



Spring 2020 Courses to Know

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We are pleased to share new courses and project-based classes for the upcoming spring semester. This brochure also lists the Catalyst Curriculum classes that will run in the spring.

LONGY
School of Music *of* Bard College



Core Catalyst Classes

Music and Civic Engagement

INSTRUCTORS: Sarah Darling & Ashley Pinakiewicz

Students will use human-centered design to conceive and execute music-based projects that seek to address needs of our local Boston community. In this interactive and collaborative course, students will become practitioners of human-centered design while deepening their knowledge of topics including civic engagement, cultural/implicit bias, asset-based community development, and creative problem-solving. Integrating classroom theory with practical application, students will ultimately design and produce a music project that synthesizes their learning, uses audience feedback as assessment, and is documented (e.g., video, recording, journalism).



Sarah Darling enjoys a varied musical career that spans many centuries and styles and holds a variety of leading roles on viola and violin with A Far Cry, the Harvard Baroque Chamber Orchestra, Musicians of the Old Post Road, Boston Baroque, Musical Offering, Les Bostonades, and Gut Reaction, while also performing with the Boston Early Music Festival, the Carmel Bach Festival, Emmanuel Music, Antico Moderno, Grand Harmonie, and Boston Ballet. She is active as a teacher and coach, with a special interest in body mechanics and musical rhetoric. Sarah has been described as “focused, nuanced, and arresting” (Boston Musical Intelligencer) and praised for “excellent solos” (Boston Globe), “absolute concentration and astonishing precision” (Badischer Zeitung), and “sympathy and spirit” (Hub Review).



Ashley Pinakiewicz is a design thinker, brand strategist, and educator passionate about bringing design thinking into schools and mission-driven organizations. She consults with organizations and teams to bring human-centered strategy, messaging, and processes to their work.

Side-by-Side Lab

INSTRUCTOR: Gabrielle Molina

Experience the power of El Sistema in Longy's music for social change program, as you mentor and perform alongside young musicians in an ensemble-based setting. Students will be involved in team teaching, short individual practice sessions with young students, rehearsing and supporting students in ensemble, and performing alongside the young musicians in their concerts. The curricular elements will consist of three experiential workshops with short readings that will prepare Longy students for their roles in their placements. Longy students will be placed in the Sid-by-Side orchestra or choir. Students will write short journals, reflecting on their experiences and will participate in a final debrief at the end of the semester. Through the mentorship process, students will learn group and individual teaching skills, musical problem solving, caring communication, student engagement, and scaffolding student learning for success.



Gabrielle Molina is a musician and educator whose passion lies at the intersection of social justice and music education. She is an active performer and has also worked as a full-time elementary music teacher and for Incredible Children's Art Network (iCAN), an arts and music nonprofit whose mission is to provide high-quality arts education to those least likely to

receive it. In 2016 Gabrielle was named a Global Leader Fellow through the Youth Orchestra of the Americas, and during her fellowship year, she performed, taught, consulted, and visited socially-driven music programs across Europe, Africa, and South America. In 2018 she was named an Effective Altruism Fellow at Yale University and founded and launched Teaching Artists International (TAI), a nonprofit dedicated to developing the next generation of global citizen musicians and supporting music education around the world.

Musician's Portfolio

INSTRUCTOR: Eric Hofbauer

The shifting relationship between society and culture demands a new type of artist-as-entrepreneur to navigate the landscape of technology and media in a socially responsible fashion. The artist's ability to project a unique statement and build a community around his or her craft is the central mission of the artist-entrepreneur. This course seeks to develop concrete skills to that end by focusing on the following three areas: development of the artist as teacher (students will create a curriculum vitae, cover letter, articulate a teaching philosophy, and practice interview techniques); development of a digital media portfolio (by analyzing trends in the music industry, students will craft a personal biography and collect media content to design and publish a website); finally, development of the socially responsible artist through projects aimed at connecting music to audiences (such as designing a concert series, a recording project, or a tour). Special attention will be paid to ways in which these projects can connect to new and/or under-served audiences. Frequent guest speakers will give students many opportunities to discuss and brainstorm with professionals in various stages of their careers.



Eric Hofbauer has been an integral member of Boston's jazz scene as a musician, bandleader, organizer, and educator for the past twenty years. He has performed and recorded alongside such notable collaborators as Han Bennink, Roy Campbell, Jr., John Tchicai, Garrison Fewell, Cecil McBee, George Garzone, Sean Jones,

John Fedchock, Steve Swell, and Matt Wilson. Hofbauer, recently recognized in the 2017 DownBeat Critics' Poll for Rising Star—Guitar, is perhaps best known for his solo guitar work featured in a trilogy of solo guitar recordings (*American Vanity*, *American Fear* and *American Grace*).

Advanced Teaching Artistry

INSTRUCTOR: Judy Bose

Advanced teaching artistry is a continued deepening of the work in teaching artistry that is part of the catalyst curriculum at the Longy School of Music of Bard College. It is designed as a vehicle for putting the project development skills of the Teaching Artistry course to practical use through events offered at the institution. In addition to field work, we will explore the nuanced differences between curriculums offered at other schools, study multiple theories on learning styles, learn how to engage with repertoire in more meaningful ways, and implement a plan to create a sustainable teaching artist career. Enrollment in this course is based on performance in the Teaching Artistry course and requires pre-approval by the instructor.



Dr. Judith Bose specializes in the areas of teaching artist development and the convergence of cultural organizations, schools, teachers and teaching artists. For years she taught and refined Longy's teaching artistry program, and she was integral to the development of Longy's Master of Arts in Teaching program. In addition, she has been a teaching artist at both the Lincoln Center Institute and the New York Philharmonic, and she has worked with schools and other organizations worldwide.

Music as a Healing Art

INSTRUCTOR: **Rebecca Strauss**

For many of us, music is a calling, something we are drawn to in spite of career or economic prospects. For some of us, music-making takes on an almost spiritual quality, and we are compelled to offer our music as a way to relieve suffering, to bring comfort, to give respite and joy. This calling does not preclude traditional concert performance but is another aspect of the role of citizen artist, a person using their talents to make a difference in the world. Partnering with health care facilities in the community, this performance and project-based course gives students the opportunity to create and develop therapeutic music programs appropriate to different populations, using their own repertoire. This program expands employment opportunities and serves as an introduction to other, more advanced certification programs, such as The Music for Healing and Transition Program and Music Therapy degrees. Are you a musician with a compassionate heart, ready to learn how to use your gifts to bring joy, comfort, and connection to people who don't have access to live music? Since the dawn of recorded history, music has been seen as a powerful antidote to human suffering, a view validated by current research. This performance and project-based course provides a hands-on introduction to the healing power of music.



Highly accomplished classical violist and violinist **Rebecca Strauss** is passionate about designing, producing and performing innovative classical chamber music programs that respond to social issues, promote healing, and invite community involvement. In May 2016, Rebecca conceived and created the first annual "Harmony & Hope: Responding to Violence with Music" concert,

now an annual Boston event. In 2018, Rebecca performed at Buckingham Palace for an event hosted by Princess Anne for the ASCENT Initiative launch, which is a combined partnership between the Acid Survivors Trust International and the Brigham and Women's Hospital of Harvard Medical School. Rebecca is also the founder and director of the Riverview Chamber Players.

Teaching Artistry

INSTRUCTORS: **Deborah Palmer** or **Eve Boltax**

Required of all students, this course includes active learning experiences, discussions, foundational readings, and interactive presentations. Students explore and strengthen the skills required to engage and communicate with audiences of all ages and backgrounds and are challenged to think more deeply and broadly about music, its role in society, their career options, and how artists can create social change.



Violinist **Deborah Ferry Palmer** began her violin studies at the age of 3 and made her solo debut at the age of 8 with the Utah Symphony. At her third appearance with the Utah Symphony at the age of 17, performing the first movement of Tchaikovsky's *Violin Concerto in D Major*, Deborah "dazzled the audience" and "gave a commanding reading of one of the violin literature's most challenging and famous works" (*The Desert News*). An experienced chamber musician and avid teacher, Deborah is Suzuki and El Sistema trained and maintains a private violin and viola studio.



Violist **Eve Boltax** is an active solo and chamber performer, teacher, and teaching artist. As part of the saxophone/viola duo Patchtax, she toured the US and Canada, and she was the founding violist of the Cardamom Quartet, which championed music by women and non-binary composers. She has trained as a teaching artist at Lincoln Center Education and is currently in training to become a certified Feldenkrais practitioner and teaches Suzuki violin and viola privately.



Project-Based

NEW!

Music Along the Red Line: Building Community and Inspiring Your Programming

INSTRUCTOR: Ashleigh Gordon

This project-based learning course explores the ideas of a citizen artistry, community, and inspired programming. Students will take an in-depth look at the people, histories and cultural influences of three different neighborhoods along the MBTA Red Line through the eyes of three equally different community partners. Working closely with the Conservatory Lab Charter School in Dorchester (Ashmont T station in Dorchester), the Museum of African American History (Charles MGH T station in Beacon Hill), and a community center in Cambridge (near the Harvard Square/Porter Square T stations), students will design a site-specific project in conjunction with and inspired by one of these three community partners. As a project-based learning course, students will be directly involved in the creation, collaboration and execution of each project, which will take place off campus at one of these community partners.



Described as a “charismatic and captivating performer,” **Ashleigh Gordon** has recorded with Switzerland’s Ensemble Proton and Germany’s Ensemble Modern; performed with Grammy-nominated A Far Cry string ensemble; and appeared at the prestigious BBC Proms Festival with the Chineke! Orchestra. Ashleigh is co-founder, Artistic Director and violist of Castle of our Skins, a Boston-based concert and educational series devoted to celebrating Black Artistry through music.

NEW!

Music in the Age of #MeToo and #TimesUp

INSTRUCTOR: Jayne West

This course explores works for women by women on texts that elevate and honor the status of women throughout the ages. We will delve into what it takes to create a women's ensemble as a part of one's career. Our project will be to treat this group as a brand new women's ensemble with emphasis on how to set goals, determine ground rules for the ensemble, and share responsibilities which will include finding venue(s), marketing, setting up rehearsals, learning music and programming teachable moments in performance.



Soprano **Jayne West** has performed with many of the country's leading orchestras and at festivals worldwide. In addition, she has performed

for many years with Emmanuel Music and sang the role of Countess Almaviva in Craig Smith and Peter Sellars' production of *Le Nozze di Figaro* in New York, Boston, Barcelona, Paris, and Vienna, where it was filmed and broadcast for Great Performances. She has premiered a number of works with Mark Morris Dance Group and has numerous recordings to her credit.

NEW!

Sex, Lust and Da Ponte: Threads of Attraction in Mozart's Major Operas

INSTRUCTOR: Danilo Bonina

Words in a libretto represent a water surface under which an ocean of meaning and double meaning can be found. From the sexual vibes and plots of seduction of the *Nozze di Figaro*, to the allure and cosmic karma of *Don Giovanni*, and to the unveiling of human nature and primal impulses of *Così fan Tutte*, this course will offer an opportunity to dive into the psychological intricacies and concealed messages in Mozart's operas set on libretti by Lorenzo Da Ponte. Students will be guided toward a deeper appreciation of Da Ponte's poetic style and clever depictions of characters and circumstances. This course will also focus on performance through coaching on Italian diction and interpretive approach to the music. Individual and group projects will allow singers to bring their creativity, role understanding, and spirit of cooperation into play.



A native of Italy, **Danilo Bonina** is at home on both the modern and baroque violin and is dedicated to studies of music history, harmony and counterpoint,

analysis, rhetoric, and music pedagogy. He is the founder of *Ars Vetus* and *Corelli Collective*, historical ensembles focused on the study and revitalization of early repertoire spanning from medieval to late baroque music, and he has appeared as a soloist or principal player with orchestras in prestigious halls worldwide.

NEW!

Star of the Day: Cantigas, Laude and other Medieval Devotional Songs

INSTRUCTOR: Anne Azema

How does one prepare the performance of Medieval music in the US of 2020: questions of relevance and performance practice, among others will be examined during this seminar. Students will be introduced to questions of notation, source transmission, early language and all relevant elements informing their participation and performance. Lectures and discussions will be supplemented by structured listening; readings; singing and playing; performing; attending concerts addressing this repertoire; visits by outside guest artists and scholars versed in Mediterranean parallel repertoires. A final performance will be required of the students: editions of the pieces, commentaries; choosing the performance venue; preparing material to be shared to the public.



French-born vocalist, scholar, and stage director **Anne Azéma** has directed *The Boston Camerata* since 2008 and the French ensemble *Aziman*, which

she founded, since 2005. Intensely engaged since her student days with the song repertoire of the Middle Ages, she is esteemed as a charismatic solo performer but is also widely admired for her creative skill in building and directing complete musical productions of varied styles and periods, both for her recital programs and for larger ensemble forces (concert and stage), in Europe and the United States. In 2011 she was named *Chevalier des Arts et des Lettres* by the French government.

NEW!

Roland de Lassus—Il Magnifico

INSTRUCTORS: Pamela Dellal and Jane Hershey

Roland de Lassus (Orlando di Lasso) was one of the most influential composers of his age, a true pan-European composer. With his roots in the Franco-Flemish tradition, Lassus was a composer/performer of enormous talent and strong character with an entrepreneurial and adaptive nature. The variety in his secular works, in form, language and use, shows how he met the needs and tastes of his patrons throughout his career in Italy and Germany. His wide appeal throughout Europe was apparent through the extensive contemporary publication of his works and his stellar reputation, even on the distant shores of England in the hands of instrumentalists such as virginals and viol players. Singers and instrumentalists in mixed ensembles will collaborate to bring this wide and challenging repertoire to life. Lassus extensively documented biography will give students a chance to see his music in a detailed historical context, and to appreciate how Lassus might have been known to his contemporaries.



Pamela Dellal, mezzo-soprano, has enjoyed a distinguished career as an acclaimed soloist and recitalist. She has appeared in Symphony Hall, the Kennedy Center, Avery Fisher Hall, and the Royal Albert Hall, and premiered a Harbison chamber work in New York, San Francisco, Boston, and London. Operatic appearances include leading roles in the operas *Alcina*,

Albert Herring, *Dido and Aeneas*, *La Clemenza di Tito*, *Così Fan Tutte*, *Vanessa*, *The Rape of Lucretia*, and *Winter's Tale*. Known for her work with Renaissance and Baroque chamber music, she has appeared multiple times with the Boston Early Music Festival, Ensemble Chaconne and the Musicians of the Old Post Road; she is also a member of Blue Heron Renaissance Choir.

See Jane Hershey's bio at right.

NEW!

The 'Cult' of the In Nomine

INSTRUCTOR: Jane Hershey

Finding a way to understand a wide swath of repertoire, and to effectively compare style and compositional techniques is always a challenge. The In nomine fantasia provides just such a key for the string repertoire of the late 16th and early 17th century in England. A cultish habit of writing pieces on this particular fragment - part of the Benedictus section of the Sanctus from John Taverner's mass *Gloria Tibi Trinitas* - gives us a view of the whole landscape of viol consort composers. The viol player/composers, whose employment included church, court and private homes, who wrote In nomine fantasias include Christopher Tye, William Byrd and other Elizabethan composers, John Ward and Alfonso Ferrabosco II from the Jacobean period, William Lawes and Henry Purcell from the twilight of the form. The study and performance of these many ingenious and engaging compositions were likely meant to challenge and amuse in their own day, just as they do for us now. Solving the riddles of these complex pieces, with their widely divergent styles - from vocal models to more abstract rhythmic features and divisions - will be a fascinating vehicle for working on articulation, and on the ensemble skills needed to perform this repertoire.



Jane Hershey began her musical studies at Longy School of Music and continued at The Royal Conservatory in The Hague. Early in her career, she toured and recorded with the Boston Camerata and since then has performed on both viola da gamba and violone with a wide variety of ensembles, including Hesperus, the Smithsonian Chamber Orchestra,

Emmanuel Music, Monadnock Music, the Carthage Consort, Arcadia Players, and Arcadia Viols. Since 1995 she has directed the Tufts Early Music Ensemble.

NEW!

Longy Collaboratory—Write.Speak. Watch.Play

INSTRUCTORS: Eri Nakamura, Mikhail Veselov & Anna Williams

As musicians, our medium is music. While we work long and hard to master our abilities as composers, singers and instrumentalists, we can no longer live in a bubble. Collaborating with other artistic disciplines offers us an essential opening to a world of a shared and universal language, generated by emotion and characters.

In this course, Longy students will partner and play a mentoring with young art makers from the Walnut Hill School of the Arts Writing and Film and Media Arts department. Students will first learn how to break down the mysteries of musical performance for their non-musical partners. And in turn, Walnut Hill students will engage in a conversation distilling the essence of how they make their art. Longy students will call upon their repertoire—improvised, notated or newly-composed—and create new works with the Walnut Hill writers, photographers, film makers, and poets.

Come and discover new implications to pulse, dynamics, contrast, colors, texture, beats and phrasing and leave with an understanding of how to engage as a global artist.

Music in Motion

INSTRUCTORS: Eri Nakamura, Mikhail Veselov & Anna Williams

Open to all students, (instrumental and composers) this seminar will give students a new perspective on music and the many roles it can play in performance. The course will introduce students to the work of iconic choreographers like Pina Bausch, Mark Morris, and Martha Graham among others. Guest choreographers will talk about their unique way of analyzing and translating music into movement, and guest composers will talk about their specific way of writing for dancers.



Eri Nakamura is no stranger to Longy as a member of the Faculty Ensemble-in-Residence: Neave Trio, and this fall Eri has joined the faculty of the Keyboard Studies department, teaching courses in collaborative piano. Her past recitals include performances at Carnegie Hall, San Jose Center for the Performing Arts, D.O.O.R Hall, Aster Plaza in Hiroshima, Japan, the Aosta Classica Concert Series, and Teatro Romano in Aosta, Italy. She has also appeared as a soloist at Severance Hall with the Cleveland Institute of Music Orchestra, at the Riverwalk Center with the National Repertory Orchestra, and the Chamber Music Society at Yale.

Violinist **Anna Marie Williams** continues to win over the hearts of audiences and critics alike, having been described as “truly amazing”, and as having “sent a tingling sensation up my spine” (*Fanfare Magazine*) as well as recognized for her “glowing presence” (*Boston Globe*). A passionate soloist and chamber musician, Ms. Williams’ performances have often been cited among the Best Classical Music Performances of the Year (*Boston Musical Intelligencer*), described as both “enthusiastic and artful” as well as displaying “energy and elegance”.

Described by *Fanfare Magazine* as “simply extraordinary” cellist **Mikhail Veselov** has earned recognition as a soloist, chamber musician, and teacher. Hailing from St. Petersburg, Russia, he is the First Prize Winner of the Citta di Barletta International competition in Bari, Italy. As a soloist, he has performed with the Brown University, Vasilievsky Ostrov, Cantus Firmus, Rhode Island Youth Philharmonic, and California Chamber Orchestras, among others.

NEW!

Arcadia in the Drawing Room: Handel's Musical Idyll

INSTRUCTORS: Pamela Dellal &
Vivian Montgomery

A project-based course curated by Pamela Dellal and Vivian Montgomery, bringing together 18th-century theatrical cantatas and Italian vocal chamber works. Student singers and instrumentalists will work together not only on the challenges of this vibrant repertoire but also on developing a “living room opera” presentation with staging, Baroque gesture, and even dance. Students will form “project teams” in order to be hands-on in developing the final presentation’s structure and narrative, as well as the program’s visuals, texts, staging, and promotion.



Pamela Dellal, mezzo-soprano, has enjoyed a distinguished career as an acclaimed soloist and recitalist. She has appeared in Symphony Hall, the Kennedy Center, Avery Fisher Hall, and the Royal Albert Hall, and premiered a Harbison chamber work in New York, San Francisco, Boston, and London.

Operatic appearances include leading

roles in the operas *Alcina*, *Albert Herring*, *Dido and Aeneas*, *La Clemenza di Tito*, *Così fan tutte*, *Vanessa*, *The Rape of Lucretia*, and *Winter's Tale*. Known for her work with Renaissance and Baroque chamber music, she has appeared multiple times with the Boston Early Music Festival, Ensemble Chaconne and the Musicians of the Old Post Road, and is a current member of the Blue Heron Renaissance Choir.



Vivian Montgomery, award-winning harpsichordist and fortepianist, has been praised for her “...exquisite music-making... exceptional for its precision, blend and stylistic unity...sprightly and charming” (*Music in Cincinnati*), and her performing life encompasses concerto solos, solo recitals, chamber music performances, conducting, and vocal accompanying work

throughout the United States. She has been heard widely in recent performances of 19th-century American and women’s music, and she has ardently explored the musical lives of women from 1500 to 1900, especially through her ensemble work as part of Adastra, Galhano/Montgomery Duo, and Cecilia’s Circle. She is founder and co-chair of the Women and Music Mix at the Brandeis University Women’s Studies Research Center, an important vehicle for advocacy, concert presentation, and funding of female composers.

Cabaret Collage

INSTRUCTOR: Adriana Ausch

The artistic cabaret is a rich, titillating and poignant repertoire and offers the classical musician the opportunity to artistic experimentation, expression and improvisation. This project-based course explores the historical evolution, impact and repertoire of European and American cabaret. Pianists and singers will perform a wide range of repertoire, from the French, German, English and American tradition with emphasis on stylistic and performance practice matters. Each session will consist of two parts: 1) student research presentations on topics pertaining to cabaret personalities or the genre’s artistic-historical impact, and 2) master-class style performance coachings. A student-designed cabaret concert in Pickman Hall will conclude the course.



In her native Romania **Adriana Ausch** studied classical piano, earned a master’s degree in architecture and city planning, and toured as a singer-songwriter, appearing on television and radio shows and taking part in the protest song and folk movement of communist times. Since moving to Boston, she has performed as a soloist, focusing on twentieth-century

art song, and has also appeared with the cabaret group Follen Angels and the vocal group Pandora’s Vox. She holds degrees in vocal performance and Dalcroze Eurhythmics from Longy.

The Soul Selects Her Own Society: Emily Dickinson, Charles Ives, and Free Thinking

INSTRUCTOR: Donald Berman

This project-based course for singers and pianists will dive into the music of Charles Ives and settings of the poetry of Emily Dickinson by more modern composers. Through study of these non-conformists, we will face the iconoclasm of the woman and man who pioneered individualism in the arts in America. The class will curate a program based primarily on songs and other musical settings relating to the theme of identity as inspired by the music of Ives and the poetry of Dickinson. The course will primarily be performance based but will also include readings of source and biographical materials, discussion, and writing. Classes will include visits by noted artists and scholars. Composers and other instrumentalists are welcome to join the class with permission of the instructor.



Pianist **Donald Berman** has been called a “thorough, exciting and persuasive musician” by the *New York Times*, “powerful, atmospheric, and luminescent” by the *Boston Globe*, and “invaluable” by the *New Yorker*. He is recognized as a chief exponent of new works by living composers, overlooked music by 20th century masters, and recitals that

compellingly link classical and modern repertoires. His CDs, *The Unknown Ives Volumes 1 and 2*, and *The Uncovered Ruggles* represent the only recordings of the complete short piano works of Charles Ives and Carl Ruggles extant. He has been a featured soloist at Zankel Hall at Carnegie Hall, Jordan Hall, Rockport Music Festival, as well as abroad in Belgrade, Rome, Beijing, St. Petersburg, and Israel; and a prizewinner of the Schubert International Competition in Germany. A Harvard Radcliffe Institute Fellow, Berman is currently President of The Charles Ives Society.

The Power of Art by and for You and Your Community

INSTRUCTOR: Sarah Bob

How do you make your art your own and use your voice honestly? How can our work as artists best serve ourselves and our community? Can this be symbiotic? In this elective, performers and composers will have the opportunity to collaborate and be paired with a living visual artist, effectively incorporate their art with a cause they feel passionate about, and/or use a medium not normally associated with the traditional concert setting. We explore the true meaning of art as power, taking what we believe in and reinforcing our vision through our music, and why programming matters. The course relies heavily on class dialogue and presentations along with one on one instruction. Final project is the public performance of collaboration.



Pianist **Sarah Bob**, hailed as “sumptuous and eloquent” by the *Boston Globe*, is an active soloist and chamber musician noted for her charismatic performances, colorful playing and diverse programming. Considered a “trailblazer when it comes to championing the works of modern composers and combining art media in

the process...” (*Northeast Performer*), she is founding director of the New Gallery Concert Series, a series that combines new music and new visual art, and is the creator of “The Nasty Cooperative.” numerous dialogue driven artistic events created to build community and help raise funds for organizations in need. She is an original member of Radius Ensemble, Primary Duo, and Firebird Ensemble and maintains accolades ranging from top prizewinner of Holland’s International Gaudeamus Competition to New England Conservatory’s Outstanding Alumni Award.

Prehistoric Jazz: Reimagining 20th-Century Classical Music

INSTRUCTOR: Eric Hofbauer

Imagine a chamber ensemble without boundaries or limits, untethered to definitions of style or a specific interpretation of repertoire. Such is the case with this advanced chamber music course, which takes its name from Leonard Bernstein's instructions to the percussion section in a rehearsal of Stravinsky's *The Rite of Spring*: play it like prehistoric jazz. These words inspired a chamber music project that reimagined 20th-century modernist repertoire as vehicles for mixing improvisation and new arranging ideas. This resulted in four arrangements (and albums), among them *The Rite of Spring* and *Ives Three Places in New England*. In this course, we will revisit, deconstruct, and perform these two arrangements, delving into the methods and concepts utilized to mix improvisation with rearranged written material. The class will also choose a 20th-century piece and, as an ensemble, will rearrange and premiere the work in an end-of-semester concert. This course is intended for classical as well as jazz graduate students who are interested in exploring both improvisation and challenging written material as a means of blurring lines and erasing boundaries between styles and techniques.



Eric Hofbauer has been an integral member of Boston's jazz scene as a musician, bandleader, organizer, and educator for the past 20 years. See Mr. Hofbauer's full bio on page 3.

Modern American Art Song

INSTRUCTOR: Jane Struss

An exploration, and hopefully mastery of the myriad styles and techniques of American song composers from 1900-2020 and the historical context in which they wrote. The course will emphasize present day, living composers. For singers, this can be a path to a career. The course also seeks to provide students with an interpretive lens for understanding what composers of the past might have meant.



A noted performer of Mahler, **Jane Struss** has long been associated with Benjamin Zander and the Boston Philharmonic. She has performed the Mahler Second Symphony with them in Symphony Hall and Carnegie Hall; as well as the Beethoven Ninth Symphony, the Brahms Alto Rhapsody, and other works by Mahler. She has also appeared with

virtually every major musical organization in the Boston area. She has twice received a Fromm Foundation Fellowship to Tanglewood and has appeared throughout the United States with opera companies, orchestras, choral societies, and at music festivals.

New Release! Record, Design, Produce, and Release a Recording

INSTRUCTOR: Jonathan Cohler

Produce and release your first commercial recording! In this course, each student will be allotted a one-hour audio/video recording session in Pickman Hall to record a track (less than ten minutes) to be released as a digital single. Students will also work as producers for each other in the recording booth. During bi-weekly reflection sessions, students will discuss and solve specific challenges and obstacles encountered in the process of completing their projects. At the end of the course, participants will have a deep understanding of the entire process of planning, creating, and marketing recordings of their own performances for release to the world through such digital media as iTunes, CD Baby, Facebook, YouTube, Instagram, and the web.



Jonathan Cohler is recognized throughout the world as "an absolute master of the clarinet" (*International Clarinet Association's Clarinet Magazine*). Through his performances around the world and on record, he has thrilled an ever-widening audience with his incredible musicianship and total technical command. His technical feats

have been hailed as "superhuman" and *Fanfare Magazine* has placed him in the pantheon of legendary musicians: "one thinks of Dinu Lipatti."

Create Your Own Gigs

INSTRUCTOR: Andy Kozar

Go get your gig. Seriously, go get one. In this course, students will be led systematically through the process of creating a concert from beginning to end. How do you write a bio? What's a press release? Who do you send it to? We will begin with the basics of creating a professional presence (bio, professional etiquette, etc.) and then quickly move ahead to the planning and development of an actual concert that will be performed outside the school before the end of the semester. The materials covered will be separated into five distinct stages: preparation, planning, production, performance and reflection.



Trumpeter, improviser, composer, and educator **Andy Kozar** has been called a 'star soloist' by *TimeOutNY* and noted for his 'precise trumpeting' by *New York Classical Review*. A strong advocate of contemporary music, he is a founding member of the contemporary music quartet loadbang and a member of TILT Brass and the Byrne:KozarDuo and has

performed with many other new music ensembles as well. A flexible performer well versed in many styles, he was the principal trumpet of the Norwalk Symphony Orchestra for several years, and as a baroque trumpeter, he has performed as a part of the Boston Early Music Festival and with a variety of period ensembles. In addition to contemporary and traditional classical music, his versatility has also allowed him the opportunity to perform with indie pop/rock bands and on Broadway.

Opera Creation Lab

INSTRUCTOR: Tony Solitro

Opera audiences are quickly changing they're hungry for relevant stories that address contemporary concerns. Opera Creation Lab is for composers, singers, collaborative pianists, and theatrical instrumentalists who are passionate about musical storytelling, eager for collaboration, and full of ideas. Before bringing concepts to the stage, participants first master the fundamental techniques of operatic narrative through a series of short vignettes focused on dynamic characterization, dramatic tension, action-compelling language, and musical subtext. Some projects will be realized within one session, others will develop over the course of 23 weeks. Through exploratory projects, the cohort forges relationships and establishes an atmosphere of trust. Each participant brings their expertise to the table, but Opera Creation Lab also requires willingness to seek beyond practical technique and imagine a more integrated collaborative model. All artists engage to some degree in every aspect of the creative process. Everyone will write treatments and outlines, provide dramaturgical support, construct libretti, lead rehearsals, design productions, and organize performance logistics. Students divide into opera companies by the end of Fall semester. Each team crafts a proposal treatment for a 10-minute chamber opera for critique by guest respondents. After making necessary adjustments, each company writes, workshops, rewrites, stages, and produces their opera in the Spring. Groups are encouraged to reach out to local presenters to secure an external preview venue and incorporate audience feedback into their development process. The full-year course will culminate in a public showcase for the community and invited opera professionals.



Tony Solitro composes concert and stage music that is "fraught with tension" and "amusingly intricate." Politics, history, literature, drama, and visual art inspire his compositions. In his 2016 vignette *She's Fabulous*—a "wonderfully humorous" satire featuring two bitter opera divas—Solitro conjured "spastically dramatic and emotionally volatile music...juxtaposing

lush arias with brisk recitatives" (*Boston Musical Intelligence*).



New for Spring

NEW!

From Boston to Broadway: How to Sing Musical Theater Songs

INSTRUCTOR: Ana Guigui

This is a course designed to benefit vocalists in singing musical theater repertoire. The instructor coaches singers, both, in performance and audition settings. Vocalists perform a song each week in a master class setting focusing on: song selection, text and character analysis, choosing and fully realizing the dramatic action of the text, and determining the appropriate vocal style, and optimal song key. Musical decisions are made based on the material's dramatic elements, story line, context, and song structure, and how these musical and theatrical aesthetics inform each other. Actual audition conditions will be simulated as vocalists learn how to communicate effectively with accompanists. Learning how to sing musical theater repertoire contributes to a singer's holistic training as a vocalist, actor, and performer, and learning the tools that help unlock emotion and specificity of a character contribute to understanding oneself (and each other) better as a person, artist, and entertainer.



Ana Guigui was classically trained in piano, flute, and viola before maturing into an accomplished singer, songwriter, keyboardist, and actress. She holds a DMA in Opera/Vocal Arts and is co-founder of Opera On Tap L.A. and founder and artistic director of Opera On Tap Latino, whose mission is to perform classical vocal repertoire in alternative venues. She has also carved out a career as a professional actress, which includes film, television and stage credits, and she self-produced and performed a six-week run of her autobiographical one-woman show *God Box* at the Actors Forum Theatre in North Hollywood, for which she was a recipient of the L.A. 2009 Artistic Director Achievement Awards for "Best One-Person Play or Musical."

NEW!

Taking on the C String

INSTRUCTOR: Pamela Dellal

"Taking on the C String - Violinists Daring to Play Viola!" is designed to be a fun, exploratory, and engaging class in which violin students have the opportunity to familiarize themselves with the viola. The first few classes will start simply with scales, etudes, and flash cards until we are ready to start with actual repertoire from the Bach Suites and other composers. There will be a particular emphasis on playing viola duets and viola quartets in class. We will also discuss how violin technique transfers to the viola and what minor adaptations must be made in order to play the instrument. The final project will be to learn a movement from either a Bach Suite or a viola sonata and perform it for the class - the choice will be up to you! Our goal is that by the end of the semester, if you were asked in a professional setting, you would feel comfortable teaching viola to young students or substituting as a violist in either an orchestral or chamber group. This class is highly practical as it will open many doors for you as a professional. You will also find it exciting as it will create the possibility of playing an entirely new area of repertoire!



Paula Majerfeld has appeared throughout the United States as guest soloist with the Colorado and Jefferson Symphonies, Boulder Philharmonic, Las Vegas International Music Festival and Park City International Orchestras, and the Killington Music Festival and Lyrica New Jersey Chamber Orchestras. An avid chamber musician, Ms. Majerfeld is Co-Director of Lyrica Boston, a music series dedicated to providing opportunities for up-and-coming young artists to perform alongside seasoned professionals. A recipient of both the Wingler and Starling Foundation Fellowships, Ms. Majerfeld was awarded the ACMA/Dodge Partnership and Roxbury Foundation Grants for her work with culturally underserved children.

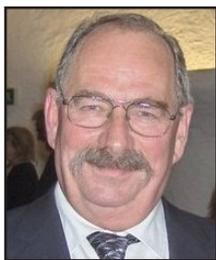
NEW!

Songs of Franz Liszt

INSTRUCTOR: Tom Enman

Franz Liszt is remembered chiefly for his virtuosic piano music, and yet he was a productive composer of vocal music whose evolution from the transcendental to the austere is exhibited as much in that repertoire as it is in his keyboard works. There exist several versions of many of his lieder, and the transcriptions of his own songs show this progression from youthful romantic to considered oracle. In this class, which is intended for both singers and pianists, we will explore his growth

and demonstrate these changes in output..



Thomas Enman is a pianist, coach, and music director who has performed and given master classes nationally and internationally. At Longy he has prepared a large number of operas, including world and American premieres of works composed by Nancy Van de Vate and the New England premiere of Amy Beach's *Cabildo*. He

was the long-time music director of Operafest and for many years has been a vocal coach for the University of Miami Frost School of Music Salzburg Program in Austria, where he is highly regarded for his success in working with young singers. The Boston Globe has referred to his playing as "...at all times able, adroit, and compassionate."

NEW!

British Art Performance Project

INSTRUCTOR: Karyl Ryczek

The history of British art song carries a long tradition of literature, folklore and the social, political cultures of Great Britain, Scotland, Northern Ireland and Wales. This course will explore those traditions and locales along with the abundant music from the theatrical offerings of Henry Purcell and Thomas Augustine Arne to the present. Explore the lesser known work of Ivor Gurney, the sumptuous songs of Roger Quilter, the landscapes of Gerald Finzi and the haunting a highly socially charged vocal music of Benjamin Britten.



Soprano **Karyl Ryczek** has enjoyed a varied and rich performance career on the opera, oratorio, and concert stage. Her singing has been described as intelligent, dramatically informed and in possession of opulent tone. Solo appearances include Boston Baroque, Cantata Singers, Boston Musica Viva, Emmanuel Music, Monadnock Music Festival, and Collage New Music, and

she has had the privilege of working with and premiering the works of some of the most prominent composers of our time including John Harbison, Aaron Jay Kernis, T.J. Anderson, and Charles Fussell. She has worked with the Grammy Award winning Pacifica String Quartet and has had performances of Gorecki's widely popular *Third Symphony* and Barber's *Knoxville: Summer of 1915* in addition to creating operatic characters for Collage New Music and Opera on the Edge.

NEW!

Body Mapping 2: Practical Applications of Somatics into Performing and Teaching

INSTRUCTOR: Vanessa Mulvey

Music-making is the combination of training craft, training mind and training body. "What Every Musician Needs To Know About The Body" Part 2 dives deep into the training of mind and body to support development of each musician's craft. This course builds on the first Body Mapping course, challenging each musician to more deeply integrate their mapping knowledge into performance and teaching/coaching. The course goes into more depth of detail on connections and relationships in the body, for instance how the legs can initiate spinal movement, adding knowledge of muscular and soft tissue connections. Students will apply their skills in chamber music groups formed among class members. These groups provide a working lab to apply movement, observation and language to clearly articulate observations and ideas in rehearsal and performance. Students will also put their skills to the test observing and guiding their peers to enhance performance through class concepts. A final project & presentation will include individual research into a related area of personal interest.



Flutist and certified Andover Educator **Vanessa Breault Mulvey**, whose playing has been described as "ethereal" by Fanfare Magazine, shares her passion for music-making through her teaching, integrating a whole-body

approach to playing that empowers students to attain their full potential. The principles of body mapping at the core of her teaching reveal the movement freedom and ease that enhances expression, tone and coordination. Ms. Mulvey has been a featured performer in concert and on radio and during the summers joins harpist Wendy Kerner Lucas at the Elyrica Summer Chamber Music Program in Connecticut where the pair inspire young musicians with exciting chamber music repertory for combinations of flutes and harps.

NEW!

Weill in America

INSTRUCTOR: Ryan Turner

In the last seventeen years of his life Kurt Weill wrote exclusively for the American stage. "In a deeply democratic country like ours," he wrote in 1946, "art should belong to the people. It should be 'popular' in the highest sense of the word. Only by making this our aim can we create an American art, as opposed to the art of the old countries." Weill embraced jazz as "the rhythm of our time," and the foxtrots, Bostons, Charlestons, and tangos that crept into his modernist musical language provided the perfect counterpoint to the horrors of the Nazi regime he faced prior to coming to America in 1933.

On May 30, 2020 at Jordan Hall and on August 20, 2020 at Ozawa Hall of Tanglewood, Emmanuel Music, under the musical direction of Ryan Turner, will perform Kurt Weill's *The Firebrand of Florence* with lyrics by Ira Gershwin. Longy students will understudy principal roles and sing in the vocal ensemble alongside the professional singers and orchestra of Emmanuel Music. In addition, students will curate a short evening of musical numbers from Weill's American period to be performed in May, possibly in an informal cabaret setting. In preparation, students will coach selected scenes from *The Firebrand of Florence* and other Weill works, study the social and political context, rehearse ensemble movements and examine Weill's works. Open to singers and pianists by audition or invitation only. Students must be available for both performance intervals: Jordan Hall (May 23-30) and Tanglewood (Aug 17-20), although pianists will be needed for classes and class performance only.

See bio below.

NEW!

Oratorio since Mendelssohn

INSTRUCTOR: Ryan Turner

This course examines standard representative sacred and secular oratorio repertoire, focusing on style, performance practice, and placing works in a historical and textual context. Periods of study will include works composed since Mendelssohn. Representative composers include but are not limited to Mendelssohn, Harbison, and MacMillan. Prerequisite: diction/knowledge of IPA.



Ryan Turner has performed to critical acclaim in oratorio, opera, and recital throughout the United States and Europe. Recent seasons have featured appearances with the Handel & Haydn Society, the Mark Morris Dance Group, Apollo's Fire, Santa Fe Pro Musica, Boston Modern Orchestra Project, Seattle Baroque, Boston Camerata, Baltimore Choral Arts, Lyric Opera Cleveland, and Opera Aperta. Also an active conductor and teacher, Mr. Turner is currently Artistic Director of Emmanuel Music.

NEW!

Inside BEMF

INSTRUCTORS: John McKean & Ellen Hargis

How would you like to have a 'golden ticket' to the Spring season of the world-renowned Boston Early Music Festival (BEMF) concert series? Well, this course is essentially just that! Whether you are a historical performance major or a modern musician interested in learning more about Early Music, this course is open to all. Throughout the semester we will attend performances by Early Music ensembles of international repute, including: Stefan Temmingh, Dorothy Miels, and the Gentleman's Band; Jordi Savall and Hespèrion XXI; the Venice Baroque Orchestra; Nevermind; and Stile Antico. In class, we will explore the repertoire featured on these programs, the historical performance practices employed by these ensembles, and get a behind-the-scenes look at the administrative, logistical, and artistic work involved with running a world-class concert series. By getting a glimpse of BEMF from both on-stage and backstage perspectives, students will come away from this course with a deeper understanding of the professional world of Early Music.



Frequently in demand as both a soloist and continuo player, harpsichordist and musicologist **John McKean** has performed extensively throughout Europe and North America. Critically acclaimed for his "intelligent" and "precise" playing (The Washington Post) as well as his "sonorous brilliance and thrilling, dance-like energy" (Allgäuer Zeitung), he performs with leading American and European ensembles, including Apollo's Fire, Emmanuel Music, the Catacoustic Consort, Camerata Vocale Freiburg, Habsburger Camerata and various symphony orchestras. For several years he served as an assistant editor of the journal *Early Music*, and his musicological research has delved into the life and works of French harpsichord composer Gaspard Le Roux as well as the development of keyboard technique during the German Baroque. Beyond his musicological work and performing career, he also maintains an active interest in instrument building, music publishing and typography.



Soprano **Ellen Hargis** is a specialist in baroque music, the co-director of The Newberry Consort, and a sought-after voice teacher and lecturer on historical performance practice. As a soprano, she appears regularly in recital with her duo partner, lutenist Paul O'Dette, and has performed with The Saint Paul Chamber Orchestra, Portland Baroque Orchestra, Philharmonia Baroque, Freiburg Baroque Orchestra, the Seattle Baroque Orchestra, and the Mark Morris Dance Group. In addition, she has performed at many of the world's leading festivals and is a prolific recording artist, her discography of more than 50 recordings embraces repertoire from medieval to contemporary music and boasts the Grand Prix du Disque, the Choc du Monde, and two Grammy nominations for best opera recording.

Advanced Comprehensive Skills for Piano Majors

INSTRUCTOR: Renana Gutman

In Advanced Comprehensive Skills, students will master the tools developed in Comprehensive Skills for Piano Majors. The course will prepare students for the multitude of roles pianists need to play to be successful collaborators, teachers, and accompanists.

Praised by the *New York Times* for her "passionate and insightful" playing, **Renana Gutman** has performed across four continents as an orchestral soloist, recitalist and collaborative artist, and she was one of four young pianists selected by the renowned Leon Fleisher to participate in his workshop on Beethoven piano sonatas hosted by Carnegie Hall. High in demand as a chamber musician, Renana toured with Musicians from Marlboro and served as the collaborative pianist of Steans Institute at Ravinia Festival from 2012–2018, where she performed chamber music and lieder extensively. In addition, she has premiered newly commissioned music by Paul Schoenfield, Tamar Muskal, Judith Zaimont, and other living composers and is dedicated to performing obscure pieces by Jewish composers who perished in the Holocaust: Erwin Schulhoff, Viktor Ullmann, and others.

