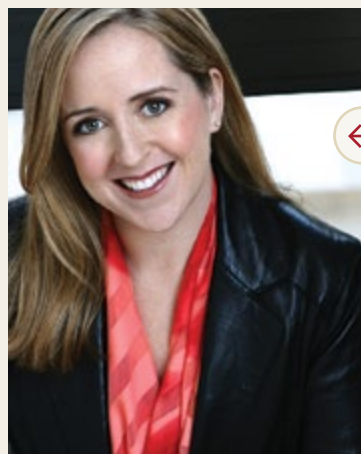


FACULTY NEWS

What's New

WELCOME!



Jennifer Aylmer
Assistant Professor of Voice

Soprano Jennifer Aylmer has developed a sterling reputation for her beautiful voice, compelling stage portrayals, and impeccable musicianship. She is a featured soloist on Opera America's new CD *The Opera America Songbook*, and during the 2012-2013 season appeared on several promotional recitals at the National Opera Center. Recently, Aylmer returned to Portland Opera and Opera Theatre of St. Louis, for performances as Susanna in *Le nozze di Figaro*, and as Despina in *Così fan tutte*. This February her new singing translation of Humperdinck's *Hansel and Gretel* premiered at Stony Brook University. She will make her Dallas Opera debut in 2014.

Aylmer made her debut with The Metropolitan Opera in 2005 in the world premiere of Tobias Picker's *An American Tragedy* and was Papagena in the first live worldwide opera broadcast of *The Magic Flute*. In all, she has sung over 40 roles with Atlanta Opera, Austin Lyric Opera, NYCO, Spoleto Festival (USA), Opera Boston, Orlando Opera, HGO, and others.

Aylmer is a graduate of Eastman School of Music, the Juilliard Opera Center, and received her Masters of Vocal Pedagogy from Westminster Choir College in 2011. Aylmer has recently been appointed Assistant Professor of Voice at Carnegie Mellon.



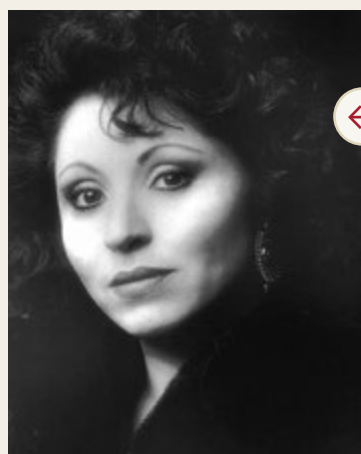
Monique Mead
Director of Music Entrepreneurship Studies

A passionate ambassador of classical music, violinist Monique Mead has developed a multi-faceted career as a performer, pedagogue, and presenter. Inspired by her collaborations with Leonard Bernstein at Tanglewood and the Schleswig-Holstein Music Festival, Mead has devoted her career to building new audiences for orchestras, choirs, and music festivals in the United States and Europe. Her programs have drawn international acclaim for their popular appeal and innovative educational approach.

a Consultant for the Pittsburgh Symphony Orchestra, teaches violin at CMU's Music Preparatory School, serves as Co-music Director of the Strings Festival in Colorado, and regularly teaches classes for CMU's Osher Program.

Her appointment as Director of Music Entrepreneurship Studies at CMU School of Music fulfills her desire to inspire the next generation in developing innovative career paths.

Mead graduated summa cum laude from Indiana University with Bachelor and Master of Music degrees. She currently serves as



Maria Spacagna
Associate Professor of Voice

Maria Spacagna, soprano, has had a distinguished career that brought her to 5 continents where she performed leading roles on many of the world's most prestigious stages. Ms. Spacagna was appointed Associate Professor of Voice at Carnegie Mellon in 2012. She made her debut at the Metropolitan Opera opposite Luciano Pavarotti singing the title role in Verdi's *Luisa Miller*. She made her European debut as the first American to sing Puccini's *Madama Butterfly* at La Scala. She has recorded for Vox Classics, the first commercial recording of the 1904 La Scala world premiere version of *Madama Butterfly*, which includes the revisions for Brescia

and Paris. Ms. Spacagna is a graduate of the New England Conservatory where she received a Bachelor and a Master of Music in Voice with distinction. She was a winner of the Metropolitan Opera National Council Auditions, the Verdi International Voice Competition, and the Paris International Voice Competition. Recently, she received a RI Pell Award for Excellence in the Arts and an award given by the Italian Consulate in Boston for Outstanding Achievement in Art, Culture and Entertainment.

Alberto Almarza, Associate Professor of Flute, recently recorded two CDs for the MODE Records label: *Complete Flute Works* by David Stock and *Chamber Music of Mahler and Schoenberg*. Almarza has traveled extensively during the past year, performing, participating in residencies, and giving masterclasses across the country and around the world. He has appeared at the University of West Virginia, the FEMUSIC FesGval in Brazil, Seoul National University, University of Wisconsin-Madison, the Youth Orchestra Foundation of Chile, and in Grand Rapids, Michigan. He also performed in Bogotá with the National Symphony of Colombia, and was a featured performer in the innovative TEDxPittsburgh lecture series.

In June, **Dr. Leonardo Balada, Professor of Composition**, taught a ten-day intensive composition course at the Polytechnic University of Valencia (Spain). Dr. Balada also gave a talk on the roots of his creative inspiration, called *Surrealism in the Music of Leonardo Balada: Under the Spell of Salvador Dalí*. Balada's works enjoyed frequent performance in the past year, both here in the US and abroad. In June, Conductor Josep Caballe-Domenech led the Sinfonie-Orchester Sankt Gallen in a performance of Balada's *Guernica*. Balada's works for solo guitar also received performances in Spain, Germany, and in the US. In May, the Spanish Brass ensemble Luur Metalls performed Balada's *Mosaico* in Valencia. Most significantly, in 2013, Naxos records will release an album of Balada's orchestral works, performed by the Malaga Philharmonic and featuring guest soloists from the London Symphony Orchestra. The disc will include Balada's *Sinfonia en Negro: Homage á M. Luther King*, *Columbus: Images*, and the Double Concerto for Flute, Oboe, and Orchestra.

Jeanne Baxtresser, the Vira I. Heinz Professor of Flute, was the sole adjudicator representing the Americas at the Beijing International Flute CompeGGon, which was held in October 2012. In addition, she was a featured guest artist at the 40th Anniversary Conference of the Suzuki Association of the Americas. Baxtresser was also a member of the flute faculty at the Music Academy of the West in Santa Barbara, California. She has recently presented masterclasses at Seoul National University, the New World Symphony, University of Kansas City Conservatory of Music, Florida State University, and the Riverside Church in New York City.

Chris Capizzi, Artist Lecturer in Jazz Piano, has been invited to present his paper, *Preserving Black American Music: 'Mass' by Mary Lou Williams*, at the annual conference of the Society for American Music, which will meet in March of this year. In support and recognition of this project, he was also awarded a 2012 research grant from the Morroe Berger-Benny Carter Jazz Research Fund, at the Institute of Jazz Studies, Rutgers University.

Associate Research Professor Roger Dannenberg worked with his students to create an innovative concert experience: in the spring of 2012, six laptop computer ensembles, operated by about 50 performers, collaborated in a live internet performance. The network of virtual collaborators extended across the US and as far away as Belfast, Northern Ireland. Dannenberg conducted the performance while presenting his work at the Symposium on Laptop Ensembles and Orchestras at Louisiana State University (Baton Rouge); his students participated in the performance from their lab at Carnegie Mellon University in Pittsburgh.

Nancy Galbraith, Professor of Composition and Theory, has had a number of performances of her works during 2012: *Euphonic Blues* (premiere) by Carnegie Mellon Philharmonic with Ronald Zollman, conductor; *Febbris Ver* (Spring Fever) by Carnegie Mellon Wind Ensemble with Thomas Thompson, conductor; *Four Nature Canticles* (premiere) by Lyrica Chamber Music with Adam Waite, conductor & Kent Place Chamber Singers; Edell Thomas, director; *Danza de los Duendes* by Waukesha Area Symphonic Band with Rick Kirby, music director; *Piano Sonata No. 1* by Josie Merlino, piano; *Hodie Christus Natus Est* by Westmoreland Choral Society with Thomas Octave, music director; *Danza de los Duendes* by University of Delaware Wind Ensemble with Wesley Broadnax, conductor; *Febbris Ver* (premiere) by the IUP Wind Ensemble with Jason Worzby, conductor; and *O Magnum Mysterium* by the 2012 Pennsylvania Collegiate Choral FesGval Singers with Andrew Clark, conductor.

Enrique Graf, Artist Lecturer in Piano, was the soloist in the world premiere of Florencia DiConcilio's *Piano Concerto*, which was commissioned by the Orquesta Filarmonica de Montevideo. He also appeared as a soloist in Leonardo Balada's *Concerto for Piano and Winds* at Carnegie Music Hall; this work was recorded for a forthcoming CD on the Naxos label. Graf was the Guest Artist at the Alabama Music Teachers Conference where he gave recitals, in addition to performing in South Carolina and Italy. He was a member of the jury for the Hilton Head International Competition and for the Oberlin Conservatory Piano Competition. Graf traveled to Italy, to teach at the Music Fest Perugia; his students John Lam, Luis Hernandez, Eun Sook Cha and Brian Gilling also performed in the festival. Graf's student Mengyi Yang was a winner of the Pittsburgh Concert Society and Carnegie Mellon Concerto Competitions.

John Paul Ito, Assistant Professor of Music Theory, presented his paper *Focal Impulses and Expressive Performance* at the ninth International Symposium on Computer Music Modeling and Retrieval, which met in June 2012. This paper also appeared in the College Music Symposium that Fall. Ito's other publications will appear in 2013 in the *Journal of Music Theory* and the *Journal of Musicology*.

Craig Knox, Artist Lecturer in Tuba, collaborated with CMU staff pianist Rodrigo Ojeda to release *A Road Less Traveled*, an album of music for tuba and piano. Knox was also a featured performer at the annual Army Band Tuba-Euphonium Workshop in Washington, D.C., where he appeared as a guest soloist with the US Army Band (Pershing's Own.) In March 2012, Knox gave the world premiere performance of André Previn's Triple Concerto with the Pittsburgh Symphony Orchestra conducted by Maestro Previn. The Pittsburgh Symphony commissioned this work for Knox and his colleagues George Vosburgh and William Caballero.

Stephen Neely, Associate Director of the Carnegie Mellon Marta Sanchez Dalcroze Training Center and Artist Lecturer in Eurhythmics, has been invited to teach in 10 different cities in the coming school year as guest professor, artist in residence, or by special faculty invitations. In addition, he also conducted a production of the Lukas Foss's opera, *Griffelkin*, at CAPA. This was the first-ever "youth" production of the full opera, with all parts performed by promising high school students.

Richard Randall, Director of the Music Cognition Lab and Assistant Professor of Music Theory, presented his neurocognitive work on musical expectation and music-syntax violations at the joint meeting of the International Conference of Music Perception and Cognition and the European Society for the Cognitive Sciences of Music in Thessaloniki, Greece in July, and at the 18th International Conference on Biomagnetism in Paris, France in August.

While **Michele de la Reza and Peter Kope, Assistant Teaching Professors of Dance and Co-Artistic Directors of Attack Theatre**, are teachers of dance, their musical collaborations are far-reaching. Last season was an unprecedented year of musical collaborations. As company in residence for Pittsburgh Opera, they danced in productions of *Turandot*, *Pearl Fishers* and served as movement coaches for the principals in *Tosca*. Kope and de la Reza collaborated with Opera Theater of Pittsburgh to create a fully danced production of SoM alumni Ricky Ian Gordon's *Euridice and Orpheus* and the US Premiere of *Maria de Buenos Aires*, an Astor Piazzolla tango operetta with Quantum Theatre. Building on a long-standing relationship with Pittsburgh Symphony Orchestra, Kope was movement director and choreographer for the world premiere production of Handel's *Messiah*. In addition, Peter and Michele created a premiere of the rarely choreographed *La Creation du Monde* by Darius Milhaud for the PSO's Paris Festival in May.

Throughout the spring 2012, Attack Theatre created and toured a world premiere of *Traveling* with musical collaborator New Victorians including a performance at the New Hazlett Theater on Pittsburgh's northside. Kope and de la Reza also worked with the PSO to re-imagine a fully theatricalized Stravinsky's *Histoire du Soldat* premiering the work with members of the Pittsburgh Symphony Orchestra.

Stephen Schultz, Associate Teaching Professor, recently participated in two international tours. He performed with the Wiener Akademie and the actor John Malkovich in a tour of Ecuador and Chile; he also appeared with Musica Angelica Baroque Orchestra at North- and South American venues in a traveling production of Malkovich's two chamber operas, *The Infernal Comedy* and *The Giacomo Variations*. Additionally, he has also recently appeared in Apollo's Fire's staging of Mozart's *The Magic Flute*, Bach's *St. John Passion* the Los Angeles Master Chorale at Disney Hall (Los Angeles, CA), and as a featured soloist at the Festival del Sole Festival with Nicholas McGegan and Philharmonia Baroque Orchestra (Calistoga, CA). Schultz was a judge for the Baroque Flute Competition, taught a master class on Bach, and perform a recital at the National Flute Association Convention in Las Vegas on August 9-11. In November Schultz was the featured soloist in the Carnegie Mellon Baroque Ensemble's premiere of Nancy Galbraith's *Concerto for Electric Baroque Flute, Piano, and Baroque Ensemble*.



Pittsburgh Symphony, Pittsburgh Opera, Attack Theatre

Dr. Lewis Strouse, Associate Teaching Professor and Chair of Music Education, represented the Pennsylvania Association of Colleges & Teacher Educators (PAC-TE) on a joint panel with members of the Pennsylvania Association of Supervision & Curriculum Development (PASCD) to present parameters of measuring teacher effectiveness as part of the PAC-TE Spring Conference held at Penn State University in April. He was an invited panelist during the annual PAC-TE Teacher Education Assembly last October presenting on *The Role of Foundation Courses in Teacher Education Programs*. His 2011-2012 publications included *Multifocal Assessment at the Core of Arts Education* that appeared in *PMEA News* (Fall 2011) and was reprinted by the Assessment Special Research Interest Group (SRIG) of the National Association for Music Education (NAfME) in March. An interview with Dr. Strouse was the basis of an article relating music study to the process of creativity in other subjects titled *Turning a Spotlight on the Creative Process* in the January issue of *Teaching Music*. At this fall's PAC-TE Teacher Education Assembly, he will present on strategies that connect foundation concepts in teacher education to clinical experiences.

Daniel Teadt, Assistant Professor of Voice, performed in a myriad of productions staged by Conspirare, New York City Opera, Pittsburgh Opera, Microscopic Opera, Susquehanna Valley Chorale, and Opera Theater Summerfest.

Marilyn Taft Thomas, Professor of Music, had the premiere of her composition *The Elements: Four Sound Poems for Violin and Orchestra* on August 6, 2011, by faculty member Andrés Cárdenes, Dorothy Richard Starling & Alexander Speyer Jr. University Professor of Violin, at the Strings Festival in Steamboat Springs, Colorado.

Associate Professor of Composition Reza Vali's composition *Kord (Calligraphy No. 9)* was performed by the Mexican cellist Juan Hermida on June 18, 2012 at the Palacio de Bellas Artes, Mexico City, as part of the 34th International Forum for New Music Festival. In Addition, he traveled to Australia from June 16-25 for two full concerts of his music in Sydney and Melbourne. While there, Vali was interviewed live on Australian Broadcasting Corporation.

Ronald Zollman, Associate Professor and Director of Orchestral Studies, continues as Principal Guest Conductor of the Prague Radio Orchestra. His major programs this season include Mahler's 6th Symphony and Berlioz's tone poem *Harold in Italy*. Zollman will also record two full albums, one in collaboration with soloist Boris Berezovski. Zollman's forthcoming engagements include performances in Bilbao, Belgrade, Mexico, and Bucharest. He will return for the fourth time to Cuba for a collaborative project organized by the Salzburg Mozarteum. He will also conduct a production of Massenet's *Cendrillon* at Indiana Opera. Zollman has announced that he will start a five year tenure as Guest Professor at the University of the Arts in Belgrade.