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Pomona College  
*Music Gazette*

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Volume 17 Number 1

Fall 08

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## SPECIAL GUESTS

Renowned soprano **Lucy Shelton ('65)** will perform with Celliola and Friends on Sunday, September 21. Celliola consists of violist **Cynthia Fogg** and cellist **Tom Flaherty**, and their other friends include violinists **Jonathan Wright** and **Rachel Huang**, and pianist **Genevieve Feiwen Lee**.

Harpsichordist **Davitt Moroney**, who is Professor of Music at the University of California at Berkeley and gave the Richard N. Loucks Memorial Lecture at Pomona last spring, will present a recital emphasizing French influences on the music of J.S. Bach on Sunday, September 28.

The **Millennium Consort Singers**, under the direction of **Martin Neary**, will present a concert on Saturday, October 4 featuring the *Mass for Four Voices* by William Byrd and *Shakespeare Sonnets* by **Tom Flaherty**.

Two non-Western ensembles will present Lecture Demonstrations. On Wednesday, September 24, **Francisco Aguabella and his Afro-Cuban Folkloric Group** will introduce *oricha* music and dance, and on Wednesday, November 19 the **Viver Brasil Dance Company**, featuring dancer **Linda Yusdin** and percussionist **Luiz Badaro**, will introduce Afro-Brazilian *orixa* dances and folkloric dances representing the agricultural traditions of Bahia.

## PERFORMING ORGANIZATIONS

**POMONA COLLEGE CHOIR**, conducted by Donna Di Grazia, will sing Handel's *Messiah* on December 5 and 7. Rehearsals are Tuesdays and Thursdays 6:30-8:00 p.m.

**POMONA COLLEGE ORCHESTRA**, conducted by Eric Lindholm, will perform Beethoven's Piano Concerto No. 4 with faculty soloist Genevieve Feiwen Lee on October 11 and 12, together with Brahms' *Variations on a Theme by Haydn* and Ginastera's *Dance Suite from "Estancia."* On December 6 and 7 the orchestra will perform Symphony No. 10 by Shostakovich and *Nobilissima Visione* by Hindemith. Rehearsals are Tuesdays and Thursdays 6:45-9:00 p.m.

**POMONA COLLEGE BAND**, conducted by Graydon Beeks, will play music by Gorb, Vaughan Williams, and others at concerts on November 21 and 23. Rehearsals are Mondays and Wednesdays 6:45-8:10 p.m.

**JAZZ ENSEMBLE**, under the direction of Bobby Bradford, plays music in a variety of styles, and performs on and off campus. Rehearsals are Tuesdays and Thursdays 4:00-6:00 p.m.

**POMONA COLLEGE BALINESE GAMELAN ENSEMBLE**, directed by Nyoman Wenten, meets Mondays 4:00-6:00

p.m. and will present a program of Balinese music and dance on December 10.

**POMONA COLLEGE AFRO-CUBAN ENSEMBLE** directed by Joe Addington will meet Mondays 7:00-9:00 p.m. and give a concert of Afro-Cuban music on December 3.

## FACULTY NEWS

In February **Graydon Beeks** presented a paper on "What Music by Handel did Haydn hear at the Concerts of Ancient Music" for the joint conference of the Haydn Society of North American and the Society for Eighteenth-Century Music, held at Scripps College. For the same event he also conducted the Pomona College Chamber Winds in a Friday Noon Concert of wind divertimenti by Haydn. In April he sang in a performance of Vaughan Williams's *Serenade to Music*, in its original version for sixteen solo voices, with the Rio Hondo Symphony. In June he attended meetings of the Editorial Board of the *Hallsche Händel-Ausgabe* and the Vorstand of the G.F. Händel-Gesellschaft in Halle, Germany, where he also gave a paper on "Performances of Handel's Cannons Anthems at the Concerts of Ancient Music." His article "The 1757 *Triumph of Time and Truth* as Career Retrospective" appears in the 2008 *Händel-Jahrbuch*. In July he presented a paper on "Sir George Smart's Performances of Handel's *Messiah*" at the Biennial Conference on Baroque Music held at the University of Leeds in England.

**Alfred Cramer's** current research analyzes the relationship between pitch in speech and dynamics in music. He presented lectures on this topic at the West Coast Conference of Music Theory and Analysis in March and the "Music, Language, & the Mind" conference at Tufts University this summer, and he will give a talk called "Accents, Intonational Phonology and Formal Cohesion in Telemann's French Overtures" at the joint meeting of the American

Musicological Society and the Society for Music Theory in Nashville this November. Professor Cramer recently co-edited a special volume of the *Journal of Mathematics and Music*. In September he will perform as a baroque violinist in a Friday Noon Concert with Pomona faculty colleagues Roger Lebow, baroque cello, and Graydon Beeks, harpsichord.

**Donna Di Grazia** and the Pomona College Glee Club gave six performances during the course of their successful concert tour from May 19-29 to Portland and Eugene, Oregon, Vancouver, British Columbia, and Bainbridge Island and Seattle, Washington. Highlights included a shared concert with the top auditioned choirs from the University of Oregon's School of Music, the latter directed by **Sharon Paul ('78)**, and an appearance as the featured choir for the principal Sunday service at Christ Church Anglican Cathedral in downtown Vancouver. Professor Di Grazia has had her article "New Perspectives on Thomas Myriell's *Tristitiae remedium*, Add. MSS 29372-7 and Add. MS 29427" accepted by the journal *Early Music*; it is scheduled to appear in the February 2009 issue. She was one of three alumni invited to speak at UC Davis in May on career possibilities for music majors. The panel was part of the College of Letters and Sciences Dean's Speaker Series.

**Tom Flaherty's** *Cellophanian Flights*, *Euphoric Waltzes* and *Love Song* will be performed by Celliola and Friends in Bridges Hall of Music on September 21. His *Shakespeare Sonnets* will be performed in the same venue by the Millennium Consort Singers under the direction of Martin Neary on October 4. Pianist Robert Satterlee will play his *Riverwing* at the annual festival sponsored by the MidAmerican Center for Contemporary Music at Bowling Green University on October 23, and cellist Jeffrey Krieger will perform *Threnody* in several venues during the 2008-09 season.

**Katherine Hagedorn** continues to work on her book project, *Toward a Theology of Performance*. In April she was invited to the University of California at Berkeley to present a paper based on one of the chapters, "Drumming, Singing, and Dancing: Toward a Theology of Performance in Afro-Cuban *Regla de Ocha*." In early May she participated as a discussant for the music panel at a conference on "Cuba: New Directions," held at the University of California at Irvine. She spent the month of July at the Çudamani Summer Institute in Pengosekan, Bali, participating in an intensive workshop on Balinese gamelan and dance. The participants had the honor of performing at the Ubud Palace during the royal cremation ceremony on July 12.

In June **Genevieve Lee** participated in a harpsichord workshop with Edward Parmentier at the University of Michigan. In August she returned to the Fifth Annual Beverly Hills International Music Festival playing solo and chamber music by Beethoven, Mozart, and Gernot Wolfgang and works by film composers Nino Rota and Billy Childs. The Mojave Trio, consisting of Lee, violinist Sara Parkins, and cellist Margaret Parkins, will again appear on the "Sundays Live" series at the Bing Theater of the Los Angeles County Museum in October, and Lee has an additional performance on that series with Los Angeles-area musicians in September. On campus, Professor Lee will perform works by Messiaen, Elliott Carter, and Flaherty with cellist Tom Flaherty in September, and in October she will perform Beethoven's Piano Concerto No. 4 in G Major with the Pomona College Orchestra.

**Eric Lindholm's** *Rapsodia eroica* for solo viola was premiered in January on the concert series of the acclaimed ensemble GREEN. In March he made his conducting debut in Germany, leading the Folkwang Kammerorchester of Essen in two concerts featuring music by Sibelius, Elgar, Britten, and South African composer Peter Klatzow. His work at Pomona in the spring semester

included the Symphony No. 1 of Brahms and Poulenc's *Gloria*, in which the orchestra was joined by the Pomona College Choir and soprano Holly Shaw Price. As a cellist, he collaborated with Genevieve Lee to present Prokofiev's Cello Sonata on the Friday Noon Concert Series in February. He also organized and performed in the "Second Millennium" Cello Ensemble concert, at which students and faculty played music by Mercedante, Hindemith, Pärt, Bernhard Heiden, and Flaherty.

Soprano **Gwendolyn Lytle** participated in the Festival Internacional de la Interpretación de la Canción Española in Granada, Spain in July, singing in the final concert and taking part in master classes with Ana Maria Sanchez, a noted performer of opera and Spanish art songs.

In February College Organist **William Peterson** performed works of Bach on the Beckerath organ in Lyman Hall, and music by Cage, Ibert, Gigout, Guilmant, and Kohn on the Fisk organ in Bridges Hall of Music for a celebration of "Presidents' Day in Claremont" sponsored by the Los Angeles Chapter of the American Guild of Organists in cooperation with the college and local area churches. In April he performed a concert on the new Fisk organ in the Christopher Cohan Center at California State Polytechnic University in San Luis Obispo. He is also the author of the article "Organ Music in the Shadow of the Great War: A Preliminary Investigation," published in *La Flûte harmonique* (2007), a special issue devoted to the proceedings of a conference held in Paris and Reims in November 2006.

In March **Joti Rockwell** presented a paper entitled "Listening to Meter in American roots Music" at the West Coast Conference on Music theory and Analysis in Seattle, as well as a paper on "The Mathematics of the Bluegrass Banjo" at a Claremont Colleges Mathematics Colloquium. In June he was a Fellow at the Mannes Institute for Advanced Studies in Music Theory, which this year

was held at the Eastman School of Music in Rochester, New York, and focused on the topic "Jazz Meets Pop." In July Joti collaborated with Alfred Cramer, You Young Kang, and Tom Flaherty in hosting a Mellon 23 Workshop at Pomona and Scripps College on the subject of "Building Musical Intuitions: Teaching Music Theory at a Liberal Arts College." For a new freshman seminar this fall entitled "Music and the Order of the Universe," he collaborated with guitar instructor Jack Sanders on the construction of a monochord, and they are preparing to perform a piece for mandolin and guitar by Stephen Funk Pearson.

## EMERITUS FACULTY

**Karl and Margaret Kohn** presented a two-piano recital in February in celebration of the centennial of the birth of the French composer Olivier Messiaen which featured *Visions de l'Amen* and several works by Kohn himself. Mark Swed, reviewing the concert for the *Los Angeles Times*, remarked that "the pianists Kohns have been a team since meeting as students at Harvard and marrying in the early '50s. That they play as one is, at this point, hardly a shock. That they own the style of the music is also no surprise; they have been important champions of new music throughout their careers. That they retain rock-solid technique in technically demanding music is maybe unexpected." He also commented that "they illuminated the score self-effacingly and in the process made one feel that a torch had been passed."

## STAFF NEWS

Filling the new position of Concert Production Manager is **Elizabeth Champion**, who comes to Pomona from California State University, Fullerton where she held the position of Director of Public Relations and Marketing for the College of the Arts. A graduate of Northern Arizona University, she has also served as Public Relations and Marketing Director for Ballet

Oklahoma and in several other arts management positions at Fullerton. She will be responsible for the production and dissemination of concert programs and publicity. She will also serve as liaison to the Office of Admissions and assist in planning the annual Glee Club tour.

**Barry Werger** has joined the Music Department as Electronic Technician with responsibility for maintaining the electronic music studio, providing technical support for teaching, and supervising the recording of concerts. Born in New York and educated at Cornell, Brandeis, and at the University of Southern California, he pursued a successful career in robotics, developing software for major research companies and running a robotic theater troupe. In recent years he has changed his focus to audio and video production of classical music.

## ALUMNI NEWS

**Megan Kaes ('07)** begins a PhD program in music theory at Yale University this fall.

Clarinetist **Lucie McGee ('07)** performed in the Chautauqua Music Festival orchestra this summer and returns to the University of Michigan this fall as a graduate student.

Soprano **Margaret Hunter ('00)** performed the role of Belinda in performances of Purcell's opera *Dido and Aeneas* at the Handel Festival in Halle, Germany in June.

**Will Giammona ('97)** played the role of Trevor Graydon III in Broadway by the Bay's July production of *Thoroughly Modern Millie* this past spring.

**Darin Leong ('99)** was nominated for the Na Hoku Hanohano Award (Hawaii's version of the Grammy) in the category of Best Instrumental Album and Most Promising Artist for his second studio album of Hawaiian slack-key guitar music *Five Years and Many Miles*.

## Music at Pomona College Fall 2008

- September 21 (3:00 PM) Bridges Hall  
Faculty Recital: Celliola and Friends:  
Cynthia Fogg, viola; Tom Flaherty, cello; Lucy Shelton, soprano;  
Rachel Huang, violin; Jonathan Wright, violin; Genevieve Feiwen Lee, piano  
Music by Berio, Carter, Flaherty, and others
- September 24 (4:15 PM) Lyman Hall  
Guest Artist Lecture/Demonstration: Francisco Aguabella  
and his Afro-Cuban Folkloric Group  
An Introduction to Oricha Music and Dance, Rumba Guaguanco and Rumba Columbia
- September 28 (3:00 PM) Bridges Hall  
Guest Artist Recital: Davitt Moroney, harpsichord.  
Music by Bach and others
- October 3 (12:15 PM) Balch Auditorium  
Friday Noon Concert: St. Florian Trio: Motoko Mito, violin;  
Yosuke Ozawa, cello; Phillip Young, piano  
Beethoven: *Piano Trio in B-flat Major*, Op. 97 (“Archduke”)
- October 4 (8:00 PM) Bridges Hall  
Guest Artist Recital: Millenium Consort Singers, Martin Neary, conductor  
Music by Britten, Byrd, Flaherty, and others
- October 10 (12:15 PM) Balch Auditorium  
Friday Noon Concert: Alfred Cramer, baroque violin;  
Roger Lebow, baroque cello; Graydon Beeks, harpsichord  
Music by Boismortier, Haym, and Vivaldi
- October 11 (8:00 PM) and October 12 (3:00 PM) Bridges Hall  
Pomona College Orchestra; Eric Lindholm, conductor; Genevieve Feiwen Lee, piano  
Brahms: *Variations on a Theme by Haydn*, Op. 56a  
Ginastera: *Dance Suite from Estancia* (1941)  
Beethoven: *Piano Concerto #4 in G Major*, Op. 58
- October 24 (12:15 PM) Balch Auditorium  
Friday Noon Concert: Yun He Liang, erhu; Phillip Young, piano  
Music by Tan Dun, Béla Bartók, and Tianhua Liu
- October 25 (8:00 PM) Bridges Hall  
Faculty Recital: Todor Pelev, violin; Douglas Ashcraft, piano  
Music by Beethoven, Debussy, and Vladigerov
- October 29 (8:15 PM) Lyman Hall  
Student Recital

- October 31 (12:15 PM) Balch Auditorium  
 Friday Noon Concert: Rachel Huang, violin; Roger Lebow, cello;  
 Gayle Blankenburg, piano  
 Music by Dvořák
- November 2 (3:00 PM) Bridges Hall  
 Faculty Recital: William Peterson, organ  
 Music by Alain, Messiaen, Tournemire, and Vierne
- November 15 (3:00 PM) Bridges Hall  
 Faculty Recital: Jonathan Wright, violin; Stephan Moss, piano  
 Music by Guy-Ropartz, Hindemith, and Walton
- November 16 (3:00 PM) Bridges Hall  
 Senior/Junior Recital: Marjorie Gomez, mezzo-soprano; Martha Preston, soprano  
 Music by Brahms, Montsalvatge, Purcell, Schubert, and others
- November 19 (4:15 PM) Lyman Hall  
 Guest Artist Lecture/Demonstration: Viver Brasil Dance Company  
 featuring Linda Yudin, dancer; Luiz Badaro, percussion  
 An Introduction to Afro-Brazilian Orixá Dances and Folkloric Dances of Bahia
- November 21 (8:00 PM) and 23 (3:00 PM) Bridges Hall  
 Pomona College Band; Graydon Beeks, conductor  
 Music by Gorb, Klein, Sparke, Vaughan Williams, and others
- December 1 (8:00 PM) Bridges Hall  
 Pomona College Afro-Cuban Ensemble  
 Joe Addington, director  
 A program of Afro-Cuban music
- December 5 (8:00 PM) & December 7 (3:00 PM) Bridges Hall  
 Pomona College Choir; Donna M. Di Grazia, conductor  
 Handel: *Messiah*
- December 6 (8:00 PM) and 7 (8:00 PM) Garrison Theater  
 Pomona College Orchestra; Eric Lindholm, conductor  
 Hindemith: *Nobilissima Visione* (1938)  
 Shostakovich: *Symphony #10 in E Minor*, Op. 93
- December 8 (8:00 PM) Bridges Hall  
 Pomona College Balinese Gamelan Ensemble; Nyoman Wenten, music director;  
 Nanik Wenten, dance director  
 Music and Dance of Bali
- December 9 (7:00 PM) and 10 (7:00 PM) Lyman Hall  
 Student Recitals

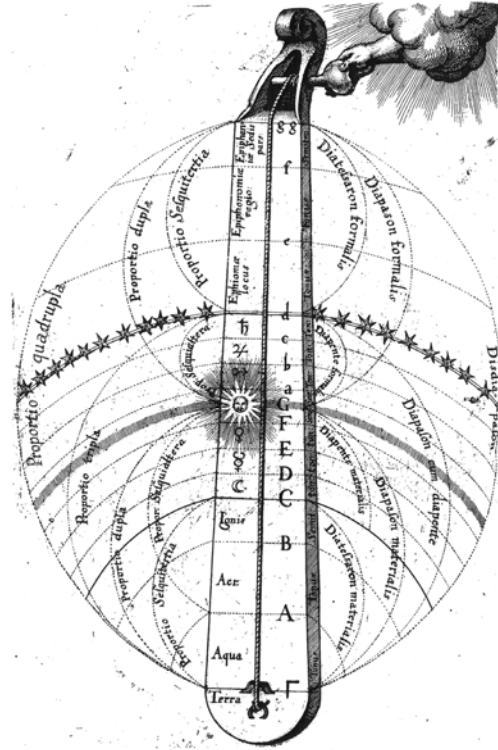


Plate 8.1 The "Divine monochord," from Robert Fludd, *Utriusque cosmi... historia* (1617), p. 90



Jack Sanders and Joti Rockwell with Monochord

For Western philosophers and scientists, the monochord served as a primary means of studying harmony for roughly two millennia. Said to have been invented by Pythagoras, the instrument features a single string that can be divided in various ways to illustrate musical ratios, explore different tuning systems, and demonstrate connections between musical harmony and celestial order. Figures such as Euclid, Ptolemy, Boethius, Descartes, and Newton all voiced their opinions on methods of string division for a monochord, laying a foundation for modern acoustics and solidifying an important tradition for the teaching of music theory.

The monochord shown above was built during the summer of 2008 by Jack Sanders, with the help of a Wig Curriculum Development Grant. It continues a tradition of instrument building in Pomona's music department since its top wood originally comes from Richard Loucks, who as a professor built a similar instrument for use in his music theory classes. This monochord is modeled on a 1617 picture by Robert Fludd that represents the universe as ordered along a monochord tuned by the hand of God; Fludd was one of the last to espouse such an encompassing neo-Platonic interpretation of music and natural order.

Joti Rockwell

*Fall Courses 2008*

Music Theory

80	Music Theory I	MWF 11	Thatcher 212	Joti Rockwell
81	Music Theory II	MW 2:45	Thatcher 210	Alfred Cramer
96a	Electronic Music	MW 1:15	Thatcher 200	Tom Flaherty
184	20 <sup>th</sup> Century Music	MW 2:45	Thatcher 212	Genevieve Lee

Music History and Appreciation

54	Nationalism and Music	TTh 2:45	Thatcher 212	William Peterson
57	Western Music: Introduction	MW 2:45	Thatcher 109	William Peterson
58	Beethoven	TTh 1:15	Thatcher 210	Donna Di Grazia
60	History of Jazz	TTh 2:45	Thatcher 109	Bobby Bradford
61	Musical Theatre	TTh 1:15	Thatcher 109	Jon Bailey
65	Intro to World Music	MW 1:15	Thatcher 210	Katherine Hagedorn
78	Performing Traditions of African Diaspora	MW 2:45	Thatcher 210	Katherine Hagedorn
120a	History of Western Music	TTh 9:35	Thatcher 210	Graydon Beeks
190	Senior Seminar	MW 1:15	Thatcher 212	Alfred Cramer

*Notable Courses Spring 2009*

55	Seven Musical Wonders of the Western World			Genevieve Lee
62	Survey of American Music			Gwendolyn Lytle
70	Ethnomusicology in Theory, Method and Practice			Katherine Hagedorn
120b	History of Western Music			William Peterson

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Editor: Graydon Beeks

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