

# GW MUSIC

A Newsletter for Alumni and Friends  
of the George Washington University Music Department

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## GW Music

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www.gwu.edu/~music

### WHAT'S IN YOUR ATTIC?



Photos? Programs?  
Clippings? Posters?  
Recordings? It might not be  
as striking as this 1941  
clipping of Marcia Crocker,  
the first female band  
member, but if you have  
memorabilia to help us learn  
and honor the history of  
music at GW, we will  
gratefully put it to good use.  
Originals, photocopies, and  
attachments may be sent to  
any address above. Mark it  
"history"—and thank you.



Photo by Herman Burney

Nine-time Grammy winner, virtuoso reed player,  
composer, and musical director **Paquito D'Rivera**  
inspires the GW Latin Band at a master class sponsored  
by the Duke Ellington Jazz Festival. The festival's  
artistic advisor, D'Rivera brought his band and festival  
attendees to the department.

## Congratulations to Eileen Guenther on National Election

The American Guild of  
Organists (AGO), the world's  
largest professional  
association of organists and  
choral conductors, has  
elected GW organ instructor  
**Eileen Guenther** as its  
president. The AGO is the  
largest organization devoted  
to a single musical instrument  
in the world. Prof. Guenther  
is the third woman to head the  
organization since its founding  
in 1896.

On the GW faculty since 1977,  
Prof. Guenther is also an  
associate professor of church  
music at Wesley Theological  
Seminary. In 2007, she  
concluded a distinguished  
career at Foundry United  
Methodist Church in  
Washington. She has taught  
extensively in Africa, serving as  
a visiting lecturer at Africa  
University in Zimbabwe and on  
praise teams for music and  
worship in Uganda and Ivory  
Coast.

Prof. Guenther has performed  
organ recitals in Europe, Asia,  
Africa, and South America,  
among them joint appearances  
with her husband, CCAS  
executive associate dean **Roy  
Guenther**, on trombone. For

## GW Alumni in Music Research Today

With a vision of becoming  
"one of the preeminent urban  
research universities in the  
nation and the world," GW  
has encouraged a blossoming  
of scholarly activity across the  
fields of academic endeavor.<sup>1</sup>  
From hominid paleobiology to  
the history of chocolate,  
curiosity about our planet and  
beyond has broadened and  
deepened as students, faculty  
members, and alumni  
consider new objects of study  
and new ways to study them.  
Our music alumni are among  
the scholars whose interests  
reflect our current century  
even as they explore music  
and music-making of past  
eras. Four of them, profiled  
here (p. 2), have left GW for  
graduate study and notable  
contributions to understanding  
a seemingly elusive art.

<sup>1</sup>GW Strategic Plan for Academic  
Excellence 2003, 1.

many years, she was the host  
of an award-winning radio  
program, *The Royal  
Instrument*, broadcast on  
Washington's WGMS.



# Focus on Alumni Research

## A Research Credo

by Peter Schmelz



In my work, I'm most concerned with the meanings that music holds for its listeners, performers, and creators. I'm especially interested in political messages audiences take away from music, and the ways the personal or political messages heard in music are often at odds depending on the specific performance. Where you are when you listen to a piece has a direct bearing on what you think it means, and not all listeners hear politics (or the same politics) in the same places.

As you can sense, this approach is deeply suspicious of the previous weight accorded the composer in histories of music. The composer is still important, of course, but no longer does he or she have final say about what his or her creations mean. Music can tell us a great deal about the past, but not just the time in which it was first sounded, but also in the various moments when it became meaningful to specific listeners or performers.

I'm currently pursuing this line of thought as I examine music by one of the most important composers from the end of the Soviet Union, Alfred Schnittke (d. 1998). (Incidentally, I briefly met him after a concert when I was at GW.) I am examining the ways Schnittke's music became

tied to the major concerns of the late Soviet period including the cold war, the rise of popular music, and the idea of "lateness" itself so often projected onto the final years of the USSR.

*Peter Schmelz '95 is an assistant professor of musicology at Washington University in St. Louis. His book, Such Freedom, If Only Musical: Unofficial Soviet Music and Society During the Thaw, is scheduled for publication in January 2009 by Oxford University Press. Prof. Schmelz is founder and chair of the American Musicological Society Cold War and Music study group.*

## A New Direction

Like many musicologists, **Lars Helgert '99** began his musical life on another path, earning a B.M. degree at GW and an M.M. at Catholic University, both in classical guitar. Yet after six years on the faculty at Salisbury University in Maryland, he chose music history and this year completed a Ph.D. at Catholic with a dissertation entitled "Jazz Elements in Selected Concert Works of Leonard Bernstein: Sources, Reception, and Analysis." He writes, "I like the fact that my research helps promote the artistic life of my own country. Although I was initially led to an American music research specialty by pragmatic considerations such as language and access to materials, I've really grown to enjoy this unique corner of the musicological discourse." Prof. Helgert currently teaches at Shenandoah Conservatory in Virginia.

## Old Music Heard Anew

**David Hildebrand** continues his work on the

research and reconstruction of early American music formally begun in at GW some 23 years ago (M.A., musicology, 1987). Together with his wife, Ginger, he consults for public television documentaries, writes research reports for exhibitions on colonial and Revolutionary music, and has nearly finished a history of music in Maryland for the Johns Hopkins University Press. Additionally, he and Ginger have produced six full-length recordings, most recently to honor the musical worlds of George Washington and Benjamin Franklin. Dr. Hildebrand has created a public school program and collaborated with George Washington's Mount Vernon and the Virginia Chamber Orchestra for a concert and podcast of formal music enjoyed by our first president.

## Having it All

After graduating from GW in music and biology, **Aaron Berkowitz '99** studied toward a medical degree at Johns Hopkins and is now a doctoral candidate in music at Harvard. A composer, pianist (specialty: fortepiano), award-winning Harvard instructor, and professor for a music and psychology course at Tufts, he has carved out a virtuosic and multifaceted research orientation. As he explains: "My research in music cognition draws on my parallel training in music and neuroscience and has focused on the neural basis of musical improvisation. Improvisation is spontaneous and creative, while also constrained by stylistic rules and conventions. These are also characteristics of language and movement,

which must spontaneously adapt to the context in which they take place, all the while relying on the constraints of their respective systems. I am combining several research strategies: cognitive neuroscience (fMRI), musicology (analysis of pedagogical approaches to improvisation in 18th century treatises), and ethnomusicology (interviews with improvisers, transcription/analysis of improvisations)."



Ginger and David Hildebrand

## Up and Coming

Here are two more researchers whose work will contribute to the next generation of music scholarship.

**Jennifer Jones Wilson '03** is working on a dissertation at the City University of New York tentatively titled "Performing Frenchness in 19th Century New York and New Orleans." She teaches at Baruch College, CUNY.

**Gregory Camp '07** completed a master's thesis on the Monteverdi Vespers in contemporary culture at Oxford University and has been admitted to the doctoral program on Oxford's Clarendon Award.

# Celebrating Student Success, May 2008

## Music Majors

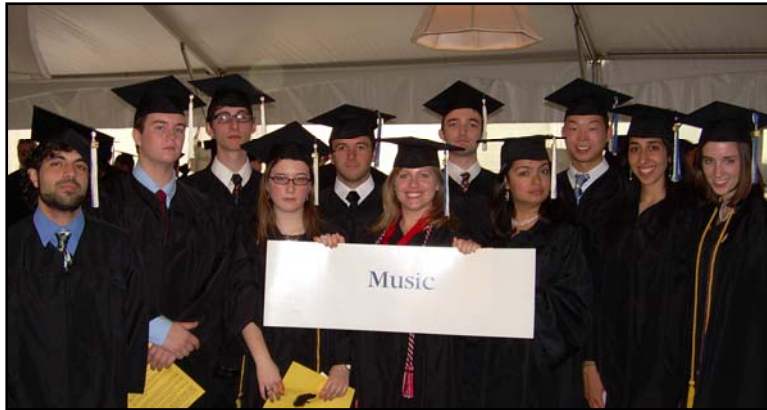
Elias Badra  
Kathleen Borqueta  
Corey Brekher  
Jayme Cox  
Cory Davis  
Bethany Flom  
Timothy Guillot  
Karinne' Hovnanian  
Robert Lintott  
Peter Miller  
Jessica Retka  
Emily Robertson  
Evan Scott  
Andrew Yu

## Departmental Awards

Barry Manilow Endowed  
Prize: **Cory Davis**  
Harmon Choral Award:  
**Bethany Flom**

## Special Honors in Music

**Cory Davis**  
**Bethany Flom**  
**Emily Robertson**



Ready to walk: Members of the Class of 2008 gather at their assigned spot before the Columbian College celebration processional during Commencement weekend. From Left: Elias Badra, Robert Lintott, Cory Davis, Emily Robertson, Timothy Guillot, Jessica Retka, Peter Miller, Kathleen Borqueta, Andrew Yu, Karinne' Hovnanian, and Bethany Flom.

## Graduate School Entrance Fall 2008

**Joseph Dietrich '07:** Mannes College of Music (voice)  
**Bethany Flom:** Manhattan School of Music (voice)  
**Timothy Guillot:** Catholic University of America (playwriting and composition)

**Karinne' Hovnanian:** Drexel University (music therapy)  
**Robert Lintott:** University of Maryland at College Park (musicology)  
**Emily Robertson:** University of Maryland at College Park (musicology)

## Enosinian Scholars Program

Emily Robertson

## Phi Beta Kappa

Bethany Flom  
Lauren Murtagh '09  
Emily Robertson  
Rachel Snyder '09

## Music Minors

John Baker (jazz studies)  
Amanda Beltran  
Geoffrey Cain  
Hae Ok Cho  
Sean Connolly  
Kelly Filiak (jazz studies)  
Stephanie Gardner  
Gregory Hachenburg  
Matthew Ireton  
Barbara Joseph  
Joshua Lederman  
Siobhan O'Malley  
Brendan Polmer (jazz studies)  
David Sender  
Matthew Spencer  
Scott Thorpe (jazz studies)

## Students

The **GW Band** had a booth at GW's annual KidsFest, hosted to offer local children a safe place to celebrate Halloween. Staffed by the band officers, teaching assistants, and volunteers from various ensembles, the "instrument petting zoo" allowed kids to see, touch, and play instruments from trumpet to accordion. The snare drum was the most popular, with kids returning for more than one turn



Photo: Stephanie Covello/Hatchet photographer

at laying down a beat. Many parents who were themselves musicians were delighted to teach their children more about an activity they already loved.

Our band senior TA, **Katrina (Kat) Overland '09**, worked last year for Americans for the Arts governmental affairs department, helping to raise the profile of the arts on the national legislative agenda.

**Philippe Chow '09** reports that the Hello Society has recorded an album of progressive jazz, with tracks available on [myspace.com/hellosociety](http://myspace.com/hellosociety). Most of the group's members are past or present GW musicians, and its My Space page lists two other groups that originated with students in the department, Jukebox the Ghost and Exit Clov.

## Alumni

Still singing tenor at 83, **David Bates '44** writes, "I am occasionally a guest lead with a barbershop quartet. . . I've sung with some of the best quartets in the Cleveland suburbs. I was in one—the Lakeshore Four—for a couple of years. We were good. (Did you ever know a tenor who wasn't conceited?)" Mr. Bates sends his regards to the Harmon Choral Associates.

Also a tenor, **Zach Borichevsky '06** received an M.M. degree in voice last spring at Yale, where he performed a song cycle by **Stephanie Engelbrecht '06** on his recital. He spent the summer in the Young American Artists program at Glimmerglass Opera in Cooperstown, NY.

**James Cheeks '96** plays alto saxophone in a combo for live  
**Continued on next page.**

# International Musicians

**Gregory Camp '07** has completed his Master's degree at Oxford University, and like many GW musicians, then went on a choral tour, performing 11 concerts in 13 days on the Continent.



**Peter Fraize** spent two weeks in Peru in August giving concerts and jazz saxophone master classes in Lima and visiting Macchu Pichu and the Sacred Valley. The trip was arranged by GW jazz student **Gabriel Morales-Bermudez**. Prof. Fraize comments, "The excellent band was comprised of local jazz musicians with Gabriel joining them on a few tunes each set. It was . . . truly inspiring to encounter such a high caliber of musicianship and audience in a very small,

yet blossoming jazz scene."

**Elizabeth Hai '09** spent last year in Brazil studying guitar and piano at two universities in the northern state of Bahia. She performed regularly with a local professional band and at a university arts festival. This fall she interpreted for a Portuguese-speaking musician at the Ibero-American guitar festival.



Elizabeth Hai, right, greets headliner Sharon Isbin after the opening guitar festival performance.

**Steve Hilmy** took his live electronic music to Nairobi in May with **Maida Withers** of the GW Theatre-Dance department and dance alumnus **Wendell Cooper**. On a residency grant from

the State Department, he composed and performed the music for a concert with Kenyan dancers. Later in the summer, Profs. Hilmy and Withers took the same piece, *Fare Well and Hell O*, to the Utah Arts Festival and the Capital Fringe Festival in DC.



Dancer Wendell Cooper and Prof. Steve Hilmy in Kenya.

**Maria Liberovsky '07** went to Moscow to teach English for the year and is now also conducting bands at the Anglo-American School of Moscow.

**Lauren Murtagh '09** spent last spring in Paris, where she studied organology and 20th-century arts at the Sorbonne, and flute at the Municipal Conservatory.

Soprano **Jennifer Russo '10** auditioned for and won a

Chicago Lyric Opera in February.

**Chuck Todd '94**, who came to GW on a Presidential Arts Scholarship in music and served as band president, is now political director for NBC news and on-air political analyst for NBC and MSNBC.

Who says music majors aren't versatile? With an earned-run average of .30, **Josh Wilkie '06** was pitcher of the month in June and a member of the All-Star team with the Carolina minor league. His team, the Potomac Nationals, won the 2008 league championship—the first Washington Nationals farm team to do so.

place at the International Arts Institute in Montreal last summer. Her studies included master classes and language training, and she sang in a professional production of Donizetti's opera *Don Pasquale*.



From left: GW professors **Elizabeth Field**, violinist, and **Lori Barnet**, cellist, with Rosa Lamoreaux, soprano, who performed as members of the National Gallery of Art Chamber Players in the Amalfi Coast Music Festival in Vietri del Mar, Italy.

Classical guitarist **Berta Rojas** travelled throughout Paraguay late last summer, performing in honor of the country's new president, Fernando Lugo. She played for events ranging from factory workers' concerts to charity benefits to the inauguration celebration. This fall she spent a week in Japan, performing and presenting workshops in Tokyo and Fukui.

## Guitardream



Please share your news! And with it your current US mail and email addresses. We would particularly like to hear from graduates from the department's early years and musicians who were not majors. Send information to [gwmusic@gwu.edu](mailto:gwmusic@gwu.edu), and thank you.

**Alumni** continued performances and studio work in the DC area and is a member of Mohorns, a five-piece gospel horn unit. He was a guest artist with the student Übercombo at the Colonials Weekend jazz brunch. James also works as a computer systems engineer.

**Marc Kaplan '00** conducts the King Philip Singers chorus in West Hartford, CT, which has received the middle school choral award three times from *Downbeat* magazine and performed for the Music Educators National Conference and the American Choral Directors Association. This year Marc will conduct the Hartford Symphony Orchestra's family, discovery, and schools concert series and

will serve as a conductor and clinician for music education associations throughout the northeast. He also composes with his brother, **Steven Kaplan '03**.



**Suzanne Post '06** graduated in June from Northwestern University with a M.M. degree in voice. At Northwestern, she sang Laetitia in Menotti's opera *The Old Maid and the Thief* and Adina in Donizetti's *L'elisir d'amore*. She will join the chorus of the

# Faculty at Work

**Alejandro Lucini's** Brazilian jazz group, *Origem* ("origin" in Portuguese), performed for the Duke Ellington Jazz Festival at the new Sitar Center for community arts.

Collaborative pianist **Alice Mikolajewski** performed with members of the Washington National Opera Institute for Young Singers on the Kennedy Center Millennium Stage; on the Bethany Beach, Delaware summer concert series; and in Texas with saxophonist Dale Underwood. She also performed on accordion with a Swiss yodeler for Swiss National Day in Park City, Utah.

In July, **Barbara Seidman** presented a workshop, "Incorporating Alexander Technique into Harp Playing," at the Somerset Folk Harp Festival.

**Ben Fritz** composed and conducted a fanfare for the GW band and chorus for President **Steven Knapp's** inauguration. In January he conducted the West Virginia All-State Honors Band, which performed the premiere of his *Venero Fanfare*. He continues to research songs from the First Nations people of Manitoulin Island, Ontario, for a new composition.

**David Langan** appeared with the Baltimore Opera Company in "A Celebration of American Opera" in January. He performed baritone arias and in ensembles from *Sweeney Todd*, *Porgy and Bess*, *Street Scene*, and *Candide*.

New music by **Douglas Boyce** includes *The General Schemed* for chamber ensemble, performed in June in New York and by the Beijing New Music Ensemble in Beijing in July. His ensemble, counter)induction, and **Robert Baker**, tenor,

premiered "Paisaje con dos tumbas y un perro asirio" from *A Book of Songs* in December. *Occurrences* for solo violin and a chamber work, *Blue Lines*, were performed last season in New York. The former will be recorded through a grant from the American Composers Forum and the latter was also performed at the Canandaigua Lake Chamber Music Festival.

Over the summer, **Gisele Becker** recorded a piece commissioned by her choral ensemble, the Cantate Chamber Singers, from Catholic University composer Maurice Saylor. Saylor's piece is *The Hunting of the Snark: An Agony in Eight Fits* on a text by Lewis Carroll, for chorus and "snarkestra." The recording is scheduled for release by the end of the year.

Last summer, **Joseph Gascho** conducted staged performances of Purcell's *King Arthur* and the *Faerie Queen* at the Magnolia Baroque Festival in North Carolina. He also led staged performances of cantatas by Handel and Montclair for Baltimore's Artscape Festival.

**James Levy** was the band leader at the Kennedy Center in September for the DC Metro Dance Awards. His professional band, King James and the Serfs of Swing, will perform at the Carlyle Club with Sharon Clark in November.

**Karen Ahlquist** presented a paper, "Cincinnati Festival Orchestras, 1873-82: Redefining Local Achievement on National Terms," at a conference, *The 19th-century American Orchestra*, in January; and

"Rethinking Music History and the Student Intellect" at the the College Music Society conference in Atlanta in September. In April, she was interviewed at the Kennedy Center on the a cappella choral tradition.

Last year the University Press of Mississippi published *Shreveport Sounds in Black and White*, co-edited by **Kip Lornell** and Tracey Laird. Prof. Lornell was interviewed about the book by two NPR outlets in Louisiana. Smithsonian Folkways released a recording, *Classic African American Gospel*, which Prof. Lornell produced and annotated. Other interviews included *U.S. News & World Report* on late 20th century American popular music, NPR on Black gospel music, New York's W NPR-FM on DC go go, the Kennedy Center on African-American a cappella singing, on African American expressive culture in Washington, and on "Lead Belly."

**Laura Youens** has received a GW University Facilitating Fund grant for an in-progress article on Renaissance settings of classical secular Latin poetry. Her review of "*Noyses, sounds and sweet aires*": *Music in Early Modern England* appeared in *Seventeenth-Century News* 66 (2008), and she presented a paper, "Ung gay bergier and musica ficta," at a meeting of the American Musicological Society Capital Chapter in April.

**Nancia d'Alimonte** conducted Beethoven's Ninth Symphony with the National Institutes of Health

Philharmonia and the Friday Morning Musical Club chorus. **Millicent Scarlett** was the soprano soloist.

**Rebecca Ocampo** completed coursework at Shenandoah University this summer to become a certified teacher of Somatic Voicework, a body-based system of training for contemporary commercial music, which incorporates techniques derived from speech pathology, acting, and movement.

**Robert Baker's** performances last year included William Bolcom, *A View from the Bridge* with the Washington National Opera, the C. P. E. Bach *Magnificat* with D.C.'s Cantate Chamber Singers and Eclipse Chamber Orchestra conducted by **Gisele Becker**, premieres by **Douglas Boyce** and Catholic University's Andrew Simpson with counter)induction in New York, and performances with Hesperus, the City Choir of Washington, Tuesday Concerts at Epiphany, and the National Symphony Orchestra. In March he gave a lecture and master class, "Performing/Teaching/Life: An Integration," at Gettysburg College.



Prof. Joseph Gascho explains the mechanism of his clavichord to senior music majors John McDonald and Suzanne Lawler during a class discussion of J.S. Bach's keyboard music. Photo: Federico Grau

# GW, the Arts, and the Washington Scene

by Karen Ahlquist

The world may see Washington as a center of political power, but locals also know it as a cosmopolitan and vibrant urban space. The current economy (as I write) notwithstanding, we thrive on bookstores, theaters, art venues, non-profit organizations, embassies, festivals, and street life in the neighborhoods and downtown. Even Major League Baseball is back. It's an environment that bodes well for current efforts to improve the quality of life for the city's residents, including work on the public schools and library system. The connection between Washington as a world capital and Washington as a city worthy of that designation may never have been more clear.

In his widely-read book *The Rise of the Creative Class*, geographer of creativity Richard Florida calls Washington one of the United States' densest concentrations of people he identifies as "creative." Scientists and technology innovators are among them, but his "super-creative core" is centered on artists and educators. Similarly, a recent study by the National Endowment for the Arts ranks Washington fourth nationally in the number of individuals earning their living in non-management arts occupations.<sup>1</sup>

Florida argues that the synergy such individuals create makes an attractive place to live and work. From this perspective, the arts are not merely a way station toward more highly valued and "useful" skills. On the contrary, Florida's work suggests that artistic engagement goes hand in glove with insight into the human condition. In this way, it undermines an assumption that art exists (or belongs) on the margins of society. As Florida suggests—and Washington embodies—the "default setting" on art as important and valuable becomes *yes*, rather than *no*.

Simply by drawing on the city's varied population, the area's universities contribute to the success of artistic Washington and transcend the politically-based model of a DC institution. While our neighbors Georgetown and American have recently built venues for performances and exhibitions, GW has instead explored community partnerships that offer artistic opportunity and earn city-wide recognition. Here are a few recent examples:

Our Latin Band, led by **Alejandro Lucini** and **Peter Fraize**, performed on the Kennedy Center's Millennium Stage, an opportunity gained through competitive audition.

Our classical guitarist, **Berta Rojas**, is the artistic director of the Ibero-American Guitar Festival, sponsored by the department and the Ibero-American Cultural Attachés Association of Washington. The festival brings distinguished guitarists from nearly 20 countries to GW for performances, master classes, and scholarly discussions before students and an international audience. Last year's festival received notices on *BBC World*, in Spain, and throughout Latin America and the Caribbean.

Recognizing his distinguished career in opera, the GW

development office invited **Robert Baker** to host an evening at the Washington National Opera for long-time donors to the University. The October 2008 issue of *Washingtonian Magazine* has listed him and Director of Choral Activities **Gisele Becker** as DC "music masters," included among "the best-loved veterans of the Washington music scene."

In education, violinist **Mary Findley** teaches in an innovative Levine School of Music program at THEARC, a community center in Southeast DC. Jazz pianist **Jim Levy** teaches music and movement, notation, and keyboard at DC's Whittier Education Center. Jazz vocalist **Alison Crockett** teaches at the award-winning Fillmore Arts Center, which serves DC public school students. Working with the International Conservatory of Music, **Berta Rojas** has organized the John and Susie Beatty Competition, offering students as young as eight performance opportunities, friendly critique from professionals, and the chance to meet other young guitarists. And in February, director of bands **Ben Fritz** and tubist **Gil Corella**, working with GW students and the Serapis Foundation, will bring local children to Lisner Auditorium for an introduction to instruments and a performance.

And finally, we have embraced the opportunity to plan for new, high-profile collaborations with Washington music-makers. Plans include a concert and symposium with a first-rate chamber orchestra, the Post-Classical Ensemble, and a Festival of American Song with the Vocal Arts Society of Washington. In 2010 **we will also celebrate 50—that's five-0—years of the Music Department**. Expect us to be *heard* at that time.

Meanwhile, we heartily thank the GW offices of development, publicity, parent services, communications, University events, and alumni, along with the Columbian College of Arts and Sciences administration, whose efforts have raised our profile within GW, on the Internet, and around town. We also thank *you* for your interest in our Washington creative enterprise, thank those of you whose support has helped us improve it, and look forward to your continued participation.

*Karen Ahlquist is chair of the Music Department.*



Photo: Herman Burney

<sup>1</sup>Cited in the *Washington Post*, June 12, 2008, p. C1.

# Thank you for your support.

It is an honor to name the contributors to the Music Department during 2007-08. Your gifts have furthered our success by helping us:

Increase the amount of the Steiner Scholarship. Our current Steiner Scholar, bass-baritone **Thomas Richards**, is studying voice in Vienna this semester. Special thanks to members of the **GW Society of the Emereti** for their donations.

Substantially upgrade our technology resources. Your contributions are supplementing a large grant from Columbian College of Arts and Sciences to remodel Phillips B120 and improve our recording capacity.

Plan for a University Singers tour to South Africa in May 2009 with gifts from the **Harmon Choral Associates**. The ongoing support of GW's choral community continues to enhance the quality and breadth of our activities.

Bring distinguished musical visitors to campus, this year including NEA Jazz Master **Paquito D'Rivera** (see p. 1) and Harvard jazz scholar **Ingrid Monson**.

Support the work of our faculty. Last year, we helped **Steve Hilmy** perform at a music and dance festival in Kenya, **Elizabeth Field** speak at the national conference of string teachers, and **Berta Rojas** bring three days of renowned guitar performances to campus. This year's plans include a new piece by **Douglas Boyce** for faculty soloists and the GW orchestra, paired with Beethoven's fourth piano concerto with **Frank Conlon** as soloist.

Activities and improvements such as these push the department forward and strengthen the intellectual and artistic experience for our students, faculty, and the surrounding community. We tip our hats to you for your initiative, generosity, and faith in our enterprise.

Prof. Robert Baker  
Mr. David M. Bates '44  
Mr. and Mrs. Richard K. Baumert '96  
Mr. and Mrs. Steve Bell '82  
Mrs. Margaret Cleary  
Mr. Daniel A. Cronin  
Mrs. Beverly Perry Currier '51  
Ms. Angela DiMauro '98  
Mr. William J. Driscoll '56  
Eaton Corporation (Cleveland)  
Mr. and Mrs. William A. Empson, Jr.  
Ms. Anne H. Ganz  
Dr. and Mrs. Theodore S. Golden  
*In honor of George Steiner's 90th birthday*  
Ms. Agnes B. Ginny Gates '58  
Dr. Roy James Guenther  
Mr. and Mrs. James A. Guillot  
Ms. Jennifer Faith Hembree '97  
Mr. and Mrs. Howard Hoffmann  
*In honor of Jennifer Hoffmann '07*  
Dr. and Mrs. Terry L. Hufford  
Mr. and Mrs. Charles E. Izlar  
Mr. John Benedict Leber '97  
Ms. Michelle Louise Lennihan '96  
J. C. Lewis Foundation, Inc.  
Ms. Julie Martin Mangis '84  
Manilow Fund for Health and Hope  
Melissa Helen Maxman '84  
Mrs. Josephine R. McCall '42



From left: Music students Justin Snyder, Lisa Gabor, Geoffrey Cain, and Stephen Elkind pose for a picture after performing at the concert held in honor of department founder George Steiner in January 2008.

Mrs. Ann Marie McKay '60  
Ms. Victoria E. Metz  
Harry C. Miller, Jr., M.D.  
Ms. Mary H. Moose  
Ms. Amy Elizabeth Mulry '01  
Ms. Jeannette Murphy '77  
Mrs. Luisa Overland  
Ms. Joan Haag Osborn '51  
Mr. Loren Ostroff  
Cathy and David Pickar '80  
Mr. and Mrs. Mark A. Posner  
Dr. Martha Norman Rashid  
Mr. and Mrs. Richard Reid  
Mr. Juan Manuel Rivera '99  
*In memory of Prof. Ricardo Loza*  
Mr. Arthur and Ms. Anne Robertson  
*In memory of Anne (Leone) Robertson*  
Ms. Heather Ann Sajeski '01  
Mitchell Robin Schrage '72  
Mr. Michael A. Steelman  
Dr. and Mrs. George Steiner  
Ms. S. Stuckey '90  
Toys 'R' Us Children's Fund, Inc.  
Professor David B. Weaver  
Mrs. Peggy Yancey Whitaker '81  
Dr. Frederick William Wolff  
Ms. Virginia K. Worthington  
*In memory of Virginia Wilson Worthington*  
Mrs. Patricia A. Young '56

If you would like to donate to the music department please make checks payable to The George Washington University and designate music on the memo line. They can be sent directly to:

The George Washington University  
Division of Development and Alumni Relations  
ATTN: Gift Processing  
2100 M Street, NW Suite 310  
Washington, DC 20052

Please indicate how you would like your names to be listed in next year's newsletter.

## Upcoming Events

**GW Band Concert**  
**“Purely Presidential”**  
Thurs Nov 13 7:00pm  
Ben Fritz, Conductor  
Lisner Auditorium

**Orchestra Concert**  
Music by Borodin, Bartók, and  
Tchaikovsky  
Sun Nov 16 3:00pm  
Nancia D’Alimonte, Conductor  
Lisner Auditorium

**Choral Concert**  
**“Capital Composers”- Music of**  
**Washington Area Composers**  
Sun Nov 23 4:00pm  
Gisele Becker, Conductor  
Western Presbyterian Church  
2401 Virginia Ave NW  
\$10/5 Students

**Amahl and the Night Visitors**  
**by Gian Carlo Menotti**  
Fri Dec 5 7pm  
Sat Dec 6 2 & 4 pm  
Dorothy Betts Marvin Theater  
800 21<sup>st</sup> Street NW  
Toys for Tots donation  
requested

**Orchestra Concert**  
**Concertos for Faculty and**  
**Orchestra**  
Nancia D’Alimonte, Conductor  
Premiere by Douglas Boyce  
Sun Feb 1 3:00pm  
Lisner Auditorium  
Featuring faculty members  
Lori Barnet, Frank Conlon, Joe  
Gascho, and David Jones.

**Three Penny Opera**  
with the Department of

Theatre and Dance  
Thurs-Sun Feb 19-22 7:30pm/  
2pm Sun  
Dorothy Betts Marvin Theater  
800 21<sup>st</sup> Street NW  
\$15/\$10 students – for tickets  
<http://theatredance.gwu.edu/Season/Season.html>

**Morning music with Joseph**  
**Gascho and 3 harpsichords**  
Sat Mar 28 11am  
Post Hall  
Mount Vernon Campus

**Lecture by jazz historian**  
**Ingrid Monson, Harvard**  
**University**  
Thurs Apr 2  
2:20pm  
Funger Hall room 220

**Band Concert**  
**“In Times of War”**  
Sun Apr 5 3:00pm  
Ben Fritz, Conductor  
Lisner Auditorium

**Orchestra Concert**  
Featuring winner of student solo  
competition  
Sun Apr 19 3:00pm  
Nancia D’Alimonte, Conductor  
Lisner Auditorium

Events are free and open to the  
public unless otherwise noted.  
Please visit the music department  
website [www.gwu.edu/~music](http://www.gwu.edu/~music) for  
more information and the spring  
schedule.

## Passages

The department welcomes two  
visiting composers, **Andrew**  
**Estel** and **Nathan Lincoln-**  
**deCusatis**, to the faculty for the  
year. Their teaching will include  
the courses of **Douglas Boyce**,  
who is on sabbatical. Prof.  
Estel is a doctoral candidate at  
Indiana University and Prof.  
Lincoln-deCusatis recently  
completed his doctorate at the  
University of Maryland at  
College Park.

We also welcome our new  
secretary, **Keena**  
**Washington**, who studies  
accounting at Strayer  
University and brings a  
background in the arts,  
especially theater. She  
replaces **Kaithlyn Kayer**, who  
has been promoted to  
executive coordinator of the  
department and completed  
her M.A. in American Studies  
at GW. Ms. Kayer replaces  
**Khalil Ghannam**, who has  
left GW to open an  
independent coffee shop,

Pound Coffee, at  
Washington's New York  
Avenue Metro stop.

Columbian College dean **Peg**  
**Barratt** has named **Roy**  
**Guenther** as executive  
associate dean, the second-  
highest position in the  
College.

Congratulations to all of these  
individuals on their success.  
It is an honor to have them as  
members of our community.

The Music Department is  
grateful to the Alan Tindall  
Hutchinson Memorial Fund for  
facilitating the distribution of  
*GW Music*.

*Going Green*  
If you would like to help  
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202-994-6245 or email  
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**THE GEORGE WASHINGTON**  
**UNIVERSITY**  
**DEPARTMENT OF MUSIC**  
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