GUEST ARTISTS

The Brentano String Quartet, consisting of violinists Serena Canin and Mark Steinberg, violist Misha Amory and cellist Nina Lee, will present a concert of music by Haydn, Kurtág and Mendelssohn on Friday, September 23 in Bridges Hall of Music. The group is currently the Resident String Quartet at the Yale School of Music, having previously served as Ensemble-in-Residence at Princeton University for fifteen years. They will also coach Pomona student chamber ensembles.

On October 11-12, Prof. Paul Austerlitz of Gettysburg College, Ray Díaz, one of the premiere merengue musicians of New York, and other Dominican musicians will be in residence. The five-person group will participate in a set of events focused on traditional merengue music and Dominican history, including a public lecture-demonstration in Lyman Hall, a Dominican dance workshop, and classroom visits.

NEW FACULTY

Nani Agbeli joins the faculty this Fall as director of the West African Music Ensemble (MUS 42C). Director of the African Studies and Performance Program at CalArts, Agbeli comes to Pomona having taught music and dance in his native Ghana and led dynamic ensembles at several American colleges. Pomona’s ensemble, complete with a new set of instruments and performance attire, will rehearse on Monday evenings beginning September 5.

PERFORMING ORGANIZATIONS

POMONA COLLEGE CHOIR, conducted by Donna M. Di Grazia, will sing works of music from Russia, Scandinavia, England and the Czech Republic on December 2 and 4. Rehearsals are Tuesdays and Thursdays 6:30-8:00 p.m.

POMONA COLLEGE ORCHESTRA, conducted by Eric Lindholm, will perform Samuel Barber’s Violin Concerto with soloist Sarah Thornblade, Mendelssohn’s Overture to A Midsummer Night’s Dream and Ravel’s Le tombeau de Couperin on October 7 and 9. On November 18 and 20 the orchestra will present Olivier Messiaen’s Les Offrandes oubliées, Richard Strauss’s Don Juan, Györgi Ligeti’s Lontani and Nikolai Rimsky-Korsakov’s Capriccio espagnol. Rehearsals are Tuesdays and Thursdays 6:30-8:30 p.m.

POMONA COLLEGE BAND, conducted by Graydon Beeks, will perform the Clarinet Concerto by Nikolai Rimsky-Korsakov with Gary Bovyer as soloist on November 11 and 13. Also on the program will be works by Bernstein, Gregson, Holst, Reed and Sondheim. Rehearsals are Mondays and Wednesdays 6:45-8:10 p.m.
POMONA COLLEGE JAZZ ENSEMBLE, under the direction of Barb Catlin, plays music in a variety of styles and performs on and off campus, with a concert in Lyman Hall on November 22. 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 5.

POMONA COLLEGE WEST AFRICAN DRUMMING ENSEMBLE, directed by Nani Agbeli, will meet Mondays 6:30-9:00 p.m. and will give a concert of Afro-Cuban music on November 28.

FACULTY NEWS

Last spring Graydon Beeks conducted the Pomona College Band in first performances of You Already Did by Mark Winges, Karl Kohn’s adaptation and arrangement of Gioacchino Rossini’s March and Reminiscences for my Last Journey, and Stephen Klein’s transcription of Gustav Holst’s Country Song. In June he attended a meeting of the Editorial Board of the Hallische-Händel-Ausgabe, held before the annual Handel Festival in Halle, Germany, and presented a paper entitled “‘Restoring Intellectual Day’: The Performing Tradition of L’Allegro, il Penseroso ed il Moderato after Handel’s Death” at the affiliated conference. His article “‘Sweet Bird’: The Story of Nellie Melba’s 1907 Recording” was published in the 2016 Händel-Jahrbuch. In July he presented a paper on “Dr. Pepusch at Cannons” at the Biennial International Conference on Baroque Music held at Christ Church Canterbury University in Canterbury, England.

This summer at the International Conference on Music Perception and Cognition in San Francisco, music theorist Alfred Cramer presented a talk called “Analyzing Linguistic Intonation Using the Implication-Realization Model.” As the title suggests, Prof. Cramer’s current research involves finding elements in common between the melodic aspects of speech and music. This year, that research will inform his spring semester course on sound in culture and cognition. Cramer will be heard as a violinist at a September Friday Noon concert on September 23 featuring music for violin, clarinet, and piano by Milhaud and Khatchaturian, with Pomona faculty colleague Gayle Blankenburg, pianist, and guest Albert Rice, clarinetist.

This year’s post-commencement tour by the Pomona College Glee Club, under the leadership of conductor Donna M. Di Grazia, took the ensemble to northern and central Italy to perform a classical, all-a cappella program in some of the most resonant ecclesiastical spaces in Europe. Among the performance venues were St. Mark’s Basilica in Venice, St. Peter’s Basilica in Rome and Chiesa di Santa Caterina d’Alessandria, an UNESCO site in Pisa. The concert in Pisa was held in collaboration with UNESCO in celebration of the 200th anniversary of the death of Filippo Mazzei, who emigrated to America from Pisa and was involved in the American Revolution. At St. Peter’s Basilica the Glee Club was the featured choir at the 5:00 p.m. Mass on May 28.

Tom Flaherty had a number of his compositions performed at the National Cello Institute held at Pomona College in June. He performed Glass for solo cello and played A Walk in the Park for cello duo with Kyle Champion. Flaherty was joined by soprano Gwendolyn Lytle, violist Cynthia Fogg and pianist Genevieve Lee in Songs for Viola, and he collaborated with fellow cellists Rick Mooney, Kyle Champion and Sarah Koo in a performance of A Cellist’s Variations on “Home on the Range.” Flaherty, Mooney, Fogg and Lee then premiered Swan Songs.

Nadia Shpachenko premiered Flaherty’s Igor to Please in its version of piano and
electronics on the Sound and Fury Series at Art Share LA in July, Sundays Live at the LA County Museum in August, and the Beverly Hills International Music Festival, also in August. At the first two venues she also performed Flaherty’s Rainbow Tangle for piano and electronics. Genevieve Lee gave the premiere performance of Igor to Please in its version for toy pianos and electronics at the Garth Newell Festival in Hot Springs, VA in August. The version for two pianos four-hands, two toy pianos, and electronics will be premiered by Celliola and Friends in Bridges Hall of Music on September 11, and will be repeated at Cal Poly Pomona in October. Flaherty will also repeat Glass on the September concert by Celliola and Friends.

On campus this past spring semester, Genevieve Lee appeared on the annual Ussachevsky Festival, performing works for solo piano and electronics as well as with violinist Sarah Thornblade. She also presented a recital with Gwendolyn Lytle and collaborated with pianist Aron Kallay in a concert of new music. Her twenty-one piano students gave an ensemble concert in April, playing a gamut of 4-hand, 6-hand and 2-piano works.

During the summer, Professor Lee returned to Garth Newell Chamber Music Center in Hot Springs, VA, to perform on the keyboard extravaganza weekend during their 2016 Summer Festival. She played with pianists Jeannette Fang, Read Gainsford and Stijn De Cock. She also gave the world premiere of Tom Flaherty’s Igor to Please in the version for toy piano and electronics.

This fall, Professor Lee will give her annual solo recital on October 1 in Little Bridges, offering 18th-, 19th-, and 20th-century works on both harpsichord and piano. She will also work with five other pianists to give the premiere of Tom Flaherty’s Igor to Please for two toy pianos, two pianos and electronics. Continuing with the theme of multiple pianos, she and all the part-time piano instructors at Pomona (Gayle Blankenburg, Phillip Young, Jennie Jung, Ming Tsu, and Aron Kallay) will join forces to give a performance of Steve Reich’s Six Pianos on November 5.

Last February, Eric Lindholm conducted the Pomona College Orchestra in Beethoven’s Leonore Overture No. 3, Chausson’s Poème with violin soloist Gloria Liou (’18), and Prokofiev’s final completed major work, his Symphony No. 7. April’s annual collaboration with the Pomona College Choir (Prof. Donna M. Di Grazia, conductor) featured Brahms’s Ein deutsches Requiem. Also in April, cellist Susan Lamb Cook and pianist Gayle Blankenburg presented Prof. Lindholm’s composition Prélude à l’après-midi d’op. 38, a reworking of the exposition of Brahms’s first cello sonata, as part of the Friday Noon Concert Series. In the fall, the PCO will perform Strauss’s Don Juan, Barber’s Violin Concerto with faculty soloist Sarah Thornblade, and music by Mendelssohn, Rimsky-Korsakov, Ravel, Messiaen, and Ligeti. Prof. Lindholm will also teach his conducting course and coordinate the senior colloquium. On Karl Kohn’s 90th birthday celebration concert in October, he will play the cello in Kohn’s Arioso, with the composer at the piano.

William Peterson has been working in recent months on a paper, “Remembering the Czech Legion and the 1917 Battle of Zborov in the Poetry of Rudolf Medek Set to Music,” co-authored by James Peterson, for presentation on a panel titled “Memory in East Europe” at the 2016 Annual Convention of The Association for Slavic, East European, and Eurasian Studies in Washington, DC in late November. He will be performing nine chorale preludes from the 1739 collection of J.S. Bach’s Dritter Theil der Clavierübung, as part of a concert to mark the retirement of Lawrence Archbold, College Organist and Professor of Music at Carleton College, to be held in Northfield, MN in October.
In May, Joti Rockwell co-organized and co-led a workshop under a grant from the Alliance to Advance Liberal Arts Colleges, entitled “The Future of the Liberal Arts Music Curriculum.” He and Genevieve Lee participated in the gathering, which was held at Grinnell College. In July, he researched archival recordings at the American Folklife Center in Washington, DC, investigating early mandolin recordings and stylistic change in 60s-era American roots music. In November, he will begin the position of Reviews Editor for the journal *Music Theory Online*. During his sabbatical this fall, his research will focus on rhythm in folk and popular music.

In the summer, Assistant Professor Gibb Schreffler participated in a two-week voyage from the Azores islands to the Brittany region of France in a traditional sailing ship, related to his research on sailors’ work-songs. While aboard, Schreffler experimented with applying the lost art of *chanty*-singing during shipboard work. He also gave a lecture to the crew on the history and performance technique of these songs. The project was intended to enhance his teaching of the new seminar course, “American Maritime Musical Worlds” (MUS 74), offered in spring 2017.

Schreffler has spent 2016 procuring instruments of note to world music history, for use by the Ethnomusicology program at Pomona. These include: a replica of the c.1845 banjo played by minstrel music performer Joel Walker Sweeney, who adapted the centuries-old, African-American gourd banjo to the popular stage; an original c.1870s French *accordeon*, the early form of the accordion which was popular instrument during the American Civil War era; and two bass lamellophones from the Caribbean, which represent the remodeling of the African *mbira* family of instruments in the Americas.

**EMERITUS FACULTY**

Karl Kohn celebrated his 90th birthday on August 1, 2016. On Saturday, October 22 his colleagues will present a concert of his recent chamber music compositions in Bridges Hall of Music. Performers will include Tom Flaherty and Eric Lindholm, cellos; Rachel Rudich, flute; Jack Sanders, guitar; and the Eclipse Quartet, consisting of Sarah Thornblade and Sara Parkins, violins; Alma Lisa Fernandez, viola; and Maggie Parkins, cello. Professor Kohn will also appear as pianist.

**STAFF NEWS**

David Vanderlip, staff piano technician, was honored at the 59th Annual Piano Technicians Guild (PTG) Convention and Technical Institute with the Crowl-Travis Member of Note Award in July, in Norfolk, VA. This award is presented for recent outstanding service to the PTG and to the piano industry. Vanderlip’s work on the design and prototype of an action model that is now in use in the PTG’s Technical Examinations was highlighted in the award presentation.

**CURRENT STUDENTS**

Violinist Gloria Liou (’18) will present a Junior Recital of music by Bach, Beethoven, Lutosławski and Ysaÿe accompanied by Sophia Sun (’18) on November 4. Gloria is a computer science major and studies with Todor Pelev.

Alex Woods (PO ’19) attended the Brevard Music Festival in Brevard, NC in June and July, where as a participant in the piano program, he had weekly lessons, attended studio classes, observed masterclasses, and heard recitals and nightly concerts. On one recital, he performed two movements of Bartok's *Suite for Piano*, Op. 14. From mid-July to mid-August, he attended the Adamant Music School in Adamant, VT, a
much smaller program specifically for pianists, with about 20 students enrolled, ranging from high-schoolers to DMA candidates and beyond. He attended daily studio classes with Dr. Esther Wang, during which he received coaching on his own playing and had the opportunity to hear and comment on performances by the other participants. In addition to informal performances, he played the entirety of Bartók’s Op. 14 Suite, Debussy’s Preludes VII and X (Book 1) and Chopin’s Etude Op. 10/4 on recitals. Alex’s participation in these programs was supported by a McCord Memorial Grant from the Music Department.


ALUMNI NEWS

William Giammona (’97) appeared as Dr. Bruckner in a revival of On a Clear Day you can See Forever at the New Conservatory Theatre (NCT) in San Francisco in May and June. From July 5 to September 17 he will play multiple roles in City of Angels at the San Francisco Playhouse, and on October 14 he will present a solo cabaret show, Pack up your Sins, at Feinstein’s at the Nikko. In December and January he will reprise his performances as Princeton and Rod in Avenue Q at NCT.

Elizabeth Shrader (’01) received the Clement J. Whipple Prize from General Theological Seminary (GTS) for her article “Was Martha of Bethany Added to the Fourth Gospel in the Second Century?” which will be published in the Harvard Theological Review in early 2017. Schrader received her M.A. in 2015 and her S.T.M. in 2016, both from GTS. She has been accepted into the Ph.D. program at Boston University’s School of Theology.

Megan Kaes Long (’08), Assistant Professor of Music Theory at Oberlin College and Conservatory, received a 2016 National Endowment for the Humanities Summer Stipend to support work on her projected monograph Hearing Homophony: Characteristic Tonalities at the Turn of the Seventeenth Century. She will conduct archival research in the British Library in London, the Staats- und Universitäts- bibliothek Hamburg, and the Library of Congress in Washington, D.C.

Eron Smith (’16) will enter the graduate program at Eastman this fall, pursuing an advanced degree in Music Theory.

Music at Pomona College
Fall 2016

See the concert calendar online with updates at www.music.pomona.edu
## Fall Courses 2016

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### Music History and Appreciation

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<td>70 Ethnomusicology</td>
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## Notable Courses Spring 2017

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<td>Gibb Schreffler</td>
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