17 Writers Announced As 2014 Rubin Institute Fellows

Representing Berkeley, Oberlin, SFCM, Stanford and Yale, the young writers who hail from around the United States, England and China will all be considered for the $10,000 Rubin Prize in Music Criticism

San Francisco Conservatory of Music (SFCM) today announced the names of the 17 young writers participating in the public and private events comprising the 2014 The Rubin Institute for Music Criticism. Taking place in San Francisco and the San Francisco Bay Area from November 5 through 10, 2014, the biennial Institute, now in its second season, is devoted to the advancement of classical music criticism and aims to be a positive force in the art of writing and talking about music, as well as a catalyst in sparking dialogue on the topic.

Birgit Hottenrott, Executive Director of the Rubin Institute, welcomed the Rubin Fellows, saying: "It is with pleasure that I introduce the 2014 Rubin Institute Fellows: from the University of California, Berkeley- Landon Bain, Christopher James King and Theodora Martin; from Stanford University- Joe Cadagin and Anna Wittstruck; from Oberlin Conservatory of Music- Daniel Hautzinger, Jarrett Hoffman, Zoe Madonna and Aaron Wolff; from Yale School of Music- Jacob Ashworth, Fiona Last, Daniel Schlosberg and Scarlett Tong Zuo, and from SFCM- Joseph Christianson, Brian Fitzsousa, Patrick Galvin and John Zientek. With various musical backgrounds encompassing studies in oboe, violin, guitar, cello, piano, composing, conducting, recording engineering, musicology, music history and singing, these young writers will bring an eagerness to both enhance their skills in the craft of writing music and to express their generation's perspectives on the art of music criticism."

During the week-long Institute, the Rubin Fellows will:

-attend the public Keynote Address by The New York Times Chief Classical Music Critic Anthony Tommasini, which opens the Rubin Institute on November 5 at 5 PM at SFCM's Caroline H. Hume Concert Hall;

-review each of the four concerts offered November 6 through 9 presented by the 2014 Performance Partners: the San Francisco Symphony, San Francisco Opera, Cal Performances and Philharmonia Baroque Orchestra;

-experience the reality of professional deadlines by having to submit their reviews by a specific time following each concert;

-have their work publicly and privately critiqued by the Institute's Writers Panel (Anne Midgette, Washington Post critic and author; Tim Page, professor, journalism and music, University of Southern California; John Rockwell, writer and arts critic; Alex Ross, The New Yorker magazine critic and author; Heidi Waleson, Wall Street Journal critic and author; and Rubin Institute benefactor Stephen Rubin, President and Publisher of Henry Holt & Co.);

-attend all Institute Public Panel discussions featuring members of the Institute's Faculty Critics November 6 and 8 at 2 PM at SFCM's Caroline H. Hume Concert Hall, and November 9 at 11 AM at the University of California, Berkeley's Hertz Hall;
-attend all **four pre-performance** lectures given by: Alex Ross (November 6 at 7 PM, Davies Symphony Hall, San Francisco), Heidi Waleson (November 7 at 7:15 PM, Calvary Presbyterian Church, San Francisco), Anne Midgette (November 8 at 6:35 PM, War Memorial Opera House, San Francisco) and John Rockwell (November 9 at 2 PM Zellerbach Hall, University of California, Berkeley).

In addition, select Rubin Fellows' reviews will be:
- posted on the Institute's website;
- considered for the $10,000 **Rubin Prize in Music Criticism**, to be awarded to one of the Fellows at the Closing Ceremony of the Institute on November 10 at 10 AM at SFCM's Caroline H. Hume Concert Hall.

Biographies of the 2014 **Rubin Institute Fellows** follow below.

**The 2014 Rubin Institute Fellows**

**University of California, Berkeley**

**Landon Bain** is a senior at UC Berkeley majoring in music. He is active as a composer, and apart from composing works for student performing groups, is also an officer in the department's Undergraduate Composers Club. His work as a composer has ranged from pieces for traditional ensembles to amplified/electric works for interdisciplinary art installations. As a performer, Bain has sung in the University Chorus, played in the Balinese Gamelan ensemble and has studied and performed contemporary improvised music as an electric guitarist. As a guitarist, he also has an extensive background playing in traditional jazz bands. Bain plans to pursue graduate studies in musicology with an emphasis on twentieth and twenty-first century sacred music, and is currently writing a senior thesis on the music of James MacMillan.

**Christopher James King** is currently in the process of completing his undergraduate studies at the University of California, Berkeley. A Los Angeles native, he is majoring in music history with a minor in the history of East-Central Europe. A trained guitarist in both the jazz and classical idioms, Christopher regularly performs in a variety of musical settings. He began composing music in 2007 and, shortly after, founded the Los Angeles-based electronic music ensemble Barrels. In addition, he remains an active member of Chandeleria, an L.A.-based multi-media project dedicated to the musical kitsch of horror film music. Since moving to the Bay Area, King has studied composition and piano with Elinor Armer of the San Francisco Conservatory of Music. However, history remains his passion. King plans to attend graduate school to study musicology with a specialization in French music of the early and mid-twentieth century. His other musicological interests include music aesthetics, politics and performance, as well as music and ideology and music's ability to construct identity. Recently, King has been especially interested in reception history.

**Theodora Martin** is a junior at UC Berkeley, where she is pursuing a double degree in music and English and studying piano with Martha Wasley. In the past, Martin also studied with Professor Hans Boepple at Santa Clara University. This July, Martin attended the Dublin International Piano Festival and the PIANALE Festival in Fulda, Germany, where she took master classes with 12 professors and performed in numerous concert halls. In March, Martin performed Scharwenka's underplayed Fourth Concerto with the Saratoga Symphony under the direction of Jason Klein. Her other performances include Grieg's Piano Concerto, Chopin's Piano Concerto No. 1, Prokofiev's Piano Concerto No. 2 and Brahms' Piano Concerto No. 2 with the Kostroma Symphony in Russia. Martin is the recipient of several first place awards in competitions such as the MTAC Concerto Finals, the Marilyn Mindell, the Young Artist's Beethoven, the International Russian Music, the Pacific Musical Society and the AFAF Concerto competitions. Martin also attended the International Piano Festival in Naleczow, Poland, where she won Third Prize in its competition; from 2008 to 2012, she attended the California Summer Music festival,
where she studied chamber music and contemporary works, collaborating with composers such as John Corigliano. Martin participated in master classes with John O'Connor, Seymour Lipkin, Antonio Pompa-Baldi, Katarzyna Popowa-Zydron, John Perry, Christopher O'Riley and Vladimir Ovchinnikov. She is an active member of the UC Berkeley Symphony Orchestra and frequently performs chamber music. She is also a concert reviewer for PeninsulaReviews.com.

**Stanford University**

**Joe Cadagin** is a second-year doctoral student in musicology at Stanford University. As an undergraduate, he studied at the University of Michigan, Ann Arbor. Under the guidance of his advisor, Professor Naomi André, Cadagin completed a senior honors thesis titled *Nonsense Well Set: Settings of Lewis Carroll's "The Mouse's Tale" by David Del Tredici and György Ligeti*. He presented material from the second half of his thesis at the 2013 György Ligeti Festival and Symposium at the Florida State University College of Music. While at Michigan, Cadagin served as the fine arts editor for The Michigan Daily, the University of Michigan's student-run newspaper. He also interned for two summers at Opera News magazine in New York City. His articles and reviews have been published in both publications, as well as online at MusicalCriticism.com. In 2012, Cadagin spent six months studying musicology at the University of Oxford, St. Catherin's College. Cadagin's research at Stanford focuses primarily on post-war and contemporary opera and orchestral works. He is especially interested in the works of György Ligeti, Karlheinz Stockhausen, Olivier Messiaen and Unsuk Chin. He is planning to write a dissertation on post-war settings of Lewis Carroll that examines the numerous operatic, concert and popular music works inspired by *Alice's Adventures in Wonderland* and *Through the Looking-Glass*. Cadagin has also explored East Asian musical theater - specifically Chinese opera and Japanese Kabuki - and is interested in Western operatic works that incorporate elements of Chinese opera.

**Anna Wittstruck** is a conductor, cellist and Ph.D. candidate in musicology at Stanford University. She has conducted concerts across the United States and in Europe and Asia. She has served as acting director and assistant conductor for Stanford's orchestral studies program, music director and conductor of the Summer Stanford Symphony Orchestra, assistant conductor and academic coordinator for the Stanford Youth Orchestra, and as an adjudicator and conductor for the 2014 Alice and Eleonore Schoenfeld International String Competition in Harbin, China. As a cellist, she participated in the 2011 YouTube Symphony Orchestra under the direction of Michael Tilson Thomas and has appeared as a soloist with the Charlotte and Hendersonville Symphonies, the Stanford Symphony Orchestra and on the National Public Radio show *From the Top*. Originally from North Carolina, she won a blind audition at the age of fourteen to become the youngest contracted member of the Asheville Symphony, and has participated in orchestra festivals such as Tanglewood, Round Top and the National Symphony/Kennedy Center Institute. She holds a B.A. in music from Princeton University with certificates in creative writing and musical performance. She is currently writing her dissertation on neoclassicism in music-dance collaborations between the two world wars.

**Oberlin Conservatory of Music**

**Daniel Hautzinger** of Chicago is a third-year double-degree student at Oberlin College and Conservatory of Music. His majors are piano performance, under the tutelage of Alvin Chow, and history, with a special focus on European cultural and intellectual history. He recently served as the first ClevelandClassical.com Young Writers Fellow and in 2013 interned for Andrew Patner of the Chicago Sun-Times and WFMT 98.7-FM radio in Chicago. Hautzinger has written for ClevelandClassical.com, the Oberlin Review and Classical Voice North America, the online journal of the Music Critics Association of North America. He currently works as a Communications Assistant in the Oberlin Conservatory Communications Office.

**Jarrett Hoffman**, from Morgantown, West Virginia, is a fifth-year double-degree student at Oberlin College and Conservatory of Music, majoring in creative writing and clarinet performance. His writing
has been published in *ClevelandClassical.com*, where he is Assistant to the Editors, as well as Brooklyn-based Zumic and the *Oberlin Review*. A clarinet student in the studio of Richard Hawkins, Hoffman has performed with the West Point Band, attended the Round Top and Marrowstone music festivals, and played in master classes for Anthony McGill, Ron Samuels, Kenneth Grant and Håkan Rosengren. An avid writer of short stories, he has attended the New York State and Juniper writing workshops. In the spring of 2014, he studied in London through the Danenberg Oberlin-in-London Program. In his spare time, he enjoys playing soccer.

**Zoë Madonna** participated in the audience competition during the 2012 *Rubin Institute*, where all three of her reviews advanced to the final round. She so enjoyed the experience that she eagerly enrolled in the Oberlin Conservatory's Introduction to Music Criticism class. A fourth-year East Asian studies major, anthropology minor and avid writer and photographer, Madonna spent a semester studying in Japan and hopes to pursue a career in Japanese-English translation. She has been singing, playing piano and listening to music since her childhood in Maplewood, New Jersey, and she chose Oberlin for the myriad musical opportunities it offers all students. Outside of class, she can be found at Oberlin's many concerts, singing with the historical-music vocal ensemble Collegium Musicum, hosting a radio show on campus station WOBC, teaching contra dance or playing the accordion at local Irish music gatherings and farmers' markets.

**Aaron Wolff** is a third-year double-degree student at Oberlin College and Conservatory of Music hailing from Newton, Massachusetts. As a cello student of Natasha Brofsky of the New England Conservatory, Wolff won first prize in the 2010 Boston Symphony Concerto Competition. Other competitions have led to performances with the chamber orchestra A Far Cry and the Boston Trio. Now a student of Darrett Adkins, he recently performed alongside eighth blackbird in Oberlin's Contemporary Music Ensemble. A Minneapolis native, Wolff spent his elementary school years with his family in London while his father conducted the hr-Sinfonie orchester in Frankfurt, Germany. In high school, Wolff began to write songs, in addition to directing and arranging for his school's award-winning a cappella group. When not working on music, Wolff hones his other passion: acting, both on the stage-most recently at Oberlin, as abstract-expressionist painter Mark Rothko in John Logan's *Red*-and for the camera, as the adolescent boy Danny Gopnik in the Coen Brothers film *A Serious Man*.

**Yale School of Music**

**Jacob Ashworth** serves as violinist, conductor and Artistic Director of the vocal and instrumental chamber ensemble Cantata Profana, and as Music Director for Heartbeat Opera. A performer of all styles, Ashworth has been praised by *The New York Times* as a baroque violinist for his "diligent attention to period style," and is a current member of the Yale Baroque Ensemble, while his other recent highlights range from a recital of the complete Brahms sonatas to a staged production of Schoenberg's *Pierrot lunaire* at the Yale Cabaret, a tour in Mexico to premiere his commission of Francisco Ladrón de Guevara's Variations for Solo Violin, and conducting the premiere of Daniel Schlosberg's opera *Frau Trude*. Performances as a duo with pianist Lee Dionne have recently included the premiere of Susan Kander's *Hermestänze*, a cycle for violin and piano which Ashworth also commissioned. Ashworth continues to exhibit a virtuosic breadth of ability and deep love of collaboration this season, embarking on a fully staged production of György Kurtag's *Kafka Fragments* with mezzo Annie Rosen, returning to Mexico for two concert series, giving recitals in New York, New Jersey and New Haven, visiting Banff, Canada for artist residencies, and touring Europe with the Yale Schola Cantorum.

**Fiona Last** is currently a Master's candidate at the Yale School of Music. An oboist, she also holds Bachelor's degrees in oboe performance from Temple University, and Arabic and ethnomusicology from the School of Oriental and African Studies in London. Last has performed concertos in the US, UK and Spain, and is an active orchestral and chamber musician, working with conductors such as John Adams, Peter Oundjian, Vladimir Jurowski and Krzysztof Penderecki. As a proponent of new music she has
performed with the Zephyrus Project Orchestra, ConTemplum Composer's Orchestra, Brevard ITCH Ensemble and as a soloist at Bowdoin's Gamper Festival of Contemporary Music. She also studies the Baroque oboe, is an active choral singer and was a member of the Philadelphia Arab Music Ensemble. She is originally from Southampton, England.

Daniel Schlosberg is a composer and pianist who has had his works played by the Dover Quartet, Cabrillo Festival Orchestra, Buffalo Philharmonic, Yale Philharmonia, Aspen Contemporary Ensemble, Yale Baroque Ensemble, Lorelei Ensemble and David Shifrin. Schlosberg was awarded a 2014 Charles Ives Scholarship by the American Academy of Arts and Letters and a 2014 ASCAP Morton Gould Young Composer Award. Recent theatrical work includes his chamber opera Frau Trude, arrangement/music direction of Kurt Weill's The Seven Deadly Sins (Heartbeat Opera), re-orchestration/conducting of Stephen Sondheim's Sunday in the Park With George (Yale School of Drama), and performance of a staged version of Arnold Schoenberg's Pierrot lunaire (Yale Cabaret). This spring, Schlosberg will music direct Bertolt Brecht's The Caucasian Chalk Circle at Yale Repertory Theatre, premiering a score by David Lang written especially for the production. Schlosberg has appeared at Chamber Music Northwest and the Phoenix Winter Chamber Music Festival, where he has performed with such artists as Fred Sherry, Ani Kavafian, Alan Vogel and Tara Helen O'Connor. Upcoming projects include a set of operas based on Grimm fairy tales and a work for the Yale Symphony Orchestra to commemorate its 50th season. Schlosberg received his MM and MMA degrees from the Yale School of Music, studying with Martin Bresnick, David Lang, Aaron Kernis and Chris Theofanidis.

Scarlett Tong Zuo, a junior history major at Yale University, is passionate about music. A Beijing, China native, she has been playing the piano since age five, and has performed with major symphony orchestras across China. At Yale, she is also a singer and the undergraduate student conductor of the Yale Glee Club, Yale's principal undergraduate mixed choir and oldest musical organization. Aside from music, Zuo serves as the vice president of the Chinese undergraduate society, writes art reviews and contributes frequently to the China Hands magazine. Having worked at the Norfolk Chamber Music Festival and the Opera Theatre of Yale College, Zuo is interested in a career in arts administration and education, and hopes to promote intercultural dialogue in the future.

San Francisco Conservatory of Music
Joseph Christianson began his violin studies at age 12. He performed extensively in his hometown of San Luis Obispo, becoming fluent in both bluegrass and classical idioms. He became concertmaster of the San Luis Obispo Youth Symphony and soloed under the baton of Kent Nagano. He benefited from the musical mentorship of ‘Botso’ Korisheli, the subject of the award-winning documentary Botso: The Teacher from Tblisi. Christianson has had the good fortune to study under such artists as Nina Bodnar, Herbert Greenberg, Axel Strauss and Bettina Musummeli at the Peabody Institute of the Johns Hopkins University and the San Francisco Conservatory of Music. In 2012 he performed in Muscat, Oman under Lorin Maazel's baton as a Castleton Festival Orchestra Fellow. He is currently pursuing his M.M. at the San Francisco Conservatory of Music as a student of Bettina Musummeli. He maintains his own teaching studio of nearly 30 students throughout the Bay Area.

Brian Fitzsousa is a San Francisco-based composer. Born in West Hartford, Connecticut, he began his musical studies at age five, and began composing short pieces for piano not long after. He studied jazz performance at the Greater Hartford Academy of the Arts and received his B.M. in music composition and theory from New York University where he studied with acclaimed American composer Justin Dello Joio. As a composer, Fitzsousa explores many divergent musical genres. He is particularly fond of opera and is currently developing a one-act work about the life of Sherry Mangan, a Trotskyist poet active around the time of the Cold War. Fitzsousa has also composed scores for various short films by New York City-based directors. His original music has also been featured in productions by Yale University and Connecticut Public Television. Fitzsousa is also a singer, guitarist and songwriter, and has performed
and recorded in New York as part of the folk-rock bands Dewey and the Decimals and the Brian Fitzsousa Trio. Fitzsousa is currently a first year M.M. student at the San Francisco Conservatory of Music where he studies composition with David Conte.

Patrick Galvin, a San Francisco native, began his violin studies with Roy Oakley at age 6 and made his solo debut with the Oakland Symphony at age 11 playing the Bruch violin concerto. His teachers have included Camilla Wicks and Wei He at the San Francisco Conservatory of Music, Herbert Greenberg at Peabody Conservatory, and Barbara Gorzynska at the Prayner Konservatorium in Vienna, Austria. He was a member of the San Francisco Youth Symphony from 2004 -2007 and attended festivals at Meadowmount, Encore School for Strings, The Quartet Program and at AIMM where he studied with Ruggerio Ricci and Cyrus Furough. Galvin is a teacher and freelance violinist and is in his last year as an undergraduate at the San Francisco Conservatory of Music.

John Zientek is a freelance guitarist based in San Francisco with a diverse background in the music industry. Born in Palo Alto, California, Zientek was raised in Washington and started violin studies at an early age. While pursuing a degree in music at Western Washington University in Bellingham, he worked as an engineer and manager at a recording studio for four years. Upon graduation with a B.M., Zientek was immediately hired by Whitworth University as a professor of guitar. Showing great tenacity and logistical prowess, he managed the North American tour of world-renowned French guitarist Pierre Bensusan at the age of 23. Zientek's work as a recording engineer was highlighted on Bensusan's latest record, Encore, which won an Independent Music Award for Best Live Album. As a chamber musician and soloist, he has traveled throughout North America performing newly arranged and commissioned repertoire. Zientek completed his M.M. at the San Francisco Conservatory of Music in 2014 and is currently completing a PSD at SFCM studying with Sérgio Assad.

Click here for photos of the Rubin Institute Fellows.

Please visit www.sfcm.edu/rubin-institute for a detailed schedule of events for The Rubin Institute for Music Criticism, including event locations and times, and links to websites to purchase tickets to performances. Public Panels, the Keynote Address and Closing Ceremony are all open to the public free of charge. The Institute website also includes photographs and biographies of the Writers Panel, the Everyone's a Critic Audience Review Prize Judging Panel, and the musicians and ensembles performing during the week-long series, as well as information regarding the $10,000 Rubin Prize in Music Criticism and the $1,000 Everyone's A Critic Audience Review Prize for the best review by an audience member of a concert performed during the Institute.

About The Rubin Institute for Music Criticism:
The first program of its kind focusing on music and music criticism, the Rubin Institute brings together before the public national music journalists, renowned musicians and aspiring young writers, combining the wisdom and insight of today's highly esteemed critics, the artistry and daring of acclaimed musicians, and the energy and promise of tomorrow's music journalists. The biennial institute comprises a weeklong series of public events including a keynote address, performances, lectures by critics, critical reviews and discussion panels.

Featuring public concerts by acclaimed musicians from the opera, chamber and orchestral stages, the performances are reviewed by a select group of student writers (Rubin Institute Fellows). Their work is critiqued in private workshops and public sessions by a panel of highly esteemed national music critics and journalists. Leading up to the Institute, the seventeen student writers will prepare for the Institute at each of their nominating universities.
The Rubin Institute for Music Criticism, the Rubin Prize in Music Criticism and the Everyone's A Critic Audience Review Prize are made possible by the generosity of Stephen Rubin, president and publisher of Henry Holt & Co.

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