William Bolcom: Wide-Ranging Influences, Theatricality, and Fun

Cabaret Songs and Piano Rags
by William Bolcom

Featuring faculty artists Charles Abramovic, Lawrence Indik, and Cara Latham

Wednesday, February 6th
12:00-12:50pm
Paley Library Lecture Hall

Light refreshments served. Boyer recital credit given.

Like many other American composers who studied composition in universities in the middle of the 20th century, William Bolcom began his career composing serial music, the musical style most commonly associated with "atonally." At that time, serialism was often seen as necessary tool to help composers avoid a tendency to recreate familiar patterns that represented a failed, oppressive system (Brindle 2003). Yet Bolcom gradually shifted toward employing a wider variety of compositional styles, often influenced by popular music. Today, composers and "new music" listeners and performers may see being forced into an academic, atonal style of writing as oppressive. As a result, many of today's younger composers have followed Bolcom's lead into music that incorporates a wide variety of stylistic influences. Bolcom's music, influenced by other forms of music, became the music for which he is known. In this concert, we will hear some of his cabaret songs along with rags for piano performed by Boyer faculty.

In this 21st century, his work is still described as "running the gamut" of popular and classical musical styles (Lister 2006, 37). In an interview with the Opera Quarterly, Bolcom shares some fascinating details of his views on music:

"I’ve always been interested in character. I think pure voice is something that compels a certain sort of opera buff, along with the admiration of singers as athletes. And that’s okay; but I’ve always been interested in opera as theater." (Horowitz 2006)

Bolcom could be seen as a rejection of the typical 20th century conservatory ethos, of music as an end in and of itself. Even today, many of those of us who are music students have been told at some point in our lives that to be a good musician means to engross ourselves in "pure" music and to ignore the "extra-musical" aspects of our lives, as well as to see popular music as inherently inferior. One could trace this back to the 19th century German debate over so-called "absolute music," essentially the idea that music should transcend life and exist only for its own, purely aesthetic pleasure. To be fair, vocal music was not usually framed as "absolute music," but it typically had text which suggests something "extramusical." But in recent decades, musicologists and ethnomusicologists have noted that "absolute music" was never really a thing at all. For example, Henry Kingsbury's influential 1989 work—which was published by Temple University Press—stresses how the very idea of classical music is itself always part of the construction of a social and cultural system. Bolcom's embrace of the theatrical rather than holding on to some idea of sanctity of "pure" academic music is one of the things that makes his music especially fun.

The rags, too, of course, reflect influences beyond the world of classical music. Ragtime music is characterized in particular by its distinctive syncopated rhythmic structure. A 1992 review by Barry Hannigan, then a professor at Bucknell University, writes that "care and craft distinguish the [Bolcom] ragtime pieces, giving evidence of Bolcom's classical training" compared to other ragtime composers. Hannigan's attitude seems to be a good musician means to engross ourselves in "pure" music and to ignore the "extra-musical" aspects of our lives, as well as to see popular music as inherently inferior. One could trace this back to the 19th century German debate over so-called "absolute music," essentially the idea that music should transcend life and exist only for its own, purely aesthetic pleasure. To be fair, vocal music was not usually framed as "absolute music," but it typically had text which suggests something "extramusical." But in recent decades, musicologists and ethnomusicologists have noted that "absolute music" was never really a thing at all. For example, Henry Kingsbury's influential 1989 work—which was published by Temple University Press—stresses how the very idea of classical music is itself always part of the construction of a social and cultural system. Bolcom's embrace of the theatrical rather than holding on to some idea of sanctity of "pure" academic music is one of the things that makes his music especially fun.

References:


[1] To be fair, I cannot actually find any explicit mention of his race, and am saying this based on photos of him.

Ben Selvin is a PhD candidate in music at Temple University, where his dissertation focuses on contemporary classical composers’ uses of social and political themes within concert music. His compositions have been performed by various ensembles and musicians across the United States.


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Beyond the Notes Announces 2018-2019 Season!

Temple University Library's award-winning noon-time concert series, Beyond the Notes, proudly announces its fifth season!

All concerts are held in Paley Library Lecture Hall.

Light refreshments served. Boyer recital credit given.

Mark your calendars!
Usher in the new school year with a celebration! What kind of celebration? A 350th birthday celebration for François Couperin! Early keyboard professor, scholar, and harpsichord artist Joyce Lindorff will lead us in a birthday celebration with beautiful music by this eminent composer. Birthday cake will be provided.

Grammy award winner, Boyer Artist in Residence, Jazz Violinist Zach Brock, “the pre-eminent improvising violinist of his generation”, evokes the spirit of John Coltrane, Béla Bartók, and Jimi Hendrix. Experience the creativity of this amazing musician!

Be transported to another place and time while doctoral student Shannon Merlino leads a group of fellow musicians and colleagues in presenting early music at the library.

Need to chill for an hour during finals? The Temple Percussion Ensemble will rock the library, guaranteed!

Always a favorite, as Charles Abramovic joins his students in performing for the library audiences. Come to see and hear these amazing students perform!
Wednesday, February 27th, 2019
12:00pm – 12:50pm

What can be more beautiful than the music of a guitar? How about two or three guitars playing together! Join us as the talented guitar students of Allen Krantz share their beautiful music!

Beyond the Notes thanks Temple University Libraries and the Boyer College of Music and Dance for their support of this series.

Relax. Refresh. Renew. Enjoy!


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Musical Theater @ Temple Library!

Wednesday, April 18th
11AM – 2PM

Wednesday, April 25th
12PM – 2PM

Paley Library Lecture Hall

In 2016 Temple University’s School of Theater, Film and Media Arts inaugurated a new Master of Arts degree program in Musical Theater Studies. Under the leadership of Associate Professor Peter Reynolds (Artistic Director of Mauckingbird Theater Company, Philadelphia), the one-year program prepares candidates for commercial, nonprofit, or educational positions in the musical theater industry. Its students—actors, musicians, and dancers alike—gain valuable experience in aspects of performance, production, and administration. The five graduating students whose work is featured in this installment of Beyond the Notes together represent an impressive array of professional experiences and interests, an early testament to the program’s vitality and commitment to community engagement.

Wednesday, April 18, 2018
11 AM–2 PM

Alexandra Garcia
An Exploration of the Musical Theater Ingénue: Roles that Challenge the Historical Stereotypes – Alexandra Garcia

Alexandra Garcia received a BM in vocal performance from Florida Atlantic University. A trained soprano and an experienced presenter of ingénue roles—more than a mere “damsel in distress”—her thesis examines a collection of ingénue characters whose roles not only present more than meets the eye, but also challenge established historical stereotypes.

Further Reading:
Other books:

Ana Belén Croston
Latinos y Broadway: Nuestras Raíces, Representación y Legado  (Latinos and Broadway: Our Roots, Representation and Legacy) – Ana Belén Croston

Born and raised in Panama City, Panama, Ana Belén Croston holds a BS in Management from Florida State University. She has performed professionally in Panama, including in the Original Panamanian Company production of Hairspray. As an artist, she strives to give voice to those who have been silenced, and leads audiences to explore aspects of acceptance and community. Her MA thesis explores the role of the Latinx community, specifically Latinas, in Broadway musicals. Beginning with Operetta and traveling to the peak of Latinx involvement on Broadway with In The Heights and On Your Feet, her presentation will focus on Latinx characters in musical theater, Latinx performers and their accomplishments, as well as the misinterpretation of the Hispanic and Latinx culture in Broadway musicals.

Further reading:
The African American Actor has Seen the Greatest and Most Consistent Development in the History of Musical Theater – Ashleigh Summers

Throughout the history of Broadway and musical theater, the African American actor has seen the greatest and the most consistent development. However, initial roles constituted an extremely demeaning history, namely in the form of minstrelsy. Her thesis presentation, Summers examines the historical timeline of the black performer on Broadway, especially how this development has itself been represented in scholarship and reception history.

Summers received her baccalaureate degree in Integrated Studies with concentrations in music and theater from Delaware State University, and aspires to a varied career as a musical theater performer, voice-over artist for children’s cartoons and commercials, as well as a professional singer.

Further reading:

Wednesday, April 25, 2018
12–2 PM

Note You Know: How the Dissolve of the Sondheim-Prince Dynasty Shaped Musical Theater – Jackie Leibowitz

In a combination lecture-cabaret, Leibowitz will discuss how the flop of the musical Merrily We Roll Along and subsequent deterioration of Stephen Sondheim and Hal Prince’s legendary collaboration actually led to their respective masterpieces—Sunday in the Park With George and Into the Woods for Sondheim, and Phantom of the Opera and Parade for Prince. Central to her presentation—under the musical direction of Patrick Tice-Carlisle—are some of the big hits that “made” their respective careers after they parted ways, as well as some of the small works that flopped financially, but soared artistically. Leibowitz received her BA in theater from Temple University in 2016, and enjoys an active career as a performer, stage manager, and musical theater historian.

Further reading:
Best Worst Thing That Ever Could Have Happened, a film by Lonny Price. (documentary)
Six By Sondheim, a film by James Lapine (documentary)

Rumspringa: Excerpts from an Original Musical about Searching for Love, Meaning, and Community – Mary Fishburne

Closing this year’s Beyond the Notes series is Mary Fishburne and her excerpts from her original work, Rumspringa, referring to the Amish right of passage before the Amish (primarily) teenagers elect to either join the church or be shunned from the community. Set nearly a decade after the West Nickel Mines school shooting that took place in Lancaster County in 2006, Rumspringe’s work explores topics of forgiveness, simplicity, community, and the Divine—however and whatever it may be. Fishburne received a B.M. in vocal performance and B.A. in organizational development from Vanderbilt University and has participated in workshops and productions at, among others, Manhattan School of Music, Cincinnati Conservatory of Music, and in Broadway Dance Center, several companies in New York City, and South Carolina.

The series Beyond the Notes is supported by Temple University Libraries and Temple University’s Boyer College of Music and Dance.

The post Musical Theater @ Temple Library! appeared first on Performing Arts News.

Read more

Authentic Bach, Adaptable Bach

The Guitar Studio of Allen Krantz presents Music of Bach and Vivaldi

Rescheduled!
Thursday, March 29th, 2018 | 12:00–12:50 PM | Paley Library Lecture Hall
Light refreshments served. Boyer recital credit given.

Program
Johann Sebastian Bach, 1685–1750 | Cello Suite No. 2 in D minor, BWV 1008 (selected movements) • Invention No. 1 in C major, BWV 772 • Cello Suite No. 3 in C major, BWV 1009 (selected movements) • Invention No. 4 in D minor, BWV 775 • Lute Suite No. 3 in G minor, BWV 995 (selected movements)
Antonio Vivaldi, 1678–1741 | Trio Sonatas in C major, RV 82
Performers: David D’Arville • Peter Deleplanque • Andrew DiGiandomenico • Corin Duey • Andrew Evans • Emanuel Looza-Mendez.
While the movement opened our collective imagination to long-forgotten sounds, it also formed skirmish lines that drew zealots to scholars, practitioners, and consumers into conflict. These battlefield remnants are preserved in books and articles that emerged as authenticity fever spiked. Raymond Leppard’s *Authenticity in Music* (1980), *Authenticity and Early Music: A Symposium* (1988), Peter le Huray’s *Authenticity in Performance* (1993), and Werner Breig’s *Philosophical Reflections on Music* (1995) are a small sampling of many that come to mind. Though these remain influential and informative publications, the locus of performance practice scholarship has moved in a more nuanced direction: debates about what a musical work was or is have yielded to contextual considerations about what it meant or means. Readers of books such as Bruce Haynes’s *The End of Early Music: A Period Performer’s History of Music for the Twenty-First Century* (2007) and The Pathetick Musician: Moving an Audience in the Age of Eloquence (2016) by Haynes and Geoffrey Burgess are presented with an assortment of ideas and options rather than a set of pro/the “pure” directives.

Ironically, the most unreliable facet of the authenticity movement was the retrospective projection of its values onto musicians who thought in terms of flexibility, adaptation, and reappropriation. This was the world of the Baroque musician: keyboardists were expected to improve accompaniment from figured bass lines; singers and instrumentalists were expected to embellish their parts with ornaments; a cantata movement could be retitled with a new text for a different occasion, or even be rearranged as a stand-alone instrumental work. All of these were customary practices for J. S. Bach who, in the words of musicologist Werner Breig, found delight in exploring “the possibilities inherent in a finished work.” Breig further observes that “as every period of his creative life Bach may be found altering, arranging, and continuing to develop his own and other composers’ works.”

The concepts of fixed, finished, or authentic were largely unknown to Bach. And even if he did know them, his working methods suggest—quite assertively, in fact—that he would have ignored their conceptual and impractical limitations. Moreover, Bach was required to perform concert transcriptions at the keyboard during his tenure as Weimar court organist, a function that resulted in the production of at least twenty such works between 1713 and 1714 alone! Writing about authenticity and Bach, musicologist Thomas Forrest Kelly reminds us that even “if we really did it Bach’s way, there would be nothing of ourselves in the matter,” adding: “the thing that mattered most of Bach, and probably to almost anybody else, is the presence of a musician.”

References and Further Reading


Haynes, Bruce, Thomas F., Harvey Turnbull, Paul Sparks, James Tyler, Tony Bacon, Oleg V. Timofeyev, and Gerhard Kubik. *Guitar: Grove Music Online* accessed 7 March 2019.


C-Minor Moods: Chamber Music of Strauss and Fauré

Wednesday, February 28, 2018
12:00–12:50 PM | Paley Library Lecture Hall

Celine Jeong Kim, violin
Shannon Merlino, viola
dNien Chen, cello
Nam Hoang Nguyen, piano

Program

Richard Strauss, 1864–1949
Piano Quartet in C minor, Op. 13 (excerpts)

- Allegro
- Andante

Gabriel Fauré, 1845–1924
Piano Quartet No. 1 in C minor, Op. 15

- Allegro moderato
- Scherzo (Allegro vivace)
- Adagio
- Finale (Allegro moderato)

Light refreshments served; Boyer recital credit given.

Nineteenth-century composers, Beethoven in particular, had a complex relationship with the key of C minor. In his monumental, five-volume Oxford History of Western Music, eminent music historian Richard Taruskin observes that Beethoven’s “C-minor mood” (a term coined by the late Joseph Kerman) has remained “a touchstone of music’s full potential within the European fine-art tradition.” The key is well-known for its mood swings, from apocalyptic moments of Beethoven’s “Pathétique” piano sonata, Op. 13, to ecstatic heights in the finale of his 9th symphony, Op. 95, where doom and gloom are irrevocably dispersed by electrifying jolts of C-major features, scales, and batteries of thickly-textured chords. The influence of Beethoven’s C-minor symphony was so pronounced that few nineteenth-century composers dared approach this hallowed terrain in their symphonic works. Brahms bravely took up the task with his first symphony, its Op. 68, though pressure to follow in Beethoven’s footsteps drove him to labor on its movements for two decades, while the first known sketches date from 1854. It was not premiered until 1876.

Richard Strauss, who later characterized his early works as products of “shock, intoxication, and abstraction,” was more reluctant to engage with the key of C minor. His infatuation with Beethoven, particularly his mature works, is evident in the opening measures of his piano quartet, Op. 13, Public Domain. The music of Brahms had enormous sway over a young Richard Strauss, who later characterized his early works as products of “shock, intoxication, and abstraction,” was more reluctant to engage with the key of C minor. His infatuation with Beethoven, particularly his mature works, is evident in the opening measures of his piano quartet, Op. 13, Public Domain. The music of Brahms had enormous sway over a young Richard Strauss, who later characterized his early works as products of “shock, intoxication, and abstraction,” was more reluctant to engage with the key of C minor. His infatuation with Beethoven, particularly his mature works, is evident in the opening measures of his piano quartet, Op. 13.

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As evidenced by the opening measures of his piano quartet, Op. 15, the “C-minor mood” of Gabriel Fauré was shaped by his exposure to the colors of modal harmonies gleaned from years of improvising plainchant in a Mediterranean monastery. His fondness for deft modulations and long, singing lines—one would expect nothing less from a respected composer of church music—propels the movement into its main idea and main key, C minor.

But Strauss’s C minor is restless: a cadence in the relative D-flat major (motivic because the key signature of three flats “looks like” C minor) moves toward G-flat major without warning (a characteristic of his style as an organist. His fondness for deft modulations and long, singing lines—one would expect nothing less from a respected composer of church music—propels the movement into its main idea and main key, C minor.)

Also, it is veering into C minor. The key is well-known for its mood swings, from apocalyptic moments of Beethoven’s “Pathétique” piano sonata, Op. 13, to ecstatic heights in the finale of his 9th symphony, Op. 95, where doom and gloom are irrevocably dispersed by electrifying jolts of C-major features, scales, and batteries of thickly-textured chords. The influence of Beethoven’s C-minor symphony was so pronounced that few nineteenth-century composers dared approach this hallowed terrain in their symphonic works. Brahms bravely took up the task with his first symphony, its Op. 68, though pressure to follow in Beethoven’s footsteps drove him to labor on its movements for two decades, while the first known sketches date from 1854. It was not premiered until 1876.

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Shannon Merlino began violin studies at the age of nine, earning her Bachelor of Music degree in Violin Performance at Rutgers University as a student of Matthew Hsu and Lenora Culkin. She continued her violin studies as a scholarship student at Morrice College, earning a Master of Music degree while studying with Lawe Kaplan. Finally she completed doctoral coursework under Michael Ropell at Rutgers University. After making the decision to focus primarily on viola, she began private studies with Kent Ryan and is now in her second year of doctoral studies at Temple University. Her competition awards include second place in both the Miami String Quartet and South Orange Symphony competitions, and her solo credits include several appearances with the Lucky Dance Company. She has appeared in recitals as both soloist and chamber musician throughout the New York City metropolitan area, and maintains an active freelance performance career in the Philadelphia area as both modern and Baroque violinist. Ms. Merlino has also given pre-concert talks on viola technique and pedagogy, most notably at the Library of Congress. Ms. Merlino performs on a viola by Clifford Hing and a bow by Malcolm Taylor or W. E. Hill and Sons.

Chen Chen is a doctoral cello student of Professor Jeffrey Solow at Temple University. She previously studied with Mark Koezewer at the Cleveland Institute of Music where she received a Professional Studies Certificate and a Master’s and Bachelor’s degrees in performance. Past teachers include Merry Peckham, Richard Weiss, Natalia Pavlutskaya, Alexander Ivashkin, and Jin Zhang. Additionally, Chen has a foothold in the world of journalism: her interview with cellist Yo-Yo Ma was published in the spring 2014 issue of Mandolin Quarterly, Chicago edition. Chen has participated in many prestigious music programs with fellowships and scholarships, including the National Symphony Orchestra’s Summer Music Institute, the International Holland Music Sessions, Barbi Music Centre for the Arts, and the Perlman Music Program Chamber Music Workshops. Chen has also participated in masterclasses with Itzhak Perlman, Steven Isserlis, Colin Carr, Raphael Wallfisch, Joel Krosnick, Antonio Navarro, Reinhard Latzko, Lluis Claret, Maria Kliegel, Peter Wiley, and Alisa Weilerstein, as well as the Tolnay, Takacs, Joplin, Mst. St. John’s, London, Haydn and Orkistrian String Quarts. As cellist, chamber musician, Baroque cellist, and dancer, Chen has appeared in numerous renowned venues: Buckingham Palace, Wigmore Hall, LSO St. Luke’s, Windsor Castle, The Kennedy Center, Severance Hall, Verizon Hall, Alice Tully Hall, Clarsie Smith Performing Arts Center, the Barbi Centre, Cleveland Museum of Art, and the Cleveland Museum of Contemporary Art. Beyond her musical activities, she enjoys community engagement, hiking, reading, and writing. She is a frequent contributor to Mandolin Quarterly.

Violinist Celine Jeong Kim graduated from Seoul National University of Music in Korea and has received awards in numerous competitions including the Bansu Manhas Broadcasting Music Competition, Mozart International Competition, and the Osaka International Music Competition. She has also appeared as a soloist with an international roster of orchestras including the Yongin Philharmonic Orchestra, Russian Symphony Orchestra, and Hankook Symphony Orchestra. Additionally, she participates frequently in the Moritzburg Festival (Germany) and Seoul International Music Festival. While at Seoul National University, she was active in leading the Agnus Dei Ensemble in an effort to raise awareness for pediatric cancers. In 2013, she performed as Concertmaster of the World Bridge Symphony Orchestra with Deutsche Oper Berlin. Ms. Kim currently studies with Or. Eduard Schneider at Temple University’s Boyer College of Music and Dance.

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On December 6, 2017, Paley Library will host “She Persisted: Women in Music: Then and Now,” a symposium celebrating women’s contributions to music. Despite women’s deep engagement in music from antiquity to the present day, their accomplishments have too often been neglected or glossed over in received narratives of music history. This conference aspires to counter this trend by giving serious consideration to the women musicians whose work will be featured—and not just as women-composers or women-performers, but as individual artists in their own right. Paley Library music librarian Anne Harlow will host the event, and Gender, Sexuality, and Women’s Studies liaison Caitlin Shanley will lead a workshop on contributing to Wikipedia on underrepresented topics (i.e. women in music).

This one-day conference is an outgrowth of “Female Keyboard Composers,” a doctoral keyboard literature seminar created and taught by Professor Joyce Lindorff. Speakers will include the conveners, doctoral students Emiko Edwards, Olena Havyuk-Sheremet, and Benjamin Katz, and professors from Temple University and the greater Philadelphia area. The day’s events will conclude in Rock Hall with a 7:30 PM concert given by students, faculty, and guest artists.

Invited local scholars include:
- Julianne Baird, an internationally renowned soprano, scholar and, Distinguished Professor of Music at Rutgers–Camden;
- Rebecca Cypess, harpsichordist, fortepianist, and Associate Professor of Musicology at the Mason Gross School of the Arts (Rutgers), who is presently “engaged in long-term publication, performance, and recording projects related to the German-Jewish patron and keyboardist Sara Levy (1761–1854) and her place in Enlightenment culture”;
- Martha Schleifer, retired Boyer College faculty member and co-editor of the multivolume anthology Women Composers: Music through the Ages.

Participating Temple faculty include:
- Sara Davis Buechner, a critically acclaimed concert pianist whose album “Jazz Nocturne: The Collected Piano music of Dana Suesse” is the only recording fully dedicated to this twentieth-century composer’s works;
- Cynthia Folio, composer and Professor of Music Theory, who traveled to Cuba in November 2017 for the premiere of a new work for women’s chorus;
- Steven Zohn, the Laura H. Carnell Professor of Music History, is a Baroque flautist, scholar of eighteenth-century music, and leading expert on the music of Georg Philipp Telemann;
- Joyce Lindorff, scholar of historical keyboards and their repertories whose playing has been lauded by the Philadelphia Inquirer for her “sterling clarity, insight, and dazzling technical mastery.” She has recorded both early and contemporary harpsichord music for the Titanic, Centaur, CRI, Serenus, DigiTech, and Paladin labels. Her most recent album, “Music from the Harpsichord: Messiah,” was recorded on the 1738 Jacob Kirnmann harpsichord at Colonial Williamsburg.
Dr. J. Donald Dumpson was minister of music and arts at Bright Hope Baptist Church from 1985-2010 and founding conductor and artistic director of the Westminster Choir College Jubilee Singers from 1994-2011. In November 2015, Dr. Dumpson provided choral preparation for the Philadelphia Orchestra’s world premier of Hannibal Lokumbe’s One Land, One River, One People conducted by Maestro Yannick Nézet-Séguin.

Further Reading

- The series Beyond the Notes is supported by Temple University Libraries and Temple University’s Boyer College of Music and Dance.
- The post She Persisted: Women in Music, Then and Now appeared first on Performing Arts News. Read more

Gospels, Spirituals, and More!

Wednesday, April 19th
12:00pm – 12:30pm
Paley Library Lecture Hall

Light refreshments served. Boyer recital credit given.

Gospel Songs led by singers from the Arch Street Presbyterian Church

Valerie Gay, soprano
Markus Bean, baritone
Dr. Clipper Erickson, piano

Dr. Pulas Divorne, composer, pianist
Dr. Jay Flooden, composer, pianist

We are pleased to present one of Philadelphia’s foremost leaders in music, Dr. J. Donald Dumpson, to perform this moving and fun repertoire. Tap your feet, sing along, or just relax and enjoy!

Gospels, Spirituals, and More!
with Dr. J. Donald Dumpson and Friends

Dr. J. Donald Dumpson

The Beggar's Opera

The post Beyond the Notes is Temple University Libraries and the Center for the Performing and Cinematic Arts Concert and Performance Series.

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Moore, Allan, ed.

Marovich, Robert M.

Horne, Aaron.

Graham, Sandra Jean

Dixon, Robert M. W., John Godrich,

Hear God Crying and A Shepherd Among Us, respectively. As a student of Dr. Christine Anderson, Val received a MM and Professional Studies Certificate in Vocal Performance from Temple University.

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Valerie Gay

organist /choir director at the historic African Episcopal Church of St. Thomas, Fr. Martini Shaw, rector.

2001, Philadelphia Jazz Project, Opera Company of Philadelphia, Network for New Music, Relâche, Singing City, Bucks County Choral Society, The Settlement School of Music, Since January 1997, he has been an

music is from Eastern University. Dr. Fluellen is currently a teacher with the School District of Philadelphia at Northeast High School. He has been commissioned by various performers and institutions, including; Orchestra

Dr. Jay Fluellen

Jay Fluellen, D. M. A. is a Philadelphia born musician, highly sought after as composer pianist, choir director and educator. His doctorate in music composition is from Temple University and his PA certification in K-12 music is from Eastern University. Dr. Fluellen is currently a teacher with the School District of Philadelphia at Northeast High School. He has been commissioned by various performers and institutions, including; Orchestra

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Valerie Y. Gay is an active performer as a solo recitalist and multi-genre vocalist, and is a member of the EVER Ensemble. Val especially enjoys presenting recitals which feature lesser known composers, especially women and composers of color. Some of her recent performing highlights include singing in concert with renowned soprano Kathleen Battle, and being featured in the preview and world premiere of Hannibal Lokumbe’s Can You Hear God Crying and A Shepherd Among Us, respectively. As a student of Dr. Christine Anderson, Val received a MM and Professional Studies Certificate in Vocal Performance from Temple University.

Dr. Clipper Erickson

Clipper Erickson, made his debut as a soloist with the Young Musicians Foundation Orchestra at age nineteen in Los Angeles. After studies at The Juilliard School, Yale University, and Indiana University with the renowned British pianist John Ogdon, his interpretations began earning prizes at international competitions including the Busoni, William Kapell, and the American Pianists Association. He has performed as a soloist with orchestra and as a recitalist in venues such as the Kennedy Center in Washington, D.C., and Weill Recital Hall at Carnegie Hall. His powerful performances of the great classical repertoire have been described as "colorful," "powerful" and "exciting." In January 2016, Gramophone UK honored Clipper’s disc of the complete piano music of African descent composer Nathaniel Dett, as an editor’s choice, writing: “this historically and musically important release not only fills a crucial catalogue gap but sets reference standards.” American Record Guide agreed: “Erickson is simply a fabulous pianist, the perfect guide to Dett.” Clipper teaches at Westminster Conservatory in Princeton and Temple University.

Dr. Rollo Dilworth

Rollo Dilworth is Professor of Choral Music Education and Chair of Music Education and Therapy at Temple University’s Boyer College of Music in Philadelphia, PA. In addition to teaching undergraduate and graduate courses in choral music education, Dilworth conducts the “Singing Clerk” Campus/Community Chorus. His choral publications can be found in the catalogs of Hal Leonard, Gells Notes, and Santa Barbara Music Publishing. Dilworth frequently serves as a guest conductor and/or clinician for festival and all-state choirs throughout the United States and abroad. He currently serves as Immediate Past Chair of the Board for Chorus America.

Rochelle Ellis

Rochelle Ellis received her DMA Voice degree from Rutgers University. She has performed with orchestras throughout the USA, Europe and Asia. Dr. Ellis is on the voice faculty at Westminster Choir College and Princeton University; she conducts the high school Chorale with the Trenton Children’s Chorus; and she serves as the Teaching Artist for opera workshops with The Princeton Festival.

Dr. Dumpson has served as the co-producer of An Evening of Stars, formally known as the Lou Rawls Parade of Stars, benefiting the United Negro College Fund, Inc. For one of the syndicated broadcasts, which honored Quincy Jones, he secured the talents of Bill Cosby, Oprah Winfrey, Stevie Wonder, Whoopi Goldberg, Kennett “Babyface” Edmonds, Donyale Evans, Nancy Wilson, Mary Gray, Jess Stone, Yolanda Adams, Monique, Tyler Perry, Kirk Franklin, and many more. For that telecast, Dr. Dumpson accompanied opera diva, Donyale Evans. He made his Carnegie debut in March of 2001 when the Westminster Choir College Jubilee Singers performed Porgy and Bess under the baton of the legendary maestro Stéphane Denève. As musical director of the New Jersey Symphony Orchestra Chorus, he prepared the chorus for Hannibal Lokumbe’s Can You Hear God Crying and A Shepherd Among Us also composed by Hannibal Lokumbe and in 2009 was chorus master for the New Jersey State Opera’s production of Porgy and Bess.

The chorale also appeared with jazz bassist Christian McBride at the Merriam Theatre in The Movement Revisited featuring Sonya Sanchez as Rosa Parks and Rev. Dr. Alyn Waller as Dr. Martin Luther King, Jr.

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Find out more!


Beyond the Notes is Temple University Libraries and the Center for the Performing and Cinematic Arts Concert and Performance Series.


Read more

The Beggar’s Opera

Beyond the Notes | Temple Library’s Noontime Concert Series

Wednesday, March 8th
On Wednesday, March 15, Paley Library’s Beyond the Notes concert series will present a preview of The Beggar’s Opera. This work (1728) is the comic masterpiece of John Gay (1685-1732), an English poet and playwright with a flair for the farcical, and Johann Christoph Pepusch (1687-1752), a German-born composer who arranged famous tunes of the day for the songs.

The Beggar’s Opera functions as a satire on multiple levels. Musically and dramatically speaking, it pokes fun at the stiffened conventions of Italian opera seria. This genre, which was in vogue in English theaters of the time, had in George Frideric Handel (1685-1759) a great exponent and a dominating musical influence. Despite England’s own native musical traditions, the German-born Handel’s continental style almost overwhelmed his adopted country. Opera seria, as a rule, was based on classical mythology or grand historical subjects. For this work, Gay created a tale set in his own time, populated by figures such as the womanizing highwayman Macheath and other social outcasts. As a ballad opera, a theatrical style based on brief songs interspersed with spoken dialogue, this work sidesteps both conventional recitative – speech-like singing accompanied only by harpsichord, meant to move dramatic action forward – and the virtuosic arias designed around creating opportunities for singers to display their technical skill that comprise so much of opera seria. In its place were tunes known to the public – hymns, street ballads, even tunes by famous composers.

Politically, the work takes aim at the career of Robert Walpole (1676-1745), considered the first Prime Minister of Great Britain. More than a small personal envy may be at play here. At the time, the South Sea Company had a reputation as a smart investment. But the bubble burst and Gay lost everything, whereas Walpole made a massive profit by selling shares he owned. An ensuing investigation into the company led to his becoming First Lord of the Treasury in 1721, beginning his rise to power. In any case, the work made a notable impression on the public and the literati, with none missing the fact that it makes people in financial trades the target of its invective.

The Beggar’s Opera made its mark, and in the eighteenth century numerous musicians and people of the theater tried their hands at reworking it. The most famous of these is surely The Threepenny Opera (1928) by playwright Bertolt Brecht (1898-1956) and composer Kurt Weill (1900-1950), featuring the famous song “Mack the Knife.” Others who have made their own adaptations include composer Benjamin Britten (1913-1976) in 1948, conductor Richard Bonynge (b. 1930) and composer Douglas Gamley (1924-1998) in 1981, and playwright Stephen Jeffreys (b. 1950) as recently as 2008. There is surely something in the work that speaks to so many people across time and throughout the world that is still fascinates after hundreds of years. We at the library hope you will enjoy this performance with us!

Beyond the Notes is supported by the Boyer College, Temple University Libraries, and the Presidential Humanities and Arts Research fund.

Piano Music from Around the World

Charles Abramovic and his Studio

Wednesday, February 15th

12:00pm – 12:45pm

Paley Library Lecture Hall

Boyer recital credit given. Light refreshments served.
Serbian pianist and teacher [Vasilije Mokranjac](1923 – 1984) was the son of two cellists but entered the Belgrade Music Academy as a pianist. After graduating in 1948, his experiences led him to turn toward composition and teaching rather than performing. His work brought him to prominence as a professor, earning him numerous awards in his home country. His output includes virtuosic piano works, music for film and theatre, and orchestral works exploring modernist tendencies such as Arnold Schoenberg's dodecaphony (twelve-tone music) and Igor Stravinsky's neoclassicism.

Emmanuel Durlet (1893 – 1977) graduated from the Royal Flemish Conservatory in his native Belgium at sixteen years old. In 1912 he traveled to Vienna to study with Leopold Godowsky, a prominent pianist and composer, but was interrupted by World War I. In 1918, he launched a career as a performer and two years later joined the faculty of his alma mater. In 1933, he added his own music to his repertoire. He ultimately composed numerous works for piano (including pedagogical works for the young) and other instrumental ensembles. He gives his name to the International Emmanuel Durlet Prize for Piano, a competition founded in 1978, which has been awarded to performers born in Belgium, Germany, Austria, Russia, Israel, Armenia, and Brazil, among other countries.

Miriam Hyde (1913 – 2005) studied first with her mother, a pianist and teacher, before attending the Elder Conservatory of Music in her native Adelaide, Australia. Here, she won a scholarship to study at the Royal College of Music in London and began making a name in England – she endured a nervous break while composing her first Piano Concerto, which she premiered in 1934 with the London Philharmonic. In her native Australia, contrarily, a publisher had suggested she change her name to “Hydekovsky” to sound more exotic! Her works as composer, teacher, and even post yielded pedagogical materials, piano music, art songs, works for orchestra, hundreds of poems, and an autobiogmph. Complete Accord. She reported that she drew inspiration for her music from everything from nature, poetry, painting, and all of the miscellaneous incidents of life.

Alexandre Rey Colaco (1854 – 1928) was born in Morocco, the son of French father and Spanish-Portuguese mother. He studied first at the Madrid Royal Conservatory and later at Paris and the Berlin Hochschule für Musik; the latter institution hired him as a piano instructor. In 1887, he settled in Lisbon and became a piano teacher at its Conservatory of Music, where one of his students was the future King Manuel II of Portugal. His works frequently exhibit characteristics of the dance music of both Spain and Portugal and he left behind his memoirs in a book entitled simply De Música.

Viktor Kosenko (1896 – 1938) moved from Saint Petersburg to Warsaw shortly after his birth. This city allowed the young boy to hear great performers of the day, supplemented by his mother’s piano playing, singing, and composing. In 1914, World War I caused his family to return to Saint Petersburg, where he was admitted to that city’s conservatory the following year. Through the 1920’s, he gave around a hundred concerts throughout the Ukraine, leading to a prominent position as a teacher, performer, and composer. His music explored Ukrainian characteristics such as modal melodies and he paid special attention to writing music for children.

Augusto Espino is a graduate of and professor at the University of the Philippines College of Music. He has been involved not only in the piano world as solo performer and orchestral soloist but also in choral and band music.

Árni Egilsson (b. 1939) is an Icelandic composer and bassist who is at home in classical, jazz, and even popular music. Studies in Reykjavík, Hamburg, and the United States lead to studio work with artists such as Tom Waits and Earth, Wind and Fire. In the classical world, he has collaborated with conductors John Barbirolli and André Previn and was for a time a professor of bass at California State University, Northridge.

Ernesto Lecuona (1895 – 1963), born in Guanabacoa in Havana, Cuba, first learned piano as a child from his sister Ernestina, herself a composer. After studying at Cuba’s Peyrellade Conservatory he toured through Spain and France in the 1920’s. Much of his work was written in the United States, and includes music for film, orchestral concert music, and songs. It is for the latter on which he fame largely rests; he was inducted into the Songwriters Hall of Fame in 1997.

This concert, featuring composers from as far apart as Iceland and Australia, Ukraine and Cuba, has something to meet almost any audience member's taste. We hope you will be able to experience this music with us!

Beyond the Notes is graciously supported by the Boyer College, Temple University Libraries, and the Arts and Humanities Research Center of Temple University.
Begin the New Year with a festive musical celebration!

On Wednesday, January 25, Paley Library’s Beyond the Notes concert series will be proud to present professors of piano Clipper Erickson, Charles Abramovic and Joyce Lindorff, joined by Risë Kagan-Erickson on bells, in “Ring in the New Year!”, a concert featuring music from several countries:

- **Iceland**: For Ólafur Ólafsson, Ólafur’s Travel, 2013, General CheFila
- **Serbia**: and

*Featuring Piston’s Williamsburg* concert from 1942:


More on **New Year’s Eve**, **New Year’s Day**, and **New Year’s Eve in the US**:

- **Serbia** and
- **Slovenia**: and

**Featured Composers**

- Nathanael Diett (1883–1943), or Robert Nathanael Diett, was born in Ontario but by activity can rightly be called an African American composer. He was the first graduate of African Heritage to receive a degree from Oberlin College, where he studied both piano and composition; he continued his studies at the Eastern School of Music. Possessing a literary side in addition to a musical one, he wrote in favor of the use of African American folk music as a basis for various artistic compositions. He legacy primarily rests in his music for the piano and in the field of choral music.
- Cyril Scott (1879–1970) was born in England but first studied in Frankfurt, Germany. It was here he not only honed his musical skills but also absorbed the whole artistic culture of the time; he met the poet Stefan George (1868–1933), whose writings stirred in him a poetic impulse of his own. In addition to music and poetry, Scott also left behind paintings. The work we hear, Cantor, is an evocation on the piano of that instrument. The cantor is a large collection of bells, typically in a church or specifically made for independent use, connected to a keyboard-like mechanism to be played by the disposed frieze.
- Olgéral and composer Michael Helman currently serves as Director of Music at Faith Presbyterian Church in Cape Coral, FL. In addition to his performances on his instrument, he is a composer for organ, choir, and handbells. He is a graduate of Lebanon Valley College and West Chester University.
- Kevin McChesney is a graduate of University of Colorado at Boulder. He has significant experience as a church music director and in the world of handbells, as editor for the Jeffers Handbell Supply and RingingWorld catalog and directing handbell ensembles.
- Arnold Sherman is a resident of Tyler, TX. He founded and directs the East Texas Handbell Ensemble and has led workshops and festivals in both the handbell and choir fields. He has numerous works for handbells, choir, piano, and instrumental ensembles.

Paley Library Lecture Hall
Wednesday, January 25th
12:00pm – 12:45pm

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Anne Harlow is research librarian for music, dance and theater at Temple University, and curator of the Robert Pegg is a doctoral candidate in the music composition program at the Boyer College. His advisor is Dr. Maurice Wright.

Beyond the Notes
Johana Harris (piano).

Joyce Lindorff is Professor of Keyboard Studies at the Boyer College, where she has taught for 19 years. She has concertized in the US, Europe, Russia, Japan and China, receiving solo recitalist awards from the National Endowment for the Arts and the Pro Musica Foundation. The NY Times wrote of a solo recital, “brilliant music, brilliantly played.” Ensemble performances include Hepparicio, Tampopo di More, Newberry Concert and Waverly Consort. In New York she performed as keyboardist with the NY Philharmonic and Orchestra of St. Luke’s. Dr. Lindorff earned degrees at Sarah Lawrence University in New Jersey and first began to handbell at the church at which she sang in the late ’70s. In the mid ’90s she was a singer, handbell soloist and handbell choir director in Germany. In 2006 she settled in Bucks County, PA and is involved various church ministries and is a founding member of Philadelphia’s Main Line Ringers. Several sets of bells will be used in this concert. Primarily these will be a ten-year-old set of Schulmerich County, PA and is involved various church ministries and is a founding member of Philadelphia’s Main Line Ringers. Several sets of bells will be used in this concert. Primarily these will be a ten-year-old set of Schulmerich Bells, manufactured since 1935 in Bucks County. A set by Dutch manufacturer Pettit & Fritsen operating only from 1950-1990 will briefly appear. Finally, we will also hear Belleplates from the UK.

Bonita Boyd and James Galway. Ms. Alford is the founder and conductor of Philadelphia Bronze, an advanced auditioned community handbell ensemble. She travels the country as handbell clinician and especially enjoys mentoring new directors.

Chang, Robert McDuffie, Viktoria Mullova, Kim Knappshawan, Min-Si Shinn and Jeffrey Krehm. He has appeared as soloist with numerous orchestras, including the Pittsburgh Symphony, Baltimore Symphony, Colorado Philharmonic, Florida Philharmonic and Nebraska Chamber Orchestra, and at major festivals in Berlin, Sadburg, Bermuda, Dubrovnik, Aspen and Vancouver. His recordings include piano music of Deluxe for OTR, chamber music on EMI and Avie, and contemporary works on Albany, GRI, Bridge and Naxos. Dr. Abramovic is a member of the Obie Suco Ensemble and performs often with Network for New Music and Orchestra 2001. Since 1988 he has taught at the Boyer College, where he is now Professor of Keyboard Studies. Dr. Abramovic is a graduate of Curtis and Peabody, and received his doctorate from Temple. His teachers included Natalie Phillips, Estonia Solodoff, Leon Fleisher and HarveyWedden.

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Nik Kagan-Erickson first learned of bell-ringing from her mother, a member of the Cornell University Chimes. She received a BA in Music Therapy from Montclair State University in New Jersey and first began her career as a handbell at the church at which she sang in the late ’70s. In the mid ’90s she was a singer, handbell soloist and handbell choir director in Germany. In 2006 she settled in Bucks County, PA and is involved various church ministries and is a founding-member of Philadelphia’s Main Line Ringers. Several sets of bells will be used in this concert. Primarily these will be a ten-year-old set of Schulmerich Bells, manufactured since 1935 in Bucks County. A set by Dutch manufacturer Pettit & Fritsen operating only from 1950-1990 will briefly appear. Finally, we will also hear Belleplates from the UK.

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Anne Harlow is research librarian for music, dance and theater at Temple University, and curator of the Beyond the Notes concert series.
Bolcom has also recently written a song cycle for Naumburg Competition winner Stephen Salter (baritone). Alfieri) 2:08 ... Bolcom received international acclaim for the world premieres of his operas A View from the Bridge (1999–2000 season) and
McTeague (1992–93 season) at Lyric Opera of Chicago. Catherine) 20. premiered by Bolcom and written for his musical ... Bolcom wrote the “cabaret opera” Casino Paradise (1990) and an “opera for actors.  Debussy. and his programming ranges from standard repertoire by Mozart. William Bolcom. The company was very happy with the first one. Explore releases and tools from William Bolcom at Discogs. Shop for Vinyl. CDs and more from William Bolcom at the Discogs Marketplace. American pianist and composer, born 26 May 1938 in Seattle, Washington, USA. He is the husband of singer Joan Morris. Sites William Elden Bolcom (born May 26, 1938) is an American composer and pianist. He has received the Pulitzer Prize, the National Medal of Arts, a (Bolcom n.d.) Grammy Award, the Detroit Music Award and was named 2007 Composer of the Year by Musicac America. Bolcom taught composition at the University of Michigan from 1972–2006. He is married to mezzo-soprano Joan Morris.