

NOTES



DECEMBER 2003

A MAGAZINE FOR ALUMNI OF THE EASTMAN SCHOOL OF MUSIC

FROM THE EDITOR

A new look for *Notes*

DEAR EASTMAN ALUMNI:

Notes has changed quite a bit. We wanted to try a fresh look, and happily our intrepid designer, Steve Boerner, did too. To complement Steve's elegant, readable design, we commissioned a cover by local artist David Cowles, who rendered the Eastman Jazz Quartet in his unique, colorful style, as seen in *Entertainment Weekly*, *The New Republic*, and many other magazines. Dave's art definitely jazzes up *Notes* (so to speak).

The look is different, but our mission remains the same: "To enhance the continuing value of the Eastman experience." The beginning of the "Eastman experience" is described in an excerpt from Vincent Lenti's upcoming history of the School; as for its continuing value, look no further than Charles Strouse's warm, funny speech from Commencement 2003.

Reports on the Luciano Berio Festival and the Rochester International Jazz Festival demonstrate Eastman's involvement in all kinds of music. Berio's death last May reminds me that this *Notes* also observes the passing of five current and former faculty members. Sad news, but all five remain part of Eastman history, as outstanding musicians, dedicated teachers, and (as Vince's reminiscence of Maria Luisa Faini bears out) colorful personalities.

DMA student Jun Qian's trip to China last summer, sponsored by the Professional Development Committee, demonstrates the School's support of students and faculty. I like students to report for *Notes* in their own words, and Jun's story is indeed *his* story (and, by the way,

you couldn't edit a nicer guy).

This is also a "web-friendly" *Notes*. With its recent redesign (see page 21), Eastman's website is now the major School "publication" and information source. This includes expanded alumni services, detailed by Christine Corrado (page 21). Most of our alumni news comes via e-mail, and now it's even easier for alumni to stay wired to Eastman.

Besides being even nicer to look at and utterly fascinating to read, we are now eco-friendly: starting with this issue, we are printing *Notes* on recycled paper (and thanks to the slight reduction in size, on less of it).

Happy reading! We always welcome your comments, ideas, and reminiscences.

David Raymond

Editor

NOTES

Volume 22, Number 1
December 2003

Published twice a year by the
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EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

 Printed on recycled paper
50% post consumer



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ON THE INTERNET: More news about the Eastman School of Music, including the full text of *Notes* and expanded alumni information, can be found online at www.rochester.edu/Eastman.

Coming Events: 2004

February 13–15

Eastman Opera Theatre;
Poulenc: *Dialogues
of the Carmelites*

February 24–27

Krzysztof Penderecki Festival

February 24

Chamber Music Concert

February 27

Philharmonia Concert;
Brad Lubman, conductor;
Oleh Krysa, violin

April 1–4

Eastman Opera Theatre;
Carlisle Floyd: *Susannah*

April 16

Eastman-Rochester Chorus/
Eastman School Symphony
Orchestra; Beethoven:
Missa Solemnis

May 19–June 16

Eastman Wind Ensemble
Asian Tour (Japan, Taiwan, Hong
Kong, Macao, Singapore)

June 4–14

Rochester International
Jazz Festival

October 14–17

Alumni Weekend 2004;
100th Anniversary
of Sibley Music Library

Alumni Weekend 2004

Save the date! The next Alumni Weekend
and Reunion will be held **Friday, October 15**
through **Sunday, October 17, 2004.**



Held during the fall semester of even-numbered years,
Alumni Weekend offers all graduates of the Eastman
School of Music the opportunity to return to Rochester
to reconnect and reminisce with fellow alumni, former
teachers, and today's Eastman students.

Plans for Alumni Weekend 2004 are in the beginning stages.
Watch your mailbox, email box, the Alumni Weekend
website (www.rochester.edu/alumni/weekend.php) and
the next issue of *Notes* for news about programs, special
guests, accommodations, registration, attendees, and more.

Get involved in AW04 early – be a Class or Studio Scribe!

Help spread the word about Alumni Weekend and
Reunion by staying connected with your friends and
colleagues. Class and Studio Scribe volunteers help to
keep fellow alumni informed about plans for Alumni
Weekend while facilitating networking amongst alumni
and friends before, during, and after AW04.

To volunteer as a Class or Studio Scribe, email
Christine Corrado, Director of Alumni Relations, at
ccorrado@esm.rochester.edu.

Are you celebrating a milestone reunion year?

5th Reunion

Class of 1998
Class of 1999

10th Reunion

Class of 1993
Class of 1994

15th Reunion

Class of 1988
Class of 1989

20th Reunion

Class of 1983
Class of 1984

25th Reunion

Class of 1978
Class of 1979

30th Reunion

Class of 1973
Class of 1974

35th Reunion

Class of 1968
Class of 1969

40th Reunion

Class of 1963
Class of 1964

45th Reunion

Class of 1958
Class of 1959

50th Reunion

Class of 1953
Class of 1954

55th Reunion

Class of 1948
Class of 1949

60th Reunion

Class of 1943
Class of 1944

65th Reunion

Class of 1938
Class of 1939

70th Reunion

Class of 1933
Class of 1934

Why are you drawn to music?

Director and Dean James Undercofler asks – and answers – a very basic question



JAMES UNDERCOFLER, director and dean of the Eastman School of Music, delivered this year's convocation address in Kilbourn Hall on September 4.

Director Undercofler's convocation address is also available on the Eastman website: www.rochester.edu/Eastman/news.

It's helpful to me, in my multifaceted job here, to remind myself often just how much I love music. In fact, at some important level, I am enslaved by it, as I suspect all of you are.

Why are *you* drawn to music? It's important for you to be able to answer this question, in your own mind *especially*, throughout your career, since the issues in the profession today are so very challenging and complicated.

Most of us come to music as a child, having been introduced to it by a parent or in a school program. Something clicks – it feels good, it's something we're good at, what a nice surprise. We find that people are moved by us.

One of my most profound memories is from the big concert at the end of fourth grade. I was one of what must have been 1,000 trumpets, although it was probably 15. One of the songs we played was "Bye-Bye Blues." It sounded pretty cool, and I loved playing it. I felt like I was being carried along on a raft on water. After the concert, the mother of a friend of mine told me that she cried during it. That was it for me – lifelong enslavement!

Each of you has a story like this one to tell. Each of you has given yourself to the creation of beauty and to moving people through your expressivity. Each of you has come to the Eastman School of Music to enhance your skills, to refine your artistry and thinking, and to begin your transition from student to professional.

For those of us who are employed well, our profession is a fascination; for those of you who are not yet employed, it must appear as a mystery or even a quagmire. The underlying conditions and assumptions that have governed our profession from the mid-1960s through the 1990s have changed, are still changing. And it is essential – in fact, critical – that you understand these changes so that you can succeed, be heard, and move people with your artistry.

Until the late 1990s, large organizations dominated the music industry. This structure

mirrored the American business world. In our field, a few record labels, a few dominant agents and publicists, a few large publishers, and a handful of large performance organizations decided who and what would be heard. The power structure of the music industry was clear and easy to understand. A talented young student and his teacher could "write a script" that would take him or her to a career. For example, a young violinist's first CD would include the Bruch G minor and the Mendelssohn Concertos; you would do a "milk run" concert series; then release your second CD of incidental pieces by Kreisler; then raise the bar in your concert appearances; and so forth. All of this could be orchestrated by a powerful coalition.

Those days are gone. There are some remnants of the old system, but by and large, it's over. There are now hundreds of small recording labels, technology-based distribution of sound files, thousands of self-published composers and arrangers, and more agents and publicists than can be estimated.

We find this same pattern in the business world. Large corporations are reducing their size and spinning off divisions, so that they can be fleet-footed in a rapidly changing economic environment. Entrepreneurism is being fostered and encouraged at all levels in American and international business.

What does this mean to you? And what does this mean for the Eastman School of Music and you?

First of all, it's important to know that in an environment like this one, there is more opportunity for you, rather than less. Furthermore, it's important to remind ourselves that people love music and listen to it as an important and daily part of their lives.

I could give you numerous examples of Eastman graduates and graduates of other music schools who are building impressive careers that not only allow them to perform

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and compose the music they love, but also provide them with a decent income. But, rather than tell these stories, I will summarize the shared characteristics of these young musicians.

One, they are first-class young artists. They play, sing, or compose at the highest levels of expertise and intelligence. They have something important to say, and others hear it and know it.

dominated the field, formulas evolved inside the training establishment, including conservatories and music schools, recipes that would get you in – to an agent, publisher, audition, label. These formulas are out-of-date and soon will have no use whatsoever.

So, at Eastman, and elsewhere, you need to develop the five characteristics I listed, and prepare yourself for the new professional world, one without the large controlling organizations and their formulas.

“Know that you are operating in a new professional world, one filled with opportunities and possibilities, one that is evolving and seemingly mysterious, but one that also is more vulnerable to your influence than ever before.”

Two, they are driven to succeed. There is no sense of “being done.” They go at it until they achieve the internal goals they have set. Failure is not in their vocabulary.

Three, they are literate. They read literature, enjoy other art forms, and talk about how music relates to other disciplines. They are politically involved and care about how things are going in their communities and world.

Four, they know technology. They understand how to find out what they need to know. They are clever.

Five, they support each other. They are non-competitive. They form networks with other artists, and these networks enrich their lives, both professionally and personally.

Are these characteristics compelling to you? You will see them in abundance at Eastman.

The formula days are over. What I mean by this is that when large organizations

Let me summarize these skills: one, unquestioned artistry; two, commitment and drive toward worthy goals; three, literacy and intellectual curiosity; four, knowledge of and ability to use contemporary technologies; and five, networking and commitment to community enhancement.

Keep these characteristics constantly in mind as you make choices – those thousand choices that come your way each week – here at Eastman. Know that you are operating in a new professional world, one filled with opportunities and possibilities, one that is evolving and seemingly mysterious, but one that also is more vulnerable to your influence than ever before. Know also that your teachers and the administration of the School are working as hard as you are to see into the future. We are determined to prepare you as best we can for what will be your music world.



Acclaimed composer and Grammy nominee Maria Schneider '85 led the Eastman Jazz Ensemble in her own music on June 9 in the Eastman Theatre.

Eastman jams at the second Rochester International Jazz Festival

By David Raymond

THE FIRST ROCHESTER INTERNATIONAL Jazz Festival, held in June 2002, was a big hit, but one thing was missing – a major presence by the Eastman School of Music.

This year, Eastman was in the Festival spotlight. Joining such 2003 RIJF headliners as Dave Brubeck, Tony Bennett, and Spyro Gyra was an enthusiastically received contingent of Eastman jazz faculty, students, and alumni – headed by the members of the Eastman Jazz Quartet: pianist and Jazz Studies and Contemporary Media department chair Harold Danko, trumpeter Clay Jenkins, bassist Jeff Campbell (MM '92, DMA '02), and drummer Rich Thompson (MM '84), all faculty members.

Danko met with Festival producer and artistic director John Nugent and Festival Development Director Jeff Springut in fall 2002, to discuss involving Eastman more thoroughly in the Festival mix. "It turned out to be very doable for them," says Danko. "Eastman got two nights of our own, and the rest of our involvement just evolved."

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Jazz

in the
house
(and in the Hall)



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“Harold Danko has been a vital catalyst in Eastman’s involvement in the Festival,” says Nugent. “We can offer great opportunities for creative students to perform, and to promote Eastman’s jazz program.”

Throughout the 1950s and 1960s, and especially after jazz was established as a full, independent department in 1971, Eastman has steadily produced well-trained jazz performers, composers, and arrangers. Now the School is now one of the Festival’s major sponsors, and more concerts each year take place in the Eastman Theatre, Kilbourn Hall, and the Gibbs Street environs.

In fact, an Eastman grad was there at the beginning: a Rochester Jazz Festival was originally suggested to producer Nugent by Ned Corman BM ’59, founder of The Commission Project (and an enthusiastic proponent of jazz and of music education).

Nugent, who also directs the Stockholm Jazz Festival, thought Rochester was a good bet for an event similar to

Schneider rehearses the Jazz Ensemble before last June’s Rochester International Jazz Festival.

the very popular Montreal Jazz Festival, which has become one of that city’s signature events. He seems to have been right. The second Festival, which attracted more than

40,000 music lovers over 10 days, “was everything we had hoped for and more,” says Nugent.

Night after night, fans spilled into the Rochester streets after concerts, moving along to other performances. Headliners often went along with them, performing at open jam sessions (or in the case of drummer Steve Gadd [MM ’68], joining sax player Joe Romano during a gig at the nearby restaurant, Max of Eastman Place).

The “marquee names” were not shy about telling audiences and media how much they enjoyed playing at Eastman and revered the School.

“The Eastman Theatre facility was a very important part of the initial decision,” says Nugent. “I had played there myself as a saxophonist with Woody Herman, Rosemary Clooney, and Tony Bennett, and I knew what a fantastic venue it was.”

The Festival was made especially sweet for ESM by news a few weeks before that not only had Eastman students once again been honored in the 2003 *Down Beat* magazine awards for performance and writing, but also that Harold Danko won a *Down Beat* Achievement Award for Jazz Education – one of only three given this year.

The winning student groups – the Dave Guidice Quartet and the Robert-Koenigsberg Sextet – were performers in the Festival. On June 8, they performed the first half of a concert headlined by saxophonist Rich Perry and the Eastman Jazz Quartet. On June 9, the



Maria Schneider



Eastman Jazz Ensemble, guest directed by Dave Rivello (MM '89) and Eastman student Brian Shaw, opened a concert with the works of the four *Down Beat* Award-winning student writers (Shaw, Eric Schmitz, Clarence Hines, and Brian VanArsdale), followed by one of Eastman's top jazz alumni, Grammy-nominated composer and arranger Maria Schneider (MM '85), leading the Jazz Ensemble in a program of her own compositions with saxophonist Rich Perry.

"The awards coming out when they did was a serendipitous thing," says Danko. "Not only did it get our profile up there, it made the concerts into a nice venue for our award winners, and for alums like Maria."

The Festival's growing reputation, and Eastman's growing role in the Festival, have also led John Nugent to establish a jazz performance scholarship program, rewarding deserving and talented area high school students with performance scholarships to Eastman.

The second Festival took a year to organize, and the Third is well underway (though details of guest artists

were still to be announced when *Notes* went to print).

One thing is sure; there will be an even stronger Eastman presence, which is good news for everyone involved.



John Nugent

Nugent's plans for the 2004 Festival include five major headliners and 75 different bands. He'd also like to involve high school students, with free concerts by a big band of 30 or 40 students.

He also wants to increase the number of venues, for example turning Eastman's parking lot into a temporary café with live music under a tent.

Eastman's participants for next year will also include pianist and composer Bill Dobbins, who returned to Eastman in 2002 to direct the Jazz Ensemble after several years directing Germany's NDR Big Band. Danko is also trying to line up Marian McPartland; the legendary pianist didn't attend Eastman, but her ties to the School and to Rochester run deep.

Danko's ideas for the future include an all-star alumni tribute to Ray Wright, the legendary arranger who led Eastman's jazz department from the 1960s to the 1980s.

And as before, outstanding Eastman students will be much in evidence. "Just because we didn't do much with jazz education this year," says Nugent, "doesn't mean we won't in the future."

"Last year, a lot of students stayed around for the Festival and were pumped up about it," says Danko. "They're not involved in it so much yet, but the event is definitely conducive to that."

Danko concludes happily, "It can only get better!"

A serendipitous thing:
the Eastman Jazz Quartet with a favorite guest artist, saxophonist Rich Perry. Their CD *At Eastman* was released last spring.

“Eastman gave me music. Music gave me life.”

A Broadway master composer shares his memories of Eastman



Charles Strouse accepted the Alumni Achievement Award from James Undercofler – and got to hear some of his music.

On May 18, composer Charles Strouse (MM '47) gave the Eastman Commencement address. One of Eastman's most famous alumni, Strouse is the composer of Bye Bye Birdie, Applause, and Annie (three of his many Broadway musicals), as well as concert music and movie scores. Strouse wanted his commencement address to tackle “real life questions for musicians.” It did, with humorous and sometimes moving memories.

By Charles Strouse

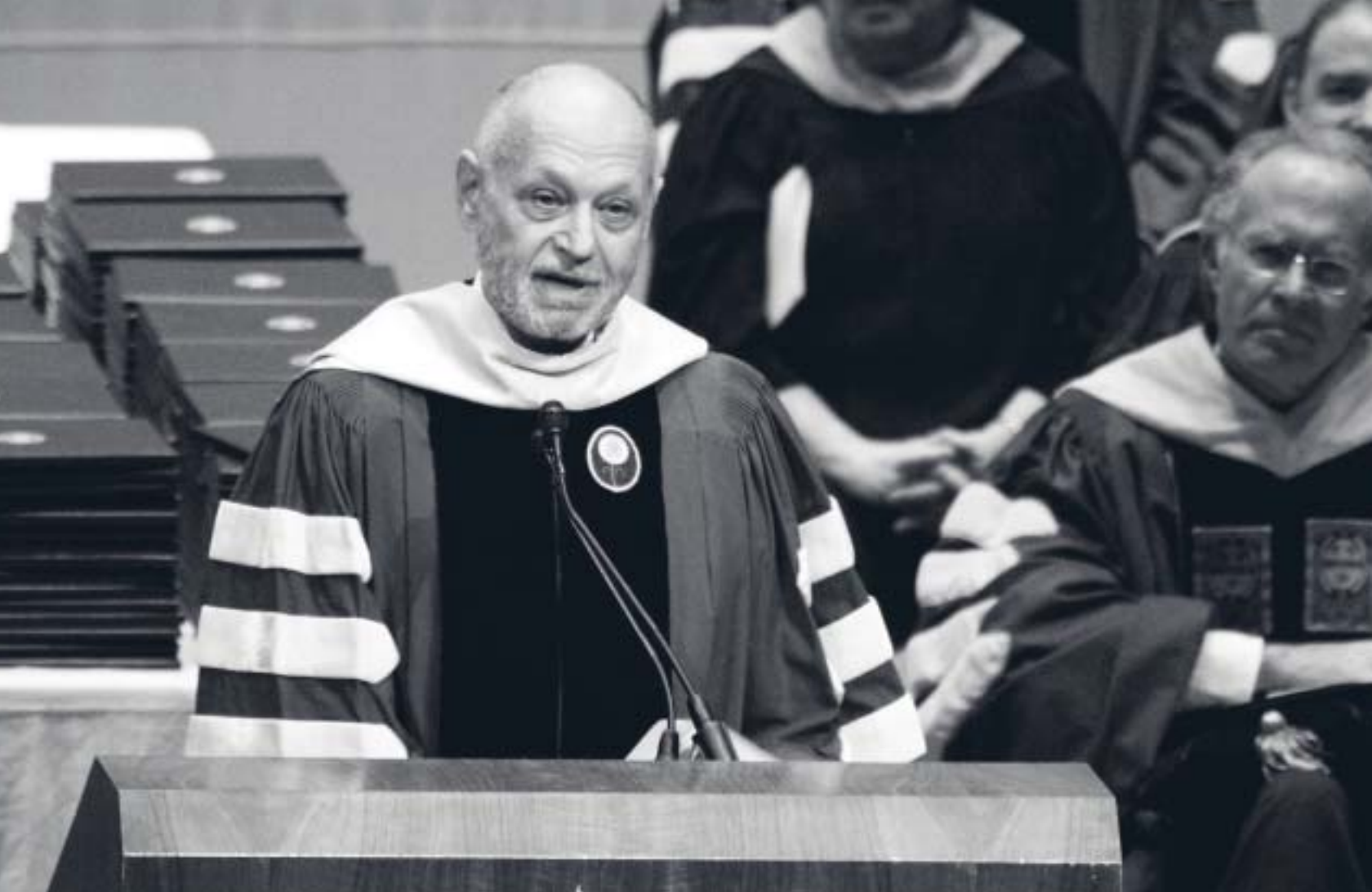
HI. I'D LIKE TO TELL YOU something about Eastman. It's a great music school that provided me with wonderful tools that have served me all my life. I'm honored to have been asked to speak to you upon your graduation – a day which will be surely remembered the rest of your life – like the first time you kissed someone you loved and discovered she loved you too.

But I must confess: when I do remember my own graduation, it's not always with unmitigated joy.

That's because when I received my bachelor of music degree, I was ashamed of my parents and didn't invite them to the ceremony. They were hopelessly bourgeois and knew nothing of words like “neo-classic,” or “Hindemith,” or “sonata form.” I just couldn't have them walking around loose. My new friends were too smart, fast, and superior to mix with their like.

My undergraduate days here were somewhat unusual – though perhaps every new student feels that way. I arrived here in Rochester to begin my studies at the age of 15. Before this, I'd never attended a classical music concert. As a matter of fact, I had never been away from home, and there was a dark sadness under my eyes.

The first student I met here was a brass player from the South, who confessed to me that he thought all Jews had horns. Not French horns, I presumed. My sadness only grew darker.



“With that love of music, I never did a day’s work in my life”: Charles Strouse at Commencement 2003.

In addition, everything about Rochester looked brown to me. Not a juicy medium-rare hamburger brown like Harlem (I’m a New Yorker), but the sad brick-brown of factories that spoke of out-of-date products like men’s fedora hats and women’s corsets – articles, by the way, which were still at that time part of my parents’ wardrobe.

There was a river here, the Genesee (also brown, I’d imagined), which I would never see (the reason being that the Eastman School was wedged into a dark downtown area) even though its majestic name – “Genesee, Genesee” – was constantly invoked in song, and on the printed logos of girls’ t-shirts (girls, who, to my amazement, often did not wear corsets). I learned to drink a beer named for that same river, which came in dark brown bottles. And I recall, even the name of one of my friends was Jim Brown.

It hits me now, parenthetically, that there were not too many brown students in our class, but that was then, and it was after all, wartime and certainly no reflection on Eastman policy.

I guess all I’m saying is that my first semester at Eastman was sad and lonely and various shades of brown, and then – and then it all

turned improbably white and frigid like *Lost Horizon*, with more snow than I’d ever seen, and like *Lost Horizon*, suddenly escape became impossible! And, surprisingly, undesirable.

Like a piece of music I’m starting to compose, a theme seems to be emerging here, but I’m damned if I know what it is and I don’t know where I’m going with it yet, and maybe you’ll have heard it before anyway, but as one of my composition teachers told me a long time ago, “You wanna write? Just get 10 measures down on paper, don’t stop to criticize it, get it down – you’re a composer, not a critic.”

So here goes: sure as God made bassoons, I did manage to get past age 15, and with the patient support of Elvira Wonderlich (a dedicated teacher here at Eastman you couldn’t have known and who I’m sure never encountered a denser theory student than I), with the friendship of Charles Warren Fox (who showed me that music, interestingly, could be analyzed), and with the further help of a non-corseted girl whose name I can’t reveal – with the help of them and many others, I did make it through my 16th, 17th, and even my 18th

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“You wanna write? Just get 10 measures down on paper, don’t stop to criticize it, get it down – you’re a composer, not a critic.”

“A talent for light music”

By David Raymond



CHARLES STROUSE entered Eastman in 1943 – aged 15! – and graduated in 1947, aged only 18. A piano minor, he was more interested in theory and composition, and his post-ESM teachers included David Diamond, Nadia Boulanger, and Aaron Copland.

“I graduated from Eastman with no visible means of income,” he says, “but while living with my folks in New York City, I worked frequently as a pianist, and wrote pop songs (with longtime lyricist, Lee Adams), arranged music for Broadway shows, and eventually wrote the entire score for my first musical, *Bye Bye Birdie*, in 1960.”

Since then Strouse has added many more shows to his résumé (*Golden Boy*, *It's a Bird It's a Plane It's Superman*, *Applause*, *Annie*), as well as concertos, chamber music, a couple of operas, and music for movies (*Bonnie and Clyde*) and TV (*All in the Family*). The Hanson Institute for American Music at Eastman recently commissioned him to write a companion piece to his one-act opera *Nightingale*, to be performed by Eastman Opera Theatre in fall 2004.

What was it like studying with Nadia Boulanger? Aaron Copland?

Boulanger, of course, was a Neoclassicist of the Stravinskian school. She was also a great psychologist, and discovered another part of my personality. She was the first person to tell me I had a talent for light music – a big surprise to me. The French are much more relaxed about light music; composers like Poulenc and Milhaud wrote popular songs and film music. It was never part of the scene at Eastman. We listened to popular music, but never thought we would write it.

I studied with Aaron at Tanglewood, and also privately. He could always put his finger on what was wrong with a piece you brought to him; he could tell exactly when its “posture” was changing, as he would put it. I don’t know what terms they use now in describing 12-tone or electronic music, but he always used words like “posture,” “muscularity,” “leanness.”

What did Copland think of your composing for Broadway?

He didn’t know about my light music. He called me one day to say he heard about a show on Broadway with music by a Charles Strouse who spelled his name like mine. It was *Bye Bye Birdie*.

Was it easy to break into the Broadway scene?

Where you hang out makes all the difference, and I was lucky to be able to hang out in New York. I played piano for dance classes and in restaurants, and met singers and actors, and gradually fell into the world of the theater. [In the 1940s and 50s] musical comedy music was pop music. It ain’t like that now! There is a dichotomy between pop and theater music that wasn’t there then.

What is it like writing for big stars like Sammy Davis Jr. or Lauren Bacall?

You have to be able to focus their brilliance to an audience through your work, inventing

catch phrases that can be a part of their character. It is no different from Mozart writing for a coloratura soprano – you can be creative, but you had damn well better respect her ability. When you’re writing chamber music, you concentrate on writing equal lines that form a beautiful whole; if it’s a concerto, you’re writing for a star performer.

You’ve worked with Lee Adams [lyricist of *Bye Bye Birdie*, *Golden Boy*, *Applause*, and other musicals] for more than 40 years. How do you sustain that artistic relationship?

Are you married?

No.

(laughing) Then I can’t explain it to you! All I can say is that successful collaboration is about listening to what the other person has to say.

I have worked steadily with Lee Adams, but also with other lyricists: Alan Jay Lerner, Sammy Cahn, Richard Maltby, Martin Charnin, of course [*Annie*]. I loved working with them all. It combines the best aspects of being married with the best aspects of having a mistress.

You were a guest teacher in composing for the musical theater at Eastman in the 1980s. What kind of experience was that?

At Eastman, [the students’] sense of music was shaped by their composition studies. When they tried to compose musical scenes, they were writing about the relations between an E-flat and a B natural, not about the relations between the characters. But that switch between writing abstract music and theatrical music for characters is interesting to me.

I thought they made a big mistake at Eastman in ending the courses I gave for young composers. I believe the faculty thought it was like teaching automobile mechanics at MIT. I have taught similar classes at a dozen different schools since then, and also at the Musical Theatre Work-

shop for ASCAP. I don't like to give advice per se. I give advice as a composer, about changing tempos and keys. It's more my asking questions.

What's the future of the American musical?

Well, that's certainly a typical newspaper question! As long as there are idiots who like to write music and idiots who like to tap dance, there will be musical theater. And for those who pursue the bitch goddess of success, the success that comes from Broadway is so international, and so large, that it will always tempt composers.

Are you working on anything for Broadway now?

Two new musicals, *Marty* and *The Night They Raided Minsky's* [based on a 1967 movie for which Strouse wrote the music] are in what we laughingly call pre-production – meaning we don't have a theater yet.

What kind of concert music do you write? I assume you don't write serial music!

No, I don't write serial music, though I am more and more appreciative of it. In my own music, I freely absorb the influences I heard in my youth. I think it is very American in this way.

I really grew up musically at Eastman: we analyzed Hindemith, Stravinsky, Beethoven, and wrote pieces in the style of Mozart. But my mother played stride piano, and sitting and listening to her play were some of the happiest moments of my life. That's part of my heritage too, and I have become more relaxed with it.



A teenage Charles Strouse (top row, second from left), in a 1944 *Score* photo of the Class of 1947. His friend and fellow composer William Flanagan is also in the top row, fourth from left.

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year, and here I am on May 18th: see, it all does connect!

Okay, it doesn't quite connect, but if these words were music, I'm ready to modulate now into a new key. You ready?

Eastman gave me music. Music gave me life. And with that love of music, I never did a day's work in my life. I never felt happier moments in my life than when I connected two or three or six or 10 notes in a way that surprised me, and might have pleased Miss Wonderlich and Dr. Fox; Burrell Phillips and Bernard Rogers (two of my beginning composition teachers); Howard Hanson; and even my friend Jim Brown, who, by the way, had been a composition major. (I always remember him as the fellow who, after hearing a particularly deep and complicated piece of mine [we often played our new compositions for fellow composers] would sit back and think, while I waited hungrily for his praise. He'd rub his chin, and then say: "Charles, that's a six-four bar there, but you only have five beats in it.")

And then there was another friend – why shouldn't I take this time to mention his name? He was my closest friend at Eastman, a fine creative mind, and the first person who ever said to me I was a good composer. How could I ever forget that? His name was William Flanagan, and he was expelled from Eastman for being gay. It's a mark of how far we've come that I can say that.

Along about 10 years ago, I finally began to feel that some of the values my father had planted in me, and the corny stride piano my mother had played so self-deprecatingly, had become a part of my skin (my parents are both dead now) – as much a part of me as the Nadia Boulangers and Aaron Coplands and Arthur Bergers and David Diamonds.

Dare I give a little advice? Well, it's graduation day. First, make sure you have good genes. Then, remember your smart teachers ... and don't always listen to them. Hang in. Hang out. Learn to play by ear, and send your children to Eastman. Thank you.

The Eastman connection

Historian Vincent Lenti draws the School's strands together

By David Raymond

IF YOU'RE GOING TO PICK an Eastman faculty member to serve as School Historian, you'd do well to pick an alumnus who has stayed with the School as a teacher and administrator for decades, and who has spent much of that time gathering information about musical life at Eastman and in Rochester.

Someone, that is, like Vincent Lenti, who has taught piano and pedagogy at Eastman since 1963, and who was also director of the Community Education Division (then called the Preparatory Department) from 1970 to 1996. Lenti is one of two remaining Eastman faculty members – the other is Professor of Percussion John Beck – to be appointed by Howard Hanson. Lenti has also written many articles and pamphlets about Eastman history and about musical life in Rochester in the 19th and 20th centuries. James Undercofler formally appointed him Eastman School Historian in 2002.

Lenti recalls that Undercofler had earlier asked him to write a history of the School, "since I'd been dabbling in Eastman for years." He started his research and writing during the 2001–2002 school year, and the first volume of his projected three-volume history will be published in 2004, the 150th anniversary of the birth of George Eastman.

Lenti sees the Eastman School's history as falling into three definite periods: from the founding in 1921 up to the death of its "de facto director," George Eastman, in 1932; from 1932 to 1964, when



On good terms with the past: School Historian Vincent Lenti in his Eastman studio.

Howard Hanson retired after 40 years as director; and from 1964 to the present.

"I didn't want a big, encyclopedic tome," says Lenti, "the kind of book that people buy and never read. I wanted it to be readable, and for each book to be a stand-alone volume."

The first volume was the hardest to write, Lenti says. "Many people are still around who remember the Hanson years and afterwards. But there's a lack of anecdotal information for the 1920s, since there are very few living alumni from that period and no faculty." Luckily, in the 1970s, while heading the Preparatory Department, Lenti made oral interviews with several elderly Eastman students or retired faculty, and saved the tapes, which became a valuable resource for his first volume. The rest, he says, involved lots of reading of documentary evidence: old reports, corre-

spondence, and minutes in the Sibley and Rush Rhees Libraries.

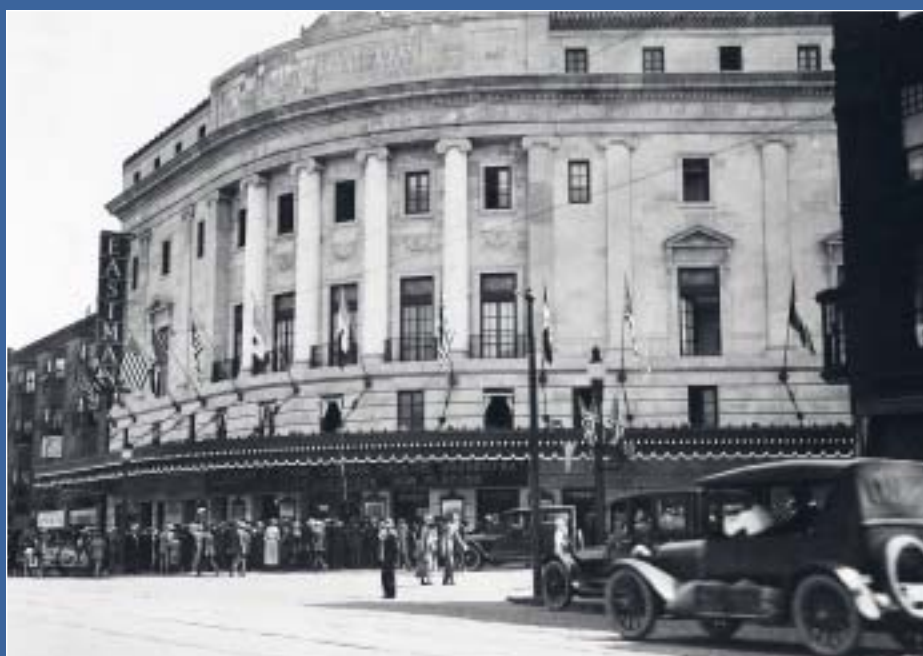
Lenti's first volume also contains chapters on a very colorful chapter in Rochester musical life in the 1920s and '30s, with "stellar people" like Martha Graham and Rouben Mamoulian working at the School, and such distinguished musical guests as Giovanni Martinelli and Sergei Rachmaninoff appearing at the new Eastman Theatre.

The most important influence in Eastman history? "Howard Hanson," Lenti replies unhesitatingly. "Before Hanson, the School had a very strong European influence. He realized that we needed a distinctly American brand of music education. We haven't outlived that."

Lenti on “a truly American institution”

The Eastman School of Music is not the oldest music school in the United States, nor is it the largest. Nonetheless, it has had an enormous influence on musical education in America. Creating a professional music school within the context of a university was a bold experiment at the time. American music education had traditionally followed the European model of training performers in conservatories and creating musical scholars in universities. The Eastman School would be a home to both performer and scholar, as well as being a home to the composer and the educator. It would offer instruction to students whose interests were purely avocational, while also offering training to those preparing for a professional career in music. It would be a professional music school, but one which was committed to a broadly-based education leading not to a professional diploma but to a baccalaureate degree. The Eastman School would be in the forefront of national efforts to establish and regulate the curriculum for the bachelor of music degree. It would be a leader in the training of musicians at the graduate level through the awarding of the master of music degree and through the creation of a new professional doctorate in music, which would be known as the doctor of musical arts degree.

Even more important, however, was the effort to establish the Eastman School as a truly American institution, dedicated to American ideals and to the encouragement and support of American music. When it first opened its doors in 1921, the School was rather typical of musical institutions of its time by having a faculty which was somewhat dominated by European and European-trained musicians. Some came to the United States during the great years of immigration at the end of the 19th century, seeking a better life in the New World. Others came following the devastation of the First World War. Some were exiles from their native countries, especially Russians who fled in the aftermath



George Eastman’s “great idea” took a leap forward on September 4, 1922, opening day of the new Eastman Theatre (showing *The Prisoner of Zenda*).

of the Bolshevik Revolution. The European influence at the Eastman School lessened, however, especially after Rush Rhees deliberately sought to appoint an American as the School’s second director in 1924. The man he chose was Howard Hanson, who led the School for the next 40 years. Under his leadership the Eastman School of Music became a truly American institution, one which was known throughout the world for its advocacy and support of American music.

It is the story of the earliest years in the history of the Eastman School of Music which forms the subject of this book. The story to be related, however, is not simply that of a music school. It also involves a symphony orchestra, an American opera company, a ballet company, a school of dance and drama, and a commercial radio station dedicated to broadcasting live classical music. The story includes efforts to support the musical education of Rochester’s elementary and secondary school children and the involvement of the symphony orchestra in their musical

education. It is the story of a magnificent new theater which became the location of concerts and recitals by the world’s greatest musicians, a theater which featured annual performances presented by the Metropolitan Opera Company of New York.

Upon the Eastman Theatre façade are inscribed the words, “For the Enrichment of Community Life.” The inscription was selected by Rush Rhees with the intent of dedicating the theater to that purpose. In a broader sense, however, these words embody the mission of a great music school. The founders of the Eastman School of Music were convinced that the life of the community could be enriched through the art of music. All of the endeavors which were associated with the founding of the school – opera, dance, drama, concerts, radio broadcasts – were part of the great idea which was unfolding in Rochester during the 1920s. That great idea gave birth to a great music school, the history of which we now begin to relate.



A musical ambassador in

CHINA

By Jun Qian

Jun Qian received a BM from Baylor University (where he studied with Richard Shanley) and an MM from Eastman, where he is now a DMA candidate in the studio of Kenneth Grant and a teaching assistant in clarinet and music theory. He won Third Prize in the 1997 International Clarinet Association Young Artist Competition and First Prize in the 1997 International Clarinet Festival Orchestral Audition Competition, was a Carnegie Hall concerto soloist in 2000, and was principal clarinet for the Eastman Wind Ensemble's 2000 Japan/Taiwan tour and 50th Anniversary.

Jun applied last spring to Eastman's Professional Development Committee for assistance in funding his trip to China. (The Committee, administered by the Office for Academic Affairs, funds student, chamber group, and faculty opportunities for career advancement.) Because Jun's proposal was so compelling, the Committee designated him a "musical ambassador" for Eastman.

DURING THE SUMMER OF 2003, I was invited by three symphony orchestras and two music academic institutions in China to play concerts and give master classes. My own mission was not only to share what I had learned in the United States, but also to promote the Eastman School of Music in China.

Although Eastman is one of the best music schools in the world, the Chinese people do not know as much about it as about other music institutions. I wanted to meet the new generation of Chinese music students and musicians, and to encourage them to study at Eastman by telling them about my American learning experience at the School. Also, I wanted to meet music teachers and help them build a new relationship with the Eastman School.

After more than nine years of studying in the United States, including almost four years at Eastman, I have come to love American culture and its music while still enjoying my Chinese heritage. I thought it was time for me to become an ambassador of goodwill by introducing the Chinese people to American classical music with their favorite local orchestras.

On May 28, I arrived at my birthplace, Shanghai, the largest city in China and also the major cultural center. China's booming economy is a major factor in its musical and artistic development. Many organizations, both government and private, provide funding; as a result, many museums, concert halls, and theaters

The Chinese characters above, which spell "concert," are taken from the program used for Jun Qian's July 19 performance with the Shanghai Symphony Orchestra.

Going home

Jun Qian's trip to China last summer began with a visit to his hometown of Shanghai, and included stops in two other major cities. He performed, gave master classes, and served as ambassador for the Eastman School of Music.

Shenyang

Jun performed with conductor Mei Zhang and the Shenyang orchestra on August 3.

Beijing

Shanghai

Jun arrived here May 28, and over the next few weeks performed in several concerts, including a "Jun Qian Alumni Recital" on June 18 and a performance of Copland's Clarinet Concerto on July 19.

Xiamen

Jun performed with conductor Xiao Ying Xheng and the Xiamen Philharmonic Orchestra on July 12.



AREA SHOWN

Hong Kong

have been built in recent years. The state-owned orchestras are not only equipped with world-class instruments, but also hire musicians from throughout the world.

There are currently four major conservatories in China: Shanghai, Beijing (Central), Sichuan, and Shengyang. Shanghai and Beijing are the two top conservatories in the country. Shanghai Conservatory is the school I attended for two years before I came to the United States, and I was very happy to see all my friends and teachers there.

Between June 15 and 18, I was invited by the Music Middle School Affiliate to Shanghai Conservatory to conduct its first wind ensemble. I am proud that this, my alumni school, has been awarded the Gold Medal by the national government.

Though bands of various kinds have appeared throughout China in elementary schools, universities, and professional companies, there is no band in which professional musicians can perform consistently.



Jun Qian gave master classes and lessons, at He-Lu-Ting School, to high school students in his native Shanghai.

The instrumentation of those bands, with its heavy focus on the clarinet section and the bright timbres of certain instruments, is based on the traditional Japanese band system (which originated in Europe).

The Chinese band repertory is very limited, due to the high cost of printed music. Eastman's Dr. Donald Hunsberger donated music from his own collection, which my school received with deep gratitude. I carried this precious music, which weighed about 60 pounds, from Rochester all the way to Shanghai.

About two years ago, I talked to Mrs. Mei Zhang, the head of the Conducting Department of the Conservatory, about my unique wind ensemble experience at the Eastman School. Based on Eastman's model, she decided to start the first wind ensemble in China for music high school students.

These students had been chosen from throughout the country, since there are only a few music schools on the high school level. They are great solo players, who only needed a few reminders about listening more to each other. Most of them will go abroad and study in the United States or Europe. During rehearsal breaks, I told them

CONTINUED ON PAGE 16



Bringing Copland to China: Jun rehearsing the American composer's concerto with Ren-Chang Fu and the Shanghai Symphony Orchestra.

CONTINUED FROM PAGE 15

about my experiences in the United States, and about the music schools which I attended. They were very interested in America, and asked me more about possible future study at Eastman.

I conducted three sections with the chamber winds on Gounod's *Petite Symphonie*, and directed one rehearsal with the wind ensemble at the school. During rehearsal, I changed the setup from traditional concert band seating in circular rows to the "Eastman style" of straight rows in front of the podium. I also worked on the balance of tone color between various instrumental sections, focusing on the woodwind and brass.

MEETING WITH Li-Qin Yang, the dean of Shanghai Conservatory, was also a very special treat for me. Mr. Yang became dean after receiving degrees in composition and piano from conservatories in Germany. In China, more and more leadership positions are taken by people who have studied abroad. They are very open-minded and want to know about developments in the West, and there is no exception in musical circles. Eastman was always the central topic of our conversation. It was surprising to me that he knew quite a few of the composition professors at Eastman; this made me think about the smallness of our global village. Mr. Yang also expressed an interest in inviting more Eastman professors to Shanghai for concerts and master classes.

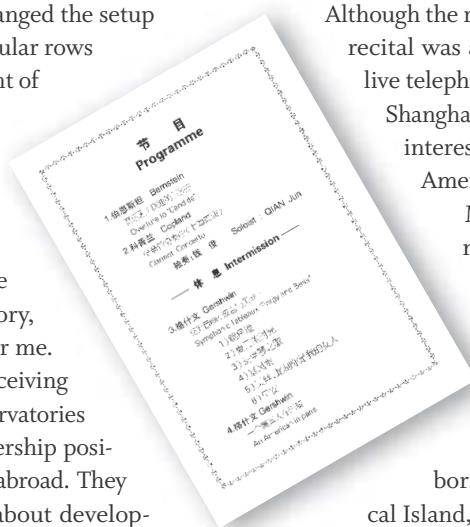
On June 18, the "Jun Qian Alumni Recital" took place in the Conservatory's Recital Hall. I was very fortunate to perform with faculty

members; one of them, Chen Jiang, who attended high school with me, just received her doctoral degree from the Paris Conservatoire. My program consisted of Brahms' Sonata in E-flat; Muczynski's *Time Pieces*; Berio's *Sequenza IXa*; and Mozart's Clarinet Quintet.

Because it was the first recital presented at the Conservatory after the terrible SARS epidemic, air conditioning was still prohibited. Although the room temperature reached about 96 degrees, the recital was a great success, and later I was invited to do a live telephone interview with the classical music station of Shanghai Oriental Radio. The people who called were very interested in the differences between the Chinese and American music education systems.

My third mission was to Xiamen, for a performance of the Mozart Clarinet Concerto, and rehearsing the chamber winds of the Xiamen Philharmonic Orchestra. Xiamen is located in the Fujian Province of southeast China, right across from Taiwan. It is famous for a beautiful island called Gu Lang Yu, where many famous Chinese musicians were born. Gu Lang Yu also carries the name of "Musical Island," and it is said that there is at least one piano in every household.

The Xiamen Philharmonic Orchestra is the youngest professional orchestra in China; the members' average age is under 30. The music director and principal conductor, Mrs. Xiao Ying Zheng, is one of the top senior conductors of the nation. Although the orchestra's first season took place only five years ago, and most of the members are new graduates from conservatories all over the country, it has rapidly established a national and international reputation. The Orchestra



“During an interview at the Shanghai Oriental TV station, the hostess was curious about how American pop culture ... has influenced many classical composers. Another hot topic was Broadway musicals.”

hosted the Junior Division of the Tchaikovsky Music Competition for Strings and Piano last year, and its recordings of new music by Chinese composers won the National Gold Medal two years ago.

Xiamen is also the first non-government-funded Chinese orchestra; its concert season lasts all year, with a new program nearly every week. The group is full of energy and great spirit, and everyone is humble and eager to learn. During the chamber winds rehearsal, I conducted and talked about how to incorporate the chamber music experience within orchestral playing, encouraging them to have more chamber music rehearsals outside of their already busy schedules. We also talked about my Eastman experience, because some of the musicians have considered continuing their education abroad. The final concert, on July 12, consisted of Debussy's *Prelude to "The Afternoon of a Faun,"* the Mozart Concerto, and Bartók's Concerto for Orchestra.

I returned to Shanghai the next day to prepare for the Copland Concerto. I considered this the most important concert on this trip, because the Shanghai Symphony Orchestra is one of the best orchestras in China, and because it was my first public appearance since I left the country nine years ago. After I agreed to perform Copland's jazz-influenced Clarinet Concerto (written for Benny Goodman), the conductor, Ren-Chang Fu, decided on an all-American program, including Bernstein's *Overture to "Candide"* and Gershwin's *"Porgy and Bess" Suite* and *American in Paris*. The purpose of that concert was to introduce American masterpieces to Shanghai, and to bring together both classical and jazz audiences.

THANKS TO KENNETH GRANT, who gave me extra lessons and shared so many of his musical ideas, and to the research techniques I have learned at Eastman, I drew on Copland's original version of the Concerto in preparing my performance. The cadenza and coda contain high C-sharps (instead of the A-sharps in the published second edition), making the music more exciting and virtuosic. It was a challenge to perform, but my prayers and hard work paid off. I received warm applause from both audience and orchestra. During an interview afterwards at the Shanghai Oriental TV Station, the hostess was curious about how American pop culture, including jazz, has influenced many classical composers. Another hot topic was Broadway musicals.

Two weeks later, I performed the Weber First Concerto with Mrs. Mei Zhang in Shengyang, northeast China. Shengyang, the capital of Liaoning Province, has a rich musical culture. The orchestra performs not only symphonic works, but is also the orchestra for the Opera House of Liaoning. After the concerto, they performed Mendelssohn's "Italian" Symphony, which they had not previously played due to limited resources. I promised to bring more music to them on my next visit home.

Two days before I returned to the United States, I gave clarinet master classes and private lessons at He-Lu-Ting Music School,

Hongkou Division, in Shanghai. This is a music school for non-music-major students, mainly on the high school level. Like most Chinese students, they are very hardworking, with incredible technique. Some of them are just as accomplished as the musicians I heard in the conservatories. I worked with them on musical ideas such as achieving a warmer sound, with longer phrases, and encouraged them to listen to recordings of great opera singers.

They all want to play in the orchestra or band when they go to college, and some want to study music abroad. They asked me about the direction of their future music education, including information about Eastman. The dean of He-Lu-Ting, Guo-Dong Sheng (who is also an excellent clarinet teacher), expressed his willingness to continue opening the door for the West.

After the trip, I felt that my mission had been accomplished. However, I could not have done it by myself. I would like to thank the Eastman School of Music, which offered financial assistance for my trip; Dean Phyllis Wade, who helped me in that area; Associate Professor Kenneth Grant, who spent so much extra time giving me lessons; Professor Emeritus Donald Hunsberger for his generous donations; and Professor and Associate Dean Marie Rolf for her encouragement.

Of course, the most fun I had on the trip was the time I spent in Shanghai with my parents and my dog, Lucky (even though he ate my dad's pet fish).

► Thanks to Betsy Marvin, Kenneth Grant, and Donald Hunsberger for their help with this article.



Jun's Copland performance was part of an all-American concert including Bernstein and Gershwin (see program on preceding page).



Brad Lubman led Berio classics old and new: *Sinfonia* (1969) with the Philharmonia (above); *Korot* (1998) with the Tarab Cello Ensemble (right).



Eastman celebrates
the music of a modern
master, Luciano Berio

“The connections

By David Raymond

ON THE FIRST TWO DAYS of May, the Eastman School celebrated the music of the contemporary master Luciano Berio (1925–2003). There were lectures, presentations, and concerts offering four decades’ worth of Berio’s compositions, from solo works to the mind-bending *Sinfonia* for orchestra and eight voices.

Born in Italy in 1925, Berio belonged to a generation of European composers that emerged after World War II who wanted to wipe the historical slate clean and strike out on new musical paths. Berio’s

virtuosic and imaginative music explored new media, new instrumental techniques, and new sound worlds. In 1955, he helped found Italy’s first electronic music studio, and in the ’50s and ’60s wrote groundbreaking works for tape and voice.

But Berio also considered himself part of the great tradition of European music, and drew inspiration from everything from folk



Luciano Berio



Pianist Margaret Kampmeier '85 was the guest soloist in Berio's *Points on the curve to find ...*



Panel members Bernard Rands and Paul Griffiths reminisce about "a man of immense intellect and insatiable curiosity."

are what matter"

songs to the music of such predecessors as Monteverdi, Schubert, Brahms, Puccini, and Kurt Weill. (One of his last creations was a new ending for Puccini's unfinished opera *Turandot*.) By the turn of the 21st century, Berio was much honored, and regarded as one of the greatest, most respected, and most influential contemporary composers.

This exciting occasion had a sad coda. Berio originally planned to attend, but canceled due to poor health. Later in the month, on May 27, Berio died in Rome, aged 77. One of his last communications was a brief letter to Director and Dean James Undercofler: "I am terribly

sorry that I had to cancel my visit to the Eastman School of Music, which I regard as one of the most outstanding music schools in the United States. Please send my regrets to the teachers and the students, and I hope to be there in the future to work with them."

Even if Luciano Berio was not present, a good sense of his personality and his importance came through in the panel discussion preceding the May 2 concert. The panel, moderated by *Democrat and Chronicle* music critic John Pitcher, consisted of composition

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department chair Robert Morris and Assistant Professor of Composition Ricardo Zohn-Muldoon; Assistant Professor of Conducting and Ensembles Brad Lubman; Pulitzer Prize-winning composer Bernard Rands; and noted music writer Paul Griffiths.

Rands recalled his first encounter with Berio. He very apprehensively entered the composer's house, to find him sitting with Bruno Maderna – his close colleague and fellow modernist doyen – playing Haydn symphonies four-hands and laughing together. Rands also got to know Berio



Oboist Jackie Leclair '88 took a brief working vacation from the New York Philharmonic to perform Berio's *Chemins IV*.

well, as “a man of immense intellect and insatiable curiosity.”

To Robert Morris' question, “Is Berio modern, or postmodern, or both, or neither?” Paul Griffiths answered, “Twentieth-century composers were faced with the question, ‘How to be a perpetual revolutionary?’ Berio saw the past in another way.”

“To my entire generation, Berio was a very important composer,” said Ricardo Zohn-Muldoon. “He showed it is possible to relate to the past.”

“We had to come up with the word ‘postmodern’ to describe what

“Berio put the baby back in the bathwater. He will not be pigeonholed.”

this man was doing,” said Rands. In re-integrating past and contemporary musical styles, “Berio put the baby back in the bathwater. He will not be pigeonholed.”

Rands also spoke of the “immediacy” of Berio's music, adding, “You can always uncover another layer, like an onion.” Berio may use everything from folk tunes to the most complex modernistic techniques, said Rands, “but the connections are what matter.”

DISCUSSING BERIO in his book *Modern Music*, Paul Griffiths describes “the physical sensuousness of his instrumental writing and . . . dreamlike ambience of his music,” adding that, “Berio's *Sequenze*, and his works for larger forces, all play on the physical, gestural power of superb performance.” The music received plenty of superb performances during this two-day festival.

The *Sequenze* – fourteen virtuosic solo pieces for violin, flute, clarinet, trumpet, trombone and other instruments, written between 1958 and 1995 – are among Berio's best-known pieces, and classics of the contemporary repertory. On both days of the Festival students presented midday performances of several *Sequenze* in the Main Hall.

OSSIA presented the first Berio Festival concert on May 1 in Kilbourn Hall, including the New York premiere of *Korot* for eight cellos (1998) by the Tarab Cello Ensemble, *Sequenza IXa* for solo clarinet (1980) in a remarkable performance by Jun Qian (MM '01), and the rarely heard electronic piece *Visage* (1961), with the voice of Berio's first wife, the singer Cathy Berberian.

The second half consisted of the remarkable *A-Ronne*, an *a capella* “documentary for eight singers,” which like so many of Berio's works uses the full range of vocal resources, and perhaps invents a few of its own, to create a compelling musical-theatrical ambience.

On May 2, Brad Lubman conducted Musica Nova and three alumni soloists in three demanding Berio works: violinist Courtney Orlando (DMA '03) in *Corale* (1981); oboist Jacqueline Leclair (BM '88) in *Chemins IV* (1975); and pianist Margaret Kampmeier (DMA '90) in *Points on a curve to find ...* (1974). In the second half, Lubman led the Philharmonia in Berio's *Sinfonia* (1968–69), a

seminal work of contemporary composition and a spectacular end to the Berio Festival.

When asked, “What is it like to conduct *Sinfonia*?” Brad Lubman answered straightforwardly, “It's terrific!”

Lubman first heard Berio's work when he “was 14 or 15 and a music nerd. Immediately, from the first chord, I felt I had known this piece my entire life.” In 2000, he rehearsed the *Sinfonia* and met its composer at a music festival in Germany, and he now had the chance to lead a complete performance.

“The exciting thing,” said Lubman, “is that the students see this music is in their blood, in their intellect – it's like conducting Beethoven's Ninth or *The Rite of Spring* or *La Mer* or Mahler 2.” (All of them are quoted in the second movement of *Sinfonia*, which superimposes a myriad of musical and verbal phrases over a performance of the scherzo from Mahler's Second Symphony.)

Speaking of *Sinfonia*'s vocal parts, Lubman said, “At one time only the Swingle Singers (for whom it was written) could do Berio's specialized vocal writing – singing, acting, sounding like instruments. Now eight students can do it.” The students' reaction? “This is an epic, a classic, a cult piece – and we're playing it!”

A treat for the eyes (and ears)

EASTMAN'S NEW WEBSITE can simply be summed up as:

www.rochester.edu/Eastman

But for those readers who aren't in front of a computer at the moment, allow us to elaborate. After three years with an attractive, functional presence on the Web, Eastman has updated and upgraded its website to keep the School at the forefront of music leadership. The site was launched in early October.

Aside from the site's striking new design and improved functionality, two added features make it especially interesting: the addition of sound files, and the use of "Flash" animation software to enable movement of images, so that users can more truly – to use one of the website's section headings – "Experience Eastman."

A more comprehensive concerts-and-events section and beefed-up information for prospective and current students makes the site an even more integral resource for the Eastman and general music communities. Even with the enhancements, Eastman's site has improved compliance with current

web standards, including those set forth by the Americans with Disabilities Act, making it accessible and functional for most computer users.

The entire redesign and programming of the site, as well as the extensive planning and research that went into its development, was done in-house by Eastman's Office of Communications in conjunction with members of the Eastman faculty, staff, and administration. The primary project team included creative arts director Amy Vetter, web technician and programmer Noah Lapidus, and creative arts assistant Nathan Martel.

"Our goal was to create an enhanced, forward-thinking site that captures the essence of the Eastman experience and community," said Vetter, who oversaw the project and established the initial design. "While additional improvements are on the



"Sounds of Eastman" is a sampling of a dozen recently recorded performances featuring several of the School's students and ensembles, including the Philharmonia, Wind Ensemble, Jazz Ensemble, and Chorale, among others.

horizon," added Lapidus, "we are pleased to have developed a vastly improved feature set and code-base with this redesign."

Expanded website a virtual holiday gift to graduates

By Christine Corrado

MANY OF THE ENHANCEMENTS to the Eastman website have long been on the wish lists of alumni. The new and improved features range from functional to fun.

Benefits and Services: Links to the exclusive benefits and services available only to Eastman graduates.

Alumni Weekend: As October 15–17, 2004 approaches, watch this page for news about programs, special guests, accommodations, registration, attendees, and more.

Events and Activities: See what's happening for Eastman alumni in Rochester and around the world. Details about events and activities, ranging from celebrations in honor of retired teachers to receptions at profes-

sional conventions, are posted here.

Publications: Read all about Eastman in print and online.

Online Alumni Directory: A dynamic, interactive, *secure* resource designed to keep you connected socially and professionally with your alumni colleagues. Access instructions will be mailed in early 2004 to all alumni for whom we have valid mailing address information. (If you received this issue of *Notes* in the mail, then be assured, you'll receive your access information.)

Achievement Awards: Eastman's Alumni Achievement Award is bestowed upon alumni who demonstrate exceptional musicianship, scholarship, and leadership in the arts. Currently, the page boasts a lengthy roster of remarkable alumni; soon to come are

citation texts and additional means for honoring graduates of the School.

Send an ePostcard: Pick a picture and send a note to fellow alumni, prospective students, or family and friends. The gallery of ePostcards will grow over time, so come back often.

Stay Connected: Until the interactive online directory is launched in early 2004, use this simple form to submit contact information and biographic data updates.

Contact Us: As if all the online means for staying in touch with Eastman's Office of Alumni Relations weren't enough, you can also reach the Alumni Relations staff by phone, mail, and in person.

► Christine Corrado is Director of Alumni Relations.



Come and meet those dancing feet! The “Lullaby of Broadway” class in a number from *42nd Street*.

Summer 2003: Piano champs and production numbers

SINCE ITS INCEPTION, the Eastman School has offered summer classes each year, and 2003 was no exception: the halls bustled with students and teachers, and Kilbourn Hall hosted a concert or recital almost every day. There were institutes and classes for school music teachers, harpists, jazzers, percussionists, organists, and other musicians, along with community events like Eastman Summer Sings.

The biggest concert event was probably during “Canadian Brass Weekend,” on July 12–13. The world’s most popular brass quintet (whose members include tubist Chuck Daellenbach, BM ’66, MA ’68, PhD ’71) has become a fixture of Eastman’s summer program, offering master classes and an Eastman Theatre concert (well-attended this year, as always).

Eastman’s Young Artists Piano Competition celebrated its seventh year in 2003. Twenty young pianists were narrowed down to six finalists, and then three winners, announced on August 6. First prize went to 18-year-old Xin Jia from Shenyang, China; second prize to Todd Yaniw, Waterloo, Ontario, Canada; third prize to Evan Shinnars of Salt Lake City. “It is encouraging to see such high levels of artistry, virtuosity, and commitment to the performance and study of piano music,” said Douglas Humpherys, co-chair of the Eastman



The prizewinners of the 2003 Young Artists Piano Competition (left to right): Xin Jia of China; Todd Yaniw of Canada; and Evan Shinnars, of Salt Lake City.

piano department and director of the competition. Jury chair Paul Pollei, artistic director of the Gina Bachauer International Piano Competition, proclaimed Eastman’s competitions “one of the wonderful international competitions of the world.”

Another popular summer offering was “Lullaby of Broadway,” a course in musical theater performance techniques for all ages, taught by Cecile Saine and Julia Izzo. This

summer’s class culminated in a student concert on August 7. The 23 participants opened with (what else?) “Lullaby of Broadway” from *42nd Street*, and followed it with numbers from *Carousel*, *My Fair Lady*, *West Side Story*, *Into the Woods*, and other favorite musicals.

And what about Summer 2004? For information on classes, concerts, and special events, check the Eastman Summer Session website beginning in January.

“Choice, love and passion”: The good life in music and art

Samuel Adler celebrated his 75th birthday with a return visit to Eastman, where he was chair of the composition department for many years. While here, he attended a concert of his chamber music, and gave a talk in Kilbourn Hall; excerpts are printed here.

By Samuel Adler

Behold! I set before you this day life and death, good and evil; choose life that ye may live. (Deuteronomy 30:19)

THIS ADMONITION IS ONE of my favorite Biblical quotations, and gives us a good springboard to examine the idea of the good life. Notice that it is quite ambivalent when it comes to the actual admonition. It says “choose life,” not “choose the good life,” although life and good are equated. I find this omission interesting to ponder. It is easy to contemplate life and death, but good and evil are a different and qualitative item ...

SPINOZA SAID: “We do not desire a thing because we adjudge it good, but on the contrary, we call it good because we desire it.” This seems truly to set the standard of “good” for our time. We still consider the good life to be *la dolce vita*: that wonderful life depicted in the movies, where we lie around on sunny beaches and have love-partners who are beautiful, handsome, and rich. Or we retire early, lying in Florida’s sun and playing a little golf or shuffleboard for the rest of our lives ...

TO ME, THE LIFE IN MUSIC and in art is the opposite of this ideal. Isn’t it true that success is spending your life doing your own thing and being remunerated for it? You first learn your art, craft, or occupation, then you earn something for it, and you constantly better yourself so that you can serve humanity in the most effective way possible. That, to me, is the satisfied life.

I would rather take my cue from a great teacher of composition, the French pedagogue Nadia Boulanger, who said: “The essential conditions of everything you do must be choice, love, and passion.” ...

I HAVE ALWAYS AGREED with John Dos Passos: “People don’t choose their careers, they are engulfed by them.” My choice was music, but I never really chose it; rather, it engulfed me.

I don’t remember any time when I did not want to become a composer, and make people feel the life-changing power of music. I composed song after song – all very bad, by the way, but each giving me the sense that I was communicating my innermost self ...

BOYS AND GIRLS of my high school class joined me twice every week to play chamber music, and even to write works for each other. We grew up as true friends, surrounded by music and playing for the enjoyment of others. An evangelistic spirit was born within me, as well as the other two of Mademoiselle Boulanger’s “essential conditions,” namely love and passion.

Everywhere I went after that time, I remembered that choice is the sovereign faculty of the mind, and that with love for humanity and passion for music, I would be able to leave the world a better place.

Is this an egotistic maxim? I don’t think so. Now that I am 75 and have been in the field more than 60 years, I am still as excited about the artistic life and what it can do to benefit humanity as I was when I was a teenager ...

AT THE PREMIERE of my First Piano Concerto at the Kennedy Center in Washington, I sat in the audience behind a well-dressed couple. At the end of the first movement, which is pretty energetic and triumphant, the man turned to his wife and said: “Man, this guy must be on drugs!”

He was right! But my drug was music, which has provided a life full of satisfying



“We must live life, and not worry about learning lessons from it”: last spring, Sam Adler returned to coach his chamber music and impart some well-earned wisdom.

experiences, and has afforded me the opportunity – yes, and the privilege – of meeting so many people with whom I was able to share my excitement about life and the love of all humankind through the art of sound. This art gives us the power to make each life inexhaustible in its capacity for growth and adventure. Through this art, if one lets oneself truly experience it, one is able to establish all communication with the spiritual and the transcendental in life through the works of the past and the present.

I am an artist who feels that we must dare to live life, and not worry so much about learning lessons from it. Our only worry should be, as Albert Schweitzer put it: “The tragedy of life is what dies inside a person while he/she lives.” Music can contribute to never letting this happen.

Two Eastman legends

Joseph Mariano

Joseph Mariano is 92 years old, but he traveled to Rochester as the School celebrated his 40 years of teaching several generations of flutists.

November 15 was “Joseph Mariano Day,” and besides the unveiling of a beautiful portrait of the legendary flutist (painted by his grandson, Michael Vezza), Mariano also took part in a public interview, a master class with undergraduate flutists, and a panel discussion on “Winds of Change” with three other Eastman legends: clarinetist Stanley Hasty, hornist Morris Secon, and bassoonist David VanHoesen.

The whole magnificent day ended with a concert by the Eastman Chamber Orchestra conducted by Neil Varon. Opening very appropriately with Mozart’s “*Magic Flute*” Overture, the concert also included Nielsen’s Flute Concerto, performed by Eastman Flute Competition winner, sophomore Hilary Abigana.

“Mariano Day” was the idea of Professor of Flute Bonita Boyd, a Mariano pupil and something of an Eastman legend herself. It was truly a national event: Boyd had the help of dozens of other Mariano pupils who are famous teachers and orchestral musicians all over the United States, and who gathered to honor him.

“We have waited more than 30 years to bring Mr. Mariano back to honor him and celebrate his massive artistry,” says Boyd. “As one of the greatest artists on any instrument, he truly has become a legend in his own time, while caring enough about others to pour himself out as a teacher.”



Orazio Frugoni



Orazio Frugoni, a busy concert pianist who also made some notable recordings of unusual repertory, taught at Eastman from 1952 to 1967. Upon retirement he relocated to his native Italy, but never returned to Eastman before his death in 1997. Hence he was a famous name but somewhat shadowy figure to

many current Eastmanites. But that changed on September 16, when an enthusiastic group of Frugoni pupils converged at Cominsky Promenade for the unveiling of a handsome photograph of the pianist in his prime. Among the guests was Professor of Piano, School Historian, and Frugoni pupil Vincent Lenti, who said “It was very gratifying to see Orazio Frugoni receive official recognition after all these years – and to celebrate a remarkable life and career.”

Maria Luisa Faini: A personal remembrance

By Vincent Lenti

PERHAPS IN RESPONSE to an almost insatiable desire to “make music,” Maria presided during her earliest Eastman years over what became known as “Faini’s Follies.” These took place each Sunday in my apartment on Prince Street, next to the men’s dormitory. Precisely at noon, she would arrive in her little Volkswagen, armed with an enormous pile of chamber music and an ample supply of cigarettes. After putting on a pot of her beloved *caffè espresso*, she would go to the Steinway piano and begin playing chamber music with any students who wanted to stop by and enjoy the experience of exploring the literature for strings and piano. These students came in increasing numbers each week.

After about eleven hours of playing, with only a few brief pauses to light a cigarette or quickly down a cup of *caffè espresso*, she would glance at her watch and note that it was now past 11 p.m. This would prompt her to call a close to the evening by proclaiming that it was now time to play the “ar-kee-doo-kee,” which everyone soon learned was the “Archduke” Trio of Beethoven. Thus ended each and every “Faini’s Follies,” like some sort of religious ritual at the end of twelve hours of music making.

I am sure that there are many Eastman alumni who recall those chamber music marathons with great affection. Everyone was welcome, and if you happened to get lost in the Brahms Quintet, she would manage to keep playing her part while solfègeing yours until you were able to find your place and resume playing.

When I received news from Rome that Maria had died, I was immediately filled with memories of those chamber music marathons, for they represented the absolute joy which music gave to her, and the joy that she in turn shared with so many others.

IN TRIBUTE: Maria Luisa Faini obituary, 37

Marsalis and Fagan open tour at Eastman

EASTMAN'S FALL SEMESTER and Rochester's cultural season commenced with a special opening – the kickoff tour performance and 10th anniversary reunion of Wynton Marsalis' *Griot New York* with the Garth Fagan Dance Company.

Griot New York, termed an “urban ballet” by composer Marsalis and choreographer Fagan, was performed to a sold-out Eastman Theatre audience on Saturday, September 6. Among the crowd were several Eastman CED students from the Eastman Youth Jazz Orchestra. “They loved it!” says CED Director and EYJO director Howard Potter – and they also loved an afternoon master class with Marsalis, who got to know members of the group when the orchestra played in Lincoln Center's “Essentially Ellington” Festival last May. Later that evening, the students also got to hear Marsalis and his septet in an informal jam session at Montage Grille, after the show.

“It was an exciting and motivating experience,” says Potter of the students' session with the Grammy and Pulitzer Prize-winning musician. It was an exciting afternoon for both students and teacher: “Wynton had to be dragged out the door after a couple of hours!”

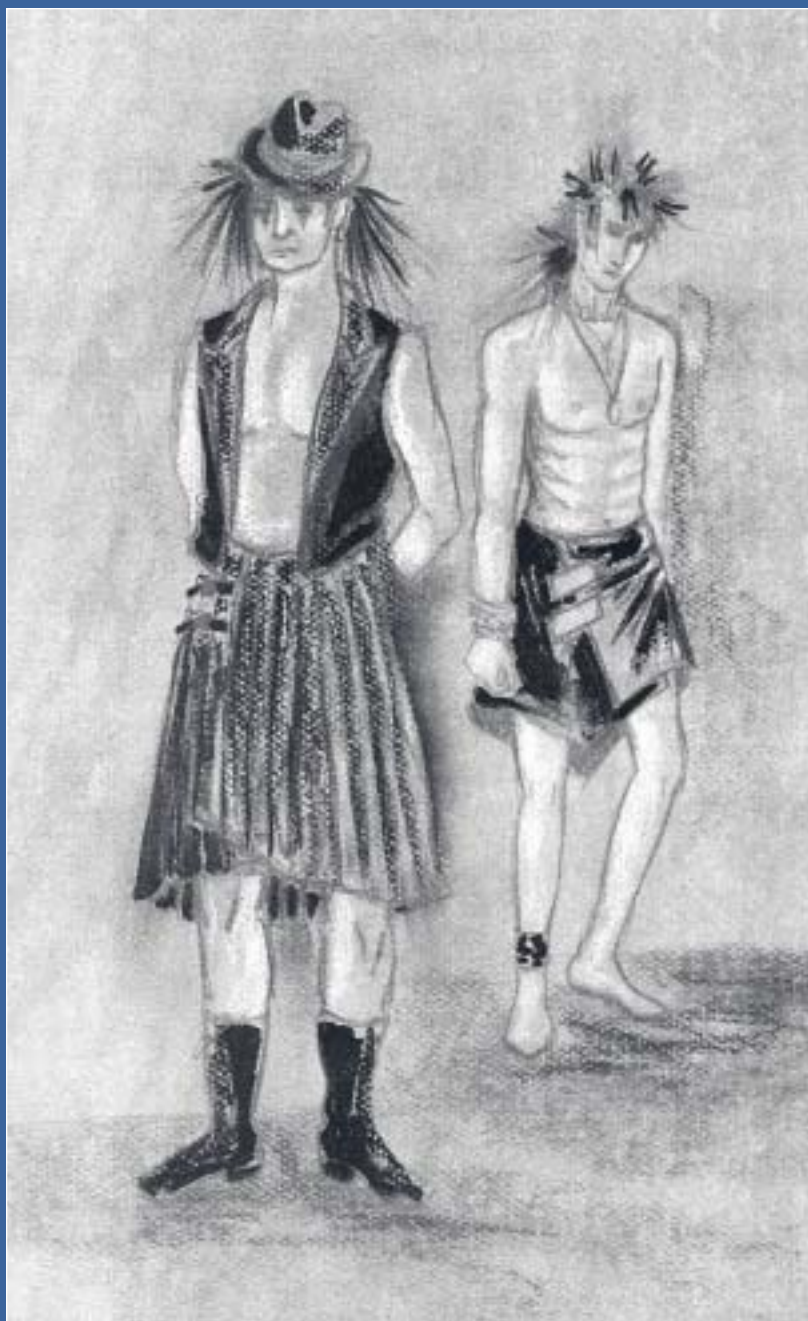


Wynton Marsalis makes a musical point for Nick Finzer, a senior at Hilton High School and a trombonist in the Eastman Youth Jazz Orchestra.



A director's tale

Not long after his Convocation Address, Director and Dean Jim Undercofler displayed his talent for delivering other people's words, narrating Stravinsky's music theater piece *The Soldier's Tale*. For the September 18 Kilbourn Hall performance, Undercofler was joined by Oliver Henderson (BM '03) as the Soldier and WXXI-FM music director Julia Figueras as the Devil. Master's student Brian Russell conducted seven instrumentalists in Stravinsky's acerbic score.



A Dream of the future

Eastman Opera Theatre advertised its spring production of Benjamin Britten's *A Midsummer Night's Dream* as, "Shakespeare as you've never seen it before," and not without reason. Director Steven Daigle set this adaptation of Shakespeare's comedy not in a never-never fairyland, but in a gritty futuristic landscape, "40 years after a catastrophic event." The visually compelling presentation was full of funky, imaginative touches from designers Mary Griswold (scenery), Shelley Alexander-Cornia (costumes), and Nic Minetor (lighting). Here we see Alexander-Cornia's costume sketch for the characters of Oberon and Puck.



Anthony Dean Griffey in Glimmerglass Opera's *The Good Soldier Schweik*.

An operatic connection: Glimmerglass and Eastman

THE EASTMAN SCHOOL has developed a relationship with one of America's most exciting opera companies: Glimmerglass Opera, located in Cooperstown, New York. This year, the collaboration grew even stronger, with acclaimed performances by Eastman alumni, and an opera commission.

Tenor Anthony Dean Griffey (MM '01) played the title role in Robert Kurka's *The Good Soldier Schweik*. Both Griffey and the seldom-performed satirical opera (first performed in 1957 at the New York City Opera) were a big hit with Glimmerglass audiences. (Griffey will return to Eastman March 23 for a Kilbourn Hall recital.) Tenor John McVeigh (BM '93) was also well received at Glimmerglass as Don Ottavio in Mozart's *Don Giovanni*.

Glimmerglass has also announced the 2006 premiere of Stephen Hartke's *Boule de Suif, or The Good Whore*, based on a de Maupassant story. The Hanson Institute for American Music commissioned the opera.

Hartke, born in 1952, has become one of the most acclaimed American composers; the New York Philharmonic recently premiered his *Symphony No. 3* under music director Lorin Maazel, and CDs of his music recently appeared on Naxos and ECM.

Lullypalooza! A 17th-century rediscovery in Kilbourn

IT'S CARNIVAL SEASON in France, 1675. Ridicule and liberties abound, everyone is in disguise, and nothing is as it appears. To celebrate this joyous season of masquerades, Louis XIV's incomparable court composer Jean-Baptiste Lully is premiering *Le Carnaval Mascarade*, an entertaining musical theater pastiche taken from several of his favorite earlier works – often based on the playwright Molière's brilliant satires – at the newly founded Paris Opéra.

Fast-forward just over three centuries to 2003, a time when reality TV pervades, ridicule and irony are everywhere, and again, nothing is as it appears. How appropriate that a fully-staged and costumed *Le Carnaval Mascarade* was again prepared and performed – for the first time since 1700 – in a collaborative effort between the Eastman School of Music and Cornell University.

"*Le Carnaval Mascarade* careens wildly between genres," says Cornell's Rebecca Harris-Warrick, who researched and revived the piece. "Sung in four languages, it looks like a ballet and it sounds like an opera; you laugh, in turn, at the satire of Molière, and then at the antics of commedia dell'arte characters." The musical styles reflect the text: a polyglot mix of French, Spanish, and Italian idioms. Lully's music is lively and varied, and in one brief comic scene accompanied by a simple, insistent bass sequence, one might be forgiven for thinking that this French Baroque master invented rock 'n' roll.

In producing the piece, Harris-Warwick was joined by another expert, Eastman professor and renowned lutenist Paul O'Dette, who directed the orchestra of strings, winds, two harpsichords – and, of course, lute. (O'Dette was also acclaimed at last summer's Boston Early Music Festival for his direction of another Baroque rarity, Johann Georg Conradi's 1691 opera *Ariadne*.)

Le Carnaval Mascarade was performed to an enthusiastic sold-out audience in Kilbourn Hall on October 3, and was repeated October 4 at Cornell's Barnes Hall. In his review, the Rochester *Democrat and Chronicle's* John Pitcher wrote, "Producer Rebecca



In a highlight of *Le Carnaval Mascarade*, baritone Paul Shipper played The Grand Mufti in a scene from Molière's *Le bourgeois Gentilhomme* – a role Lully himself would have played.



As Louis XIV's favorite composer, the Italian-born Jean-Baptiste Lully (1632–1687) created many operas, ballets – and enemies.

Harris-Warrick and director Beth Milles deserve credit for making this patchwork flow evenly and sensibly ... Music director Paul O'Dette led his period ensemble with polish, vigor and deeply felt emotion ... Choreographer Ken Pierce deserves special credit for reconstructing Lully's lost dances with grace, taste, and believability." O'Dette and Eastman's Collegium Musicum also played music from *Le Carnaval Mascarade* in the Rochester Early Music Festival on November 8.

This production of *Le Carnaval Mascarade* also highlighted Eastman's growing presence in the early-music field, reflecting increasing scholarly and popular interest in this area.

Starting in fall 2004, the School will offer MM and DMA Performance and Literature degrees in Early Music, Emphasis in Lute and Historical Plucked Instruments, pending final approval by the National Association of Schools of Music and New York State. (See "Degrees and Programs" on the Eastman website for details.)

Emmy winner joins ESM Board of Managers

A NEW MEMBER of Eastman's Board of Managers, composer/arranger/trumpeter Jeff Beal (BM '85) was welcomed at his first board meeting in October 2003.

Beal has become familiar with the national spotlight, recently winning his second Emmy Award this year for his score for the USA Network television series *Monk*. In spring 2003 he won his first Emmy for scoring the TV documentary *Peggy and Dorothy*. Beal first received national attention while still an Eastman student, as the recipient of an unprecedented 11 awards from *Down Beat* magazine for his recordings as a jazz trumpeter, composer, and arranger. He has remained productive in all three fields, and just released his seventh solo CD as a trumpeter, *Alternate Route*.

An eclectic composer, Beal is fluent in the diverse languages of jazz, classical, contemporary, electronic, and world music. Recent work includes acclaimed scores for the feature film *Pollock*, the HBO movies *Door to Door* and *The Passion of Ayn Rand*, and the HBO series *Carnivale*. He has completed a full orchestral score for Buster Keaton's silent-film comedy *The General*. In September *Tibet: Dragon in the Land of Snows*, a docu-



Jeff Beal, with his wife Joan, after receiving his second Emmy for the music for *Monk*.

mentary chronicle of China's occupation of Tibet with a score by Beal, was screened at the New York, Boston, San Francisco, and Toronto Film Festivals. His concert works include a string quartet, *Things Unseen*, written for Eastman's Ying Quartet.

Beal resides in southern California with his wife, soprano Joan Beal (BM '84), and their son, Henry.

Board members

George W. Hamlin IV, chairman
 Jeff Beal *
 Peter O. Brown
 Pinny Cooke
 Thomas H. Jackson (ex officio)
 Martha J. Kirchenbauer Ellison *
 John Fuyuumu *
 Gerald Gaston
 Daniel E. Gill
 Karen Noble Hanson
 Henry Hwang
 Georganne Mennin *
 Harry P. Messina, Jr.
 Martin E. Messinger
 Cathy E. Minehan (ex officio)
 Ronald J. Paprocki (ex officio)
 Charles E. Phelps (ex officio)
 Ronald Salluzzo
 Betty Strassenburgh *
 Jeff Tyzik *
 James Undercofler (ex officio) *
 G. Robert Witmer (ex officio)
 Jeanne Wolf

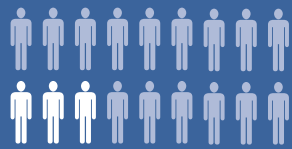
* Eastman alumnus

Snapshot: 2003 freshman class

Here is a look at this year's freshman class at Eastman. Altogether, 149 students – including eight transfer students – were enrolled this fall.

Enrollment

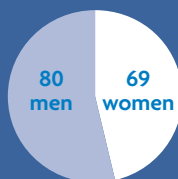
Out of 896 applicants ...



... 149 students were enrolled

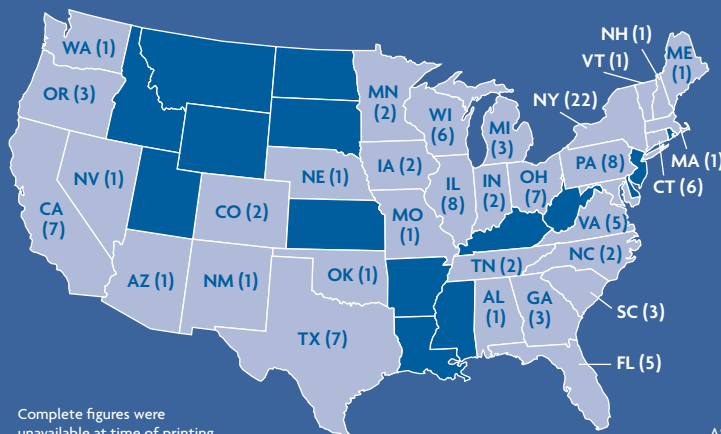


Of those, 53.7 percent were men.



Places of origin

Of the 149 enrolled students, 119 came from 33 states ...



Complete figures were unavailable at time of printing.

... and 19 came from 9 countries

Canada (2)
Japan (1)
Macedonia (2)
Poland (2)
People's Republic of China (3)
Russia (1)
Singapore (2)
South Korea (5)
United Kingdom (1)

STATISTICS PROVIDED BY ADRIAN DALY, ASSOCIATE DEAN FOR ADMISSIONS AND RETENTION



The Demon Barber of Gibbs Street: Eastman Opera Theatre's fall production was Stephen Sondheim's "musical thriller" *Sweeney Todd*. The Rochester *Democrat and Chronicle* called the production "the most entertaining and satisfying Halloween treat you're likely to find."

Voice

By Carol Webber

NO ONE WOULD HAVE believed that this article about the Voice Department would have to begin with the shocking news of **Bill McIver's** death from pancreatic cancer, a quick and cruel disease. Just 60, Bill was at the pinnacle of his teaching career, serving as president of NATS and contributing in every way to our work here and to the ethic of our profession worldwide.

It's been difficult to go about our business, but Bill would be the first to say we must get on with the work at hand. It's impossible to adequately pay tribute to him as part of a short article, so we ask you to please read his obituary (page 37), and consider a contribution to the scholarship fund established in his name. We do our best to honor him in

the continuation of the work so important to him here at Eastman.

Robert McIver is the new chair of our department, relieving **John Maloy**, whose lengthy service as chair has shaped and defined our collegiality and excellence. As Bill's brother, these past few months have been agonizing for Bob, yet we know he is inspired by Bill's legacy, and his dedication to the best for us and our students is complete. Bob has also been guest master class presenter for the Army Chorus.

Eastman Opera Theatre just closed a stunning production of *Sweeney Todd*. Led by gifted principals in major roles, the show starred the chorus. Stage Director **Steven Daigle's** use of a large chorus of students was extraordinary for its architecture, emotional depth, and commentary on the mythic pro-

portions of the dark subject matter. Brilliant staging kept the chorus involved in every aspect of the show, including set changes, audience involvement, and powerful action from each individual as well as from the group as a whole. Musical Director **Benton Hess** prepared the chorus's compelling sound, and provided the nuance and timing necessary for this challenging score. Both these men are busily engaged in their profession outside Eastman as well: Steve running the extraordinarily successful Ohio Light Opera (which was recently honored by Northern Ohio Live for its role in preserving operetta during the past 25 years); Benton guest conducting for Lyric Opera Cleveland and in Urbana, Italy.

Our newest colleagues, **Robert Swensen** and **Kathryn Cowdrick**, are active in dis-

CONTINUED ON PAGE 30

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tinguished performance careers, as well as bringing us their considerable gifts as teachers and colleagues. Robert performed the inaugural recital for the Eastman Faculty Artist Series in September, featuring a performance of Britten's Canticale No. 2, *Abraham and Isaac*, with his 10-year-old son Matthew. Coming up are a New York recital in Merkin Hall, recitals and master classes in Beijing, and the Beethoven *Missa Solemnis* in Milan with Maestro Riccardo Chailly. Kathryn is enjoying great success in opera roles with New York City Opera, as well as Fort Worth, Tulsa, and the Lake George Opera Festival.

Russell Miller, coach and teacher of our song literature courses, has been concertizing as well, appearing in recital this fall with contralto Susan Shafer, and soprano (and Eastman alumna) Rachelle Gerodias. In this season's Kilbourn Hall series, he will be performing with the Los Angeles Philharmonic's first cellist (and former faculty member) Ronald Leonard in November, violinist **Lynn Blakeslee** in February, and cello professor **Alan Harris** in March's Virtuosi concert. Miller was rehearsal and recitative pianist for last summer's production of *Don Giovanni* in Urbana, Italy, in collaboration with Benton Hess and featuring five Eastman voice students in leading roles.

Rita Shane and **Carol Webber** are enjoying the pursuits of students, including some lovely coincidences of former students

performing together in significant venues. At New York City Opera last month, John McVeigh and Jennifer Aylmer led the cast of *Magic Flute* as Tamino and Pamina. These two studied not only with Ms. Shane, but also with John Maloy (McVeigh) and Machi Toribara (Aylmer). Former Webber students Tom Meglioranza and Arisa Kusumi were both in the final rounds of the Concert Artists Guild and Joy of Singing competitions in New York City. Baritone Meglioranza won a Management Award and is now represented by Concert Artists; soprano Kusumi won the opportunity to work in Switzerland with a distinguished group of artists, and was selected by Thomas Quasthoff to appear in a prestigious public master class. Both these young artists were in the Marlboro Festival this summer.

As has been the case for several years now, our department is full to overflowing. An unexpectedly high enrollment has temporarily created an entire new studio, and we are fortunate to be able to continue the excellent teaching of **Constance Haas**, who came to us as Prof. Webber's sabbatical replacement last academic year. Prof. Haas comes to us from the University of Wisconsin at Milwaukee, and has just returned from teaching American singers performing at the Paris Opéra. Stepping into the sudden void created by William McIver's untimely death is the distinguished American tenor **Jon Humphrey**. Recently retired from the University of Massachusetts at Amherst,

Professor Humphrey also serves on the faculty of Marlboro in the summer, and maintains an active performance and teaching career.

Involved in every aspect of Eastman's mission, the voice faculty provides significant performance opportunities for its students in regular department recitals in Kilbourn Hall and in a vigorous opera scenes program, as well as the regular degree recitals and opera productions that are part of the fabric of Eastman's and Rochester's rich musical life. Again this fall, the Friends of Eastman Opera, an ever-growing community support organization, sponsored a competition offering significant monetary awards. This year's competition, on November 22, was judged by Christopher Hahn, artistic director of the Pittsburgh Opera Company.

Master class guests this year include American song composer Richard Hundley; American mezzo Jennifer Larmore, a former student of Robert McIver; and tenor Anthony Dean Griffey, Kilbourn recitalist and former student of John Maloy.

The faculty and students will also benefit from the master classes that are part of any voice faculty search. We have just announced out search for two master teachers, and ask for your support and good wishes as we look to a future of excellence and commitment to the highest standards for our terrific young singers.

► *Carol Webber is professor of voice.*

Institute for Music Leadership

By Ramon Ricker

BUILDING UPON ITS successful Internet2 experiments in 2002 with the Royal Scottish Academy of Music and Drama, where Eastman students and teachers interacted in real time with their European counterparts, the IML moved ahead in 2002-03, to engage in similar activities with the New World Symphony (NWS) in Miami, Florida. Eastman students participated in NWS master classes and rehearsals of composers Dan

Welcher and Roberto Sierra, guitarist Manuel Barrueco, violinmaker James McKeen, and Academy of St. Martin-in-the-Fields Orchestra clarinetist Andrew Marriner.

With this experience in place the Institute for Music Leadership (IML) launched its first regularly scheduled course using I2 technology. (Internet2 technology allows for large amounts of information to be transferred virtually in real time. For musicians it allows us to have interactions that seem as natural as possible even though video monitors and

great distances can be involved.) Bill Williams traveled to Rochester for seven classes and presented seven more from New York City using I2. His course, "Performance Enhancement Seminar," was very popular and immediately filled.

The next step for the IML will be to offer courses that exclusively use I2. This makes for some exciting possibilities.

On a related note, the IML has developed a series of six courses that it intends to offer in the Arts Leadership Curriculum and on-



line to professional orchestral musicians and Eastman students. The courses are:

- Artistic Decision-Making
- Negotiating an Orchestra Contract
- Orchestral Musicians as Education Innovators
- Understanding and Mastering Leadership Roles for Musicians
- How Economic Conditions Affect Spending for Music in America
- Musician's Health Issues

Market research has indicated that there is a high level of interest among ESM alumni and professional orchestral musicians for these courses and that presenting them via the Internet is appealing. Negotiations are currently underway to select a vendor to prepare them for online presentation. Stay tuned as this develops.

Eastman students receiving funding from the Catherine Filene Shouse Arts Leadership Program for 2002–03 were **Sean Connors** (percussionist, for summer CED study); **Kelly Dey** (Knoxville Symphony Orchestra); **Brian Dredla** (Young Audiences of Rochester); **Chisato Eda** (Performing Arts Medical Association Conference, Aspen, CO); **Benjamin Gateno** (Two Fish Recording Studios, Mankato, MN); **Juliet Grabowski** (Summer Institute for Arts Management Conference, Amherst, MA); **Michelle Lin** and **Rachel Roberts** (internships with the Rochester



Philharmonic Orchestra's production and artistic administration departments); **Corrina Lynch** (Milwaukee Symphony Orchestra); **Philip Palmer** (Disney Theatrical Productions, NYC); **Jill Pritchard** (WXXI Radio, Rochester); **Sarah Shumway** (School of Improvisational Music, NYC); **Christian Widjaja** (Sony Corporation, Taiwan), and **Widya Widjaja** (Garuda Film, Jakarta). **Lisa Dixon**, **Miranda Dohrmann**, **Rachel Roberts**, and **Christian and Widya Widjaja** received special opportunity grants to attend the Association of Performing Arts Presenters Conference in New York City in January 2003.

In September, IML Director **Ramon Ricker** traveled to Ostrava, Czech Repub-

Arts Leadership Program speakers for the fall semester included noted writer on music Greg Sandow, who addressed the problems of "Classical Music in an Age of Pop" to a large crowd in Ciminelli Lounge.

lic, representing Eastman at the 50th anniversary celebration of the founding of the Janáček Conservatory of Music. Eastman's presence on the Internet had made the Czech conservatory aware of the IML, and the rector of the conservatory, Milan Bächorek, invited Dr. Ricker to speak to students, administrators, and faculty about new programs and Arts Leadership course offerings at ESM. The resulting discussions were lively and informative. As the Czech Republic transitions from a communist society to a capitalistic one, musicians are realizing that entrepreneurial skills are perhaps even more necessary there than they are in America. They were receptive and eager to learn how recent educational developments at Eastman, through the IML, might be applicable to their institution and to Czech society. Of course it wasn't all talk. The event also featured concerts and receptions. In addition, Dr. Ricker gave a saxophone master class and performed with a faculty jazz group.

➤ *Ramon Ricker is director of the Institute for Music Leadership and professor of saxophone.*

Music Theory

By Steven Laitz

It's HARD TO IMAGINE that yet another year has slipped through our fingers. However, this doesn't mean that Eastman's theory department has been sitting on its thumbs. We have made two new faculty hires. Assistant Professor **Jeannie Guerrero** comes to us from Harvard University, where she has just completed her PhD with a dissertation on the music of Luigi Nono. Though we are saddened that our long-time colleague at the River Campus, Dan Harrison, has taken a position at Yale, the River Campus has hired from that institution **Matthew BaileyShea**, who will be teaching a seminar at Eastman on a regular basis. Matthew, like Jeannie, has just finished his PhD, with a dissertation on sentence structures in 19th-century music. One additional tenure-track position in the department remains to be filled. The department has also created a new full-time instructor's position for Aural Skills, filled this year by **Greg Ristow**.

Other changes in our faculty include the wonderful news that **Betsy Marvin** will return to the department full-time after having served as Eastman's dean of academic affairs for the past five years. Betsy also completed her term as president of the Society for Music Theory; she will serve one additional year as past president. Finally, two of our colleagues, **Norman Carey** and **Ciro Scotto**, were promoted to associate professor last spring.

This year's SMT Conference was a huge success. It became clear that Eastman dominates the field: not only did many of our current faculty and ABDs present papers or chair sessions; one had trouble finding a session that did not include at least one past graduate.

The Society's Emerging Scholar Award was presented to **David Temperley**, for *The Cognition of Basic Musical Structures* (MIT Press, 2001). A Special Citation was presented to the *Cambridge History of Western Music Theory* (Cambridge University Press, 2002), in which **Bob Wason** has an impressive article.

In addition to **Bob Morris'** continued contributions to the Theory Department as an affiliate faculty member, we welcome two new affiliate faculty members from the Musicology department: **Gabriela Ilnitchi** and **Martin Scherzinger**. Gabriela offers courses in medieval and Renaissance music. Martin has made major contributions to the field of music theory, including his award-winning publications (he won the SMT's Emerging Scholar Award in 2002). Professors Ilnitchi and Scherzinger comfortably and elegantly ford the divide between music theory and musicology, and, in so doing, are instrumental in drawing together two intellectual endeavors that, many would argue, never should have been divided in the first place.

The faculty has been extraordinarily productive this year. **Matthew Brown** has completed his book on Debussy's impact on popular music, and three articles in the new edition of the *Harvard Dictionary of Music*. Any day now his book on Debussy's *Ibéria* will be in bookstores, and we look forward to his *Explaining Tonality: A Schenkerian Perspective* from the University of Rochester Press. Norman Carey's major article on scale theory will appear in *Journal of Music Theory*, and Joel Galand's critical edition of the previously unpublished Weill/Gershwin opera *The Firebrand of Florence* has just been released on CD, in a performance under the direction of Sir Andrew Davis.

Robert Gauldin has forthcoming articles in the *Journal of the American Liszt Society*, *Music Theory Spectrum*, and *Journal of Music Theory Pedagogy*, and he is completing the second edition of his *Harmonic Practice in Tonal Music*. **Dave Headlam** continues his groundbreaking work in computers with plans to develop a website that explores the connection between Perle's theories and K-nets, and he continues his work under the aegis of the Music Research Lab with research on the two-way interactive "Musical Telepresence" system under an NSF ITR grant. In his "The Practice Room of the Future," Dave considers the devices and information necessary for real-time

feedback and more efficient use of the practice room scenario.

Steve Laitz's textbook *The Complete Musician: An Integrated Approach to Tonal Theory, Analysis, and Listening* was published, as was his article "Paths to Musicianship" in *Musicianship in the 21st Century*, edited by Sam Leong. Betsy Marvin's *The Musician's Guide to Theory and Analysis* (with aural skills supplement) was also published this year.

William Marvin's article on *Die Meistersinger* will appear in the *Journal of Musicology*, and his paper on *Der fliegende Holländer* will appear shortly. **Marie Rolf's** transcription and commentary of Debussy's "*Les Papillons*" will appear in January, and her edited volume of Debussy's *Vasnier Songbook* and *Ariettes oubliées* will appear as part of the critical edition.

Ciro Scotto is completing papers on timbre in rock music, sound color motives in Metallica, and a synthesis of K-nets, set inclusion, and K/Kh relationships. Davy Temperley (along with Eastman graduate student **Chris Bartlette**) published on meter and parallelism in *Music Perception*, and his article on end-accented phrases will appear in *Journal of Music Theory*. Bob Wason has published in several international journals, including the *Swedish Journal of Musicology* and *Irish Musical Studies*.

The ongoing series of bi-weekly graduate symposia feature lectures by both students and faculty. And the Eastman/University of Rochester/Cornell University Music Cognition Symposium plans four sessions this year, two in the fall and two in the spring. This year's topics are probabilistic modeling of music (including Bayesian models and statistical learning), computer analysis of genre and emotion from musical and linguistic samples, a session exploring the work of Caroline Palmer on expressive timing in music and theories of musical expectation, and a "research fair" of recent work in music cognition by our graduate students.

Other guest speakers in 2003–04 include Kofi Agawu, Joe Straus, Krzysztof Penderecki, and John Sloboda. Finally, Eastman will spon-

sor the annual meeting of the Music Theory Society of New York State on April 3–4, 2004. The keynote speaker will be Harold Powers.

We are restructuring the PhD requirements, including moving the skills portion earlier in the program. The five-semester undergraduate curriculum has received an extensive overhaul, with more integrated

written and aural components, and an emphasis on creative skills building that includes regular compositional and improvisatory activities throughout the core. In fact, even the somewhat off-putting names of the two undergraduate core components – “written theory” and “aural skills” – have been updated and revived as “model-com-

position and analysis” and “musicianship.” Detailed descriptions of the undergraduate curriculum are on our website.

► *Steve Laitz is associate professor of music theory and chair of the department, and an affiliate faculty member in the chamber music department.*

Organ

Based on faculty reports

THE FIRST STEP in the Eastman Rochester Organ Initiative (EROI) is the acquisition of a historic organ built in Italy in the 1770s. Today, the Italian baroque organ represents the genesis and the essence of European baroque organ music. Gerald Woehl, of Marburg, Germany, has a collection of historical organs not yet restored, among them a full-size Italian baroque organ with a case probably originating in southern Italy.

The significance of this work of art requires its installation in a controlled, acoustically favorable environment, accessible to the public. The Fountain Court of the University’s Memorial Art Gallery – a large, reverberant room on the second floor of the original Gallery building – is the ideal location in Rochester for this historic instrument.

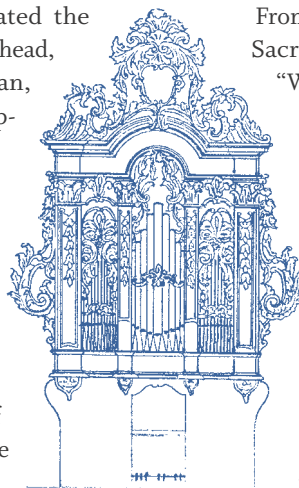
The Eastman School of Music has purchased this instrument, which will be completely restored according to the most recent guidelines and conservation principles in the workshop of Gerald Woehl and Monica May in Marburg. It is now being studied, documented, and readied for its trip across the Atlantic in 2005.

At the EROI Festival 2003 from October 2–5, the results of the documentation and the restoration plan were presented, and a chamber organ, lent by Cornell University, was performed, giving the audience some idea of an “18th-century organ sound” in the Fountain Court. Also among the EROI events were a pipemaking demonstration, a lecture by Craig Whitney, author of the new book *All the Stops*, and recitals by **David Higgs**, **Hans Davidsson**, **William Porter**, **Paul O’Dette**, and **David Craighead**.



EROI will place a historic Italian baroque organ in the Memorial Art Gallery’s Fountain Court. Below, an artist’s sketch of the organ, which will be installed in 2005.

St. Paul’s Church celebrated the music ministry of David Craighead, Professor Emeritus of Organ, with a gala concert and reception on June 8. Performers included former students and current friends and colleagues. David has held the position of Organist at St. Paul’s since 1955, and retired in August of this year. Also in June, Craighead was named an honorary life member of the Los Angeles chapter of the American Guild of Organists.



From **Peter DuBois**, director of the Sacred Music Diploma Program: “We are very pleased to announce that our first four candidates for the Sacred Music Diploma, instituted in 2001, have successfully completed the requirements. **Lee Wright** was awarded his diploma at the University of Rochester Commencement ceremonies on May 18, and **Daniel Aune**, **Christian Lane**, and **Crista Miller** received their diplomas later.”

Community Education Division

By Howard Potter

PARENTS TELL ME that one of the many delights of sending their children to Eastman's Community Education Division is hearing them say that studying here "makes them feel like they're really going to college!" There are many fine community music schools across the country, but few are connected to conservatories, and even fewer are connected to one of the world's great music schools.

Since the beginning of our two great schools in the 1920s, the CED has employed collegiate musicians to teach its students. Also since its inception, many of the CED faculty have taught at both scholastic and collegiate levels concurrently here at Eastman. This unique pedagogic arrangement of being both intergenerational and community-based is classic in its design, as it serves a wide populace while maintaining a sense of family and continuity.

Currently there are more than forty CED interns teaching applied lessons, classes and coaching ensembles. Seventeen faculty members are also Eastman collegiate faculty. This means a CED saxophone student, for example, could be studying with the same teacher as an Eastman college student.

In recent years the CED has worked hard to add to these connections with the School in meaningful ways. We are creating links between our ensembles and those of the School, and we have several new ones this year: Youth Gamelan, Youth Wind Ensemble, Youth Jazz Orchestra, Children's Chorus, and String Fellowship Program. All interrelate with their collegiate counterparts. For example, several Jazz Studies graduate students have run sectional rehearsals and mentored individual players of the Eastman Youth Jazz Orchestra. Additionally, the Eastman Youth Jazz Orchestra has performed several times with the collegiate Jazz Ensembles. The EYJO shared the Eastman Theatre stage with the Eastman Jazz Ensemble at this year's Rochester International Jazz Festival, and performed with the Eastman Jazz Lab Band in Kilbourn Hall on November 7.



The "Eastman at Washington Square" concert series brings CED and ESM musicians together. For example, Professor of Piano Tony Caramia and Dean of Students Phyllis Wade collaborated in a jazzy tribute to autumn on October 23.

The Eastman Youth Gamelan, directed by graduate student **Clay Greenberg**, has performed several times with the Eastman Gamelan, and its rehearsals frequently include visits by college students. **Louis Bergonzi**, co-director of the String Fellowship Program and Music Education collegiate faculty member, says that the vision of this ensemble is not only to create a model ensemble but also "to get kids from School 17 of the Rochester City School District, to SOTA (School of the Arts), to Pathways, to Eastman, and back again teaching in the city schools!"

Groundbreaking changes are occurring in CED classes as well. **Margaret Henry**, chair of the CED Theory Department, forged an important link between the CED and the School this year by making it possible for our scholastic students who take and pass a prescribed set of theory courses to be awarded Eastman theory credit.

Ruth Cahn, chair of the CED Woodwinds, Brass, and Percussion Department, teaches a collegiate Arts Leadership Program course called "Joys and Opportunities of Studio Teaching." Her course includes guest lectures by senior CED faculty, and requires Eastman collegiate students to attend CED

recitals and classes in theory and music history, and CED lessons with a mentor teacher. The final project, a video of each Eastman student teaching a CED student, provides a valuable self-reflection piece, and may become part of the student's professional portfolio.

When Eastman students observe and teach CED lessons, classes, and ensembles, they get a taste of the joys that can only be discovered through teaching – that by teaching one can become a better player, a better composer, a better master student. By interacting with students of all ages, Eastman students learn to appreciate, all over again, what those first steps of study were like. When CED students work with and alongside Eastman students, they experience emerging artistic refinement right before their eyes and ears.

Eastman Director and Dean Jim Undercoffler has spoken of his vision of a seamless curriculum, from the very first steps of music study through to the highest artistic refinement. Strong links between our two strong schools – that's what makes the seams disappear!

➤ *Howard Potter is associate dean for community and continuing education, and CED instructor in percussion and jazz.*

Piano

By Douglas Humpherys

IN LATE OCTOBER, Alicia de Larrocha graced the stage of Eastman Theatre with a three-day residency, including a series of four master classes. Two of the classes were devoted to Spanish piano music, featuring student performances of works by Albéniz, Granados, Turina, and Montsalvatge. Richard Goode inaugurated this year's Kilbourn Concert Series in October, performing works by Beethoven, Schubert, and Schumann.

Last February, Paul Badura-Skoda presented a concert, a solo master class, and a chamber-music master class. In collaboration with the Rochester Philharmonic Orchestra, Eastman welcomed Pascal Rogé, Misha Dichter, Robert Levin, and Orli Shaham for master classes. A visiting professor in 2002, Anne Koscielny returned to Eastman to present a master class; English pianist and pedagogue Renna Kellaway visited Eastman for the second time as a guest teacher; and 20th-century music specialist Lisa Moore was in residency, concertizing, teaching, and coaching.

In addition to their busy teaching schedules, members of the Eastman piano faculty continued to represent the School throughout the world in a variety of performance and teaching venues.

Natalya Antonova recently presented concerts and master classes in Germany, and returned to France for her annual summer festival engagements. Other activities included venues in South Carolina and Utah, where she was a guest artist for the Gina Bachauer Piano Foundation, performing a solo concert, and participating in outreach programs for the public schools.

Eastman's accompanying and chamber music programs, under the direction of **Jean Barr**, were featured in a recent article in *International Piano*. Additional engagements took her to New Zealand and Biarritz, France, as a faculty member at the International Workshops.

In May, **Tony Caramia** was interviewed and featured as a guest performer on National Public Radio's syndicated program, *Piano Jazz*,

hosted by Marian McPartland. In addition to his annual participation at the Annual Scott Joplin International Ragtime Festival, he performed and taught at the International Workshops in France, and has just completed a new CD with Eastman trombonist Mark Kellogg.

Douglas Humpherys traveled to Russia to perform and adjudicate at the Rachmaninoff International Piano Competition and Festival in Veliky Novgorod. Additional engagements

for Fleur De Son Classics (to be released in 2004), and her earlier release *Recital Gems from Chautauqua* (Fleur de Son 57956) was greeted by Atlanta's *Classik Reviews*: "Brava, Rebecca Penneys! This is the way the piano should be played – and recorded." She presented concerts and master classes in Canada, New York, California, Florida, Maryland, Pennsylvania, Tennessee, and Utah. In May, Rebecca was named an exclusive "Steinway



"Spanish music is poetical but never sentimental," said the great Alicia de Larrocha, shown here reviewing Albéniz's *Navarra* with senior Greg de Turck.

included performances and master classes in Tacoma, Washington, the Chautauqua Summer Festival, and at the Gina Bachauer International Piano Competition.

Fernando Lares will return to China to direct an upcoming festival tour in three cities – Beijing, Wuhan, and Xiamen. Last summer, he participated as a faculty member at the International Workshops in France and was recently featured in an interview in *Keyboard Companion* magazine.

This summer, **Rebecca Penneys** celebrated her 25th anniversary season as resident artist at the Chautauqua Summer Festival with a performance of Beethoven's "Emperor" Concerto. She recently recorded two new CDs

Artist" by the venerable piano-manufacturing firm, celebrating its 150th birthday.

After completing a sabbatical leave as visiting professor at the Shenyang Conservatory of Music in China, **Thomas Schumacher** returned to Japan, to perform and lecture on the piano music of Isaac Albéniz. He is currently preparing a revised edition of Albéniz's *Iberia*, for publication by Zen-on in 2004. He gave recitals and master classes in Sweden and Lithuania, and is scheduled to return to Taiwan and China this spring. In addition, he chaired the jury at the van Rooy Competition for Music Excellence at Hart and presented master classes at Hart College.

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Barry Snyder performed extensively in England, including solo and chamber recitals at the Lake District Summer Festival, collaborating with the Chilingirian Quartet, and with Eastman cellist, Steve Doane, in a duo-recital recorded live by the BBC. In addition, he performed a recital with violinist Sylvia Rosenberg at Wigmore Hall in London. Other performances included solo recitals in Germany and Iceland. In the United States,

he performed and taught at Ithaca College, Bucknell University, Ball State University, the Aria International Summer Institute, and the MTNA National Convention.

Nelita True adjudicated, performed, and presented master classes at the Lev Vlassenko Piano Competition in Brisbane, Australia; the National Piano Competition in Singapore; the Horowitz International Piano Competition in Kiev, Ukraine; and the New Orleans International Piano Competition

and Keyboard Festival. She continued to serve as coordinator of the piano program for the International Workshops in France, and inaugurated the first Distinguished Teachers Series at the University of Texas at Austin. She presented recitals and master classes in British Columbia, Alberta, and at the Eastern Music Festival.

► *Douglas Humpherys is associate professor of Piano and co-chair of the Piano Department.*

Music Education

By Richard F. Grunow

OUR LOCAL MENC CHAPTER #50 has been particularly active this year, under the able leadership of President Ali Loomis and Graduate Student Advisor John Fetter. They have planned a full year of activities, including a variety of guest speakers and participation in the recent New York State School Music Association (NYSSMA) annual convention held in Rochester. **Julia Kemp**, a senior and current president of the Collegiate Music Educators in New York State (CMENC), presided over the student offerings at the convention. **Patricia Wheelhouse**, PhD candidate in Music Education, was the recipient of an Eastman Teaching Assistant Prize for her teaching of "Music for Special Learners." Pat is now director for the Visual and Performing Arts in the Bedford Central School District. **Robert Gardner**, another PhD candidate, has joined the Music Education department at Pennsylvania State University in College Station.

Several members of the department received promotions during the recent academic year. Eisenhart Professor **Donna Brink Fox** became full professor of music education, and Associate Professors **Christopher Azzara** and **Susan Conkling** were also granted tenure.

The faculty continues to publish in a number of important venues. Susan Conkling's "Envisioning a Scholarship of Teaching and Learning for the Music Discipline"

will appear in *Symposium* (Vol. 43), and her "Uncovering Preservice Teachers' Reflective Thinking: Making Sense of Learning to Teach," appeared in the *Bulletin of the Council for Research in Music Education* (Vol. 155).

Kathy Robinson is the multicultural consultant for *Music Expressions*, a new general music textbook series published by Warner Brothers. Her "Collection of South African Folk Music," featuring audio/video tape made by South African Community Choirs, has also been submitted for publication.

During fall 2003, GIA Publications released *Solo Book One-A/CD* and *Solo Book One-B/CD* from *Jump Right In: The Instrumental Series*, co-authored by Richard Grunow, Edwin Gordon, and Christopher Azzara. The CDs feature performances by Eastman's artist faculty and members of the Rochester Philharmonic Orchestra. Chris is also the principal author of *Developing Musicianship Through Improvisation*, soon to be released by GIA Publications.

During fall 2003, **Louis Bergonzi** was the guest conductor for Marquette University's Orchestra Festival in Milwaukee; Iowa High All-State Orchestra; and the New York All-State String Orchestra. He was also a presenter at Midwest Band and Orchestra Clinic in Chicago.

Chris Azzara's innovative approach to teaching improvisation attracts a demanding workshop schedule. During fall 2003 he presented for the Capital Area Music Educators Conference in Albany, NY; NYS-

SMA Erie County In-Service in West Seneca, NY; "New Directions in Instrumental Music" conference at Michigan State University in East Lansing; and the NYSSMA conference in Rochester.

In August and September 2003, Assistant Professor Kathy Robinson returned to Kimberley, South Africa, where she is co-director of *Umculo: The Kimberley Project*. Her presentations on *Umculo* and multicultural music during 2003 include the Society for Ethnomusicology/CMS in Miami; the American Orff Schulwerk Association National Conference in Louisville, KY; and the NYSSMA conference in Rochester.

This year Donna Brink Fox celebrates the 19th year of the baby classes she initiated in Eastman's Community Education Division (CED) at Eastman. This is also the 12th year of the summer Orff course at Eastman, which she has spearheaded since its inception. Professor Fox continues her research supported by an MENC grant to investigate preschool music practices in the United States. The research is a collaboration with three colleagues: Rachel Nardo, Indiana University/Purdue University; Lori Custodero, Columbia Teachers College; and Diane Persellin, Trinity University. This year Dr. Fox has also taken on the leadership role for the Eastman Colloquium.

In October 2003, Richard Grunow presented for the "Music in Contemporary Education" class at Schenectady County Community College (SCCC) in Schenect-

ady, NY where Dr. William Meckley (PhD '85) is Chair and Professor of Music. Along with conducting the jazz ensemble at SCCC, Dr. Meckley is conductor of the Empire Jazz Orchestra, a professional group in the Albany area. Fall 2003 also found Dr. Grunow in the French West Indies, where he introduced *Jump Right In: The Instrumental Series* to the music teachers at the Harmony School on St. Barts. The invitation came from Paul Merkelo (BM '91), current principal trumpet of the Montreal Symphony and artistic director of the Harmony School. In November 2003, he delivered the keynote address and made two additional presentations for the Orange County Music Educators Association in Central Valley, NY. He was also a clinician for the "New Directions in Instrumental Music" conference at Michigan State University. **Mitchell Robinson** (PhD '99) is now assistant professor of music education at Michigan State University and co-chair of the conference. In January 2004, he will present two sessions for the Florida Music Educators Association in Tampa, FL and conduct an instrumental seminar at Duquesne University, Pittsburgh.

Associate Professor Susan Conkling, along with Dr. Warren Henry of the University of

North Texas, presented "Preparing Doctoral Students for their Roles as Teachers" at the College Music Society's 46th Annual Meeting in October 2003, in Miami. As president-elect of the New York State affiliate of the American Choral Directors Association, she will be participating in the Eastern Division Conference in Boston in February 2004. As commissioner from the United States, she will also be participating in the International Society for Music Educators' Commission Seminar on the Education of the Professional Musician in Barcelona, and the ISME World Congress in Tenerife, Canary Islands in July 2004. Dr. Conkling also continues her guest conducting appearances with several Area All-State and All-County choirs throughout the Northeast.

In closing, I would like to follow up on two significant changes that were proposed in my last *Notes* column – renovation and name change. With the recent acquisition of 10 Gibbs Street and Eastman Place, many in the Eastman community will be relocated. While our renovation/relocation is not yet determined, I am pleased to announce that with the transformation of ET 207 from classroom to office space, all six full-time members of the Music Education Department are finally in the same location.

We are still contemplating a name change, to the Department of Music Teaching and Learning (MTL). The proposed name change received the unanimous approval of alumni who responded to the suggestion in the last *Notes*. Any additional suggestions are welcome. Our mission has expanded to include instruction from birth through adult education, with increased emphasis on understanding the music teaching and learning processes for that expanding population. The name change should signal the change in our mission. Because virtually all Eastman graduates will engage in music teaching and learning, it also reflects our commitment to the whole of the Eastman School and to the needs of contemporary society.

To those who may ask, we will still continue to offer certification in Music Education, Pre-K to Grade 12. As part of our expanding mission we are also in the process of developing additional certification programs.

I will keep you informed of all of the aforementioned agendas.

► *Richard F. Grunow is professor of music education and chair of the music education department.*

Humanities

By Jonathan Baldo

ACHIEVING "ABROAD PERSPECTIVE" has been the departmental theme this year, which featured many trips to Europe for conferences, invited talks, and research. The ventures across the Atlantic allowed five of our department members to exchange ideas and points of view with scholars from Africa, India, Asia, Europe, and the Americas. Those of you who followed the weather forecasts know that Europe was the hottest place to do research this past summer.

Jean Pedersen's *Legislating the French Family: Feminism, Theatre, and Republican Politics, 1870–1920* was published by Rutgers University Press in July, just before her trip

abroad. Jean's travel consequently had the feel of a celebratory "Tour de France," one that just happened to coincide with Lance Armstrong's. Unlike the celebrated cyclist, Jean was able to coast most of the way – on the euphoria following publication of her wonderful, acclaimed first book.

In August she traveled to Belfast to participate in the annual meeting of the International Federation for Research in Women's History. The highlight of the conference was a chance to compare notes with an Irish historian on attitudes toward reproductive rights in Ireland and France in the 1920s.

On the same trip, Jean launched her new research project on early 20th-century novels by feminist authors who hoped to im-

prove women's situations. Several archives in Paris gave her access to novels that have been long out of print, as well as book reviews. She admits to having been "amazed to find that women novelists in 1908 were already talking about issues that seem so contemporary, including job discrimination, sexual harassment, date rape, and incest."

Ernestine McHugh, our Himalayan studies specialist, was invited to present a paper at Oxford University on modernization and identity in Nepal at a seminar on Tibet. The panel, "Identity at the Margins," focused on challenges to identity among the peoples of the Tibetan borderlands. The seminar formed part of a truly international confer-

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ence, with participation by scholars from the autonomous region of the People's Republic of China, lamas and scholars from the exile community in India, and researchers from across Europe and North America.

Tim Scheie, Eastman's French scholar and specialist in French theater and the work of theorist Roland Barthes, visited Rotterdam to attend the conference of the International Association for Philosophy and Literature. His paper on the pleasure principle in cultural studies gave great pleasure to his audience. In Paris, he conducted research on Roland Barthes for his forthcoming book. He is currently preparing a paper on nationalism in theater in France in the postwar years for a conference in Liège, Belgium next summer.

Reinhild Steingröver traveled to Berlin twice over the past year to continue her study of film production during the unification period: specifically, how the last three years of feature film production in the former East German state-run studio reflected the rapidly changing political climate in Germany during unification.

Over the past two years she has been interviewing directors and screenwriters in Berlin and collecting production materials from the archives at Berlin-Babelsberg. Eventually she hopes her research will give a clearer picture of how the collapse of the Eastern bloc, the end of socialism, and the beginning of the Berlin Republic altered film production in Germany. At a conference this fall at Humboldt University in Berlin, she presented the first results of her research, entitled "On Fools and Clowns," and had the privilege of introducing the noted German author, Kerstin Hensel, the keynote speaker at the Humboldt conference.

On a visit to England, I presented a paper on the role of remembering and forgetting in the formation of English national identity in Shakespeare and Fletcher's *Henry VIII* – the play that caused the first Globe Theatre to burn down in 1613, when the firing of a cannon in the course of the play set the theater's thatched roof ablaze. I was thrilled to visit the recently reconstructed Globe in Bankside, where my family and I met friends

and a former student for a performance of *A Midsummer Night's Dream*.

Our specialist in American studies, **Joan Saab**, for obvious reasons doesn't need to travel abroad to conduct her research. Besides, she had other compelling reasons to stay close to home: the birth of her second son, Wilson, on April 18. Arriving three weeks early, the precocious Wil checked in at 8.5 lbs, and he has broken the 20-pound barrier in his first six months of life. By her own admission, Joan was "too pregnant to travel" over the past year. In addition to the baby, she managed to complete a book, *For the Millions: The Desacralization of American Art, 1933–1945*, and an article, "Art and Work in the WPA," for a book on *American Visual Cultures*. Most impressive of all, Joan managed to do all of this while Wil and his sibling-cohort, 2-year-old Finn, created a din that confirmed Dorothy's line in *The Wizard of Oz*: "There's no place like home."

► Jon Baldo is associate professor of English and chair of the Humanities Department.

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Dennis Andal



DENNIS K. ANDAL, a longtime member of the Community Education Division faculty, died on May 21. A native of Minnesota, Andal received a diploma in piano from the Sherwood

School of Music, Chicago, where he studied in 1937–38.

He attended Eastman, where he studied with Leo Poldolsky and Sandor Vas, from 1939–42 and 1945–49, interrupted by military service in World War II. He received a bachelor of music degree in 1947 and a master of music degree in 1949. Andal joined the faculty of Eastman's Preparatory Department (now the Community Education Division) in 1949, remaining until his retirement, as senior instructor in piano, in 1986.

To commemorate Andal's lifelong commitment to teaching others, contributions to a scholarship fund may be sent to the Eastman School of Music in his name.

Catharine Crozier



CATHARINE CROZIER, renowned concert organist, died September 19, in Portland, Oregon.

Crozier studied organ at Eastman with Harold Gleason, earning her bachelor's degree in 1936 and master's degree in 1941, as well as the Performer's Certificate and Artist's Diploma. She joined the Eastman faculty in 1939, and became chair of the organ department in 1953.

In an era when women organists were not often invited to perform, Crozier opened the field by playing as skillfully and eloquently as any of her male peers. She concertized across the United States, Canada, and Europe. In 1962, she played at the inaugural organ recital in Lincoln Center's Avery Fisher Hall, and was engaged for a solo recital there in 1964.

A beloved teacher, meticulous scholar, and international adjudicator, Crozier championed the music of contemporary composers. Her students included many distinguished organists, and she conducted master classes throughout the United States. Crozier co-edited several editions of the *Method of Organ Playing*, written by her husband, Harold Gleason.

Her many honors included the 1979 International Performer of the Year Award, Eastman's Alumni Achievement Award, the University of Rochester's Citation to Alumni, and five honorary degrees. In October 2000, Catherine Crozier received an honorary Eastman doctorate, and gave the first master class on the newly renovated organ in Schmitt Hall.

In 1993 Crozier moved to Portland, Oregon, where she was Artist-in-Residence at Trinity Cathedral until early 2003, frequently playing organ voluntaries at services, giving solo recitals, and continuing to teach.

Maria Luisa Faini



FORMER PROFESSOR of piano Maria Luisa Faini died in Rome, Italy, on October 30.

An exceptional pianist and chamber music performer, Faini was one of the outstanding figures

in the galaxy of musicians who came to maturity in Italy in the post-war era. She was hailed throughout the world for her brilliant technical gifts and profoundly creative musicianship, and revered by her students as an exceptional teacher.

Born in Rome, Faini was a pupil of Carlo Angelelli at the Academy of Saint Cecilia. Upon graduation she was selected to be one of the few master students of the distinguished composer-pianist Alfredo Casella, under whose guidance she received the Artist Diploma in piano and chamber music. At the summer institute Academia Chigiana in Siena, she became Casella's assistant in teaching and in his pioneering effort to

MARIA LUISA FAINI: A friend remembers, 24

search out, perform, and publish music of early Italian composers, an activity which remained an active area of Faini's research and performance.

After winning both the Muzio Clementi and Camerata Napolitana Competitions, Faini made her debut with Orchestra de Santa Cecilia and her broadcast debut with the RAI Orchestra performing the Brahms First Piano Concerto under Carlo Maria Giulini's direction.

After several tours of Europe, she made her highly praised New York debut recital at Town Hall in 1954.

Faini held faculty positions at the Hartford Conservatory, West Hartford Music School, and came to Eastman in 1966, where she was professor of piano until 1983. She was awarded the School's Eisenhart Award for Teaching Excellence in 1979.

William McIver



WILLIAM MCIVER, professor of voice, died September 15.

Professor McIver received his earliest musical training at the Columbus Boy-choir School (now the American Boy-

choir) in Princeton, New Jersey. While a student there, he was chosen by Gian Carlo Menotti to sing the title role in Menotti's Christmas opera *Amahl and the Night Visitors*, which he performed annually on NBC Television from 1952 through 1955.

He received the AB and BM degrees from Oberlin College and Conservatory, the MM degree from the University of Illinois, and the DMA from West Virginia University. His teachers included Harold Bryson, Richard Miller, Grace Wilson, and Jon Crain, and he coached with Paul Ulanowsky, James Benner, Igor Stravinsky and Lukas Foss.

Professor McIver was an exceptional and beloved teacher who joined the Eastman faculty in 1999. His students have sung at the Metropolitan Opera, New York City Opera, Chicago Opera, opera houses in Europe, and

CONTINUED ON PAGE 40

In memoriam

1920s

Doris (LaDue) Dodge
(BM '25), December 2002

Helen (Wilson) Ferris
(BM '25), September 2003

1930s

Viola A. Brody
(MM '39), August 2003

Catharine (Crozier) Gleason
(BM '36, MM '41), September 2003

Dorothy (Borschel) Jennings
(BM '38, MM '42), June 2003

Kent W. Kennan
(BM '34, MM '36), November 2003

Laura Kempers
(MM '39), 2003

Margaret Ann (Grove) Marsh
(BM '39), June 2003

A. Donald Menz
(BM '37), December 2002

Alma M. (Lissow) Oncley
(BM '30 & '32, MM '33), June 2003

Stanley Paul Rudnicki
(BM '32), June 2002

Louis Saverino
(1938), June 2003

Fern (Matteson) Tremmer
(BM '31), October 2003

1940s

Dennis K. Andall
(BM '47, MM '49), May 2003

Gordon Binkerd
(MM '41), September 2003

Betty Burnett
(BM '44), July 2002

Edith C. DeLuca
(BM '48), August 2002

Edamay (McCulley) Exner,
(BM '45), October 2003

Wallace H. Mann,
(BM '43), March 2003

Dorothy Ornest
(BM '42), July 2003

Lodema (Legg) Poaster
(1940s), August 2002

Jean (Ellis) Reed
(BM '42, MM '50), March 2003

Frances (Newman) Thiel
(BM '41, MM '42), June 2003

M. Elizabeth (Townley) Whippie
(BM '46), May 2003

Myra (Winchester) Wicklein
(MM '48), October 2002

1950s

Ralph E. Bigelow
(BM '51, MM '53, ESM registrar
1953–1960), July 2003

Leonard Feldman
(BM '59, MM '60), August 2003

Gloria (Eshelman) Hodges
(BM '52), November 2003

Fred J. Marzan
(BM '52), June 2003

Christian A. Rosner
(PhD '57), October 2003

Martha L. (Zepp) Salzman
(BM '56), January 2003

Lois (Legge) Tustin
(BM '51), July 2003

Glenn R. Williams
(MM '54, DMA '62), December 2002

1960s

Kirsten B. Huehn
(BM '62), July 2003

Margaret Esther (Thompson) Shaffer
(BM '60), December 2002

James Wagner
(1969), August 2003

1980s

Ruthanne (Epstein) Wiley
(BM '80), February 2001

1990s

Dennis Barry Taylor
(MM '94), January 2002

CONTINUED FROM PAGE 39

in apprentice programs in the United States and Canada.

Before coming to Eastman, he was on the faculties of Lycoming College and the University of North Carolina at Greensboro, where he won the outstanding Teaching Award in 1996.

William McIver served the National Association of Teachers of Singing, the largest professional association of teachers of singing in the world, as North Carolina President, National Secretary, Vice President of Discretionary Funds, and National President. He was also a member of the Music Teachers National Association, where he was a founding member of the Pedagogy Committee and served on the Editorial Committee. He published articles in the *Journal of Singing* and the *American Music Teachers Journal*, and gave master classes and served on panels at NATS and MTNA national conventions.

Harold Weiss



PIANIST, ORGANIST, and Eastman professor Harold Weiss died on October 27. Weiss was born in Bethlehem, Pennsylvania, and educated at the Juilliard School of Music, where he

received a diploma in 1931, a bachelor's degree in 1946, and a master's degree in 1947. He studied under Roslyn Tureck.

He taught at Juilliard in 1946–1947; he then joined the Eastman faculty, where he taught Preparatory Department and collegiate students until his retirement in 1974. Besides maintaining a studio of piano students, Weiss for several years taught an Eastman undergraduate course in "Literature for Two Pianos," and served as coordinator of the Piano Teachers' Workshop.

He was active in professional teaching associations and as a clinician, also serving as an adjudicator for numerous festivals. He was one of the editors of *Contemporary Collection for Piano Students*, Books I & II (Summy-Birchard).

1930s

John Weinzwieg's (MM '38) 90th birthday was celebrated with a concert of his chamber music by the University of Toronto (March 19), the premiere of *Prologue to a Tango* by New Music Concerts of Toronto (March 23), and radio and TV broadcasts of his recordings. Weinzwieg is a founding member of the Canadian Music Centre and is widely regarded in Canada as "Dean of Canadian Music."

Gardner Read (BM '36, MAS '37) recently published his ninth book, *Orchestral Combinations: The Science and Art of Instrumental Tone-Color* (Scarecrow Press). The publisher describes Read's book as "a thesaurus of orchestral combinations, a lexicon of the science and art of fusing timbre and sonority in symphonic scoring."

Frederick Fennell (BA '37, MS '39) was interviewed by Thomas Dvorak in the September 2003 issue of *The Instrumentalist*. The still-active conductor spoke about the founding of the Eastman Wind Ensemble in 1952, its recordings, and offered some thoughts on contemporary music for wind ensemble. A recent \$1 million gift to the Orange County (CA) High School of the Arts wind ensemble program by John and Sandy Daniels was given in honor of Fennell. He will lead a series of workshops in the program, now known as the Frederick Fennell Winds Studies Program.

1940s

Robert M. Stevenson (DMA '42) performed in recital at the January tribute to a fellow faculty member at UCLA. A composer, instructor, army chaplain, lecturer, and visiting professor to numerous universities, Stevenson has published 28 books and more than 3,000 articles. Among numerous honors is honorary membership in the American Musicological Society and the first Lifetime Achievement Award by the Society for American Music. He is professor emeritus in musicology at UCLA.

Mary Jeanne van Appledorn (BM '48, MM '50, PhD '66), Paul Whitfield Horn Professor of Music at Texas Tech University, was awarded

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Fax: 585-274-1089

E-mail: Eastman-Notes@esm.rochester.edu

Deadline for the June issue of *Notes* is April 30, 2004.

News of your upcoming events such as concerts and lectures can be posted live on the Eastman alumni website:

www.rochester.edu/Eastman/alumni

the 2003 YWCA Women of Excellence Award in Music. She was commissioned by the Lubbock Youth Symphony Orchestra to compose *A Symphony Of Celebration* for their 15th anniversary, and her chamber work *Passages III* for clarinet, 'cello, and piano was premiered by the Trio Montecino at the School of Music of the University of Illinois-Urbana.

Robert Thayer (BM '49) has been appointed interim head of the Department of Music at the University of Connecticut in Storrs for the 2003-04 academic year. Thayer is dean emeritus of the College of Musical Arts at Bowling Green State University. During 2001-02, he was interim dean of the School of Music at DePauw (IN) University.

At an April 6, 2003 concert of the Loyola Symphony Orchestra, **Marvin Rabin** (MAS '48), professor emeritus of music and director of the Wisconsin String and Orchestral Development Program, was awarded Loyola University's Presidential Medal "in recognition of 18 years of guidance and support for string education in the College of Music and a lifetime of leadership and dedication to music education throughout the world."

1950s

An *American Mass* by **Chesley Kahmann** (BA '52) was recorded on CD and video during a performance at Central Presbyterian Church in Summit, NJ. The 45-minute work is scored for chorus, vocal quartet, piano, organ, three trumpets, and timpani, with English text by the composer.

The world premiere of **Nancy Van De Vate's** (BM '52) opera, *Im Westen nichts Neues* (*All Quiet on the Western Front*), based on Erich Maria Remarque's novel, was given in Osnabrück, Germany, in September. The north German city was Remarque's birthplace. In May, the New York City Opera presented the English version of the opera in its VOX 2003: *Showcasing American Opera* series. Van De Vate's *Lament for Bali* is being featured in an international series of concerts in 2003-04 in memory of the victims of the Bali bombings in October 2002. In October 2003, Vienna Masterworks announced that the 2003 Nancy Van De Vate International Composition Prize for Opera had been awarded to Carol Barnett of Minneapolis MN for her opera *Snow*. (Barnett was a student of **Domenick Argento** [PhD '58] at the University of Minnesota).

John White (BM '54, PhD '60) received top honors in the "Waging Peace through Singing" program at the University of Oregon in 2002 for his chorus and orchestra work, *Abraham Lincoln Walks at Midnight*. White's newest work for chorus and orchestra, *Pindar Hymns*, is one of 10 works by composers of various nationalities selected for performance at the 2004 Olympics in Athens, Greece. The work is based upon poems of Pindar, the ancient Greek lyric poet.

The Cleveland Orchestra's Principal Tubist **Ron Bishop** (BM '56) presented a master class in orchestral performance at the Manhattan School of Music in February 2002.

Effective in the 2003-04 season, the Fargo-Moorhead Symphony has

named **Bernard Rubenstein** (BM '58) its fifth music director in 71 seasons. He formerly held posts as music director of the Tulsa Philharmonic, associate conductor of the Cincinnati Symphony, and director of orchestras at Northwestern University School of Music.

Lawrence R. Smith (PhD '58) has been elected President of the National Braille Association for 2003-04. The 2000-member, non-profit organization provides continuing education to those who produce Braille, and provides Braille materials for persons who are visually impaired. He is professor emeritus at Kalamazoo College (MI). **Bettye Krolick** (BM '48) served as NBA President in 1987-88, making two of 24 NBA presidents who have been Eastman alumni. They recently collaborated on a new edition of *Introduction to Braille Music Transcription*, a publication of the National Library Service for the Blind and Physically Handicapped of the Library of Congress.

The September opening of the Seattle Symphony's 2003-04 season included two premieres of works by **Samuel Jones** (MA '58, PhD '60): *Centennial Hymn* and *Chorale-Overture for Organ and Orchestra*. The *Seattle Times* described the latter work as "tuneful and tonal ... the music rises to a triumphant wall of sound at the finale."

Doris Gazda (BM '55) was awarded a 2003 Alumni Achievement Award from the School of Arts and Architecture at Penn State University. She has served as president of the National School Orchestra Association and secretary of the American String Teachers Association, and recently published *String Town Tunes*, a collection of concert pieces for beginning string orchestra. She adds, "Next year I will be making several major presentations, so life goes on even for a retiree!" She has a website at www.gazdastrings.com.

The music of **Sydney Hodkinson** (BM '57, MM '58) has been widely performed throughout the United States and Canada in the past season. Premieres have included *Short Cuts: Dances & Vespers* (2000) at Del Mar College, Corpus Christi, TX; *Drawings, Set No. 13* (2002) at Rice University,

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Houston TX; *Monumentum pro Umbris* (2002) and *Tela Lacerata* (2001) at Stetson University, Deland FL.

Bass Player magazine's September 2003 cover story was "Ron Carter: A Candid Conversation & Private Lesson with a Living Legend." The outstanding jazz bassist (BM '59) was extensively interviewed; besides a page-long "lesson" with Carter, the article also included a career summary, recommended Carter recordings, and "Ron Carter's 5 Tips for Players."

Proof Through the Night: Music and the Great War by **Glenn Watkins** (PhD '53) has been widely and enthusiastically reviewed; the Los Angeles Times called it "a scholarly triumph, an important history, and a moving narrative [that] sends ripples through the mind." In May 2003, the 50th anniversary of completing his doctorate, Watkins endowed a Glenn E. Watkins Lecture at Eastman, and pledged an annual travel grant to a doctoral student in musicology for the next five years. In October, Watkins attended the inauguration of a Carlo Gesualdo research center in Venosa, Italy, and then lectured at Harvard University; on November 2 he lectured for the Chamber Music Society of Lincoln Center.

Ned Corman (BM '59) and The Commission Project were honored with a Special Citation from the Arts and Cultural Council of Greater Rochester for championing the Greater Rochester International Jazz Festival. The award was given October 2 at the Council's annual luncheon.

1960s

Cellist **Tanya Lesinsky Carey** (BM '60, MM '62) performed the Elliott Carter Cello Sonata at the Seventh American Cello Congress in Tempe, AZ last May. She also gave a presentation on "Ages and Stages," which included her 3-year-old grandson, Logan.

Author of over 40 spiritual books **Mary Ann Lackovich** (BM '68, MM '72) received an honorary doctorate in literature from the World Academy of Arts and Culture-UNESCO at the 22nd World Congress for Poets in Iasi, Romania (October 2002) for her book *The Poetry of God*. She

also compiled *Russell Saunders Still Teaches*, available at Eastman.

Principal bassoon with the San Francisco Symphony **Stephen Paulson** (BM '68) also is music director of Symphony Parnassus since 1998, an instructor at the San Francisco Conservatory of Music since 1978, and owner of Sonoma Reed Company since 1995.

The University of Dayton String Quartet and **Steven Wasson** (BM '69, MM '71) gave the world premiere of Wasson's *Commemorative Dedications*, Op. 40 (2002–03) for Piano Quintet on May 4, 2003, for the final concert of the Dayton Chamber Music Society's 2002–2003 season. The work was commissioned by and dedicated to the organization for its 50th anniversary as well as to commemorate the 200th anniversary of the State of Ohio, the 100th anniversary of manned flight, and in tribute to Wasson's father. Wasson is also profiled in the 2004 edition of *Who's Who in America*.

Robert Jordahl (PhD '66), who retired from McNeese State University, Lake Charles, LA in 1999, writes to *Notes* that he is "still active despite multiple bypass surgery in March."

Flutist **Louise Dinkey Pinkow** (MM '66) is currently Executive Director of the American Chamber Players; Artistic Director, Estes Park (CO) Chamber Music Society; and has a private flute studio in Boulder, CO.

Ralph Childs (BM '68), who was awarded the Performer's Certificate in Tuba, is now a psychotherapist in the Mental Health Clinic of Vanderbilt University (TN). He's still into music though, and writes "I also play bass and sing backup for Don McLean. We perform 40-50 shows a year, mostly in the U.S., but also in the U.K., Australia, and Canada. We may tour Asia in 2004. If you hear of Don coming to your area, please call or e-mail me [615-665-4475, ralphchilds@bellsouth.net] so I can 'comp' you into the show. I'd love to see you, or meet you again."

John Russo (BM '66) writes: "Good news! My quintet played at two half-hour performance in Carnegie Hall last April 21. We were brought to the Isaac Stern Auditorium by music impresario/conductor Peter Tiboris.

We are invited back next spring. In the band at Carnegie with me was also banjo virtuoso **Drew Frech** (BM '65). We just completed a series of performances for Cornell University's June Reunion and topped that off with a concert last night at Ithaca's historic State Theatre."

Joan Templar Smith (PhD '76) writes that her husband **Jerry Neil Smith** (PhD '63), University of Oklahoma Professor Emeritus and former principal clarinetist of the Oklahoma City Philharmonic, was the commissioned composer for the International Midwest Band and Orchestra Clinic in 2002. His composition *South of the Border* was premiered December 17 in Chicago by the combined orchestras of Norman (OK) North and Wichita (KS) East High Schools.

Lynn Herbert Whiddon (BM '67) retired in May 2003, after 33 years as Associate Concertmaster of the Columbus (GA) Symphony. She retired also as a teacher of violin at Columbus State University. Her husband **Rex Whiddon** (BM '66, MM '68), is director of major gifts for the Columbus State University Foundation.

Stephen Geber (BM '65) stepped down from his 30-year tenure as principal cello of the Cleveland Orchestra at the end of this summer's Blossom Festival season.

Marie-Therese Robillard (BM '62) retired October 31 as the director of the Clarence Public Library. She worked in the Buffalo and Erie County Public Library System for over 40 years, 19 of those in the Music Department of the Central Library.

Mary (Mitzie) Collins (BM '63) writes: I am a member of the Community Education Division faculty of Eastman, and I'm now officially matriculated as a grad student, working on an MA in Music Education, with a diploma in World Music. I play the hammered dulcimer, mountain dulcimer, and banjo, and every year produce the largest Irish concert in Rochester. I've made about 30 recordings, and I'm still busy giving programs and concerts, as well as accompanying four talented grandkids who live in Rochester."

Shirley Cole-Cartman (BM '61) writes that she and **Roland St.**

Gelais (BM '76) "are enjoying the Florida sunshine and teaching at McInnis Elementary School in DeLeon Springs, FL. [I am] teaching the piano lab part time (semi-retired) and Roland is teaching general music and after-school band. He is also the director of Roverbend Community Church Conservatory of Music in Ormond Beach."

Dorothy Hall Lewis (MM '69) and her husband **Cary Lewis** (DMA '72) continue to perform in the Lanier Trio with violinist William Preucil, concertmaster of the Cleveland Orchestra and for ESM faculty member. Their recent Gasparo recording of two Brahms Trios was glowingly reviewed in the July-August *American Record Guide*. Cary recently retired from Georgia State University, and the Lewises moved to Lake Oswego, OR.

Soprano **Jacklyn Schneider** (BM '63) presented a *Richard Strauss Nachmittag* benefiting the New York City Chapter of the Alzheimer's Association in March 2003. Schneider, who is a member of the voice faculty at the American Musical and Dramatic Academy, is also co-founder and vice-president of Arts for Alzheimer's, a foundation to develop and produce performing arts projects that promote awareness of this disease.

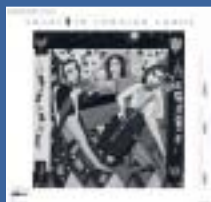
Since retiring from college teaching, **Hal Kacanek** (BM '64) has been doing special assemblies, keynotes, artist in residence and in-service workshops featuring performance on world and homemade instruments. His programs and products focus on diversity, creativity, personal expression, and the art and science of sound. See www.soundswemake.com.

Dianne Chilgren (BM '62), company pianist and piano soloist for Seattle's Pacific Northwest Ballet since 1985, was the subject of a profile in the *Seattle Times* on August 3. Chilgren spoke of her seven years' experience as a rehearsal pianist for George Balanchine, and of her satisfactions as a piano teacher.

June Ackroyd (BM '62, MM '64) recently gave a faculty recital at Northern Michigan University featuring music for voice and instruments. She is completing her 25th year as a member of the NMU music faculty.

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Eastman alumni on CD



Pianist **Elizabeth Bachelder** (BM '69, MM '71, DMA '81) and cellist **Alan Weinstein** (MM '86) are two-thirds of the **Kandinsky Trio**.

(The third is violinist Benedict Goodfriend.) This year, the Trio celebrates its 15th anniversary and its first CD release: *Trios in Foreign Lands* (Briosio 135), a fascinating assortment of pieces for piano trio by Rachmaninoff, Turina, Cowell, Bridge, and Chien-Tai Chen (whose 1993 work gives the CD its title), as well as *Gitane à Trois*, arranged by the trio members themselves. Befitting a trio named after a famous artist, the booklet cover for *Trios in Foreign Lands* features a striking original painting of the group.



David Diamond (NA '37) has been recognized for decades as one of America's foremost symphonic composers. He has enjoyed a late-in-life

revival of interest in his music, in part thanks to conductor Gerard Schwarz, who recorded many important Diamond works, most of them for the first time, in the 1980s and 1990s with the Seattle Symphony. Naxos is rereleasing these important recordings in its "American Classics" series, and if you missed them first time around, you will definitely want to pick them up. The first two CDs include *Symphony No. 3*, *Psalm* (first performed at the Eastman School in 1937, conducted by Howard Hanson), and *Kaddish for Cello and Orchestra* (Naxos 8.559155); and *Symphony No. 1*, *Violin Concerto No. 2*, and *The Enormous Room* (Naxos 8.559157).

Cellist **David Eby** (BM '89) has just released *Relax: Meditations for Flute and Cello*, an album of soothing music by Donald Walters, with flutist Sharon Brooks (Crystal Clarity 2002). An hour of similarly soothing strains can be found in a most unusual solo recording by New York Philharmonic English hornist

Thomas Stacy (BM '60), *Plaintive Melody* (Delos 3318), accompanied by another Eastman alum, harpsichordist **Kenneth Hamrick** (DMA '92). Stacy is "a poet among craftsmen," according to Leonard Bernstein, and an imaginative programmer: the plaintive melodies here include pieces by Borodin, Villa-Lobos, Bach, Barber, Granados, and Ravel, as well as *The Winter's Past* by longtime ESM composition faculty member **Wayne Barlow**.



Chris Theofanidis' (MM '92) orchestral work *Rainbow Body* has just been released on Telarc 80596, performed by Robert Spano and

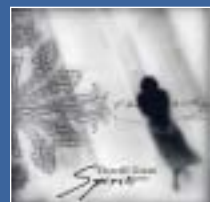
the Atlanta Symphony as part of an American program. The colorful and appealing piece is based on a 12th-century chant of Hildegard von Bingen. Also on the CD is *blue cathedral* by Jennifer Higdon, another up-and-coming composer; and two American classics, Barber's *Symphony No. 1* and Copland's *Appalachian Spring*. Theofanidis now teaches composition at the Peabody Institute.



Soprano **Susan Gonzalez** (MM '91, DMA '94) has an enterprising new CD of *Songs by Women* (Leonarda 352), with pianist Marcia Eckert.

The women composers in question, all currently alive and well and living in the United States, will surely be new to most listeners: Joyce Hope Suskind (setting Yeats); Ruth Schonthal (setting Rilke); Elisenda Fábregas (setting Lorca), and Elizabeth R. Austin (*A Birthday Bouquet* of poems by e.e. cummings, Christina Rossetti, and Yeats).

Pianist and composer **Darrell Grant** (BM '84) is also songwriter, arranger, and vocalist on his new CD, *Spirit* (Lair Hill Records LHR 005). Grant calls his latest effort "music from the heart to the soul ... pure emotion and spirit," and the mix includes spirituals, folk songs,



hymns, songs by Thad Jones, Curtis Mayfield, and James Taylor, and original takes on music by Brahms and Barber. A portion of sales

from *Spirit* will support CM2: Children's Museum 2nd Generation.

Pianist **Tom Linker** (MM '87) has released *Time Was*, a solo collection of misty, nostalgic classical pieces, improvisations, and originals including Mozart's Sonata K. 332, Beethoven's "Moonlight" Sonata, the Kreisler/Rachmaninoff *Liebeslied*, and three versions of *Auld Lang Syne*. For more information visit www.tomLINKER.com.

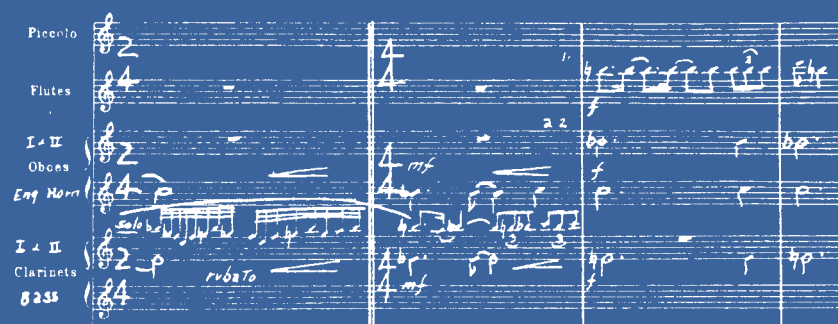


Corey Jane Holt (BM '88) has a new CD of contemporary piano music, *Unmistakably Modern*, just out on Blue Pearl records (for information

write to moscow@mindspring.com). Holt is a mainstay of Tampa, Florida's Bonk! New Music Festival, as are the ESM composers represented on her disc: **Robert C. Constable** (*Recursions 1-6*), **Paul Reller** MA '86 (*Corey Jane's Polka Madness* and *Executive Outcomes*), and **David W. Rogers** BM '89, PhD '97 (*Florida Suite*).

Walter Moeck (BM '47) has sent *Notes* a CD called *Special Selections from the Dr. Walter F. Moeck Collection, Volume I*, which includes samples of his work as a trumpet soloist, brass ensemble player, and conductor over several decades, including a complete 1983 concert program with Moeck conducting the Westlake Symphony (Los Angeles).

► If you have your 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.



“An extraordinary man”

When he died in September 2002, John B. Armesto (BM '49) was one of the Buffalo area's best-known musicians and composers. His choral anthems were frequently sung in area churches, and his 1952 *Poème* (the first of his several symphonic works) was performed just months before his death by the Buffalo Philharmonic under JoAnn Falletta.

Now Armesto's music, widely performed but almost entirely unpublished during his lifetime, is finding a new audience, thanks to Roland Martin, a friend and admirer of Armesto's at Hal Leonard Music. Choral works, piano pieces, and arrangements by Armesto are now being published regularly.

“My father's entire life was rich in composing music – the result of his having studied at Eastman,” says Armesto's daughter Diane, a jazz pianist and singer who lives in Rochester. “He wanted to contribute to the artistic beauty on this planet, especially after having served in the Army during World War II, experiencing ‘dead piles’ and having been wounded several times himself. His first thought upon regaining consciousness on the battlefield was to move his fingers, to know if he'd still be able to play the piano.” (Armesto, who took part in the Philippine Invasion and was wounded in the battle of Okinawa, drew on this experience in his 1965 orchestral tone poem *The Night and the Fog*, a manuscript page of which is shown here.)

While none of Armesto's five children attended Eastman, Diane knows the School well; she has performed frequently here with such musicians as Bill Dobbins, Harold Danko, Jeff Campbell, and Rich Thompson.

“Because of him, my life too is rich in music,” says Diane. “He was a fine composer, a wonderful father, and as JoAnn Falletta succinctly stated, ‘An extraordinary man!’”



John B. Armesto

CONTINUED FROM PAGE 42

1970s

Vibraphonist and composer **Ted Piltzecker** (BM '72) worked with musicians from Spain, Columbia, Argentina, Brazil, and Uruguay last June in the “Primer Festival Percusión Patagonia” in Argentina. He performed and presented a clinic at the “IX Festival Internacional de la Percusión” in Puerto Rico, and had his electronic work *Lul-a-bye-gone* premiered at SUNY Purchase in April.

Composer **Michael Isaacson's** (PhD '73, PhD '79) oratorio, *A Covenant of Wonders – The Giving and Receiving of the Ten Commandments*, was premiered in June at Mt. Zion Temple in St. Paul, MN by the combined choirs, narrators, and soloists. It was performed to a prerecorded CD. For more information, go to eggcreamer@aol.com.

Orlan Thomas (DMA '73) has been hired by Ft. Hays (KS) State University to teach and supervise the teaching of music literature at Sias International University in Xingzhou, China, in a program that offers an American degree in general studies from Ft. Hays University without visiting the United States.

Mark Mordue (BM '75) has received tenure at Ball State University after completing his seventh year as assistant professor of tuba and euphonium.

The Oxygen Network aired the premiere of *Sex: Female* with a musical score by **John Serry** (BM '75, MM '90) on June 21. The documentary featured an all-jazz score including original music and arrangements of well-known standards. Serry returned in June from a 3-month tour with *Saturday Night Fever*, and spent the summer in Barcelona and performing throughout Europe including Prague, Amsterdam, Belgium, the UK, and Italy.

In addition to recital appearances in Taipei, Glasgow, and Stuttgart, and six weeks each year teaching at the Royal Academy of Music in London, percussionist **Leigh Howard Stevens** (BM '75) spent two weeks last season teaching and performing

at the Béla Bartók festival in Hungary, one week in Fukui, Japan, and another week in Perugia, Italy teaching a marimba course.

Edward Adelson (BM '76) has been appointed associate executive dean of the Colleges of the Arts and Sciences at The Ohio State University, effective July 1, 2003. Adelson, currently associate dean of the College of the Arts, has been a faculty member at Ohio State since 1983.

Juliana Bishop Hitpas Hoch (BM '79) is completing a doctoral dissertation entitled *The Solo Songs of Robert E. Kreutz*. Hoch is instructor of voice at Colorado State University.

For *Whom The Bell Tolls* by composer **Bradley Nelson** (MM '75, DMA '76) received its world premiere at the California Music Educators Convention in Pasadena on March 15, 2003. This three-movement choral work was jointly commissioned by the chamber choirs of Fresno State and Chico State of the California State University System soon after the terrorist attacks in New York City. The music is written for chorus, flute, percussion, and piano. Following the premiere, “In Flanders Fields” (second movement) was selected for performance by high school honor choirs in central and northern California. The entire work was subsequently performed by the Williamsport Civic Chorus in Pennsylvania. Streaming recordings can be heard and scores can be viewed at Brad's website www.GladdeMusic.com.

Nick B.T. Wilson, Jr. ('72, '73) writes that he and his wife Ruth are “currently in transition this fall, 2003, to take the position of Seminary Head Librarian of Cape Theological Seminary, Cape Town, South Africa. We expect to begin our responsibilities there by the end of the year. We recently left serving as Dean and University Librarian for Global University, Springfield, Missouri. We continue to sing to our heart's content.”

Rebecca McCord McNutt (MM '76, DMA '83), professor of piano at Sweet Briar College (VA), has two adopted children from Ukraine: Catherine (2000) and Caroline (2003).

A solo vibraphone recital was presented by **Geary H. Larrick** (MM '70) on July 9, 2003, on stage Main Street in Stevens Point, WI, where Geary moved from Eastman in 1969. The presentation, featuring Larrick's own compositions, celebrated fifty years of playing the vib. In 2003 he also composed *Sonata for Oboe* and *Poem II* for drum. The 2002 *Music Index* contains listings of two of his articles from *NACWPI Journal*. Geary's sixth book, *Bibliographic Analysis of Percussion Literature*, was published in October 2003 by The Edwin Mellen Press.

Organist **Jo Deen Blaine Davis** (BM '72, MM '74) recently returned from a 3½-month concert tour in Great Britain, Germany, France, and Italy. Her recitals included St. Giles, Edinburgh; Christ Church, Oxford; Truro Cathedral, Truro; St. Paul's Cathedral, London; St. Mary's Kirke, Celle, Germany; L'Église Ste. Salvy, Albi, France; and Ciesa de St. Michael, Corsicano, Italy. Also, she recently resigned as professor of music at San Jacinto College South, Houston, to become assistant choir director and organist at St. Martin's Episcopal Church, Houston.

Leslie B. Dunner (BA '78) has been named music director and resident conductor of the Joffrey Ballet of Chicago. Dunner will lead the Chicago Sinfonietta, which has now been declared the ballet company's official orchestra. He first led the Joffrey Ballet last February in its "Diaghilev Dynasty" program.

David Stabler's (MM '79) three-part series for *The Oregonian* (where he is music critic) was nominated for a 2003 Pulitzer Prize. The story of Sam Johnson, a cello prodigy who went from a small town in Eastern Oregon to concertizing around the country, can be read at www.oregonlive.com/special/lostinthemusic.

Jo Anne Dawson (MM '74) writes that she "took early retirement after teaching voice and diction for 24 years at the University of Montevallo, Alabama, due to health reasons. As a result, she and a lifelong friend are starting their own bakery in Ohio after 20 years of dreaming the dream."

Kristine Bregenzer Lyon (BM '79) recently completed her PhD at Kansas State University in education with an emphasis in vocal pedagogy.



Susan Marie Pierson

Susan Marie Pierson (BM '74) spent much of 2003 giving well-received impersonations of some formidable operatic ladies: Strauss' *Salome* (Arizona Opera) and *Elektra* (Pittsburgh Opera), and Marvin David Levy's Christine Mannon (*Mourning Becomes Electra*, Seattle Opera). *Opera News* praised both Strauss performances and Pierson's "powerful, well-focused and accurate voice" and "riveting stage presence." Highlights for 2004 include recording *Tristan und Isolde* for Titanic records; *Elektra* and a *Ring Cycle* in Chemnitz, Germany; *Fidelio* (Virginia Opera); and further *Rings* with the Finnish National Opera.

Clarinetist **Gary Dranch** (BM '75) performed the Hindemith Concerto last April with the Buenos Aires Philharmonic Orchestra and conductor Arkady Leytush. In August 2002, Dranch was a clinician and soloists at the Fifth International Music Festival, serving as a jurist, giving master classes, and performing concertos by Daniel Wolff and Craig Morris. (His recording of the Wolff concerto, which he commissioned, was nominated for a Grammy in 2001.) Also last year, Dranch performed the Johann Stamitz Concerto with the Greenwich Village Orchestra in Manhattan.

A September 4, 2003, *Wall Street Journal* article revealed the "double life" of **Janice Weber** (BM '74). She is not only a brilliant pianist with an adventurous repertory – she recently

recorded works of Leo Ornstein and Messiaen's *Quartet for the End of Time* – but also the author of five novels, including two "Frost the Fiddler" thrillers and *The Secret Life of Eva Hathaway*. Janice currently teaches at the Boston Conservatory and is at work on her sixth novel.

1980s

The Saint Louis Symphony Orchestra has announced the appointment of **Diana Haskell** (BM '81) as assistant principal clarinet, effective in September. Haskell was formerly assistant principal clarinet at the Milwaukee Symphony Orchestra.

Composer-in-residence and professor of Music at Wake Forest University **Dan Locklair** (DMA '81) has had a number of recent performances, premieres, and recordings of his works. Highlights include the California premiere of *Lairs of Soundings*, a Triptych for Soprano and String Orchestra based on the poetry of Ursula K. LeGuin; and the world premiere recording of *Three Nativity Songs* (1974) by soprano Janeanne Houston with members of the Seattle Symphony on a CD entitled *Living Mysteries* (Elmgrove Productions).

In May, **Scott Swope** (MM '81, DMA '84) was elected to a second 3-year term as treasurer of the German Voice Teachers Association and German representative to EVTA. Swope is a voice teacher at the Universität Osnabrück, Germany.

William Eddins (BM '83, MM '86) announces that his company, Ahkenaton Productions Inc., released its first album in June. *Bad Boys, Volume 1* is a solo piano CD featuring Eddins. For more information, go to www.williameddins.com.

Tanya Gille (DMA '84) has been appointed director of the School of Music at the University of Alabama in Tuscaloosa, effective in the fall. For the previous 14 years, she was a member of the piano faculty at the University of Colorado at Boulder, where she also recently served as associate dean of music.

The 2002–2003 season marked **Stephen Alltop's** (BM '85, MM '86) third year as music director of the

Cheyenne Symphony Orchestra. *The Divas of Mozart's Day*, Alltop's first CD as a conductor and fortepiano soloist, was released in 2002 on the Cedille label. A CD on the Albany label featuring soprano **Julianne Baird** (BM '73, MM '76) with Darin Kelly, trumpet and Stephen Alltop, organ, was released in 2002.

Sandra Dudley (MM '85) is featured vocalist with The Jazz Orchestra of the Delta big band of Memphis, which has just released a debut album, *Big Band Reflections of Cole Porter*, on Summit Records. Her solo CD, *Close To You*, was scheduled for release in August.

The Atlanta Symphony Orchestra has named **Elizabeth Burkhardt** (BM '86) as associate principal bassoon, and **Ted Gurch** (BM '86) associate principal clarinet.

Timothy Maloney (PhD '86) is new head of the music library and adjunct professor of music at the University of Minnesota. He was formerly director of the music division of the National Library of Canada for over 14 years.

Former Dean of the College of Arts and Letters at Southwest Missouri State University, **David Belcher** (DMA '89) was named provost and vice chancellor for academic affairs at the University of Arkansas at Little Rock in July 2003.

Principal bass of the Wichita Symphony **Mark Foley** (MM '89) has been promoted to associate professor of double bass at Wichita State University School of Music, Wichita, KS.

Richard Zielinski (MM '85), Director of choral activities at the University of South Florida and music and artistic director of The Master Chorale of Tampa Bay, was recently appointed artistic director and chief conductor for In Terra Pax (an international choral academy), the International Festival of Choral Song, both in Miedzyzdroje, Poland, and Chor Akademicki Politechniki Szczecinskiej (Szczecin Technical University Choir), one of Poland's top choral ensembles.

Eric Neumann (BM '81) writes that he and his wife Ellen have three chil-

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dren, (Eric, Matthew, and Emily), and adds: "I would enjoy hearing from any classmates. I have fond memories of Eastman." Eric's e-mail address is playball@pikeonline.net.

Jerry Evans (BM '81) was recently named a finalist for the 2003 Trial Lawyer of the Year Award by the Trial Lawyers for Public Justice, a national public interest law organization, for his work in *Price v. Philip Morris*, a landmark Illinois case which resulted in a \$10.1 billion verdict against Philip Morris for the fraudulent marketing of "light" cigarettes.

Pianist **Nancy Markham Smith** (BM '81) is Executive Director of the Arts Education in Maryland Schools Alliance. She writes from Ellicott City, MD: "I recently returned to performance, as pianist of the Columbia Orchestra. In addition to frequent orchestral responsibilities, I have many opportunities to perform chamber music in our community."

Barbara (Berman) Wray (x '82) is a special education teacher and severe special needs specialist in Newfields, NH. She writes that she and her husband Jerry "are the proud parents of 18-year-old twin daughters Elizabeth Rebecca (who plays piano, all percussion instruments, sings, and is also a composer), a freshman at MIT, and Jessica Shannon (who plays flute, piccolo, fife, penny whistle, alto and tenor sax, sings, and is also an arranger), a freshman at Brandeis University."

Renée Fleming's (MA '83) October 13 opening-night performance for the Metropolitan Opera as Violetta in *La Traviata* was eagerly awaited and rapturously received by the music press. She made her successful debut in this role in April with the Houston Grand Opera. In July, Fleming returned to a role she created, Blanche DuBois in André Previn's *A Streetcar Named Desire*, performing at London's Barbican Hall (with tenor **Anthony Dean Griffey** [MM '01] as Mitch); in September, she took part in a preview concert at Carnegie Hall's new underground venue, Zankel Hall.

A Spectrum of Voices: Prominent American Voice Teachers Discuss the

Teaching of Singing, by **Elizabeth Blades-Zeller** (MM '84, DMA '93), was recently issued in paperback by Scarecrow Press. Blades-Zeller interviewed 20 noted voice teachers (including Eastman's **Marcia Baldwin**) about their profession. *Choice* magazine called the book "An excellent starting place for the study of comparative vocal pedagogies." Blades-Zeller has also written *Singing with Your Whole Self: The Feldenkrais Method and Voice* (Scarecrow Press, 2002), with Samuel H. Nelson.

Trumpeter **Jeff Stockham** (MM '82) is a member of the Thelonious Monk Jr. Big Band; but as a member of the Excelsior Cornet Band, he is also an enthusiastic Civil War re-enactor and collector of vintage instruments. The band performed an old-fashioned Fourth of July concert at the Morgan-Manning House (Brockport NY) in 2003, and Stockham was among other re-enactors interviewed in the *Rochester Democrat and Chronicle*.

In addition to performing with the Portland (OR) Opera, cellist **David Eby** (BM '89) made his second tour of Turkey in November 2003 with Pink Martini, a band that blends "esoteric influences from Cuban rumbas to classical chamber music to Parisian café tunes to foreign film soundtracks," according to *The Turkish Daily News*. The group will soon release its second album.

1990s

Saxophonist **David Demsey** (DMA '90) was recently featured with the Kirov Orchestra of St. Petersburg, Russia, conducted by Valery Gergiev on their East Coast U.S.-Canadian tour, performing the Mussorgsky/*Ravel Pictures at an Exhibition*. Tour stops included Toronto, State College (PA), Long Island, NY, NJPAC in Newark, NJ, Philadelphia, and Washington, D.C.

The Chicago Symphony Orchestra appointed **Wendy Koons** (BM '93) to their second violin section. Koons was a member of the Kansas City Symphony since 1995, and most recently held a one-year position with Saint Louis Symphony Orchestra.

Peter Fletcher's (MM '95) new CD, *Mompou: Guitar Works* (Cen-

taur), was reviewed in the July/September 2003 issue of *GuitArt International*. He performed a Midwest tour in October–November. His October 15 concert on the Dame Myra Hess Memorial Concert Series was broadcast live on www.networkchicago.com.

Jason Charneski (BM '96), director of music and the arts at Center Church in Hartford, CT, was interviewed by the *Hartford Courant* before his December 2002 organ performance of Daniel Pinkham's *Christmas Cantata*. He presented a 90th birthday tribute to Benjamin Britten in May 2003 with the choir of Hartford's Christ Church Cathedral.

David Gibson (MM '96) took second prize in the 2003 Thelonious Monk International Jazz Trombone Competition, which included a \$10,000 cash prize. The competition is sponsored by General Motors and was held in Washington, D.C.

In addition to performing with the Brevard Music Festival, Lyric Opera of New York, Hudson Opera Theater, Eastman Opera Theater, Amato Opera, Genesis Repertory Opera, and New Jersey Association of Verismo Opera, soprano **Elizabeth Anne Beers** (BM '97) performed the role of Magda de Civry last June in Puccini's *La Rondine* with the Opera Company of Brooklyn.

Shizuo Kuwahara (BM '98), assistant conductor of the Virginia Symphony, has been named to an additional post as music director of the College of William & Mary Symphony Orchestra, beginning in September.

Oboists **Mary Longobardo Leister** (BM '99) and **Anne Austin** (BM '00) are celebrating the one-year anniversary of their online venture, MKL Reeds (www.mklreeds.com), an international retailer of handmade oboe reeds. They perform regularly with their chamber ensemble Camerata Fucsia, which also includes **Jason Leister** (BM '99).

Percussionist **Ingrid Gordon** (BM '92) led her contemporary chamber ensemble Time's Arrow in "participatory concerts with a global reach" in October and two churches in Queens.

The programs drew on world music traditions and invited audience participation, and included the premiere of Charles Griffin's *Time's Arrow, Time's Cycle*, which allowed audience members to "play along" on water-filled mason jars. In August, Ingrid teamed with pianist Mariana Santurio and fellow percussionists Andrea Pryot de Manrique and Elizabeth Sayre for a concert of Latin-American works for percussion at St. Mark's Church, Jackson Heights. In September, Marimba Nuevo York, which includes Ingrid, Andrea Pryor, and Trey Files, provided live accompaniment for the Mexican Folklórico Ballet Company of New York at Queens Theatre in the Park, Flushing Meadows.

Jin Kim (MM '95) won the 2003 Robert Shaw Conducting Fellowship. He is now in his sixth season as music director of the Hingham Symphony Orchestra in Boston. Kim will use his Shaw Fellowship for private conducting, score, and composition study with a variety of artists.

Soprano **Jennifer Aylmer** (BM '94) and tenor **John McVeigh** (BM '93) appeared as Pamina and Tamino in Mozart's *Magic Flute* at the New York City Opera this fall. McVeigh also sang Don Ottavio in *Don Giovanni* last summer at Cooperstown's Glimmerglass Opera. Aylmer was profiled in the July 2003 issue of *Opera News*.

Amy Glick (MM '96) reports: "My husband, Patrick Helmuth, and I had a baby boy on March 12, 2003. His name is Karl Joseph Helmuth. I'm currently a violinist with the Akron Symphony."

Janka Pernisz (BM '99) has been named public relations and group sales coordinator of the Rochester Philharmonic Orchestra.

Kathleen (Missall) Van Bergen (BM '98), director of artistic administration for the St. Louis Symphony, was profiled in a recent article in the *St. Louis Business Journal*. Still an active violinist, she previously worked in the artistic and education department of the Chicago Symphony Orchestra. In St. Louis, she is involved in hiring conductors and guest artists, and programming 150 concerts per year.

Tasmanian-based composer **Maria Grenfell** (MA '94) was one of 15 leading Australian composers commissioned by the West Australian Symphony Orchestra to write a short piece for their anniversary series in 2003. She has been commissioned by the Sydney Symphony Orchestra to write an orchestral work in 2004 for the education programs of all Symphony Australia orchestras, after last year's success of her educational show, *I've Got Wind*, for the wind section of the Tasmanian Symphony Orchestra and two actors. Maria and her husband, guitarist David Malone, had their first child at the end of September.

Louise Vickerman (MM '95) and **Peter Margulies** (BM '84) were married June 21 in Glasgow, Scotland. They are both members of the Utah Symphony Orchestra: Louis is principal harp and Peter is a member of the trumpet section. Louise was recently appointed adjunct professor of harp at Weber State University in Ogden. In fall 2002, Peter performed as soloist with the Utah Symphony in the world premiere of Anthony Plog's *Concerto for Two Trumpets*.

Laura Griffiths (BM '91), principal oboe of the Rochester Philharmonic Orchestra since 1994, was appointed principal oboe of the Cleveland Orchestra in August 2003.

Terry Bacon (BM '93) writes: "I am in my third year teaching senior high band, 9th grade band, and AP Music Theory at Churchville-Chili Senior High School (NY). I was the founding president for the New York State Chapter of the Gordon Institute for Music Learning and am finishing up my term as past president. This past summer, my wife Marcy and I helped to administrate and were instructors for the Middle School Band Camp at the Chautauqua Institution with ESM alum **Peter Lindblom** (BM '83)."

Christopher Martin (BM '97), principal trumpet of the Atlanta Symphony, appeared on the opening program of the orchestra's 2003–04 season in September, as soloist in Haydn's *Trumpet Concerto*, conducted by music director Robert Spano. The *Atlanta Journal-Constitution* said that Martin "proved a polished soloist, one of the strongest section principals in the orchestra."

On October 12, oboist **Keve Wilson** (BM '91) married trombonist Kerry Farrell, UCLA grad and Current Outreach Director of the Henry Mancini Institute. The couple resides in Los Angeles, CA.

Helen Pridmore (DMA '96)'s new music group, Motion Ensemble, made its United States debut on October 8 at TONIC in New York City performing works of John Cage and James Tenney. The group's Mode Records CD of works by John Cage was officially released at this concert.

Soprano **Aileen Brimhall Itani** (BM '98) was married this summer to Canadian flutist Russell Itani. The two live in Copenhagen, where Russell plays with the Royal Danish Orchestra, and Aileen is in her second year at the Opera Academy at the Royal Theatre. Aileen made her debuts this year at the Royal Theatre in *Rigoletto* and *Tosca*, and will sing the role of Titania in the Opera Academy's production of Britten's *A Midsummer Night's Dream* in January 2004.

Kevin Greenlaw (BM '95) writes: "So much has happened since my Eastman years. I completed my masters' degree with the Royal Scottish Academy of Music and Drama Opera School in Glasgow, began a five-year relationship with the Paris National Opera, moved to Germany where I'm finishing two years singing with the Theater Dortmund in roles such as Don Giovanni and Eugene Onegin, am making my Glyndebourne debut next year as Pelléas, and most importantly, I got married August 16, 2003 to an amazing person named Allison Cook. It feels great to make contact for the first time after so many years, and if there's anyone out there who might be living around the corner from me and would like to share stories, please be in touch. Thanks Eastman!" Kevin's e-mail address is kevingreenlaw@hotmail.com.

Thomas N. Bookhout (MM '91) writes that he recently accepted a position as pastor of music at Camelback Bible Church in Phoenix, AZ: "I oversee a large music ministry in one of the finest acoustical spaces in the southwestern United States."



Bringing new music to Nashville: Alias, including founder/violinist Zeneba Bowers (top, second from left).

By any other name ...

The Eastman School is alive and well in Nashville, Tennessee, under an assumed name. Quite literally, as a popular new musical group called **Alias** has a strong Eastman contingent.

Zeneba Bowers (BM '94, MM '96) is assistant principal second violinist in the Nashville Symphony Orchestra and music director of Alias. Bowers and some Nashville musical friends started the ensemble in fall 2002 "to perform chamber music on our own terms, based solely on our own artistry and musical tastes." Alias has made quite a noise already in Nashville, playing several charity benefits and appearing at the Sewanee Summer Music Festival.

NSO Music Director Kenneth Schermerhorn has called Zeneba "a fine musician. She's very expressive and a joy to watch." The energetic Zeneba was described as "Simply Irresistible" by Nashville's *The Tennessean*, which profiled her and Alias on May 4.

Alias just started its second season. The musical mix spans over 300 years from Beethoven to Arvo Pärt to Sean Watkins (guitarist with the country group Nickel Creek). Several more Eastman alums play with Zeneba: hornist **Leslie Norton** (BM '84); percussionist **Christopher Norton** (BM '83, MA '86); and harpist **Licia Jaskunas** (MM '91). This season, Alias is also performing a *Sonata for Marimba and Horn* by composer **Charles Taylor** (BM '83).

There is much more information about the group at www.aliasmusic.org.

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Daniel Koontz (BM '92) writes: "I have one boy, Bowen Dermont, who is now 8 (yoiks). He'll start 4th grade in the fall. My wife Stacy is the director of a theatre company in Riverhead, Long Island, and I teach music at Southampton College, where I recently founded a computer music studio. I completed a PhD in composition at Stony Brook in 2000. I've also been musical director for numerous musicals at Southampton College, most recently for *The Best Little Whorehouse in Texas*. My all-time favorite gig, though, was playing guitar for a production of *Hair* at the Bay Street Theatre in Sag Harbor."

Deanna Sala (BM '95) writes that she and her husband Christopher (BM '94) are currently living in the Washington, DC area, where Christopher is a member of the U.S. Army Band. They have a daughter, Sophia Jean Sala, born in January 2003.

Lisa Marie (Olson) Newton (BM '91) moved to San Francisco in 2003 to continue her acting career, and hopes to meet other San Francisco ESM alumni.

Robert Lehmann (MM '92) was appointed to the full-time faculty at the University of Southern Maine School of Music as director of string studies, conductor of the Southern Maine Symphony Orchestra, the Portland Youth Symphony, and to the artist faculty in violin and viola. He continues as music director of the North Shore Philharmonic Orchestra, and on the conducting and coaching staff of the greater Boston Youth Symphony Orchestras. Last year he conducted the California and Maine All-State Orchestras and spent the summer as a fellow at the American Academy of Conducting at Aspen. This year he will guest conduct the St. John's Chamber Orchestra in California, in addition to performing concerti and recitals around New England. He and his wife **Kimberly (Mitchell)** (MM '03) welcomed their second child, Alexander Mitchell, on July 9. He joins older brother Eric, 6.

Wendy Koons (BM '93) recently left the Charleston Symphony Orchestra to take a violin section post with the Chicago Symphony.

Susan Rice (BM '96), string educator and cellist in the Memphis Symphony Orchestra, was recently named education manager of the MSO.

Christopher Theofanidis (MM '92) recently won Great Britain's third Masterprize for composition, for *Rainbow Body* (recently recorded; see p. 43), an orchestral fantasy on a melody by the medieval nun Hildegard of Bingen. The competition, started by businessman John McLaren, included a thousand entries from 65 countries; top prize is 25,000 pounds (almost \$42,000).

Andréa Banke (BM '95), was recently named principal oboist of the Rochester Philharmonic, where she has served as acting principal since November 2002. She is also guest principal oboe for the Saint Paul Chamber Orchestra.

Christopher Koch (BM '93) joined the faculty of Bethel College (KS) in August, and conducted the Bethel Sinfonia, a college-community orchestra, for the first time November 17, in a program of music by Stravinsky, Franck, Rimsky-Korsakov, Grainger, and Dvorak.

Flute professor **Bonita Boyd** (BM '71) reports good news from several of her students from the 1990s: **Jennifer Regan** (BM '95) won First Prize in the National Flute Association 2003 Young Artists Competition; **Sung-Min Park** (BM '96) and **Esther Lee** (BM '94) were winners in the Artists International Competition 30th Anniversary Season, taking part in a Carnegie Hall recital; **Donna Shin** (BM '97) was appointed Professor of Flute at Oklahoma State University; and **Susan Self Huppert** (BM '92) was appointed co-principal flutist of the Baltimore Symphony.

2000s

Mezzo-soprano **Sarah Lambert** (MM '00) performed the role of Maddalena in Verdi's *Rigoletto* on June 28 with the Opera Company of Brooklyn, Jay D. Meetze, conductor.

In April, bassoonist **Eric Goldman** (BM '02) won the first Vernon Elliott Bassoon Prize at Trinity College of Music in London. The October 17

presentation was made by HRH The Duke of Kent.

Clarinetist **Brian W. Hermanson** (BM '02) has opened Hermanson Reeds, manufacturing and selling clarinet reeds worldwide. Hermanson is pursuing a graduate degree at the Shepherd School of Music. Hermanson married another Eastman alum, flutist **Rachel Roberts** (BM '03) in July. Roberts is continuing her flute studies with Leone Buyse, as well as working with the Houston Symphony as artistic and production assistant.

Jamey Simmons (MM '02) writes: "Last spring I was hired full time tenure track at Middle Tennessee State University in the Jazz Studies Department. In September I traveled to Brussels, Belgium as a finalist in the Brussels Jazz Orchestra International Composition Contest. My composition *Lock Box* was the winning selection."

Sarah E. King (BM '03) writes happily: "Right after graduating, I have been hired as the general and vocal music teacher in the Webster Central School District! I strongly believe that my education at Eastman played a big role in my being employed so quickly."

Tubist **David Edward Vaughan** (BM '00), now with the Bay Street Brassworks, simply writes: "Check out the quintet at www.baystreetbrassworks.com!"

Janinah Burnett (MM '02) sang the role of Pamina in a "virtual orchestration" version of Mozart's *Magic Flute* in August 2003, by the Opera Company of Brooklyn. The controversial version used 30 separate loudspeakers, each assigned to reproduce a single instrument and to follow a conductor, and respond expressively to a variety of musical situations. Janinah is already no stranger to operatic controversy: she was one of several Mimis in Baz Luhrmann's Broadway production of *La Bohème*.

Melissa Sunderland (BM '00) has begun her second year as director of orchestras for Atlee High School and Chicakohominy Middle School outside of Richmond, VA.

Mark Matthew Phelps (BM '01) writes: "I've been nominated for

the United States Marine Corps Musician of the Year for 2003 by Marine Corps Band Twentynine Palms (CA), for my service both as a musician and active duty Marine. I will receive a Certificate of Commendation for the nomination, and a Naval Achievement Medal if I am selected."

David Brimhall (BM '01) was recently appointed new assistant principal/utility horn of the Honolulu Symphony Orchestra.

Kevin Tan (BM '00) was recently promoted to assistant director of education and general manager of civic ensembles for the Detroit Symphony Orchestra, where he has been on the staff since August 2001.

Marie Lickwar (MM '02) was recently appointed new fourth horn of the Santa Barbara (CA) Symphony.

Melissa Kelly (BM '02) writes "I just moved to New York City to pursue my career in opera. I'm living with **Abby Seible** ('01). Job search is still in progress, but I'm optimistic. Best of luck to everyone."

Jennifer Pascual (DMA '01) was appointed director of music of the Cathedral of St. Patrick in New York City, effective September 1, by His Eminence, Edward Cardinal Egan, Archbishop of New York. Pascual also is the conductor of the New York Archdiocesan Festival Chorale and is an accompanist for the Boys Choir of Harlem, Inc.

Sara Traficante (BM '02) won First Prize in the Montreal Jeunes Artistes Competition; **Alyce Johnson** (MM '00) was appointed to the New World Symphony and **Meg Sippey** (MM '01) principal flute of the Evansville Symphony Orchestra. All were students of **Bonita Boyd**.

Matt Curlee (MA '01) debuted the new ensemble Neos at Rochester's Third Presbyterian Church. The group features alumni **Courtney Orlando** (MA '01, DMA '03), **Lawson White** (BM '99), **Ted Poor** (BM '03), and **Ike Sturm** (BM '00, MA '03), and is recording and producing its first album. Neos will make its New York debut on January 29 at the Episcopal Church of the Heavenly Rest.

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On May 8, Eastman gathered in Cominsky Promenade to applaud 12 faculty members who completed at least 15 years of service in the 2002-03 school year. Toasts, led by Director and Dean Undercofler, were raised to Jean Barr and Peter Kurau (15 years); Jonathan Baldo, Thomas Donnan, and Robert Wason (20 years); John Marcellus, Marie Rolf, and Allan Schindler (25 years); Jürgen Thym (30 years); and John Beck, John Maloy, and Vincent Lenti (40 years). Pictured are: front l-r, Jean Barr and Marie Rolf; rear l-r, Vincent Lenti, Robert Wason, Allan Schindler, Jürgen Thym.

Charles Castleman, professor of violin and chair of the Strings, Harp, and Guitar Department, was interviewed extensively this summer for the Australian music magazine *Stringendo*. Topics of conversation included violin "shoptalk," Castleman's experiences with such violin legends as David Oistrakh and Henryk Szeryng, his own teaching experiences, and advice to young string players.

Lynn Blakeslee, professor of violin, spent July and August at the Raabs Music Academy, housed in an old castle in Raabs, Austria, giving chamber music performances and master classes. For information on the Academy, visit www.raabsmusik.com (English version).

The Kopelman Quartet, an ensemble of Moscow Conservatory graduates led by professor of violin **Mikhail Kopelman**, made its UK debut at the Edinburgh International Festival in August, playing Schubert's *Quartettsatz* and "Death and the Maiden" Quartet and Tchaikovsky's Third Quartet. "... the Kopelman's lustrous sound was strong and decisive, swooping from tender lyricism to bursts of fiery passion," wrote *The Scotsman*.

Assistant professor of musicology **Roger Freitas** is spending the 2003-04 academic year as a fellow at

the American Academy in Rome. Freitas was one of 31 fellowship winners announced on April 24. He'll spend a full year in Italy, researching and writing his current project, "Style and Meaning in the Mid-Seicento [17th-century] Italian Cantata."

Professor of Musicology **Ralph Locke** won three notable awards this fall. In December, he won his fourth ASCAP/Deems Taylor Award for his article in the book *Teaching Music History* (edited by **Mary Natvig PhD '91**). Earlier this year, *The Concert Companion*, an WXXI-FM program featuring Rochester Philharmonic Music Director Christopher Seaman, won the Silver Reel Award from the National Federation of Community Broadcasters and the 2003 Gabriel Award for Best Short Feature in Radio Markets 26+. Most of the scripts were written by Locke, who says "the music discussed ... ranged from Beethoven to Tchaikovsky to John Adams, and was largely hinged on the repertoire to be performed by the RPO in the subsequent few weeks."

Early in November, assistant professor of composition **Carlos Sanchez-Gutierrez** led a trip of several Eastman composition students to Toronto to attend a master class and

CONTINUED ON PAGE 50



On August 31, Professor of Trombone John Marcellus celebrated his 25th year at Eastman in a concert with the Eastman Trombone Choir and alumni at Bemis Point, Lake Chautauqua, NY. Marcellus is the white-jacketed conductor in the middle of the group.

CONTINUED FROM PAGE 49

concerts with the renowned contemporary German composer Helmut Lachenmann. Sanchez-Gutierrez's *De Koening Movements* (2001) was performed by the Syracuse Society for New Music in November.

Kim Kowalke, professor of musicology and chair of the Department of Music in the College, was named the University of Rochester's Richard L. Turner Professor of Humanities this fall.

"Eastman's saxophone professors have been very busy in the last few months," writes professor **Ray Ricker**. "In July, **Chien-Kwan Lin** and his wife, pianist Pi-Lin Ni, premiered two works at the 13th World Saxophone Congress in Minneapolis: Brian Cobb's *In a Far Country* and Lei Liang's *Memories of Xiaoxiang*. The works were described as 'brilliantly performed,' and one reviewer called Lin one of 'three excellent young saxophone professors (at the Congress).' Last April, I traveled to Japan to present master classes and concerts with Eastman alums **Todd and Chandra Lowery** at Harmony, their music school in Kiryushi, and gave a master class at Yamagati in the Ginza district of Tokyo. **Walt Weiskopf** has been touring with Steely Dan's "Everything Must Go" tour, performing throughout the United States and Canada. In October, Walt took his nonet to the annual jazz festival in Rio de Janeiro. He also performed and recorded *Sight to Sound*, his new music for jazz sextet, written in conjunction with a grant from Chamber Music America's Creation and Presentation Program (funded by the Doris Duke Charitable Founda-

tion). The Rochester premiere was December 9 at School for the Arts; it was also performed December 12 at CAMI Hall in New York City. This September both Walt and Chien-Kwan began their second year on the ESM collegiate faculty." (*Notes* notes: Ray also celebrated his 60th birthday in October with a "Senior Recital" in Kilbourn Hall, playing clarinet and saxophone, with help from colleagues **Kenneth Grant, Barry Snyder, Nancy Boone, Joe Werner, Jeff Campbell**, and **Bill Dobbins**.)

Associate professor of conducting **Brad Lubman** has had a busy fall. Besides several Musica Nova and Ossia concerts at Eastman, he led John Zorn's *Chimeras* at a Zorn 50th birthday concert at Tonic in New York City in September, then returned to New York in November to conduct Oliver Knussen's *Ophelia Dances and Songs Without Voices* at Weill Hall. This month, Brad rehearses Frankfurt's Ensemble Modern for two January concerts in Taiwan; repertory includes Webern, Nancarrow, Goebbels, and Lachenmann.

Recent premieres of music by associate professor of composition **Ricardo Zohn-Muldoon** include *GuiTango* for guitar ensemble (Cincinnati, May 2003), *Candelabra III* for percussion, piano, bass clarinet, and string orchestra (Mexico City, May 2003), *Ninopolilla* for three singers and chamber orchestra (Reaktorhalle, Munich, June 2003), and *Hebras* for soprano, oboe, percussion, piano, and contrabass, performed by Muzyka Centrum in Hannover (August), Krakow (September), and Amsterdam (October).

At the Eastman School's 2003 Commencement, professor of percussion **John Beck** was awarded the Edward Peck Curtis Award for excellence in undergraduate teaching. In October, John spoke at the Rochester Philharmonic Orchestra League's annual luncheon.

In August, **Harold Danko**, chair of the jazz and contemporary media department, received a 2003–2004 ASCAP Award, "based upon the unique prestige value of each writer's catalogue of original compositions."

In October, **Sylvie Beaudette**, assistant professor of piano accompanying (part-time) participated in lecture-recitals at the New York State Music Teachers Association (New Paltz) and at Syracuse University. In New Paltz, she also took part in the premiere of Richard Pearson Thomas' *A Wicked Girl*. Upcoming appearances include a New York City concert with soprano Eileen

Strempel in December; a New York State Songbook recital in Utica in February, also with Strempel; and a March concert of music by David Liptak in Kilbourn Hall (with violinist Pia Liptak). Beaudette and Strempel's CD *Love Lies Bleeding* (Centaur), of songs by Libby Larsen, was scheduled for release this fall.

Bill Dobbins, professor of jazz studies and contemporary media, conducted the Chicago Jazz Ensemble on November 14, 15, 21, and 22, in selections from the Latin jazz repertoire, including the American premiere of Dobbins' *Concerto for Jazz Orchestra*, written in 2000 for the WDR Big Band, Cologne, Germany. He also presented lectures and workshop sessions at Columbia College. His new CD *Tree*, with bassist John Goldsby and drummer Peter Erskine, will be released before the end of the year on the Fuzzy Music label, with a European tour to follow in 2004–05.

CORRECTIONS

Notes incorrectly reported the 2002–2003 Handel & Haydn Society's Christopher Hogwood Research Fellow as **Mary (Hadcock) Greer** (BM '61; MM '63). The recipient was Mary J. Greer of New York City. Our alumna Greer is documentation manager at Netegrity, Inc. in Waltham, MA. *Notes* regrets the error.

Notes wishes to clarify news from **Marguerite Lynn Greer** (BM '01). She recently appeared with the Ravinia Festival and Chicago Symphony orchestras at the Ravinia Festival, and played with the Kirov

Orchestra while they were on tour. Greer also was named adjunct harp professor at Carthage College in Kenosha, WI, and is administrative and community coordinator with the Civic Orchestra of Chicago.

Alumna **Sara Jones** (BM '50) noted an error in our reprint of a lecture given by Richard Pearlman at Eastman. The opera *MotherBone* was scored by composer Graham Reynolds. Jason Neulander is artistic director of Salvage Vanguard Theater Company in Austin, TX, who produced the opera. *Notes* regrets the error.

Eastman welcomes new faculty

Eastman welcomed four new faculty members this fall: two theorists, a composer, and a saxophonist. Eastman's faculty now comprises over 130 accomplished artists, scholars, and teachers.

Complete biographies of all faculty members can be seen on Eastman's website.

Matthew BaileyShea

Assistant Professor of Theory, part-time
Assistant Professor of Music, the College, University of Rochester



Matthew BaileyShea, a 1996 composition graduate of Connecticut College, completed his PhD this year at Yale University with a dissertation entitled, "The Wagnerian *Satz*:"

The Rhetoric of the Sentence in Wagner's *Post-Lohengrin Operas*." A member of the Society for Music Theory, the American Musicological Society, the College Music Society, and the New England chapters of SMT and AMS, he was involved in numerous initiatives at Yale while completing his dissertation. He was co-editor and contributing author for an 80-page teaching manual that is distributed to all graduate student teachers at Yale. His article "Wagner's Loosely Knit Sentences and the Drama of Musical Form" is forthcoming in *Intégral*.

Jeannie Guerrero

Assistant Professor of Theory



After receiving bachelor's degrees from the University of Chicago (classical languages and literature, 1993) and from Eastman (music theory and piano, 1998), Jeannie

Guerrero earned a master's degree and

doctorate from Harvard University. One of her specialties, and the subject of her Harvard dissertation, is the interaction and fusion of text and music in the choral works of the socially committed 20th-century Italian composer Luigi Nono. Guerrero's secondary area of interest is historical musicology, including 14th- and 15th-century Italian music. "As a scholar, I value the richness that multiple perspectives bring to challenging problems," says Guerrero. "I strive to prepare [students] for life not only as musicians, but also as powerful thinkers in general."

Chien-Kwan Lin

Collegiate Instructor of Saxophone, part-time



Chien-Kwan Lin, a native of Singapore, has enjoyed a multi-faceted career, beginning with his winning top prizes in Singapore's National Music Competition four consecutive

times (violin category, 1981–89). He then studied conducting with British conductor and educator Derek Cable, and won the Best Conductor Award at the 12th National Band Leaders Festival in 1986. He has appeared as soloist and guest artist with important American ensembles including the New England Conservatory and Eastman Wind Ensembles, the Boston Modern Orchestra Project, and Tanglewood Music Center Festival Orchestra. Lin holds a Performer's Certificate from Eastman, where he also is completing a Doctor of Musical Arts degree. He received his bachelor and master of music degrees, both with top honors, from the New England Conservatory.

Carlos Sanchez-Gutierrez

Associate Professor of Composition



Carlos Sanchez-Gutierrez' music has been described as "vigorously organized and highly visceral ... neither eclectic nor post-modern, not owing allegiance to any passing fashion."

His recent interest in vocal and stage works has led to a number of compositions that employ the human voice and its dramatic potential. Born in Mexico City, Sanchez-Gutierrez has received master's degrees from Peabody Conservatory in 1989 and from Yale in 1991, and a doctorate from Princeton University in 1996. He came to Eastman from San Francisco State University, where he had taught theory and composition since 1995. Among his many fellowships and awards are a Charles Ives Fellowship from the American Academy of Arts and Letters, Guggenheim and Rockefeller Foundation Fellowships, a Fulbright International Fellowship, and first prize in the Sinfonica Orchestra Composition Competition. He also has written numerous scores for videos, feature films, and theatrical productions.

STUDENT NOTES

Sergio Monteiro, a doctoral student of Nelita True, won First Prize in the second Martha Argerich international Piano Competition in Buenos Aires in August. The prize included not only \$10,000, but also an opportunity to perform in concert with the renowned Argentinian pianist on September 4 in the Teatro Colon. Sergio played the Bartók Third Concerto, Argerich the Beethoven First – both conducted by Charles Dutoit.

Pianist **Zarina Melik-Stepanova**, a doctoral student of Natalya Antonova, won First Prize in the Young Artists Auditions of the National Federation of Music Clubs (NFMCC). The prize consists of a \$10,000 award and two years of professional career management. Zarina's first tour began in Arkansas in September; in October, she was featured at the NFMCC Ohio State Convention.

Good news for 2003 from the studio of Fernando Lares: **Zhe Li** was appointed professor at Shenyang Normal University, Shenyang, China. **Linda Boinova** was accepted at the Geza Anda Competition in Zurich. **Louise Chan** won a senior prize at the Kiwanis Competition and Festival in Ottawa; she and **Kan Chiu** participated in the International Workshops in Biarritz, France, last summer. **Moises Ruiz de Guana** is studying at the Liszt Academy, Budapest, with Professor Ferenc Rados. **Seyon Lee** spent this fall studying at the Royal College of Music, London.

Senior **Julia Fagan**, a student of Peter Kurau, recently won the second horn position in the Harrisburg (PA) Symphony, and was runner-up for second horn in the Jacksonville (FL) Symphony. Professor Kurau adds, "The Harrisburg Symphony has been well populated with ESM horn students and alumni. **Teresa Bosch** (MM '98) is currently third horn; **Mark Houghton** (BM '02) served as principal horn for 1½ seasons; and **Barbara Showalter** (MM '98) is a frequent substitute performer with the orchestra."

Clay Greenberg, currently a DMA candidate in conducting, won an Eastman Professional Development grant to study and do research in Indonesia in the summer of 2003.



On October 19, the Rochester Philharmonic Orchestra and its Principal Pops Conductor Jeff Tyzik (BM '73, MM '77) presented no less than nine Eastman students as soloists in a "Stars of Tomorrow" concert. *Notes* (with help from the RPO) tracked down all nine for a picture with Tyzik backstage in the Eastman Theatre. They are:

Back row (left to right): Ted Christopher (baritone and DMA candidate, student of Robert McIver), Dan Loomis (double bass and MM candidate in JCM), Jared Schonig (drums, junior in JCM), Clarence Hines (trombone, MM candidate in Jazz Studies and Contemporary Media). Front row (left to right): Leah Edwards (soprano, senior student of Robert McIver), Katherine Hutchings (percussion and DMA candidate, student of John Beck), Michael Stryker (piano, sophomore in JCM), Jeff Tyzik, Renée Helen DeBoer (bassoon and MM candidate, student of John Hunt), Man-Shan Yap (piano and DMA candidate, student of Nelita True).

It's been a big year for Jeff Tyzik as well: not only did he celebrate his 10th anniversary with the Rochester Philharmonic with a pair of pops concerts on October 17 and 18, he was recently named principal pops conductor for the Winnipeg Symphony Orchestra. And he has achieved the kind of 21st-century American fame reserved for the likes of Derek Jeter or N'Sync: his very own bobblehead doll, introduced by the RPO in October. Tyzik's doll is perhaps unique: its head bobbles, but befitting a conductor, so does its right hand (holding a baton, of course).

On May 12, the Voice Department announced the winners of the 22nd Annual Jessie Kneisel Competition. In Voice: First Place, Erin Snell; Second Place, Mary Allison Grandey; Third Place, Munenori Sugetani; Honorable Mention, Valerie Kopinski. In Piano: First Place, Ji-Eun Han; Second Place, Joy Puckett.

Last summer, voice students Benjamin Dale, Drake Dantzler, Kirk Dougherty, Leah Edwards, Jennifer Gliere, J.J. Hudson, Adam Martin, Hather Netz, Mari-Yan Pringle, and Sonia Rodríguez Bermejo all participated in the Centro Studi Italiani Opera Festival in Urbana, Italy. Seniors Pablo Bustos and Danielle McCormick sang with the Ohio Light Opera Company

(Wooster, OH), and Faith Sherman attended the Music Academy of the West to study with Marilyn Horne.

Daniel Hinson, a master's degree candidate in voice, is one of 43 winners of Jack Kent Cooke Awards for Graduate Education, awarded when he was a graduating senior at the University of North Carolina, Chapel Hill. Each winner receives up to \$50,000 per year to complete graduate or professional degrees.

Singer Ted Christopher recently had debut performances with Cleveland Opera, Skylight Opera Theatre, New England Lyric Opera, Bel Canto Chorus, and the Orchestra of Milwaukee.

Junior Karen Sorenson received the first place Ornest Prize in the 26th Annual Competition for Singers. Sorenson attended the Aspen Music School Summer Festival with Eastman colleague Erin Snell.

Sophomore pianist Christopher Mokrzewski placed second in the Empire State Piano Competition.

Junior pianist David Berry won third prize at the Thousand Islands International Piano Competition.

Pianists Joseph Liccardo, Wayne Weng, and Hong Xu all participated in the Van Cliburn International Piano Institute last summer.

Seth Brodsky received a Sacher Foundation Fellowship to study composers' manuscripts in Zurich, Switzerland.

Graduate student Brian Russell, junior Julia Kemp, and junior Nathaniel Voelker were all finalists in the Student Conducting Competition for the American Choral Directors Association.

Violinist Ainur Zabenova was accepted into the Pancho Vladigerov International Violin Competition in Bulgaria, as well as the Jeunesses Musicales Montreal International Competition.

Freshman Zach Hemenway was awarded First Prize in the American Guild of Organists Regional Young Artists Organ Competition. He competed in the St. Louis chapter of the American Guild of Organists.



E A S T M A N S C H O O L O F M U S I C - L E G E N D # 0 0 1 9 6 1

'Twas the last day of classes, when all through Main Hall
Students were stirring; there was excitement for all!
An annual tradition of musical cheer, Holiday Sing commenced one more year.

As far back as anyone at Eastman can remember, the final day of the fall semester has been marked by a celebration of music in the Main Hall, with students performing for other students, faculty, staff, and returning alumni. It was, and still is, not only a celebration of the holidays, but also an end to classes—a well-deserved break, until the New Year and the new semester.

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PHOTOGRAPH BY KURT BROWNELL

Coming out at Eastman

Students in the Eastman Pride network observed National Coming Out Day by giving out flyers and rainbow ribbons – and lots of smiles – in the Main Hall on October 10. Among the almost 50 students involved were (pictured left to right) sophomore Zachary Wilder, master's student Brian Kittredge, and sophomore Antonio Haynes, president of Eastman's Pride Network.

On display in observance of Gay History Month were “Coming Out Stories” from many sources, including Eastman students, and short

biographies of gay and lesbian composers and performers, including Tchaikovsky, Aaron Copland, and Pauline Oliveros.

National Coming Out Day was not widely observed at Eastman last year, but Haynes, a tuba major, says “We want to turn Coming Out Day into a positive event at Eastman. We also want to be more active.” Future plans include activities for Youth Pride Month in April, a guest speaker on transgender issues, and a presentation on the concept of the “Safe Zone” for GLBT students.

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