The CUA Symphony Orchestra and Combined Choruses, conducted by Simeone Tartaglione with soloists Rick Christman, Steven LaBrie, and Sharon Christman, perform Carmina Burana at the School of Music’s 50th Anniversary Gala Concert in the Kennedy Center Concert Hall, April 12, 2015.
Fulfilling a Dream…But It Is Only Halfway Through

There have been so many beautiful moments during this celebration of our 50th anniversary: welcoming Maestro Eschenbach and the National Symphony Orchestra to Hartke Theatre on Jan. 12 to give the inaugural performance of our yearlong series with their all-Mozart concert; hearing our piano faculty, students, and alumni give inspiring performances of Beethoven’s Piano Sonatas; seeing hundreds of Catholic school students participate in our All Catholic High School Honor Choir and Band, events sponsored by the Music Education Division; following the Stations of the Cross as the new fourteen-movement chamber work Stations, organized by the Composition Division, featured students, faculty, staff, and internationally renowned alumni; experiencing our students’ remarkable performance of Rigoletto, made even more remarkable with an undergraduate, Molly Allen (B.M. 2015), singing the role of Gilda and with one performance conducted by undergraduate student Nathan Blair (B.M. 2015); AND then on April 12, sitting in the sold-out Kennedy Center Concert Hall for what proved to be an extraordinary concert that featured the great majority of our students, all the choirs, the orchestra, musical theatre students, and our vocal performance division, including faculty members Sharon Christman and Rick Christman, represented among the soloists. And if that weren’t enough, the concert began with the premiere of a work by one of our students, Matthew Yost (B.M. 2015), an undergraduate chosen in a national competition. Is the anniversary really only midway through?

Such great successes are of course built over years, many moments, and through the work of many people.

Many of you heard me speak at the Kennedy Center and express gratitude to all the alumni and friends who have believed in this massive project. The School of Music thanks you for this kindness. We also remember so many wonderful members of the faculty as well as alumni who are now with God, whose hard work and talents built the quality of our school and brought us this acclaim. The faculty and students as well as the large number of alumni involved in these performances have spent thousands of collective human hours in planning and rehearsal.

These many moments in the months leading up to January 2015 and our remarkable events since Jan. 12 are now vivid memories for me. Perhaps the defining moment
Anniversary Photo Book

To commemorate the School of Music’s 50th anniversary, we have put together a memory book of photographs spanning from 1953, when we were a fledgling division of music, to 2014. All of our divisions are represented in high-quality glossy pictures of concerts, productions, faculty, students, special guests, and more! The book will be available for sale at our fall events, and it can also be purchased online for $20 plus $5 shipping and handling. For more information, visit music.cua.edu/photo-book.cfm.

Thank You, Generous Donors!

We have been heartened by the generosity of alumni and friends who have made donations in honor of our 50th anniversary. As of June 30, we have received a total of $369,605 in donations toward our 2015 anniversary campaign, about $200,000 of which will support our scholarship endowments. It’s not too late to make an anniversary contribution. To donate, please visit giving.cuatoday.com or contact the office of the dean at 202-319-5417.

We also continue to receive inquiries regarding piano, instrument, and other donations. We received a Story & Clark grand piano from Blanca Cedillos. The piano now resides in St. Vincent de Paul Chapel, where it is used for our students’ performances and also enriches Campus Ministry liturgies. We also received a Flemish Zuckerman harpsichord from Dr. Morris Antonelli and a painting of “Leporello” by Robert O’Brien, donated by Dr. William Harter. We are also happy to say that thanks to generous donations, we have paid off the loan on our Steinway D concert grand piano. Please consider CUA if you are looking for a new home for your piano, brass, wind, or string instruments. To make a donation, please contact the dean’s office at 202-319-5417.

was being in the Kennedy Center on April 9 for our dress rehearsal. The first sound was striking. Then I watched a remarkable process as many faculty members helped the students do their best in all the different works for the gala. Seeing this process reminded me of our heritage of great teaching and the care for each student that has made the School of Music so strong. I was in awe as I watched these amazing experts who are our faculty shaping this performance, refining the smallest detail on the stage of one of the world’s great, historic concert halls. That was MY moment, with the powerful sense that we had done something unique despite all the challenges that such a huge program entails. This moment will always remind me of our success as a great school of music and an institution with such extraordinary people.

The anniversary series continues in the fall with the remaining Beethoven Piano Sonatas concerts; a musical theatre production that is likely to be among our most lavish ever, Most Happy Fella; an orchestra concert celebrating honorary degree recipient Aaron Copland; and two events that celebrate our uniquely Catholic identity and traditions. First, the Musicology Division presents a lecture-concert featuring sacred vocal works from 17th-century Vienna recovered and edited by Professor Andrew H. Weaver, Ph.D. This event emphasizes the long tradition of research on Catholic sacred music undertaken by musicology faculty and students at CUA. The second event, a concert of works from the Bolivian Jesuit missions, is also about recovering the Catholic heritage of great sacred music. Professor Leo Nestor, D.M.A., will conduct the CUA Chamber Choir and University Singers and members of the CUA Symphony Orchestra in a concert of Baroque works from the Bolivian rainforest brought to light by our celebrated alumnus Rev. Piotr Nawrot, S.V.D. (M.L.M. 1988, D.M.A. 1993), who now presents these works in various performances around the world and helps teach them to the descendants of the various Indian groups who lived in the mission communities in the 17th and 18th centuries. Once again, I invite you to be a part of our anniversary celebration by attending the fall events. Your presence indeed makes a statement — like the sold-out Kennedy Center — about the importance of music in our national Catholic University. Your support for the anniversary, like your support for all School of Music initiatives, ensures the continuation of great music at CUA. As I said at the podium of the Kennedy Center, we challenge all our students today to plan on celebrating the 100th anniversary in 2065.

50th Anniversary Gala Concert in the Kennedy Center Concert Hall, April 12, 2015.
A Valuable Education in Service through Music

Enrolling in the music education program at the Benjamin T. Rome School of Music was the completion of a personal goal, and it was the beginning of a journey that has yielded many pleasant surprises. All I knew at the time I applied was that CUA has a great reputation for its music school, that it has one of the leading music education programs in the nation, and that Jody Gatwood is an amazing violin teacher. I am happy to say that I have found much more than just some great credentials, as the professors and my peers have made this experience a milestone in my life. I am grateful to have enrolled in this school because my mind has now been focused into being more career-driven, and I have finally discovered true enjoyment in music.

The School of Music provides a curriculum that, in my opinion, prepares its students for the “real world.” I generally tend to think in this way because I am a non-traditional student in the sense that I had many different work experiences prior to entering college. Thanks to guidance from both Dr. Sharyn Battersby and Dr. Michael Smith, I know that I am very well prepared for the job market within music education. They have also provided myriad opportunities to network with current educators. I am grateful for the music education program at CUA because it shifted my mentality from “just getting a job” to “building a career.” The School of Music has given me the tools to properly build a career, and because of that, the prospect of doing so is no longer scary or daunting.

The greatest gift and surprise that I have received from the School of Music is the enjoyment of music. Prior to enrolling, I had no idea how to be a better violinist or even how to study music, even after having performed as a rock musician in large venues such as RFK Stadium, and as a classical performer in such venues as the Kennedy Center. Everything fell into place, however, once I started studying with Mr. Gatwood, and the learning process continues through my current studies with Jose Cueto. Changing professors may have been a surprise, but it has actually made me a better violinist. CUA has taught me how to truly appreciate music through a wide range of performance opportunities in varying styles, from symphonies to musicals and operas. The School of Music has also given me a new vision of the joy that making music creates: providing a service that builds a great memory in peoples’ lives. CUA has shown to me how this can be achieved, since service is one of the dynamics of the school’s slogan. Without being aware of this aspect of performing, I had never been able to truly share the gift of music with others, and hence I could not fully enjoy performing myself. This to me is education that is priceless.

Javier Godinez, a senior majoring in instrumental music education, studies violin with Jose Cueto.

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Notes From Our Students

Six current students and alumni participated in the Second International Meeting for Young Soloists in Estoril, Portugal, in June and July. In addition to presenting a piano gala, undergraduates Brian Billion, Alexandra LaMastra, and Mingke Zhu; M.M. student Daniel Kuehler; and alumnus Francesca Hurst (M.M. 2003, D.M.A. 2012) and Jinghua Pu (D.M.A. 2015) performed piano concertos as soloists with the Portuguese Chamber Orchestra of Cascais and Oeiras.

Emily Casey, an M.M. student in vocal performance, performed the role of Donna Elvira in Opera Seabrook’s production of Don Giovanni in New Jersey in July.

Two graduate students received scholarships from the Daughters of the American Revolution: Emily Risley, an M.M. student in vocal performance, received the Ethel & Carl Galbraith Music Scholarship, and Daniel Kuehler, an M.M. student in piano performance, received the Nellie Love Butcher Music Scholarship.

Brian Billion, a senior majoring in piano performance, won the 2015 Washington, D.C. Alumni Chapter of Mu Phi Epsilon Scholarship Competition for Undergraduate Music Students.

Anna Nizhegorodtseva, a D.M.A. student in piano performance, won first prize in the piano category at the Euterpe Music Competition in Italy in May. With Enrique Reynosa, a D.M.A. student in violin performance, she also won third prize in the chamber music category at the same competition.

Daniel Noone, an M.M. student in vocal performance, was a young artist in the C.A.T.S program at the late Lorin Maazel’s Castleton Festival in June and July. His assignments included covering Romeo in Gounod’s Roméo et Juliette as well as featured soloist in Ruth Bader Ginsburg’s seminar “Law and Justice in Opera.”

Emily Casey, an M.M. student in vocal performance, performed the role of Donna Elvira in Opera Seabrook’s production of Don Giovanni in New Jersey in July.
Confidence and Maturity as an Artist: A Priceless Gift from CUA

When searching for a graduate program in vocal performance, the best advice a person can give you is “find the right teacher.” Private teachers have a profound effect on the development of a student’s technique and musicality, which are key to becoming a professional performer. Technique was something I lacked in my undergraduate study, but I knew beyond a shadow of a doubt that Sharon Christman and The Catholic University of America were the right fit for my master’s and doctoral studies. I knew she and the entire faculty could provide me with outstanding vocal technique and training that would help me reach my goals.

In addition to finding the right teacher, it’s also important to find a school that can give you performance opportunities. CUA’s small conservatory-style atmosphere provides unparalleled performance opportunities for graduate and undergraduate students alike. I have grown as a singing actor because of the performing opportunities the School of Music has provided me, most recently singing Gilda in Rigoletto (pictured) and singing as a soloist in Carmina Burana on the stage of the Kennedy Center Concert Hall. While these were my most recent performances, they are just two of many opportunities CUA has given me since day one, and I’m not the exception, I’m the rule. The number of undergraduates who are cast in opera roles at CUA is almost unheard of at other universities. I am amazed and inspired by my fellow students’ level of talent and dedication. They have pushed me to work harder and do my best.

My experience at CUA also led to teaching opportunities while still a student. I sang in two lecture-recitals about Carmina Burana with the Choral Arts Society of Washington in May with great success. I also teach private voice lessons and work at a private school as a vocal coach for the intermediate and upper school choirs. Thanks to pedagogy, diction, musicology, and song literature courses, I have a wealth of knowledge that I can impart to those I teach, privately and in the classroom.

I am now at the end of my doctoral studies, and I am confident about my future thanks to my experience at CUA. Working with brilliant, talented, and supportive teachers has helped shape and refine my natural talent to make me a mature artist. I am going forward with confidence that I am showing my best self at all times. That is the ultimate gift a music school can give its students. People say hard work and dedication are the ingredients for success, but I say hard work, dedication, and a strong support system. While I will shortly be entering the “real world,” I do not plan on leaving CUA behind, but will always return to my teachers for guidance and support as I follow my dreams.

Catherine Wethington, a student of Sharon Christman, received her M.M. in vocal performance from CUA in 2012 and will receive her D.M.A. in vocal performance in January 2016.

Performing for a Broadway Legend

Musical theatre students explored the material of one today’s most well-known composers and lyricists as Unlimited: The Music and Lyrics of Stephen Schwartz premiered in Ward Recital Hall in February. A co-production of No Rules Theatre Company and CUA, Unlimited was directed by Sally Boyett, with musical direction by alumnus and faculty member Marc Bryan Lilley (B.M. 2006). Stephen Schwartz, whose works include Godspell and Wicked, attended opening night and met the cast after the show. As reported in The Washington Post, Schwartz told the students, “I thought you guys did great. I really got to know each one of you very distinctly, which is a wonderful thing, musically.”

Performing for and getting feedback from a legendary Broadway composer was an unparalleled experience. Cast member Brian McNally remarks, “It was such an honor to perform Stephen Schwartz’s music for him. I was so excited and nervous, but this experience prepared me for the future. I am excited to keep performing and to connect with more people in the performing arts.” Cast member Allison Verhofstadt adds, “Having grown up listening to his music and lyrics and then being able to sing them in front of him was a surreal experience. After the show, he knew all our names, congratulated us, and had a personal comment for each of us. It was an experience I will never forget, and I am so grateful to CUA for this opportunity.”
Music Students to Perform for Pope Francis

The CUA community eagerly anticipates Pope Francis’s upcoming visit to Washington, during which he will celebrate Mass from the east portico of the Basilica of the National Shrine of the Immaculate Conception. During the Mass, which will take place on Sept. 23, Pope Francis will canonize missionary Blessed Junípero Serra, who served as priest in California missions. The congregation will assemble in the area surrounding the steps of the Basilica, including the 3.6-acre University Mall, just as students, faculty, and families do for CUA’s annual Commencement exercises each May.

Some School of Music students, however, will have a different vantage point. We are delighted to announce that the CUA Chamber Choir and members of the CUA Symphony Orchestra, conducted by Professor Leo Nestor, D.M.A., will be participating in the music making during the Mass. “We are thrilled that our students and faculty musicians will be participating in the Mass celebrated by the Holy Father,” said Dean Grayson Wagstaff. “This will be a unique opportunity for our students to share their musical gifts in a Mass that will be broadcast throughout the world.” Pope Francis is the third consecutive Pope for whom our students will have performed. The School of Music gave four performances for Saint John Paul II, during his visit to CUA in 1979 and on tours to Rome in 1987, 1993, and 1999. In addition, a select choir of 17 students sang for Pope Benedict XVI during his visit to CUA in 2008.

Celebrating 50 Years of Excellence

Anniversary Events Highlight and Celebrate Our Catholic Identity

Several of our school’s divisions are collaborating this semester to present major concerts of Baroque music that highlight our School of Music’s unique mission to preserve and perpetuate the Catholic Church’s musical heritage. Both concerts, which will be performed by singers and instrumentalists drawn from all of our divisions as well as the Institute of Sacred Music, feature previously forgotten or neglected music recovered by scholars from our Musicology Division. The second concert also highlights the accomplishments of our Latin American Center for Graduate Studies in Music.

Musical Treasures from Mid-17th-Century Vienna

On Saturday, Sept. 26, Andrew H. Weaver, Ph.D., professor and head of the Musicology Division, presents a lecture-concert titled “The Music of Faith in Times of War: Musical Treasures from Mid-Seventeenth-Century Vienna.” Based on his 2012 book Sacred Music as Public Image for Holy Roman Emperor Ferdinand III: Representing the Counter-Reformation Monarch at the End of the Thirty Years’ War, Dr. Weaver’s illustrated lecture will discuss how the Habsburg Emperor Ferdinand III (r. 1637–1657) used the music of his court chapel to successfully navigate through a disastrous war, revealing an inspirational story of the power of music and the Catholic faith to overcome adversity. Featuring Latin sacred works for vocal soloists and choir by Antonio Bertali, Giovanni Felice Sances, and Emperor Ferdinand III himself, the concert will present music that has not been heard since the 17th century, most of which has been edited and published by Dr. Weaver.

The choral works will be performed by the CUA Chamber Choir with smaller scale works sung by alumni soloists. The soloists are: soprano Rachel Evangeline Barham (M.M., vocal performance, 2005); mezzo-soprano Tracy Elizabeth Cowart, who studied vocal performance at CUA in 2005–2007 before going on to pursue M.M. and D.M.A. degrees in early music performance at the Longy School of Music and Case Western Reserve University; soprano Sara Pecknold (M.M., vocal pedagogy, 2009; Ph.D., musicology with a minor in vocal performance, 2015); and baritone Paul Zolandz (B.M., vocal performance, 2006). Accompaniment will be provided on organ and harpsichord by Joy-Leilani Garbutt, a Ph.D. student in musicology with a minor in sacred music, as well as by a small string ensemble. The concert will be held at 7:30 p.m. in St. Vincent de Paul Chapel on the CUA campus.

Baroque Sacred Music from the Bolivian Rainforest

On Saturday, Nov. 7, the CUA Chamber Choir and University Singers and members of the CUA Symphony Orchestra present a concert titled “Baroque Music of Bolivia.” This will be the U.S. premiere of choral works discovered by priest, scholar, musicologist, professor, editor, conductor, and esteemed CUA alumnus Rev. Piotr Nawrot, S.V.D. (M.L.M. 1988, D.M.A. 1993).

Ordained a priest in the Order of the Divine Word Missionaries in Poland in 1981, Father Piotr requested a missionary assignment to Japan or China. Instead, he was sent to Paraguay, a momentous assignment during which he first became aware of indigenous liturgical music; he knew there had to be manuscripts of liturgical music hidden away in Latin American rural areas. After three years in Paraguay, he returned home to teach in the seminary. He recognized, however, that he needed further training and requested to study sacred music in the U.S., bringing him to CUA.

After earning his master’s in liturgical music and before beginning his doctorate, Father Piotr went to Bolivia. There, he earned the trust of the Indians, who began sharing with him boxes of manuscripts of liturgical and other sacred music from the 17th century, some of it composed by the Indians’ ancestors after they were taught by the Jesuit missionaries. Father Piotr realized that this music — often scored for four-part
choir, with texts in Latin or Indian languages, and accompanied by European and indigenous instruments — rivaled the best of the European Baroque repertoire. He had found his life’s work.

Now Father Piotr alternates his time between Bolivia and Poland, where he researches, writes, and teaches at universities. His output includes Baroque Music from the Bolivian Rainforest (1995), Misiones de Chiquito (2 volumes, 1998), and Baroque Music II from the Bolivian Rainforest (2000). He was also instrumental in founding two archives in Bolivia: the Archivo Musical de Chiquitos and the Archivo Musical de Moxos, which together hold close to 13,000 pages of indigenous Baroque music. He also serves as artistic director of the Festival Internacional de Música Renacentista y Barroca Americana “Misiones de Chiquitos,” during which talented young Bolivian musicians are taught to perform this music.

The recipient of a Guggenheim Fellowship in 1998, Father Piotr is widely recognized through interviews and broadcasts by NPR, CBS, and the BBC. The quality, complexity, and richness of the music that he “discovered,” saved, and brought to life is now heard regularly throughout Bolivia and Europe. It is some of this music that will be performed by our CUA student musicians in November. The concert will take place in the Crypt Church of the Basilica of the National Shrine of the Immaculate Conception at 7 p.m. This singular event, conducted by Leo Nestor, D.M.A., Justine Bayard Ward Professor and director of the Institute of Sacred Music, will be dedicated to the memory of Emma Garmendia, the first director of the Latin American Music Center, and of Robert Stevenson, adjunct professor of musicology, who advised Father Piotr’s D.M.A. dissertation.

Annual Christmas Concert for Charity

The anniversary year concludes with our Annual Christmas Concert for Charity in the Great Upper Church of the Basilica. Featuring the CUA combined choruses and CUA Symphony Orchestra, as well as the Basilica Choir, this enduring Christmas tradition is one of the highlights of the holiday season for the University community and our Brookland neighbors. The concert combines holiday favorites with an array of familiar and unfamiliar works from all eras, and it will open with the world premiere of a new work by Robert Baker, Ph.D., assistant professor of composition and theory. The concert takes place on Friday, Dec. 4 at 7:30 p.m. and will be broadcast nationwide on Eternal Word Television Network.
CUA Conductors Shine

While working on her master’s degree in choral conducting at CUA, Kerry Krebill (M.M. 1981) founded the choral ensemble Musikanten, which is currently celebrating its 35th concert season. After moving from D.C. to Montana in 2002, she established a “western division” of the chorus, and she also started the Montana Early Music Festival and Helena Choral Week. Musikanten has been touring internationally since 1989; the most recent tour was to Spain, where they sang music of Tomas Luis de Victoria, Russell Woollen, and Robert Evett in Madrid, Toledo, and Avila.

Francis Scully (B.M. 2002) is the founder and music director of the New Resonance Orchestra, a group of young professional musicians in New Orleans working to reclaim classical music in America as a vital force for artistic expression and social change. Creating interdisciplinary performance events and engaging with current issues, New Resonance Orchestra uses classical music to rejuvenate New Orleans through music that is fresh, joyful, and relevant. The ensemble was recently awarded the Classical Arts Award from D.C. to Montana in 2002, she established a “western division” of the chorus, and she also started the Montana Early Music Festival and Helena Choral Week. Musikanten has been touring internationally since 1989; the most recent tour was to Spain, where they sang music of Tomas Luis de Victoria, Russell Woollen, and Robert Evett in Madrid, Toledo, and Avila.

Alumni News

Nathan Blair (B.M. 2015), the first graduate in our Collaborative Piano program, was invited back to participate in the Miami Summer Music Festival in Florida. During the festival, he was assistant conductor and repetiteur to Steve Gathman for Britten’s Albert Herring and assistant conductor to Michael Rossi for Mozart’s Don Giovanni. He also conducted the orchestra in a concert at Miami Beach’s New World Center as winner of the festival’s student conducting competition.

Marilyn R. Brattskar (D.M.A. 1992) has been made a Paul Harris Fellow by Rotary International for her contributions to Rotary’s global campaign to end polio by 2018. Dr. Brattskar is cantor at the 14,000-member parish of Holmen Church in Asker, Norway.

Olivia Buthod (B.M. 2008) received a D.M.A. in choral conducting from the University of Oklahoma, for which she wrote a dissertation on a Magnificat by School of Music faculty member Leo Nestor.

Brian Cali (B.M. 2005) starred as Jean Valjean in Les Misérables at the TriArts Sharon Playhouse in Sharon, Conn., in summer 2014 after a successful run in New York City Center’s Encores! production of Most Happy Fella, starring Shuler Hensley, Laura Benanti, and Cheyenne Jackson. He made his television debut in the final season of HBO’s Boardwalk Empire and will appear on Live at Lincoln Center on PBS in a production of Showboat starring Vanessa Williams and Fred Willard.

Patrick Carfizzi (B.M. 1996) and Issachah Savage (M.M. 2008) performed together in Seattle Opera’s production of Strauss’s Ariadne auf Naxos in May, as the music teacher and Bacchus, respectively.


Sean Patrick Doyle (B.M. 2005) joined the Broadway cast of the Tony-winning musical Kinky Boots in the role of Angel. He also provided singing vocals for Sir Ben Kingsley and sings the title song for Focus Features’ Oscar-nominated animated film The Boxtrolls.

Lauren Fitzpatrick (B.M. 2015) has accepted the position of band director with the Garwood Whaley Music Program, Diocese of Arlington Catholic Schools.


Eleasha Gamble (B.M. 2002) sang the song “This Man Who Loves Me” on NBC’s Today in February. The performance can be watched on the NBC website.

Pianist Esther Nyberg (B.M. 2014) will perform Ravel’s Piano Concerto in G Major as the winner of two concerto competitions: the Roosevelt University Concerto Competition and the Concerto Competition of the Skokie Valley Symphony. She also won a $2,500 prize in a scholarship competition sponsored by the American Opera Society of Chicago.

After finishing his run as Gaston in the national tour of Beauty and the Beast, Tim Rogan (B.M. 2011) joined the national tour of Camelot as Lancelot. Also starring in Camelot is Kate Williams (B.M. 2006) as Lady Anne and as understudy for Guinevere.

Damian Savarino (D.M.A. 2014), assistant professor of music at Messiah College, won first place in Division 1 of the National Opera Association’s Opera Production Competition for his production of Menotti’s The Medium.

Robin Williams (M.M.S.M. 2008) received the degree Doctor of Sacred Music (Musicology) magna cum laude from the Pontifical Institute of Sacred Music in Rome.
Young Pianist Excels in Innovative Career

After graduating from Manhattan School of Music with a master’s in 2012, pianist Eunbi Kim (B.M. 2010) began a dynamic career in New York. As a 2012–14 Artist-in-Residence at New York City’s Cell Theatre, she created, produced, and performed in Murakami Music: Stories of Loss and Nostalgia, a genre-defying performance inspired by the characters and musical references in internationally acclaimed writer Haruki Murakami’s novels. It had a sold-out premiere at Symphony Space, which was broadcast on NHK (Japan’s national public broadcasting), and it has enjoyed subsequent performances in such venues as the Texas Asia Society and Georgetown University.

Eunbi is regarded as one of the foremost experts on Murakami and has been invited to speak by various media outlets and organizations, and she has a forthcoming paper to be published by Bloomsbury UK on the use of music in Murakami’s works.

During the 2014–15 season, Eunbi focused on her interest in contemporary classical music with her solo program “re: last night,” which included a commissioned work by Daniel Bernard Roumain for piano and recorded voices. The Korean Consulate sponsored the concert, the world premiere of which was at the Kennedy Center’s Millennium Stage and the New York City premiere at the Korean Cultural Service NY.

She has also created a video series called “Living Legacies,” highlighting contemporary solo piano works by living American composers. Each video features the composer giving a master class and concludes with a short interview. The first two videos include performances by Eunbi of works by eight-time Grammy nominee Fred Hersch and Pulitzer Prize-winning composer Aaron Jay Kernis, and plans for future videos include the icon Phillip Glass and others. Eunbi has made an agreement to collaborate and make these videos available through Soundfly, an online music educational platform.

Along with an active performance schedule, Eunbi has given talks on music entrepreneurship at Texas Southern University, the National Chamber Music America Conference, and Bennington College after working under Angela Beeching (author of Beyond Talent) as the first fellow at Manhattan School of Music’s Center for Music Entrepreneurship. She was also one of 50 artists accepted into the Artist as Entrepreneur Program of the New York Foundation of the Arts.

Eunbi is currently touring her solo program “re: last night,” has plans to perform Murakami Music in South Korea, and will release the first commercial recording of Fred Hersch’s solo piano music.

Gratitude for a Rewarding Career

We recently received the following reminiscence from Joyce Estelle Zakierski Simmons (M.M. 1974):

“Dean John Paul was certainly a wise and remarkable person. I had enrolled in CUA’s 1970 summer session to obtain my M.M. under the five-year plan because I had landed a position in Huntington Station, N.Y., teaching music at Memorial Junior High School to sixth-, seventh-, and eighth-grade students that coming September and didn’t want to forfeit the job. When enrolling, I made the decision to be a piano pedagogy major since piano and organ were my instruments. Dr. Paul called me into his office one day and inquired as to what my career plans were. He said that perhaps I should think about broadening my major concentration to cover the music education aspect with a focus on organ performance and liturgical studies. To this day, I say thank you to Dr. Paul and the CUA School of Music for advising me into choosing a rewarding career covering all aspects of music education, which I have enjoyed for 43 years while also teaching in higher education. Now retired from the classroom, I still after 46 years play weekend Masses and services for the Roman Catholic Church. This all happened because I was firmly guided through the early 1970s liturgical music studies program with key musicians and performers hired by CUA’s dean and faculty.

“Today, I am still after 21 years the music director and organist at Our Lady of the Lake Church in Mount Arlington, N.J. The journey was a wise choice by me, but with great assistance from Dr. Paul, and it is a lasting tribute to the Benjamin T. Rome School of Music.”
Faculty Member Honored for Creative Achievement

The University honored Leo Nestor, D.M.A., Justine Bayard Ward Professor, director of choral studies, and director of the Institute of Sacred Music, with the Provost’s Award for Scholarly Achievement in the Creative Arts, which was presented by President John Garvey and Very Rev. Mark Morozowich, interim provost, at the Spring Faculty Luncheon on May 5.

Nestor conducts the CUA Chamber Choir and University Singers, teaches undergraduate conducting, and guides the formation of graduate students in choral music and musica sacra. The award honored Nestor for his prolific output of sacred works, including settings of traditional Latin texts that have been performed in many countries, many of which are staples in the liturgies of Catholic Churches around the globe. He is also an internationally respected choral conductor and pedagogue in sacred music.

Saying Farewell

The School of Music community was saddened when two long-time staff members, Music Librarian Maurice Saylor and Production Manager Dominic Traino, announced that they were leaving the university to pursue new opportunities.

Maurice Saylor received his B.M. and M.M. in composition from the School of Music in 1980 and 1984, as well as his M.S.L.S. from CUA in 2006.

Faculty News

Robert A. Baker, Ph.D., assistant professor, composition and theory, continued his collaboration with SONAR New Music Ensemble, conducting the January premiere of his violin concerto, ... and wondrous strange snow, with soloist Colin Sorgi in Baltimore. In March he attended the 45th Mid-Atlantic College Music Society Conference at High Point, N.C., where his solo cello composition Apsis was premiered by J. W. Turner and where he also presented the paper “Time and Notation in Selected Works of Boulez and Dutilleux.” An invited composer for the 2015 Mid-Missouri Composers Symposium in July, he also completed a recording of a recent work for three voices and ensemble titled Faustus Songs.

Jay Brock, M.F.A., clinical assistant professor, musical theatre, was named resident director at Annapolis Shakespeare Company after a successful run of Shakespeare’s The Tempest in August 2014. Other recent directing projects include a staged reading of the new play How to Separate Your Soul from Your Body in 10 Easy Steps by New York playwright Bryna Turner, produced by The Rainbow Theatre Project and performed at the Source Theatre in Washington, D.C. in February; Into the Woods for Imagination Stage in Bethesda, Md., in February and March; and Gounod’s Roméo et Juliette for Maryland Lyric Opera at the Kay Theatre in July. He also taught a four-part professional master class series on the Viewpoints physical acting method in January.

Sharon Christman, M.M., professor and head of the Voice Division, gave a presentation for Loudoun County Middle Schools titled “How to Become an Opera Singer!” in June.

Nikita Fitenko, D.M.A., associate professor, piano, gave master classes at Cenacolla della Musica (Italy) in February, Tokyo College of Music (Japan) in June, Birstona Summer Arts Academy (Lithuania) in August, and Pedagogical University (Changchun, China), where he also gave a solo recital. He also gave a recital at the Nancyphonies International Music Festival in Nancy, France, in July. He served as judge for the 2015 Scriabin International Piano Competition (Grosseto, Italy) in February and for the Second CUA International Piano Competition in July. He was also a faculty member at the Second International Piano Festival in Italy in August and at the 2015 Washington International Piano Festival at CUA in July and August.

Rachelle Fleming, D.M.A., clinical assistant professor, musical theatre, appeared in two broadcasts of Great Performances on PBS: “Renée Fleming: Christmas in New York” and “American Voices with Renée Fleming.” She appears as one of four panelists for the symposium session “Voice Training Today,” and she served as production adviser for the three-day festival on American singing hosted by Renée Fleming at the Kennedy Center in 2013. She also appeared as soloist in “Songs for a New World” with Jason Robert Brown and Young Artists of America, at the exhibit opening for “American Cool” at the National Portrait Gallery, and in a benefit concert for National Broadway Chorus in Washington, D.C. In 2014 she worked with voice students at the University of Dallas for three days as artist-in-residence, and she also gave a master class and mock auditions for the Young Artists of America.

Stephen Gorbos, D.M.A., composition and theory, was promoted to associate professor and granted tenure. Recent premieres include performances of Brightness Catching by the Atlantic Reed Consort in Silver Spring and of What I Decided to Keep by the Inscape Chamber Orchestra in Bethesda, both in May, as well as Transit by New Morse Code at CUA in March. While on sabbatical in fall 2015, his projects include working on a new piece for the Inscape Chamber Orchestra.

Ivo Kalitchev, D.M.A., professor and head of the Piano Division, served as chair of the jury of the First Korea-China International Music Competition in Seoul, Korea, in August. He also performed and taught at three international piano festivals during summer 2015: the Second International Meeting for Young Soloists in Estoril/Cascais,
Early Music 43

Motet by Holy Roman Emperor Ferdinand III,” promoted to ordinary professor. He published the article “A Recently Rediscovered

Andrew H. Weaver, Ph.D., assistant dean and head of the Musicology Division, was

(1648)” in the 2015 Music Scholars Lecture Series at the University of Maryland,

Negotiating the Emperor’s Power in Andreas Rauch’s

a presentation titled “The Materiality of Musical Diplomacy in Early Modern Europe:

Grayson Wagstaff, Ph.D., part of the West Coast Youth Orchestra Festival and at Disneyland as part of the

the MCYO to Los Angeles, where they performed at Walt Disney Concert Hall as part of the

Hall with the Maryland Classic Youth Orchestras (MCYO). In June he traveled with

two years has grown to three times its size, and three concerts at Strathmore Music

Symphony Orchestra, conducted seven concerts as music director of the Newark

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Simeone Tartaglione, D.Phil., clinical assistant professor and director of the CUA

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(De.) Symphony Orchestra, which registered record ticket sales this season. He also

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the MCYO to Los Angeles, where they performed at Walt Disney Concert Hall as

part of the West Coast Youth Orchestra Festival and at Disneyland as part of the

Disney Performing Arts series.

Grayson Wagstaff, Ph.D., dean and professor, served as a faculty member at the

Amali Coast Music Festival in Maiori, Italy, giving lectures during the opera program.

Andrew H. Weaver, Ph.D., assistant dean and head of the Musicology Division, was

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Negotiating the Emperor’s Power in Andreas Rauch’s Currus triumphalis musicus

(1648)” in the 2015 Music Scholars Lecture Series at the University of Maryland,

College Park, in February. In addition, he adjudicated the inaugural D.C. American

Guild of Organists Franciscan Monastery Young Organists Competition in May.

Leo Nestor, D.M.A., Justine Bayard Ward Professor and director of the Institute of

Sacred Music, published a number of works, including “Sing Lullaby” (Schirmer) and

“Father, If This Cup May Not Pass” (GIA).

Murry Sidlin, M.M., conducted performances of his concert-drama Defiant Requiem

to rave reviews at Avery Fisher Hall in New York City, Symphony Hall in Boston, and

in Oklahoma City, Tulsa, and San Diego between March and May. In May he traveled
to Terezin to premiere a new concert-drama titled Hours of Freedom: The Terezin
Composer, which presents 17 chamber music compositions created at Terezin by 15

prisoner composers. The performance by 13 instrumentalists, four singers, and two

narrators, all members of Prague Moderne and the Prague Opera, was part of the
daylight commemoration of the liberation of Terezin 70 years ago on May 17.

Andrew Simpson, D.M., professor and head of the Composition and Theory Division,

recorded original piano scores for two forthcoming DVD releases: one featuring two

silent Westerns, Wagon Tracks and The Pitch o’ Chance (Olive Films, 2015), and the other

24 Dollar Island, a pictorial essay of Manhattan in 1924 by Robert J. Flaherty

(Kino-Lorber, 2015). In addition, the Columbia Orchestra (Jason Love, music director

and conductor) premiered his full orchestral 22-minute silent film score One Week

(starring Buster Keaton, 1920) to a sold-out house in January. This was the Columbia

Orchestra’s first commission. He continues to accompany silent films, including at

the classic film festival Cinéfest (Syracuse, N.Y.) and at “Mostly Lost 4: An Unidentified

Film Symposium” at the Library of Congress Packard Campus in Culpeper, Va. This

summer he recorded his song cycle Birds of Love and Prey with soprano Deborah

Sternberg for a forthcoming CD release.

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College Park, in February. In addition, he adjudicated the inaugural D.C. American

Guild of Organists Franciscan Monastery Young Organists Competition in May.

He started working in the Music Library in 1980, became music library assistant in 1982, and was appointed

music librarian in 2001. As music librarian, Maurice worked tirelessly to build the collection and update and improve the library’s physical and electronic facilities. He also helped countless students and faculty with their research projects, while maintaining a successful career as a composer.

Dominic Traino received his B.M. in musical theatre from the School of Music in 1997 and an M.A. in theatre education from CUA in 2009. He was hired as the School of Music’s enrollment coordinator in 2000 and became production manager in 2008. Dom’s expertise, patience, and amazing spirit have ensured the success of the School’s countless performances and productions over the years. Since 2006 he has taught voice lessons to CUA musical theatre students, which he plans to continue.

Maurice and Dom demonstrated an enduring dedication and love for CUA, and it is difficult to imagine the School of Music without them. Please join us in thanking them for their many years of service and in wishing them all the best for the future.
Benjamin T. Rome School of Music

Highlights of Fall Events

**Sunday, September 13, 7:30 p.m.**
The Jane Pesci-Townsend Excellence in Music Theatre Fund Fall Kick-Off

**Tuesday, September 15, 8 p.m.**
Beethoven 32 Piano Sonatas, Concert No. 5

**Saturday, September 26, 7:30 p.m.**
The Music of Faith in Times of War: Musical Treasures from Mid-17th-Century Vienna

**Tuesday, October 6, 8 p.m.**
Beethoven 32 Piano Sonatas, Concert No. 6

**October 22–25** Most Happy Fella

**Saturday, November 7, 7 p.m.**
Baroque Music of Bolivia

**Tuesday, November 10, 8 p.m.**
Beethoven 32 Piano Sonatas, Concert No. 7
Pre-concert lecture at 7:15

**November 19–22** Mozart’s *The Impresario*

**Sunday, November 22, 4 p.m.**
CUA Symphony Orchestra

**Monday, November 23, 8 p.m.**
Beethoven 32 Piano Sonatas, Concert No. 8

**Friday, December 4, 7:30 p.m.**
Annual Christmas Concert for Charity

**Friday, December 11, 7:30 p.m.**
Composition Division Recital

**Monday, December 14, 7:30 p.m.**
CUA Wind Ensemble

Washington International Piano Series at CUA
Master artists perform recitals throughout the year on our Steinway in Ward Hall!
Visit piano.cua.edu/wips.cfm

Please visit music.cua.edu to view information on locations and tickets for certain events.
For ticketed events, please call 202-319-5416, or purchase tickets on the website.
Anyone in need of disability accommodations should call the School of Music at 202-319-5414.