Friends of Music Bylaws Revised

In the past semester, the board convened a small task force to review the current bylaws, whose latest version was dated 2008. The group met via Zoom and recommended several revisions to bring the written document into alignment with current practices. This revised document was ratified at the October 2020 board meeting. Among the changes are:

- Adjusted the minimum size of the board from 18 to 12 members
- Clarified processes for vacancies and leaves of absence
- Established four principal officers of the board: Chair, Vice-Chair, Secretary, and Treasurer
- Allowed for these officers to make interim decisions between board meetings
- Eliminated the Executive Committee
- Clarified wording to allow for electronic meetings

These updated bylaws will help us move forward with greater precision in our operations.

—Friends of Music Board of Directors

Board Member Resignation

We are sad to report that Lynde Toribara has stepped down from the board. Lynee is a long-time member and we will miss her historical perspective on the Friends.

Are You on Board?

Friends of Music is the provider of hundreds of Stanford student music lesson scholarships each year. Renew your membership now, or come onboard and join our team. We welcome new-comers! For information, contact Rowen Leigh, Administrative Liaison, at rleigh@stanford.edu or 650.723.1780. You may renew your membership online via the secure donation link on the FoM website: music.stanford.edu/FOM/form.html

Volume XI, Number 1 Fall 2020

Quarter Notes is published by the Friends of Music at Stanford, in its support of the Stanford Department of Music. Quarter Notes is published twice a year. To offer suggestions on content or share your thoughts on the publication, please contact Rowen Leigh, Friends of Music Liaison, by phone at 650.723.1780, or by email at rleigh@stanford.edu.

Recent Alumni Pursue Advanced Degree Programs in Music

One of the pleasures of the work we do with the Friends of Music Board of Directors is seeing the students we’ve fostered move on to their next phase of learning. We checked in with three of these students we worked with last year to see how they’re doing. Flutist Nnamdi Odita-Honnah (Papa Odita-Honnah has undertaken a Master of Music program in Flute Performance at the New England Conservatory. Mezzo-soprano Lorin Phillips is working toward the Master of Music degree with a focus on Musical Theatre Performance at Arizona State University. Pianist Kevin Lee Sun, who has taken a leave from his M.D. program to pursue a D.M.A. in Performance and Literature: Piano, is at Eastman School of Music.

Kevin, Lorin, and Papa all speak with enthusiasm about their new programs and of feeling very lucky to be where they are. Nevertheless, they all must navigate some challenges specific to performance studies during a pandemic. “We’re just very careful with a reservation system, viricidal keyboard wipes, and masks always,” Kevin says of the practice rooms. “I use Zoom to teach [piano to undergraduates] and to take classes.”

Vocalists and flutists face additional difficulties with performance right now with COVID restrictions, as voice and flute appear to be superspreaders of the virus. But Lorin says that when she’s not working with prerecorded accompaniment, ASU is able to provide an innovative solution. “This setup involves singing in a practice room next door to a live pianist and connecting the sound between the two rooms with microphones and speakers. This avoids the lag issue that comes with rehearsing over Zoom. While it’s not a perfect solution and there are limited time slots available, it’s a creative resource that we’re lucky to have.”

Papa reports some rather awkward safety precautions studying flute. “The in-person classes I’m enrolled in—Wind Ensemble (a.k.a. Flute Ensemble) and Woodwind Orchestral Repertoire—adhere to strict COVID-19 safety guidelines. For instance, in-person classes abide by a 30-minute rule where after that time limit is reached, the entire class must move to another room and restart the 30-minute timer. No more than eight wind players may be playing in a room at a time, and they must be spaced six feet apart, wearing masks when not playing. We also must play with coverings on the bells of our instruments, and most frustratingly, flutists must play while wearing masks. I’ve gotten more or less used to these guidelines, but for our latest flute ensemble piece, I’m expected to play the bass flute while wearing some kind of covering, and it’s very inconvenient.”

Despite these challenges, all three students are carrying on with what they set out to do. Lorin is currently in rehearsals for an original cast recording and filmed reading for a new work written by ASU alumni. Kevin is energized about his teaching load of undergraduate pianists and his studies in music neuroscience. Of the latter, he says, “I’m especially interested in the predictive processing of music in autism—more generally, do autistic musicians process music any differently compared to neurotypical musicians? It’s a logical and satisfying process music any differently compared to neurotypical musicians? It’s a logical and satisfying

Continued on next page
though my lessons take place over Zoom, I’m learning so much more from her about performance and artistry. I’m extremely lucky to have her in my life in such a way. — Stephen Hinton, Interim Department Chair

The challenges and difficulties that presented themselves are indeed unprecedented in number and severity. All instructors had to revise to accommodate an across-the-board 10% cut. In the Department of Music, where a committee of the current and former chairs worked with our finance officer, we quickly realized that the prescribed reductions to the base would be particularly painful because of an additional and quite unprecedented “times Countless emails fill our inboxes describing the current situation in these terms. Yet such adjectives, though appropriate, scarcely do justice to the emotional depth about the music that they would not be able to learn while attending music classes in the Department of Music. Usually, we coach student ensembles of two to five musicians once a week and the end of the fall season, the interactive concert that Mr. Hinton offered to the Annual Gala, a lighthearted gathering of dark and chaos prepares for the emergence of major-light. Such, by way of analogy, has been the experience of this year to date, full of discombobulating disorders but also engendering hope for vital renewal and reengagement as campus opens back up. When my colleague Jarosław Kapuściński returns from his sabbatical next year to resume his leadership of the Department of Music, may words such as “unprecedented” and “challenging” apply, if they apply at all, in an entirely positive sense. — Stephen Hinton, Interim Department Chair

Notes from the Interim Department of Music Chair

W"C "I am finding, however, that the unprecedented times are indeed unprecedented in number and severity. All instructors had to adapt their classes for online delivery throughout spring quarter and beyond, while Stanford’s administration assistedly prepared for the economic fallout expected from sheltering in place during the pandemic. Budgets had to be revised to accommodate an across-the-board 10% cut. In the Department of Music, where a committee of the current and former chairs worked with our finance officer, we quickly realized that the prescribed reductions to the base would be particularly painful because of an additional and quite substantial loss of revenue from cancelled concerts and studio lessons. In the event, after productive negotiations with the Deans, we managed to limit the damage to about 4% — not as painful as initially expected, but painful nonetheless.

The crisis in public health and the economy resulting from COVID-19 became compounded in May by widespread social unrest precipitated by the murder of George Floyd. As the ensuing national discussion about systemic anti-Black racism intensified across the country, Stanford embarked with focus and passion on a discussion not only about hopes for a more challenging environment, and we look forward to the day when we can hear them perform live again—hopefully soon. — Rowen Leigh

Early Music Singers Continue to Meet Using Zoom

The SLSQ Family Concert

On Wednesday, November 4, the St. Lawrence String Quartet presented their annual free Family Concert, a lighthearted reprieve during the COVID-19 pandemic. The group performed a variety of music from the Baroque to the present, including works by Mozart, Beethoven, and some contemporary composers. The concert was held at the Stanford University Music Center and was streamed live on the internet.

Jennifer Xiong

Current Student, Jennifer Xiong

Jennifer Xiong is a cellist and a Music major in the Composition concentration program. In her hometown of Madison, Wisconsin, she started playing the cello in the sixth grade and was mostly self-taught until her junior year of high school when she was able to work to pay for private lessons. She says that her first few experiences with composition came about after she found out about music notation software. “I started arranging various songs that I enjoyed for small ensembles that I was playing in with some classmates, and the process of re-arranging music for different instruments and coming up with different kinds of harmonies eventually helped me to transition into writing my own original pieces.”

At Stanford, Jennifer has sought a varied performance experience. She studies cello with Stephen Harrison and is a cellist with both the Stanford Symphony and the Philharmonia Orchestras, also serving as their Social Media & External Communications Chair. She has explored continuo and conducting and played in the orchestra for the department’s production of The Turn of the Screw last year. Nevertheless, she has chosen to concentrate in Composition. “Beyond Stanford, I want to develop a career in writing music for film/videogames/entertainment media in partnership with creative storytelling,” says Jennifer. “I feel super fortunate to be learning how to compose with a solid musical foundation at Stanford, in terms of working music with intentional musical structures and uses of the material I learn in other music classes at Stanford. Ultimately, it’s where I feel like I can apply everything I’m learning in Stanford’s music program.”

When asked about her favorite composers, Jennifer said, “Mozart and Rimsky-Korsakov are my go-tos, especially their iconic compositions like the Queen of the Night’s aria in The Magic Flute or Flight of the Bumblebee.” For composers in the field she intends to pursue a career, she points to Mahler and Korngold’s soundtrack works for Nintendo video games. “Overall, it’s hard to narrow it down; for me, the title of ‘favorite composer’ moves around a lot!”

Jennifer is very appreciative of the role Friends of Music play in her Stanford experience: “Huge thanks to the Friends of Music for making this possible.” — Rowen Leigh
Recent Alumni, continued from page 3

though my lessons take place over Zoom, I’m learning so much more from her about performance and artistry. I’m extremely lucky to study with her here. In fact, I’m learning so much every class I’m in, like my Flute Repertoire class where the principal flutist of the Boston Symphony Orchestra, Elizabeth Rowe, presents the most commonly asked for flute excerpts on audition lists, and different students perform those excerpts for the class weekly.

We’re very happy to know that our students are doing so well in a challenging environment, and we look forward to the day when we can hear them perform live again—hopefully soon. —Reaven Leigh

Notes from the Interim Department of Music Chair

W e live in “difﬁcult,” “challenging,” “unprecendented,” and “unprecedented” times. Countless emails ﬁll our inboxes describing the current situation in these terms. Yet such adjectives, though appropriate, scarcely do justice to the emotional turmoil and distress that began in mid-March, with the Stanford campus in lockdown and all but essential staff required to work from home.

The challenges and diﬃculties that presented themselves are indeed unprecedented in number and severity. All instructors instantly had to adapt their classes for online delivery throughout spring quarter and beyond, while Stanford’s administration assiduously prepared for the economic fallout expected from sheltering in place during the pandemic. Budgets had to be revised to accommodate an across-the-board 10% cut. In the Department of Music, where a committee of the current and former chairs worked with our ﬁnance oﬃcers, we explored and pioneered every creative option to maintain our teaching mission. We were able to continue all of our on-campus ensembles, including the SLSQ, St. Lawrence String Quartet, and the Early Music Singers, as well as numerous smaller groups. I was thrilled when Stanford Live proposed that their fall season once again meant we could start thinking about digital concerts and events. For the current academic year, we have moved to a program of mostly digital concerts, including collaborations with other departments and local organizations.

The crisis in public health and the economy resulting from COVID-19 became compounded in May by widespread social unrest precipitated by the murder of George Floyd. As the ensuing national dialogue about systemic anti-Black racism intensified across the country, Stanford embarked with focus and passion on a discussion not only about hopes for a more peaceful and equitable society but also about the impact of such discussions on our music community. As the unrest precipitated by the murder of George Floyd, the Department of Music, we have had notable success both with students taking lessons and with ensembles of a modest size, all of whom can now enjoy collaborative performance while maintaining social distance.

Let me conclude on a musical note. Music, it has frequently been said, captures human experience where words may seem inadequate. A well-known example that springs to mind in the current context is the opening of Haydn’s oratorio The Creation: “Thus I was playing in with some classmates, and the process of re-arranging music for different instruments and coming up with different kinds of harmonies eventually helped me to transition into writing my own original pieces.”

At Stanford, Jennifer has sought a varied performance experience. She studies cello with Stephen Harrison and is a cellist with both the Stanford Symphony and the Philharmonia Orchestra, also serving as their Social Media & External Communications Chair. She has explored continuo and conducting and played in the orchestra for the department’s production of One Touch of Venus last year. Nevertheless, she has chosen to concentrate in Composition. “Beyond Stanford, I want to develop a career in writing music for ﬁlm/video games/entertainment media in partnership with creative storytelling,” says Jennifer. “I feel super fortunate to be learning how to compose with a solid musical foundation at Stanford, in terms of working with intentional musical structures and uses of the material I learn in other music classes at Stanford. Ultimately, it’s where I feel like I can apply everything I’m learning in Stanford’s music program.”

When asked about her favorite composers, Jennifer said, “Mozart and Rimsky-Korsakov are my go-tos, especially their iconic compositions like the Queen of the Night’s aria in The Magic Flute or Flight of the Bumblebee.” For composers in the field she intends to pursue a career, she points to Mahler, York and Koji Kondo’s soundtrack work for Nintendo video games. “Overall, it’s hard to narrow it down; for me, the title of ‘favorite composer’ moves around a lot!”

Jennifer is very appreciative of the role Friends of Music play in her Stanford experience: “Huge thanks to the Friends of Music for everything I’m learning in Stanford’s music program.”
Treasurer’s Report

FOM’s primary sources of revenue continue to be endowment income and member donations. Each year, we distribute nearly all of that as scholarships to music students for lessons, musical tours, and SLSQ Seminar participation.

**Revenue: $280,588**

- **Endowment Income:** 78% ($219,019)
- **Scholarship Donations:** 14% ($40,025)
- **Membership Fees & Donations:** 6% ($15,565)
- **Paid Events:** 2% ($5,979)

**Expenses: $206,203**

- **Lesson Scholarships:** 92% ($188,982)
- **Student Aid & Prizes:** 5% ($10,880)
- **Adult & Elementary School Programs:** 1.5% ($3,229)
- **Administrative Expenses:** 1.5% ($3,112)

*NOTE: Because of the coronavirus, no money was spent on ensemble tours or for the St. Lawrence String Quartet Seminar this year.*

New Members Join the Friends of Music Board

**Michael C. Merchant** joined the board in April 2020. Mr. Merchant is a Stanford graduate (B.S. and M.S. in Electrical Engineering, 1970) and was a member of the Stanford Band and Wind Ensemble. His career led him to found two technology companies where he designs and implements technical solutions. He lives in Palo Alto.

**Melanie Goldstein Berenson** joined the board in July 2020. Ms. Berenson is a Stanford graduate (B.A., Music, ’12, Phi Beta Kappa; M.A., Music, Science, & Technology, ’15; and M.B.A., ’20). During her career at Stanford, she was named a Fulbright Scholar and a Mayfield fellow. She is a cellist and was the student member of the board as an undergrad.

**Joss Saltzman** is our new board student member. Mr. Saltzman earned his B.A. in Music Composition in 2020 and is now in the M.A. program in Music, Science and Technology, expecting his degree in 2023. — Friends of Music Board of Directors
2019–20 Friends of Music Members

Ms. Marian Adams and Mr. James Adams
Mr. Don Andrews
Dr. Mark Applebaum and Ms. Joan Friedman
Dr. Daniel Armistead and Ms. Leslie Armistead
Mr. Reuel Ash
Dr. and Mrs. George and Karen Bailey
Ms. Kathryn Barnard
Ms. Jane Bernasconi
Mrs. Phyllis Bershad and Mr. Brian Bershad
Mrs. Barbara Bloom
Drs. Richard and Joanne Bogart
Ms. Carolyn Brennan
Mrs. Laurel Brobst-Gilbert and Mr. Stephen Gilbert
Mrs. Janis Wilcox Christiansen
Dr. Betty Cohen
Dr. Michael Condie
Mr. David Cone
Mr. Charles Connell
Mrs. Britt-Marie Cosgrove
Mr. Chris Costanza and Ms. Debra Fong
Mr. Robert Cronin and Ms. Anne Woodhouse
Dr. Peter Danner
Mr. Benjamin Deovlet
Mr. Edward Ellenberger
Professor Joel Falk
Mr. Robert Farina and Ms. Carole Farina
Mr. Paul Fink and Ms. Anita Sande
Robert Flanagan
Mr. and Mrs. Michael and Patricia Flynn
Nancy and Michael Fogel
Barbara and Joseph Fredrick
Ms. Carol C. Friedman and Dr. Joel P. Friedman
Mr. and Mrs. David and Betsy Fryberger
Mrs. Ann Gazenbeek
Ms. Betty Gerard
Mrs. Betsy Gifford
Dr. Gabriel Groner and Ms. Edie Groner
Michael and Jacqueline Grubb
Dr. Xiaohong Gu
E. William and D. Joan Hancock
Mrs. Helen Harford
Dr. and Mrs. Walter and Esther Hewlett
Dr. Karen Ho and Dr. E. Wayne Torigoe
Ronald Horn and Linda Davidson
Mr. Richard Jones-Bamman and Ms. Leigh Jones-Bamman
Professor Mary-Louise Jones-Hallauer and Professor William Hallauer
Mr. and Mrs. Kent and Linda Kaiser
Professor and Mrs. Herant and Stina Katchadourian
Mr. D.C. Kenworthy
Dr. and Mrs. Harold and Iris Korol
Mrs. Angela Kost
Dr. and Mrs. Robert and Sue Larson
Dr. Philip Lee and Dr. Roz Lasker
Mr. Sanford Lewis
Drs. John and Penny Loeb
Mr. Harvey Lynch
Dr. Lloyd Maes
Dr. William Mahrt
Professor Linda Mankin
Joan Mansour
Drs. Michael and Jane Marmor
Professor Milbrey McLaughlin
Mr. and Mrs. Michael and Teresa Merchant
Wallace Mersereau
Mrs. Carolyn Mitchell
Professor William Moerner
Bob Murphy
Dr. Andrew Nelson and Ms. Ann Carney Nelson
John Ober
Mr. and Mrs. Gregory and Regina Ockelmann
Mr. and Mrs. Paul and Natalie Ockelmann
Miriam and Charles Palm
Dr. Barbara Payne and Mr. Roger Tobin
Professor Fabian Pease and Ms. Caroline Pease
Mrs. Patricia Pepper
Marjorie Pitchon and Tom Jack
Mr. and Mrs. Rosendo and Leslie Pont
Mr. S. David Ramsey, Jr.
Mr. William Reller
Mrs. Irene Robertson
Ms. Maggie Robertson
Mr. and Mrs. Russell and Norma Robinson
Mrs. Fran Rominger
Mr. Mark Roos and Ms. Catherine Rossi-Roos
Daniel Rubin and Lina Swisher
Owen and Barbara Saxton
Rob and Karen Schreiber
Ms. Helena Shackleton
Dr. Phyllis Sherlock
Professor and Mrs. David and Sandra Siegmund
Ms. Andrea Smith
Ms. Verna Spinrad
Mr. Peter Stansky
John and Clara Steinhart
Reiner Stenzel and Hatsuko Arima Stenzel
Mr. Seth Streichler
Ms. Andrea Stryer and Dr. Lubert Stryer
Dr. Bessie Swanson
Mr. Richard Thesing
Mr. and Mrs. Ray and Christine Timmerman
Mr. Richard Tingey
Ms. Lynne Toribara
Dr. William van Melle and Dr. Patricia Ho
Mr. Travis Vigil and Ms. Kathleen Vigil
Mr. and Mrs. Scott and Barbara Wallace
Ms. Judy Warren and Mr. William Warren
Susan and Robert Weisberg
Mr. and Mrs. Gregory and Carolyn Wilbur
Mrs. Joan Winden
John Working
Harriett Wu
Mrs. Joan Young
Mr. Richard Zare and Ms. Susan Zare
Ms. Helene Zimmerman and Mr. Robert Zimmerman
Friends of Music
Bylaws Revised

This past summer, the board convened a small task force to review the current bylaws, whose latest version was dated 2008. The group met via Zoom and recommended several revisions to bring the written document into alignment with current practices. This revised document was ratified at the October 2020 board meeting. Among the changes are:
• Adjusted the minimum size of the board from 18 to 12 members
• Clarified processes for vacancies and leaves of absence
• Established four principal officers of the board: Chair, Vice-Chair, Secretary, and Treasurer
• Allowed for these officers to make interim decisions between board meetings
• Eliminated the Executive Committee
• Clarified wording to allow for electronic meetings

These updated bylaws will help us move forward with greater precision in our operations.

— Friends of Music Board of Directors

Board Member Resignation

We are sad to report that Lynne Toribara has stepped down from the board. Lynne is a long-time member and we will miss her historical perspective on the Friends.

Are You on Board?

Friends of Music is the provider of hundreds of Stanford student music lesson scholarships each year. Renew your membership now, or come onboard and join our team. We welcome new-comers! For information, contact Rowen Leigh, Administrative Liaison, at rleigh@stanford.edu or phone: 650.723.1780. You may renew your membership online via the secure donation link on the FoM website: music.stanford.edu/FOM/fom.html

Recent Alumni Pursue Advanced Degree Programs in Music

Kevin Lee Sun

Kevin Lee Sun, who has taken a leave from his M.D. program to pursue a D.M.A. in Performance and Literature: Piano, is at Eastman School of Music.

Lorin Phillips

Pianist Lorin Phillips is working toward the Master of Music degree with a focus on Musical Theatre at Arizona State University. Pianist Kevin Lee Sun, who has taken a leave from his M.D. program to pursue a D.M.A. in Performance and Literature: Piano, is at Eastman School of Music.

Maria-Hanna Honnah

Mezzo-soprano Maria-Hanna Honnah has undertaken a Master of Music program in Flute Performance at the New England Conservatory. Mezzo-soprano Lorin Phillips is working toward the Master of Music degree with a focus on Musical Theatre Performance at Arizona State University. Pianist Kevin Lee Sun, who has taken a leave from his M.D. program to pursue a D.M.A. in Performance and Literature: Piano, is at Eastman School of Music.

Kevin, Lorin, and Papa all speak with enthusiasm about their new programs and of feeling very lucky to be where they are. Nevertheless, they all must navigate some challenges specific to performance studies during a pandemic. “We’re just very careful with a reservation system, viricidal keyboard wipes, and masks always,” Kevin says of the practice rooms. “I use Zoom to teach [piano to undergraduates] and to take classes.”

Vocalists and flutists face additional difficulties with rehearsals and filming. “I use Zoom to teach [piano to undergraduates] and to take classes.”

“Despite these challenges, all three students are carrying on with what they set out to do. Lorin is currently in rehearsals for an original cast recording — adhesion to strict COVID-19 safety guidelines. For instance, in-person classes abide by a 30-minute rule where after that time limit is reached, the entire class must move to another room and restart the 30-minute timer. No more than eight wind players may be playing in a room at a time, and they must be spaced six feet apart, wearing masks when not playing. We also must play with coverings on the bells of our instruments, and most frustratingly, flutists must play while wearing masks. I’ve gotten more or less used to these guidelines, but for our latest flute ensemble piece, I’m expected to play the bass flute while wearing some kind of covering, and it’s very inconvenient.”

Despite these challenges, all three students are carrying on with what they set out to do. Lorin is currently in rehearsals for an original cast recording and filming a reading for a new work written by ASU alumni. Kevin is energized about his teaching load of undergraduate pianists and his studies in music neuroscience. Of the latter, he says, “I’m especially interested in the predictive processing of music in autism—more generally, do autistic musicians process music any differently compared to neurotypical musicians? It’s a logical and satisfying way for me to combine my medical—specifically psychiatric—training at Stanford with music.”

Papa says of flute lessons with Paula Robison, “Even continued on next page