Dear Fellow Peabody Alumni,

Happy summer! I hope you and your loved ones are well. What a great year we have had with the Society of Peabody Alumni (SPA). We welcomed our new dean, Fred Bronstein, into the Peabody extended family. We have hosted numerous receptions for students, graduate and undergraduate, throughout the academic year. We awarded four awards to Peabody Conservatory alumni: Taylor Hanex, Zuill Bailey, Mark Cudek, and Wilda Heiss. We had an amazing Homecoming/Alumni Weekend in April. Alumni participation with Homecoming went up 25%. We even had an alumna travel from Switzerland to attend. It was great to reconnect with classmates. In addition, some members of the Society of Peabody Alumni have served on the Alumni Council for Johns Hopkins. As I type this I am on the train coming to Baltimore to serve on the Executive Committee of the Alumni Council with Johns Hopkins.

It has been inspiring to see Peabody, or more specifically Dean Bronstein, start a conversation about what classical music looks like in the 21st Century. Did you see the symposium that was held in October? The panelists were Dean Bronstein, Marin Alsop, Ben Cameron, Thomas Dolby, and Marina Piccinini. If you haven’t, please do so at peabody.jhu.edu/symposium. Did you read Dean Bronstein’s op-ed in The Baltimore Sun entitled “The Future of Classical Music” (goo.gl/wKFwey)?

It is an exciting time at Peabody. Let us, the Society of Peabody Alumni, know what you are doing. Be in communication with us about your concerts, recitals, master classes, and performances. Tell us about how Peabody has shaped you with what you are currently doing. Are you preparing for a competition? Did you go on to graduate school? Are you studying for the bar exam? Are you expecting your first child? Did you go to medical school? Where are you auditioning? We want to know what you are doing. The Society of Peabody Alumni needs your skill-sets, joy, love, and affinity to continue to support alumni throughout the globe. Think about how to give back. Or just come back and visit.

Looking forward to hearing from you.

All the best,

Matthew Rupcich
Class of 1990
Voice and Music Education

Alumni Return to Peabody

Alumni from as far as Switzerland came back to campus in April to share memories, hear performances of current students and alumni, and share their stories of life since Peabody. The campus was in full swing with classes, rehearsals, recitals and concerts, and alumni were invited to take advantage of all the offerings.

The campus has changed significantly in the last 50 years, and even recent grads had not seen the new Centre Street Performance Studio. However, there are many spaces that still look just as they did years ago or similar enough to bring out the ghosts and stories of the past.

If you missed the events or came and want to return again, contact the Alumni Office for a personal tour. Peabody is also always interested in stories of the past and learning the paths alumni take after they leave our campus, so call or write anytime!

More pictures can be found on the Peabody website and alumni Facebook page. The Alumni Office can be reached at 410-234-4763 or PeabodyAlumni@jhu.edu.
Dear Alumni,

I could not help but to think about you, our alumni, as I prepared for Peabody’s 133rd graduation ceremony in May. We added 224 students to your ranks, and it was moving and exciting to see these young artists prepare to take the first steps in their careers as they enter the next phase of their lives.

I found myself hoping that you would share your path from Peabody and your experience whenever you are, both with these new alumni and with us. We see the complex and increasingly unpredictable world that the 21st century musician faces, the world in which you are living, working and making a difference. Your experience both within the musical world and outside in the world in general, provide insight into the future of classical music. It is our hope that you will engage with us, and the journeys of our future graduates. Having just concluded my first year as dean of the Peabody Institute, one of the most gratifying aspects of the year has been meeting and talking with so many of you. I look forward to forging a strong partnership with our alumni. My thoughts and some of our exciting plans for Peabody are regularly updated and posted on the Peabody website: peabody.jhu.edu/fromthedean. (If you would prefer to get these updates by letter, don’t hesitate to contact Debbie Kenison, and she would be happy to send these to you.) I’d love to have your feedback on these ideas, new things that we’re experimenting with and are engaged in, but most of all, I would like your continued active engagement with Peabody. Together with Society of Peabody Alumni (SPA) President Matt Rupcich and Debbie Kenison in the Alumni Office, we are looking for better, more dynamic ways to connect with you and for alumni to connect with each other. Let us know if you have any thoughts on this, and be assured that your ideas, stories, and insights are always welcome and can be sent to PeabodyAlumni@jhu.edu. I look forward to hearing from you and to engaging with you in the coming year.

Sincerely,

Fred Bronstein
Dean, Peabody Institute
Johns Hopkins University

Wilda Heiss - 2015 JHU Heritage Award Winner

Wilda Heiss (TC ’60, BM ’62, AD ’65, MM ’64, Flute) wanted her reunions to be fantastic — and she had many reunions coinciding with her numerous degrees — so she stepped up and chaired the reunion committee for the last three reunions. She was instrumental in planning the events and increased attendance each time, this year by 15%, by organizing alumni volunteers to make phone calls, send postcards, post on Facebook, and by making many, many calls and connections herself. Wilda also had a wish to share pictures from Peabody’s past not only with reunion participants during the activities every other year but all the time. With her knowledge of the contents of the Archives, a small committee, and her own willingness to make a gift that would bring it to reality, there is now a permanent photo exhibit at Peabody. She would rush to explain that the exhibit is permanent, but the pictures will be changed every two years with the reunion cycle.

Alumni, students, faculty, and staff have all benefited from her dreams and her willingness to bring them to reality. You can see the results in the pictures throughout this newsletter and by the smiles on people’s faces as they slowly walk up the hallway that connects the Arcade to the Cohen-Davison Family Theatre.

So it was with great thanks and appreciation that Dean Bronstein and Alumni President Matt Rupcich presented Ms. Heiss with the Johns Hopkins Alumni Association Heritage Award on the final evening of Homecoming. The official citation can be found in the alumni section of the Peabody website. There you can see that over the years there have been many other contributions to Peabody in time, talent, and treasure, in addition to the ones that were so evident in April. Congratulations to you, Wilda Heiss, and thank you, thank you, thank you as well for what you have done for Peabody.

President of the Taiwan Alumni Chapter President Peter Lee (BM ’06, MM ’08, Voice) and the local alumni committee organized their second annual alumni concert in May. In addition to those living in Taiwan, alumni from the U.S., Korea, and Japan were in attendance. Piano faculty member Yong Hi Moon was the guest artist. For more information about the concert and activities of Taiwan alumni, please visit their Facebook page.

—Taiwanese alumni association Taiwan Alumni Chapter Society of Peabody Alumni

Print Cover:

50th Reunion Class - Back row, left to right: Ernest V. "Duke" Blough (BM ’52, MM ’52, Voice), Bradley Smith (BM ’54, Music Education), John Van Curo (BM ’55, Voice), Bob Barrett (BM ’55, MM ’55, Music Education), Fred Bronstein (BM ’55, Voice). 40th Reunion Class - Back row, left to right: William Whiten (TC ’70, BM ’72, MM ’78, Voice), John Timm (BM ’70, Voice), Bruce Larkin (TC ’70, Clarinet), and the Archives Exhibit. She is joined by Dean Bronstein; Dante Beretta, archivist at the Garrison Forest School; Wilda Heiss at the ribbon cutting for the Peabody Alumni/Archives Exhibit. She is joined by Dean Bronstein; Christine and Paul Heiss, Ms. Heiss’ nephew and his wife, Dennis Buretta, archivist at the Garrison Forest School, and Jackkie Cappucci (BM ’87, Viola).
We heard it when we were young: “You’ll find that it’s hard to make a living in music.” Making music can have great rewards but they might not be the rewards you expect. As you think about your financial life, you might be the application of some very simple concepts and can make it possible to face the challenges and even overcome them.

**ADVANTAGES YOU HAVE AS A MUSICIAN**

If the subject of money management seems totally foreign to you, keep this in mind: As a musician, you have an advantage that can help you succeed. You’re good at working on long-range projects in which the goal is beyond the horizon. You have determination, patience, and the courage to take calculated risks. Also, you’re good at math and ratios (even if you think you’re math-phobic): rhythms are basically ratios, as are many of the mathematical concepts involved in music. If you can manage your finances, you won’t need to understand any complicated math anyway. If you spend a moderate amount of time and effort studying this field, you can learn enough to do well.

**THREE TIME HORIZONS OF PERSONAL MONEY MANAGEMENT**

One of the first things to understand about personal money management is that it includes several subfields: short-, medium-, and long-term money management. The first involves day-to-day and month-to-month finances (often called personal finance). The second is a hybrid of the first and the third, and involves saving for big-ticket items that you’ll want to pay for long before you retire, such as a house or your children’s education, and also building an emergency reserve in case you’re hit with an unexpected financial burden. The third involves investing for things that help you retire, such as retirement.

The most basic element of personal finance is budgeting—estimating income—expenses in advance for a given time period. One of the most frustrating things about being a musician is our fluctuating incomes. How can we achieve financial stability when our incomes keep going up and down? But consider this: the incomes of just about every business on earth fluctuate, yet many of them do very well. How do they do this? The answer is stability when our incomes keep going up and down? Many American of average means have regular, life-long practice — is to help you figure out who you are as a musician and what financial goals you have. And as your portfolio grows, you’ll have a peace of mind that will enhance your ability to pursue your career. To do one of the greatest things humankind has made to produce low returns and high-risk investments. As challenging as our financial lives may be, they can learn enough to do well.

**THE BASIC INVESTING CONCEPTS**

The first subject you’ll encounter as you learn about investing is the many kinds of investments that are available to you. Making your initial choices will take time because you’ll need to sift through so many possibilities. There are stocks, bonds, real estate, commodities, collectibles, and a seemingly endless number of investments. Making your initial choice will be financial. As challenging as our financial lives may be, they can learn enough to do well.

**RESOURCES FOR LEARNING**

The resources for learning about investing are vast. There are books, college courses, websites, investment advisors, and TV and radio programs. Books have the advantage of allowing you to learn at your own pace, and in college courses — and there are many inexpensive ones at community colleges geared toward beginning investors — you can ask questions. The sources you choose at the time you understand everything that’s covered in the course. My recommendation as the best place to start is a general, introductory book that proceeds logically through the various aspects of investing. You’ll find comments about sources of information on both investing and personal finance in the online version of this article.

**FINANCIAL MANAGEMENT AND WEALTH BUILDING FOR MUSICIANS**

Financial Management and Wealth Building for Musicians

This is an edited version of the original. The complete version can be found at peabody.jhu.edu/alumni

The author attended Peabody in the 1970s. He has written this anonymously because he does not wish to have widespread attention brought to his finances.
1990

MARK LANZ WEISER (BM ‘92, Piano; MM ‘93, Composition) has been named recipient of the 35th annual ASCAP Foundation Rudolf Nissim Prize. The prize was awarded for Symphony No. 2 (Unison Magazhle). Where Angels Fear to Tread, an opera composed by Weiser which premiered at Peabody in 1999, opened at Opera San Jose in February.

1980

JOSÉ LEZCANO (BM ‘76, Guitar), professor of music at Keene State College, appeared as soloist with the Portsmouth Symphonsy, in Joaquín Rodrigo’s guitar concerto Concerto de Aranjuez on November 9, in Portsmouth, N.H.

1970

Faculty artist MANUEL BARBECUS (BM ’75, Guitar) discography was reviewed in Fanfare Magazine in September. Barbecus’s playing was described as exquisite, and all three of these CDs are recommended for guitar playing of the highest caliber. Jerry Dubins, the author of the article offers, “If [Barbecute’s] not the greatest living guitarist on the world stage today, I don’t know who is.”

1960

HOWARD GREUBEL (BM ‘68, Vocal Performance) performed with New Jersey’s Pro Arte Chorale in the rarely performed Ephedraemun by Ralph Vaughan Williams. He performed in Bizet’s Carmen at the performing arts center in Englewood, N.J., and in performances of Carmina Burana with the Westfield Symphony Orchestra.

1950

Recent live performances of music by VIVIAN ADELBORG RUDOW (TC ’57, BM ’60, piano; MM ’79, Composition) include The Head Rememberers’ Victims of the 4th Regiment Massachusettes Volunteer Infantry for saxophone and tape, at the Boston Workers Alliance Roxbury, Mass., and Drey’s Song, at the Women Composers Class, Odyssey of JHU, and later at The Women’s Club of Roland Park Baltimore. Numerous radio performances of her music have been heard this spring including airings in Amsterdam, South Africa, England, and Wales.

1900

PAUL JAN ZDUNER (BM ’92, Composition) was hired as the chief capital development officer for Singgoli Capital Corporation — a company within the Singgoli Group dedicated to commercial real estate investing. His 12-year career as a turn-around specialist and consultant included working with organizations like the Pasadena Symphony Association and the Modesto Symphony Association.

Hilda Goodwin (class of 1954 and 1967) photographed at Homecoming

SO-YOON YIM (Piano, MM ’93, GPD ’98) performed a concert at Old Town Hall in Fairfax, Va., on December 12 with JUN KIM (BM ’97, Violin) and his wife You-Seong Kim (Soprano). The program consisted of works by Bach and by Norwegian composer Edvard Grieg. This concert was part of the Bonita Lestina Performance Series sponsored by the City of Fairfax Commission on the Arts. Yim is currently on piano faculty at the Independent School at Bonita and Kim serves as the director of orchestral activities at the University of Wisconsin-Milwaukee.

DAN TRAHLEY (BM ’00, Tuba, Music Education) was recognized as being the first American to win the Austrian Brass Band Championship, as tubist with the RET Brass Band of Innsbruck, Austria. The prize came with a trip to the World Brass Band Championship in Friberg, Germany, in May.

The premiere of Ride, a meditation on civil rights in America, by composer JUDAH ADASHI (BM ’02, DMA ’11, Composition) took place on April 9 at a Metropolitan African Methodist Episcopal Church in Washington, D.C. The work was performed by Howard University’s renowned jazz a cappella group Aforbluine and Cantate Chamber Singers, who commissioned the piece in celebration of its 30th anniversary, and is set to poetry by Tameka Cage Conley. Adashi and LAVENA JOHANSON (MM ’17, Celli) presented at the inaugural New Music Gathering in San Francisco, in January. Johanson performed Caroline Shive’s in manus tuas for unaccompanied cello and Adashi’s my heart comes undone for cello and loop pedal; Adashi spoke about presenting new music.

ERIK MEYER (BM ’02, MM ’04, Organ) won the JHU Song Contest with Truch Guide Our University—The Spirit of JHU, a reworking The John Hopkins Ode.

Mezzo-soprano JESSICA RENFRO (BM ’93, Voice; GDP ’05 Opera) made her European debut at the prestigious Opera di Firenze’s Maggio Musicale singing the role of Paquette in Bernstein’s Candide from May 23 to June 3.
CD Releases from Peabody Alumni

Time Goes Dancing, a new CD of 12 songs by CHELSEA KAHANN (’05, Composition), was published by Orphée Clef Productions, Inc. in October. The CD is Vol. 10 of The Kahann Touch series, sung by her long-time singing group, The Interludes.

ELAM RAY SPRENNLE (BM ’70, MA ’71, DMA ’79, Composition) has two compositions on the Annapolis Brass Quintet’s new CD Forever—Annapolis Brass Quintet is composed of New York City in March. She will spend her summer at Wolf Trap.

MARC REGNIER (BM ’79, Guitar) released a CD, Temps Do Brasil, on June 5, on the Record Label.

ELIZABETH ANDERSON (MM ’86, Composition) released a monographic ed of electroacoustic works, Ezznol, produced by the label emprèntes DIGITALes.

ROSEMARY TUCK (MM ’86, Piano) and the English Chamber Orchestra are featured on Carl Czerny: Bel Canto Concertante, inspired by the most famous and attractive themes from the Bel Canto operas. The CD was a Naxos Highlight for March and entered the UK Specialist Classical Music Charts top 20.

Gershwin: Music for Violin and Piano, the newest release by Opus Two – ANDREW COOPERSTOCK (DMA ’08, Piano) and William Terwilliger, violin, with Ashley Brown, soprano – features transcriptions by Jascha Heifetz and Eric Stern. The CD, under Azica record label, was included in the American Record Guide in the November/December issue.

PATRICK HAWKINS (BM ’91, Organ) recently released a CD under Navona Records, Haydn and the English Lady. The disc features works by Franz Joseph Haydn and Maria Hester Park, illustrating the diversity and refinement of classical repertoire.

Last Autumn, the recording of the two-hour work for horn and cello by faculty member MICHAEL HERSCH (’95, MM ’93, Composition), was released on Innova Records. The work was performed by Jamie Hersch and Daniel Gaisford.

Flauta Boricua/Puerto Rican Flute – This new CD by MARÍA HERNÁNDEZ-CANDELAS (MM ’97, Flute) features contemporary classical Puerto Rican composers and traditional Puerto Rican Danzas. It was named one of the best 20 CD productions of 2014 by the Fundación Nacional para la Cultura Popular in Puerto Rico. Ms. Hernández-Candelas is currently the piccolo soloist of the Puerto Rico Symphony on leave as she pursues a doctoral degree from the University of Kansas.

RAIN C. CHOR (MM ’10, GPD ’10, DMA ’19, Flute) released a debut album Après Un Rêve in October, through the label Challenge Classics. It presents a juxtaposition between off-the-beaten-path piano works by Beethoven and Stravinsky. The CD received much international acclaim and was selected as ‘CD of the Month’ on the German magazine, Piano News.

DEVIN GRAY (BM ’06, Jazz Percussion) released a new CD, RelativE ResonancE, in June. A CD release party was held in Baltimore at An die Musik Live.

Conundrum – The debut instrumental jazz album by IAN SIMS (BS ‘08 Electrical Engineering; BM ’08, AD ’10, Jazz Saxophone; MA ’10, Audio Science) highlights ALEX NOBLES (BM ’08 Music Ed, PC ’08, Trumpet), and faculty artist Paul Bollenback, guitar; with Ed Howard, bass, and KJ Strickland, drums. The album mix is a really full-sounding balance of warm, articulated upight bass; crispy, crunchy, and fizzy drums; and guitar.

Duo Bohème, the San Francisco-based flute/guitar pair of LyLe SHEFFIELD (BM ’10, Guitar) and flutist Courtney Wise, put together an eclectic new album, Senza Musica, featuring works by Ravel, Faure, Giuliani, Shankar, Tesoro, Ibert, and Borne/Bietz.

Three Ravens, a new CD of ancient ballads from the British Isles, was released by BRIAN RAY (BM ’73, MM ‘75, Early Music). This album explores the range of interpretational possibilities spanning from historical practice to a very modern approach. Mr. Kay just returned from a five-concert tour with Apollo’s Fire (a baroque orchestra from Cleveland) and has also been interviewed in the spring 2003 issue of Early Music America.

JULIEN XUEREB (MM ’95, Guitar) released Introspection, the first solo album released by Xuereb and features his original compositions for classical guitar. Some pieces, such as Méditation, are among Xuereb’s earliest works; they were influenced by Middle-Eastern lute music using mostly modality and improvisation. Gradually, Mr. Xuereb incorporated elements from Western Classical music and Jazz to create his unique musical style. In addition, each piece of this album outlines aspects of the human experience, including time, love, death, remembrance and humanity’s place in the universe.

Nominated for a Grammy!

PAUL ANDERSON’s (BM ’90, Double Bass) recording on Round Sky Music, Bhakti, was nominated for Best New Age Album.

JOEY VINIKOUR (’87, Piano) was nominated for his recording of contemporary American harpsichord music, Toccatus (on Sono Luminus), in the category of Best Classical Instrumental Solo. This is Mr. Vinikour’s second Grammy Award nomination.

Mezzo-soprano JENNI BANK (BM ’96, Voice) performed the role of the Duchess in Unsin Chin’s Alice in Wonderland with the Los Angeles Philharmonic. Ms. Bank won the San Francisco Opera National Council Buffalo/Toronto District and the Great Lakes Regional Competition. She sang in the semi-final auditions on the stage at the Metropolitan Opera in New York City in March. She will spend her summer at Wolf Trap.

TUCKER FULLER (BM ’06, Composition) was recently awarded a 2014 Tribute to the Classical Arts Award by Gambit Magazine in New Orleans. The award honored the world-premiere of Fuller’s Salve Regina for Best New Classical Music Presentation. The piece was performed by New Resonance Orchestra and conducted by FRANCIS SCULLY (’05, Orchestral Conducting). Scully’s ensemble also won the 2013 award for Best Choral Arts Presentation for their presentation of the 16th Vespers of Novembri.

CHARLES HALKA’s (BM Piano ’06, MM ’08 Composition and Music Theory Pedagogy) Impact (2006) was chosen by Martin Alsop, for the Cabrillo Festival in Santa Cruz, Calif. Alsop will conduct the piece on the final concert of the festival on August 16. Additionally, Halka’s latest chamber opera, And Jane Came Tumbling After (2013), was chosen for Fort Worth Opera’s Frontiers program, with a performance set for May 7.

BENJAMIN KRAMER (BM ’07 Jazz Bass, BM ’07 Recording Arts and Sciences) recently accepted a position as the director of the Los Angeles Film Recording Arts and Sciences (on Sono Luminus), in the category of Best Classical Harpsichord Music, Ravel, Faure, Giuliani, Shankar, Tesoro, Ibert, and Borne/Bietz.

Baritone KEVIN WETZEL (BM ’06, GPD ’08, Voice) received the Cheryl and Richard Hack Study Award and mezzo-soprano YUN KYONG LEE (BM ’09, MM ’10, GPD ’12) received the Adrienne Goldberg Memorial Study Award in the 2015 Annapolis Opera Competition.

DMA student FAYE CHIAO (BM ’05, Composition) composed the music for a production of Charles Mee’s Utopia F_KERNEL by Baltimore’s Single Carrot Theatre. BRETT OLSSEN-ECKER (BM ’09, Voice) was the music director for this production that centers around the story of a widow saved from a robbery, and the young girl forced to marry the boy in exchange for his heroism, despite her very warranted objections.

MICHAEL COMPTELLO (BM ’97, Percussion) has been appointed a professor at the University of Kansas to start in the fall of 2015.

JI HEY JUNG (BM ’05, Percussion) was named associate professor of percussion at Vanderbilt University’s Blair School of Music. She previously served as associate professor of percussion at the University of Kansas for six years.
Festival in Narni, Italy, in the Umbria region for The Beijing Guitar Duo, made up of Seoul on December 6.

Mi Yeon Han joined the graduate collaborative piano faculty at Andrew Arceci gave their third concert own music and to have quality recordings of their universities the best possible chance to hear their instrumentation that comes through your town on is a service-oriented ensemble of flexible size and project, Your Music Bus, with new music composers Conservatory of Music and introduced her latest panel at The New Music Gathering at San Francisco Rouge in New York on April 12. She also spoke on a recent Solti competition (first prize not awarded), he was awarded last summer. Printers, and Readers,” which examines the impact of printing technology of Renaissance music theory. His research has also been supported by a fellowship from the Newberry Library in Chicago, which he was awarded last summer.

Megan Ihnen, (MM ’09, Voice), has published an article on NMBs. In it, she discusses the role of performing versus perception in new music. She is an enthusiastic supporter of new music and a blogger with an appreciable reach.

Simeone Tartagnolle (GPD ’09, Conducting) conducted the 50th anniversary gala concert for Catholic University on April 12 at the Kennedy Center in Washington, D.C. The program consisted of Ortiz’s Carmina Burana, Copland’s Rodeo, and excerpts from West Side Story. The concert included a 200 member choir and almost 100 orchestra players.

Joseph Young (AD ’09, Conducting), who in 2007 was the first recipient of the Baltimore Symphony Orchestra-Peabody Institute Conducting Fellowship and is currently assistant conductor of the Atlanta Symphony and music director of the Atlanta Symphony Youth Orchestra, is one of the nine conductors who are receiving this year’s Solti Foundation U.S. Career Assistance Awards.

Roger Zare (MM ’99, Composition) was commissioned to compose a piece by the 30th Annual Chesapeake Chamber Music (CCM) Festival, which will be held in Easton, Md., from June 7 through June 16, 2013. In honor of the 30th Festival, Artistic Directors J. Lawrie Bloom and Marcie Rosen have commissioned 30-year old award-winning Mr. Zare to write a piece for piano, oboe, clarinet and cello which will be featured at the Avalon Theatre concert on June 19. His works have been performed on five continents and The New York Times praised his “enviable grasp of orchestration.”

Tung-Chieh Chuang (Yo, Conducting) won the 2015 Malko Conducting Competition, one of the most prestigious competitions internationally. The break-through for Mr. Chuang, 32, from Taiwan came in 2015 when he won the Mahler Competition. Since winning second prize and audience prize at the most recent Solti competition (first prize not awarded), he has attracted numerous worldwide engagements. He has worked with Die 12 Cellisten der Berliner Philharmoniker, Bamberger Symphoniker, National Symphony Orchestra (Taiwan), Taipei Symphony Orchestra, among others.

Tenor William Davenport (BM ’12, Voice), a student of Stanley Copeland, was a first place winner in the 2013 Gerde Lissner International Vocal Competition and was awarded $30,000. He was featured in the Winner’s Concert on April 12, at Carnegie Hall’s Zankel Recital Hall in New York. Mr. Davenport was also a 2013 regional winner in the Metropolitan Opera National Council Auditions and competed in the national semi-finals.

Antoinette Gan (BM ’12, Cello), student of Amit Peled and Alan Wells, and recent graduate from the Shepherd School of Music (MM ’12, Cello), has won a section cello position with the Oregon Symphony Orchestra.

Jasmine Hogan (BM ’12, Harp, MM ’14, Harp Pedagogy) won the Presser Award for 2013. Ms. Hogan will use the $10,000 that comes with the award to realize her vision of commissioning a set of new compositions based on the children’s poems by Federico Garcia Lorca that were originally featured in George Crumb’s Andrei’s Last Carriage: a piece for Children, for harp, flute and voice. Ms. Hogan will invite seven different composers to collaborate in this project, one for each of the original Lorca poems. One of the composers will be David Smooke (MM ’95, Composition), who studied with Crumb. Ms. Hogan is currently an Artist Diploma candidate at Peabody.

An all-Chopin recital by DMA candidate SungPil Kim (BM ’11, Piano), a student of Brian Ganz, aired on WYPR’s Radio “Creating Our Musical Future” program on May 11.

Heejin Kwon (BM ’09, Piano; MM ’12, Vocal Accompaniment) was featured in a broadcast reading tour. In honor of the 30th Festival, Artistic Directors J. Lawrie Bloom and Marcie Rosen have commissioned 30-year old award-winning Mr. Zare to write a piece for piano, oboe, clarinet and cello which will be featured at the Avalon Theatre concert on June 19. His works have been performed on five continents and The New York Times praised his “enviable grasp of orchestration.”

Bryan Young (class of 1996) photographed at Homecoming
and where he is pursuing a PhD in composition.

Mr. Lee is currently a James B. Duke Fellow at Duke University and vocal departments of Gonzaga University and is employed as a pianist/accompanist for the choral Buchanan. The concert was a recipient of the Harrison L. Winter Piano Competition with conductor Leon Fleisher (MM '14, Early Music Voice) and Chenchen Wang (Senior, Piano). Current student Ruiqianxi (Cissy) Li, '83) and Matthew Rupcich Cannon (BM '67, Voice), (BM '90, Music Education), and Chenchen Wang (Senior, Piano).

The other participants in the evening were Carol Londa Lee (EDU, MS '77; BUS, MA '83) and Debbie Kennison, director of constituent engagement for Peabody Music Education, Londo Lee (EDU, MS '77; BUS, MA '83) and Carrie Quarquesso (BM '25, Voice).

Soprano DANIELLE BUONAVITO (MM '12, Voice) and KRISTENA GASCHEL (MM '14, Voice) performed in the Brno Opera’s production of Albert Herring by Benjamin Britten. They sang the roles of Miss Wordsworth and Cis, respectively, on January 11 at Lehman College and January 17 at Hunter College.

Mezzo-soprano DIANA CANTRELL (MM '12, Voice) presented a concert in April with Park Slope Opera in Brooklyn, N.Y. Her repertoire for the concert included scenes from Tales of Hoffman by Offenbach, the famous duet from Delibes’ Lakmé Duet, Bellini’s Mira Norma, and Mozart’s Act II finale from Le Nozze di Figaro.

JUNGMWON KIM (Vocal Accompanying, ’12) won the opera accompanying award in the 25th annual Journal of Music Competition for accompanists.

GEORGI VIDEYNOV (BM ’12, Percussion) has been appointed assistant timpanist and percussionist in the Toronto Symphony Orchestra for the 2015-2016 season.

The Baltimore Choral Arts Society’s sold-out Christmas Concert on December 2 featured soloists DAVID ARTZ (MM ’13, Voice) and KERRY HOLAHAN (MM ’14, Early Music Voice) as well as compositions by DMA candidate MICHAEL RICKELTON (MM ’10, Composition) and DOUGLAS BUCHANAN (MM ’10, Composition, Music Theory Pedagogy, DMA ’13, Composition). The concert was aired on WMAR TV (ABC-2) on WBKJ-91.5 FM Radio.

CELESTE JOHNSON (MM ’14, Vocal Accompanying) joined Opera Coeur d’Alene’s company as coach/ accompanist for Puccini’s La fanciulla del West. She is employed as a pianist/accompanist for the choral and vocal departments of Gonzaga University and Whitworth University. In January, Ms. Johnson joined artists from the Curtis Institute for an “Opera in the Afternoon” recital in Saint Paul, Minn.

SCOTT LEE (MM ’13, Composition) is a recipient of the American Society of Composers, Authors and Publishers Foundation’s 2013 Morton Gould Young Composer Award for his piece Bottom Heavy. Mr. Lee is currently a James B. Duke Fellow at Duke University where he is pursuing a PhD in composition.

MARK MEADOWS (GPD ’13, Jazz Piano; JHU BA ’11, Psychology) was named D.C. Jazz Artist of the Year and Best Composer for 2014 by Washington’s City Paper.

In October, YOUNG-AH TAK (DMA ’15, Piano Performance) performed two piano concerts with piano faculty artist Yong Hi Moon in Busan, Korea, at the Eulsukdo Cultural Center. She also performed Brahms’s Piano Concerto No.1 with Jeongseun Philharmonic Orchestra in Seongnam, Korea.

MARY TROTTER (MM ’13, Vocal Accompanying) teaches theory, class piano, applied piano, and is the accompanist coordinator for the Voice Department at Whitworth University. She plays and coaches all voice recitals at Whitworth, oversees piano proficiency exams, and accompanies the voice faculty in recital. This past summer, Ms. Trotter was a full scholarship participant at SongFest, and the accompanist for Opera Coeur d’Alene’s On the Lake production of Pirates of Penzance.

Pianist and composer JENNIFER NICOLE CAMPBELL (BM ’13, MM ’15, Piano) won first prize in the 2014 Newark Symphony Orchestra Concerto Competition on November 9. The prize includes a cash award and a performance with the Newark Symphony Orchestra in their Symphony Series on May 9.

JANNA CRITZ (GPD ’14, Piano) has been accepted into the Carmel Bach Festival this summer as one of the Virginia Best Adams Fellows. Four participants are chosen each year and receive a $2,000 stipend plus airfare and housing. This is the only program in North America that pays singers to study and perform baroque music within a fully professional performing environment.

KRISTINA GASCHEL (MM ’14, Voice) was among only nine rising musicians chosen from a national search to take part in the 2015 Fall Island Vocal Arts Seminar. Now in its fourth season, the Fall Island Vocal Arts Seminar featured Ms. Gascwel in master classes and concerts in May at The Crane School of Music at The State University of New York of Potsdam.

RACHEL BLAUSTEIN (MM ’15, Voice) was accepted and cast in the opera apprenticeship summer program in Des Moines, Iowa.

DEVON BOROWSKI (MM ’15, Voice; Musicology) was awarded the inaugural Sara Berry Award for Excellence in Comparative Study for his presentation “[She] Loves You, Porgy”: Color Boundaries in Nina Simone’s Porgy and Bess,” in the Fourth Annual Racism, Immigration, and Citizenship Graduate Student Conference at Johns Hopkins.

Since our launch in 2011, MECC has grown into a major resource for Peabody students and alumni. We log an average of about 1,400 career advising encounters annually, and approximately one-third of advisees are alumni. Our seminars also brings a range of industry leaders to our campus to counsel students.

We’ve increased the number of companies recruiting Peabody students by more than tenfold, from 13 before we opened to almost 150 this past year. We also seek out and post opportunity notices – this year we’ve published more than 1,900 on our website and Facebook page. In tandem, we provide on our website extensive tools for musicians to discover opportunities.

We’ve created other powerful online resources: we’ve published at MECC-curated documents for vocalists, a list of orchestra academies world-wide, six curated resources for composers, and more.

Our off-campus work-study initiative has grown substantially – more than a dozen Peabody students with work-study awards earned their grants this year by working as teaching assistants at the Baltimore School for the Arts or the Baltimore Symphony Orchestra’s program; other students assisted the RSO’s Youth Orchestra and Education Department. Such work often leads to post-graduation employment.

We’ve grown our Musician Referral Service, too, and now refer students and alumni for around 600 paying performances each year. MECC also ran concert series in Baltimore and Washington that featured Peabody performers. Visit our website to learn more about MECC and to take advantage of our industry-leading resources.

Visit the MECC website for more information: peabody.jhu.edu/mecc
JHUTSA Presents Taiwanese Night Market

by Grace Tsai

On Saturday, April 11, 2015, the Johns Hopkins University’s Taiwanese Student Association (JHUTSA) and the Taiwanese American Students Association (TASA) at Johns Hopkins University held a Taiwanese Night Market on Homewood campus. On the Brody Lawn, more than 400 students and visitors enjoyed Taiwanese gourmet food, played traditional games, and gained valuable information about Taiwan.

JHUTSA divided the booths into three sections. The food section served QQ eggs, stir-fried rice-noodles, marble eggs, popcorn chicken, Taiwanese BBQ, and gourd tea. The game section invited local people to play games like goldfish scooping, ring-toss, and pitching grid, entertaining them with the experience of Taiwanese children’s fun. The cultural section combined traditional apparel and tourism, providing visitors with costumes and backgrounds of Taiwan’s landmarks for photographs. They also involved fortune telling in the cultural section to introduce Taiwan’s vernacular culture and folk religions. Moreover, on the front stage, 7th Grade Band, Lion Dance Group, and Electric/Techno Neon Gods were performing to add more Taiwanese flavors to the fair. The performance reached its climax as Electric/Techno Neon Gods, the three huge effigies with big heads seen in Taiwanese religious parades, tapped, danced, and wiggled to the beat and tempo of western electronic pop music.

The fair was preluded with Din-Tao - Leader of the Parade, a film featuring Taiwanese folk religion and youth subculture, in Hodson Hall at the Homewood campus on April 9. Over the years, JHUTSA strived to help Taiwanese students as well as to advocate for Taiwanese culture. Not only did students of JHUTSA want to tease everyone’s palates with a series of fun events; more importantly, they wanted to articulate that T-A-I-W-A-N are not just six abstract letters but represent Taiwan’s beautiful tradition and their love of Taiwan.

The event was sponsored by the Taipei Economic and Cultural Representative Office in the United States, the Office of International Affairs of National Taiwan University, the Taiwan International Graduate Program, and the Teach for Taiwan Program of Academia Sinica.

Grace Tsai (above right) has been Peabody’s representative for the JHUTSA since 2013. Ms. Tsai is pursuing her 5-year BM/MM degree in flute performance. In addition to improving both her academic and artistic performance, she also commits herself to developing the relationship between Taiwanese students and the community.