



Fall 2020 Courses to Know

CATALYST COURSES
NEW COURSES
PROJECT-BASED

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

LONGY
School of Music *of* Bard College



Core Catalyst Classes

Teaching Artistry

INSTRUCTOR: 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.

Musician's Portfolio

INSTRUCTOR: TBA

At the heart of being an artist in society is self-awareness, identity, and a determination to share one's artistry with others. Musician's Portfolio provides the opportunity to explore artistic identity and how to best represent that identity to the world. This class will enable students to develop 'self-branding' as a means to proclaim their individual voice as 21st-century musicians. While navigating the ever-shifting best practices in music education and artist marketing, students will address various modes of representation and methods of presenting themselves to new audiences, potential employers, and colleagues. Beginning with refining their artist statement, students will build from their own set core beliefs on music and purpose, a curriculum vitae, artist biography, and teaching philosophy. Along with other important supportive collateral content (photos, video and audio samples) these fundamental career documents culminate into two major projects: a professional artist website and a project proposal for grants. In addition, students will practice public presentation and interview techniques, plus have the opportunity to engage with guest presenters on topics such as networking and media relations.

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 Side-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.

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.



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.

Entrepreneurship

INSTRUCTOR: Ann Welch

This course, taught by artists, business leaders, and experts in entrepreneurship, prepares musicians to think entrepreneurially about their profession—to see themselves as entrepreneurs, ready to enter a rapidly changing musical landscape. Students will explore what it means to be an entrepreneur, investigate examples of entrepreneurship, and execute a series of projects that demonstrates who they are as musician-entrepreneurs. Through case studies, guest speakers, and group work, students will examine and practice core tenets of entrepreneurship. On the final day, groups of students will create their own “lean start up” and pitch their ideas to a panel of judges and each other.



Ann Welch joined Longy as the Director of Strategic Initiatives in 2013 and became Chief Operating Officer in 2016. She brings to Longy over a decade of experience in nonprofit leadership, consulting and fundraising for organizations in the arts, healthcare, social services, and education sectors.



New for Fall

NEW!

Composers of the African Diaspora

INSTRUCTOR: Ashleigh Gordon

This course explores composers of the African diaspora who span many centuries, geographies, and genres. Open to anyone (vocal, instrumental, HP, composers, etc.), we will learn and listen to the creative output of such composers as Chevalier de Saint-Georges, Samuel Coleridge-Taylor, Blind Tom, Florence Price, Akin Euba, Julis Eastman, and Pamela Z among many others. Through their music, we will engage in the unique historical, cultural, racial and gender contexts in which these artists worked, expanding and challenging our own common notions of legacy, the “classical canon,” and why diversity in artistic representation matters. As a final project, students will create a mini lecture “informance” highlighting one of the composers discussed that may include live and/or pre-recorded performances, newly composed compositions in the style of, and historical/background information on the selected composer.



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!

Women Filling the Gap: Exploring the Pre-classical through Female Composers

INSTRUCTORS: Vivian Montgomery | Na'ama Lion

This cross-disciplinary performance course will explore the works of women composers between the eras commonly called “Baroque” and “Classical.” Placing an emphasis on instrumental and mixed ensemble works paralleling vocal music of CPE Bach, the class will involve Longy’s modern and historical musicians with a diverse and neglected repertoire while drawing from key performance practice sources of the 18th century (Quantz, CPE Bach) to guide interpretation. We also have the opportunity to consider the work of significant historic women composers in a broader social and cultural context, talking about forces that have shaped the traditional canon of “Western Art Music” and considering why music by women has historically been excluded; studying these factors can challenge beliefs about talent, creativity, gender, and success in relation to musical culture. Composers will include Anna Amalia, Maria Barthelemon, Anna Bon, Sophia Dussek, Mlle. Duval, Elisabetta Gambarini, Francesca Lebrun, Natalia Kourakine, Marianne Martines, Julie Pinel, Maddalena Laura Sirmen, Maria Walpurgis, and H el ene Montgeroult. Through playing, working from facsimiles, and engaging in cultural studies, we will follow the timeless thread of European women’s work in music, uncovering new perspectives on the sounds, experiments, and conditions of their creativity during this rich period.



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.



Na’ama Lion is well known in the Boston area as a versatile performer on historical flutes. She has explored Baroque, Classical and Romantic music with numerous groups and period orchestras, including La Donna Musicale, Boston Baroque, Handel and Haydn Society, Boston Cecilia, Arcadia Players, Grand Harmonie, and overseas with Academia Daniel and Barrocade orchestra. Na’ama has also performed medieval music, playing with “Sequentia,” and Renaissance music with the Renaissance flute quartet “Travesada.” She is a committed performer of new music and has had pieces written for her and her various ensembles by composers John McDonald, Jorge Ibanez, Atsushi Yoshinaka, Paul Brust, Murray Barsky, Marti Epstein, Robert Carl, and pre-eminent Israeli composer Leon Schidlowsky. Recently she has collaborated with the crossover ensemble

“Rumbarroco” playing Latin American music. Na’ama holds a doctoral degree from Boston University, a soloist diploma from the Arnhem Conservatory in the Netherlands, and a BMus. degree in modern flute performance from the Tel Aviv University. She directs a chamber music program at Harvard College and is a sought-after teacher at summer workshops, including Amherst Early Music and the International Baroque Institute at Longy. Na’ama has recorded for Deutsche Harmonia Mundi, Telarc and private labels.

NEW!

The Mindful Performer

INSTRUCTOR: David Small

This course intends to introduce and develop mindfulness in the students and explore how these practices can inform and enrich our preparation and performances, increasing the confidence and comfort with both activities. Each class will include a guided meditation, including the classic meditations such as the Loving-Kindness Meditation, as well as practices such as non-judgmental listening to sound. It also includes an in-class performance in the first week of each semester, at mid-term, and a final public concert, as well as weekly home practices to be discussed in class. Students must wear clothing in which they can move. Meditation cushions or yoga mats are encouraged but not absolutely necessary. All reading materials will be provided, and grades assessed primarily by engaged attendance and participation in practices and discussions.



Baritone **David Small**'s successful and diverse career has included performances of over sixty different operatic roles, solo recitals, appearances with major orchestras, and extensive oratorio repertoire. He has sung in concert halls worldwide and made his Carnegie Hall debut in the Lord Nelson Mass and Schubert's Mass in G, with John

Rutter conducting. He earned an Artist's Diploma in Opera and a Master of Music in Voice Performance from the University of Cincinnati College-Conservatory of Music and a Bachelor of Music degree from the DePauw University School of Music. David was selected as a NATS Master Teacher in 2011 (one of four chosen nationally).

NEW!

Sound and Style: Rulebreakers

INSTRUCTOR: Eric Hofbauer

This course examines four rule-breaking innovators (Charlie Parker, Thelonious Monk, Jimi Hendrix, J Dilla) who changed the way their instrument is played and invented highly influential improvisation or composition languages. In-depth analysis of seminal works by each artist uncover innovative aspects of technique, performance practice or improvisational language. Highlights include a detailed study of Charlie Parker's phraseology, Thelonious Monk's approach to compositional juxtaposition, Jimi Hendrix's experimental timbre usage and blues revision, and J Dilla's unorthodox rhythmic and textural sonic landscapes. Exercises and assignments will provide ample opportunity for students to comprehend, incorporate and ultimately synthesize these innovations into their own musical practice. Composing and improvisation exercises lead to students collaborating on post-genre interpretations of repertoire to be workshopped in class.



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).

See additional courses by Eric Hofbauer on page 7.



Project-Based Classes

NEW!

Counts and Recounts: Music and Politics

INSTRUCTOR: Donald Berman

Participants in this class will curate a concert of music—to be performed on the eve of Election Day—that communicates a political message. In preparation for this performance, in depth historical and contemporary connections between politics and Western classical music will be examined and discussed. Each week the class will briefly cover an historical topic, delve into current issues in the classical music world, and analyze works for listening, study, and reflection. As we do this, we will begin formulating, curating, and rehearsing pieces for a class concert. Rehearsals will also occur outside of the regularly scheduled meeting time.



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 was a prizewinner of the Schubert International Competition in Dortmund, Germany. A Harvard Radcliffe Institute Fellow, Berman is currently President of The Charles Ives Society.

NEW!

Dido & Aeneas—Purcell & Tate

INSTRUCTOR: Anne Azéma

The story of the ill-fated queen of Carthage, Dido, based on Book IV of Virgil's Aeneid, recounts her love for the Trojan hero Aeneas and her despair when he abandons her. The chamber opera by Henry Purcell retells this story in music, based on the libretto by Nahum Tate. Under the guidance of Anne Azéma, The Boston Camerata's Artistic Director, students will focus on the history of chamber opera; learn about Henry Purcell, his antecedents, English and continental (John Blow, Francesco Cavalli); learn about the function of a libretto through the study of Nahum Tate's Dido, its connection to the past; and its relevance for our 2020 world. We will focus on other elements which will inform and enhance students' performances, here and now: historical performance practice (or not); period English; vocal production; articulation; ornamentation, etc. Lectures and discussions will be supplemented by structured listening and readings, discussions, rehearsals, master class, and visiting scholar(s). The course will conclude with the performance of Dido and Aeneas alongside the professionals of The Boston Camerata.



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!

Mighty Miniatures: The Songs and Keyboard Works of CPE Bach

INSTRUCTOR: Pamela Dellal

Carl Philipp Emanuel Bach is chiefly renowned for his keyboard works and orchestral pieces, not for his vocal compositions. However, he wrote a large amount of music for voices, including over 300 songs for voice and keyboard. Bach was renowned for his *Empfindsamstil*: surprising twists of harmony, rapid changes of dynamics and textures, and sculpted melodies that explore wide ranges. Bach was primarily drawn to poetry that delves deeply into moral issues, and to small-scale, dense musical forms that incorporate dramatic surprise and eventfulness in limited space. The repertoire also includes much witty, urbane, and surprising secular poetry.

This course will delve deeply into this unique body of work; considering questions of collaboration, expression, ornamentation, and poetic interpretation. Singers and keyboard players will select, arrange, and perform as teams, taking equal responsibility for the variety inherent in the strophic form. Students will consider the historical and musical context of the songs, considering political, philosophical, and theological implications. Keyboard players will explore solo works for piano, considering how elements of instrumental and vocal composition intersect. The course will culminate in a final performance, drawing all these elements together.



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.

Project-Based Classes - *continued*

NEW!

Modern Times: Collaborative & Improvised Film Scoring

INSTRUCTOR: Eric Hofbauer

Modern Times is a project-based course for students from any department curious about the various processes of collaborative composition and improvised film scoring. This course, functioning as an advanced collaborative chamber ensemble, will develop its own set of methods and criteria to create spontaneous scores containing both composed and improvised elements to accompany silent films. Weekly in class scoring and improvisation projects focus on musical challenges of texture, contrast, orchestration, and mood. Students will explore how to translate what is on screen to sound. The course culminates with a feature film screening and live performance. Ten students maximum, two pianists maximum, experience with improvisation suggested but not required.



NEW!

Flying Solo: The Craft of Unaccompanied Performance

INSTRUCTOR: Eric Hofbauer

This graduate level “ensemble” focuses on the development of a well-crafted repertoire for solo performance that includes improvisation. The course begins with analysis of historic solos for each students’ instrument in order to develop a foundational vocabulary on solo performance. From this technical study, we delve into methods of developing repertoire crafted to instrument strengths. In rehearsal, students workshop personalized arrangements while focusing on strategies of solo improvisation concepts. Weekly in-class performances provide opportunity for feedback and experimentation. The final concert will feature solo performances of each student’s best representative work.

Please see **Eric Hofbauer**’s bio on page 4 above.

NEW!

Improvisation: Bringing Music and Text Together

INSTRUCTOR: Brian Moll

This class will involve bringing text and music to life through improvisation and experimentation. Students will explore ways to meaningfully discover established compositions as well as create musical drama performances of an improvised nature, or to be part of the process of producing newly composed songs. Students will choose from two pools of texts: one that has musical settings and the other from texts never set to music. Once students have chosen their texts from the first pool, the poetry will be discussed in class and spoken in the tradition of poetic musical dramas, where the poetry is performed with another instrument. All texts will be explored with sung and played improvisation before a previously composed musical setting is chosen. In addition, texts never set to music will also be chosen and used to improvise with pianists, instrumentalists, and singers. In some cases, these new texts will be used for new songs composed by class members. The class will culminate with performance of some of the pre-existing songs as well as improvised performances.



A sought-after collaborative pianist and coach, **Brian Moll** maintains an active performance and teaching schedule. He has given recitals in Germany, Austria, Switzerland, France, Bulgaria, France, and throughout the United States and has performed with singers Barbara Kilduff, Sheri Greenawald, Andrew Garland, and Sir Thomas Allen, to name a few. In addition, he has performed as a keyboardist with Boston Baroque, Emmanuel Music, and the Handel & Haydn Society and has served as Assistant Conductor for productions by Boston Lyric Opera, Opera North, and Boston Midsummer Opera. He is also on the faculties of the Boston Conservatory at Berklee and the New England Conservatory.

Project-Based Classes - *continued*

NEW!

You are the Chef: Modal Analysis of Classical Music for Improvisation

INSTRUCTOR: Ben Schwendener

Any piece of music—regardless of style—can be understood by its tonal, thematic, and rhythmic ingredients. Informed by the perspective of George Russell's *Lydian Chromatic Concept* (LCC) and expanded upon by *Organic Music Theory* (Ben Schwendener), classical and other works are analyzed by their modal components, rather than by any stylistic historical language employed by the composer at that time. These analyzed works serve as launching off blueprints from which the student then creates—improvises / composes—their own unique works and navigational procedures.

From this perspective, students dive into modal analysis with Bach Chorales. From these 'ingredients,' students improvise and create their own original works. The class serves as an experimental laboratory. The process is repeated throughout the semester with 3-5 works (for example from Bach, Stravinsky, Beethoven). In this way, each student realizes their own voice by becoming their own 'Master Chef'—creating their own unique 'recipes' in the form of a book of original works. A final concert is produced by the class at the end of the semester.

Open to all students from any department on any instrument. No prior composition/improvisation experience necessary.



Boston-based pianist **Ben Schwendener** represents a unique voice in contemporary creative music and natural pedagogy and is a leading authority on George Russell's *Lydian Chromatic Concept* of Tonal Organization. Editorial assistant to the late George Russell and a certified teacher of the *Lydian Chromatic Concept*,

Schwendener has been a principal lecturer at national and international seminars, including recently at Lincoln Center. As a critically acclaimed pianist/composer, he has created music for dance companies, film, commercials, art installations, volumes of children's piano music, and has toured extensively throughout the U.S., Europe and Japan with his ensembles and on solo piano. His music can be heard on Label Bleu, Gravity and Alabaster. Schwendener is also the founder and director of Gravity Arts, Inc., a nonprofit organization providing customized educational services and products for individuals, groups and corporations. A former student of jazz legends George Russell, Ran Blake, Jimmy Guiffre, Miroslav Vitous, Andrew Hill and Joe Maneri, Schwendener is on the faculties of the New England Conservatory, Longy, and the Rivers School Conservatory in Weston, MA.

NEW!

Auferstehen: Gustav Mahler and Fin de Siecle Vienna

INSTRUCTOR: Jane Struss

The focus of this class will be the song cycles of Gustav Mahler: *Kindertotenlieder*, *Rückertlieder*, *Lieder einen fahrenden Gesellen*, *Des Knaben Wunderhorn*, the solos in Symphonies 2, 3 and 4. There will also be discussion about the history, the art, the architecture, and the incredible ambience of Vienna at this period in history and a final staged performance. The intent of this class is to create a theatrical event that everyone will want to experience and that both we and the audience for the final performance will always remember. We will have learned to be more imaginative, even outrageous, while never doing violence to Mahler's music or any of the poetry. We will explore the poetry and the music to find those aspects of universal love and loss, of joy, of resurrection and death, a journey into the unknown, to madness or comfort in Mahler's song cycles and find new ways of conveying them for 21st-century audiences as well as finding the meaning for 21st-century performers. The class is especially geared to singers and pianists but is open to anyone.



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!

Invent Your Notation

INSTRUCTOR: John Morrison

Invent some notation, experiment with making it better, compose a piece for a group, and perform the piece! Such is the essence of the course. First, we will investigate all sorts of innovative notational practices, and then each class member will invent their own notation. On the way to composing a piece for the other members of the class, everyone will have ample opportunity to experiment and improve the notation. The outcome of the semester will be not only the performance of a finished, rehearsed piece, but also newfound experience and confidence in using unusual notation.



John Morrison has composed for a wide range of ensembles, solo instruments, and chorus. He has been commissioned by numerous organizations and artists including the New Gallery Concert Series, Firebird Ensemble, and Pittsburgh New Music Ensemble, and has been awarded residencies at the MacDowell Colony, the Schweitzer Institute, and the Charles Ives Center for American Music. Morrison completed his undergraduate studies at Davidson College and received an M.M. in Composition from the University of Tennessee, where he studied with John Anthony Lennon, Kenneth Jacobs, and Allen Johnson. His doctoral studies at the University of Michigan were supported by the Regents Fellowship, and his teachers included William Bolcom, William Albright, Nicholas Thorne, George Wilson, and Leslie Bassett. Morrison has since held teaching positions at

Tennessee State University, the Cleveland Institute of Music, and Oberlin College, and has served on the board of directors of the Iowa Composers Forum. He is a former president of the Cleveland Composers Guild.

Chamber Music with a Point of View

INSTRUCTORS: Eri Nakamura, Anna Williams, and Mikhail Veselov

This class will approach musical works using interdisciplinary entry points, such as poetry, improvisation, literature, dance, and visual art. Students will be encouraged to find, within their repertoire, elements that they wish to explore and enhance by incorporating elements from other disciplines in their performance. The course will culminate in a public performance marketed and produced by class participants.



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 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.



Eri Nakamura is the pianist for the Neave Trio, Longy’s Faculty Ensemble-in-Residence. 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.

Music as an Agent of Change

INSTRUCTORS: Eri Nakamura, Anna Williams, and Mikhail Veselov

Students will explore repertoire with historic and social impact as well as the role of artist, musician, and composer in society—from past to present. Students will be guided as they identify, create, and apply their own artistic mission statements towards real world scenarios as well as connecting with mission-aligned organizations. The course will culminate in performances of student-designed projects that connect with the community at large and demonstrate how artists and art can be agents of positive change. Open to all students.

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.”

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 Intelligencer*).