

# TUFTS MUSIC

## A Note from the Chair

*Professor of Music Joseph Auner*

These are wonderfully exciting times for the Department of Music at Tufts.

After only four semesters, the transformative impact of the Perry and Marty Granoff Music Center is palpable in the energy and enthusiasm of the thousands of majors and non-majors who take our classes (over 2500 course enrollments in the last year), the excitement, effectiveness, and vision of our faculty in their teaching and research, the soaring level of performance in solo recitals and ensembles, and a near-doubling of the audience for music events to 25,000 over the last year.

The Department of Music is blessed with an outstanding faculty in theory, ethnomusicology, musicology, composition, and performance. We have 10 full-time faculty, 19 part-time faculty,



nearly fifty vocal and instrumental instructors, and five full-time and part-time staff members.

Throughout this newsletter you will find many highlights of our faculty and staff's accomplishments over the last year.

*– Professor of Music Joseph Auner  
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## John McDonald Promoted to Professor of Music

This past February, the Tufts Board of Trustees approved the promotion of John McDonald to the rank of Professor of Music. Professor McDonald, director of composition studies and the Tufts Music graduate program, first came to Tufts in 1991. Since his arrival he has expanded the composition program dramatically, overseen countless Tufts Composers and New Music Ensemble concerts, and been an important part to the Tufts Community. You can read more about Professor McDonald's recent accomplishments on page five of this newsletter.

*Congratulations, Professor McDonald!*



## '09 Spring Semester Highlights

### April: Emerson String Quartet at Tufts



The Grammy award winning Emerson String Quartet plays in the Distler Performance Hall on April 3, 2009 at 8 pm. The quartet headlines this year's Granoff Music Center Guest Artist Series.

### March: Celebrating Alhaji Abubakari Lunna

On March 7, 2009, performers and audience members from across North America came to Tufts for Africa Fest 2009, a daylong festival of African arts, music, and dance. This year's festival had special meaning as it was held in honor of Alhaji Abubakari Lunna, longtime artist-in-residence at Tufts University, who passed away late last summer. Coordinated by Professor of Music David Locke, the festival, included appearances/performances by Kiniwe, the Berklee College of Music African Music Ensemble, Imaginary Homeland, Natraj, Akpokli (Canada), and the Agbekor Society.



### February: Tufts Opera Presents *Our Town*



From February 12 through February 15, Tufts Opera presented its second fully staged opera. This year's production was the Massachusetts premiere of Ned Rorem's new opera *Our Town*, based on the famous Thornton Wilder play.

### January: John Pizzarelli

Thanks to the support of Martin Granoff, noted jazz artist John Pizzarelli presented a free concert to a full Distler Hall on January 31. Mr. Pizzarelli was joined on the performance by his wife, Jessica Molaskey, noted vocal artist and Broadway star.



## Music Department Staff Info

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## FACULTY UPDATES – SPRING 2009

**Paul Ahlstrand** (saxophone, small jazz ensemble) worked with LA based producer Mike Viola on a recording by singer/songwriter and actress Mandy Moore slated for release in April. In addition to playing tenor and baritone sax, Paul wrote the arrangements for strings and orchestral winds on the CD. Other LA based projects included work on two upcoming CDs by powerpop artist/producer Bleu ("A Watched Pot" and "Four"), and a CD by Chris Mann for Sony BMG due to be released in March. Paul also found time to work with many local artist in both live and studio situations.

**Eddie Auner** (coordinator of applied music and outreach) performed several cello and piano concerts, played on the faculty chamber music concerts at Tufts, on a concert series in Cambridge, and with the Tufts Chorale in Puerto Rico. She is the director of Community Music at Tufts which has added new classes each semester - most recently an Adult Chamber Music Workshop and a Drumset class. Eddie was invited to give a performance class at the Longy School of Music and to judge a piano competition in New Hampshire.

**Joseph Auner** (musicology) gave a keynote address "Losing your voice: Sampled Speech and Song from the Uncanny to the Unremarkable" at the conference Digital Arts and Culture in the Age of Ubiquitous Computing at the University of Copenhagen. The essay will appear in the collection Throughout to be published this year by MIT press. An essay on Schoenberg's Moses und Aron appeared in Opera Quarterly. At the end of March he will be giving pre-concert talks at the BSO. He was elected to the Board of Directors of the American Musicological Society.

**Nina Barwell** (flute, flute ensemble) was guest flute ensemble conductor for a chamber music festival in Plaistow, New Hampshire featuring talented

students from across the state. She is recipient of a New England Conservatory Development Grant for her book, The French Flute School Comes to America/ The teachings of James Pappoutsakis. Performances included the Ives, Concord Sonata with Gilbert Kalish, and the Tufts Applied Faculty Chamber music concert. Her flute student Ga won Hahn from the Walnut Hill school was the top choice on flute at three leading music schools and entered the Manhattan School of Music where she received a large merit scholarship. Nina is Flutist for the Nashua Symphony, and on the faculty of the New England Conservatory of Music, Preparatory School.

**Elizabeth Reian Bennett** (shakuhachi) participated in the 100th anniversary concert of the Reibokai at Tokyo National Theater (Japan's Lincoln Center), in March. This was in celebration of the genealogy of her teacher, Living National Treasure Aoki Reibo. She spent another month in Tokyo playing with Aoki Sensei and his string partner, Kamiyo Sensei. In June an interview with Bennett about the shakuhachi was published in "Pan, the Flute Magazine" (Vol. 27, No. 2), and she later performed and spoke at the British Flute Society Convention at the Royal College of Music in Manchester, UK, in August. She was also invited to the World Shakuhachi Festival in Sydney, where she gave a workshop and performed the shakuhachi. A four page review of her CD, "Song of the True Hand" was published in Asian Music, the Journal of the Society for Asian Music, in the Summer/Fall issue (Vol. 39, No. 2).

**Donald Berman** (piano, co-director new music ensemble) released eight CDs in 2008, most notably the 4-CD set Americans in Rome; Music by Fellows of the American Academy in Rome (Bridge Records) and The Light That is Felt: Songs of Charles Ives with soprano Susan Narucki (New World

Records.) Donald premiered Christopher Theofanidis's Piano Concerto in Serbia with the Belgrade Philharmonic and Co-Directed the second Annual Summer Piano Institute at New England Conservatory, a composer immersion workshop focusing on Chopin in 2008. He will be performing a program of electro-acoustic works titled When Brahma Sleeps at Le Poisson Rouge in New York this spring, the last stage of a Tufts-sponsored grant awarded from the Argosy Foundation for Contemporary Music.

**Jane A. Bernstein** (musicology) now serves as President of the American Musicological Society. Her article, "Back to the Future: Early Music Prints, Computer Technology, and the Isham Microform Collection," appeared in the Harvard Library Bulletin. In addition to chairing sessions at the National meeting of the Renaissance Society of America and the College Music Society/Juilliard School of Music Institute for Music History Pedagogy, she presented a colloquium entitled "Foremost Musician in Rome: Marenzio and his Publishers in Late Sixteenth-Century Italy," at Boston University. She continues to serve as Co-chair of the Faculty Opera Seminar at the Humanities Center of Harvard University.

**Charles Blandy** (voice) appeared as the Evangelist in Emmanuel Music's performance of Bach's St. John Passion, getting favorable notices from the Boston Globe and -Phoenix; beforehand, he gave a pre-concert talk with composer and Emmanuel acting artistic director John Harbison, discussing the work and its relationship to the troubled text. He sang in Williams College's performances of Andriessen's De Materie, and Bach's B minor Mass. In the fall, he appeared in a fundraising concert for then-candidate Barack Obama at NEC's Jordan Hall, and in

local performances of Rachmaninoff's *Vespers*, Schütz's *Christmas Story*, and Mahler's *Das Lied von der Erde*. He also appeared on the Naxos CD of Scott Wheeler's one-act opera *The Construction of Boston*.

**Alessandra Campana** (musicology) published "To Look Again (at *Don Giovanni*)," *The Cambridge Companion to Eighteenth-Century Opera*, and "Look and Spectatorship in *Manon Lescaut*," *The Opera Quarterly*. She has given several lectures at conferences in musicology, opera studies, and film theory, in the U.S. and Europe including "Mascagni and 'The New Cinema-Lyric Art': *Rapsodia satanica* (1914-17)," "Patrice Chereau's 2007 production of Wagner's *Tristan und Isolde*," "Acting Technique: On the Rhetoric of the Medium," and "The Funeral Rites of Edmea Tetua: Fellini's Cinema as Opera"

**Andrew Clark** (director of choral activities, theory) released his first commercial CD, conducting the Providence Singers and Boston Modern Orchestra Project in Lukas Foss's landmark cantata *The Prairie*. He conducted nearly forty performances in 2008, for over 20,000 audience members, in programs with Tufts' ensembles, the Worcester Chorus and Providence Singers. Last July, he led concerts in Budapest and throughout Austria, including Haydn's *Creation* at St. Stephen's, Vienna. In November, he resurrected Pulitzer-prize composer Dominick Argento's choral opus *Jonah and the Whale*, and recorded the first available CD of the work in Mechanics Hall, Worcester, to be released in 2009. He has been accepted as a candidate for the Doctor of Musical Arts (MusAD) degree at Boston University.

**Beth Bahia Cohen** (violin) appeared as featured soloist with Maza Meze, the Toronto world music group, in a CBC recorded concert. She played and recorded with the Dunya Ensemble in a concert called "The Language of the Birds," and performed with the Dunya

Ensemble in *Songs of the City: Byzantium, Constantinople, Istanbul*. She put on a concert of Greek Smyrnaika music in Boston, played several Klezmer concerts throughout New England, performed in an all-female Arabic ensemble with Minneapolis' Jawaahir Ensemble, performed her solo show "The Art of the Bow" at various universities, including Longy School of Music and the Tufts Pathways Project, and performed in the U.S and Canada with her Turkish group Orkestra Keyif and her Greek group Ziyia.

**David Coleman** (Gospel choir) presented a workshop on Gospel music for the MA chapter of the American Choral Directors Association. He led 90 members of the Tufts University Third Day Gospel Choir on a tour of the East Coast, singing in schools and historically African-American churches. He led a 15-voice Chamber Choir from the Dana Hall School in Wellesley on a concert tour of Greece, performing in Athens, Delphi, Tolon, and at the Theater of Epidaurus. That same choir sang his arrangement of the National Anthem for 35,000 fans before a Red Sox game at Fenway Park. His composition "Swim Meet" was featured in a tribute concert to TJ Anderson at Tufts in October.

**Jane Hershey** (viola da gamba, early music ensemble) had performances with the Carthage Consort of Viols at Wellesley College and Aston Magna Festival. She also performed throughout the season with Arcadia Players of western Mass. She received Early Music America Award for her 2007 project on Handel's 'Messiah', co-written with Laurie Rabut, for Springfield Public Schools 5th grade classes and Arcadia Players. She is developing another project on Monteverdi's 'Vespers of 1610.' She taught for the 2008 Conclave for the Viola da Gamba Society of America (discussed in the Dec. issue of *Strings* magazine and was co-director (with Larry Wallach of Simon's Rock

College) of annual World Fellowship Early Music Week (Conway, NH).

**Thomas Gregg** (voice) performed with Boston's Handel & Haydn Society Chorus and the King's Chapel choir both as soloist and ensemble member. Last June he returned for a second year as a teacher and soloist to Helena, Montana, for the Muskianten Helena Choral Week. He is the current President of the Gamma Psi Chapter of the music honorary society Pi Kappa Lambda at The Boston Conservatory, where he is also a faculty member.

**Diane Heffner** (clarinet) played on a Boston Baroque recording of Mozart overtures and arias for Telarc Records. This February, she is going to San Francisco for a week of Mendelssohn with Philharmonia Baroque Orchestra. In April, Diane will be half of "Dino-Duo" in a Dinosaur Annex concert featuring her and clarinetist/accordionist Kathy Matasy. They will perform two world premieres by John Morrison and Lansing McClosky along with other contemporary works for various clarinets, accordion, and piano.

**Fernando Huergo** (electric bass). His latest CD *Provinciano* was released on Sunnyside Records. He performed with Guillermo Klein and Los Guachos for a week at the Village Vanguard in NY, and at The Newport jazz Festival. With Marta Gomez he played at Joe's Pub in NY, in Venice, Italy and in Barcelona and other cities of Catalonia, Spain. With Leo Blanco he performed at the Kennedy Center and at The Santo Domingo Jazz Festival in the Dominican Republic. He performed 3 concerts in Boston with the legendary Cesar Camargo Mariano, Elis Regina's former pianist, arranger and husband, who also performed with his quartet at theonious, in Buenos Aires Argentina.

**Rich Jankowsky** (ethnomusicology) completed his book manuscript entitled *Entranced by the "Other People": Music, Spirit Possession, and Alterity in Tunisian Stambeli*.

He presented a portion of this work in his talk "The Aesthetics of Alterity: Toward an Acoustemology of Tunisian Stambeli" at the Harvard Humanities Center Ethnomusicology Seminar. He is also serving as editor of the Middle East volume of the *Encyclopedia of Popular Musics of the World* (Continuum). He was awarded a National Endowment for the Humanities Fellowship for his latest project, "Sufis, Saint, and their Songs: Sacred Music in/as Modern Tunisian History, from the Colonial Era to the War on Terror," a year-long award that will take him to France and Tunisia for archival and ethnographic work. He will return from his research leave in January 2010.

**Joanna Kurkowicz** (violin) performances included the Barber Violin Concerto with Filharmonia Warminsko-Mazurska in Olsztyn, Poland; Brahms sonatas for the Barge Concert Series in New York, Prokofiev Sonata in F minor for violin and piano at the Goethe Institute; an American program with her colleagues of Chameleon Arts Ensemble for the Northeastern University Fusion Art Exchange Program. She received the New England Conservatory Outstanding Alumni Award "in recognition of her distinguished career and contributions to the music world." On that occasion she presented a speech "Disciplined Virtuosity: The active and versatile career of a solo violinist" with a special performance of J. Brahms Sonata in G major with pianist Gloria Chien. Her recording of Lansing McLoskey's Piano Trio appeared on Albany Records. She is recording the violin concertos by Grazyna Bacewicz with the Polish Radio Symphony Orchestra for Chandos Records. The Chameleon Arts Ensemble, of which she is a founding member, won 2009 CMA/ASCAP Award for Adventurous Programming. She premiered Marc Farris "For Jennifer Fitzgerald" for violin and piano playing with pianist and composer John McDonald.

**Paul Lehrman** (electronic music,

coordinator of music technology) scored a feature-length documentary film by Ron Frank, [When Comedy Went to School](#), about the history of stand-up comedy in the Catskill Mountains. It will be televised in 2009. He published articles in [Mix](#), [Sound On Sound](#), [Electronic Musician](#), and [Berklee Today](#) magazines about on-line audio education, using Nintendo Wii Remotes as musical instruments, and dramatic changes in the business of instrumental sample libraries. He presented a paper, "Doing Good by the 'Bad Boy': A Robotic Solution for Performing George Antheil's 'Ballet Mécanique,'" to the 2008 IEEE International Conference on Technologies for Practical Robot Applications (TePRA). The robotic installation of George Antheil's "Ballet Mécanique" that he created with the League of Electronic Musical Urban Robots provided the musical background for a new play, "Frequency Hopping," about the unusual relationship between Antheil and film star Hedy Lamarr. The play ran for three weeks at the 3-Legged Dog performance space in downtown Manhattan. At a concert following the premiere, Lehrman performed the entire Ballet Mécanique in synchronization with the Léger/Murphy film of the same name, about which Anthony Tommasini of the New York Times said, "The combined craziness elicited an ecstatic ovation from the audience who packed the place, eager for this rare opportunity."

**David Locke** (ethnomusicology, Kinyewe) published on a Tufts-supported web site a large body of information on Dagomba dance-drumming that he developed during 35 years of study with the late Alhaji Abubakari Lunna (<http://dagomba.uit.tufts.edu>). He presented a paper entitled "Giving-Back by Supporting Traditional Experts" on a panel about advocacy that he organized at the annual meeting of the Society for Ethnomusicology. Together with acclaimed expert Gideon

Foli Alorwoyie, Locke presented a workshop at the Tufts symposium on music and language on the relationship of language and music in Agbadza, an idiom of Ewe traditional music. Locke's musical transcriptions of Alorwoyie's arrangements of twenty-five Agbadza songs and drum compositions were self-published in folio form. Locke directed and participated in performances of traditional African music and dance on and off campus with Kinyewe, the Tufts African Music and Dance Ensemble, and the Agbekor Society, a Boston-based study group that includes many Tufts graduates. Locke supervised the three-week residency of Nani Agbeli, who team-taught classes in traditional Ewe music and dance and performed with Kinyewe. Locke and Agbeli performed with Tufts faculty Danny McCusker in a concert celebrating the Twenty-Fifth Anniversary of the Dance Program.

**Nando Michelin** (jazz piano, jazz chamber music) recorded two CDs to be released in 2009 including "Reencontro" featuring Esperanza Spalding, and a duo Piano-Guitar CD featuring Claudio Ragazzi. He toured New England with Felipe Salles, in venues that included the Ithaca Jazz Festival (NY), and with special guest Randy Brecker on Trumpet. He helped produce and performed on at Sol y Canto's last CD and with performances around the US included Kimmel Center in PA, the Smithsonian in DC, and Suffolk Theatre in MA. He is also professor of piano and ensemble director at Berklee.

**Carol Mastrodomenico** (soprano) collaborated with David Patterson, guitarist, Vanessa Mulvey, flute and Michelle Shoemaker, clarinet for recitals at Tufts and Longy School of Music. She was asked by the Boston NATS (National Association of Teachers of Singing) Chapter to be one of three panel members for a discussion of different elements of "Teaching Men to Sing". She was invited by the Western Massachusetts NATS chapter

to give a presentation on "Negotiating the Male Passagio." She developed and taught a new vocal curriculum to the students at the Heifetz International Summer Institute. She gave vocal masterclasses at South Shore Conservatory and Longy School of Music.

**Michael McLaughlin** (piano, Klezmer ensemble, theory) took part as a participant in the Other Europeans, a workshop in Weimar, Germany that focused on the shared musical traditions of Eastern European klezmers and Moldavian *lautari*. That was followed by a concert tour in parts of Germany, Switzerland and Italy with vocalist and alum Anja Kollmuss. This holiday season saw the successful premier staging of The Golden Dreydle, a Klezmer Nutcracker by Vital Theater in NYC. It was first recorded in 1998 as a klezmer take on Tchaikovsky's nutcracker by Shirim, then a PRI radio special in collaboration with Sound and Spirit host, Ellen Kushner, then a book, and now a children's play.

**John McCann** (wind ensemble, theory) directed the Wind Ensemble in five performances in and around campus this fall, including a Children's Concert, participation in the sculpture dedication for T.J. Anderson, and concerts at Perkins School for the Blind and in DeWick Dining Hall. McCann is also interim Director of Music for Winchester and directs the town's three high school and 8th grade orchestras. Recent performances of Schubert's Mass in G have raised \$2,000 for charity.

**John McDonald** (composition, theory) As the MTNA-Shepherd Distinguished Composer of the Year for 2007, he recently served on the judging panel for the 2008 version of this Music Teachers National Association award, as well as for the 2009 Lili Boulanger Memorial Fund Competition. He has been Resident Guest Composer for the Longitude Ensemble at the Longy School of Music, appeared in recital and as guest composer at Bennington and

Middlebury Colleges, Boston University, the Hartt School, and as part of the New Gallery Concert Series at the Boston Community Music Center. He serves on the Boards of American Composers Forum New England, pulsoptional, and Signal ensembles. Upcoming appearances as pianist/composer include a saxophone/piano version of Schubert's "Winterreise" with Philipp Stäudlin at the Goethe Institut Boston (February 8, 2009), a dance and music collaboration with Daniel McCusker and Green Street Studios featuring new original piano miniatures (March 27 and 28, 2009), and a Guest Artist appointment at the Midsummer Adult Piano Institute at Williams College (July 2009). McDonald is completing commissions for the AXIS Ensemble (trio for violin, accordion, and piano) and The Mockingbird Trio (a work for contralto voice, viola, and piano). He is recording his complete works for violin and piano with violinist Joanna Kurkowicz, and has begun an ongoing collaboration with flutist/composer Su Lian Tan.

**Steven Morris** (piano, Tufts Opera Ensemble Music Director), served as music director and pianist for Boston Opera Collaborative and Charleston Chamber Opera (as part of Piccolo Spoleto) in productions of Puccini's Gianni Schicchi, Seymour Barab's La Pizza con funghi, Menotti's The Telephone, Pasatieri's The Women, and Lee Hoiby's Bon Appetit!. He also served as music director for the Studio and Young Artist programs with La Musica Lirica (Novafeltria) in concerts of opera scenes throughout the Marche region of Italy. He also played recitals in Italy, New Haven, CT and Fall River, MA.

**David Patterson** (guitar) performed solo and chamber music recitals including a guitar and voice recital with fellow faculty member Carol Mastrodomenico. He also began shooting video for a DVD project this summer to be released in 2010. In addition, David will be recording two

new CD this summer; a collection of major 20th century works for solo guitar and mixed program album. This spring David will collaborate with composer John Latartara on a project for guitars and computer.

**Gil Rose** (director of orchestral activities) BMOP released a series of recordings, including a Grammy award nominated recording of works by Charles Fussell. In 1996, Rose founded the Boston Modern Orchestra Project (BMOP), the country's foremost professional orchestra dedicated exclusively to performing and recording music of the twentieth and twenty-first centuries. Under his leadership, BMOP's unique programming and high performance standards have earned the orchestra ten ASCAP awards for adventurous programming as well as the John S. Edwards Award for Strongest Commitment to New American Music. In 2007 Mr. Rose was awarded Columbia University's prestigious Ditson Award as well as an ASCAP Concert Music award for his exemplary commitment to new American Music. Since 2003 Mr. Rose has served as Music Director of Opera Boston, conducting numerous acclaimed productions He was chosen as the "Best Conductor of 2003" by *Opera Online*. As a guest conductor, Mr. Rose made his Tanglewood debut in 2002. In 2003 he debuted with the Netherlands Radio Symphony. He has led the American Composers Orchestra, the Warsaw Philharmonic, the National Symphony Orchestra of the Ukraine, the Cleveland Chamber Symphony, and the National Orchestra of Porto the Italian Swiss Radio Orchestra as well as several appearances with the Boston Symphony Chamber Players. Gil Rose's extensive discography includes world premiere recordings of music by George Rochberg, Eric Chasalow, Tod Machover, Steven Mackey, Lee Hyla, Steven Paulus, Bernard Rands, Elena Ruehr, Reza Vali and Evan Ziporyn, John Cage, Charles Fussell, Michael Gandolfi, John Harbison, Gunther

Schuller and others.

**Kareem Roustom** (ud, Arabic music) was commissioned by the Syria Trust for Development (an NGO based in Damascus) to compose a new work for clarinet and string trio. Kareem's composition, a 20 minute work titled *Buhur*, was premiered in Damascus in March of 2008. Performances also took place this fall in Beirut, Amman and Aleppo and the work has been released on CD. Kareem began work on a new commission for the United Parish Church of Brookline. The work, titled "Jesus The Son of Man", is based on text from Khalil Gibran's book of the same title. The work is scored for trumpet, timpani, percussion, organ, harp and mixed chorus with soloists. The work will be premiered at an Easter Sunday service in 2010. In film Kareem composed the music for Palestinian/American director Cherien Dabis's first feature film *Amreeka* which is an official selection for the 2009 Sundance Film Festival. Kareem also began composing music for the documentary *The Mosque In Morgantown*. This score combines elements of North Indian, Arabic, Turkish and West Virginia Blue Grass music. The documentary is schedule to be broadcast nationwide on PBS in the spring of 2009. In July of 2008 Kareem was back in the studio with pop artist Shakira to write an arrangement for her forthcoming album. His most recently scored film, "Amreeka," opened the New Directors/New Films festival at MoMA and Lincoln Center in March and will be released this Fall.

**Robert Schulz** (percussion) was inducted into the Buffalo Music Hall of Fame this past October (his hometown). In May 2009 he will premier Eric Moe's "Kick and Ride", a concerto for drumset and orchestra with the Boston Modern Orchestra Project.

**Warren Senders** (Hindustani music) has been active composing for the 18-piece Jazz Composers' Alliance Orchestra, which performed several of his pieces during their 2008 concert

season. His teaching work includes classes at New England Conservatory along with presentations, workshops and seminars at Babson College, Brandeis University, and the Leadership Innovations Laboratory (LILA) at Harvard's Graduate School of Education.

**Janet Schmalfeldt** (theory) presented a departmental colloquium on the music of Chopin, drawn from her guest lecture at the 2007 European Music Analysis Conference, in Freiburg, Germany, and from her presentation at the 2007 International Chopin Conference, in Warsaw. She served as one of the two pianists in a performance of Brahms's *Liebeslieder Waltzes*, with Andrew Clark and the Tufts Chamber Singers. She will present a paper at the Eastman School of Music in March, and she will lead a Workshop on Performance and Analysis for the New England Conference of Music Theorists, in April at Yale. The Committee on the Status of Women within the Society for Music Theory has chosen to honor her work in a special session at the forthcoming SMT conference in Montréal.

**Joel LaRue Smith** (director of jazz activities, theory) released an Afro Cuban Jazz CD entitled *September's Child*. The CD contains seven original compositions and four compositions by world-renowned Jazz and Latin Jazz composers Wayne Shorter, Pedro Flores, Mario Bauza and Armando Peraza. He completed a commissioned choral work for the St. Lawrence Academy's gospel Choir, which was premiered in January, 2009. In April 2009 he will release a 2 CD set of Piano Music containing an original Piano Sonata and Suite for Cello and Piano as well as works by Scriabin, Ravel, Chopin, J.S. Bach and Ginastera. His book on modern jazz improvisation is due to be released in Fall 2009. This March he gave a master class and performed at Salem State University.

**Julie Strand** (ethnomusicology) taught courses concurrently in spring 2008 at

Northeastern and Brandeis Universities while teaching at Tufts. She has also been busy giving conference papers in 2008, having presented "Speech Surrogate in the *Sambla Baan*: Communication in Rhythmic and Modal Context" at the Yale Graduate Student Music Symposium in March, "Singing Xylophones: Speech Surrogate in *Sambla Baan* Performance in Burkina Faso" at the Northeast Chapter of the Society for Ethnomusicology conference at Amherst in April, and "Where Rhythm and Melody Meet: Exploring Further Dimensions of African Music Through the Xylophone" at the national Society for Ethnomusicology Conference at Wesleyan University in October. Julie also reviewed ethnomusicologist Hugo Zemp's documentary titled *Siaka: An African Musician* for *Ethnomusicology*. She also made headway on her dissertation, which she defended this spring.

**Jeffrey A. Summit** (ethnomusicology) served as the Program Chair for the 2008 Annual Meeting of the Society for Ethnomusicology. At the conference, he delivered a presentation on a roundtable entitled "Beyond Advocacy." This past summer, he returned to Uganda to continue his research on the music of the Muslim, Jewish and Christian coffee farmers of the Delicious Peace Fair Trade Coffee Cooperative in Mbale. Together with Richard Sobol, he began work on a documentary film examining the music and the story of the cooperative. His article "Music and the Construction of Identity Among the Abayudaya (Jewish People) of Uganda" was published in the new edition of *The Garland Handbook of African Music*. In December, he was invited to present a lecture for the Cantorial School of Hebrew College on "Melody Choice and Code-switching in Contemporary Jewish Worship." Rabbi Summit was also recently appointed by Governor Deval Patrick to the Governor's Advisory Board of the Massachusetts Commission Against Discrimination.

**Mary Talusan Lacanlale**, (ethnomusicology) published the article "Gendering the Philippine Brass Band: Women of the Banda Ligaya and National University Band, 1920s-1930s." *Musika Jurnal 5* (University of the Philippines). She programmed a concert of Southeast Asian music at Tufts featuring local Cambodian American musicians and dancers, and Filipino American kulintang musicians from San Francisco with whom she performed. She is working on a CD of indigenous Philippine music to be released by a major distributor.

**Michael Ullman** (musicology) wrote a new chapter for his *Jazz History*, updating it for a French Edition. He has written six essays for his jazz column for *Fanfare*, for whom he has also written classical reviews, focusing on Tchaikovsky, Chopin, Mozart, Dowland, Purcell, and others. He taught Rousseau in France last summer, and a new class on Henry James' short stories in Medford in the fall. Most recently he has been acting as the musical consultant to a production of *A Streetcar Named Desire* directed by Liv Ullmann and starring Cate Blanchett. He is currently working on a jazz history for Vintage Books.

**Sarita Uranovsky** (violin) recorded a CD, along with her chamber group, MONTAGE Music Society. "Starry Night" contains music inspired by a visual artwork including composers Matthew Harris, Libby Larsen, Stephen Paulus with a new commission for the Ensemble by Andrew List entitled *Noa Noa*.

In addition to a tour to Colorado this Winter, MONTAGE will be presenting a concert featuring Ofer Ben-Amots and other notable Israeli composers in honor of Israel's 60th Anniversary.

**Scott Woolweaver** (viola), appeared on seven different music series in New England and California, including a solo recital at Kneisel Hall in Blue Hill, Maine. In September he played two solo recitals in Plymouth, Michigan, and will perform on three series in

Southern California the end of January. This past March, he performed with



## COMMUNITY MUSIC @ TUFTS

Now in its fifth semester, the Tufts Community Music Program continues to grow at a rapid pace. Over 150 students (ages 3 and older) are currently enrolled in the program's music classes that take place on Saturday mornings and afternoons in the Granoff Music Center. Classes are offered in a wide variety of music disciplines and for many different age groups. Adult classes in vocal performance and chamber music also take place during the evenings on several weeknights. Classes are instructed by members of the Tufts Music faculty, by advanced undergraduate music students, and by music graduate students.

Not limited to classes, the program features many other popular components including: the Sundays at Tufts: Community Concert Series (a series of free concerts by Tufts ensembles, Applied Music Faculty, and local ensembles held every Sunday), Saturday Family and Children's Concerts (six concerts held throughout the academic year presented by Tufts ensembles and music majors), and the Tufts Music Mentoring Program where current students work with students within the Somerville and Medford Public School systems.

Below are the classes currently being offering in the Tufts Community Music program. If you are interested in learning more about the program or enrolling your child or yourself in an upcoming semester, please email Edith Auner at [edith.auner@tufts.edu](mailto:edith.auner@tufts.edu), call 617.627.5616 or visit the website: <http://tufts.edu/musiccenter/resources>.

### For Young Children (Ages 3-8)

Music and Movement - Based on Dalcroze Eurhythmics

### For Elementary School Children (Ages 7-10)

Group Piano Class - Beginning/intermediate levels.  
Group Recorder Class Choral Singing & Musicianship  
Group Violin Class - Beginning/intermediate levels

### For Middle and High School Students

African Drumming, Jazz and Improv. Music Ensemble, Chamber Music,  
Introduction to Non-Classical Guitar, Javanese Gamelan Ensemble,  
Theory and Composition, Drum Set Class

### For Adults and Advanced Students

Boston Village Gamelan, Chamber Music for Adults, Voice Class and Madrigal Class

Tuition ranges from \$170-\$310 per class. Limited scholarship is available.

Boston Baroque at the acclaimed Casals Festival in Puerto Rico.

## TUFTS MUSIC WELCOMES NEW STAFF ASSISTANT!

The Music Department is pleased to announce the appointment of Mary Elizabeth (Mary-Liz) Murray as our new staff assistant. Mary-Liz will work part-time in the main office and will be assisting Lucille Jones in the department's day-to-day activities. In addition to her job at Tufts, Mary-Liz also works in administration for Company One, a growing theater company in downtown Boston. Mary-Liz graduated from the University of Connecticut in 2008 with a degree in acting and remains active in the theater world. She recently performed in Holland Production's *Aloha, Say the Pretty Girls* at the Factory Theater on Tremont Street. *Welcome to Tufts, Mary-Liz!!*