Dear Friend of the School of Music,

You are holding in your hands a very special edition of the Carnegie Mellon School of Music magazine. Last year, 2012, was the 100th anniversary of the school's founding, and this edition is dedicated to marking the occasion. Inside you will find a dollop of history, a bit of news, a cordial invitation, and a plateful of pomp and circumstance.

The centerpiece of the magazine is a fascinating article by Assistant Professor of Musicology Robert Fallon chronicling Andrew Carnegie’s viewpoint on music and the arts.

If you’re an alumnus of the School of Music, please take a moment to visit our website and share your recollections and anecdotes, and in so doing add important detail to the history of our school.

You are very cordially invited to attend the upcoming performances by students who are kicking off the school’s next 100 years. If you haven’t heard them lately, I think you will be impressed, and I hope they make you as proud as they make me.

Walking the marble halls of the College of Fine Arts, I am constantly struck by the exceptional nature of this place. Countless gifted musicians have honed their craft here, and myriad selfless teachers have shared, encouraged and challenged students in these rooms, to be the best musicians and people they could be. This is a place where relentless dedication to the art gave rise to literally tens of thousands of memorable performances.

Our school has a history that I am humbled by, and I cherish. It was a transcendent honor to serve as its head in this noteworthy year.

Happy birthday, School of Music.

Sincerely,

Denis Colwell
Head, School of Music
To mark the 100th anniversary year of the School of Music, the Carnegie Mellon Philharmonic and Combined Choirs performed gala concerts at the Benedum Center in Pittsburgh and Carnegie Hall in New York City in late March and early April of 2012.

The concerts featured prominent alumni performers Liam Bonner (A’03), Jeffrey Behrens (A’03), Howard Wall (A’72), Peter Rubins (’86), Lisa Vroman (A’81), Graham Fenton (A’05), and Christiane Noll (A’90). Sharing the conducting duties were Ronald Zollman, Robert Page, and Dale Clevenger (A’62). Representing the current student body among the soloists was violinist Emma Steele (A’12), and the personable master of ceremonies was Manu Narayan (A’96).

The soloists were brilliant, orchestra and choirs magnificent, and the audience made their appreciation known with heartfelt standing ovations in both halls.

We think Andy would be happy to see how far his School of Music has come in its first century.
Cynthia Friedman

Let me tell you a bit about Cynthia Friedman—Carnegie Mellon trustee, organizer extraordinaire, businesswoman, philanthropist, activist, artist love—because to her goes much of the credit for the success of the Centennial Celebration events.

The memorable gala concerts were undoubtedly highlights of the School of Music’s Centennial year. Featuring nine School of Music alumni soloists from around the country, the 101-piece Carnegie Mellon Philharmonic, and the 59-strong Carnegie Mellon Concert Choir and Repertory Chorus, the celebratory program was performed first at the Boardman Center in Pittsburgh in late March and then two days later in Carnegie Hall in New York. The concerts themselves were by acclamation artistic triumphs. But the backstage story—the creation of the Host Committee, the planning, the care for thousands of details—these were no less exceptional.

After college and given her bent toward public service, Cynthia could have easily immersed herself in politics or public policy. But love intervened when she met a young Carnegie Tech alumnus, Milton Friedman (’47, ’49). They married, and the Keystone State became their home and the place where they raised three children.

Milton Friedman was the founder and long-time President and CEO of the Engle Products Corporation. He died in 1996. Cynthia recalls that her husband loved to brag about his student experience at Carnegie Tech as an engineering student, declaring that it was positive in large part because of the good friends he made in the College of Fine Arts, who taught him “about life and the world.”

For Cynthia, life at the time was an intricate interweaving of public service and arts advocacy. Her public service side surfaced in 1963 when having made that long contemplated move to Washington D.C., she co-founded the Women’s Leadership Forum (WLF) of the Democratic National Committee, an organization that encourages women to participate in national Democratic Party affairs. Today the WLF boasts a membership of several hundred thousand women across the country.

Cynthia’s efforts with the WLF were noticed by President Bill Clinton, as was her interest and advocacy for the arts, and he appointed her to the President’s Committee on the Arts and the Humanities. She also served on the Collectors Committee at the National Gallery of Art. In 1998 and in memory of her husband, Cynthia set up an innovative internship program, the Friedman Fellows, which enables Carnegie Mellon students to spend summers in Washington, D.C., involved with real policy makers in real projects.

Among the arts groups currently on her radar screen, Cynthia serves on the board of the Orpheus Chamber Orchestra (based in New York), and is a member and supporter of the American Friends of the Louvre, an organization of American and French art lovers.

Sneak a look in the middle of this full and busy life CMU President Jared Cohn asked Cynthia to serve as co-chair of the Host Committee for the School of Music Centennial Celebration, and she agreed. Asked why she would consider adding one more thing to her already busy schedule, she said simply, “I love music, I love CMU, and I love making things happen.”

Making things happen is hard enough, but paying for things to happen can be harder still. As co-chair of the Host Committee, part of Cynthia’s task was to convince others of the importance and value of the Centennial Celebration project. The result was a Host Committee comprised of many remarkable and dedicated people.

How does she convince busy people to get involved in yet one more project? “Well, I start by calling people up and introducing myself,” she said wryly. “I don’t see it as asking people for money—oh, help, or charity. I am firmly convinced I am doing them a favor. Getting involved in worthwhile organizations and projects is good for them—they get something very valuable for their time and money. And it’s good for the community.”

Cynthia has agreed to stay involved with the School of Music beyond its Centennial year, lending her energy, abilities, perspective, and experience.

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I t was my first week at school. I’m sure anyone who’s been a student can remember what that feels like: the sense of excitement at a new beginning, the apprehension, the pleasurable sense of confusion from trying to learn so many new faces and new names and new buildings, the relief that the long-awaited semester is finally here. For a few short weeks in September, the whole world seems new again.

And I will admit to a personal bias before saying this, but I do think that students at the College of Fine Arts enjoy a particularly good vantage point from which to survey that new prospect. At the beginning of my first week of classes, I walked into the Great Hall of CFA, and I was startled by the beauty I found there. As my gaze swept upward to the ceiling frescoes with their panorama of Arts and Industry, and around to the statues of Cesar Augustus and Sophocles, I had a strong feeling that I would like it here at Carnegie Mellon University.

Of course, for music students, there’s always an added element that I would like it here at Carnegie Mellon University. Of course, for music students, there’s always an added element of anticipation at the beginning of a new school year, above and beyond the jitters about classes, exams and new friends: the sense of excitement at a new beginning, the feeling not in learning the notes (although those were certainly difficult), but rather in capturing the mercurial shifts of mood from one movement to the next. Each part of the Suite presents to the listener an entirely different and self-contained sound world. So the real challenge was to perform a compelling characterization of each movement, while also finding a way to link them together seamlessly.

The Suite opens with Marilyn Taft Thomas’s Celebration for Orchestra, a light, jazz-infused piece reminiscent of Postone. Taft Thomas has said that this piece is “meant to be free of philosophical angst—just plain fun.” She scored the work for a lighter, more transparent ensemble, with the goal of showcasing several student soloists at different points throughout the piece.

As I soon found out, the connection was that each of those evocative pieces had been written especially for us, the Philharmonic, by members of the composition faculty. And the overarching theme was a celebration of the first 100 years of the School of Music. Each work could certainly stand on its own, but as a group they are known as the Centennial Suite. Denis Colwell, the head of the School of Music, approached Carnegie Mellon faculty composers Nancy Galbraith, Leonardo Balada, Marilyn Taft Thomas, and Rena Vali to write music to commemorate the 100-year anniversary of the School of Music’s founding.

Colwell said that “On the occasion of [our] centennial, it’s certainly appropriate to look back over the rich history of the CMU School of Music, but also to look forward. I thought that one way of celebrating where we have arrived, and, more importantly, where we are going, is to cause new music to be created.”

So that was the first step. The music had been created in the composers’ minds and committed to paper, and now it was our job to interpret what they had written and to give it life. As we worked our way through the Suite in the first rehearsal, I realized that our greatest challenge might lie not in learning the notes (although those were certainly difficult), but rather in capturing the mercurial shifts of mood from one movement to the next. Each part of the Suite presents to the listener an entirely different and self-contained sound world. So the real challenge was to perform a compelling characterization of each movement, while also finding a way to link them together seamlessly.

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Music was a core focus from the university’s beginning, as it was for Carnegie himself, who donated 7,689 organs to churches and municipalities, served as president of the New York Philharmonic Society, and helped to establish the Pittsburgh Symphony.

When Andrew Carnegie founded the Carnegie Technical Schools in 1900, he envisaged training all levels of workers for the steel mills of Pittsburgh. Architects would design walls raised by master masons. Engineers would fashion equipment created by machinists and operated by foremen. Painters and sculptors, whose purpose was “to apply art and design to industries,” would finish the buildings, and clothiers would create and care for the workers’ uniforms. All of these craftspeople, executives, and staff—men and women alike—would emerge from Carnegie Tech educated for a life of productive employment and civic participation in the burgeoning country. Founding such a school, he wrote in his essay “The Best Fields for Philanthropy,” was the best application of his philosophy of giving, where “the man who dies thus rich dies disgraced.”
irst a railroad worker, then a steel industrialist, an ingenious investor, and the richest man in the world when he sold Carnegie Steel to J. P. Morgan to create U.S. Steel in 1901, Carnegie was in the end the premier cultural philanthropist of his age. With his millions, he created museums, institutes, foundations, prizes, endowments and libraries. His canny mind and thrift values ensured his investments were sound—but they were not always intended for short-term yields, however practical the curriculum at the Carnegie Technical Schools. Despite his life in steel, the most difficult to manufacture yet most useful of all modern materials, Carnegie valued even more the matters of the spirit.

A MUSICAL LIFE

Andrew Carnegie was born in Dunfermline, Scotland, in 1835 to poor parents who immigrated to Pittsburgh when he was 12 years old, whereupon he quickly found his first job. Like millions of other poor immigrants, he expected a better life in America than had been available to his family in the Old World. The emerging rags-to-riches narrative of American history embraced education as the key to a better life. Carnegie thus treasured so greatly his own early opportunities to read in a private library that he built more than 2,500 public libraries worldwide to enable others to learn as he had. Yet Carnegie did not attend school after age 13 and seems to have felt disadvantaged throughout his life as he associated with educated scientists, businessmen, and heads of state. An inner sense of his background as a poor, uncultured Scottish child seems to have motivated him to work hard, read widely, and acquire a broad knowledge of the fine arts.

Throughout the 19th century, art—and music above all—was widely held to exemplify humanity’s highest aspirations and noblest qualities, and even to open onto the transcendent properties of Beauty, Truth and Goodness. Music lifted one’s thoughts to a higher plane, far above the base materiality of this world. Knowledge of music was thus regarded as a sign of refinement and good character. By extension, cultural critics Matthew Arnold and Charles Eliot Norton preached the social utility of beauty, for what was good for the individual was good for society. Carnegie revealed his vision for elevating Pittsburgh through art in an 1897 letter to the President and Trustees of the Carnegie Institute:

Not only our own country, but the civilized world, will take note of the fact that our Dear Old Smoky Pittsburgh, no longer content to be celebrated only as one of the chief manufacturing centers, has entered upon the path to higher things, and is before long, as we thoroughly believe, also to be noted for her preeminence in the arts and sciences.1

As an art historian Kenneth Neal wrote, “According to the wisdom of the age, art was enabling, uplifting, at once an agent and an index of social progress.”5 Despite these aspirations, backed by gifts of organs and concert halls, Carnegie’s commitment to music has come into question. His friend Walter Damrosch, conductor of the New York Symphony, wrote that Carnegie’s “admiration for music in its simpler forms never crystallized into as great a conviction regarding its importance in life as that he had regarding the importance of science or literature.”6 He never, for example, pursued music lessons. Though he frequently led guests in song, he acknowledged that he was “denied much of a voice.”7 Music was, however, at the heart of his extraordinary life and philanthropic work, as it is now at the heart of the School of Music that bears his name. Among Carnegie’s most cherished childhood memories in Scotland were his father’s rich-voiced singing of ballads and his mother’s intoning the “gems of Scottish minstrelsy.”8 “Folksongs,” he wrote, “are the best possible foundation for sure progress to the heights of Beethoven and Wagner.” He was “awakened” to music while singing in a choir, where he discovered selections from Handel oratorios in the back of the hymnbook. “The beginning of my musical education,” he said, “dates from the small choir of the Swedenborgian Society of Pittsburgh.” Later he was astounded by Wagner: “The overture to Lohengrin thrilled me as a new revelation. Here was a genius, indeed, differing from all before, a new ladder upon which to climb upward.”9

He loved not only folksongs, choral music, and opera, but was also fascinated with instrumental timbres:

If I have one weakness more than another, it is for the harmony of sweet sounds… I met my fate in the famous Temple of Hoonan, in which is the most celebrated ‘gong’ in China. I struck it, and listened. For more than one full minute, I believe, that bowl was a quivering mass of delicious sound. I thought it would never cease to vibrate. In Japan I had counted one that sounded fifty seconds, and its music rang in my ears for days.”10
and counting.
Carnegie's personal, philanthropic, and philosophical stance was realized in the Carnegie Mellon University School of Music with the founding of the Carnegie Institute. Carnegie opened his "palace of culture"—a library, painting gallery, museum of natural history, and music hall—in 1895 at the entrance to Pittsburgh's Schenley Park as the center of Carnegie’s philanthropic work. He paid about $750,000 for the land and commissioned the architects Daniel Burnham and John Wellborne Root. The university was then faced with the task of raising $75 million to found the school. Carnegie himself said: "These are part of the Institute, and no mean part. Based upon science and more refined methods, [Carnegie Tech] must create finer tastes. All the Technical students have free access to Library, Department of Fine Arts, Music Hall, and Museum." 14 Only in 1959 were Tech and Music Hall severed from the Carnegie Institute.

After some years of planning and building, classes at Carnegie Tech opened on October 16, 1905. Music had played an important role in Carnegie's life, but never as prominently as it did in his ultimate gift to the city that had given him opportunity and the circumstances of kings but to the majesty and affluence of music. Thus, Carnegie himself said: "Theodore Roosevelt was partly replaced with tarteled, first tallied in 1903. In 1920, the board of directors of Carnegie Tech—then the Carnegie Institute of Technology—announced its "severance" from Carnegie Hall, a name synonymous with Carnegie’s musical philanthropy. Carnegie donated over $750,000 of phonographs and classical recordings to the Institute after his death in 1919 when, for example, the Carnegie Corporation of New York supported the Metropolitan Opera Company. Carnegie Tech may be most widely recognized through Carnegie Hall, a name synonymous with its music..."
had 15 members, and the Women's Glee Club had 34 members.33

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had studied in Germany with Englebert Humperdinck, served
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MATTER OF FACT:

Thomas Stockham

Carnegie Tech’s second president from 1929 to 1935, worked for a decade as an attorney for<br>the Baltimore Sun.

Bengston

attacked the “little” in June 1932, according to the faculty manual.

John Nash

CMU alumni and Nobel laureate.

Earl Wild

critic for The Baltimore Sun. He was a music critic for

The number of concerts worked 1941–1960; as a music critic for

Andrew Carnegie’s School of Music

Though he lived in Scotland and New York, he visited campus five times between 1907 and 1954. In April 1931, the Glee Club and Mandolin Club performed for him and 2,000 undergraduates greeted him in the Music Hall by singing the song “Hail Carnegie.” In 1934 the orchestra performed five times, on Carnegie Day for Carnegie’s visit, a lecture by Jane Addams, for the Convention of the Music Supervisors, and on a special Orchestral Concert. These were among the first of countless concerts the School of Music would offer the music-loving public over the next century.

On his final visit, on October 29, 1934, he attended the unveiling of the statue of Robert Burns that now stands between the Phipps Conservatory and Panther Hollow Bridge near campus. Bagpipers in full plaid and kilts accompanied the occasion with Scottish airs. The day before he left Pittsburgh, the 62-member Student Symphony of the New Department of Music played a concert for him in what is now Kresge Theatre, returning the service to him that he had done for them. He also met with students in an informal gathering, with one representative of a student group after another spontaneously thanking him for the opportunities opened by as Carnegie Tech’s education. Together, Carnegie and the students sang songs accompanied by the organ. Then he left the campus for the last time, declaring the “an outstanding example of triumphant democracy.”
Perhaps the practice rooms on the mezzanine of the College of Fine Arts were state-of-the-art 100 years ago, and maybe they were serviceable 50 years ago, but lately they appear a little long in the tooth, to say the least. As any conservatory student will testify, spending multiple hours per day in a tiny, worn-out, beat-up room without climate control and putting up with sound bleeding over from rooms on every side—well, it just isn’t any fun. And that’s if you can find one that’s not already in use.

With funding support from CMU Provost Mark Kamlet, the practice rooms at the south end of CFA were completely renovated this past year, and a few new rooms christened to boot. Walls, ceilings, floors—everything came out. The new rooms that went in boast upgraded lighting, HVAC, and excellent sound isolation, even while respecting the architectural integrity of the College of Fine Arts building.

A total of eight new practice rooms were constructed in what was (back when the School of Drama roamed these halls) a row of dressing rooms above Kresge Theatre, spaces that had deteriorated and were unusable for the past few decades. Given that there are never, EVER enough practice rooms, the addition of these is very welcome news.

Plans are being drawn up to renovate the north end of the mezzanine as soon as funding can be found. In a 100-year-old building, renovations tend to be difficult and expensive. If you can help with the next phase of these critically needed improvements, we’d love to hear from you.
Carnegie Mellon Awards Its First Music and Technology Master’s Degree to Dawen Liang

Dawen Liang was in his second year of studies as a computer science major at Fudan University, one of the oldest and most selective universities in China, when he first heard about Carnegie Mellon University. Dawen is from the city of Taiyuan, the largest city in the Shanxi province of northern China. He moved to Shanghai when he was accepted at Fudan University, and it was there, during his sophomore year, that one of Dawen’s classes used a text book that had a unique approach to teaching computer science—it integrated computer code with machine interaction—and it became an inspiration for Dawen. The book was Computer Systems: A Programmer’s Perspective. “This was the best textbook I have ever read,” he said, “and it changed my life.” Reading about the authors of this textbook—Randall Bryant and David O’Hallaron—Dawen discovered they were both teaching at Carnegie Mellon. The text book that captured his imagination was, and still is, used all over the world.

In the meantime, thinking about his own future that year, Dawen feared that although he was receiving excellent training at Fudan, he might still not be a strong candidate for a Ph.D. program in computer science like the one at CMU. He had done well, gaining admission to the CCRMA (Center for Computer Research in Music and Acoustics) program at Stanford, the gears started turning in Dawen’s mind. “I had a much higher GPA than my friend,” Dawen said modestly, “so if he could get into that program at Stanford, then I should be able to as well.”

The year was 2008, and Dawen still had almost two years to prepare for the GRE and TOEFL exams—requirements for just about any course of study in the USA—and to research graduate programs that involved music and computer science.

Dawen focused on this approach, figuring that this field was relatively new and unique, and he would have a competitive edge. CMU was for him still an unattainable dream, but he thought Wimbledon would be possible. He applied to Stanford and about two dozen other programs that he thought he might be a possibility for him. With some rejections and a handful of acceptances, his master’s program was nearing completion, Dawen began looking into Ph.D. programs in that field. He received offers from many top graduate programs, including Stanford University, as a researcher in the Laboratory for the Recognition and Organization of Speech and Audio (labROSAS), which is part of the Electrical Engineering Department at Columbia.

As a result of his work in the machine learning area, as his master’s program was nearing completion, Dawen began looking into Ph.D. programs in that field. He received his master’s degree in Music and Technology from Carnegie Mellon in 2012, and is now a Ph.D. candidate at Columbia University, as a researcher in the Laboratory for the Recognition and Organization of Speech and Audio (labROSAS), which is part of the Electrical Engineering Department at Columbia.

Suddenly Dawen realized that Carnegie Mellon University was a possibility for him. With some rejections and a handful of acceptances, it was time for a decision that would be life-changing, taking him away from the country he had never left, and setting him on a career path he never could have imagined a few months earlier. Dawen considered all kinds of factors to help him decide where to go. He was a huge basketball fan, and at least one acceptance got crossed off the list because he had a low opinion of that city’s NBA team. (The fact that Pittsburgh didn’t have an NBA team didn’t seem to register) Dawen knew that the Music and Technology program at CMU was new, and that he would be in the first enrolling class—a situation that would have to be factored into his final decision. He needed more information before he could decide which offer to accept. Looking at the list of faculty and seeing Roger Dannenberg’s name was one of the deciding factors for Dawen, because he already knew of Dannenberg’s work in computer music.

“I wrote the longest e-mail I had ever written in my life” to Roger Dannenberg, Dawen recanted, “with so many questions and concerns,” and waited, as the deadline neared, for Roger to respond. Dannenberg’s response convinced Dawen that the Music and Technology program at CMU was the right choice for him. He accepted, and came to Pittsburgh for the Fall semester 2010, the first recruit for the new program.

The Music and Technology program at Carnegie Mellon gave Dawen access to just about any course offered in the Schools of Music, Computer Science, and Electrical and Computer Engineering. Dawen and his colleague, Guangyu (Yu) Xia, a graduate student in computer science and an excellent flutist, enrolled in a class taught by Bhishka Raj, professor in the Language Technologies Institute of Computer Science. There they joined forces with another Columbia scientist and musician, Mark Harvilla. Together, they chose a project to develop a music-centered computer program that was at the intersection of machine learning and computer science. Their project was a computer program that would automatically locate similar music passages in different performances. This would be a valuable tool to students who might want to compare different performances of the same passage of music. The project was successful, and it grew into a paper that was presented at ISMIR (International Society for Music Information Retrieval). The paper was published and further developed for Dawen’s thesis.

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As a member of the Starling Honors String Quartet, I was invited to perform with the group during Spring Break 2012 at the Carnegie Mellon Qatar campus. I had traveled extensively as a musician before, but had never been to the Middle East. I was excited to experience a new culture along with my fellow quartet members Sonia Shklarov, violin; AiWen Thian, viola; and Marlene Ballena, cello. Joining us was interim head of the School of Music (now current head) Denis Colwell and his wife Melanie. I envisioned our visit to Qatar as a cultural exchange; we would introduce our Qatari audience to the great literature for string quartet, and in the process would learn about their very different way of life.

Our first performance venue was at Carnegie Mellon in Qatar in Education City, a large educational complex containing branches of several high-level universities. We gave concerts for students and faculty there. It was an inspiring place to perform, first of all because of its stunning and futuristic architecture, and more importantly because of the intensive academic atmosphere. It was fascinating to witness the same rigorous academic standards of the Pittsburgh campus at work halfway around the world. Carnegie Mellon University in Qatar Dean Ilker Baybars was very gracious as host, illuminating for us the education process in Doha.

The group also had the opportunity to play in other venues in Doha, including the Four Seasons Hotel. This performance was particularly memorable, as we later found out that our small audience included Kofi Anan, former Secretary General of the United Nations.

Another highlight of the trip was performing and interacting with students at a few local schools. This gave us an opportunity to connect with a completely fresh audience: some of the young students had never heard a string quartet before, and it was a great thrill to introduce them to the intricacies of the violin, my instrument. We played Dvořák and Shostakovich, two composers whose backgrounds differ greatly from those of most Qataris, to say the least. It was a joy to introduce young children to these two musical giants.

During our time off we enjoyed seeing the sights of the city. One of my favorite moments of the trip was our visit to the Souk Waqif, or local bazaar. We gained a view into the everyday lives of Qataris, bargaining for goods at the Souk, sampling delicious foods, and listening to popular Middle Eastern music. I haggled with a vendor for a lovely carved wooden chess set which I brought back with me as a memento of the trip.

I am so thankful to be at a place like Carnegie Mellon where experiences such as this concert tour are possible. As a musician and artist, I think it is vital to have an understanding of what is going on in the world at large, as well as maintaining an active curiosity about cultures and customs different from my own. This trip gave me the opportunity to hone my craft through performances, and was integral to my education as a musician and as a socially-conscious individual.
Vivian Choi (AD’10) joined the roster of Parker Artists Management, NYC, in 2011. She also released her debut album “Northern Flowers” on St. Petersburg Musical Archive Russian label which received critical acclamation from Fanfare magazine and Music Web International UK. In addition, she toured Italy performing recitals and giving master classes, was invited to be part of the jury for piano competitions and was appointed to Piano Faculty of Conservatorio Conservatorio, New York.

Kara Cornell (A’02) currently lives in Albany, NY and just finished a run as Carmen with Opera Theater of Pittsburgh, and will release the roll this fall with Long Island Opera. Upcoming performances include alto soloist in St. Matthew Passion with Albany Pro Musica, and alto soloist in Handel’s Stabat Mater with The Octavo Singers. Additionally, she is currently a member of the operatic pop trio Bella Diva.

Joshua Fishbein (A’06) was recently a finalist the 2012-2013 Young New Yorkers’ Chorus 9th Competition for Young Composers. In addition, he won the 2012 BMI 60th Annual Student Composer Award, the 2012 American Prize in Composition – Choral Division (student), 2012 Hollywood Master Classors, “Voices of LA” Project, 2012 American Choral Directors Association, Brooklyn Memorial Student Composition Contest, 2011-2012 Guild of Temple Musicians, Young Composers Award, and came in second place at the Belvedere Chamber Music Festival Student Composition Contest.

Louis Fitzpatrick (MM’12) participated in the National Repertory Orchestra Institute in Breckinridge, CO, under the direction of Carl Topilow this past summer. In September he will attend Colburn Conservatory in Los Angeles for the Artist Diploma Program in Composition.

Jena Gardner (MM’11) was hired in January 2013 as Horn Instructor at the University of Pittsburgh, as well as winning a French Horn position with the Wheeling Symphony Orchestra.

Nicholas J. Gatto (MM’02) is currently the Director of Music and Organist at St. Bartholomew Roman Catholic Church in East Brunswick, New Jersey as well as a staff pianist at The College of New Jersey. In June 2011, he was the oboe soloist for the premiere performance of Tim Ayres’ New England Tapestry, a concerto for oboe, choir, and orchestra at Richardson Auditorium in Princeton, New Jersey. In September 2011, he performed with the Monmouth Winds in The East Coast premier of Eric Ewazen’s Cascadian Concerto for woodwind quintet and orchestra with the Monmouth Symphony in Red Bank. Next spring, he will perform Mozart’s Oboe Concerto with the St. Mary Chamber Orchestra in South Amboy. Nicholas married Andrea Parker in August and currently resides in Edison.
Marc Lopez (MM’12) recently performed as a featured solo artist at the prestigious Guitar Foundation of America Convention in Charleston, SC. Other recent activities include a commission from Italian guitarist Sergio Sorrentino for the solo guitar piece Canto, which Mr. Sorrentino premiered at the 20th International Guitar Festival of Lagonegro, Italy. Mr. Sorrentino has also recorded Lee’s work for solo electric guitar and electronics, Sunsteps, from the Bottom of the Sea, for a CD on the Italian label Silla Records, which was released in 2012. Currently, Lee is at work on a large-scale song project that draws freely from a diverse array of influences ranging from classic rock and progressive to minimalism and polyphonic Renaissance vocal music. Scored for two electric guitars, electric bass, drums, marimba percussion, string quartet, and three women’s voices, the project is scheduled for release on New Amsterdam Records in 2013-2014.

Eddie Meneses (MM’08) won the Principal Percussion position with the Santa Barbara Symphony in 2008. He also was the percussionist for the Cirque du Soleil show Iris in Hollywood, running for a year and a half.

Marc Lopez (MM’12) Received a commission from the Orquesta de Girona in Catalonia, Spain; the resulting Sinfonietta for String Orchestra was premiered by the orchestra in December 2012, in a performance led by Maestro Xavier Pulg.

Ming Luke (MM’02) recently worked with the Bolshoi Orchestra in conjunction with an international tour by the San Francisco Ballet. He conducted Romeo and Juliet with the San Francisco Ballet and will be conducting the ensemble on their upcoming tour to England and Washington DC. He also performed at the International Mahler Festival in Jihlava, Czech Republic with American soprano Carla Hennessy, performing Mahler’s Songs of a Wayfarer.

Thomas Lukowicz (AD’08) was appointed to the performance faculty (tuba) of Wright State University in Ohio.

Brian McBride (MM’08) was selected by an international panel as a finalist in the Solo Competition at the International Tuba Euphonium Conference in Linz, Austria in June.

Emma Niesel (married name Kell) (MM’12) was a substitute with the Milwaukee Symphony Orchestra flute section in numerous performances, including their performance at Carnegie Hall in May 2012.

Christiane Noll (AD’01) joined the Wichita Symphony and guest conductor Thomas Douglass of the Music Theatre of Wichita for the Symphony’s October 6th opening with Broadway hits from Wicked, The Lion King, Phantom of the Opera, Hairpray, Mamma Mia, Jesus Christ Superstar, Rent, and more.

Remembering Chauncey Vernon Kelley, Jr. (1913-2017)

Chauncey Vernon Kelley, Jr. (1913-2017), was born in Pittsburgh in 1913. Kelley was chairman of the Pittsburgh Symphony Orchestra, the NBC Symphony, and the New Philharmonia. Throughout his career, Kelley maintained his ties to the city of his birth, forming a close relationship with the Pittsburgh Symphony Orchestra. His love and loyalty to the city were evident in all of his professional endeavors. Kelley was a graduate of the University of Michigan and later served as the orchestra’s manager and executive director. He was also a member of the American Society of Business, a board member of the Pittsburgh Symphony, and a founding member of the Pittsburgh Arts Council.

John Rusnak (A’84) is currently the Director of Guitar Studies at Bloomsburg University. John is also a successful pop songwriter; his music is heard in the PBS movie The Washingtons of Sulgrave Manor (AFA). As a composer, Mr. Rusnak has received numerous grants for composition and has works that have been performed throughout the United States and in Europe. Dr. Rusnak also served as the Director of Music at the University of Rhode Island, as a recipient of an award from the Arts for the Americas Foundation (ARTS-US) and the Arts Council of the Arts Council of the Arts of Uruguay and participated in guitarist’s Marc Regnier’s Red recording. He received his first solo album Rueda de Floren Classics for Flute and Guitar, which was released in 2010 as part of the chamber music recording. He currently lives in New Haven, CT and is completing his Master in Musical Arts (doctoral residency) at Yale University.

Georgia Osborne (MM’09) spent this past summer working at The Weston Playhouse in Weston, VT. In May, Osborne appeared as Florence Foster Jenkins in Souvenir: A Fantasia on the Life of Florence Foster Jenkins in New York City (a role which Osborne also played at the Weston Playhouse in 2011 to much critical and popular acclaim). Osborne lives in New York City.

Michael Remson (MM’02) currently serves as Executive and Artistic Director of the American Festival for the Arts (AFA). As a composer, Mr. Remson has received numerous grants for composition and his works have been performed throughout the United States and in Europe. Dr. Remson also served as composer-in-residence with the Ulster Orchestra in the Northern Ireland, as recipient of an award from the Americans for the Arts Foundation (ARTS-US) and the Arts Council of the Arts of Uruguay and participated in guitarist’s Marc Regnier’s Red recording. He received his first solo album Rueda de Floren Classics for Flute and Guitar, which was released in 2010 as part of the chamber music recording. He currently lives in New Haven, CT and is completing his Master in Musical Arts (doctoral residency) at Yale University.

Scott Siefried (A’09) is Director of Guitar Studies at Robinson Secondary School in Fairfax, Virginia, which boasts one of the oldest and most highly regarded public school guitar programs in the United States. Robinson’s Advanced Guitar Ensemble received rave reviews for their performance at the 2012 National String Teachers Association national convention. In addition, he was invited to serve on ASTA’s Guitar-in-the-Schools national task force, and his most recent article, “Why Guitar Kids Are Different: Attracting New Students to School Instrumental Programs,” appeared in the May 2012 issue of American String Teacher magazine.

Hyeong Shin (AD’12) began her graduate degree at Indiana University’s Jacobs School of Music this fall and was one of six graduate students awarded the Jacobs Fellowship—one of the school’s most prestigious award grants.

Rebecca Swain (married name Chapman) (A’12) will enter the University of Texas in Austin to pursue a Master of Music degree.

Marie Tchoquet (MM’08) was recently appointed Principal Flutist of the Chicago Lyric Opera Orchestra under the direction of Andrew Davis.

Elizabeth Talbert (BM’12) will be attending the San Francisco Conservatory to pursue a Master of Music degree.

Timothy Tar (CIT’10) was hired in 2012 by the Fort Wayne Philharmonic as Personnel Manager and Section Violinist.

Jorge Variego (MM’06) was resident artist at the Centro Mexicano para la Música y las Artes Sonoras (CMMAS) in July 2012, with the support of the North Dakota Council on the Arts. He recorded his forthcoming solo CD, Cocores, featuring works for clarinet and electronics by Argentine composers, which will be released in 2013. His research was published by the University of Rome, the University of Texas at Austin, and the Universidad de Las Artes en Argentina. Variego was invited to be resident artist at the Vyatki Centre for Composers, in Sweden, in June 2013, where he will work on a new piece for orchestra and electronic media commissioned by the Bernski Musikkollegium.
A performance at Carnegie Hall has long been the proof of a musician’s arrival on the world stage. That old saying: “How do you get to Carnegie Hall?”... Practice, practice, practice!” – is certainly still true. The performers who make up the Milwauke Symphony Orchestra have devoted tens of thousands of hours to the mastery of their craft. Professional orchestras regularly travel there from around the country as a way to engage the communities in their home states, to present themselves to New York concertgoers, and to participate in the numerous festivals designed to bring new audiences to Carnegie Hall.

On May 11, 2012, the Milwaukee Symphony Orchestra performed at Carnegie Hall as part of the Spring for Music Festival – a concert series created to feature orchestras with a commitment to adventurous programming in Classical Music. Among the 95 musicians sharing the stage that night, each viewing the performance through the lens of his or her own journey to the hall, the flute section had a particularly unique path to trace. Marie Tachouet (MM’08), Emma Niesl (MM’12), and I (MM’07), all studied with Jeanne Baxtresser and Alberto Almarza at Carnegie Mellon University. For us, the performance at Carnegie Hall represented not only the pinnacle of our professional careers to that point, but also a celebration of the shared education and support of our colleagues and the flute community.

When Mimi and I were attending Carnegie Mellon, most of the flute studio would compete in the same auditions for professional orchestral positions. Professor Baxtresser and Almarza encouraged us to work together, rather than sequestering ourselves in our practice rooms for weeks beforehand. As a result, much of our audition preparation was collaborative, both in studio class and mock auditions. Audition preparation is always an intense and undeniably competitive process, but in the supportive atmosphere of the flute studio, it took on an atmosphere of joyful excitement. We often traveled together to auditions, and it was reassuring to know that when my portion of the audition was done, my CMU colleagues would be there, ready to celebrate or commiserate over beers. What we shared was greater than the difference between those who advanced in auditions and who didn’t; there was a sense of camaraderie that transcended competition. As a result, I formed many enduring friendships with my colleagues in the flute studio at CMU. Mimi adds, “I will never forget the cohesion of the studio and the wonderful times I shared with my fellow flutists. For me, performing at Carnegie Hall with my dearest friends from CMU is the fulfillment of a great personal and professional dream.”

The sense of fellowship among CMU flutists is due in part to the excellent overall training we received at Carnegie Mellon. However, it is also the product of a distinguished pedagogical lineage that reaches all the way back to Julius Baker, who was the principal flute of the Pittsburgh Symphony Orchestra from 1941 – 51, and the New York Philharmonic from 1951 until 1983. In addition to his distinguished orchestral career, Julius Baker was highly sought after as a teacher. Baker trained a generation of outstanding flutists during his tenure at The Juilliard School. Jeanne Baxtresser and Alberto Almarza are two figures as revered in the flute world as Carnegie Hall is in the performing arts world.” But besides the professional successes of their students, Baxtresser and Almarza are renowned for encouraging the kind of relationships among students that make reunions like this possible. A significant part of the training for CMU flutists takes place during the weekly studio class, with the entire flute studio in attendance. Professors Baxtresser and Almarza coach individual students on specific ideas for the given repertoire, thus allowing students a chance to learn from the experience of their colleagues and fosters and environment of support and cooperation.

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The program presented by the Milwaukee Symphony at Carnegie Hall provided the perfect vehicle to highlight these connections between students and teachers. The concert followed a thread linking French composer Claude Debussy to his student Olivier Messiaen, and further, to Messiaen’s student, the Chinese composer Qiang Chen. Tracing a broad arc of musical thought, we began with Debussy’s colorful and evocative La Mer (1905), continued to Messiaen’s shimmering L’oiseau l’arbrisseau (1930), and concluded with Chen’s atmospheric Iris Dévideé (2002). The stylistic connections between these works were a beautiful line to me: no matter how far apart or different we begin, Debussy, Messiaen, and Chen all shaped the musical language of the 20th and 21st centuries. So Julius Baker, Jeanne Baxtresser, and Alberto Almarza have shaped the sound of a new generation of flutists.

It seems both natural and extraordinary that the musical reunion of three CMU alumni took place in the country’s most distinguished musical venue. (Andrew Carnegie built Carnegie Hall in 1891 – nine years before founding a school he called the Carnegie Institute of Technology, which would later become Carnegie Mellon University.) Nearly every major musician or ensemble for the past 120 years has sought to present themselves at Carnegie Hall, when you step inside it is hard not to imagine Igor Stravinsky, Bob Dylan, Albert Einstein, Duke Ellington, Martin Luther King Jr., Glenn Gould, Groucho Marx, Leonard Bernstein, and the countless other luminaries who have performed or spoken there. In Ms. Baxtresser’s words, “It’s a room, a room that holds history beyond what you can keep in your mind.”

This performance marked my first occasion in Carnegie Hall as a performer or audience member. Though it was just the beginning of my relationship with the space and the legacy of musicians whose memories haunt its halls, this concert also represented the culmination of a course set in motion during my time at Carnegie Mellon. Furthermore, it served as tribute to the personal and professional relationships I began there. Incredibly, Ms. Baxtresser was able to attend The Milwaukee Symphony’s Carnegie Hall concert, adding her physical presence to the spirit of her many performances still reverberating through the hall. Now our performance is one of the thousands energizing future musicians onstage at Carnegie Hall. As we celebrate our shared heritage, we are also all the next links in the chain. The idea persists, in that indefinable quality of our sound. Which part of it is Baxtresser and which is Almarza? Which is Messiaen and which is Debussy? Which part goes back even further? What will continue in our own students, tracing this same line? Musicians play for the love of their art, but it is seldom so simple and idealistic – we’re accustomed to making the best of a performance with too few rehearsals, in an uncomfortable space, with people we may have just met or may not care to know better. Great music is made every day in imperfect situations. To be able to play with an orchestra of such caliber, in the greatest hall in the country, is a priceless gift. To share the experience with friends, with a beloved teacher in attendance, assuring that it will be among the most memorable performances of our lives.

Jenifer Boudin (MM’97) is Principal Piccolo of the Milwaukee Symphony, a position she began in September of 2011. Marie Tachouet (MM’08) holds principal flute for the Carnegie performances, and was recently appointed Principal Flute of the Lyric Opera of Chicago. Emma Niesl (MM’12) graduated from Carnegie Mellon this June and recently performed with the Milwaukee Symphony as a sub.
Jennifer Aylmer
Assistant Professor of Voice

Soprano Jennifer Aylmer has developed a starring reputation for her beautiful voice, compelling stage portrayals, and impeccable musicianship. She is a featured soloist on Decca Records’ 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 Mozart’s Le Nozze di Figaro, and as Desdemona in Don Giovanni. This February her new singing translation of Kurt Weill’s The Three-Penny Opera will premiere 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 Julliard 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 multi-talented violinist and violist, Monique Mead has developed a multifaceted 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.

Mead graduated summa cum laude from Indiana University with Bachelor and Master of Music degrees. She currently serves as the Resident Violinist for the Pittsburgh Symphony Orchestra, teaches violin at CMU’s Music Preparatory School, and directs the Strings Festival in Colorado, and regularly teaches classes for CMU’s Osher Program. Mead’s appointment as Director of Music Entrepreneurship Studies at CMU School of Music fulfills her desires to inspire the next generation in developing innovative career paths.

Maria Spacagna
Associate Professor of Voice

Maria Spacagna, soprano, has had a distinguished career that brought her to 16 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 1994 La Scala world premiere version of Madama Butterfly, which includes the revisions for Brissago 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 Parno Internazionale Voice Competition. Recently, she received a First Prize Award for Excellence in the Arts and an award given by the Italian Consulate in Boston for Outstanding Achievement in Art, Culture, and Entertainment, and was the soloist in the world premiere of Maddalena Butterfly, which includes the revisions for Brissago.

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 Maher and Schonenberg. 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 Festival in Brazil, Seoul National University, University of Wisconsin-Madison, the Youth Orchestra Foundation of Chile, and in Grand Rapids, Michigan. He also performed in a special National Symphony of Colombia, and was a featured performer in the innovative TEDxPittsburgh.

In June, Dr. Leonardo Balada, Professor of Composition, taught a ten-day intensive composition course at the Polytechnic University of Valencia (Spain). Dr. Balada, as one of the first students of Leonard Bernstein, is an active composer, performer, and mentor. He has just completed a composition of “Lo motín de los Duendes” for University of Delaware Wind Ensemble with Wesley Broadnax, conductor; Fabrizio Ver (premiere) by the IUP Wind Ensemble with Jason Wozny, conductor; and O Magnus Mystereum by the 2012 Pennsylvania Collegiate Choral Festival Singers with Andrew Clark, conductor.

Enrique Graf, Artist Lecturer in Piano, was the soloist in the world premiere of Florencio DiCosicillo’s Piano Concerto, which was commissioned by the Orquesta Filarmónica 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 Association Conference where he performed 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.

John Paul Ito, Assistant Professor of Music Theory, presented his paper Focal Impulses and Expressive Performance at the Ninth International Conference on Computer Music Modeling and Retrieval, which met in June 2012. This paper also appeared in the College Music Symposium that Fall. It’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 Travelled, 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 Voivodich and William Caballero.

Stephen Neely, Associate Director of the Carnegie Mellon Marta Sanchez Dalcoce Training Center and Artist Lecturers 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, Griffin & Finch, 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 expectations 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 Biomimicry 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 Sullivan Ricky Ian Gordon’s A Road Less Traveled, with audiences seeing the work at least 10 different cities. Kope and de la Reza have 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, Griffin & Finch, at CAPA. This was the first-ever “youth” production of the full opera, with all parts performed by promising high school students.

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Stephen Schultz, Associate Teaching Professor, recently participated in two international tours. He performed with the Wiener Akademie and the conductor John Malickovich 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 Mallekorth’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 Chorales 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 Gibbarruth’s Concerto for Electric Baroque Flute, Piano, and Baroque Ensemble.

Dr. Lewis Stouste, 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 PAC-TE 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. Stouste 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 Conspire, 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 in 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.
Robert Page, Paul Mellon University Professor of Music and Director of Choral Studies, will retire at the end of this academic year from the Carnegie Mellon School of Music. Maestro Page first joined Carnegie Mellon as head of the School of Music in 1975, and since then has had an important and lasting impact on multiple generations of students.

Called the “Dean of American Choral Conductors,” Maestro Page’s distinguished career has been marked by accolades that include two Grammy Awards, the Prix Mondial de Montréal, the Grand Prix du Disque, and Pennsylvania’s “Artist of the Year” award. The American Record Review called Maestro Page “a national treasure” in recognition of his distinguished catalog of over 44 recordings with choirs and orchestras.

Page prepared choruses for Eugene Ormandy and the Philadelphia Orchestra (1956-1975), was Assistant Conductor and Director of Choruses of the Cleveland Orchestra (1971-1989), Music Director/Conductor of the Mendelssohn Choir of Pittsburgh (1979-2006), and Director of Choral Activities and Special Projects for Pittsburgh Symphony Orchestra. Page has conducted performances in most of the countries of Western Europe including the Dvorák Festival (Czech Republic), Mikilli Festival (Finland), White Nights Festival (St. Petersburg) and the Toulouse Festival (France).

Throughout his long career Maestro Page forged relationships with important living composers, and has premiered many notable works, including compositions by Samuel Barber, Ned Rorem, and Alberto Ginastera. Page was personally selected by composer Krysztof Penderecki to prepare the choruses of the Chicago Lyric Opera and La Scala for the world premiere of Penderecki’s opera Paradise Lost. Maestro Page also conducted the first performances of Penderecki’s Passion according to St. Luke in Cleveland and Philadelphia. Denis Gelbwell, head of the School of Music, remarked, “Maestro Page’s contributions to the School of Music and to the community are remarkable and too numerous to list. We are deeply grateful to this fabulous musician and pedagogue for his service, teaching, and leadership.”

Friends of the School of Music can ensure his legacy by making a gift to the Robert Page Fellowship Fund, online at music.cmu.edu/pages/ways-to-give.

Please join us in congratulating Robert Page on his impending retirement and help us thank him for his impact on countless music students at Carnegie Mellon University.
"Music & Technology. Love it."

"My mother always wanted me to go for computer science."