NEW FACULTY

Barb Catlin joins the Music Department faculty this semester as Director of the Pomona College Jazz Ensemble. Originally from the San Francisco Bay Area, she recently returned to her home state after eighteen successful years in Arizona where she served as musical director of the highly acclaimed youth honor jazz program, The Young Sounds of Arizona, as well as director of jazz studies at Mesa Community College. An accomplished jazz pianist, she is a popular clinician and adjudicator at the high school and college level. In April 2011, Jazz in Arizona awarded her their “Lifetime Achievement Award” for her outstanding contribution to jazz education in the state of Arizona. She is also a member of the faculty at California State University Northridge.

Gibb Schreffler will join the Music Department as a one-year sabbatical replacement for Professor Katherine Hagedorn. An ethnomusicologist with interests in several diverse musical-cultural systems, he earned his B.M. in Composition from Ithaca College and his M.A. and Ph.D. in Ethnomusicology from the University of California, Santa Barbara. Schreffler has researched most extensively on music and dance of the Punjab region (spanning the border of India and Pakistan), focusing especially on ethnography of hereditary-professional drummers and issues of ethnic identity. His other primary research area is 19th century maritime music and specifically the shipboard work-song genre, chanty, focusing on the formative influence of African-American songs on the development of the genre. He has learned to sing nearly every known sailor chanty, and this happens to be his current performing interest.

PERFORMING ORGANIZATIONS

POMONA COLLEGE CHOIR, conducted by Donna Di Grazia, will sing Maurice Duruflé’s Requiem on November 30 and December 2. Rehearsals are Tuesdays and Thursdays 6:30-8:00 p.m.

POMONA COLLEGE ORCHESTRA, conducted by Eric Lindholm, will perform Ravel’s Piano Concerto in G with faculty soloist Genevieve Feiwen Lee on October 13 and 14. Also on the program will be Wolf’s Italian Serenade with violist Cynthia Fogg, Prokofiev’s Peter and the Wolf and two of Dvořák’s Slavonic Dances. On December 8 and 9 the orchestra will perform Milhaud’s Le boeuf sur la toit, Mendelssohn’s Symphony No. 4 in A Major (“Italian”), Copland’s Appalachian Spring Suite and Rossini’s Overture to William Tell. Rehearsals are Tuesdays and Thursdays 6:30-8:30 p.m.

POMONA COLLEGE BAND, conducted by Graydon Beeks, will be joined by tuba soloist Stephen Klein in works by Dickow, Ellerby and others at concerts on November
16 and 18. Rehearsals are Mondays and Wednesdays 6:45-8:10 p.m.

**JAZZ ENSEMBLE**, under the direction of Barb Catlin, plays music in a variety of styles, and performs on and off campus, with a concert on December 5. Rehearsals are Tuesdays and Thursdays 4:00-6:00 p.m.

**POMONA COLLEGE BALINESE GAMELAN ENSEMBLE**, directed by Nyoman Wenten, meets Mondays 4:00-6:30 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 6:30-9:00 p.m. and will give a concert of Afro-Cuban music on December 3.

**FACULTY NEWS**

Graydon Beeks spent the final month of his sabbatical last semester working in the Houghton Library at Harvard University on a W. Jackson Bate/Douglas W. Bryant, American Society for Eighteenth-Century Studies (ASECS) Fellowship. In February he conducted the Pomona College Band in a performance of Frank Stemer’s *Agua* on the Ussachevsky Memorial Festival and played harpsichord with his colleagues **Alfred Cramer** on baroque violin and **Roger Lebow** on viola da gamba in a Friday Noon Concert of chamber music by Dietrich Buxtehude. In June he attended meetings of the Editorial Board of the Hallische Händel-Ausgabe and the Vorstand of the G.F. Händel-Gesellschaft in Halle, Germany, where he also gave a paper on the selection of texts for Handel’s Cannons Anthems. In July he gave a paper on the performances of the Cannons Anthems in Handel’s lifetime at the Biennial Conference on Baroque Music at Southampton University in England. His article “A neglected collection of Italian cantatas: Ariosti’s Swan Song?” was published in the 2012 *Händel-Jahrbuch*.

Music Theorist **Alfred Cramer** has just begun a two-year term as Chair of the Music Department. As Chair of the Society for Music Theory’s Professional Development Committee, he will co-moderate a session, “On Mentoring and Being Mentored,” at November’s joint meeting of the American Musicological Society and the Societies for Music Theory and Ethnomusicology. He will perform as a violinist with the Cornucopia Baroque Ensemble at Little Bridges in October. An article in press, "Moments of Attention: Function, Coherence, and Unusual Sounds in Works by Anton Webern and Richard Rodgers,” identifies an expressive schema common to the music of Webern and Rodgers. The article combines his interests in cognitive linguistics, historically based music theory, and the music of the Second Viennese School. It will appear in a festschrift for the noted music theorist Eugene Narmour.

**Donna Di Grazia** led the Pomona College Glee Club on the second international concert tour in its history, a 17-day trip from 15–31 May 2012 that included nine concerts. The group performed twice in England (in London and Chesham), five times in Poland (in Warsaw, Kraków, Nowa Huta, and twice in Wrocław), and twice in Germany (both times in Berlin). From the wonderful acoustics of St. James’s Church, Piccadilly in London and the Pfarrkirche Weißensee in Berlin to the incredibly ornate Berliner Dom, the landmark cathedral in the heart of Berlin, each performance offered a unique singing experience. One of the most memorable occasions was a 30-minute concert/exchange with an elementary school in Nowa Huta (outside of Kraków) where several hundred school children ages 7 to 13 welcomed the group with cheers and screams before the singing had even started. Other highlights of the trip included a three-hour walking tour through the Old Town in Kraków (which included opportunities for impromptu singing in the 900-year-old Wawel Cathedral, a courtyard at Jagiellonian University, where Copernicus studied in the 15th century, and other
venues), and a deeply moving trip to the Auschwitz-Birkenau concentration camp in Oświęcim. The blend of wonderful music making and the first-hand exposure to such contrasts in culture, language, architecture (especially in Poland) and food, made the trip a tremendous success musically, intellectually and culturally for all.

**Tom Flaherty** will have five premiere performances in Little Bridges this semester. His *Pomona 125 Fanfare* for brass ensemble will be performed at Opening Convocation on September 4. Later in the month his *Violelation* for viola and electronics will be heard on the Celliola concert. In November Aaron Kallay and Andrea Moore will play a new work for piano and percussion, and the Third Coast Percussion will present a new work for percussion quartet. His *Barstow Bagatelle* for microtonal keyboard was premiered in June by Aron Kallay on the series Beyond Baroque in Venice, California. As a cellist Flaherty will perform his own compositions and others by Tann, **Randall-Myers (’09)** and Yates with Celliola in September and will join the other members of the Quartet Euphoria in music of Bartók on the Friday Noon Concert Series in December.

**Katherine Hagedorn** finished her term as Associate Dean at the end of June 2012, and will be on sabbatical for the 2012-2013 academic year. Thanks to a Pomona College research grant and a Wig grant, Professor Hagedorn traveled to Ubud, Bali, during the month of July to participate in the sixth annual Çudamani Summer Institute. For two weeks, she played gamelan and studied dance with some of Bali’s most accomplished musicians and dancers. She also visited Pomona student **Maurissa Dorn (’14)** in Sading, Bali, where Maurissa was studying music and dance with Pomona Professors Nyoman Wenten and Nanik Wenten, and Nyoman’s brother Budha (in residence at Pomona during the Spring 2012 semester). During her sabbatical, Professor Hagedorn plans to finish three articles and make significant progress on her book manuscript, “Toward a Theology of Sound.”

During the spring semester, **Genevieve Lee** performed on five concerts on the Pomona campus which included solo and two-piano works on the Ussachevsky Festival and several collaborative works with faculty colleagues and students. In the Los Angeles area, she presented two works for piano and electronics on a People in Electronics (PIE) concert in February and was also a participant in a multi-tuned version of Erik Satie’s *Vexations*, part of the 2012 Festival of Microtonal Music.

In May, Prof. Lee performed three ensemble pieces by composers Unsuk Chin, Kurt Rohde and Vu Nhat Tân with Southwest Chamber Music as part of the 2012 Los Angeles International Festival of New Music. She also appeared on Southwest Chamber Music’s Summer Festival at the Huntington Gardens in August, performing four-hand piano works by Ravel, Debussy and Milhaud.

Prof. Lee was heard on the Jacaranda music series in Santa Monica for the first time in May, playing in a program of music by Lou Harrison and Terry Riley. She was one of five pianists performing in a fundraiser for Jacaranda in June, and she will participate in two more Jacaranda concerts in the fall. She will also return to the Garth Newel Music Center in Virginia in September to perform chamber music on their final summer festival concert.

This fall Prof. Lee will offer a solo recital on piano and harpsichord in September and will perform Ravel’s *Concerto in G* with the Pomona College Orchestra. Throughout the semester she will be participating in celebrations of John Cage’s centennial on campus, performing solo and collaborative works. In November she will join guest artists Third Coast Percussion to perform a multi-media work by Martin Bresnick for piano, four percussionists and video projections. The images feature Francisco
Goya’s etchings *Caprichos Enfáticos*, which are part of the Pomona College Museum’s permanent collection. Prof. Lee’s latest compact disc recording will be released this fall on the Innova Recordings label, featuring the work *ONE*, for speaking pianist, by Kurt Rohde.

**Eric Lindholm** conducted the Pomona College Orchestra last March in Beethoven’s “Emperor” Concerto, featuring piano soloist **Roger Sheu ('14)**, and Mussorgsky’s *Pictures at an Exhibition*. The annual collaboration with the Pomona College Choir featured Mozart’s *Solemn Vespers of the Confessor* and Borodin’s *Polovtsian Dances*. Prof. Lindholm also concluded a one-year term as Chair of the Faculty Executive Committee in June. His latest composition, *viola swamp* for four violas, will be premiered by the viola studio at the University of Redlands School of Music in fall 2012. This summer, he worked on a variety of other orchestral projects and served as the advisor for the summer research project (SURP) of **Paul Koenig ('14)**, who analyzed structural, harmonic, and motivic relationships in the four symphonies of Johannes Brahms.

**William Peterson**, in collaboration with his brother **James Peterson** (Valdosta State University) and a colleague from Bulgaria, presented a paper on “Slavic and Balkan Nationalism: Language, Music, and Politics” at the Annual Meeting of the Southern Conference on Slavic Studies in Savannah, Georgia in March. In the same month Prof. Peterson gave an organ recital in Bridges Hall of Music featuring the premiere performance of *Reverie* (2010) by Professor Emeritus **Karl Kohn**. A book to be published by Princeton University Press in August, *Camille Saint-Saëns and His World*, edited by Jann Pasler, will include his article on “Saint-Saëns’s Improvisations on the Organ (1862),” which focuses on the improvisations presented in the inaugural concert on an organ built by Aristide Cavaillé-Coll at Saint-Dizier, France.

In May, **Joti Rockwell** was awarded the Wig Distinguished Professor Award for Excellence in Teaching. This summer, he worked on projects with SURP (Summer Undergraduate Research Program) students **Scott Duffy ('13)** and **Benjamin Graubart ('14)** involving rhythmic “fake-outs” in popular music and stylistic evolution in the fiddle music of Clark Kessinger. In October, he will perform with Tony Perman at Grinnell College in a concert of Appalachian and Zimbabwean music. At the combined meeting of the American Musicological Society, Society for Music Theory and Society for Ethnomusicology in November, he will present a paper as part of a joint AMS/SMT/SEM panel he organized dedicated to North Atlantic fiddling traditions.

**EMERITUS FACULTY**

**Karl Kohn**’s *Toccata and Virelais* (1998) for accordion and harp was the final work in a concert celebrating the 25th anniversary of Ensemble Wiener Collage on June 13, 2012 at the Arnold Schoenberg Center in Vienna, Austria. One of his two *Pierrot Songs*, “Die Kirche,” commissioned by the Arnold Schoenberg Institute in Los Angeles in 1987, will be performed on October 24 at the Konzerthaus in Berlin: **Lucy Shelton** ('65) will be the soprano soloist with **ensemble unitedberlin** conducted by Andrea Pestalozzi. Pomona College Organist **William Peterson** will perform *Prelude* (2000) on a concert of music by Claremont and Pomona College composers in Bridges Hall of Music on September 30.

**CURRENT STUDENTS**

Composer **Katie Bent ('13)** will present the premier of her musical *Spiral Bound* in Lyman Hall on November 17 as part of her Senior Project.

**Scott Duffy ('13)**, **Benjamin Graubart ('14)** and **Paul Koenig ('14)** all participated in the Summer Undergraduate Research
Program (SURP) this summer, working with Professors Cramer, Rockwell and Lindholm.

ALUMNI NEWS

Soprano Lucy Shelton ('65) will be the soloist in Schoenberg’s Pierrot Lunaire staged by Sommer Ulrickson at the Konzerthaus Berlin on October 24. She will also perform songs by thirteen composers including Karl Kohn that were commissioned by the Arnold Schoenberg Institute in 1987 as part of a project to provide musical settings for the 29 poems by Albert Giraud that Schoenberg did not set.

The recording of Franz Schreker’s opera Irrelohe, with baritone Mark Morouse ('85) singing the role of Peter, the son of Count Heinrich, Lord of Irrelohe, received the 2012 Echo-Klassik Preis as the best opera recording of the year in the category of 20th/21st-century opera, having earlier earned the German Recording Critics Prize.

Margaret Hunter ('00) appears as soprano soloist on a 2011 recording of Easter cantatas by Friedrich Wilhelm Zachow and George Frideric Handel with Cantus Thuringia and Capella Thuringia under the direction of Bernhard Klapprott.

Alex Cannon ('05), who received his Ph.D. in from the University of Michigan in 2011, has been appointed Assistant Professor of Music History and Ethnomusicology at Western Michigan University. His current research investigates the role of charismatic musicians in contemporary Vietnam.

IN MEMORIAM

Irwin Shainman ('44), Professor Emeritus of Music at Williams College, died on July 8, 2012 at the age of 91. Born in the Bronx, he played trumpet professionally for two years before entering Pomona College in 1940 where he played in the orchestra and band. Graduating in 1943 he saw military service in the European Theatre and earned two Purple Hearts. He received his M.A. from Columbia in 1948 and the Premier Prix in trumpet from the Paris Conservatory in 1950. Shainman taught at Williams from 1948-1991, serving as Conductor and Music Director of the Berkshire Symphony Orchestra as well as the Williams College Band and Brass Ensemble for many of those years. He was also the Curator of the Paul Whiteman Collection, and remained active as a teacher, lecturer and tour leader for many years after his retirement.

Music at Pomona College
Fall 2012
(see the concert calendar online with updates at www.music.pomona.edu)

September 16 (3:00 PM) Bridges Hall
Celliola and Friends: Cynthia Fogg, viola; Tom Flaherty, cello; Genevieve Feiwen Lee, toy piano; Peter Yates, guitar & voice; Alexandra Grabarchuk, mezzo-soprano Music by Tom Flaherty, Brendon Randall-Myers ('09), Peter Yates and others

September 22 (8:00 PM) Bridges Hall
Genevieve Feiwen Lee, piano & harpsichord Music by Cage, Chopin, Couperin and Crumb
September 28 (8:00 PM) Bridges Hall
Ursula Kleinecke-Boyer, soprano
Music by Catán, Guastavino, Revueltas, Valcárcel and others
Co-sponsored by the Chicano-Latino Student Affairs Center

September 30 (3:00 PM) Bridges Hall
William Peterson, organ
Music by William G. Blanchard, John Cage, Joseph Clokey, Tom Flaherty, Wilbur Held, Karl Kohn, Orpha Ochse and others

October 6 (8:00 PM) Bridges Hall
Jonathan Wright, violin; Stephan Moss, piano
Music by Fauré, Roussel and Franck

October 7 (3:00 PM) Bridges Hall
Guest Artist Recital
Cambalache: Cesar Castro, jarana, requinto & vocal; Xochi Flores, zapateado, jarana & vocal; Chuy Sandoval, jarana & vocal; Alejandro Hernández, requinto & vocal; Juan Pérez, bass
Son Jaracho music from Veracruz, Mexico

October 13 (8:00 PM) and October 14 (3:00 PM) Bridges Hall
Pomona College Orchestra; Eric Lindholm, conductor
Genevieve Feiwen Lee, piano; Cynthia Fogg, viola
Wolf: Italian Serenade
Ravel: Piano Concerto in G
Cage: 4’33”
Prokofiev: Peter and the Wolf
Dvořák: Slavonic Dances, Op. 72, Nos. 2 & 7

October 26 (12:15 PM) Balch Auditorium
Friday Noon Concert
Todor Pelev, violin; Genevieve Feiwen Lee, piano
Music by Beethoven

October 26 (8:00 PM) Bridges Hall
Cornucopia Baroque Ensemble: Alfred Cramer and Andrew McIntosh, baroque violins; Roger Lebow, viola da gamba; Carolyn Beck, baroque bassoon; Graydon Beeks, harpsichord; Jason Yoshida, theorbo
17th-century German Chamber Music

October 27 (8:00 PM) Bridges Hall
Cage-O-Rama
Karl and Margaret Kohn, piano; Gary Boyyer, clarinet; Theresa Dimond, percussion;
Genevieve Feiwen Lee, piano; Eric Lindholm, conductor; Julia Austenfeld, Anne-Marie Giuca, Hannah Hudson & Emily Wasserman, prepared piano; and others
Music by John Cage to celebrate his centennial

November 2 (12:15 PM) Balch Auditorium
Friday Noon Concert
Jack Sanders, baroque guitar
Music from Francisco Guerau’s Poema Harmónica (1604)

November 3 (3:00 PM) Bridges Hall
Guest Artist Recital
Aron Kallay, piano; Andrea Moore, percussion
Music by Bill Alves, Edmund Campion, Tom Flaherty, Joseph Koykkar and Caroline Miller
November 9 (12:15 PM) Balch Auditorium
Friday Noon Concert
Trio Lykos: Rachel V. Huang, violin; Roger Lebow, cello; Gayle Blankenburg, piano
Music by Beethoven

November 10 (8:00 PM) Bridges Hall
Guest Artist Recital
Third Coast Percussion: David Skidmore, Peter Martin, Robert Dillon, Owen Clayton;
with Theresa Dimond, percussion; Genevieve Feiwen Lee, piano
Music by Bresnick and Cage

November 11 (3:00 PM) Bridges Hall
Guest Artist Recital
Third Coast Percussion: David Skidmore, Peter Martin, Robert Dillon, Owen Clayton
Music by Cage, Flaherty, Reich and Thomas

November 16 (8:00 PM) and 18 (3:00 PM) Bridges Hall
Pomona College Band; Graydon Beeks, conductor; Stephen Klein, tuba
Music by Dickow, Ellerby and others

November 17 (8:00 PM) Lyman Hall
Senior Recital
Katie Bent (’13), composer
*Spiral Bound* (premiere performance)

November 30 (12:15 PM) Balch Auditorium
Friday Noon Concert
Sarah Thornblade, violin; Genevieve Feiwen Lee, piano
Music by Brahms

November 30 (8:00 PM) & December 2 (3:00 PM) Bridges Hall
Pomona College Choir; Donna M. Di Grazia, conductor
*Duruflé: Requiem*

December 3 (8:00 PM) Lyman Hall
Pomona College Afro-Cuban Ensemble; Joe Addington, director
An Evening of Afro-Cuban Music

December 7 (12:15 PM) Balch Auditorium
Friday Noon Concert
Quartet Euphoria: Rachel Huang and Jonathan Wright, violins;
Cynthia Fogg, viola; Tom Flaherty, cello
Music by Bartók

December 8 (8:00 PM) and 9 (3:00 PM) Garrison Theater
Pomona College Orchestra; Eric Lindholm, conductor
Milhaud: *Le boeuf sur la toit*
Mendelssohn: *Symphony No. 4 in A Major* (“Italian”)
Copland: *Appalachian Spring Suite*
Rossini: Overture to *William Tell*

December 10 (8:00 PM) Bridges Hall
Giri Kusuma – Pomona College Balinese Gamelan Ensemble
Nyoman Wenten, music director; Nanik Wenten, dance director
Traditional and contemporary Balinese music and dance
### Fall Courses 2012

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>4</td>
<td>Materials of Music</td>
<td>MWF</td>
<td>11</td>
<td>Thatcher 210</td>
<td>Alfred Cramer</td>
</tr>
<tr>
<td>80</td>
<td>Music Theory I</td>
<td>MWF</td>
<td>11</td>
<td>Thatcher 109</td>
<td>Joti Rockwell</td>
</tr>
<tr>
<td>81</td>
<td>Music Theory II</td>
<td>TTh</td>
<td>1:15</td>
<td>Thatcher 212</td>
<td>Alfred Cramer</td>
</tr>
<tr>
<td>96a</td>
<td>Electronic Music</td>
<td>MW</td>
<td>1:15</td>
<td>Thatcher 200</td>
<td>Tom Flaherty</td>
</tr>
<tr>
<td>184</td>
<td>Twentieth-Century</td>
<td>MW</td>
<td>2:45</td>
<td>Thatcher 210</td>
<td>Tom Flaherty</td>
</tr>
</tbody>
</table>

#### Music History and Appreciation

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Days</th>
<th>Time</th>
<th>Location</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>57</td>
<td>Survey of Western Music</td>
<td>TTh</td>
<td>2:45</td>
<td>Thatcher 212</td>
<td>William Peterson</td>
</tr>
<tr>
<td>60</td>
<td>History of Jazz</td>
<td>TTh</td>
<td>2:45</td>
<td>Thatcher 109</td>
<td>Bobby Bradford</td>
</tr>
<tr>
<td>65</td>
<td>Intro to World Music</td>
<td>TTh</td>
<td>9:35</td>
<td>Thatcher 212</td>
<td>Staff</td>
</tr>
<tr>
<td>70</td>
<td>Ethnomusicology</td>
<td>TTh</td>
<td>2:45</td>
<td>Thatcher 210</td>
<td>Staff</td>
</tr>
<tr>
<td>120a</td>
<td>History of Western Music</td>
<td>TTh</td>
<td>9:35</td>
<td>Thatcher 212</td>
<td>Donna M. Di Grazia</td>
</tr>
<tr>
<td>190</td>
<td>Senior Seminar</td>
<td>TTh</td>
<td>1:15</td>
<td>Thatcher 212</td>
<td>William Peterson</td>
</tr>
</tbody>
</table>

### Notable Courses Spring 2013

<table>
<thead>
<tr>
<th>Course Code</th>
<th>Course Name</th>
<th>Instructor</th>
</tr>
</thead>
<tbody>
<tr>
<td>62</td>
<td>Intro to American Musics</td>
<td>Gwendolyn Lytle</td>
</tr>
<tr>
<td>120b</td>
<td>History of Western Music</td>
<td>William Peterson</td>
</tr>
</tbody>
</table>