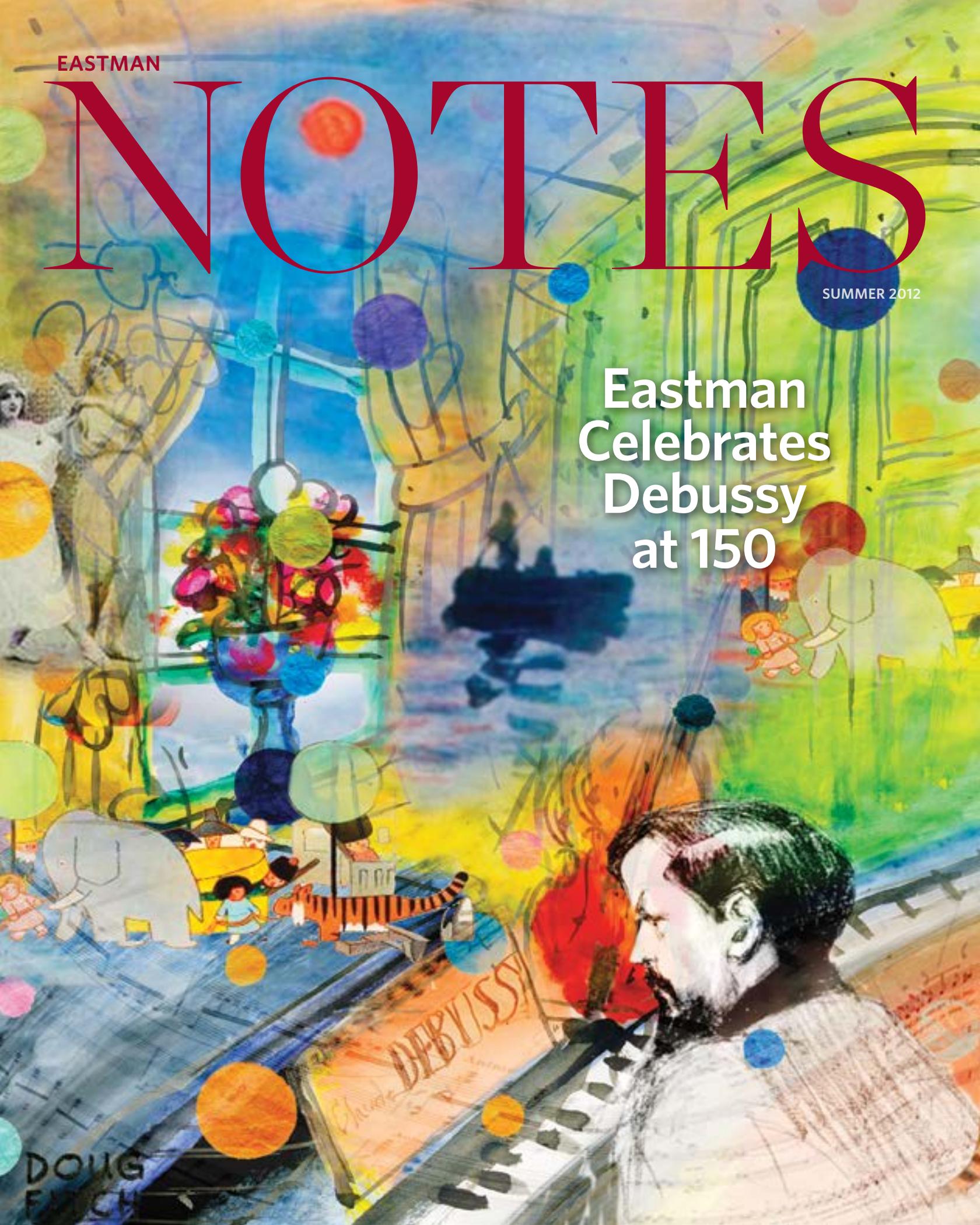


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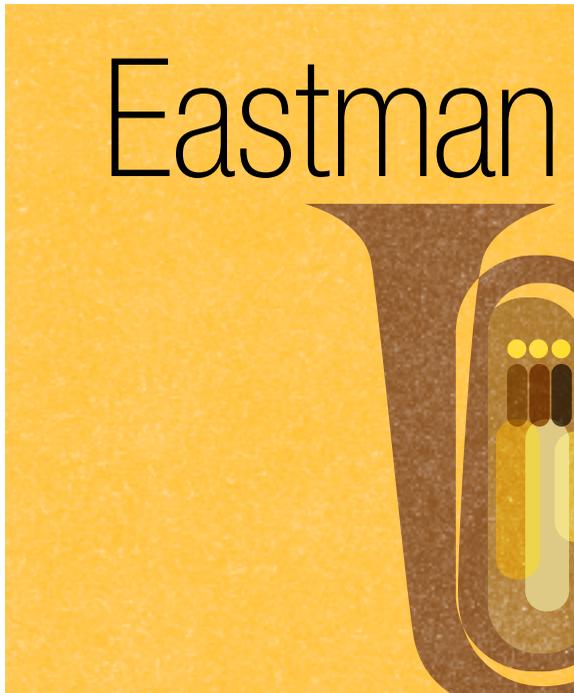
# NOTES

SUMMER 2012

Eastman  
Celebrates  
Debussy  
at 150



DOUG  
FINCH



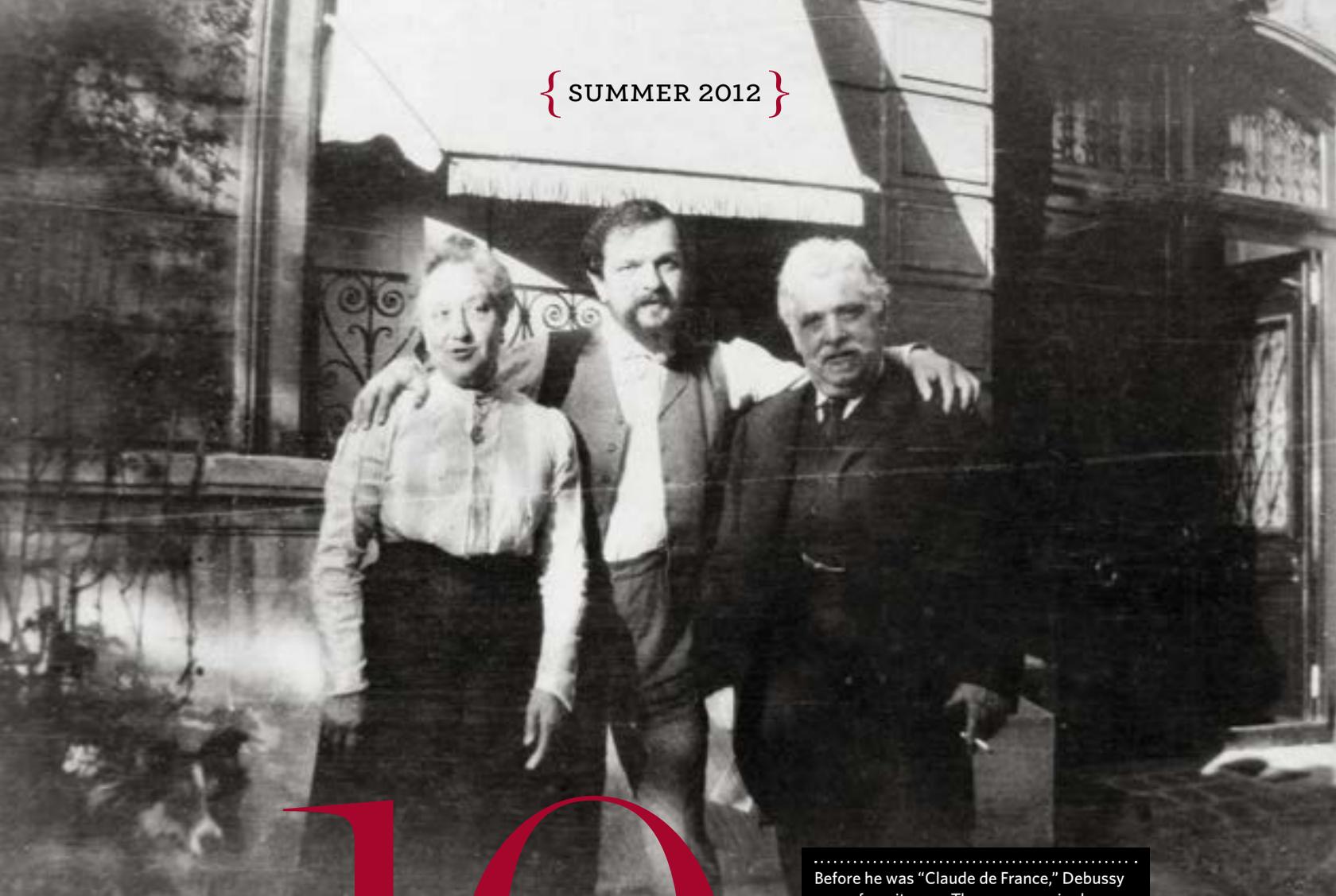
## Join your fellow Eastman alumni for a spectacular weekend!

Reunion class members, all alumni,  
parents, and families are welcome.

Visit [www.esm.rochester.edu/alumni/weekend](http://www.esm.rochester.edu/alumni/weekend)  
for full information and regular updates!

**REGISTER BY OCTOBER 1, 2012**

- 50th reunion celebration (classes of 1961 and 1962)
- Recognition of the 1961–62 Eastman Philharmonia European Tour
- A tribute to Eastman's legendary jazz professor and renowned arranger, Rayburn Wright, and a reunion of his students
- A Catherine Filene Shouse Arts Leadership Program (ALP) reunion
- 20th anniversary celebration of Eastman's guitar program
- Prismatic Debussy: Celebrate Debussy's 150th birthday with an all-ensembles concert of his music in Kodak Hall



# 10

Before he was "Claude de France," Debussy was a favorite son. The composer is shown here in a 1906 photograph with his mother, Victorine, and his father, Manuel-Achille.

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*From the Dean*

## Celebrating Debussy's 150th

Extravagant, intimate, experimental, and more: Eastman explores the many facets of France's great composer on his 150th birthday.

**ON THE COVER:** Our cover pays homage to Claude Debussy with a colorful collage by New York artist Doug Fitch that brings together several Debussyan elements; see page 14 for a key. ILLUSTRATION BY DOUG FITCH

# 18

## The Sound World of a Baroque Master

Eastman Rochester Organ Initiative investigates J.S. Bach and the organ.

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## David Craighead and Zvi Zeitlin

A student and a colleague remember two legendary Eastman musicians.

EASTMAN  
NOTES

Volume 30, Number 2  
Summer 2012

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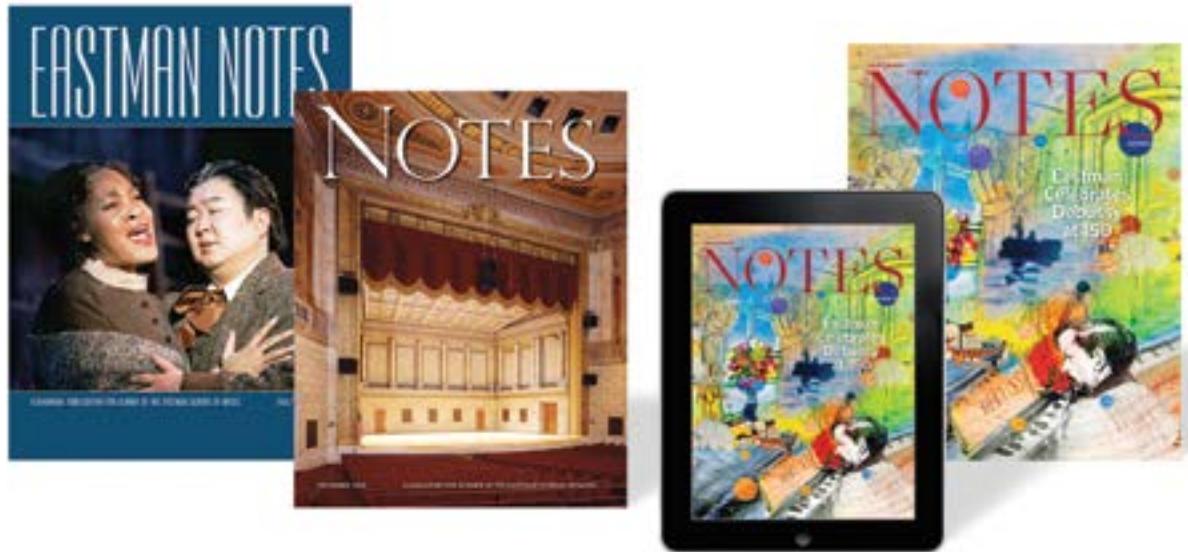
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## The More Things Change ...

Since I started as the editor of *Eastman Notes* ten years ago, your magazine—our magazine—has undergone some significant changes. First of all—the summer 2012 issue looks quite a bit different from the fall/winter 2002 edition (my first as editor). At that time, *Eastman Notes* was about the size of the old *Life* magazine—and all in black and white, except for incidental color. The fall-winter 2002 issue had our first color photographs, on the front (a duet from an Eastman Opera Theatre presentation of *La Bohème*) and on the back (the “Show of Hands Against Intolerance”—colorful handprints conveying support of an important message).

Since then, *Eastman Notes* has gradually grown more visual and, we hope, more vivid: we have much more photography, and all of it is in color (except for historical photos and images). Our type has changed to a font that is sharper and easier to read; and this issue includes some fresh elements of design that help give the magazine a cleaner look and easier readability.

And the biggest change of all: starting this fall, *Eastman Notes* will be accessible on your iPad, as an app (as *Rochester Review* has been for several issues). You’ll not

only be able to read the magazine on your screen, you’ll be able to touch the screen to see links and content related to certain articles—a feature that we hope will grow to include almost everything we print in the magazine.

One thing has remained the same since 2012, and indeed since 1922: there is no dearth of interesting news to put into *Eastman Notes*. Concerts, visiting musicians and scholars, tremendous student and faculty accomplishments, and much more have been part of the School’s life for decades, and we hope to continue reporting them faithfully.

Previous issues reported on the semester just past; in this issue we focus on the future, with previews of notable school events—which include two festivals celebrating great composers: Johann Sebastian Bach (*The EROI Festival 2012*, beginning on page 18) and Claude Debussy (*The Prismatic Debussy*, beginning on p. 10). We also preview an exciting concert and related events celebrating an Eastman teaching legend, the pioneering jazz educator Ray Wright (see p. 16), and remember two more Eastman legends who died recently, David Craighead and Zvi Zeitlin (p. 22). In all, a very full issue of *Eastman Notes* ... as they always are!

The changing faces of *Eastman Notes* (left to right): Fall-Winter 2002; Summer 2004; Summer 2012, iPad and print editions.

David Raymond





Beiliang Zhu

## Best in Bach

In July, the 28th Leipzig International Bach Competition awarded a First Prize in cello to current Eastman doctoral student **Beiliang Zhu**. Beiliang is the first cellist in the history of the competition to win for performances on a Baroque cello (her teacher Steven Doane adds “She’s a stellar performer on ‘modern cello’ also”). Established in 1950 by the Bach Archive of Leipzig, the Bach Competition this year brought together 112 competing musicians from 23 countries.



## American Academy Awards Alumni

The American Academy of Arts and Letters’ list of 2012 award recipients included a number of Eastman alumni. An Arts and Letters Award in Music went to composer **Dan Welcher** (BM ’69); the Andrew Imbrie Award in Music to **Louis Karchin** (BM ’73); and the Wladimir and Rhoda Lakond Award to **Christopher Theofanidis** (MM ’92). Another of the American



On May 4, the Eastman-Rochester Chorus and director William Weinert reached what many would call the pinnacle of the choral repertoire: Beethoven’s *Missa Solemnis*. The huge work not only filled the Kodak Hall stage, it filled Kodak Hall with an enthusiastic audience.

Academy’s awards is named after **Goddard Lieberson**, director of Columbia Masterworks records from the 1940s through the 1960s, who attended Eastman in the 1930s.

## A Pulitzer for Puts

**Kevin Puts** (BM ’94, DMA ’99) was already one of the most-performed younger American composers, but when he won the 2012 Pulitzer Prize in Music, he

became an esteemed opera composer as well. Kevin’s first opera, *Silent Night*, based on the 2005 French film about a Christmas Eve cease fire during World War I, was awarded the Pulitzer in April. Produced in November 2011 to great acclaim by the Minnesota Opera in 2011, another performance of *Silent Night* is scheduled for February 2013 by the Opera Company of Philadelphia.

## Hoping for more Hanson

We announced in an earlier edition of *Eastman Notes* that **John Ricca** (BM ’59, MM ’64) is collecting information and anecdotes for his forthcoming biography of **Howard Hanson**, Eastman’s director from 1924 to 1964... but we printed the wrong e-mail address for him! Please send your Hansonian to John Ricca at piano.net@verizon.net.



On August 4, 16-year-old Leonardo Colafelice of Bari, Italy was awarded first prize—a gold medal and \$5,000—in the 2012 Eastman Young Artists Piano Competition. Leonardo also received the Audience Prize and awards for performance of individual Baroque, Romantic, classical sonata, and Spanish works. Second place winner was Junhiu Chen of Shanghai, China and third place Kate Liu of Winnetka, IL and Singapore.

# Violas Front and Center

If you're a violist, your world was briefly centered at Eastman from May 30 to June 3, when the International Viola Congress was held here for the first time since 1977. No viola jokes were allowed: this was a very serious and very busy celebration of "all things viola"—and of guest appearances by some of the world's great violists, including Wolfram Christ, Kim Kashkashian, and Donald McInnes. Things got started in Kilbourn Hall with music from the combined Eastman and Beijing Viola Ensembles (pictured), and the IVC continued with a live broadcast concert from Kodak Hall, numerous recitals featuring new works for viola, and a young artists competition. *Photograph by Adam Fenster*





# In Perugia, “Out of the Cool”

In July, the Eastman Chamber Jazz Orchestra visited the famous Umbria Jazz Festival in Perugia, Italy, performing several concerts of music by Gil Evans in honor of his centennial, led by Evans expert Ryan Truesdell. The concerts, featuring selections from *Sketches of Spain*, *Out of the Cool*, and other seminal Evans albums, received a rave review from *Jazz Times*'s Thomas Conrad: “the emotional revelation ... was simply to hear this music live, impeccably played, and to hear it exactly as Evans wrote it.” The band is shown here led by Paolo Fresa.

“It was a magical thing in a magical city,” says New Jazz Ensemble director Dave Rivello of the trip. “It was wonderful not just to see these students become better friends on the trip, but to see their lives change.” *Photograph by Thomas Truesdell*



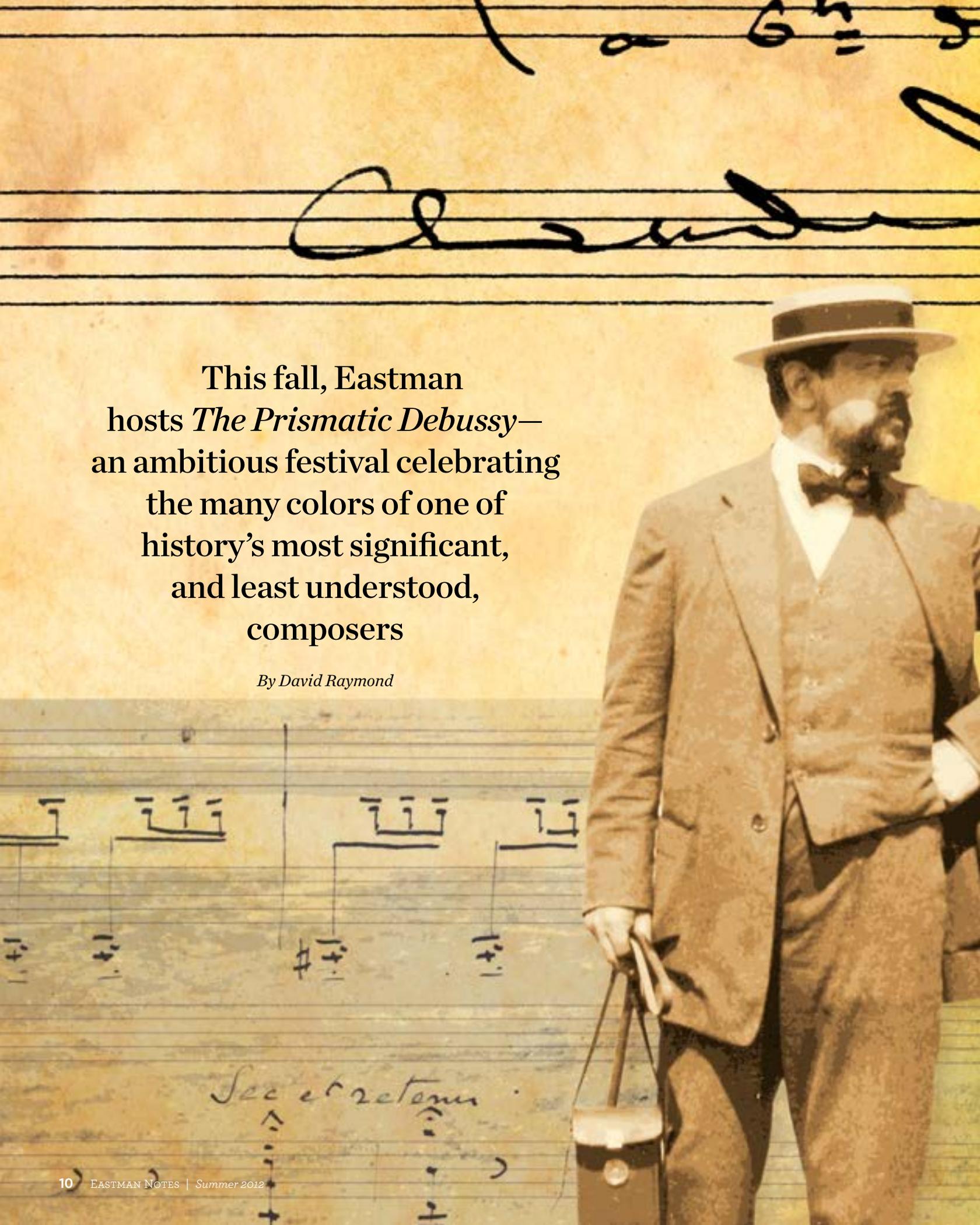


# A Gripping Performance

Traditional operas in untraditional settings were the keynote of Eastman Opera Theatre's spring 2012 season. Smetana's *Bartered Bride*, the tuneful Czech national opera, was set in a different kind of heartland: the 1930s American Midwest. Director Michael McConnell and designer Mary Griswold took their visual cues from Grant Wood paintings, including the iconic *American Gothic*, but much of the staging recalled good old American musical comedy. Soprano Elizabeth Smith and tenor Matthew Valverde, as a (literally) mismatched couple, are shown here in a arm-wrestling clinch. In February, Eastman Opera presented an equally imaginative version of Cimarosa's *Il matrimonio segreto*: see p. 29. Photograph by Kurt Brownell







This fall, Eastman  
hosts *The Prismatic Debussy*—  
an ambitious festival celebrating  
the many colors of one of  
history's most significant,  
and least understood,  
composers

*By David Raymond*



.....  
Claude Debussy is shown here in a seaside photograph from 1910—and in front of a passage from the manuscript of his arrangement of his piano prelude “Minstrels” for violin and piano, a treasure of the Sibley Library.

**2012** marks the 150th anniversary of Claude Debussy (1862–1918), the composer of some of the most original and beautiful music in (and out of) the repertoire. Eastman is celebrating this milestone with *The Prismatic Debussy*, a full month of concerts and other events devoted to a many-faceted and paradoxical musician, and offering myriad opportunities to hear some fascinating music.

Debussy's reputation as one of the great originals in musical history is immense and secure—almost in spite of itself, as his popularity is based primarily on a few works. The infinitely seductive *Prélude à l'après-midi d'un faune* and the tumultuous *La Mer* are concert hall staples; a number of short, tuneful piano pieces and songs such as “Clair de lune,” “Reverie,” “The Girl with Flaxen Hair,” and “Beau Soir” are recital favorites, were annexed by Tin Pan Alley for pop song melodies in the '40s, and often turn up on classical CD compilations of the “music for relaxing” variety. So a revolutionary composer is often considered “easy listening”—or simply categorized as “Impressionistic”, a word Debussy detested when applied to his music.

But there is nothing precious about such Debussy works as the evanescent ballet score *Jeux*, the powerfully abstract Etudes for piano, or the obliquely tragic Cello Sonata, one of his very last works. These pieces puzzled their early listeners, and are still great challenges to interpreters. Debussy's revolutionary ideas about rhythm, tonality, musical form, and instrumental color and texture have been a training ground and a jumping-off point for 20th-century composers from Stravinsky to Vaughan Williams, from Duke Ellington to Pierre Boulez, who wrote that “modern music was awakened by *L'Après-midi d'un faune*.”

According to Artistic Director of *The Prismatic Debussy*, Marie Rolf—Professor of Music Theory and Associate Dean of Graduate Studies, and a leading authority on Debussy—the festival was first conceived several years ago, when she gathered together her colleagues to discuss the impending anniversary and the international interest it would inspire. “Everyone was immediately excited about the sesquicentennial,” she says, “and we soon came up with more ideas than we could possibly achieve. Over a period of a year or so, the outlines of *The Prismatic Debussy* emerged.”

The festival begins on October 13 (during Eastman Weekend) with *Extravagant Debussy*, a program involving many of Eastman's large ensembles—Philharmonia, Wind Ensemble, Chorale, and the Eastman School Symphony Orchestra—in a wide variety of Debussy works displaying his genius for orchestration and tone color, from his early orchestral suite *Printemps* (1887) to music from *Le Martyre de saint Sébastien* (1911), a grandiose religious mystery play containing some of Debussy's most unusual



Professor Marie Rolf, artistic director of *The Prismatic Debussy*, has edited several of the composer's works, including a volume of early songs and the famous orchestral triptych *La Mer* for the critical edition.



The cover of P. Craig Russell's comic book version of Debussy's opera shows Pelléas and Mélisande threatened by a menacing Golaud.

Opposite: Drawing by Leon Bakst (1866–1924), Russian theater and ballet designer, for Vaslav Nijinsky's ballet (1912) based on Debussy's *Prélude à l'après-midi d'un faune*.

music for chorus and orchestra. True, Debussy never wrote any music for wind ensemble, but the EWE will perform imaginative arrangements by Donald Hunsberger and Mark Scatterday of Debussy's *Marche écossaise*, his “Hommage à Rameau” from the first set of his piano *Images*, and the “Sarabande” from *Pour le piano*.

After this lavish beginning, subsequent concerts (see pp. 14–15) will explore *Intimate Debussy* (a PRISM concert of transcriptions of favorite Debussy songs and piano pieces for other chamber media); *Inspirational Debussy*, a Musica Nova concert featuring premieres of works by Eastman's David Liptak, Brad Lubman, Carlos Sanchez-Gutierrez, and Allan Schindler, inspired by Debussy's gnomic piano prelude “Des pas sur la neige” (“Footprints in the Snow”); and *Debussy Premieres*, a day-long exploration of Debussy's vocal repertoire, including five recently discovered songs. Among many other related events, Debussy's complete piano preludes and etudes, now cornerstones of the keyboard repertoire, will be surveyed by Eastman piano students, theory and musicology seminars this fall semester will be devoted to his music, and a Community Music School course on Debussy and his music will precede the festival.

**T**he most unusual event is probably *Theatrical Debussy*, consisting of the composer's great opera *Pelléas et Mélisande* performed without singers, but with a small orchestra of classical and jazz musicians from Eastman and from Louisiana State University. While the musicians play Debussy's orchestral score, panels from a comic-book retelling of the opera's story by noted artist P. Craig Russell will be projected on a screen. Russell, a legend in the comic-book world, has also created renditions of *The Magic Flute*, *Salome*, and *Wagner's Ring*. This event has been organized by Professor of Theory Matthew Brown, who recently published *Debussy Redux: The Impact of his Music on Popular Culture*. Russell will be here for the event, and will be interviewed by *Pelléas* scholar David Grayson (University of Minnesota) and UR Professor of Religion Emil Homerin at the Memorial Art Gallery on October 25.

A comic-book *Pelléas* may sound like an odd idea, but Debussy might have appreciated it. As Brown points out in his book, Debussy was no enemy of popular culture of his day; his music is inspired by ragtime, minstrel shows, circuses, and nursery rhymes—not to mention what is now called “world music.” Enveloped in the dreamy, elusive atmosphere of *Pelléas* is a plot as violent and horrific as that of most any Verdi opera, which works well in graphic format. And the “no voices” approach might well have appealed to the composer who once wrote “In opera, there is always too much singing.”

On the other hand, singing is the *raison d'être* of *Debussy Premieres*, which devotes a full day to performances of



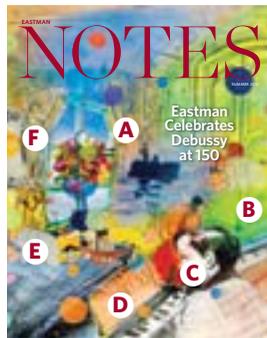
and lectures on many of Debussy's songs—familiar, unfamiliar, and practically brand-new. Four early Debussy *mélodies* were discovered in Paris in 2011 (and have been recorded recently by soprano Natalie Dessay); a fifth subsequently resurfaced in the United States. All five songs will be performed in Rochester by soprano Elizabeth Calleo (MM '96), an Eastman graduate who has made a career in France, and Eastman professor Russell Miller. Other early Debussy songs will be performed by Eastman voice students. The symposium is organized by Professor of Musicology Ralph Locke, with Professors of Music Theory Marie Rolf and Jonathan Dunsby, and guest scholars Denis Herlin of the Centre national de la recherche scientifique, Mylène Dubiau-Feullierac of the Université de Toulouse, and Richard Langham Smith participating from London's Royal College of Music via Internet2.

**A**s esteemed and celebrated a composer as Debussy is, Rolf notes that “I am still amazed by the quantity of new sources that appear—annotated scores, new letters, and even manuscripts of entirely unknown pieces.” In 2004, Rolf herself authenticated and edited one of those unknown pieces, a song entitled “Papillons,” and she has recently reconstructed another early work, “Séguidille,” which will receive its first public performance during this symposium. Rolf makes the case that these discoveries of early Debussy works—particularly his songs—are valuable in tracing his development as a composer.

The attractions of *Prismatic Debussy* are not just sonic: running through October is a Sibley Library exhibit of *Debussy Treasures* in the Rare Books collection. The particell (short score) manuscript of Debussy's 1905 orchestral masterpiece *La Mer* is perhaps the most famous item in the Library. If any music can be called atmospheric, it is *La Mer*, but the manuscript—covered

#### ABOUT OUR COVER

Our cover artist, Doug Fitch, is noted for his design work for operas and ballets, including recent New York Philharmonic performances of *Le Grand Macabre* and *The Cunning Little Vixen* and a spring 2013 performance of Stravinsky's *Petrushka*. A key to his collage:



- A** Detail from *Impression, Sunrise*, Claude Monet
- B** Portrait: *Claude Debussy*, Henry-Julien Detouche
- C** Passage from the *Pelléas et Mélisande* vocal score with edits in Debussy's hand
- D** Background: *Homage to Claude Debussy*, Raoul Dufy.
- E** Illustration for Debussy's “ballet pour enfants,” *La boîte à joujoux*, by André Hellé.
- F** Scene from *Le Martyre de saint-Sébastien*, 1911

Opposite: 1910 portrait of Claude Debussy by Ivan Thiele.

with edits in Debussy's miniscule handwriting—clearly shows that the spontaneous, improvisatory quality of this music was the product of a fastidiously precise ear and a lot of arduous work. As the composer wrote, “How much has to be explored and discarded before reaching the naked flesh of emotion.”

The Library's Debussy holdings include the holograph of the composer's arrangement of the piano prelude *Minstrels*, written for Arthur Hartmann, a violinist who taught on the Eastman faculty in the 1920s; Debussy and Hartmann performed the piece together in 1914. Other “Debussy treasures” include letters and a published score of *Pelléas et Mélisande*, dedicated by the composer.

With his well-known aversions to the academic world and to analyses of his music, the composer himself might have looked askance at *The Prismatic Debussy*. But there's no doubt that this ambitious festival will give one of history's most original and varied composers his due. *The Prismatic Debussy* will also provide something that hasn't been seen at Eastman in quite a while—a school-wide event involving most of its performing and academic departments, working together toward one common purpose. Response to the idea was immediate and enthusiastic. Rolf explains the festival goals from the outset:

“First of all, we wanted to celebrate the 150th birthday of one of the great pathbreaking composers of the 20th century. Second, we wanted to present a series of events that would be unique to the Eastman School, not just another iteration of well-known canonic works, such as ‘Clair de lune’ or *La Mer*. With Eastman's combination of artistic and scholarly resources, we could not only showcase our different ensembles, but also combine performance with cutting-edge research. So this Debussy festival is a celebration of the Eastman and the University of Rochester community—and it will also bring guest artists and scholars to our school.”

## The Prismatic Debussy: Highlights

**OCTOBER 13, 8 PM**

### Extravagant Debussy

The infinite variety of Debussy, interpreted by Eastman School Symphony Orchestra (*Printemps*); Wind Ensemble (including the *Marche écossaise*); Philharmonia (*Nocturnes*), and Chorale (*Le Martyre de saint-Sébastien*), with narration and video projections

**OCTOBER 17, 8 PM**

### Inspirational Debussy

Musica Nova performs *The Debussy Project*: new works by six Eastman composers, inspired by Debussy's piano prelude “Des pas sur la neige” (“Footprints in the Snow”)

**OCTOBER 20, 7 & 9 PM**

### Intimate Debussy

Eastman students and faculty members in a non-stop surround-sound

experience of transcriptions of Debussy favorites, including *Prelude to the Afternoon of a Faun* and “Golliwog's Cakewalk”

**OCTOBER 25, 7 PM**

### Comic-Book Debussy

A conversation with P. Craig Russell, creator of several comic books based on famous operas, including *The Magic Flute*, *Salome*, Wagner's *Ring*, and Debussy's *Pelléas et Mélisande*

**OCTOBER 26, 8 PM**

### Theatrical Debussy

*Pelléas Redux*, a crossover arrangement of Debussy's music for a small ensemble of classical and jazz musicians, accompanied by projected panels from P. Craig Russell's comic book.

**OCTOBER 27, 9:30 AM-5 PM**

### Debussy Premieres

Scholarship and performance enrich each other, in a day of presentations

and performances focusing on five recently-discovered Debussy songs

**OCTOBER 1-27**

### Debussy Treasures

An exhibit of manuscripts and rare materials from the Sibley Library, including Debussy's manuscripts of *La Mer* and his violin-and-piano transcription of “Minstrels”

TO LEARN MORE ABOUT THE PRISMATIC DEBUSSY AND RELATED EVENTS, visit [www.esm.rochester.edu/debussy](http://www.esm.rochester.edu/debussy)





# Remembering Ray

This fall, Eastman fondly remembers its longtime professor of jazz studies and one of the music business's best arrangers

During his two decades as head of Eastman's jazz department, from 1970 to 1990, Rayburn Wright (universally known as "Ray") brought many of the great names in jazz to his fabled summer Arranger's Holidays, including Dave Brubeck, Duke Ellington, Mel Tormé, Marian McPartland, and Count Basie.

Wright's career also included notable writing for TV and arrangements for some classic jazz and pop recordings. But his richest legacy may be as an educator: the long list of his Eastman students from the 70s and 80s includes some of the most respected composers and

arrangers in contemporary jazz and film and television. For Eastman Weekend 2012 (October 11–14), Eastman salutes the legacy of this great jazz composer, arranger, conductor, and teacher.

.....  
Whether he was conducting, composing, or fostering talent as a teacher, Ray Wright was a revered figure for four decades.

The highlight of the weekend is probably the Ray Wright Tribute Concert on October 12, featuring the Eastman Jazz Ensemble, New Jazz Ensemble, and a formidable list of guest composers and arrangers, including John Fedchock (MM '85), Ellen Rowe (BM '80, MM '82), Steve Bramson (MM '83), Manny Mendelson (MM '79), John Mahoney (BM '78), John Hollenbeck (BM '90, MM '91), Bevan Manson (BM '81, MM '83), Fred Sturm (MM '84), Maria Schneider (MM '85), Paul Ferguson (MM '86),



and Jeff Holmes (BM '77, MM '79). Among the soloists are saxophonists Dave Glasser (BM '84, MM '86), Rick Lawn (BM '71, MM '76), Brian Scanlon (BM '81, MM '83), and Bob Sheppard (MM '77); Jeff Beal (BM '85), flugelhorn; trombonists Tony Garcia (BM '85) and Bill Reichenbach (BM '71); bassist Bill Grimes (MM '82, DMA '88); and pianists Bill Cunliffe (MM '81), Matt Harris (MM '85), Bevan Manson, and Dave Loeb (MM '79).

*The tribute concert is only one among many Ray Wright-related highlights of Eastman Weekend 2012; for an updated list and more details, go to [esm.rochester.edu/alumni/weekend/](http://esm.rochester.edu/alumni/weekend/)*

## Thursday, October 11

*A Rayburn Wright Retrospective*—Studio Orchestra Reading Session of many of Wright's classic charts from the 1950s to the 1980s, directed by Donald Hunsberger.

## Friday, October 12

*"Stardust for The Chief"*—reading session for massed trombones of Wright's 1955 arrangement of great trombone excerpts, written for Eastman's Emory Remington and led by John Marcellus

*Rayburn Wright Careers Symposium*—a look at the varied and successful careers of Wright alumni, moderated by Maria Schneider

*From Eastman to Hollywood*—an interactive presentation by Eastman alumni composers who have made successful careers in the movie and TV industry, moderated by Steve Bramson

*A Tribute to Rayburn Wright*—new arrangements and original compositions with the Eastman Jazz Ensemble (with Bill Dobbins), New Jazz Ensemble (under David Rivello) and special guest alumni, followed by the presentation of a Posthumous Luminary Award to Wright, accepted by his widow Doris.

## Saturday, October 13

*Reminiscing on Ray*—a session of recollection from former Eastman students and colleagues, followed by the dedication of the rehearsal hall Room 120 as the Ray Wright Room

*"Ray Wright Jazz Club"*—intimate jazz over drinks and hors d'oeuvres, in the new East Wing Rehearsal Hall





# Bach and the Organ

An Eastman festival explores  
the sound world of the Baroque master  
on historic instruments

*By Bradley Bamarger*





In 1840, Felix Mendelssohn performed a solo organ recital at the Thomaskirche in Leipzig, Germany, part of his efforts to raise money for a statue of Johann Sebastian Bach in the city where the Baroque composer spent 27 years as director of music for the local churches. Along with an opening prelude and closing fantasy of his own, Mendelssohn played a sequence of Bach works, including the great Passacaglia in C minor. Robert Schumann was there, and he was bowled over by the concert, reporting in his characteristically romantic tones: “How thoroughly Mendelssohn knows how to treat Bach’s royal instrument is well and widely known; and yesterday, he laid before us the most precious jewels, in a glorious arrangement of change and gradation, prefaced by a prelude and closed by a fantasia of his own. . . . A fine summer evening shone through the church windows; even outside, in the free air, many basked in the wonderful tones, thinking that in music there is no greater enjoyment than that of the double pre-eminence displayed when one master interprets another.”

Listeners will surely know something of Schumann’s delight during “Bach and the Organ,” a festival of performances and scholarship in Rochester to be presented September 27–30, 2012, by the Eastman Rochester Organ

Initiative and the American Bach Society, with support from the Westfield Center. One of the festival’s centerpiece events will be a re-creation of Mendelssohn’s 1840 Bach concert on September 27 by current Eastman organ professors David Higgs and William Porter, joined by Hans Davidsson, who was at Eastman until 2011. They will be performing on a truly “royal instrument”—the Craighead-Saunders Organ at Christ Church. Installed in 2008, the Craighead-Saunders Organ is widely considered the most important instrument outside Europe for the performance of music by Bach and his contemporaries; with its striking visual beauty and sonic richness, it is a virtual copy of an organ built in 1776 by the Prussian Adam Gottlob Casparini that sits in the Holy Ghost Church of Vilnius, Lithuania.

More than most musical instruments, a pipe organ is like a living creature, coming in myriad sizes and builds, each with its own personality. Baroque organ experts believe that the Craighead-Saunders Organ has the ideal character for conveying Bach’s music in a way the composer would have recognized. Davidsson—who oversaw construction of the Craighead-Saunders Organ as director of Eastman Rochester Organ Initiative—has said: “One of the goals of the reconstruction was not only to

.....  
 The Craighead-Saunders Organ at Christ Church was inaugurated in 2008 and immediately recognized as an outstanding instrument for the music of Bach and other Baroque composers.

re-create the qualities of this organ as a historical artifact, but also to capture the grander, more enveloping sound character produced by organs in Bach's time and cultural environment. Contemporary organs do not sound the same as historical organs. This project has provided organists and organ students with an instrument more suitable for the music of Johann Sebastian Bach than any organ found anywhere else in North America."

Along with the re-creation of Mendelssohn's 1840 Bach concert, "Bach and the Organ" will also include a September 28 recital on the Craighead-Saunders instrument by distinguished Dutch organist Jacques van Oortmerssen, who is currently recording the complete Bach organ works for the Challenge Classics label. There will also be a gala concert at Christ Church on September 29 to showcase a Bach organ concerto and festive cantatas by Bach and his contemporary Gottfried Heinrich Stölzel. The performers for this program will be the Boston Early Music Festival Chamber Ensemble and Christ Church Schola Cantorum, directed by Paul O'Dette and featuring such top soloists as countertenor Daniel Taylor and soprano Ellen Hargis. William Porter and Edoardo Bellotti will man the Craighead-Saunders Organ during the concert.

Anne Laver, festival coordinator for the Eastman Rochester Organ Initiative, explains further the evocative qualities of the Craighead-Saunders instrument, saying that "if you study the physical attributes of an instrument, down to the most exact details—metallurgic composition of the pipes, specific types of wood used in pipes and case, placement of pipes, layout of case, ingredients for the paint mixture—and try as carefully as possible to re-create the details and materials using the same methods the 18th-century builders used, including the casting and rolling of the pipes by hand, the product you get will also replicate the sound quality of the original. It will also feel like the original: The pressure needed to depress a key replicates that of the original, for example. This informs a performer's fingering and articulation choices. While there are many fine examples of American organs inspired by 18th-century building or sounds, no one has documented so extensively and applied the resulting knowledge to a working instrument. Working with an organ of this kind teaches us about the choices Bach made as a composer and offers a window into the sound world of his era."

"Bach and the Organ" will present recitals on other historic organs in Rochester, as well as a pedal-clavichord at Eastman. On September 29, Joel Speerstra—a former student of William Porter who teaches organ and clavichord at the Academy of Music and Drama at Sweden's University of Gothenburg—will give a rare recital on the pedal-clavichord at Eastman's Hatch Recital Hall. The clavichord is a quiet instrument, one that Bach reportedly adored for its expressive intimacy. Speerstra

won a national prize in musicology in Sweden for his research on the pedal clavichord, with his treatise *Bach and the Pedal Clavichord: An Organist's Guide* published by University of Rochester Press.

On September 30, Robert Bates—a frequent recording artist and professor of organ at the University of Houston—will perform Bach's *Clavierübung III* (the third of his books of "Keyboard Practice") on the Halloran-All Saints Organ, built by Paul Fritts & Co. at Sacred Heart Cathedral. A collection of organ pieces sometimes called Bach's "German Organ Mass," the *Clavierübung III* was the composer's most ambitious publication for the instrument. Though Bach was revered as a performer, his compositions weren't universally beloved during his lifetime. But one contemporary critic defended him in a review of the *Clavierübung III*, saying: "The author has given here new proof that in this kind of composition he excels many others in experience and skill. No one can surpass him in this sphere, and very few indeed will be able to imitate him. This work is a powerful argument against those who have ventured to criticize the music of the Court Composer."

Although Bach never left his native Germany, he was worldly when it came to music, knowing the styles from France and Italy; he particularly valued works by Antonio Vivaldi, arranging several concertos by the Italian for performance on the organ. On September 30, Edoardo Bellotti, a professor of organ at the Hochschule für Künste in Bremen, Germany, underscores this connection with a recital titled "Bach and the Italian Influence" that he will perform on the Italian Baroque organ in the Fountain Court of Memorial Gallery.

"Bach and the Organ" will draw the world's great scholars of the composer, with a keynote address by the eminent English musicologist and keyboard player Peter Williams and presentations by Christoph Wolff of Harvard University, Peter Wollny of the Bach-Archiv, Leipzig, and many others. George Stauffer, dean of Rutgers University's Mason Gross School of the Arts and an organist himself, says that he always comes away from Eastman Rochester Organ Initiative events "enlightened and energized." For his part, David Higgs—professor of organ and chair of the organ and historical keyboards department at Eastman—insists that the festival will be "the Bach event of the year."

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*Bradley Bamarger has written about music for publications ranging from Billboard and DownBeat to Gramophone and Listen, among many others. He has also penned liner notes for albums on such labels as ECM, Harmonia Mundi, Sony Classical, Deutsche Grammophon and Angel/EMI. He curates the new concert series Sound It Out in New York City, where he lives.*

## Festival Highlights

### Thursday, September 27

*Reconstruction of Mendelssohn's Organ Concert in Leipzig, 1840*  
Hans Davidsson, David Higgs, and William Porter  
• Christ Church, 8 p.m.

### Friday, September 28

*Concert by Eastman Organ Students*  
• Christ Church, 1 p.m.

*Organ Recital by Jacques van Oortmerssen*  
• Christ Church, 8 p.m.

### Saturday, September 29

*Gala Concert of festive vocal and instrumental music*  
• Christ Church, 6 p.m.; repeats at 8:30 p.m.

### Sunday, September 30

*Christ Church Eucharist*  
Stephen Kennedy, Director of Music  
• Christ Church, 11 a.m. (Prelude begins at 10:50 a.m.)

*Organ Recital by Robert Bates: J.S. Bach: Clavierübung III*  
• Sacred Heart Cathedral, 2 p.m.

*Recital by Edoardo Bellotti on the Italian Baroque Organ: Bach and the Italian Influence*  
• Fountain Court, Memorial Art Gallery, 5:30 p.m.

*Compline sung by the Christ Church Schola Cantorum*  
Stephen Kennedy, director  
• Christ Church, 9 p.m. (Organ prelude begins at 8:50 p.m.)

# *a farewell to legends*

♥ During the winter and spring of 2012, Eastman lost two faculty members who can unequivocally be called legendary as teachers, musical artists, and human beings.

♥ Organist David Craighead died in March, aged 88, having taught here for 37 years (1955–1992); violinist Zvi Zeitlin in May, at age 90, having just completed his 45th year at Eastman (1967–2012) and who gave a 90th birthday Farewell Recital in Kilbourn Hall. ♥ Both had long, remarkable careers inside and outside of Eastman, celebrated as soloists, as champions of new music for their instruments, and as teachers. They stood high in their fields, and had the acclaim, academic awards, and recordings to prove it. ♥ As the reminiscences below indicate, they also had the respect and the affections of hundreds of students and colleagues.

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*Peter DuBois's appreciation of David Craighead was written shortly after his death; Gregory Perrin's study of a lesson with Zvi Zeitlin was written in 2008. Both appeared in different form in the July–August 2012 Rochester Review.*



.....  
"Craighead's contribution to the musical world is incalculable," says Eastman's David Higgs; "His legacy is to be found at every turn in the organ world."



.....  
Advice from a great violinist: "Whether you're playing a C major scale or the Beethoven concerto, every note should sound as if it emerged from a soprano's throat!"



## David Craighead

By Peter DuBois

♥ “A gentle giant.” That is how Michael Barone, host and producer of the nationally broadcast public radio program *Pipedreams*, characterized David Craighead in a program devoted to David’s life and art that aired in September 1997. Those three words exemplified, in a minimalist way, all that David embodied in his legendary career as a concert organist, as professor of organ at the Eastman School for 37 years, and as a dedicated church musician at Rochester’s St. Paul’s Episcopal Church for 48 years.

As a performer, he’d been at the pinnacle of his profession. He possessed a prodigious technique, and could play the most demanding literature with ease and fluency. David Higgs, professor and chair of organ and historical keyboards at the Eastman School, noted upon David’s passing: “[His] contribution to the musical world is incalculable. He was a virtuoso performer, able to make the most difficult technical passages seem easy; he was a tireless champion of new music for our instrument, having played the first performances of many of the pieces that are now in our standard repertoire; and as a beloved teacher, mentor, and friend to the legions of students he taught. He was a gentle and kind man, and his legacy is to be found at every turn in the organ world.”

Aside from all the superlatives about David Craighead’s unparalleled stature as a performer and teacher, one of the things that will linger with me forever—and with many of his students and friends—was his great humanity,

.....  
The “gentle giant,” shown here (from left) in 1955, the year he joined Eastman; with alumni Michael Farris, David Higgs, and Karen McFarlane; with his beloved wife Marian; and later in life.

*Peter DuBois (BM ’80) is an assistant professor of sacred music and director of the Sacred Music Diploma program at the Eastman School; director of music and organist at Third Presbyterian Church in Rochester; and host/producer of the nationally syndicated public radio program “With Heart and Voice.”*

and his great humility. He really was a model for all of us in that regard, in his professional life and his personal life. And it was one of his greatest gifts.

David was geared in the most positive way possible toward helping his students achieve that same fluency, making his job obsolete—for them, at least. In 1974, the Eastman School awarded him its first Eisenhart Award for Teaching Excellence. As a mentor, he was always encouraging, but never directing, or suggesting a particular career path. At the same time, he had an uncanny way of asking the right questions to help students discern for themselves the relative merits of one possibility over another.

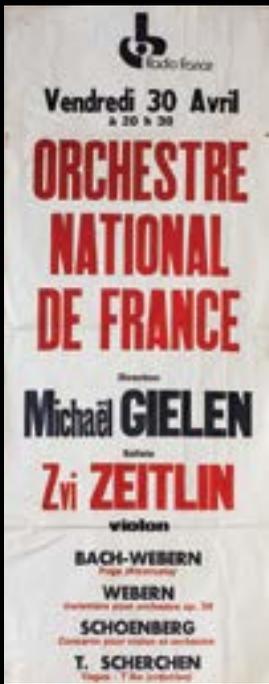
David’s influence on the organ world over the past seven decades is more than a ripple on a pond. It’s like a tidal wave spread far and wide through his unparalleled performances, his careful and disciplined teaching, and the weekly ministry of countless church musicians leading congregations and choirs in worship. In their playing and in their teaching, his legacy lives on.

## Zvi Zeitlin

By Gregory Perrin

♥ Room 309, Eastman School of Music, is alive with creative fire. The eyes of Heifetz, Stravinsky, Copland, Bernstein, Menuhin, Ysaye, Kreisler, and many others gaze out from ancient photos. Along the walls, imposing file cabinets burst with scores and handwritten letters from legendary composers and musicians. Near a towering

FOR OTHER APPRECIATIONS OF DAVID CRAIGHEAD, visit [www.esm.rochester.edu/news/2012/03/eastman-school-professor-emeritus-of-organ-david-craighead-dies](http://www.esm.rochester.edu/news/2012/03/eastman-school-professor-emeritus-of-organ-david-craighead-dies)



shelf of LPs and tapes, a poster announces a concert long ago: Rafael Kubelik conducts the devilishly difficult Schoenberg violin concerto, performed by Zvi Zeitlin.

Today, seated in his antique cushioned chair, in his dark blue sweater vest, Mr. Zeitlin regards a fresh-faced student through gold-rimmed glasses.

“What do you have for me?”

The young man hangs on Zeitlin’s every word, carefully thought through and expressed, as if notes in a symphony. He has seen Zeitlin walking slowly through the halls, smiling and acknowledging all who catch his gaze. But now, during the lesson, the freshman knows to expect the most bluntly honest and demanding teacher.

Time feels suspended during a lesson, which routinely lasts two hours or more. Zeitlin gives as many lessons each week as each student needs, whether one or seven. This lesson takes place on a Saturday afternoon.

The young man tightens his bow, tunes his instrument, and begins the Allemande from the second partita of J.S. Bach. Zeitlin listens actively to the entire movement, and says in his Israeli accent, “Bravo.” He pauses. Then, as he elaborates, his voice gradually becomes agitated and harsh.

“But you play as if you have no conception of the piece. Do you care what Bach intended?”

The student says nothing.

Zeitlin rises from his chair and picks up a seasoned violin from an open case behind him. “Bach melodies are the product of harmonies; you must understand and see the relationship of voices and always have a sense of the harmonic direction.”

.....  
Zvi Zeitlin’s immense repertoire included the rarely performed Arnold Schoenberg concerto. Zeitlin is shown in his last recital with pianist Barry Snyder in February 2012, and in portraits by Lou Ouzer and by Kurt Brownell (color).

*Violinist Gregory Perrin (BM ’12) writes: “[This] is based on an essay I wrote as a freshman in Mr. Zeitlin’s studio. The student described is not just me, but every student touched by Mr. Zeitlin.”*

He sings the first few bars of the Allemande, then plays them, emphasizing the harmonic changes within the melody. “Now play!”

The freshman, visibly nervous, again plays the first bars of the Allemande. Laughing, Zeitlin interrupts: “You speak the language, but you have no idea what you are saying!” He then demonstrates on his violin and tells the student to play again. The student imitates his teacher’s playing. Zeitlin shouts, “No! Don’t just copy me. But that is better. Use your imagination and phrase according to the harmony and what the composer wrote.”

Playing without “conception,” as Zeitlin calls it, earns a stern reprimand, demonstrated frequently during the lesson. He is clearly determined to make an artist of this young man.

“Whether you’re playing a C major scale or the Beethoven violin concerto,” he says, “every note should sound as if it emerged from a soprano’s throat!”

Zeitlin’s manner is a function of his deep devotion to music and the world from which it emerged – much of which he knows through direct experience. Any observer is likely to sense a profound love that Zeitlin has for his students. All his criticisms, painful as they may be for students to hear, reflect his many decades of performing, teaching, and observing. Today, all is focused on requiring this student to rise to the highest standards and realize whatever promise he may show.

To conclude two hours of brisk instruction and unvarnished criticism, Zeitlin says, calmly, “I want you to succeed. I am on your side. But I am preparing you for the people who aren’t.”

FOR OTHER APPRECIATIONS OF ZVI ZEITLIN, visit [www.esm.rochester.edu/news/2012/05/internationally-renowned-violinist-zvi-zeitlin-dies](http://www.esm.rochester.edu/news/2012/05/internationally-renowned-violinist-zvi-zeitlin-dies)

Matt Evans (BM '12) was a featured performer with Musica Nova in the Percussion Rochester Festival.



## Celebrating Service

In May, 21 Eastman faculty members were acknowledged for their years of service to the School.

### 45 Years (1967-2012)

- **Zvi Zeitlin** (deceased)  
*Distinguished Professor of Violin*

### 30 Years (1982-2012)

- **Richard Killmer**  
*Professor of Oboe*

### 25 Years (1987-2012)

- **Lynn Blakeslee**  
*Professor of Violin*
- **Nelita True**  
*Professor of Piano*

### 20 Years (1992-2012)

- **David Higgs**  
*Professor of Organ*

### 15 Years (1997-2012)

- **Kathleen Bride**  
*Professor of Harp (plus 8 years part-time)*
- **Jeffrey Campbell**  
*Associate Professor of Jazz Studies and Contemporary Media*
- **Steven Daigle**  
*Professor of Opera*
- **Bradley Lubman**  
*Associate Professor of Conducting and Ensembles*

CONTINUED ON PAGE 28

## “Percussion Rochester” is a Hit!

On May 4 and 5, Eastman hosted a brand-new festival celebrating music produced by hitting, striking, stroking, shaking, and a few other methods: Percussion Rochester. The festival devoted to “percussion with others” (that is, in combination with other instruments and large ensembles) was independently produced, but Eastman played a major role in it, from providing venues to featured performers.

The Festival included the new **John Beck** Composition Prize, named after Eastman’s revered, and still very active, Professor Emeritus of percussion (BM ’55, MM ’62). The \$5,000 cash prize is made possible by the Goldberg Berbeco Foundation, Inc. The winning composition, *Night Wind* by Naomi Sehija, was premiered by **Brad Lubman** and Musica Nova on May 4 in Kilbourn Hall.

Other Eastman involvement in Percussion Rochester included:

- The Rochester premiere of Ellen Taaffe Zwilich’s *Rituals* by NEXUS, including percussionists **Bill Cahn** (BM ’68) and **Bob Becker** (BM ’69) and the Eastman Philharmonia led by **Neil Varon**
- The world premiere of a concerto by Eastman’s

current Professor of Percussion **Michael Burritt** (BM ’84, MM ’86), with the Eastman Wind Ensemble led by **Mark Scatterday**

- A concert by Eastman New Jazz Ensemble under **Dave Rivello** (MM ’89), with legendary jazz/rock drummer Peter Erskine and percussionists **Tony Padilla** (MM ’90) and Anders Astrand
- A ceremony at Mt. Hope Cemetery with John Beck and Bill Cahn honoring Alexander Millener, George Washington’s drummer boy (1760–1865)
- A new work by Weijan Chen written for the ECMS Drum Joy ensemble (led by **Ruth Cahn** BM ’68) and performed outdoors

## Hatch Hall Becomes a “Room For Five”

This year’s guest for the Benson Forum on Creativity may not have been a musician, but she helped Eastman students create music. MacArthur fellow Anna Schuleit collaborated with four Eastman composers—**Rachel Seah**, **Anthony Duarte**, **Stylianos Dimou**, and **Jason Thorpe Buchanan**—and **Daniel Pesca** (BM ’05) at the piano.



Schuleit is known for her painting and also for large-scale installations, including recent projects in the forests surrounding the MacDowell Colony and on a pond on the campus of the University of Massachusetts at Amherst.

“Anna is a great painter and highly articulate one,” said Professor of Composition **Carlos Sanchez-Gutierrez**, “and we thought it was a great idea to give our composers the chance to get to know what she does, and for her to work with our composers.” Sanchez-Gutierrez also joined the students to write a short piano piece for the concert, hence the title *Room for Five*.

The process began with numbers: from 0-0-0 to 2-5-5, corresponding to all colors in the spectrum. The composers chose three single digit numbers randomly; these corresponded to pitches that became the basis for each composition, and which also corresponded to a color that was the predominant color in a painting by Schuleit, who created 25-foot high canvases—abstracts using the colors corresponding to the numbers chosen by the students—which hung on the Hatch Hall stage as a backdrop throughout the concert. The resulting music, says Schuleit, “showed how color behaved in that painting.”

The Warren and Patricia Benson Forum on Creativity is sponsored by Eastman’s Department of

Composition and encourages the expression of creativity across different artistic disciplines.

This spring, Eastman hosted Leventritt Award-winning pianist Joseph Kalichstein, who coached chamber and solo piano repertoire on April 20 in Hatch Hall. In March, soprano Martina Arroyo gave a master class for voice and opera students. Arroyo was a mainstay of the Met (and a guest at many other companies) from the 1960s through the 1980s, particularly in Verdi and Puccini operas.

## Commencement 2012: An Upbeat Occasion

On May 30, 219 Eastman degree candidates crossed the Kodak Hall stage and left it as Eastman’s class of 2012. “There’s an old adage in the conducting profession that says, just as every upbeat prepares a downbeat, every downbeat also prepares the next upbeat,” said Dean Douglas Lowry. “Today, we commemorate your history, your upbeat, your academic accomplishments as signified by your diploma. This has prepared you for your downbeat, your possibilities, your new frontier, what you are about to do next. This ceremony, then, seals your history with your possibility.”

Award-winning pianist and noted chamber musician Joseph Kalichstein exhorts a student during a piano master class.

**FOR MORE SCHOOL NEWS,**  
visit [www.esm.rochester.edu/news](http://www.esm.rochester.edu/news)

Eisenhart Award  
winner Carol Webber  
with Dean Lowry at  
Commencement 2012.



Eastman's 2012 Commencement celebrated the accomplishments of several Eastman alumni who have realized many possibilities in their lives. The Commencement speaker (and recipient of an honorary doctorate) was Pulitzer Prize-winning composer **George Walker** (DMA '56), still writing actively at almost the age of 90; his *Sinfonia No. 4* was premiered last March. And the popular Eisenhart Award for Excellence in Teaching was given to Professor of Voice **Carol Webber**.

Two Eastmanites were honored the previous day, May 19, at the UR doctoral degree ceremonies on May 19 in Kodak Hall. Professor of Theory **Robert W. Wason** received the William H. Riker University Award for Excellent in Graduate Teaching, and receiving the University's Rochester Distinguished Scholar Award was **Glenn Watkins** (PhD '53), Earl V. Moore

Professor Emeritus of Music History and Musicology at the University of Michigan, an authority on Carlo Gesualdo and the author of *Pyramids at the Louvre*, *Proof Through the Night: Music and the Great War*, and other acclaimed books.

"Change, together with exchange, I realize have become two of my dominant watchwords," Watkins said in his address. "Be open to persons especially outside your own discipline, or to those who may share some facet of your work but who are not quite like yourself . . . How are such meaningful connections made? Well, call it serendipity if you like, but Louis Pasteur once said, "Chance happens only to the prepared mind." . . . I ask you to believe in the encounter. It's just around the corner for you—I'm sure of it."

## Women in Music Jazzes Up Its Eighth Year

Eastman's annual Women in Music Festival usually programs a few surprises, and the 2012 festival (the eighth so far) was no exception. This year Festival creator and director **Sylvie Beaudette** invited its first composer-in-residence from the world of jazz: French-Canadian pianist and composer Lorraine Desmarais, who headlined a concert with the New Jazz Ensemble on March 31. Classically taught as a pianist but practically self-taught in jazz, Desmarais is a major figure in Canadian jazz, and she made quite a few American fans on this trip to Rochester.

"Every year, I invite a woman I want to meet, who would inspire me, the Eastman community,

CELEBRATING SERVICE,  
FROM PAGE 26

### 15 Years (1997-2012)

- **Robert McIver**  
Professor of Voice
- **Russell Miller**  
Associate Professor of Vocal Coaching and Repertoire
- **David Ying**  
Associate Professor of String Chamber Music and Violoncello
- **Janet Ying**  
Associate Professor of String Chamber Music
- **Phillip Ying**  
Associate Professor of String Chamber Music and Viola

### 10 Years (2002-2012)

- **Christopher Azzara**  
Professor of Music Education
- **Kathryn Cowdrick**  
Associate Professor of Voice
- **Mikhail Kopelman**  
Professor of Violin
- **William Marvin**  
Associate Professor of Music Theory
- **Mark Scatterday**  
Professor of Conducting and Ensembles
- **Neil Varon**  
Professor of Conducting and Ensembles
- **Ricardo Zohn-Muldoon**  
Associate Professor of Composition



"I'd had no idea who she was," says NJE director Dave Rivello of Lorraine Desmarais, "but she was a beautiful player and person."



## We've Got a Secret

Before Lucy and Desi, before Ozzie and Harriet, there were ... Carolina and Paulino? The hero and heroine, and the other characters, of Cimarosa's 18th-century comedy *Il matrimonio segreto* (*The Secret Marriage*) received a 1950s reboot, or retroboot, from Eastman Opera Theatre in February. Alison Moritz's production, a presentation of "KESM-TV" and inspired by *I Love Lucy* and *Father Knows Best*, proved that stock operatic characters are not much different from stock TV sitcom characters, except that they can sing. Shown here in a wacky scene are DMA students Matthew Valverde (with pie) and Laura Osgood (in cat glasses), and Yunjin Kim (MM '12).

and the Rochester audience," says Sylvie Beaudette. "Lorraine's residency delivered in all respects, through her immense talent, her positive and down-to-earth attitude, as well as her dedication to her craft."

Desmarais also heard two of her classical works performed by Eastman students, and took part in a round table discussion with composers Lisa Bielawa, Laura Karpman—and Women in Music's 2011 composer-in-residence, Hilary Tann, whose music was the focus of a concert by guest ensemble Music Since 1900. The same compliment was paid to the Italian nun and composer Isabella Leonarda (1620–1704) during the week by Publick Musick. The week also included noon concerts in Eastman's Main Hall and at Nazareth College, as well as a Hatch Hall recital by TubaCOR: Lin Foulk, horn, and Deanna Swoboda, tuba.

## Eastman Renovation and Expansion Project Honored for Historic Preservation

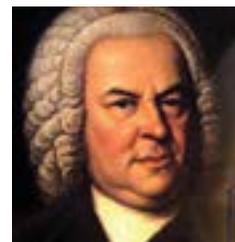
This year, the Eastman School of Music's Theatre Renovation and Expansion Project received the Excellence in Historic Preservation Award from the Preservation League of New York State, as a notable achievement in retaining, promoting, and reusing the State's architectural heritage. The award was presented at the League's Annual Meeting and Awards Ceremony on May 16 at the historic New York Yacht Club.

"The newly renovated Eastman Theatre and new addition enhance Eastman's role as one of the nation's premier music schools," said **Jamal Rossi**, Eastman's Executive Associate Dean, who accepted the award. "This project reinforces the University of Rochester's commitment to the words that are engraved on the Theatre's façade: 'For the Enrichment of Community Life.'"

The \$46.9 million, multi-year project—which included renovations to the School's Eastman Theatre performance hall, now named Kodak Hall at Eastman Theatre, as well as the addition of the Eastman East Wing for teaching, rehearsal, and performance space—was completed and celebrated with the opening of the Eastman East Wing in December 2010.

## Notable Events

Visit [esm.rochester.edu](http://esm.rochester.edu) or the web addresses given below to learn more about individual events.



### September 27-30, 2012

*EROI Festival 2012:*

*Bach and the Organ*

- See pages 18–21 for information

- [esm.rochester.edu/eroi](http://esm.rochester.edu/eroi)

### October 3, 2012

*Szymanowski*

*Celebration*

- Chamber, piano, and vocal music by the great 20th century Polish composer

### October 11-14, 2012

*Eastman Weekend 2012*

- [esm.rochester.edu/alumni/weekend](http://esm.rochester.edu/alumni/weekend)

### October 12, 2012

*A Tribute to*

*Rayburn Wright*

- See page 17 for information



### October 1-27, 2012

*The Prismatic Debussy:*

*A Festival Celebrating the 150th Anniversary of Claude Debussy's Birth*

- See pages 10–14 for information

- [esm.rochester.edu/Debussy](http://esm.rochester.edu/Debussy)

### October 25-28, 2012

*Eastman Opera Theatre*

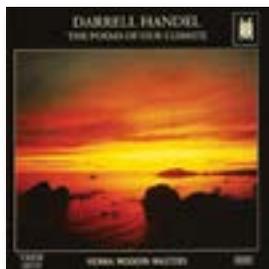
- Benjamin Britten:

*The Rape of Lucretia*

# { RECORDINGS }



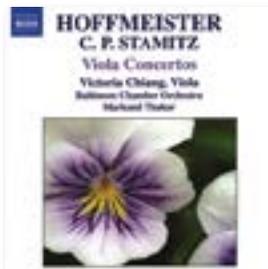
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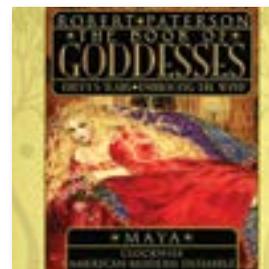
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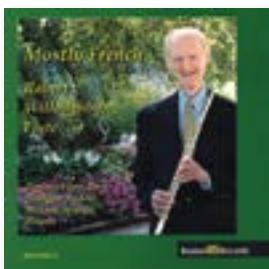
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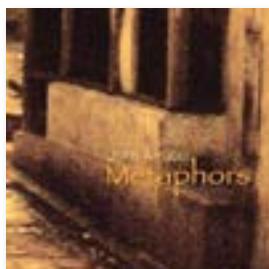
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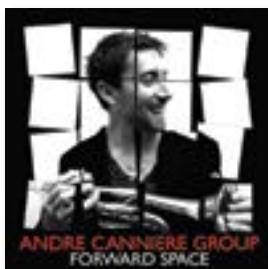
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**MERRIE SIEGEL**

**1 Flute Music of the Americas, Volume II**

Beauport Classical  
www.merriesiegel.com

Merrie's (BM '89) first solo CD, *Flute Music of the Americas*, was described by *American Record Guide* as "wonderful—a joy to hear.... Her playing here is superb. She has a rich, well-controlled tone, and her technical facility is stunning..." All the more reason to listen to the recently-released Volume II, which features *Cinco*, *cinco* and *Seis* by Eastman's Carlos Sánchez Gutiérrez, and *Recuerdos de México*, written especially for this CD by Rice University professor Arthur Gottschalk. Merrie, who is Principal Flute of the Northwest Symphony Orchestra, premiered *Recuerdos* in Monterrey, Mexico, at the Festival Internacional de Flauta in 2008. Merrie collaborates here with pianist Milton Ruben Laufer.

**DARRELL HANDEL**

**2 The Poems of Our Climate**

Vienna Modern Masters 2019

An overview of six chamber and vocal works, covering

30 years, by Darrell (PhD '69), who writes: "Inevitably over time there are style changes, but there is at least one element of consistency I can offer: my creative effort in each work is at the deepest personal level." Darrell teaches at the Cincinnati College-Conservatory of Music, and among the performers on the CD are conductor Gerhard Samuel (BM '45).

**MAX STERN**

**Songs of Ascents: Contemporary Biblical Landscapes**

Israel Music Institute MS 14

This is the 14th CD of music by Max (BM '69), who writes: "Documenting the creation of music as a holistic experience, these works were recorded by the ensembles for which they were conceived. Beside the Israel Sinfonietta, some were performed by [my] students at the Ariel University Center." The works are *Songs of Ascents* for cello and bassoon (2007), *Biblical Landscapes* for orchestra (1999), *Huda* for piano four-hands, and the choral works *Aryeh Shaag* and *Prophecy for the End of Days*.

**VICTORIA CHANG**

**3 Pleyel: Symphonies Concertantes in B-flat and A**

Naxos 8.570320

**4 Stamitz and Hoffmeister: Viola Concertos**

Naxos 8.572162

Victoria (MM '89), who teaches at the Peabody Institute and at Aspen, offers viola concertos by composers whose names turn up frequently in histories of music, but seldom on concert programs. The music of Ignaz Pleyel (1757-1831) was frequently taken for that of Haydn; Carl Philipp Stamitz (1745-1801), of the famed Czech musical family, wrote one of the first major viola concertos; and Franz Anton Hoffmeister (1754-1812) was a noted publisher—and a quartet partner with Mozart. Victoria solos with members of the Baltimore Chamber Orchestra.

**ROBERT PATERSON**

**5 The Book of Goddesses; Freya's Tears; Embracing the Wind**

AMR 1034

The latest CD from prolific

composer Rob (BM '95), who also directs the American Modern Ensemble, consists of three pieces for harp, percussion, flute, violin, and viola, in varying combinations (provided by the musicians of Maya, Clockwise, and the AME). *Audiophile Audition* praised Rob's "melodic, fluid, and accessible style"; *Gramophone* opined, "Paterson provides a vast timbral playground, deftly rendered by his instrumentalists and sensitively recorded by Grammy-winning producer Adam Abeshouse." Rob Paterson won the 2010 Composer of the Year Award (with Arlene Sierra) from the Classical Recording Foundation, which partially funded this CD.

**ROBERT WILLOUGHBY**

**6 Mostly French**

Boston Records BR 1070

**7 Pierné: Sonata da Camera, Canzonetta; Reger: Serenade, Suite; Rousset: Trio**

Boston Records BR 1054

In previous issues, we have mentioned a few CDs by flutist Robert (BM '42), whose long career has included a stint in the

Cleveland Orchestra under George Szell, taught for many years at Oberlin, and since 1997 at the Longy School in Boston, in addition to receiving the National Flute Association's Lifetime Achievement Award (1996). Robert's wife Elaine was happy to bring two more to our attention. Both feature the happy combination of flute and French composers. *Mostly French* includes favorites by Debussy, Fauré, Ibert, Honegger, Poulenc, Milhaud, and Rousset—the non-French holdout is Martinu (who did live in Paris for much of his life). The second CD, recorded in 1973 and 1989, contrasts Rousset and Gabriel Pierné with the very German Max Reger (in pleasantly small-scale mood).

**JOHN ARRUCCI**

**8 Metaphors**

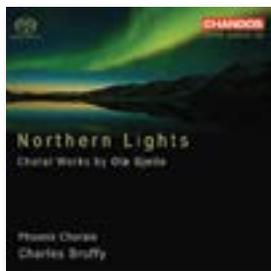
CD Baby

This debut CD from John (BM '80) features his rich harmonic language in nine original compositions. Bass marimba, vibes, cello, alto flute, and flugelhorn join the trio of piano, bass, and drums in a variety of combinations. The physical

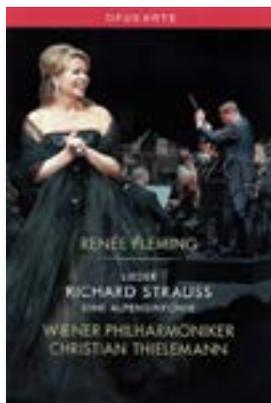
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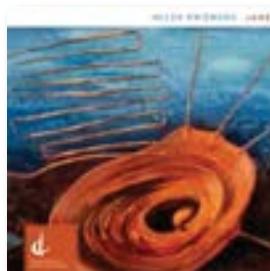
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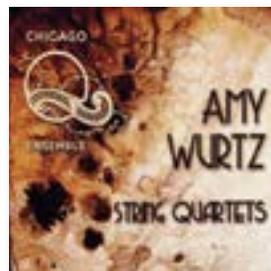
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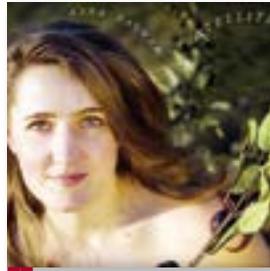
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CD, as well as complete CD and individual track digital downloads, are available at [www.johnarrucci.com](http://www.johnarrucci.com). John adds: "As a Rotary Foundation Ambassadorial Scholar to Brazil (1983-84), it is with great pleasure that I will be donating a portion of the proceeds from the sale of this CD to Rotary International's Polio Plus campaign to eradicate Polio worldwide."

## ANDRÉ CANNIERE GROUP

**9 Forward Space**  
*Whirlwind Recordings*

London-based trumpeter/composer **André** (MM '03) is joined by drummer **Chris Vatalaro** (BM '00) and the other four members of his group for their latest recording, praised by *Time Out London*: "Packed with heavy modern grooves and artful melodies, it's the perfect vehicle for the trumpeter's engaging angular solos." The *Guardian* gave it five stars, calling it "beautifully balanced" and "exhilarating."

## STANLEY LEONARD

**10 Reunion**  
[www.StanleyLeonard.com](http://www.StanleyLeonard.com)

**Stanley** (BM '54) produced

and directed this CD of music for small and large percussion ensembles by himself and by Brett W. Dietz, director of percussion studies at Louisiana State University. It is available (along with three other CDs of Stanley's music, created since he retired as Principal Timpanist of the Pittsburgh Symphony) from [www.StanleyLeonard.com](http://www.StanleyLeonard.com). Performers are the Tempis Fugit ensemble and Hamiruge, the LSU percussion group.

## LUMIÈRE STRING QUARTET

**11 Divorce Music**  
*Lumière Records*

Violinist **Victoria Paterson** ('93) and her colleagues in the Lumière Quartet saw a need for a follow-up to their *Classical Wedding Music* CD, and *Divorce Music* is the result. The disc involves many A-List New York free-lance musicians—including Victoria's husband, the composer and conductor **Robert Paterson** (BM '95), although they insist they are still very happily married. Robert provided such gems as an arrangement of that wedding march favorite, the Pachelbel Canon . . . now in

D Minor. The CD booklet says, "You don't even have to be divorced to enjoy this beauty: include it in your pre-nup, or purchase our *Classical Wedding Music* album and stash the *Divorce Music* album in the closet, just in case." Considering that at the time of writing, only two copies of *Divorce Music* were left on Amazon.com, they are obviously on to something.

## PHOENIX CHORALE

**12 Northern Lights: Choral Works by Ola Gjeilo**  
*Chandos 5100*

This collection of music by the Norwegian-American composer has been a big success in England, charting as the #1 classical album on Amazon.uk and featured on the Classic FM Top 30. The Choral's accompanying musicians include saxophonist **Ted Belledin** (BM '96), and violinist **Keith Redpath** (BM '93) as part of the Harrington String Quartet.

## RENÉE FLEMING

**13 Richard Strauss: Four Lieder; Concluding Scene from Arabella, Act I**  
*Opus Arte OA 1069 (DVD)*

**Renée** (MM '83) is heard with the Vienna Philharmonic and conductor Christian Thielemann in one of her specialties,

the soprano-friendly vocal music of Richard Strauss—including a taste of her famous assumption of Strauss's *Arabella*. Most of the DVD, however, consists of a performance of Strauss's mammoth *Alpine Symphony*.

## HELEN PRIDMORE

**14 Janet**  
*Canadian Music Centrediscs/Naxos*

**Helen** (DMA '93) is the featured vocalist on this first disc in the Atlantic Waves series, featuring music and musicians based in the Atlantic Provinces of Canada. Janet features works for solo voice by Martin Arnold, Emily Doolittle, WL Altman, and Ian Crutchley. Helen will be touring in 2012-2013 to promote *Janet*.

## AMY WURTZ

**15 String Quartets nos. 1 & 2**  
*Chicago Q Ensemble (self published)*

The Chicago Q Ensemble (or to be precise, string quartet) includes violinist **Kate Carter** (MM '05), who is also Assistant Concertmaster of the

Elmhurst Symphony. This CD includes two quartets by Chicago composer Amy Wurtz; "Q" gave the premiere of the Quartet No. 2. You can read more about the group, and the new CD, at [www.chicagoensemble.com](http://www.chicagoensemble.com).

## FLORIN

**16 String Trios**  
[www.florinensemble.com](http://www.florinensemble.com)

This "ensemble with a string trio at its heart" consists of violinist Charles Mutter, violist Alistair Scahill, and cellist **Catherine Rimer** (BM '94); on their new release they play *Winter Sunrise* (1996) by the British composer Howard Skempton, and Mozart's great Divertimento in E-flat, K. 563.

## MELODY FADER

**17 Music of Frédéric Chopin**  
*Centaur 3172*

**Melody** (BM '99) presents a recital of Chopin piano favorites including the *G Minor Ballade*, four *Preludes*, the *Fantasia-Impromptu*, and more. Individual pieces are available for downloading on iTunes or on the Centaur website.

## ANNA DAGMAR

**18 Satellite**  
[www.annadagmar.com](http://www.annadagmar.com)

This is the fourth full album from singer-songwriter **Anna** (BM '00); she infuses her colorful jazz harmonies and inviting pop melodies with the lyrical strength of

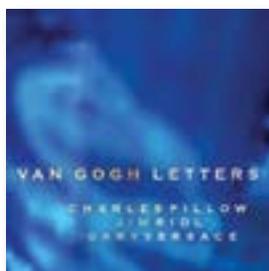
# RECORDINGS



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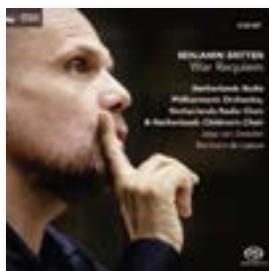
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contemporary folk music, which she says taught her “how to lift a personal story to a universal truth.”

## YOUNGSTOWN STATE UNIVERSITY WIND ENSEMBLE

### 19 Old Wine in New Bottles

Naxos 8.772762

This program of contemporary wind ensemble music inspired by older music includes *Hold This Boy and Listen* by **Carter Pann** (BM '94), which the composer describes as “An unusually soft and subdued song for band,” written for one of his nephews. The YSUWE is conducted by **Stephen L. Gage** (MM '83).

## JAKE HEGGIE

### 20 Dead Man Walking

Virgin Classics 2463

Since its premiere in 2000, Jake Heggie’s operatic version of the Death Row conversion of Louisiana murderer Joseph De Rocher (subject of an Oscar-winning movie with Sean Penn and Susan Sarandon) has been widely performed. This recording of a 2010 Houston Grand Opera revival features baritone **Philip Cutlip** (MM

'90) as De Rocher, along with a starry cast: Joyce DiDonato as Sr. Helen Prejean, Measha Brueggergosman as Sister Rose, and Frederica Von Stade as De Rocher’s mother (her farewell performance in opera).

## CHARLES PILLOW

### 21 Van Gogh Letters

ELCM (available at [www.charlespillow.com](http://www.charlespillow.com))

**Charles** (MM '84), an instructor in saxophone at Eastman for 2012–13, describes his album as “an original tone poem using melodies based on the spoken words of Vincent Van Gogh to his brother, Theo.” Besides Charles on oboe, English horn, and bass clarinet, the musicians include **Gary Versace** (BM '92) on accordion and **Jim Ridl** on synthesizer.

## BRIAN DYKSTRA

### 22 Neo-Ragtime

Centaur 3161/3162

**Brian** (MM '65, DMA '69), who teaches at Ohio’s College of Wooster, wrote and performs (as pianist) on this 2-CD set of solo and chamber rags (and other types of pieces) with titles like *The National Pastime*,

*Kokopelli’s Rag*, *Little Waltz for My Beautiful Daughter*, and *Caffeinated Rag*. Brian’s music has earned rave reviews in *Fanfare*, which described his music as “delightful” and “thought-provoking.”

## EMPIRE JAZZ ORCHESTRA

### 23 Accentuate the Positive

EJO 005

This is the fifth CD from the EJO, directed by **William Meckley** (PhD '85). It includes live performances of original scores by Clare Fischer, Mary Lou Williams, Oliver Nelson, Bily May, and others spanning decades of jazz history. EJO member **Peter Bellino** (MM '94) is trumpet and flugelhorn soloist on Oliver Nelson’s *Sound Piece for Jazz Orchestra*.

## IRRERA BROTHERS

### 24 Sonatas by Beethoven and Prokofiev

[www.irrerabrothers.com](http://www.irrerabrothers.com)

Violinist **John** (BM '07, MM '09) and pianist **Joseph** (BM '05) perform Beethoven’s G Major Sonata, Op. 96, and Prokofiev’s D Major Sonata, Op. 94A, in a CD recorded in Rochester. Both

are doctoral candidates at Eastman and on the faculty of the Eastman Community Music School.

## RICH THOMPSON TRIO

### 25 Generations

Origin 82616

The trio consists of Eastman faculty member **Rich Thompson** (MM '84) on drums, **Chris Ziemba** (MM '11) on piano, and **Miles Brown** (BM '00, DMA '12) on acoustic bass. There’s a 30-year age span but plenty of artistic unity on this CD from a Seattle-based company, in selections like *Blues Connotation*, *I Hear A Rhapsody*, and *I Thought about You*.

## BENJAMIN BRITTEN

### 26 War Requiem, Op. 66

Challenge 72388

Britten’s huge choral masterwork (scheduled for performance by the Eastman-Rochester Chorus in spring 2013, honoring Britten’s centennial) is performed by Netherlands forces conducted by Jaap Van Zweden, music director of the Dallas Symphony Orchestra. The tenor soloist is **Anthony Dean Griffey** (MM '01).

## BEN WENDEL

### 27 Frame

Sunnyside Communications (available at [Amazon.com](http://Amazon.com) and [CDBaby](http://CDBaby))

On his latest release, saxophonist **Ben** (BM '99) offers several frames of reference for his own music: jazz, rock, and ambient music. The resulting “aural blueprint of a performer” is musically complex but highly listenable.

## KRISTEN SHINER MCGUIRE

### 28 Kristen Sings and Plays and Rings

[Kristenshinermcguire.com](http://Kristenshinermcguire.com)

**Kristin** (MM '83) recently released her first live jazz CD, in which she is vocalist, drummer, and mallets player for a collection of popular jazz standards: *Night and Day*, *Lover*, *Save the Bones for Henry Jones*, and more.

*Do you have music or performances on a recent or forthcoming CD? Notes wants to know! Send promo copies to Eastman Notes, Office of Communications, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604; or just alert us that it is available.*

## { ALUMNI NOTES }

### 1950s

The Juilliard School of Music recently named a scholarship in honor of faculty member **Ron Carter** (BM '59). Ron headlined an April fundraiser concert for the scholarship, joining artists from every era of his career.

**Jim Foglesong** (BM '50) was profiled in a *Tennessean* article detailing his long and successful career in the record business in New York City in the 1950s and 1960s, and in Nashville after 1970, where he signed such country superstars as Barbara Mandrell, the Oak Ridge Boys, George Strait, and Garth Brooks—so many that he is a member of the Country Music Hall of Fame. Jim recently retired, at age 89, from teaching about the music industry at Vanderbilt University.

In February, **Katherine Hoover** (BM '59) spent several days at the University of Wisconsin, Whitewater, ending with a concert of her works by faculty, alumni, and students, and rewarded with a standing ovation. A trip to Spain followed shortly, with classes of flutists, performances of her music ... and her first time on a motorcycle. Christopher Creviston and Hannah Gruber premiered Katherine's *Ayres* for soprano saxophone and piano in New York on February 24, with eight other performances throughout the United States in February and March. Mary Kathleen Ernst performed **Dream Dances** in New York on March 11. On April 2 bassoonist **Peter Kolkay** (MM '00), with pianist **Alexandra Nguyen** (MM '00, DMA '03), performed Katherine's *Journey at Merkin Hall*; Peter spearheaded its commission, by a consortium of 31 bassoonists.

### 1960s

**1** **Joseph Baber** (MM '65), who has taught



**1** Joseph Baber (BM '65)



**2** Vince DiMartino (BM '70, MM '78)

composition at the University of Kentucky for 40 years, has donated many of his papers and scores to the UK Libraries Special Collections, which celebrated the acquisitions on April 30. The scores include Joseph's *American*

*Requiem* and his operas *Rumpelstiltskin* and *River of Time*. Joseph was also interviewed in the Lexington *Herald-Leader*, recalling his encouragement from ESM viola professor Francis Tursi to avoid New York City and go to a place

where our home has been since 1971. [Bruce] served as Principal Trumpet of the German Opera On The Rhein and the North German Radio Philharmonic; and Sharon performed frequently as pianist/harpsichordist in the Radio Philharmonic, besides teaching piano privately. We are both retired."

Pianist **Robert Swan** (BM '68) was artist in residence at Tennessee Tech University in April 2012, premiering Kimberly Archer's *Concerto for Piano and Winds*, performing a chamber music concert, and presenting master classes. Eastman alumni on the TTU faculty include **Jeremy Hansen** (MM '00), **Charles Decker** (BM '68), **William Woodworth** (BM '73), and **Chris McCormick** (MM '88).

**Lucius R. Wyatt** (MM '60, PhD '74) was recently called from retirement to teach trumpet students at Prairie View A&M University in Texas. Lucius retired from the University in 2006 after 32 years, teaching trumpet, music theory, analysis, counterpoint, and directing the University Symphonic Band. He has also conducted the annual community Christmas Cantata performances for 20 years at the First United Methodist Church in Prairie View.

### 1970s

**Sandra Dackow** (BM '73, MM '77, PhD '87) recently served as adjudicator and clinician for the Melbourne School Bands and Orchestra Festival in Australia, as well as presenting clinics for AUSTA (Australian String Teachers Association) State of Victoria. She served as Orchestra Conductor of the State Honors Ensembles Program in Queensland, Australia for the organization's 10th anniversary.

where his music could be performed and enjoyed.

**Sr. Grace Ann Geibel** (MA '67) was recently appointed to a three-year term on the Board of Directors of Pittsburgh Mercy Health System. Sr. Grace is the retired president emeritus of Carlow University, where she taught from 1971 to 1982 and was president from 1988 to 2005.

**Linda Maxey** (MA '67) presented a marimba master class and was Head of the Jury for the International Drums and Percussion Competition in Lithuania in March. She also taught at the Lithuanian Academy of Music and Theatre, where she holds the title of Honorary Doctor Professor, and participated in the inauguration ceremony for the new Rector of the Academy. Each year she offers a competition for the Maxey Percussion Scholarship for Academy students.

**Bruce Rhoten** (BM '66) and **Sharon Hiller Rhoten** (BM '64, MM '66) visited Professor Emeritus **Sidney Mear** and his wife Bette in March 2012. "We were visiting from Germany,

## { ALUMNI NOTES }

Sandra taught graduate workshops in orchestra education at VanderCook College of Music, Chicago, in July, and guest conducted and presented workshops in numerous states during this past year. Sandra celebrates her 20th season as Music Director of the Hershey (PA) Symphony Orchestra, and serves as Conductor of the William Paterson University Symphony Orchestra (NJ). She is a co-author of *Expressive Techniques for Orchestra*, released this year by Tempo Press. Sandra is a past President of the Conductors Guild, an international organization serving members in 32 countries.

2 A recent article in the Lexington (KY) *Herald-Leader* profiled trumpet **Vince DiMartino** (BM '70, MM '78), who recently retired from Centre College but is now busy with records, master classes, writing and more. The Great American Brass Band Festival was a retirement party for Vince, including performances by his idol Doc Severinsen and his son Gabriel. "There's always work to do," Vince was quoted. "It's the perspective that's changing, not the work."

**Stanley Kingsley Day** (MA '75) recently gave presentations at Lawrence University and Chicago's Merit School of Music on his new reconstruction of Chopin's posthumous Mazurka in F Minor, published by Hal Leonard Corporation as part of its Schirmer Performance Editions series. Offering alternate interpretations of specific passages and a survey of previous reconstructions of the work, the edition is the first to include every measure (other than those the composer crossed out) of Chopin's sketch.

**Geary Larrick** (MM '70) wrote "An Extraordinary Percussion Instructor: John H. Beck" for the Spring 2012 *National Association of College Wind and Percussion Instructors Journal*. Geary performs on marimba, snare drum, and piano in central Wisconsin, often doing his own compositions.

**Arthur J. Michaels** (BM '70) won Imagine Music Publishing's 2011 Fusion Series Band Composition Contest with his Grade 3 piece *Tomorrow's Hopes and New Horizons*. Arthur also won the company's 2011 Pathways Series Band Composition Contest with his Grade 4 piece *Escapade in Swing*. Imagine Music will publish both pieces. See [www.arthurjmicahels.com](http://www.arthurjmicahels.com)

Saxophonist **Bob Sheppard** (MM '77) was profiled in the San José *Mercury News* before a recent gig with the Lounge Art Ensemble at Stanford University. Writer Andrew Gilbert interviewed Bob about his experiences with musical legends like Freddie Hubbard and Joni Mitchell, and quoted drummer Peter Erskine: "Shep is one of the great tenor players of our time. He's in that small circle with the top guys."

Pianist **Steven Herbert Smith** (DMA '78), professor of piano at Penn State University, completed a series of eleven recitals at the University Park main campus, *Piano Masterworks of Beethoven*. The series began in 2009, and encompassed all 32 Sonatas as well as many other major works. Steven also performed a solo recital in Morgantown, WV, a lecture-recital for the Philadelphia Music Teachers Association, both featuring Beethoven works. He also performed Tchaikovsky's Concerto no. 1 in March with the Nittany

Valley Symphony, Michael Jinbo conducting.

**Richard Sorenson** (MA '62) was profiled in the Salem (OR) *Statesman-Journal* in May. Richard has been retired as director of bands at Western Oregon University for many years, but he is still busy, leading the Willmette Valley Concert Band and (for July 4 celebrations) the Reconstituted Band of Monmouth and Independence. In honor of Richard's 40th anniversary as a conductor, the WVCB commissioned a new work and presented him with the score last March.

On May 10, 2012, Mount Allison University (New Brunswick, Canada) celebrated the retirement of **Nancy Vogan** (MM '69, PhD '79) after 40 years of outstanding contribution to academia and teaching.

**Paul M. Wos** (BM '78) received the Buffalo Philharmonic Orchestra "Excellence in Music Education Award." Paul is currently completing his 31st year as a music teacher at Niagara Falls (NY) High School, where he directs the school's concert band and wind ensemble; he also teaches AP Music Theory.

### 1980s

**Darren R. Cohen** (BM '86) was recently named a 2012 Associate Artist of the Barrington Stage Company (Great Barrington, MA). These are members of BSC who have made extraordinary contributions to the theatre. In addition to many regional and Broadway credits, Darren has music directed 12 productions at BSC, including *Guys and Dolls*, *Sweeney Todd*, *Cabaret*, and *Follies*. He is co-author of *The Complete Professional Audition*.

March 2012 brought

**Antonio García** (MM '85), Director of Jazz Studies at Virginia Commonwealth University, around the world in 21 days. He first led the VCU Jazz Orchestra I on a tour culminating at the Notre Dame Collegiate Jazz Festival. He taught and performed as a trombone and vocal soloist, improv teacher, and composer/arranger across ten days at the Stedelijk Conservatorium in Oostende, Belgium; the Hochschule Luzern-Musik, Institut Jazz in Lucerne, Switzerland; and the Universität für Musik und Darstellende Kunst Graz Jazz Institute in Graz, Austria. After a short stint directing the Virginia District V High School Honors Jazz Band, he taught and performed as a trombone, vocal, and arranging/composition artist in residence for three days at the University of Wyoming, followed by meeting in Chicago with fellow board members of The Midwest Clinic international music conference.

Members of the Quad City Symphony performed "Rhythm Unleashed: The Music of **Mark Mellits**" on May 19 in Davenport (IA). Mark (BM '88) is on the faculty of the University of Illinois-Chicago, and has been praised as "one of the most accomplished composers of his generation"; he has written for the Orpheus Chamber Orchestra, the Canadian Brass, and the Kronos Quartet.

Violinist **Madeleine Mitchell** (BM '81), recipient of the Fulbright/ITT Fellowship from the UK, made a 30 Year Reunion Tour in March, meeting up with fellow Eastman graduates (all fellow alumni from the Class of 1981) who invited her to give master classes and recitals where they now run

university string departments, including Kansas State University (**Cora Cooper**), Baldwin-Wallace College (**Julian Ross**), and Oberlin Conservatory (**Peter Slowick** and **Jim Howsmon**). The tour began with a *100 Years of British Music* recital in Chicago, celebrating Madeleine's acclaimed Naxos album of chamber music by William Alwyn. In June Madeleine gave a concert celebrating HM the Queen's Diamond Jubilee in Rome, hosted by the British Ambassador.

**Mary Natvig** (BM '81, MA '82, PhD '91) recently published *MUSIC: A Social Experience* (Prentice Hall), a collaboration with Steven Cornelius. The book is a topical approach to teaching music appreciation that builds on students' experiences by presenting webs of musical meaning from Western art music, world music, pop, and jazz.

New England Conservatory of Music recently announced the promotion of **Thomas Novak** (BM '89) as Provost. As Dean of the College, Thomas will continue to oversee Conservatory faculty, curriculum, admissions, financial aid, student services, entrepreneurship, community performances and partnerships, and relationships with performing groups and other conservatories in the United States and abroad. He has also continued to coach chamber music, often guiding NEC honors ensembles such as Quintet Royale.

**Clendon Craig Phillips** (MM '87, DMA '89) was the recipient of the American Guild of Organists' Distinguished Composer Award at the 2012 AGO Convention in Nashville; his predecessors include Virgil Thomson and Ned Rorem. Craig, who is music director and organist at All

## { ALUMNI NOTES }

Saints' Church in Beverly Hills (CA), has composed more than 125 organ and choral works.

In February 2012 the University of Michigan Press issued **Mark A. Radice's** (PhD '84) book *Chamber Music: An Essential History*. The account begins with Marco Scacchi's coining the term "chamber music" in the 17th century and concludes, in Chapter 15, with "Benchmarks: Chamber Music Masterpieces since circa 1920." Mark is finishing a book on the Chinese-American composer Chou Wen-chung.

**3** This picture was taken on March 17 in Seattle after **Merrie Siegel's** (BM 1989) performance of the Concerto for Flute and Orchestra by **Gloria Wilson Swisher** (PhD '60) with the Northwest Symphony Orchestra. Merrie is Principal Flute of the NWSO. The orchestra premiered **Sam Jones' (PhD '60)** *Suite from the Opera "A Christmas Memory"* on April 28. Gloria and Sam were classmates in Howard Hanson's composition class, 1959-1960.

The Practising Law Institute recently released *Corporate Political Activities Deskbook* (2012), co-authored by Kenneth A. Gross, Ki P. Hong, Lawrence M. Noble, and **Patricia M. Zweibel** (BM '84). The four co-authors are attorneys in the Political Law practice at the firm of Skadden, Arps, Slate, Meagher & Flom LLP, in Washington DC.

### 1990s

**Matthew Brady** (BM '94) was recently appointed Choral Director at The Brearley School in New York, where he will conduct two choirs and coach chamber music. Since 2003, he



**3** Merrie Siegel (BM '89), Gloria Swisher, and Sam Jones (both PhD '60)

has been conductor and director of the Pre-College Choral Program at the Mannes College of Music, where he conducts the Senior Chorus and the Vocal Chamber Ensemble.

**Matthew Harding** (BM '96) was recently promoted to the rank of master gunnery sergeant in the United States Marine Corps. He joined "The President's Own" United States Marine Band in September 1998. He was appointed solo cornetist in January 2000. Matthew performs with the Marine Band, Marine Chamber Orchestra, and the Marine Chamber Ensembles at the White House, in the Washington, D.C., area and across the country during the band's annual concert tour. Matthew lives in Alexandria, VA, with his wife, Gunnery Sergeant Hilary Harding, a French horn player in the Marine Band.

Grammy-nominated jazz composer and drummer **John Hollenbeck** (BM '90, MM '91) was recently announced as a winner of a Doris Duke Performing Artist Award, given to assist mid-career and accomplished artists of all kinds. 21 winners each received a

\$225,000 award.

**R. Daniel Hughes, Jr.** (MM '97) defended and deposited his dissertation, entitled "Textual-Musical Relationships in Three Choral Works by Dominick Argento," completing requirements for the Doctor of Musical Arts degree in Choral Music at the University of Illinois, Urbana-Champaign. He will begin a new position as Director of Choral Activities and Associate Professor at West Virginia Wesleyan College in fall 2012.

**Bill Jobert** (MM '91) was promoted to Lecturer of Music at Wright State University, where he teaches bassoon and serves as the Co-ordinator of Music Education. Bill performed faculty recitals in September and in April, each featuring new works he commissioned. Bill performed a recital of duo works for bassoon and contrabassoon last summer at the IDRS conference.

**Jason McCool** (BM '98) writes: "After years of reading the Alumni Notes I thought it was high time I sent my own in! I spoke last fall at both Ignite

Baltimore and Ignite DC (a five-minute lecture series aimed at entrepreneurs and community leaders) on the topic "How Gustav Mahler's Music Will Make Your Head Go All Explodey," videos of which appear on YouTube. I also gave the pre-concert lecture on Mahler's First Symphony with the Capital City Symphony, and in Fall 2012 will be embarking on a pre-concert lecture series with the Baltimore Symphony Orchestra. I also do social media consulting and public speaking on behalf of arts organizations in the DC area—give me a Twitter shout @coolmejazz!"

Soprano **Tami Petty** (MM '96) was a finalist in the first Mary Truemann Art Song Competition, held on March 31 in New York.

**Daniel Saenz** (BM '96) teaches cello at Sam Houston State University (TX), where this year he performed the music of **Carter Pann** (BM '94) at SHSU's 50th Annual Contemporary Music Festival. On the April 27 program were Carter's *Differences for Cello and Piano* and *Nicky's Trio* for piano trio. Carter was the

festival's guest composer, presenting lectures and master classes during the four-day event.

On May 18, the New England String Quartet premiered *Three Pieces for String Quartet* by **Betsy Schramm** (PhD '93) in the Menotomy Concert Series in Arlington (MA) Town Hall.

**Dean Sorenson's** (MM '92) *First Place for Jazz* was published by the Neil A. Kjos Music Company. He adds, "This latest book is focused primarily on helping beginning jazz students to get comfortable improvising. I have been Director of Jazz Studies at the University of Minnesota since 1999. I continue to play trombone with anyone who will have me. I have also been busy writing for the Minnesota Orchestra, contributing nearly a dozen arrangements to various pops programs."

**David Thurmaier**, (MA '98, received the Florida Gulf Coast University Junior Faculty Teaching Excellence Award in April 2012. He is currently Assistant Professor of Music Theory and Head of Academic Studies at FGCU, teaching courses in music theory and popular music.

**Tony Tobin** (BM '90) returned to the Netherlands in November 2011 to perform two concerts with Maurits Bosman, former concertmaster of the Rotterdam Philharmonic, and to give a piano, video, and lecture demonstration for EPTA Netherlands at the national conference in Nunspeet. Tony also gave solo piano recitals in Wetzikon and Arosa, Switzerland, in June 2011 and March 2012. G. Henle music publishers chose Tony's Debussy film, [www.debussypiano.com](http://www.debussypiano.com), to be featured in their

## { ALUMNI NOTES }

booth at the Frankfurt Musikmesse in March 2012. In addition, the film will be featured during the Brown Symposium at Southwestern University, where Toby will also give a lecture demonstration.

**Katrina Zook** (DMA '99) was recently promoted to Professor of Music at the University of Wyoming. In addition to Studio Voice, she teaches Vocal Pedagogy, Freshman Voice Seminar, Music in the Classical Period, and Introduction to Musical Life. Recent performances include a series of recitals in historic Dutch Mennonite churches in the Netherlands, and as alto soloist for Beethoven's Ninth Symphony and Mass in C and the Mozart Requiem. Katrina was awarded the UW Seibold Professorship for 2012-2013; she will observe vocal pedagogy programs around the country which collaborate with in-house Vocology laboratories.

### 2000s

**Diana Rose Becker** (BM '07), made her European musical theater debut as Maria in Sundance Productions' International tour of *West Side Story*, which opened June 24 at the Deutsche Oper, Berlin.

**Julia Bullock** (BM '09) made her Carnegie Hall debut on February 10, performing Maurice Delage's *Quatre poèmes*



4 **Christian Lane** (BM '04)

*Hindous* with the American Symphony Orchestra under Leon Botstein. This concert also included a performance of Bizet's one-act opera *Djamileh* with a cast including baritone **Philip Cutlip** (MM '90). Julia recently sang the role of Pamina in Peter Brook's *A Magic Flute*, performed as soprano soloist in Bach's *Magnificat* in Alice Tully Hall, and performed in the Lakes Area Chamber Music Festival this summer.

**Akiko Fujimoto** (MM '99) began her tenure as assistant conductor of the San Antonio Symphony Orchestra in January 2012; in February she led the orchestra in a concert featuring Beethoven's "Eroica" Symphony.

Pianist **Penny Johnson** (BM '01, MM '03) recently accepted a teaching position at the Conservatory of Performing Arts at the University of Regina. She is looking forward

to relocating west from Toronto later this summer. In preparation for the 8th International J. S. Bach Piano Competition, to be held in March, 2013 in Wurzburg, Germany, Penny participated in a two-week residency at The Banff Centre in Alberta. Penny continues to serve as an Examiner for The Royal Conservatory.

4 In April, **Christian Lane** (BM '04) christened the new organ of Harvard's Memorial Church. Christian is assistant choirmaster and organist in Memorial Church and a tutor in Lowell House. In October 2011, he won the Canadian International Organ Competition. Next year, he will tour the country and abroad, but remain in his position at Memorial Church.

**Eric Laprade** (BM '08) was recently named music director of the South Shore Conservatory Summer Music Festival in Cohasset, MA. Eric is also the Randolph Public School Music Department Chair. A low brass specialist, Eric has been part of the Summer Music Festival for more than ten years: four as a student, three as a coach, and three as a conductor. "This program changed my life and had a profound effect on me as a musician and as a human being,"

Eric said to the *Cohasset Mariner*. "It is empowering, it is an emotional, passionate, intense experience."

**Abigail Levis** (BM '09) performed a leading role in the premiere of Elena Langer's new opera *Four Sisters*, presented by Bard College Conservatory of Music—where Abigail is a student of Dawn Upshaw.

**Nathanael May** (MM '01) is the winner of The American Prize in Piano Performance—solo division, 2012 in the professional category. Nathaniel was selected from applications reviewed this spring from all across the United States. Founded in 2009, The American Prize is a series of new, non-profit, competitions designed to recognize and reward the very best performing artists and ensembles in the United States, based on recorded performances. Nathaniel is the Founder and Artistic Director of the Italian soundSCAPE festival, at which over 200 new works have been premiered, and an assistant professor at Missouri Western State University. [www.NathanaelMay.com](http://www.NathanaelMay.com)

**Jeffrey Meyer** (BM '04) performed a solo tuba recital in the XXXIV Foro Internacional de Música Nueva Manuel Enríquez on June 13 in Mexico City. The concert featured the Mexican premiere of *Three Essays* for solo tuba by former Eastman faculty member William Penn. Jeffrey's wife, Mary Elizabeth Thompson, performed in the same festival, giving the Mexican premiere of *A Moment for Elliott Smith* for flute and backing tape by **Caleb Burhans** (BM '03).

**JG Miller** (ESM '06) was a member of the orchestral horn section for the film soundtrack scores for

*Spiderman 4* and *Snow White and the Huntsman*.

**David Plylar** (PhD '08) moved this summer from South Africa to Washington, DC, to start a position as a music specialist at the Library of Congress. He assists with the Library's chamber music series with duties ranging from concert production, artist selection, and programming, to program notes and pre-concert talks.

This spring, **Jaclyn Rainey** (BM '09) was appointed the new principal horn of the Naples (FL) Philharmonic.

**Melanie Sehman** (DMA '06) writes: "My husband, **Steven Sehman** (MM '05), and I recently welcomed a baby boy, William Alden Sehman, born March 13, 2012. We are both former students of John Beck and currently live and work in New York City. I am an Associate Professor in the Music Department at Queensborough Community College of the City University of New York and Steven is a freelance percussionist."

**Ming-Hsiu Yen** (BM '03) won the Yoshio Irino Memorial Prize during the 29th Asian Composers League Conference and Festival, in which she also had her orchestral work, *Yun*, performed by the National Symphony Orchestra under Alexander Drcar at the National Concert Hall in Taipei, Taiwan. She is currently an Assistant Professor (Composition/Theory) at the Taipei National University of the Arts.

### 2010s

**Sarah Franz** (BM '10) performed in *My Fair Lady* in the 2012 Finger Lakes Musical Theatre Festival, held this summer in Auburn, New York.

### Send your news!

Do you have an announcement you'd like to share with your fellow alumni? Send your personal and professional news to Notes, Office of Communications, Eastman School of Music, 26 Gibbs Street, Rochester, New York 14604.

• Fax: 585-274-1089

• E-mail: [Eastman-Notes@esm.rochester.edu](mailto:Eastman-Notes@esm.rochester.edu)

We reserve the right to edit submissions for clarity and length. The deadline for the Winter 2013 issue of Notes is November 20, 2012.

**Byron Johns** (MM '11) is the new Assistant Principal Horn of the Rochester Philharmonic Orchestra.

**Katherine Ladner** (BM '10) was recently named Principal Flute with the Des Moines Symphony Orchestra.

**Malcolm J. Merriweather** (MM '10) performed in The Mary Trueman Vocal Arts Competition, presented by The Art Song Preservation Society on March 31, 2012. In addition to freelance singing, Malcolm serves as the Bruno Walter Assistant Conductor for the New York Choral Society.

**Lisa Marie Raposa** (DMA '10) of Tiverton, RI and **Gregory Scott Millar** (DMA '10) of Lachine, QC were married on May 28, 2011 at Independence Harbor in Assonet, MA surrounded by family and friends. Lisa and Greg met at Eastman in 2007 while they were students in the Piano Accompanying and Chamber Music Program. They live in Montréal where they are active freelance musicians and teachers.

**Curtis J. Stewart** (BM '10) was first place winner of the National Association of Negro Musicians, Inc. Eastern Region Scholarship Competition for Strings, announced in April in Washington, DC. Curtis went on to represent the Eastern Region at the national competition in Dallas this summer.

**Symeon Waseen** (DMA '10) won the South Dakota Music Teacher's Association 2012 Composer Commission Project. His composition, a song cycle to a text by Black Hills poet David Cremean, will be premiered at the 2012 SDMTA annual conference. Simeon is assistant professor of music at Black Hills State University.

**TRIBUTES**

**John Thomas**

Flutist John Thomas died on February 15, 2012, in Rochester, aged 89. A World War II veteran of the U.S. Army, Thomas received his Bachelor's and Master's degrees (1947, 1949) and a Performer's Certificate (1948) from Eastman, where he was a pupil of Joseph Mariano. After graduating from Eastman he became Principal Flutist of the San Antonio Symphony from 1949 to 1952. After two years of teaching in Pennsylvania, he returned to play in the Rochester Philharmonic Orchestra from 1954 to 1968, and was an Assistant Professor of Flute in Eastman's collegiate division and Preparatory Department from 1954 into the 1990s. He also played in the Eastman-Rochester Orchestra, making many famous recordings under Howard Hanson and Frederick Fennell. A versatile musician, John Thomas was also a flute-maker and a church organist. After his retirement in 1995, he served Brighton (NY) United Church of Christ until his last year.



**Robert Bailey**

Musicologist Robert Bailey, who taught at Eastman from 1977 to 1986, died in early July, 2012. A distinguished scholar who was universally described as a great teacher and lecturer, he was known for his pioneering work on Wagnerian opera and post-Wagnerian symphonists. After his time at Eastman, Bailey taught at New York University (where he was the Carroll and Milton Petrie Professor of Music Emeritus) and the Juilliard School of Music. Professor of Theory Elizabeth Marvin, who was one of his Eastman students, comments: "Bob was a colorful character and masterful lecturer, of cultlike status among students. His unofficial office was in the old "Coffee Break" next door to Eastman. There, cadres of students spent hours talking with him and listening to his stories. A big part of ESM history now gone."



**IN MEMORIAM**

**1930s**

- Ethel G. Leary** (BM '38), May 2012
- Robert Rosevear** (BM '39, MA '43), April 2012

**1940s**

- Homer Garretson** (MM '48), March 2012

- Stanley D. Gauger** (BM '47), January 2012

- Cassel Grubb** (BM '46, MM '49), January 2012

- Lorene C. Osborn** (MM '44), May 2012

- Helen Shaddix** (BM '47), April 2012

- Frank Graham Stewart** (BM '42), May 2012

- Mari Taniguchi** (BM '41, MM '61), February 2012
- John Taylor Thomas** (BM '47, MM '49), February 2012

**1950s**

- George Jones** (BM '51, MA '53), March 2012

**1960s**

- Sally Benson** (BM '67), April 2012

**1990s**

- Abram Wilson** (MM '97), June 2012

**2000s**

- Brett Miller** (BM '12), April 2012

## { FACULTY NOTES }

In January, Professor of Music Education and department chair **Christopher Azzara** (MM '88, PhD '92) gave a presentation on Improvisation Professional Development, as well as a concert performance, for the Orchard Park (NY) Schools. From March 15-17, Chris visited James Madison University for improvisation classes, a visiting scholar lecture, and a concert performance.

Professor of Cello **Steven Doane** and Professor of Piano **Barry Snyder** have joined forces for acclaimed CDs of music by Fauré, Britten, and Frank Bridge; their latest endeavor features music by Sergei Rachmaninoff (Bridge 9347). Steve and Barry join forces for the Cello Sonata,

and Barry alone offers the fearsomely virtuosic *Etudes-Tableaux*, Op. 39.

On April 22, Barry was joined by his Eastman colleagues **Elinor Freer** and **Rose Grace** for Mozart's rarely performed Concerto for Three Pianos, K. 242, with the Rochester Chamber Orchestra led by **David Fetler** (DMA '56). Also on the program were Eastman graduate students **Hsin-Mei Chang**, soprano, and **Thomas Lehman**, baritone, in aria and duets by Mozart.

**Donna Brink Fox** was a keynote speaker at the Sixth Annual Jean Sinor Memorial Lecture at Indiana University, which celebrated the retirement of **Charles Schmidt** (MM '77). Charles was honored

with a Festschrift, *Advances in Social Science Research*, containing Donna's chapter "From Student to Scholar: A Researcher's Journey." In February 2012, Donna gave an invited presentation at the early childhood music symposium held at the Colburn School of Performing Arts (Los Angeles).

At the March 2012 meeting of the National Association for Music Education in St. Louis, Donna served as a discussant for three papers on the role of musical environments in children's development. **Kerry Filsinger** (BM '04, MM '08), currently a PhD student at Temple University, presented one of these papers, based on her Presser-funded research on music education in Reggio Emilia preschools in Italy.

Donna is completing a six-year term as Eastern Division representative to the Music Education Research Council of NAFME.

In February, Professor of Guitar **Nicholas Goluses** gave a recital of 20th-century guitar music in Siegen, Germany. Nick's program of Britten, Falla, Schwantner, Ponce, and Theodorakis won great acclaim from the *Sieger Zeitung*, who called it "first-rate ... an exciting listening experience"; and *Der Westen*, who said "what he offered his audience in virtuosity, sound magic, and creative, interpretive intensity was phenomenal."

**Philip Silvey** was composer-in-residence for the West Irondequoit High

School music program, making monthly visits to work with the school's choral ensembles. The residency culminated in the performance of a commissioned work for chorus and orchestra. *Gardener of the World*, Philip's setting of a poem by Robert Louis Stevenson, was published by Santa Barbara Music Publishing in February 2012.

Associate Professor of JCM, guitarist **Bob Sneider**, joins his trumpeter brother John for a new CD, *The Brockton Beat* (available on Amazon.com and CDBaby), a tribute to their late father Henry Sneider. *Audiophile Audition* called the entire disc "a special unexpected treat for a jazz reviewer."

## "Teaching and performing is where I belong"

This year, Professor of Flute Bonita Boyd (BM '71) received the National Flute Association's Lifetime Achievement Award, which she accepted in August at the NFA's National Convention—at Caesar's Palace in Las Vegas, no less!

One of Bonnie's former students, Jonathan Keeble (MM '92, MA '96), chair of the NFA and the flute professor at the University of Illinois, interviewed his teacher for the *Flutist Quarterly*. Here is a brief excerpt.

### You've recently celebrated 35 years at Eastman. Did you think you'd be there this long?

When I was offered the job, Joseph Mariano sent me a card that said, "Go ahead and teach at ESM, but don't stay very long." What he meant was that this position would be a feather in my cap for a while, but I should find new frontiers. This note was startling to me.

Since then, I've had opportunities to leave for major orchestras and other positions. As I've lived longer, I've

come to realize that as a performer it's amazingly gratifying to bring joy to the audience. Having said that, nothing supersedes the relationship between one person and another. In the end, being able to work with incredibly gifted young musicians is just the greatest. This is extremely important work that

I must do extremely well. In this way, teaching and performing work together.

I've learned a fantastic amount from my students both as musicians and personally. This is change from my youth, when I was much more concerned about my stage work. Over the years I've learned this combination of teaching and performing is where I belong. You can feel trapped no matter where you are and what job you're doing, but if you keep your heart and spirit free, then you have a chance at living a fulfilling life.

Bonita Boyd (right) marks 35 years at Eastman.

**READ THE ENTIRE INTERVIEW**  
www.nfaonline.org



In April, senior **Benton Blasingame** won the First Prize of \$10,000 in the first Taylor Organ Competition in Atlanta. Professor of Organ **David Higgs** was one of the judges, along with alumni **Wilma Jensen** (BM '51, MM '52) and **Douglas Cleveland** (BM '90).

Along with receiving the National Flute Association's Lifetime Achievement Award at this summer's NFA Convention in Las Vegas (see "Faculty Notes"), Professor of Flute **Bonita Boyd** (BM '71) gave a recital of music for flute and percussion, accompanied by Professor **Michael Burritt** (BM '84, MM '86) and four of his students: **Matthew Evans**, **Mark Bosemna**, **Carson Moody**, and **Sidonie Wade**.



**Matthew Grills**

Senior **Matthew Grills** followed his March win at the Metropolitan Opera auditions with an equally lucrative First Prize in the finals of the 2012 Lotte Lenya Competition, sponsored by the Kurt Weill Foundation for Music and held at Kilbourn Hall on April 21. Matthew's contrasting choices of repertoire were "Ah, mes amis" from Donizetti's *La fille du régiment* (which he also sang at the Met Auditions)

### More Student Notes

*In Eastman Notes, we can present only a fraction of the accolades and prominent positions that Eastman's remarkable students receive in the course of a semester. But a complete, regularly updated list is readily available on the ESM website, at [www.esm.rochester.edu](http://www.esm.rochester.edu) then click "Student Accomplishments."*

and Jason Robert Brown's "If I Didn't Believe in You," from *The Last Five Years*.

Eastman students appeared once again on the annual list of *DownBeat* magazine's student music awards. Senior **Levi Saelua** was recognized in the Jazz Arrangement/Undergraduate College category for *Allegretto from Symphony No. 7*, his arrangement of the slow movement from Beethoven's Seventh Symphony. **Karl Stabnau** (BM '11 and currently a master's degree student in music education) was recognized for Outstanding Performance/Graduate College performance for his work on two songs from his 2011 degree recital, "Stella by Starlight" and "From This Moment On," and for a live broadcast of "The Way You Look Tonight" on Rochester's WGMC Jazz 90.1.

The Rochester Philharmonic Orchestra's May 10 and 12 concerts gave great opportunities to two Eastman students: pianist **Tarin Supprakorn**, a master's student of **Nelita True**, appeared as soloist in Clara Schumann's Piano Concerto; and the RPO performed *Kleines harmonisches Labyrinth VIII* by **Gilad Rabinovitch**, a composition student of **Allan Schindler**. Both pieces were conducted by RPO Music Director Arild Remmereit. At this concert, one of the RPO Music Educator Awards was given to **Kathleen Murphy Kemp** (BM '74, MM '77), a long-time member of the RPO and of the ECMS faculty.



Rohan Krishnamurthy with his patented drum.

## Beating a New, Improved Drum

Current PhD student in musicology Rohan Krishnamurthy was recently awarded a United States patent for his modern redesign of the mridangam, an Indian drum. Rohan's design combines the drum's traditional fastening

system with a nut-and-bolt system of tightening, making the drum sturdier and more user-friendly. Rohan's idea was a first prize winner in the Eastman New Venture Challenge, and he received \$2,000 to launch it.

## *Prismatic Debussy*, prismatic Eastman

One definition of a prism is “a transparent solid body, used for dispersing light into a spectrum or for reflecting rays of light.” This fall, the Eastman School of Music embarks on a journey into the life, music and mind of one of the 20th century’s remarkable musical geniuses, the “prismatic” Claude Debussy.

For those enthusiastic admirers of this astonishing composer—count me as one—this festival presents an unprecedented opportunity to not only witness firsthand some of the gems of this seminal French impressionist, but the prismatic effect of his music as well. Experiencing arrangements of Debussy’s music as it accompanies the panels of a comic book or is transcribed in jazz idioms, or by hearing some of his major masterpieces, we see before us a composer who attempted to reflect shimmering seas, nocturnal scenes, words, drama, the human experience. In many respects, Debussy was the quintessential multi-media artist. His sensitivity to the written and spoken word, to exotic imagery, to his own prismatic musical mind—all these suggest an artist trying to fuse into his musical impulses the sensations he was feeling in nature, as well as impulses gained from other art forms.

On quite another level, the *Prismatic Debussy* Festival taps into another spectrum: that of the whole Eastman experience. The Festival can be seen as a metaphor for what we mean when we say that Eastman means “breadth and depth.” First class performances, probing scholarship, imaginative, off-the-edge inspirations and interpretations, glimpses into recently discovered works: what emerges is a rich experience from a prismatic array of perspectives, sure to startle and stimulate interest in the sweeping exoticism of this musical master.

Eastman *is* a prism. Our vision for the Eastman future is to build on, transform and amplify that prism. This fall we will formally announce our “Campaign for Eastman.” We are at a challenging yet stirring juncture. Our great opportunities come with some humbling responsibilities. Our students have always, and will remain, our primary responsibility. We owe to them a first-class musical and educational experience that is not only of the highest caliber, but also rooted in the realities of the world of culture they will inherit upon leaving Eastman. But this comes at a price. There are many more excellent music schools now vying for a place among the best. To be honest, our competition is stiffer now. We cannot afford to remain at rest in matters of preserving tradition *or* pressing forward with essential innovation. Admittedly, it’s a tricky balance: holding onto what we deem to be philosophically essential, but also paying special attention to just how



21st-century civilization views the role of music, and how we as a preeminent institution of musical higher learning must compose this new music world. It’s a daunting challenge that only the best can meet head-on. In one sense, Eastman has been “called.” Our responsibilities are higher in part because of the excellence we have attained. But our ability to grow that excellence will be a function of our willingness to imagine this new musical world, to nourish it, and to translate that “imagining” into a set of real, tangible goals that truly empowers the Eastman advantage.

Our principles remain intact. Our aspirations remain as high as they’ve ever been. Yet fulfilling these aspirations will require an unprecedented mobilization of all our resources, faculty, staff, alumni, and supporters, along with an unwavering commitment to the ideals that got us here in the first place.

We look forward to engaging with you as we work to move Eastman into the 21st century. We are a prism for music, and more particularly, for what music means for our civilization. It’s a high calling. In short, we must aspire to a new, stimulating set of consequences.

Who, if not Eastman?

### Coming in the Next Eastman Notes

- Dallas Opera revives *The Aspern Papers* by Dominick Argento (PhD '58)
- Summer in the City: previewing Kurt Weill’s *Street Scene*
- We celebrate Eastman Wind Ensemble’s 60th Anniversary

And much more!

*“Eastman  
is where the  
'doers' go.”*

—Emily Wozniak '14E (MM)

*“I remember*

the first time I sat in an orchestra: I was mesmerized by the sound of strings floating around me and I wondered how such beautiful music could be real. When I performed Symphony No. 2 by Sibelius in high school, I could barely play in some parts because I couldn't stop smiling; the music was that magical to me. Today, after 13 years of horn-playing, I am still inspired by music and I want to share my passion in every way possible as a performer, teacher, and innovator.”

Your support of Eastman is not just an investment in education; it is an investment in students like Emily who will design the future of classical music.

Please give today and help provide them with the resources they need to become well-rounded musicians who are ready to impact the world.

**Thank you for your support.**

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## Room for Five

The room was Hatch Recital Hall; the five were four Eastman composition students plus award-winning artist Anna Schuleit, who visited this spring for the Benson Forum on Creativity. Pictured from left to right are Stilianos Dimou, pianist Daniel Pesca (BM '05), Anthony Duarte, Anna Schuleit, Rachel Seah, Jason Thrope Buchanan, and Professor of Composition Carlos Sanchez-Gutierrez, with five paintings by Schuleit as their backdrop. See pp. 26-27 for more details. *Photograph by Josefina Calzada*