Can It Last All Summer? *Please?*

The 2007 Walden/JCC reunion was a culmination of the very best of a typical summer at Walden. It was a wonderfully sentimental time of reuniting and bonding. With a long and diverse list of attendees, the event was a perfect time to meet members of the community from other generations and for everyone to connect over a common appreciation for this magical summer experience. It was worthwhile to learn from previous generations just how much Walden/JCC has changed, yet how similar the experience, traditions, and values are from the present ones. The top of Mount Monadnock was as beautiful as ever and preceded a composers forum that was a display of enormous talent from a wide spectrum of composers, styles, and genres. While the weekend was packed with events, there was just the right amount of free time to reminisce and to meet new friends. By the end of the weekend, there was a strong bond between all the attendees that brought back the feelings of accomplishment, union, and peace that a summer at Walden brings to the members of its community.

— Kendra Blue Holmgren (WS '00–06), Reunion Chair



**Kendra Holmgren and
Marshall Bessières**



Bob Crites and Loretta Notareschi

This timing of the 2007 Walden School/JCC reunion was perfect for me. I had been teaching at Walden steadily since 2000 except for 2006 and 2007, so I was missing it sorely. The reunion was a chance for me to get my Walden “fix.” I especially remember the dance on Friday night. Not even the sloping dance floor — which made all of us end up dancing in the corner — could keep us from enjoying the high energy Virginia reel or the lovely Apple at the end of the evening. After so much dancing, I’m surprised I made it up Monadnock on Saturday. I definitely had sore muscles! I very much appreciated getting to observe Pat and Leo teaching in the rhythm and solfège demonstrations and choir warm-ups. I found myself hurriedly reaching for scrap paper to scribble down ideas to use in my own teaching.

Reconnecting with old friends was great, too. I especially enjoyed getting to work with Renée Favand on a selection from my “Love Songs” on Sunday’s Composers Forum.

— Loretta Notareschi (WS '95; staff '97; faculty '98; '00–05), Reunion Chair

I remember in the summers at JCC, and maybe even more in the time between the summers, it felt as if I had a second family — a very close group of wonderful and talented people who were never far from my thoughts! It always felt as if we had something very special that the others in our schools or among our acquaintances didn’t have and couldn’t even understand — and I do think we really did. Does anyone else remember those thoughts? And that so many of those same people came together again this past June brought up a host of similar feelings for me. Let’s keep in touch.

One further note: I know that these same things that we experienced about camp many years ago exist among generations of Walden students, even to this day. That’s a very satisfying thought and one that we can take much pleasure in and for which we can thank the leaders of The Walden School as they maintain a cherished tradition.

— Bob Weaver (JCC '62–63), Reunion Chair



Ann (Conley) Weaver and Bob Weaver



Fiona Murray and
Leo Wanenchak



Michael Johanson and
David Drucker



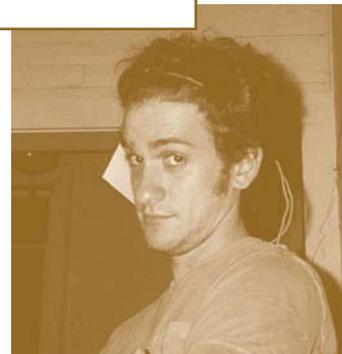
Bob Passmore



Tamar Bloch

The opportunity to meet in random small groups and catch up with old friends and meet campers from other times; collective activities like climbing Mt. Monadnock; music, and in all venues — listening, learning, singing together {were the best aspects of the reunion}.

— Bob Passmore (JCC '58–64)



Alex Christie



Marc Hyman

It was unspeakably wonderful to reconnect with so many JCCers — we all felt like we were right back there, almost as if 40 some years never happened! It was also great to see the continuity of the JCC/Walden phenomenon, and how it's affected so many lives.

— Marilyn Crispell (JCC '60–64)



John and Mary Anne
(Polk) O'Meara

Catching up with old chums was an absolute blast. But, equally rewarding was getting to know generations of JCC and Walden students. It added a lot of depth to Walden history that was more meaningful to me now than when I was a teenage student.

— Kate Hollander (WS '83–88)



Ellen Hoffman,
Asa Williams and
Flora Cushman

The JCC years were absolutely central in my life growing up. The reunion experience was a high point in my adult life because it took me back in so many ways to that wonderful world. I could never forgive myself if I had missed it.

— Jackie Zuelzer Anderson (JCC '55–62)



Seth Brenzel and
Mattie Rogers

I particularly liked the Composers Forum. It's nice to know that people are still composing and creating cutting edge music. It is awesome to see that Walden still stands strong and is growing. Connecting with old friends and sharing experiences of past years is always fun to do. I've never been to a reunion and always thought that it might be kind of weird/strange to attend one. THIS reunion was like butter. We had a chance to make new connections and get that wonderful feeling of Walden community again.

— Peter Krag (WS '95–03)



Carol Miles and
Shari Flemming



Tom Baker



Pat Plude



Noah Mlotek, Kate Ettinger
and Sophie Coran



Nathan Felde



Dan Shaud

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.

Anne Deane Berman (WS '77–80; faculty '85–89; board '98–00) writes: “Steve has been building an advanced gaming initiative at UCLA as well as other projects with clients in NYC and British Columbia. I have recently accepted an academic position in the College of Engineering at my alma mater — UCSB. I will be building a new curriculum and teaching with various faculty colleagues who are working in these areas: Digital Media, Telecom/Wireless, Sustainability/Energy, and BioTech/Life Sciences. The focus will be on university research in these areas and the commercialization of new technologies/applications. I hope to eventually hook up with engineering collaborators to make immersive, interactive environments.”

Bay Area Waldenites **Seth Brenzel,**

Marshall Bessières,

Andrew Linford,

Joaquin Feliciano and

Joaquin's wife Ann

Kelleher gathered on

October 27 for a hike up

Cataract Falls on Mount

Tamalpais. More commu-

nity hikes are planned; let

us know if you'd like to

host one in your area by

emailing [\[school.org\]\(mailto:alumni@walden-school.org\) or calling \(415\) 648-4710.](mailto:alumni@walden-</p>
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Violinist/violist **Gabe Bolkosky** (Visiting

artist '00–03), together with pianist Paul

Sullivan and cellist Crispin Campbell,

recently performed in Ann Arbor as The

Solar Trio. The group's performances are a

blend of original compositions by

Paul; tango, jazz, and klezmer-influ-

enced music from Gabe; and

Crispin's improvisatory Latin and

blues styles. Gabe is teaching

Working the Basics; a Course in 10

Intensive Workshops for violinists and

violinists in Ann Arbor this fall.

Cyrus Chestnut (WS '77; Visiting

Artist '06) was featured in *Cyrus*

Chestnut: Reinventing Elvis, a radio piece by

James Hattori for NPR. You can listen to the

program, which includes four audio tracks of

Cyrus performing his own interpretations of

songs of Elvis Presley, at npr.org. Cyrus's new

CD, *Cyrus Plays Elvis*, is just out.

ICE (with flutist **Claire Chase** (Visiting

Artist '05–07)) performed at the Spiegel tent

in New York in September, and at the Issue

Project Room and the Tenri Cultural

Institute there in October. They then blitzed

through Chicago with eleven shows over the

course of 7 days. Go to www.iceorg.org for the

most current concert schedules in both New York and Chicago.

Victoria “Torrey” Cheah

(WS '05–06), selected as

the 2006 Walden

School/PRISM Quartet

Commission winner,

attended the premieres of

her new work “and yes I

said yes” at the quartet's

performances in New York

and Philadelphia in late

September. Numerous

Waldenites gathered to celebrate after each

concert, including **Seth Brenzel**, Torrey's

parents Michael Cheah and Stephanie Chew,

her boyfriend Sam Le Dily, **Andrew Jacobs,**

Ruth Franklin, Rita Mitra, Teddy Poll,

Lee Kusmer, Sophie

Coran, Adrian

Merrick, Jason

Hargreaves, Jessica

Tribbett, Jim Altieri,

Renée Favand, Shawn

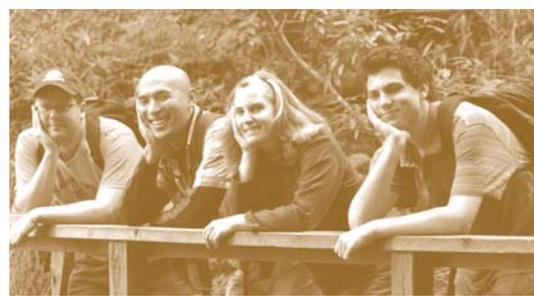
Crouch, Sam Pluta,

Trevor Hunter,

Andrea Clearfield, and

Martin Bresnick,

among others.



Seth Brenzel, Joaquin Feliciano, Ann Kelleher and Andrew Linford (Marshall Bessières is behind the camera)

In October, **Andrea Clearfield's** (Visiting

Composer '06) work for chorus and organ,

The River of God, was performed by the

Philadelphia Singers and David Hayes,

Music Director and Conductor.

Charles Dees (WS '02–05) has been earning

a variety of awards since last spring.

His North Kansas High School

Scholar Bowl team won its fifth

Class 4 title for Missouri Scholar

Bowl, the state championship. He

then won second place in the

Panasonic Academic Challenge in

June, and was recently named a

National Merit Scholar semifinalist.

Del Sol String Quartet (Visiting

Artists '06) kicked off the new sea-

son with a concert at the Library

of Congress in Washington, D.C.

in October. There they performed

a world premiere by Cambodian-

American composer, Chinary

Ung, a Koussevitzky Foundation

commission. They played the

concert on rare 17th–18th century

Italian stringed instruments

provided from the Library's

collection.

Nicholas DeMaison's (Walden faculty

'04–07) new opera *Ursularia* was performed

in Chicago in October as part of Opera

Cabal's “Delusions: Chicago (2007).”

Ursularia is “a chamber opera with intrusive

thoughts of being trapped in the wrong genre. Featuring dal niente new music ensemble the opera charts the unlikely account of eleven thousand virgins on a sacred journey of death.”

Stacy Garrop (WS

'87–88; faculty '96) writes: “Cedille Records

has just released *Composers in the Loft*, a CD

that contains recordings of five of the past

composers-in-residence of Music in the Loft's

concert series. Included on this disc is my

String Quartet No. 2: Demons and Angels, per-

formed by the Biava Quartet.” You can buy

the CD at www.cedillerecords.org/100.html.

Thomas Hecht's (WS '78; faculty '82–84;

visiting artist '00, '07) piano student Abigail

Sin, 15, won First Prize in her age category

of the Viardo International Piano Competition

in September. Abigail studies with Thomas

in Singapore and has relocated temporarily to

Baltimore to continue her lessons with him

at the Peabody Institute, where Thomas is a

visiting faculty member this fall.

Emily Hunter (WS '05) is at L'ecole l'er-

mitage à Maisons-Laffitte, outside of Paris,

enrolled as a boarding student. She is taking

a British A-Level-based program and having

an intense exposure to French, although her

roommate is Austrian, and Emily is mostly

picking up Wiener slang. Recent trips have

included expeditions to Normandy and

Mumbai.

Matthew Hunter (JCC '69–70; visiting

artist '06) writes: “I knew that August 30th

was a charmed day when I got on the bus in

Luzern — and who should be standing next

to me but Pierre Boulez, a hale 'n hearty 80-

something. We talked about Mahler's 10th,

and the changed role of percussion in con-

temporary music, that the

training hasn't kept pace with

the solo nature and incredible

diversity of current performance

demands. This was followed by

a rehearsal of the new violin

concerto by Sofia Gubaidulina

that we premiered that evening

with Anne-Sophie Mutter. It is

always a great moment when

composer, conductor, soloist and orchestra

reach agreement, but this was special in that

it had the feeling of something ‘definitive’



L to R: Teddy Poll, Sam Le Dily and Torrey Cheah



Gabe Bolkosky



Matthew Hunter with Nicholas DeMaison

News and Goods (continued)

(due, perhaps, to Frau Mutter's unbelievable performance). And then, to round off the morning I was met by our traveling man-with-baton **Nicholas DeMaison**, who was an assistant conductor at the Boulez Conductor's Workshop. Wow! We had a great time cruising the Vierwaldstaettersee on the 'Brunnen' (see photo), enjoying a four-course invitation courtesy of the Luzern Festival, which had invited the Berlin Philharmonic to lunch. We didn't let the rainy weather dampen our high spirits, and had an ideal time catching up on Walden goings-on. May the surprises of Walden never cease!"



Trevor Hunter and Pam Quist

Trevor Hunter (TTI '04, '06–07) writes: "I recently interviewed *New Yorker* critic Alex Ross about his new book *The Rest Is Noise: Listening to the 20th Century*. The interview appeared on www.new-musicbox.org on October 10th and can be accessed now through the site's archives."



Marguerite Ladd

Morgen Jahnke (Administration '03–04) and **Joe Kissell** have moved to Paris, where they are enjoying the city and blogging about it at www.trufflesforbreakfast.com.

Marguerite Ladd (WS '99–02; TTI '06; staff '05–07) writes, "I am in Ireland doing an in-depth study of the music, culture and history of Ireland (while working, of course, to earn money). I have always loved Irish music so I decided I would take a year off from earning my masters and go abroad. So, I am in Ireland until the end of November or beginning of December, and then I will move to Scotland where I will be until the end of April." Marguerite is happy to hear from friends at megyrocks@aol.com.

Caroline Mallonée (WS '87–92; staff '96; faculty '98–00, '02–07) writes: "I'm sending a photo of me with **Anna Lindemann** (WS '01–02) and **Benny Goldberg** ('99–00). They both sing in the Yale Glee Club, and this was taken at Avery Fisher Hall in Lincoln Center in January after a concert of theirs in which they sang *Wind Songs*, a piece I wrote in 2005. It won YGC's 2006 Emerging Composers Competition. Benny and Anna were both students at Walden for a few summers, yet they did not meet until they got to Yale."



Anna Lindemann, Caroline Mallonée and Benny Goldberg

Ned McGowan's (Visiting artist '01–04) band **Hexnut** has released its eponymous CD; the works include a new composition by

Ned, entitled *Tools*. The album is available on iTunes, Amazon, and eMusic.

Brendan Milburn's (WS '88) band **GrooveLily** has released a new CD entitled *A Little Midsummer Night's Music*, which features the score they wrote for a production of Shakespeare's *A Midsummer Night's Dream*, directed by Tina Landau and co-produced by McCarter Theatre and Paper Mill

Playhouse. The band says, "The CD includes some of our most joyful and unfettered music to date (think prog-rock with lyrics by Shakespeare — we really went to town)." Look for the CD at www.groovelily.com.

Loretta Notareschi (WS '95; staff '97; faculty '98; '00–05) has begun her new teaching position at Regis College in Denver, Colorado.

Bill Stevens (WS '92–94; faculty '00–07; TTI faculty '06–07) celebrated his 30th birthday at the home of Jennifer Collins and

Mark Ettinger (parents of **Kate Ettinger**), with **Jim Altieri**, **Aurora Nealand**, **Meighan Stoops**, **Torrey Cheah**, **Erica Ball**, **Greg Westland**, **Lee Kusmer**, **Danielle Oberdier**, **Adrian Merrick**, **Amy Sham**, and of course his family. **Doris**, Bill's former guide dog, now retired, was present — and finally available for patting!

Da Capo Chamber Players (with clarinetist **Meighan Stoops** (Visiting artist '04, '06–07; TTI '06–07)) recently performed "Sonic Youth," a program of works by young composers, including *Throwing Mountains*, by Walden's own **Caroline Mallonée**.

Bob Weaver (JCC '62–63) writes: "On October 14, there was a mini-reunion of Junior Conservatory Camp alumni at the Episcopal Church of the Redeemer in Baltimore for **John and Marianne Weaver's** concert. **Roy Ann (Swift) Carney**, **Ellen (Kleylein) Morris**, **Claire**

(Wernig) **Hammer**, **Tom Baker**, **Zoltan**

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

Szabo, and **Bob Weaver** joined John and Marianne for a wonderful evening catching up on old times and listening to some amazing music on the fine organ — the same instrument that John had dedicated in recital back in 1960 — and Marianne's beautiful flute."

John Weaver's (JCC faculty '51–68; visiting composer '99; advisory council '02–07) newest CD is called *The Music of John Weaver*. It is available from Madison Avenue Presbyterian Church, 921 Madison Ave, New York, NY 10021. To order, send a check to the church for \$20. This includes shipping and handling costs.

John Yankee (WS '77–89, '91; visiting artist '05) has moved from San Diego to Woods Hole, MA. He is working in nearby Falmouth as Interim Director for the Falmouth Chorale and Orchestra (www.falmouthchorale.org).



Ellen "Pogo" Hoffman's grandson

Transitions Major Life Events in the Walden/JCC Family

Former board member **Lia Fernald** and husband **Guy Haskin** welcomed baby **Jasper** on August 29.

Ellen "Pogo" Hoffman (JCC '60–67) is thrilled to announce the birth of her perfect grandson, born October 11 in Japan.

Molly Pindell (summer staff '99–04, '06–07; board '07) and **Dave Wilkens** welcomed **Juliette Neva Wilkens** into the world on

September 7 at 7:44 a.m. The family is healthy and happy; **Juliette** has already attended a number of Walden Board and committee meetings by phone.

Board member **Robin Kenney's** father, **James Kenney**, passed away on April 13.

Pat Plude (Walden faculty '77–97; '99–02; administration '99–07) and family (husband **Steve Kusmer** and children **Morgan** (WS '03–07) and **Leland Kusmer** (WS '98–07)) mourn the death of Pat's sister-in-law, **Rebecca Plude**, on October 8. **Becky** was the beloved wife of Pat's brother **Brian Plude**, and mother to four children, including **Keldon Plude** (WS '98–99).



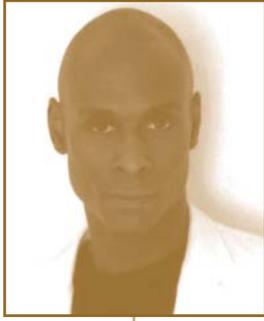
Juliette Neva Wilkens

Alumni Spotlight: Lance Reddick (WS '76–80; faculty '83)

by Esther Landau

When he would bang away on the piano, the young Lance's mother would tell him, "You can't do that — you have to learn how to play!" She knew what she was talking about, too; she was an instrumental music teacher in Baltimore's public schools. Lance asked for piano lessons and began studies with a Ms. Epstein when he was six. Practicing was never — and still isn't — one of his favorite things. "I would always rather be watching TV than playing. I *needed* to practice, of course, and so I only made progress in fits and starts." Lance sang from a very young age, too, starting at age 8 in his church choir and later taking voice lessons at 15.

Lance studied physics for a year at the University of Rochester and then transferred to study composition at the Eastman School of Music, but his enthusiasm waned after his first year at school. In fact, he hadn't written enough music to graduate without adding a year to his schooling. Another factor came into play at this point as well: "People who knew me growing up and throughout college knew that the pull of pop music was always strong for me and that I had a knack for it. My love of popular music versus the cultural training that it was somehow not *real* music, or not as legitimate as concert art music, was something I struggled with all through childhood." Little surprise then, that at this



crossroads he says he realized, "I don't want to be a classical composer, I want to be a rock star!" so he left school to pursue his dream.

His parents heard about Walden through Peabody. He didn't want to go: "They made me go, and I hated it for the first week." His most vivid memory was of riding the bus up from Baltimore, and Lee Belson kicking the back of his seat. At some point, though, and he can't identify when or why, things changed — his misery at being there in the beginning became crying at having to leave at the end.

Lance attended Walden for five consecutive summers, the summer when he was turning 17 being the most productive of all his time at Walden: "This was the summer where I felt that I most fit in. I wrote so much music." He recalls writing one song that was strongly reminiscent of Ravel. David Hogan performed it with Lance on a Composers Forum.

Despite being essentially a shy person, Lance recalls a close friendship with Josh Rubin with whom he overlapped for several years. He also idolized a number of other students and faculty, including Dede Ondishko, Rob Morsberger, Gary Monheit, David Hogan, and Bob Crites. "I thought Bob was like God — he was a *wunderkind*." Lance and Josh had composition with Bob. Lance recalls having to analyze three piano pieces by Schoenberg

and trying to find all the cells; he couldn't find any of them. When he asked Bob for help, he remembers, "Bob giggled and started circling cells. Suddenly I saw them all over the place."

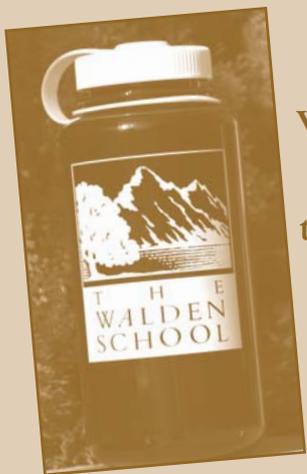
While Lance didn't become a rock star — his career has taken him more significantly (and famously) towards acting than music — his musical training has had an impact on his acting work. He says, "Even when I look at film, all those years of studying theory and composition really make me think of things thematically and in proportion. Each actor tends to favor one modality, and for me it was always rhythm. When I'm working on lines, how things feel in my body — the rhythm of the words — is the most important. That's why I loved Shakespeare from early on, and when I really studied Shakespeare, my 2nd year at Yale, I learned that the rhythm and the sounds of the consonants and the vowels are extraordinarily important to the character that you make. I took that sensitivity from being a musician."

Lance's favorite thing about Walden was being taken seriously as a kid, and getting training that taught him not just the technical aspects of composing but how to find his voice as a composer. He says, "It serves me still now, writing jazz; it's about learning to think not just musically, but creatively — outside the box." And Lance's least favorite thing about Walden? "Leaving!"



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