

EASTMAN

NOTES

FALL 2015



MELIORA Weekend

@ EASTMAN

Eastman Weekend is now a part of the University of Rochester's annual, campus-wide Meliora Weekend celebration!

Many of the signature Eastman Weekend programs will continue to be a part of this new tradition, including a Friday evening headlining performance in Kodak Hall and our gala dinner preceding the Philharmonia performance on Saturday night.

Be sure to join us on Gibbs Street for concerts and lectures, as well as tours of new performance venues, the Sibley Music Library and the impressive Craighead-Saunders organ. We hope you will take advantage of the rest of the extensive Meliora Weekend programming too.

This year's Meliora Weekend @ Eastman festivities will include:



AN EVENING WITH KRISTIN CHENOWETH

The Emmy and Tony Award-winning singer and actress in concert



KEYNOTE ADDRESS BY WALTER ISAACSON

President and CEO of the Aspen Institute and author of *Steve Jobs*

BRASS CAVALCADE

Eastman's brass ensembles honor composer Eric Ewazen (BM '76)

PRESIDENTIAL SYMPOSIUM: THE CRISIS IN K-12 EDUCATION

Discussion with President Joel Seligman and a panel of educational experts

EASTMAN PHILHARMONIA AND EASTMAN SCHOOL SYMPHONY ORCHESTRA

Music of Smetana, Nicolas Bacri, and Brahms

The Class of 1965 celebrates its 50th Reunion. A highlight will be the opening celebration on Friday, featuring a showcase of student performances in Lowry Hall modeled after Eastman's longstanding tradition of the annual Holiday Sing. A special medallion ceremony will honor the 50th class to commemorate this milestone.

The sisters of Sigma Alpha Iota celebrate 90 years at Eastman with a song and ritual get-together, musicale and special recognition at the Gala Dinner. The SAI Class of 1965 also reunites for its 50th.

Registration for Meliora Weekend events is now open!
Details are available at rochester.edu/melioraweekend.

See you this fall!
OCTOBER 8-11, 2015



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER





ESM goes XRIJF: drummer Eric Metzger (MM '16), bassist Mike Forfia (BM '16), and guitarist Gabe Condon (BM '13, MM '15) on the Gibbs Street Stage at the Xerox Rochester International Jazz Festival in June.

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The End of the Chapter

From ultimate frisbee to senior recital, a brand-new Eastman graduate remembers his senior year.

ON THE COVER: Trombonist and 2015 Downbeat Award winner Brendan Lanighan (BM '15) at the Xerox Rochester International Jazz Festival. PHOTO BY KURT BROWNELL

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Thank you, Eastman, and the Class of 2015

Our 90th annual commencement ceremony, in words and photographs.

Creating a Community of Vital Connections

Todd Frazier (BM '92) is forging connections between medicine and music.

EASTMAN NOTES

Volume 33, Number 1
Fall 2015

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Published twice a year by the Office of Communications (Richard Kessel, director), Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604, (585) 274-1050.

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What makes Eastman Eastman?

I have always believed the name “Eastman” has meant something special throughout the music world. Just as it is impossible to describe in words the profound impact a piece of music can have on one’s soul, so too is it difficult to express the special magic that makes Eastman, Eastman. Nonetheless, those of us fortunate enough to have experienced this magic, never forget it.

As I enter my eleventh year at Eastman, I still get a thrill every time I enter Lowry Hall (formerly the Main Hall). I often arrive early in the morning when the hall is quiet and empty, but filled with the presence of history and the anticipation of a new and exciting day. As I walk through the hall in the afternoon, I relish how the space is abuzz with the energy of students, faculty, and staff members interacting, laughing, and greeting each other with the knowing familiarity of friends. My absolute favorite time is late in the evening, when members of a performing ensemble exit the Eastman Theatre stage into Lowry Hall, and are greeted by the wildly enthusiastic cheers and applause of their peers as though they just brought home a state championship trophy.

Lowry Hall serves as a mirror in which the very nature of our school is reflected. It is the pot in which many different ingredients come together to make a fabulous stew. Composers and performers; jazz musicians and opera singers; Renaissance scholars and film music aficionados;

theorbo players and members of a laptop orchestra; children and senior citizens who study through the Community Music School; students and faculty and staff and community members—all flow through Lowry Hall and interact together.

Eastman is more than a school—it is a welcoming community. It is a sense that we belong, that we support and care about each other, that we are all invested in the enterprise of studying, creating, and loving music, and that while our backgrounds and future goals may be diverse, we all care passionately about music and its future. A colleague recently suggested, “Eastman is where the best musicians in the world come together to make each other better.” I agree.

Eastman is the vessel where teaching, learning, artistry, scholarship, innovation, experimentation, creativity, and fabulous music making simmers with colleagueship, mentorship, and friendship. *Meliora, Eastman.*

Jamal J. Rossi
Joan and Martin Messinger Dean



A Sousa serenade for David Letterman with the First Lady and the “President’s Own.”

A Farewell to Dave

It was one of the major events in western civilization this year, and of course Eastman alumni were there. Among the parade of guests bidding farewell to longtime late-night super-host David Letterman in the final weeks of his CBS talk show was First Lady Michelle Obama, accompanied by the “President’s Own” U.S. Marine Band. The “President’s Own’s” rendition of the Marine Hymn and Sousa’s *Semper Fidelis* and *Stars and*

Stripes Forever included solo cornet Master Gunnery Sgt. **Matthew Harding** (MM ’96), percussionist Master Sgt. **David Murray** (MM ’95), and clarinet player Gunnery Sgt. **William Bernier** (BM ’98).

More Hanson Memories
Angeline Schmid (BM ’52) sent *Notes* an interesting bit of Hansonian with this note: “After reading about Hanson’s opera, *Merry Mount* being performed in New York ... I came across this picture that I took at an outing in 1950, while I was an ESM student.”



Dr. Howard Hanson and a merry mutt enjoy the great outdoors in this 1950 photograph.

Donald V. King (BM ’64, MM ’65) recently donated a Hanson letter to the Sibley Music Library, written in 1960 to his father, Homer W. King of the *Democrat and Chronicle*, from Hanson’s vacation home on Bold Island, Maine: “I am actually working on a symphony—or suite—inspired by the rushing of waters—not Niagara it is true, but the waters of the North Atlantic. [This became Hanson’s *Bold Island Suite*.] In other words I too have finally succumbed to the urge to write of the sea. Debussy has already done it magnificently—but we can all try!”

A French Connection

As the musical world observed Pierre Boulez’s birthday in 2015, we were reminded that the great French composer and conductor visited Eastman. In February 1974, while he was musical director of the New York Philharmonic, “The French Correction” (his nickname among orchestra musicians) rehearsed the Philharmonia in music by Webern and Haydn. A very detailed rehearsal, as Boulez was famous for his sharp ears and sense of pitch. Said Boulez of



At one Eastman Opera rehearsal, Steve Crowley briefly traded his hammer for a baton.

conducting during an Eastman Q&A: “You give, you take, and then you give back what you take.”

An Operatic Finale

With this spring’s *Our Town*, Eastman Opera Theatre’s **Steve Crowley** put down his hammer. EOT’s Technical Director/Producer since 1985, Crowley came to Eastman

with a long resume in theater and TV, and in just shy of 30 years served as technical director for almost 90 Eastman Opera productions. “My first contact with Eastman was a conversation with Steve, almost twenty years ago,” says Daigle. “His guidance and knowledge have been invaluable and rewarding. He will be missed.”



In June, Eastman hosted a visit from musicians of the Ying Wa College in Hong Kong, whose choir, string orchestra, concert band, and Chinese instrument orchestra were on a North American tour. On June 30, they presented a concert of music ranging from traditional Chinese songs to music by Strauss and Sibelius. Pictured are Dean Jamal Rossi and his wife Pam, on either side of Evans Lam, a Ying Wa College graduate and member of the University of Rochester’s Board of Trustees, and his wife Susanna, who sang the “Farewell of Lady Zhaojun” from an opera by Xian-nü Hong. The Ying Wa string orchestra is directed by Gary Ngan (BM ’09).

Take the 'EJE' Train

On March 2, the Eastman Jazz Ensemble appeared with saxophonist Dave Glasser (BM '84, MM '86) at Dizzy's Club Coca-Cola in an all-Billy Strayhorn program as part of the Jazz at Lincoln Center series. "Anytime you get to 'go out' to perform in front of other audiences is a great opportunity, but New York is something special," said EJE director Bill Dobbins. "This built enthusiasm for the rest of the year." The EJE is playing Strayhorn's music—which includes such classics as "Satin Doll" and Duke Ellington's theme song, "Take the 'A' Train"—through the rest of 2015, in celebration of Strayhorn's 100th anniversary. *Photograph by Thomas Starkweather*

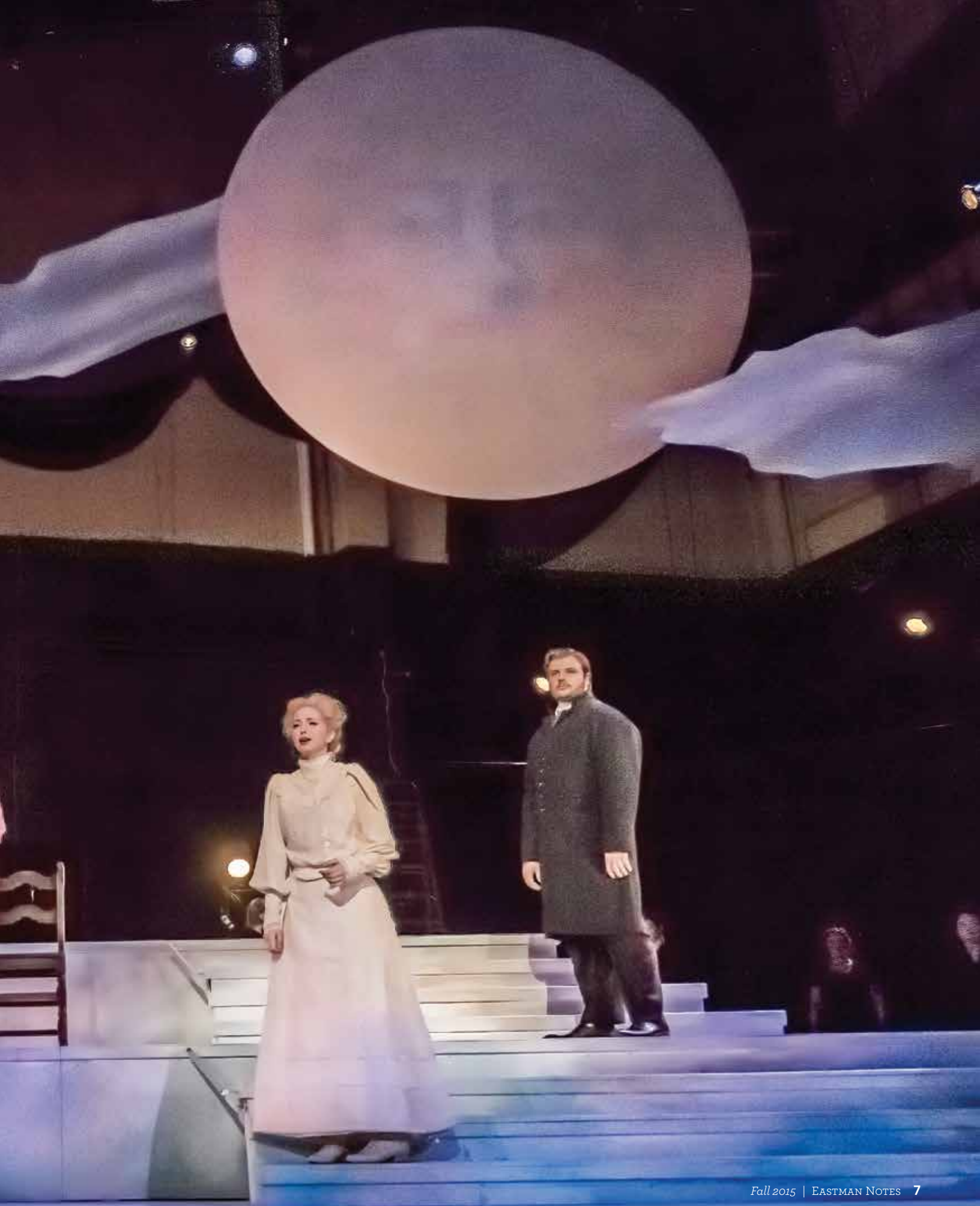




Our Town, Our Stage

Ned Rorem's 2006 operatic adaptation of Thornton Wilder's *Our Town* matches a mid-century American soundscape to the play's deceptively simple home truths. Rorem's music evokes and occasionally quotes New England hymn tunes, and has a sound recalling two of his idols, Aaron Copland and Francis Poulenc. Eastman Opera Theatre's spring production of *Our Town* was aided by Steven Daigle's imaginative staging, which added a jolt of contemporary stagecraft to Wilder's calculated simplicity. It was a moving take on a classic American story. *Set design by Mary Griswold; costumes by Bekah Carey; lighting by Nic Minetor; photograph by Gelfand-Piper Photography*









A Full House for *House of Cards*

On Sunday, April 19, the Eastman community heard an incredible performance by the Empire Film Music Ensemble. EFME, as it's colloquially known, has pushed the envelope before, putting on different types of audience-friendly shows, including music from superhero movies and horror films, but this time they outdid themselves.

Composer Jeff Beal (BM '85), and conductor emeritus of the Eastman Wind Ensemble, Donald Hunsberger, joined EFME for a program including *The Phantom of the Opera* and Jeff's music for *The General*, *The Dovekeepers*, and the extremely popular *House of Cards*. It was an incredible event, complete with a screen over the orchestra on which scenes were projected to the live music on stage. For an orchestra of students on the eve of Jury Week, it was an astounding performance!

Jeff Beal, whom I met the first day of rehearsals, couldn't have been more helpful to the students. His schedule was packed: he gave master classes, sat in on jazz performance workshops, talked about writing, about performing, and about the trumpet, and looked all the while like he was having so much fun doing it. It is not very often we get to ask endless questions of such a famed composer, especially one with as high a cred as *House of Cards*.

As a trumpet player and *House of Cards* lover, it was an honor for me to listen to Jeff's music and hear him play the flugelhorn. I have played in the ensemble for every concert except this one and, as cool as it would have been to sit onstage, I have never been happier to be in the audience.—Andrew Psarris (BM '15)/
Photograph by Kurt Brownell

“Thank You, Eastman”

Scenes from Commencement 2015



Commencement Day was bittersweet. Waking up that morning and seeing my friends fully robed after our short journey in Rochester was partly a reminder of all the great memories we made together, and also a reminder that there was still so much I wish I could have known about them.

During the Commencement ceremony, University Vice President Paul Burgett (BM '68, MA '72, PhD '76) reminded us to go out, battle-hardened from the "fiery furnace" of Eastman, to make a difference in the world. He cited numerous examples of this from alumni—Ron Carter,

Bob Ludwig, Jeff Beal, Colleen Conway—and a graduating Eastman senior, Alicia Ault. Dean Rossi reminded us that the path through a musical career (or any other career) is hardly ever straight, and SA President Tanatchaya (Tanya) Chanphanitpornkit reminded us that if we stay true to ourselves, passionate and fervent about what we believe in, we can accomplish an incredible amount.

I'll never forget Commencement: the selfies, the speeches, the hugs, and the goodbyes. Thank you, Eastman, and the class of 2015.
—Andrew Psarris, BM '15



Eastman alumni-to-be (from left, Joel Balzun, Isaac Wenger, Elizabeth Fildes, Caitleen Kahn, Candice Chung, Athene Mok, Whitney Morrison, Natalie Buickians, and Steven Humes) await the opportunity to flip their tassels to the left.



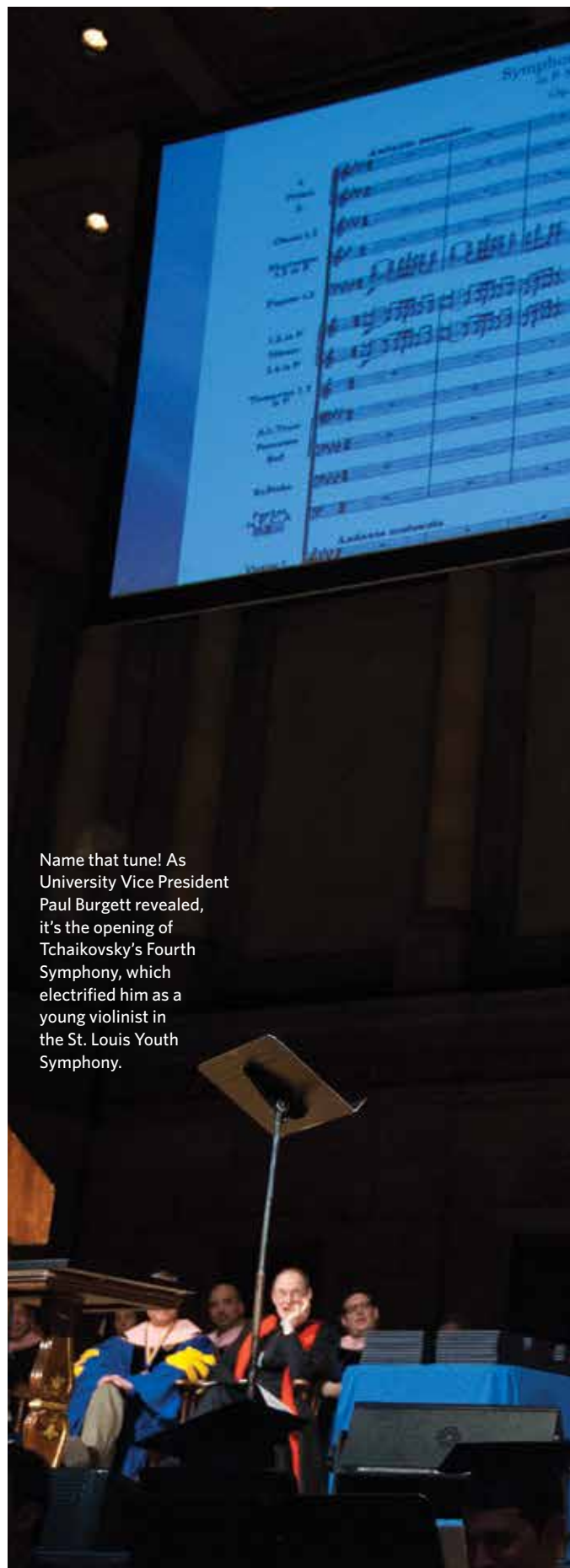
The long line of soon-to-be-graduates, including Matthew Swensen and Evan Roberts, filing in to the ceremony.



The Class of 2015's procession into Kodak Hall was accompanied, as always, by the mellow sound of the Trombone Choir.



Jamal Rossi told the graduates: "I am not worried about you ... Be like a sailor, and recognize that it is the quality of the trip itself that matters." Dean Rossi is shown with Professor of Opera Steven Daigle, a very popular choice for this year's Eisenhart Teaching Award.



Name that tune! As University Vice President Paul Burgett revealed, it's the opening of Tchaikovsky's Fourth Symphony, which electrified him as a young violinist in the St. Louis Youth Symphony.




In her address, SA President Tanatchaya (Tanya) Chanphanitpornkit kept the Class of 2015 in stitches before touching on her moving memories of life at Eastman.



Professor of Musicology Ralph Locke, who retired at the end of this academic year, was the delighted recipient of the University's 2015-16 Graduate Teaching Award.



The processions and speeches are over, the diplomas are handed out ... and the Eastman School of Music Class of 2015 is off and running, after some celebration.



The End of the Chapter

An Eastman student reflects on
his senior year and commencement

By Andrew Psarris



"Never underestimate how important a brief chapter in your life can be": from left to right, brand-new Eastman graduates Brandon Lanighan, Emiliano Lasansky, Evan Burris, and Andrew Psarris.

As with all Eastman students, Andrew Psarris's senior year was a busy one. As an Arts Leadership Program intern in the Eastman Communications Office, Andrew was encouraged to write about his experiences as an Eastman senior for the blog on Eastman's website. His posts—some of which are edited and excerpted here—helped him to win a University Student Life Award in April 2015.

Andrew received a BM in Trumpet Performance in May. He has begun his senior year at the University of Rochester, working toward a BA in Financial Economics—and he'll continue blogging for Eastman.

SEPTEMBER 11, 2014

"By the Dawn's Early Light"

Andrew's first post described Eastman students' commemoration of a sad day in modern American history:

It has been thirteen years since the morning of the September 11 attacks. All of us remember that day in great detail and how our world has changed as a result of that terrible tragedy.

This year, a freshman from Croatia, Marco Pranic, had an idea; to play "The Star-Spangled Banner" in memory of the victims of the September 11th attacks. At 8:20 a.m., Eastman students [including Andrew on trumpet—*ed.*] gathered in the Cominsky Promenade to do what they do best: play their instruments. After Marco conducted a moving rendition of our national anthem, everyone present (a total of about 50 people) observed a few moments of silence.

"Many of the victims have families who remember them, but I wanted to do this for someone who may have been a homeless guy, or a poor guy," said Marco. "I wanted them to be remembered on this day too."

OCTOBER 3, 2014

"A Day to Remember"

I remember meeting the dean for the first time. I was a callow freshman, reeling from the thought of having to start school over again, when I was greeted warmly in the Student Living Center, by the Joan and Martin Messinger Dean of the Eastman School of Music—Douglas Lowry. His wit, sincerity, and probity struck me then, and still do to this day.

Yesterday, October 2, 2014, the Eastman community took the time to officially dedicate Eastman's main hall. The ceremony honored one of Eastman's greatest leaders by naming our beautiful, renovated entrance hall Lowry Hall after our late, great dean, who had died exactly one year previously. It was therefore fitting that Douglas Lowry's portrait—painted by the artist Gilbert Early—be placed alongside the other great leaders of the school: Howard Hanson, Rush Rhees, and George Eastman.

NOVEMBER 11, 2014

"Triumph of the Beastmen"

Eastman's Ultimate Frisbee team, the Beastmen, is just a small group of friends who get together on Sunday nights and throw a Frisbee around. I came to Eastman in 2011 and joined a decrepit team. Players often didn't show up and we'd have to forfeit the game; others had so little strategy that on the field our team looked like chickens with their heads cut off. Every year we would do marginally well, make it to

the playoffs of the University of Rochester Intramural League, and get swamped by the club team. Then we'd go home with our heads held high, saying "Till next time." The next year all that changed.

In my sophomore year, no one wanted to captain the team, so I put my hat in the ring. I was able to recruit a few really good players (far better than I'll ever be) and we finally had a team that could compete. However, the problem persisted. Every playoff season we would get to the championship game, and inevitably be destroyed by the club team.

This year ... we had a smaller team of devoted individuals who were also great players. When we got to the championship game we were ready. It was a freezing night and there were only six players on our team versus their team of seven, but we persevered. They got the first point, but by the half we were up 4-1. We came back with confidence, but they were able to tie it at 6-6. For a brief moment, it looked as if we would never win a championship, but we rallied, coming back with three straight points to beat our opponents 9-6. We were euphoric!

It felt good to know six nerds from Eastman who do music all day were able to beat athletes from UR. We'll be talking about that win for a long time! It just goes to show you that the focus and discipline instilled by playing in an ensemble can translate to good teamwork anywhere.



JANUARY 29, FEBRUARY 5,
AND FEBRUARY 19, 2015

"Audition Day Reflections"

Every Audition Friday, when I am walking around the Cominsky Promenade, I think to myself, "Wow, I'm glad

I'm not them . . ." This line of thinking turns quickly into, "I'm sure that's exactly how I looked four years ago" . . .

It sounds like a cliché, but of all the places I auditioned, Eastman was different. It was filled with the energy of people who actually wanted to give back. A committee made up of students who weren't receiving reimbursement for their time, but who did it out of a desire to make auditioners feel the same comfort they themselves felt the year before. It was partly for this reason that I applied to become an Orientation Committee member the next year.

... I remember walking away from my Eastman audition with mixed feelings. I thought it was one of my worst auditions. But my professor later explained, "I saw, in you, potential"—an ability many Eastman professors have in abundance. However, I also was very happy that I got to meet an eclectic array of Eastman students, who were having fun just being there. Sometimes the actual audition is the most important part of these proceedings, and sometimes it simply isn't—it's the people you meet along the way.

MARCH 26, 2015

"Eastman Takes Trumpet Competition by Storm"

[In March] I had the sincere honor of competing in the National Trumpet Competition with my fellow trumpet players, at Messiah College in Mechanicsburg, Pennsylvania. Every year we go to this competition and we do well—but most important, we have a lot of fun.

When one conjures up images of a trumpet convention, no doubt the phrase "Hello, my name is . . . I'm better than you" comes to mind, or perhaps the bleak prospect of hearing a million double high Cs, but it is actually a wonderful experience. You get to meet new people from other studios, and build connections with people. Combine those experiences with seeing some of the greatest trumpet talent in concerts, master classes, and lessons, and the picture doesn't look too bleak.

While both Eastman trumpet groups made it to the semi-final rounds, Steve Felix (a second year master's trumpet player and good friend of mine) came away with the first prize in the graduate division, making this the second year in a row Eastman has won that category, and the third year in a row we've had a winner. Shawn Williams also took third place in the jazz division, with a performance that was spectacular to witness.



A senior year milestone: Andrew's recital included solo sonatas, brass chamber music, and, to conclude, a Vernon Duke tune arranged by the late, great Clark Terry, whom Andrew reveres.

APRIL 13, 2015

"Getting with the Program"

On Thursday, April 2, I had my senior recital. For most, that day was simply Rochester's first nice Thursday of the year; for me it was terrifying — but exciting. My preparation began last semester . . . I began by thinking about which music I like to play, and then listening to as many pieces as possible. Once I picked out a varied program, I set in place a schedule that would allow me to reach my goal technically. During the first month, I brought in to my lessons exercises that would highlight imperfections in my playing, so I could improve. By January, I was in full swing, practicing my pieces.

As April 2 got nearer and nearer, I realized that all I needed to do was to sing and internalize everything I'd done. Mental work: it is the underlying thing many of us try to avoid, and the single biggest killer out there on the stage if you do not prepare correctly.

In my four years at Eastman, I've probably never been that nervous about something, but I can honestly say that while I was up there I have never been more excited to play for all my family and friends. However, I could tell immediately during the recital that I had not prepared enough mentally to play, and realized that next time I was going to have to improve on that front. After a certain point, nothing physical can be done to improve your playing in the short term, so you have to give it up and just be inspired by the notes. The things that aren't in your control will never be in your control, and at some point you have to let go and just enjoy the journey.

MAY 15, 2015

"A Community of Mentors"

A mentor to me is anyone who has your trust and who has advised you on something important to you. There are hundreds of mentors I have had in my time here at Eastman, from deans, to professors, to staff members, to community members, to fellow students.

My teacher, Jim Thompson, has a character in his playing that is unmatched. He



The journey to the next journey: Eastman students, including Danika Felty and Becca Galick, head down the stairs to make their entrance.

has taught me, more than anything else, how to approach a task with diligence, mental endurance, and focus. If you learn the way “JT” teaches you to learn, you can do anything you want extremely well.

My rotation professors, who include Mark Davis Scatterday and Neil Varon, have always demanded the greatest playing, and would continuously call you out in rehearsal if they thought they weren’t getting it. It has made me a better player and person collaborating with these men. If you apply the same diligence and artistry to what you do in your own life, you will be successful in anything.

Next are Kellie Leigh, Linda Muise (the current and former Assistant Dean for Residential Life), and Kathy Goodman (Administrative Assistant to the Dean of Residential life). Students are obviously drawn to Eastman because of its history as a top music school, but we forget that we spend a lot of our time at home, in our dorms, in our halls, among our peers. The environment created by those who work in residential life is of paramount importance. Linda Muise, Kellie Leigh, and Kathy Goodman have been incredible resources to me and hundreds of others.

There are so many others I could name, including my theory professors, and the jazz department who adopted me into their bands for a couple of years. In my case, as in I think most others, it takes a village—and what a great one we have here!

MAY 15, 2015

"Always in Your Corner"

One of the most interesting things I have done at Eastman was participating in Eastman Residential Life as an RA—a member of the Residential Adviser Staff.

The process of application is long and grueling. Round One includes sending in a resume, cover letter, and four essays answering various questions. After this, there is an interview with all 12 current RAs together in a room, which can be daunting. The final round is an interview with the director of residential life, the head RA, and various other deans. I was told that I had made it at the end of my sophomore year.

The subsequent summer, I was full of anticipation. As soon as I got to school I was greeted by the staff as if I was a member of the family—because I was.

Throughout the year, we faced many trials as a staff. Three times a month, you are on call, which means you have to be in the dorms with the RA cell phone, ready to

respond to any situation or issue that may arise. There is a spectrum of issues which we must deal with, most of which we are trained for, but occasionally we need to use our imaginations.

The greatest thing about being an RA, however, isn’t enforcing the rules, or being on call: it’s being a part of another family of people who always have your back no matter what happens; or whom you can count on to help you out in a bind. The person who created the environment where this altruism can flourish was Linda Muise. Her effect on the dorms and the people in it can still be felt to this day. My mom said it best when we were moving in: “That lady is incredibly kind, she will always be in your corner.”

There is perhaps no better way to serve the Eastman community and students than to be a Resident Adviser. Instantly there is conferred upon you the authority to change lives. I welcomed 80 residents to my halls in my two years being an RA, and I hope that each one of them is better than they were before they came to the dorms.

JUNE 4, 2015

"The End of the Chapter"

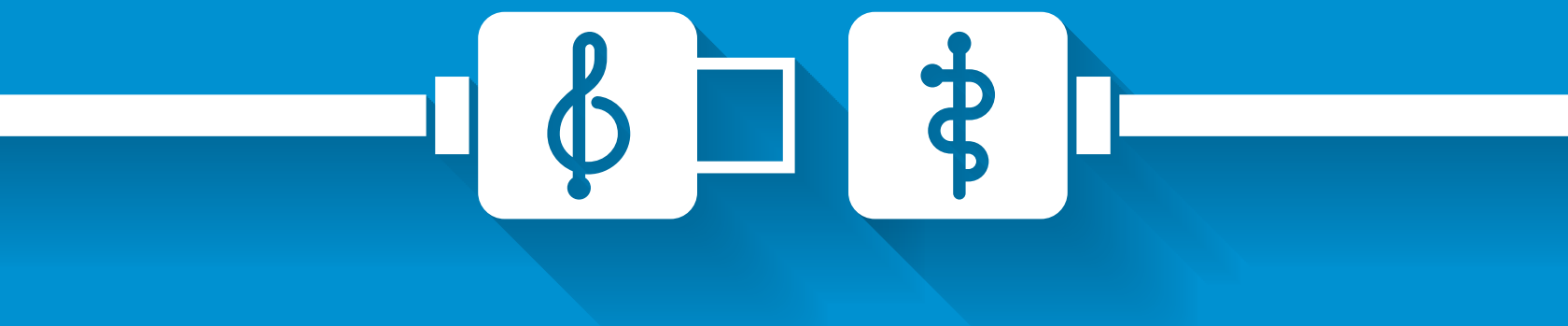
When you’re an incoming freshman, Commencement seems a million miles away. Not long ago, in seventh grade, I can remember deciding I wanted to play trumpet for the rest of my life; more recently, I am reminded of my high school Commencement and hearing many times, “congratulations,” and “good luck on your next journey.” Just yesterday I arrived at Eastman, and on May 17 I closed the chapter on the book that was my life there.

Commencement day was bittersweet. Waking up that morning and seeing my friends fully robed after our short journey in Rochester was partly a reminder of all the great memories we made together, and also a reminder that there was still so much I wish I could have known about them.

I was reminded of all the lessons I was taught, not by the professors but by my fellow seniors. First, we have an amazing capacity to help others through our music—I’ve seen it time and time again from the talented members of the Class of 2015. Second, with strong dedication to your craft, in four years of study you can become world-class. Third, never underestimate how important a brief chapter in your life can be. Four years goes by in a flash; but that time will always be a companion in the next chapters of your life.

YOU CAN READ Andrew’s full posts (and many others) on the Eastman website: esm.rochester.edu/blog

A Community *of* Connections



*Todd Frazier forges links
between music and medicine*

By David Raymond

Todd Frazier never studied medicine,

but it's in his background: his mother was a nurse and his father a prominent Houston heart surgeon. He remembers working in his father's lab during summers in high school—but bringing his guitar and keyboard to work. By that time he had decided on music for his career; he got a bachelor's degree in composition from Eastman in 1992 and then did graduate study at Juilliard.

After that, he recalls, he returned to Houston and spent a lot of time “thinking about what I could do with my training.” Instead of an academic career, he wanted to explore “the role of music in the community and the role of music education in shaping lives,” especially in a city that had cut many public school music programs.

He started an ambitious summer festival which became the American Academy of Fine Arts. “I was 23, and I am amazed anybody took me seriously,” he says. But his work in developing this festival, he says, taught him a lot about how nonprofits operate and how they get their money.

The American Academy has turned out to be a great success. Frazier estimates that 300 to 400 students enroll each summer, and up to a thousand throughout the year. But he handed it off—partly to see if it would survive without his guidance, but also, because he wanted to serve the community through music in a different way.

After a period of directing the Houston chapter of Young Audiences, he wanted to explore, and increase the connection between arts and children—not just in Young Audiences' school performances by professional musicians, but also “community centers, hospitals—any venue that served children,” and making the experience a basic part of teacher training and professional development.

When Frazier was approached to direct Houston Methodist Hospital's Center of Performing Arts Medicine, which had a well-regarded clinic for treating and studying physical injuries in the arts, he found a perfect “next step,” given his academic musical training and his real-world experience.

The term “music therapy” may make one think of physical exercises to help healing for, say, a violinist with a broken wrist, a singer with vocal nodes. But more and more evidence points to the idea that targeted music listening can help in recovery from brain injuries.

Doctors began to be interested in “taking music therapy to the psychiatric floor,” as Frazier puts it, seeing how music could stimulate blood flow to areas damaged by an accident or stroke. Based on a number of experiments with different types of music, it seems possible that listening to certain kinds of music could become part of a music therapy.

For example, a recent Houston experiment exposed subjects to different kinds of music and monitored the results. When a song for which the subject had strong feel-

ings was played, blood flow increased in particular areas of the brain: a finding that could lead to exploring the use of rhythm and melody to improve function in damaged parts of the brain. Thanks to the Center's research, the intangible effects of music may be more tangible than we suspected.

As Director of the Center, he says, “I found myself in a fantastic role,” promoting this new side to music therapy to Houston's many hospitals. Eight of them now practice this arts-integrated approach to healing, which besides its value to patients helps provide real-world professional opportunities for musicians. Frazier notes that the hospital hosts 100 concerts a year—vocal recitals,



.....
An Eastman delegation led by Dean Jamal Rossi visited Houston earlier this year. Frazier is pointing to fMRI brain scans that reveal how different types of music make blood flow in different parts of the brain. This research has implications for using music to help patients after brain injuries.

chamber music, and world music, and there is even a shell for orchestral concerts. (Creative writing and the visual arts also have important roles in therapy at the center.)

He is excited to help build bridges between the scientific and artistic communities. (One of those “bridges,” he notes, was right across the street from the Center for Performing Arts Medicine: the University of Houston's Rice School of Music.)

Frazier's real-world experiences in education and research have led him to write music that reflects his own interests, including science and history. His first big commissioned piece, *Buffalo Altar: A Texas Symphony*, was based on the thoughts of “a quintessential Texas man” about Texas history. His *We Hold These Truths*, based on writings of Thomas Jefferson, was premiered by Renée Fleming (MM '83) and recently performed at Monticello by Camille Zamaro (BM '92).

His medical experiences are reflected in a new opera, *The Breath of Life*, based on the effects a heart transplant operation has on the patient's family, physicians, and hospital staff. It will be premiered in Houston in September. It's perhaps Todd Frazier's most significant artistic reflection of his belief that the arts and medicine have a lot they can learn from each other: “There is an element to science that is artistic in its balance, an element that doctors or researchers can't learn in the classroom.”

Eastman Welcomes New Faculty Members

New hires will bring musical creativity, performing artistry, and scholarship to Eastman's 2015–2016 academic year.

Within the last year, the retirements of four long-time faculty members and the untimely death of another (see pages 25 and 34) left several large holes in Eastman's collegiate faculty, but many of these gaps have been filled in time for the fall of 2015. Eastman can welcome two rising theorists, a world-renowned tenor and an acclaimed singer and voice teacher, a composer of multicultural sympathies, and two world-class violinists—one of them the new first violinist of the Ying Quartet.

Zachary Bernstein

ASSISTANT PROFESSOR OF MUSIC THEORY

Christopher Brody

ASSISTANT PROFESSOR OF MUSIC THEORY, 2015–2017

Zachary Bernstein received a BM in music composition from The Juilliard School and MA and PhD degrees in music theory from the Graduate Center of the City University of New York. Prior to coming to Eastman, he was an instructor of music theory at The University of Alabama.

He was a Presidential Scholar in the Arts in 2005 and won the Patricia Carpenter Emerging Scholar Award from the Music Theory Society of New York State in 2014. His articles and reviews have appeared in *Music Theory Online* and *Theory and Practice*. He has given numerous conference presentations on Milton Babbitt, spectralism, and the music theories of Leonhard Euler; additional research and teaching interests include the analysis of opera, Arnold Schoenberg, and organicism in modernist musical discourse. In addition, his compositions have been performed by the Cygnus Ensemble, Collage New Music, and Strata.

Christopher Brody comes to Eastman from the Jacobs School of Music at Indiana University, where he was a postdoctoral resident scholar in music theory and visiting assistant professor of music theory. His primary research interests are in music of the baroque and the analysis of musical form, and he also works in the areas of Schenkerian theory and keyboard music of the nineteenth and early twentieth centuries. He received a



Zachary Bernstein



Christopher Brody



Anthony Dean Griffey

PhD in Music Theory from Yale University; MA in Music Theory and MM and DMA degrees in Piano Performance from the University of Minnesota; and a BM in Piano Performance from Northwestern University. He won the Arthur J. Komar Award for outstanding student paper at Music Theory Midwest in 2011, and as a pianist is active as a recitalist and accompanist.

Professor of Theory Betsy Marvin greets both teachers to Eastman: “Zachary Bernstein brings to us a New York City pedigree, with degrees from Juilliard and the Graduate Center (CUNY). As an undergraduate, he studied with (our “own”) Samuel Adler and with Milton Babbitt, whose music became the focus of his dissertation. Zach is taking over the last semester of our undergraduate core curriculum (on music of the 20th and 21st centuries), and will teach a seminar on Babbitt in the spring.

“Chris Brody admirably meets the well-rounded scholar-performer profile for which Eastman has a strong reputation. His dissertation research on Bach’s keyboard suites will surely be a part of his TH 400 and 401 analysis courses next year. We look forward to welcoming both of these talented musicians to our faculty.”

Anthony Dean Griffey

PROFESSOR OF VOICE

Tenor Anthony Dean Griffey (MM '01) is acclaimed for his performances on opera, concert, and recital stages. He gave his first performance as Britten’s *Peter Grimes* at the Tanglewood Festival in 1996 under conductor Seiji Ozawa, and sung this role around the world.

Griffey won Grammy Awards for his recordings of Weill and Brecht’s *Mahagonny* and Mahler’s Symphony No. 8. His other recordings include Carlisle Floyd’s *Of Mice and Men* with the Houston Grand Opera, Britten’s *War Requiem* with Kurt Masur and the London Philharmonic Orchestra, and video and audio recordings of André Previn’s *A Streetcar Named Desire*.

Active in many charities, Griffey serves on the boards of the Open Door Shelter for the homeless and the Mental Health Associates of the Triad in his hometown of High

Point, North Carolina. He is also on the advisory board for Glimmerglass Opera.

“Mr. Griffey’s commitment to expressive communication of text and character as well as of beautiful sound is in the best tradition of Eastman,” says Russell Miller, chair of the voice and opera department. “The palpable excitement of our students at the warmth of his singing and the effectiveness of his teaching shows how much our whole department will benefit from having this distinguished alumnus with us.”

Bin Huang

ASSOCIATE PROFESSOR OF VIOLIN

Internationally lauded violinist Bin Huang (MM ’06, DMA ’10), whose prestigious competition wins include the Paganini and Munich International contests, returns to her alma mater as Associate Professor of Violin.

Huang has built a concert career appearing with leading orchestras and in leading venues around the world. As a chamber musician, she has played in the Marlboro Music Festival with members of the Beaux Arts Trio and the Juilliard and Guarneri String Quartets. Her live performances as well as her recordings have earned praise for her technical abilities and interpretation.

“Bin’s record as a competition prize-winner is simply outstanding,” says Federico Agostini, co-chair of the Strings, Harp and Guitar Department at Eastman. “She is undoubtedly a formidable performer but also someone endowed with admirable intellectual qualities, kindness and simplicity as a human being. I am very happy about Bin joining the Eastman violin faculty.”

Jonathan Retzlaff

PROFESSOR OF VOICE

Jonathan Retzlaff, a lyric baritone, has championed the art of the song and has performed on concert series, on National Public Radio, and at colleges and universities spanning the country. His extensive recital background is enhanced by a wide range of opera and operetta roles. His current and former students have performed at the Metropolitan Opera, San Francisco Opera, Vienna Staatsoper, Opéra Bastille, and many other opera houses and festivals. He has served as a Master Teacher for the National Association of Teachers of Singing Intern Program, as an adjudicator for the National Association of Teachers of Singing Artist Awards, the Music Teachers National Association Collegiate Artist Competition and the Metropolitan Opera Council Auditions, and as the Tennessee Governor for the National Association of Teachers of Singing. Retzlaff was awarded the Blair School of Music’s 2011 Faculty Excellence Award. He is also the author of *Exploring Art Song Lyrics* (Oxford University Press).

“Jonathan Retzlaff brings to Eastman over 30 years of heralded teaching to the voice profession. He has a



Bin Huang



Jonathan Retzlaff



Oliver Schneller



Robin Scott

diverse and extensive range in vocal literature that will complement the department and offer the highest musical standards,” says Professor of Opera Steven Daigle.

Oliver Schneller

PROFESSOR OF COMPOSITION,

DIRECTOR OF EASTMAN COMPUTER MUSIC CENTER

Born in Germany, Oliver Schneller grew up in Africa and Europe, and his works reflect his interest in musical interculturality. He has received Harvard University’s Paul Fromm Award, the Tanglewood Music Center’s Benjamin Britten Memorial Fellowship, the Rome Prize Fellowship, and the Siemens Music Foundation’s Composers’ Prize.

According to Carlos Sanchez-Gutierrez, composition department chair: “Oliver is an erudite and versatile composer whose music combines elegance and clockwork precision with expressive depth. He is a true global composer, with interests that include ... inter-arts work and new technologies. He is also a gifted and inspiring teacher and mentor, and has spearheaded a number of innovative projects for new music.”

Schneller developed and expanded the Computer Music Studio at the City University of New York. Schneller was the artistic director of the “Tracing Migrations” Festival in Berlin, which featured the works of contemporary Arab composers.

His music has been performed at numerous international festivals, and by Ensemble Modern, Ensemble Intercontemporain, Percussions de Strasbourg, Orchestre National de France, St. Luke’s Chamber Orchestra, and other ensembles. As a saxophonist, he has performed with jazz and improvisation ensembles in Cologne, Paris, Amsterdam, Boston, and New York.

Robin Scott

ASSISTANT PROFESSOR OF VIOLIN,

FIRST VIOLINIST OF YING QUARTET

Robin Scott is joining the Ying Quartet, Eastman’s quartet-in-residence, as the Grammy-winning ensemble’s first violinist. Scott has built a varied career as a soloist, chamber musician, and concertmaster. He won first prizes in the California International Young Artists Competition and the WAMSO Young Artist Competition in Minnesota, and second prizes in the Yehudi Menuhin International Violin Competition, the Irving M. Klein International String Competition, and the Stulberg International String Competition.

“Robin is both an insightful, creative musician and top-shelf violinist, and we are thrilled to begin the next chapter of our quartet’s life with him,” says David Ying, cellist of the quartet. “From the first phrases we played together, the musical chemistry was alive and electric. It is easy to imagine a rewarding and stimulating musical future with Robin.”

A Retirement Ode to Robert Freeman

Dan Welcher (BM '69) is Professor of Composition and the Lee Hage Jamail Regents Professor in Fine Arts in the Butler School of Music at the University of Texas at Austin, a colleague of Robert Freeman's. Judging from this retirement tribute, he's nearly as adept at fashioning limericks—and at summing up an outstanding academic career—as he is at composing music.

Let us sing of a scholar named Freeman!
As a child, he was constantly dreamin'
about Music and Art.
He was terribly smart,
And his parents could hardly stop beamin'.

In his youth, he would study the oboe.
He'd play Bach, and a lot of Rococo.
But the piano took over,
Which put him in clover—
Steinway became his new logo.

At Harvard, he soon would be workin':
There were lessons with Balsam and Serkin!
But soon, he was found
Musicology-bound,
To Princeton, where Einstein was lurkin'.

Ever curious, our hero would wander.
After Princeton, to M.I.T. yonder,
Then his true destination
Of three decades' duration:
The Eastman School's future to ponder.

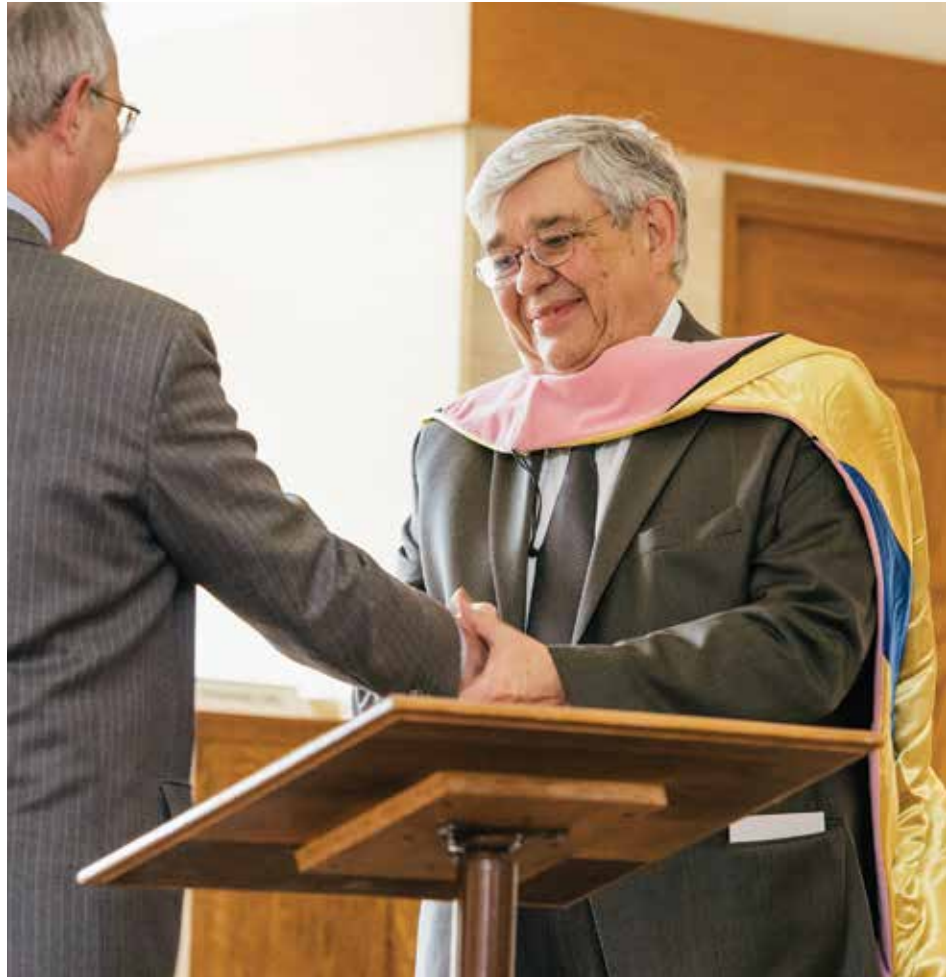
There he thrived, as an able Headmaster.
He inspired his staff like a pastor.
And when troubles arose,
He would strike such a pose
That he thwarted 'most every disaster.

Boston would beckon, again,
And Freeman (like most manly men)
Had to answer that call,
So he went in the fall
To New England: his moment of Zen.

There was one major move to be made:
Down to Texas, a total upgrade.
He became Fine Arts' Dean,
Gave the Tower his spleen,
And made sure that attention was paid.

Now he's eighty, still eager for more.
Doctor Freeman's attained his fourscore.
And although he's retiring,
He'll still be perspiring
To keep art alive evermore.

Now that Bob's reached his eightieth year
An occasion for champagne, not beer—
Let's raise up our glasses!
The head of the class is
Bob Freeman: a stunning career!



"Bob Freeman: A Stunning Career!"

In nearly 25 years as the director of the Eastman School of Music, from 1972 to 1996, **Robert Freeman** accomplished many remarkable things. His return visit last spring was a celebration of many of them, attended by many current and former faculty members who were here when he accomplished them. Freeman also led the New England Conservatory (1996–1999) and was dean of the College of Fine Arts at The University of Texas at Austin until 2006, where he now teaches courses in musicology. Pianist, musicologist, educator, and guiding light of Eastman for a quarter of a century, Robert Freeman had an eventful return to campus this spring, including the presentation of an honorary PhD. Tuesday, April 7 was proclaimed Robert Freeman Day at Eastman. The former director was serenaded in two recitals by faculty members and students, gave a presentation based on his recent book *The Crisis in Classical Music*, and was honored at the dedication of the Sibley Music Library's atrium as the "Freeman Family Atrium." Freeman also received an honorary doctor of music degree from the University of Rochester.

Another longtime Eastman administrator from the Freeman era was honored during this time: the University's Distinguished Alumnus Award was given to **Jon E. Engberg** (BM '54, MM '56, DMA '70), who was the school's Assistant (later Associate) Director of Academic Affairs and Associate Dean of Graduate Studies from 1975 to 1995.

YOU CAN READ MORE about Freeman's career and his return to Eastman at esm.rochester.edu/freeman/



Eastman Presents ... A Hit Season

More than 8,000 patrons attended concerts in the inaugural season of the Eastman Presents series, enjoying guest artists ranging from Broadway stars Jason Alexander and Bernadette Peters to the Vienna Boys' Choir.

"The mission of this new concert series is to give the Rochester community the chance to enjoy a great array of international performers in Kodak Hall," says **Keith C. Elder**, Director of Concert Activities. The 2014–2015 season also featured Cuban jazz trumpet legend Arturo Sandoval, pianist Peter Serkin with the Eastman Philharmonia under **Neil Varon**, and Kodo, a taiko drumming ensemble from Japan, in their "One Earth Tour: Mystery" program.

The 2015–2016 Eastman Presents guests include the Ukulele Orchestra of Great Britain, Emmy and Tony Award-winning actor and singer Kristin Chenoweth, the Jazz at Lincoln Center Orchestra featuring trumpeter Wynton Marsalis, soprano Kathleen Battle and pianist Cyrus Chestnut in a program inspired by the



Underground Railroad, banjo virtuoso Béla Fleck with the Eastman Wind Ensemble under **Mark Davis Scatterday**, and the Toronto Symphony Orchestra and pianist Angela Hewitt under Peter Oundjian.

.....
The Eastman Presents series included Tony Award-winning Broadway baby Bernadette Peters (above), and a rendition of Mozart's K. 459 concerto by keyboard royalty, Peter Serkin (at left).



.....
Bringing high-powered sax to a packed Meliora Weekend audience: the prizewinners of the Eastman Saxophone Project.

Eastman Saxes Triumph

It was a great year for the Eastman Saxophone Project. In October, the group was the opener for a high-profile Meliora Weekend performance by comedian Jason Alexander; in March, it was Eastman's showcase ensemble for the Kennedy Center's Conservatory Project.

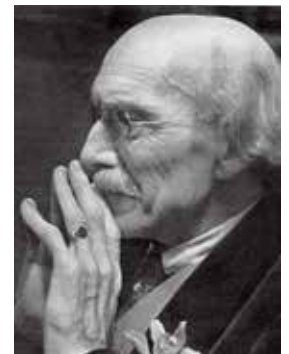
Last spring, Eastman saxophone students also won several national competitions: First Prize in the MTNA Young Artists (**Myle Boothroyd**, MM '15); Chamber Music Yellow Springs (**East End Quartet**); and the Van Doren Emerging Artists (**Tyler Wiessner**, BM '15). And in an interesting footnote, in March 2014 saxophone professor **Chien-Kwan Lin** (DMA '07) was the soloist in the premiere of Lei Liang's concerto *Xioaxiang*, which was a finalist for the 2015 Pulitzer Prize in music.

Keyboard Legends ...

An Eastman piano teaching legend was celebrated at this year's annual Matthay Piano Festival, held for the first time at Eastman from June 8 to 11. It was sponsored by the American Matthay Association, an organization devoted to promoting the principles of renowned piano pedagogue Tobias Matthay (1858–1945), who taught piano at the Royal Academy of Music for more than 50 years. He established his own piano school in 1905, stressing



Cécile Genhart



Tobias Matthay

proper piano touch based on analyses of the piano's mechanisms and arm movements, and the physiological and psychological aspects of performance.

This year's festival celebrated the 90th anniversary of the American debut of Matthay's student Cécile Genhart (1898–1983), a Swiss-born pianist who taught at Eastman from 1926 until 1982. Genhart's hundreds of pupils, many of whom attended this year's festival, include professor of piano **Barry Snyder** (BM '66, MM '68), who gave a recital; festival organizer **Signe Zale** (BM '62, MM '65, MSE '84); and Genhart's biographer, **Stewart Gordon** (DMA '65), who led a panel discussion on her influence as pianist and teacher.



.....
17-year-old Brian Le won first prize in the Eastman Young Artists Competition with his performance of Chopin's E Minor Concerto.

... and Tomorrow's Virtuosos

Eastman held its fourteenth Young Artists Piano Competition from July 11 through 18 under the direction of professor of piano Douglas Humpherys. Young virtuosi aged 15 to 18 from all over the world came to Rochester for a week of competition rounds, guest recitals, and master classes. On July 18 the finalists performed concerto movements with the Rochester Philharmonic Orchestra under **Neil Varon**, and a first was awarded to Brian Le, 17, of Silver Spring, Maryland, who performed the first movement of Chopin's E Minor Concerto. Brian won a gold medal, a cash prize of \$10,000, and a New York debut concert.

New Leaders for IML and Communications

Eastman's innovative Institute for Music Leadership (IML) has an innovative new leader. **James C. Doser**, an award-winning educator and administrator, musician, and businessman, was recently named director of the IML, overseeing the Catherine Filene Shouse Arts Leadership Program, the Paul R. Judy Center for Applied Research, the Center for Music Innovation and Engagement, and the Orchestra Musician Forum.

Doser has created national and local arts and education

projects, taught at Eastman and in the Penfield, New York, school district, performed with regional and national jazz artists and the Rochester Philharmonic Orchestra, and directs Tritone Music, Inc., which organizes and manages jazz camps for adults in New York and Wisconsin.

An Eastman alumnus, Jim Doser received a Bachelor of Music degree in music education and saxophone in 1979, and a master's in jazz and contemporary media/performance in 1984.

Doser succeeds **Ramon Ricker**, who had directed the IML since its creation in 2001. In recognizing Ricker's groundbreaking work, Dean **Jamal Rossi** noted that "Ray's stellar and visionary leadership over the last 14 years made the Institute an international model for developing entrepreneurial music school curricula."

"The exceptional programs and initiatives developed through the IML make a significant and positive impact on Eastman students, alumni, and the evolving music world," said Doser. "I look forward to continuing this vital and vibrant work."

Eastman has a new Executive Director of Communications: **Richard Kessel**, a media executive and marketing professional who has launched and developed numerous publications, digital media platforms, apps, and other e-marketing products for the music and education



James C. Doser



Richard Kessel

Retirements

This spring Eastman recognized the retirements of four longtime professors: **Robert McIver** (voice); **Ralph Locke** (musicology—see also p. 13); **Charles Castleman**, violin; and **Allan Schindler** (composition and director of Eastman Computer Music Studio).



Robert McIver



Ralph Locke



Charles Castleman



Allan Schindler



Remembering Remington

Although he died in 1971, the legendary trombonist and teacher Emory Remington, who taught at Eastman for almost a half-century, is still revered by his loyal former students. They put their good feelings to good use in June with an Emory Remington Weekend, celebrated here from June 11 to 13. The long weekend included numerous get-togethers, some performing, an excursion to Remington's grave . . . and of course much fond reminiscing. Alumni honored "The Chief" by supporting trombone scholarships with their gifts for the Laura and Emory Remington Endowed Scholarship Fund. Bill Reichenbach (BM '71), donated prints of an Emory Remington sketch by his wife, Fran, as a thank-you for donors making a minimum scholarship gift of \$250 (see photo at left). For information on giving, call the Eastman Advancement Office at 866-345-2111.

markets. In addition to his extensive background as a professional clarinetist and teacher, Rick is also a founding board member and treasurer of the Jazz Education Network.

Pathways to Diversity

Earlier this year, Eastman Pathways received the University of Rochester's Presidential Diversity Award. A partnership between the Eastman Community Music School and the Rochester City School District, Eastman Pathways provides music instruction and scholarship aid

to talented students in the 5th through 12th grade students. Underrepresented minority students account for more than half of the graduating classes in the past 15 years.

"The Pathways program has a remarkable record of achievement in recognizing and nurturing talent in our community," said Professor of Voice **Katherine Ciesinski**, who nominated Eastman Pathways for the award. "Music making provides a soundscape of beauty, intention, and organization that resonates deeply . . . Starting students on this 'pathway' gives them a sense of themselves as unique, worthy individuals."



Top, left to right: University Vice Provost for Faculty Development and Diversity Vivian Lewis; Howard Potter, director of the Eastman Community Music School; President Joel Seligman; middle, l-r: Ruth Cahn, senior instructor of percussion; Diversity Award winner Jan Angus of Eastman Pathways; Anna Maimine of the Eastman School of Music; Diversity Award winner and organization development specialist Kristin Hocker; front: Carrol Frangipane, Eastman Pathways mentor and instructor of voice; and flutist Jahshanti Henry.

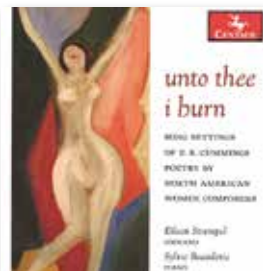
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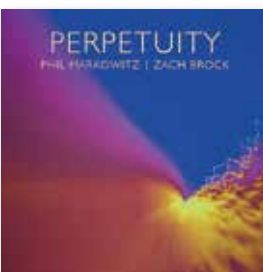
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FÉLICIEN DAVID

1 **Le désert**

Naïve

This “ode-symphonie” was immensely popular in 19th-century France; Félicien David (1810–1876) was the first French composer to exploit the “exotic” in music, followed by Delibes, Debussy, Ravel, and many others. *BBC Music* singled out one movement in its review of this disc: “The ‘Call of the Muezzin’ is a high point, [with] **Zachary Wilder** (BM ’06) soaring up to top Bs which in 1844 no doubt set the ladies in the audience all a-flutter.”

ROBERT PATERSON

2 **Eternal Reflections**

American Modern Recordings

Kent Tritle directs Musica Sacra in an impressive program of choral works by **Robert** (BM ’95). On March 4, Tritle directed Musica Sacra in the premiere of Robert’s *Lux Aeterna* (included here) at the Cathedral of St. John the Divine. Said *Gramophone*: “Paterson could probably set a telephone book to music and create something that captivates.”

EILEEN STEMPEL

AND SYLVIE BEAUDETTE

3 **Unto thee I burn**

Centaur

Soprano **Eileen** (BM ’88) and pianist **Sylvie** (DMA ’93 ... also assistant professor of chamber music), known for their imaginative repertoire and interest in women composers, join forces again for this survey of song settings of poetry by E. E. Cummings by North American women composers: Jocelyn Hagen, Judith Cloud, Christine Donkin, Libby Larsen, Hilary Tann, and Regina Harris Baiocchi.

JOHN FEDCHOCK

4 **Fluidity**

Summit

Fluidity is the multi-talented **John Fedchock’s** (BM ’85) seventh album as leader and soloist on trombone with his dynamic quartet including pianist John Toomey, bassist Jimmy Masters, and drummer **Dave Ratajczak** (BM ’79). The group showcases unique treatments of familiar standards, and two new Fedchock originals, in a sensitive and interactive small group session.

WESTWOOD WIND QUINTET

5 **Fate and Fire**

Crystal

This CD includes the Westwood’s performances of two works by **Dan Welcher** (BM ’69): Woodwind Quintet No. 2 and, joined by pianist Lisa Bergman, *The Moerae*; the moerae are spirits from Greek mythology who spin the thread of life, measure it, and cut it whenever they please.

YING QUARTET

6 **Schumann: String Quartets Nos. 1-3**

Sono Luminus

The members of Eastman’s quartet-in-residence (including recently departed first violinist Aniyō Ninomya) took the cues for their interpretations from Schumann’s metronome markings, with interesting results. “These are altogether admirably warm performances,” said *BBC Music*.

AGOSTINO STEFFANI

7 **Niobe, Regina di Tebe**

Erato

On the heels of winning a Grammy Award for

Best Opera Recording (see Faculty News, p. 35), the Boston Early Music Festival’s new recording of this rare opera by Steffani (1653–1728) was *Gramophone* magazine’s “Recording of the Month” in March. The BEMF Orchestra is directed by Stephen Stubbs and Eastman’s Professor of Lute **Paul O’Dette**. *Gramophone* also called this recording “fantastic ... an exemplary testament of superb musicianship ... a landmark event.”

PHIL MARKOWITZ

8 **Perpetuity**

Dottine Records

Phil’s (BM ’74) new recording features violinist and co-producer Zach Brock, who wrote half of the ten original compositions. Also featured are bassists Jay Anderson and Lincoln Goines, drummer Obed Calvaire, and percussionist Café da Silva. Howard Reich of the *Chicago Tribune* calls the music “fiercely individual and idiosyncratic,” and Peter McLaren from *Jazz in Europe* says it “draws from many traditions but defies categorization.”

MARIA SCHNEIDER

ORCHESTRA

9 **The Thompson Fields**

ArtistShare

Four of the new works on **Maria’s** (MM ’85) most recent CD were commissioned directly by ArtistShare participants. “The pieces range from being descriptive of the open landscape of my home in southwest Minnesota, to being inspired by the first time I heard a samba school rehearse in Rio.” The resulting CD led the *New York Times* to call her “a composer and orchestrator of extravagant insight.”

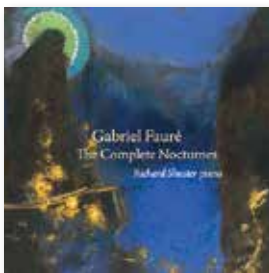
CANADIAN BRASS

10 **Great Wall of China**

Opening Day Entertainment

In 1977, as China emerged from the Cultural Revolution, the Canadian Brass (including tuba player **Chuck Daellenbach**, BM ’66, MA ’68, PhD ’71—see Alumni News, p. 29) arrived in Beijing, the first Western musicians to visit the country since May 1966. That experience inspired this album, which features arrangements of some of China’s most popular songs. *Great Wall of China*

{ RECORDINGS }



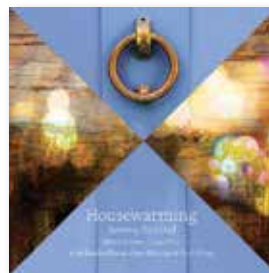
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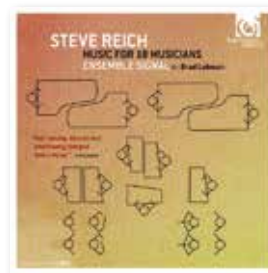
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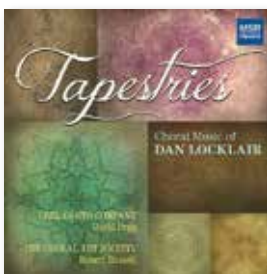
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was nominated for a 2015 Juno Award, Canada's equivalent to the Grammy, for Best Instrumental Recording—and was produced by **Dixon Van Winkle** (BM '67).

RICHARD SHUSTER

11 Gabriel Fauré: The Complete Nocturnes
Fleur de Son

Pianist **Richard Shuster** captures “the magic that Fauré wrought into the Nocturnes across a 46-year period . . . stunning,” says *Classical Voice*. Rich (MM '96, DMA '03) is presently professor of music and coordinator of piano studies at Texas Woman's University.

CARL NIELSEN

12 Symphony No. 5
New York Philharmonic

This installment in the NYPO survey of Nielsen's symphonies under Alan Gilbert features principal percussionist **Christopher Lamb** (BM '81) in a famous snare drum solo, trying to disrupt the forward motion in the first movement of Nielsen's Fifth. The drummer “must at all costs disturb the music,” wrote

Nielsen; Gilbert said of Chris, “He plays with a huge sound that's actually unpleasant to hear—as it should be.”

WILLIAM BOLCOM

13 The Hawthorn Tree
Americus Records

The Pulitzer Prize-winning composer wrote this song cycle, to texts by seven American and English poets, for mezzo-soprano **Joyce Castle** (MM '66) to celebrate the 40th anniversary of her singing career. Joyce, who has been described by *Opera News* as “A musician and actor of the highest quality,” also made this world premiere recording. (Read more about Joyce in Alumni News, p. 29.)

JEREMY SISKIND

14 Housewarming
Brooklyn Jazz Underground Records

Jeremy (BM '08) writes: “After over a year of recording, mixing, editing, mastering, scheming, planning, doing, undoing, considering, reconsidering, doubting, second-guessing, changing, panicking, wondering, hoping, and dreaming,

Housewarming, my third CD, arrived on February 24! I'm really proud of this music and thrilled that the album features Kendra Shank, Peter Eldridge, and Kurt Elling!”

STEVE REICH

15 Music for 18 Musicians
Harmonia Mundi

Eastman Musica Nova director **Brad Lubman** leads Ensemble Signal in this new recording of Reich's epochal work. Reich himself (who will be visiting Eastman in spring 2016) calls this recording “Fast-moving, spot on, and emotionally charged.”

BEDLAM

16 Bedlam
Athyr Records

Bedlam, formed by **Kayleen Sánchez** (BM '10, MM '12), soprano, and **Laudon Schuett** (MM '10, DMA '14), lutenist, is dedicated to exploring the rich 16th and 17th-century repertoire of music for voice and lute. Bedlam is a colloquial term for the Bethlem Royal Hospital in London, England—an infamous psychiatric facility and an inspiration for artists

and writers living around it. Bedlam's first album includes Scottish partsongs arranged for lute and voice, English lute songs by Thomas Campion, and lute solos by Vincenzo Capirola.

DAN LOCKLAIR

17 Tapestries: Choral Music of Dan Locklair
MSR Records

A two-disc set with a broad overview of choral music by **Dan** (DMA '81) including: *Holy Canticles*; *Alleluia Dialogues*; *Instant Culture*; *Windswept (the trees)*; and *Changing Perceptions*, performed by Bel Canto Company, David Pegg, conductor, and The Choral Art Society, Robert Russell, conductor).

JANICE WEBER

18 Seascapes
Sono Luminus

Janice (BM '74) offers an unusual and enterprising program of little-known piano music inspired by the peace, drama, and luminescence of the sea. The diverse composers range from Smetana to Castelnuovo-Tedesco to Ernest Bloch to Alec Templeton.

MAKI SEKIZUKA

19 Yumeji no Uta
oikawa-classic.com

Mezzo-soprano **Maki** (MM '04) has recorded a disc of songs by Yumeji Takehisa (1884–1934), a popular Japanese poet and painter. This CD includes 26 songs, recorded for the first time; Maki is joined by three other Japanese singers performing with piano.

PAUL HOFMANN AND CHRIS ZIEMBA

20 Who Knows?
MHR Records

Three CDs of choice jazz piano duo standards by ECMS faculty member **Paul** and alumnus **Chris** (BM '08). A Duke Ellington tune gives the set its title, but there is also music by Marian McPartland, James P. Johnson, Thelonious Monk, and other legends.

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

{ ALUMNI NOTES }

1950s

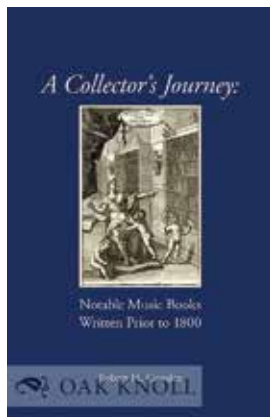
1 Robert H. Cowden (BM '59, MM '60, DMA '67) recently published *A Collector's Journey: Notable Music Books Written Prior to 1800* (Oak Knoll Press). The new book lists 122 significant works in music history, performance practice, instrument construction, theory, and pedagogy with commentary from Bob, who is Emeritus Professor of Music at San José State University and the author of eight books on musical institutions and performers.

Katherine Hoover (BM '59) heard her Toccata played on April 24 in Carnegie Hall's Weill Recital Hall by pianist Mary Towse Beck.

Patricia Jaeger (BM '52, MM '53) writes: "My many Herald Music™ arrangements of harp solo and ensemble music are now distributed by Vanderbilt Music Company Inc. I continue to teach violin, viola, and harp in Seattle, and am a life member of AFM and of SAI, honorary fraternity for women in music."

Helen Bovbjerg Niedung (BM '58, MM '59) was awarded the first Florida State Music Teachers Distinguished Teacher of the Year citation at the Florida State Music Teachers Conference, held in Tallahassee in October 2014. After her opera and concert career, Helen has been teaching at the collegiate level and privately for 34 years in Fort Myers and Cape Coral, Florida, and has produced many vocal competition winners.

In April 2015, the National Braille Association (NBA) awarded a Lifetime Achievement Award to **Lawrence R. Smith** (PhD '58), Professor Emeritus of Kalamazoo College. Lawrence has served as



1 From Robert Cowden (BM '59, MM '60, DMA '67): a cover and two stops on his *Collector's Journey*.



2 A composer and his performers: violinist Klaudia Szlachta, clarinetist Danbi Cho, Max Stein (BM '69), pianist Victor Cayres, and cellist Hyun Ji Kwon.

the Chairman of the NBA Music Braille Committee and as Chairman of the Music Braille Technical Committee of the Braille Authority of North America (BANA). He was President of NBA from 2003 to 2005, and led editorial teams who produced the second edition of *Introduction to Braille Music Transcription* (Library of Congress, 2002), the third edition of *Handbook for Braille Music Transcribers* (NBA, 2010), and *BANA Music Braille Code, 2015*.

Paul Tarabek (MM '57), former principal viola of the St. Louis Philharmonic Orchestra, has published *Viola Warm-Ups* and *Dancers for Viola and*

Piano. Both works are Level 3 plus and are available from Singing River Publications, PO Box 72, Ely, MN 55731.

1960s

Joyce Castle's (BM '66) recent musical theater characterizations included performances as Madame Armfeldt in *A Little Night Music* with the Houston Grand Opera and the Old Lady in *Candide* in Sao Paulo during last year's World Cup Soccer tournament. See p. 28 for news about Joyce's most recent recording, of William Bolcom's *The Hawthorn Tree*.

Chuck Daellenbach (BM '66, MA '68, PhD '71) was

appointed to the Order of Canada, that country's highest civilian honor, which recognizes "outstanding achievement, dedication to community, and service to the nation." The Order comes in recognition of Chuck's lifelong work as the co-founder and tuba player of the Canadian Brass, his critical role as a performer, mentor, and entrepreneur, and in his own words, his role "in establishing brass chamber music as a legitimate partner in the classical music world."

George Faust's (MM '67) *Five Variations on an Original Theme* was performed by his wife, Jane K. Faust, during a piano faculty concert at Rochester's

Hochstein School of Music and Dance.

Frederick Hemke (MM '62) is the saxophone soloist in a recent Nimbus Alliance recording of *Prisms of Light*, a concerto by Augusta Read Thomas. William Boughton conducts the New Haven Symphony Orchestra. Fred is President of the Northwestern Emeriti Organization, and teaches each summer at the Hemke Saxophone Institute at the Snow Pond Music Festival, Sydney, Maine.

Bob Ludwig (BM '66, MM '01) took home three Grammy Awards at the 57th Annual Grammy Awards Ceremony: Best Surround Sound Album, *Beyoncé*; Best Engineered Album, Non-classical and Album of the Year for Beck's *Morning Phase*. For the last two categories, Bob was competing against himself, nominated for Pharrell Williams's *Girl* and *Bass & Mandolin* respectively. This marks a career total of ten Grammys for Bob, plus two Latin Grammys.

Russ A. Schultz (BM '69) is retiring from his position as Dean of the College of Fine Arts and Communication at Lamar University in Beaumont, Texas, a position he has held for the past 16 years. Last October, in recognition of his years of service, the International Council of Fine Arts Deans (ICFAD) named him an Emeritus Member.

Many of the jazz world's superstars, including Wynton Marsalis, Steve Tyrell, and Randy Brecker, gathered at the Manhattan School of Music on June 8 to pay tribute to the late trumpeter **Lew Soloff** (BM '65), who died in March after more than 50 years as a fixture of the New York jazz scene.

2 Last fall, **Max Stern** (BM '69) was visiting composer-

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scholar-in-residence at Boston University, College of Arts and Sciences, where he gave composition seminars and lectured on his books *Bible & Music* and *Psalms & Music*. “The highlight,” says Max, “was a concert of my chamber music (*Inspiration in the Desert*), performed by BU faculty, introduced by Dean of the School of Music, Richard Cornell. Performances have been posted on YouTube.” Max is professor of music at Ariel University in Israel.

1970s

Nyela Basney (BM '78, MM '79) conducted the Sarajevo Philharmonic in Bosnia on April 24, 2015, after working with them in October, 2011. She conducted *The Merry Widow* with Chicago's Light Opera Works in December 2014. Last summer she conducted a tour in England with Chamber Opera Chicago, of a musical theater piece based on Jane's Austen's *Persuasion*, and then conducted it in Chicago and New York. During June 2013, she celebrated the 20th Anniversary of Orvieto Musica, an annual chamber music festival she founded (and still directs) in Orvieto, Italy. This summer, Nyela led performances of *Le Nozze di Figaro* and *Suor Angelica* with the Opera Festival di Roma. She is Artistic Director of Opera at North Park University in Chicago.

After 25 years of teaching music in Cincinnati, **Tim Kloth** (MM '78) has joined the Fairfax County (VA) Public Schools. He has also been elected treasurer of the Middle Atlantic Chapter of AOSA. While in Cincinnati, he studied African drumming with master drummer Oginga Kimisi and performed with the Beyond Infinity Drummers. He recently earned his Level III

certification from the American Orff-Schulwerk Association at George Mason University, and has also written middle school guitar and elementary school recorder method books.

Two piano compositions by **David Owens** (ESM '72) were premiered in the Boston area this spring. In April, **Janice Weber** (ESM '72) gave the first performance of a new edition of his *Echoes of Edo—Variations on a Japanese Folk Song*. His *Sonata for Two Pianos* was premiered by Sangyoung Kim and Victor Cayres, and is included in a recent Albany Records CD, in which David performs as pianist with violinist Kristina Giles in his *Fantasy on a Celtic Carol*, and with mezzo-soprano D'Anna Fortunato in *Raking the Snow—Six Poems by Elisvietta Ritchie*. A second set of Ritchie settings (*At the Landing—Verses from a Poet's Life*) was premiered in November by Fortunato and a Boston chamber ensemble.

On May 3, 2015, **Niel DePonte** (MM '76) had his *With Grace and Justice For All* premiered by the

Dayton Philharmonic, conducted by Neal Gittleman. Using texts on justice and freedom by Martin Luther King and Nelson Mandela and the melody “Amazing Grace,” the work received a standing ovation from the audience. Niel finished his 38th season as principal percussionist of the Oregon Symphony, his 29th as music director and conductor of Oregon Ballet Theatre, and his 22nd as the founder and Executive Artistic Director of his arts education non-profit, MetroArts Inc. Many of his *Young Artists Debut* competition winners have gone on to graduate from Eastman.

Geary Larrick (MM '70) performs on solo marimba each week in central Wisconsin. In January 2015, he played music by George Gershwin, in February he performed music by African Americans, in March he presented a Women's History Month program, and in April he performed 15 of his own compositions. He published “Creativity and Discipline in Percussion Music” in the Fall 2014, issue of the *National Association of College Wind and Percussion Instructors*



3 **Meredith Belcher** (MM '83)

Journal—his 85th article in the journal since 1968.

Art Michaels (BM '70) writes: “Alry Publications will publish my concert band piece *Bluesy Chalumeau Cha-Cha*. In addition, my wind ensemble piece, *Euphotrombotonia*, one of five winners in the third Annual Sul Ross State University Wind Ensemble Composition Contest, was performed in the winner's concert last October.”

Keyboard Percussion Publications has released a new edition of J.S. Bach's Six Suites for Violoncello, transcribed for marimba by **Leigh Howard Stevens** (BM '75) with an introduction and musical text edited by Swiss Bach scholar

Dominik Sackman. The first half of the book contains “The Marimbists' Guide to Performing Bach”—17 sections covering tempo, ornamentation, articulation, mallet choice, and the production of legato.

Judith Bowman (MM '79, PhD '84) is Professor of Music Education and Music Technology at the Mary Pappert School of Music, Duquesne University. She recently published *Online Learning in Music: Foundations, Frameworks, and Practices* (Oxford University Press, 2014).

1980s

3 **Meredith Belcher** (MM '83) has led the parish music program of St. Thomas Episcopal Church, Hanover, New Hampshire since September 2014. Diane is St. Thomas's principal organist and choir director, and provides music leadership within the parish and the community.

Susan Mowrer Benda (MM '83) is the new assistant superintendent of the Saucon Valley (Pennsylvania) School District. Before her appointment, Susan was director of elementary education for the Bensalem Township School District in Bucks County.

Cory Hall (MM '88) is founder and owner of BachScholar,™ which publishes piano sheet music under BachScholar Publishing, LLC. With his wife, Marilyn, Cory teaches piano students around the world via Skype from their home in Missouri. Cory has become one of the world's most popular YouTube classical pianists, with over 16,000 daily views and over 21 million total views on his over 600 performance and tutorial videos.



4 **Hohenfels Trombone Quartet**, from left: Ben David Aronson (BA '08, DMA '15), Lisa Albrecht (BM '86), Heather Buchman (BM '87), and Matthew Halbert (MM '12).

4 The Hohenfels Trombone Quartet—**Lisa**

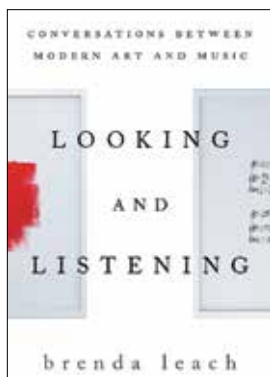
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Albrecht (BM '86), **Ben David Aronson** (BA '08, DMA '15), **Heather Buchman** (BM '87), and **Matthew Halbert** (MM '12)—traveled to Würzburg, Germany, last July as a musical delegation of International Sister Cities of Rochester (ISCOR). The quartet participated in celebrations in Würzburg and Rochester, marking a half-century of cooperation between the two cities. They took part in Würzburg's annual *Kilianfest* and performed a concert at St. Kilian's Cathedral. Their tour continued on to Salzburg and concluded in Berchtesgaden, with a fun-filled evening of German *Volksmusik* at the Bräustüberl Hofbrauhaus.

Donna Fairbanks (MM '83) was awarded the 2014 Utah Valley University Board of Trustees Award, the highest distinction awarded by the university. She was also awarded the 2014 Presidential Fellowship for Faculty Scholarship for a violin and guitar CD recording project. Donna is an Associate Professor of Violin and serves as Chair of the Department of Music at Utah Valley University.

5 Brenda Leach (DMA '87, MM '83) recently published *Looking and Listening: Conversations between Modern Art and Music* (Rowman and Littlefield, 2014). *Looking and Listening* demonstrates the parallels between the worlds of music and visual art, and their shared sources of inspiration, to explore the historical and cultural influences on great artists and composers.

So far in 2015, **Dan Locklair** (DMA '81) has heard a performance of his Harp Concerto by the Yakima (Washington) Symphony Orchestra in January, and his *Playful*



5 Brenda Leach (DMA '87, MM '83)

Rainbow by Cantate, the Children's and Youth Choir of Central Virginia, in May. Dan's 1996 tone poem *Since Dawn* is now available in a new version for SATB chorus with two-piano accompaniment.

Michel Nadeau (BM '88) recently published *Band Brilliance Complete Band Method Book* for the Intermediate level (bandbrilliance.com).

Tom Nazziola (BM '88) took part in a performance of his composition *From Here to There* by the Rowan University Percussion Ensemble under **Dean Witten** (BM '73). Tom also co-produced a recent CD release for Manhattan Productions Music, *Tech Pop*, "a collection of 10 light, minimalist hi-tech pop cues perfect for any modern-themed corporate or commercial spots."

Akmal Parwez (PhD '81), along with 14 other composers, was represented in *Fifteen Minutes of Fame*, a program including 15 one-minute works by 15 composers, on May 17 at Jan Hus Church in New York City. It was presented by the Face the Music Quartet.

1990s

6 Robert Blaine (DMA '97) is the new dean of Undergraduate Studies and



6 Robert Blaine (DMA '97)

CyberLearning at Jackson State University in Jackson, Mississippi, where he has been on the faculty since 2004.

Robert Choi (MM '94) recently published a Korean music book for children and adults, *Korean Folk Songs: Stars in the Sky and Dreams in Our Hearts* (Tuttle Publishing). He adds, "The next one is in the works as well!"

In December 2014, **Mairi Cooper** (BM '90, MM '92) was named Pennsylvania's 2015 Teacher of the Year during the Pennsylvania Department of Education's Keystone Awards of Excellence program. Mairi is chair of the Fox Chapel Area High school music department, director of the school's orchestra and a teacher in the AP Music Theory, Orchestra, Piano, and World Music classes. She is now Pennsylvania's nominee for National Teacher of the Year.

7 Pianist Catarina Leite Domenici (MM '90, DMA '00) is listed in the 32nd edition of *Who's Who in the World* (2015). Catarina has been Professor at the Federal University of Rio Grande do Sul at Porto Alegre since 1993, and was recently elected Chair of the Postgraduate Music Program. She is a founding member and the first president of the Brazilian



7 Catarina Leite Domenici (MM '90, DMA '00)

Association for Music Performance (ABRAPEM).

Patrick Gnage (BM '93, MM '95) participated in a concert by the Orchestra of New Spain which presented five *tonadillas*—one-act comic operettas by baroque-era composers. The concert took place in February at Dallas City Performance Hall.

Jennifer Newell (BM '93) is the Director of Corporate and Foundation Relations at Americans for the Arts (americansforthearts.org).

Kevin Puts (BM '94, DMA '99) won a 2012 Pulitzer Prize for his first opera, *Silent Night*. For his second he turned to a very different source: *The Manchurian Candidate*, Richard Condon's 1959 story of Cold War-era paranoia, made into a famous movie with Frank Sinatra, Laurence Harvey, and Angela Lansbury. Kevin's *Manchurian Candidate* premiered March 7 at the Minnesota

Opera. *Opera News's* Brian Kellow praised the libretto by Mark Campbell and noted that "Much of Puts's writing here is quite beautiful, particularly in the big ensemble moments ... I would like to experience *The Manchurian Candidate* again."

Alan Spicciati (BM '93) is the new superintendent of the Auburn (WA) School District Board of Directors. Alan previously served as a teacher, principal, and administrator at Highline Public Schools in Washington state, and in New York.

Linda Day (BM '90) writes: "After 22 years in the Austin Symphony, I have retired and moved to Monson, Massachusetts, with my husband, John. Since then, I have finished illustrating a children's musical ebook with original songs, narrated story and background music (harp, flute and percussion). *Love Your Enemies, Part One, a Musical Story of the Life of Jesus*, is the story I wrote for my grandchildren, who sang my songs along with it. It is also available on my website, loveyourenemies."

Debbie Rohwer (MM '94), Professor and Chair of Music Education at University of North Texas, was lead editor for NAFME's research journal, *Update: Applications of Research in Music Education*.

Chad Smith (MM '98) performed in the house

Send your news!

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Fax: 585-274-1089

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

We reserve the right to edit submissions for clarity and length. The deadline for the Spring 2016 issue of Notes is November 27, 2015.

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orchestra for the 2015 Oscars telecast. In the live TV taping and recording prior to the event, Chad performed on saxophones, clarinets, flutes, and bassoons of every size at the legendary Capitol Studios.

Anthony Tobin (BM '90) performed recitals in Arosa and Davos, Switzerland in Spring 2014, played an all-Debussy recital in June on Claude Debussy's piano in Brive-la-Gaillarde, France, and an all-Mozart recital on fortepiano in Zurich in August. Anthony was recently named a Steinway Artist.

2000s

Jennifer Beller (PhD '13) won the 2014 Seattle Women's Jazz Orchestra's second annual composition contest for *Noir*, which was praised by the SWJO judges as "really beautiful and haunting ... a very strong emotional connection."

Daniel Black (MM '06), received a 2015 Solti Foundation U.S. Career Assistance Award for Conducting. He was appointed Director of Instrumental Music at the Wildwood Academy of Music and the Arts (Little Rock, Arkansas), Assistant Conductor of the Fort Worth Symphony Orchestra in 2014, and Music Director of the Oshkosh Symphony Orchestra in 2014.

Mike Cottone (BM '07) was a semi-finalist in the 2014 Thelonious Monk Jazz Trumpet Competition, held in Los Angeles in November 2014.

William Marcus Carpenter (BM '01) married Candace Laura Bailes on September 20, 2014 in Wildwood Park for the Arts, Rock Creek, Texas. William is a senior vice president for corporate development, director, and co-founder of



8 Mary Lattimore (BM '02)



9 Sunny Yang (BM '06)

Energy Security Partners.

Pianist **Sarah Chan** (DMA '05) gave her solo debut recital at the Berlin Philharmonic Hall's Kammermusiksaal on April 27. Sarah spent the summer in residency in China, performing and giving masterclasses at Beifang University for Nationalities.

Bill Kalinkos (BM '03) was appointed professor of clarinet at the University of Missouri School of Music for the 2014-15 academic year. He previously served on the faculties of the University of California at Berkeley and Santa Cruz. Bill maintains an active performance schedule with the new music ensemble Alarm Will Sound, and recently

performed John Adams' *Gnarly Buttons* with Eco Ensemble in Venice, Italy, the Mozart Concerto with the Eureka (CA) Symphony, and Scott MacAllister's *Black Dog* with the Mizzou Wind Ensemble.

8 **Mary Lattimore** (BM '02) was a 2014 Pew Fellow, noted for "incorporating experimental techniques and technologies into her music, thereby extending the conventions of her instrument," and for combining classical training, composition, and experimental improvisation. In September 2014 Mary released *Slant of Light*, a collaborative record with synthesizer player Jeff Ziegler.

This summer, soprano

Kathryn Lewek (BM '06, MM '08) took a break from her now-signature role as Mozart's Queen of the Night, cutting loose, glittering and being gay as Cunegonde in a Glimmerglass Opera revival of Leonard Bernstein's *Candide*, running from July 19 to August 21.

Michael Lee (BM '08) writes: "My orchestral work *Amped* was read by the Albany Symphony last night, and was selected as one of three works to be premiered in Albany Symphony's annual American Music Festival. I'm currently a DMA student and Instructor of theory at USC's Thornton School of Music."

9 On October 25, 2014 at the University of Maryland, **Sunny Yang** (BM '06) performed in concert as cellist with the Kronos String Quartet. **Alison Lowell** (BM '06), **Carrie Bean Stute** (BM '06), Sunny (ESM '06) and **Maggie Lubinski** (BM '07) reunited after the concert and are pictured, left to right.

Jeff Myers (MA '03) writes: "My *Requiem Aeternam* was premiered by mezzo soprano Rachel Calloway and

the JACK Quartet at Trinity Church, Wall Street March 12. It is available for streaming on trinitywallstreet.org. My *The Angry Birds of Kauai* was commissioned, performed and recorded by Hilary Hahn on *In 27 Pieces, the Hilary Hahn Encores*, which won the 2015 Grammy for Best Chamber/Small Ensemble Performance. My Poe-inspired opera *Buried Alive*, written with librettist Quincy Long and commissioned by American Lyric Theater, was premiered by Fargo-Moorhead Opera in March 2014, and will be part of Fort Worth Opera's 2016 season. My trio for tenor, horn and piano, *The Age of Assassins*, will be released on a forthcoming album by hornist Laura Klock. *Turtle and Rat* is on an album of pipa music by American composers performed by Yang Jing (Albany Records). jeffmyersmusic.com

Camille Savage-Kroll (BM '04) has been a Professor of Elementar Musikpädagogik at the Hochschule für Musik Freiburg (a partner school of Eastman) since October 2013.

Kate Sheeran (BM '02) is the new provost and dean of the San Francisco Conservatory of Music; she was previously assistant dean of the Mannes School of Music of the New School. Kate is responsible for all academic programs and is charged with overseeing and building the faculty.

Omri Shimron (MM '00, MA '04, DMA '04) released his debut solo album in July 2014 on New Focus Records. The CD features Frederic Rzewski's *36 Variations on "The People United Will Never Be Defeated!"*, including a new cadenza based in part on the Zionist song "Blessing of the People". In 2015 Omri returned to teach at

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the **Rebecca Penneys** Piano Festival, which is held each summer at the University of South Florida, Tampa.

Jeremy Siskind (BM '08) spent part of March in residency in Bangkok; spring brought him to Tunisia, Paris, and Toronto; and in September he is scheduled for the Vail Jazz Festival. He premiered his new show, *Ellington at Night*, with Nancy Harms at New York's Metropolitan Room, and also won an ASCAP Herb Alpert Young Jazz Composers Award for his *Decrement*. (See also "Recordings", p. 28.)

Christopher Thibdeau (BM '07) has been named interim music director of the Georgia Symphony Orchestra. Christopher is also music director of the Metropolitan Youth Symphony Orchestras of Atlanta and assistant conductor of the Georgia Tech Symphony Orchestra. He also has a private cello teaching studio and performs as a soloist and orchestral cellist.

Zachary Wadsworth (BM '05) writes: "I've just accepted a tenure-track job as Assistant Professor of Music Composition at Williams College. Otherwise, I have been keeping very busy as a composer. The 2015-16 season will include a performance by the Richmond Symphony, a premiere at the national conference of the American Guild of Organists, and the release of my music on albums by the Northwestern University Cello Ensemble, Luminous Voices, and tenor Dennis Tobenski."

10 Marguerite Lynn Williams (BM '01) has joined the Artist Faculty of Roosevelt University. She is currently the Principal Harpist of the Lyric Opera Orchestra of Chicago and



10 Marguerite Lynn Williams (BM '01)

a founding member of the very successful Chicago Harp Quartet. CHQ has recently enjoyed a Carnegie Hall debut and performed at the Kennedy Center in June 2015.

2010s

Project Fusion Saxophone Quartet won the Astral Artist 2015 National Auditions. The quartet, consisting of **Dannel Espinosa** (BM '15), **Matt Amedio** (BM '12), **Michael Sawzin** (MM '13), and **Matt Evans** (DMA '15), was formed at Eastman in 2010 and has performed and taught throughout the East and Midwest.

Catherine (CC) Broyles (BM '12) has been named Co-Principal Flutist of the United States Coast Guard Band.

Nathan Davy (MM '09, DMA '14) was just appointed Assistant Organist at the Basilica of the National Shrine of the Immaculate Conception in Washington, DC, the largest Roman Catholic church in North America, and one of the largest churches in the world.

Judy (Jiangzhou) Du (MM '14) teaches piano lessons and early childhood music at 7 Notes, a music school for children in Frisco, Texas.

Margaret Harper (MM '11, DMA '15) is Director



11 Tom Mueller (DMA '14)

of Music and Liturgy, St. John's Episcopal Church, Portsmouth, New Hampshire. In addition to directing choirs and serving as organist, she teaches for and serves on the board of the Young Organist Collaborative and oversees Concerts on the Hill, a chamber music series. St. John's is home to the Brattle Organ, the country's oldest working pipe organ.

Joshua Mailman (PhD '10) was featured on an ABC News *Nightline* segment about the emotional response to the song "Glory" from *Selma* which won this year's Best Song Oscar.

Maura McCune (BM '11) was appointed Second Horn of the Rochester Philharmonic Orchestra in May 2015. Maura was Associate Principal/Acting Principal Horn of the Honolulu Symphony. Professor W. Peter Kurau described May as "quite a month for Eastman horn alumni ... In addition to Maura's success, **Maria Harrold Serkin** (BM '03) was appointed Assistant Professor of Horn at North Carolina School for the Arts, **Lauren Becker** has been appointed Visiting professor of horn at SUNY Potsdam, and **Kate Sheeran** has been appointed Provost and Dean at the San Francisco Conservatory (see p. 32)."

11 Tom Mueller (DMA '14) was recently named one of "20 Under 30"—20 American musicians under the age of 30 who play the organ, harpsichord, and carillon—by the international journal *The Diapason*. Tom is a faculty member at Concordia University Irvine (California), where he teaches organ, jazz, and composition, and is assistant organist at St. James's Church in Los Angeles. He also tours as a member of his family's bluegrass band, "The Muellers."

Peter Oswald (MA '13) was one of six New Jersey teachers who received the first annual James McBride Teaching Awards. Peter is a music teacher at Foundation Academies, a charter school in Trenton, New Jersey.

Garrett Schmidt (MM '11) appeared as a trumpet soloist with the Southern Illinois University, Edwardsville Wind Symphony in December 2014. He was joined by fellow faculty member John Korak for *Mystic Warriors* by **Allen Vizzutti** (BM '74, MM '76).

Pianist **Cahill Smith** (DMA '14) gave his third recital at Carnegie Hall's Weill Recital Hall on March 14, 2015. The program, "Forgotten Melodies," included music by Scarlatti, Mozart, Sebastian Currier, Liszt, and a specialty of Cahill's, Nikolai Medtner (1880-1951). Cahill is assistant professor of music at Lee University in Cleveland, Tennessee.

In June, **Emily Wozniak** (MM '14) and **Lynn Grossman** (BM '07, MA '13) attended the 2015 Yale Symposium on Music in Schools, giving a presentation on the partnership between SoundExchange, of which Emily was a member while at Eastman, and Lynn's music classroom in

East Rochester. In April, Emily and Lynn gave the same presentation in England with Professor of Music Education **Ann Marie Stanley**.

IN MEMORIAM

1930s

John P. Bollinger (BM '37), April 2003

Anna (Tafel) Curtis (BM '37), April 2015

Elizabeth L. Jones (BM '39), May 2015

Lorran Latham (BM '39), October 2014

Kathryn (Kettering) Reid (BM '36), June 2002

1940s

Dorothy (Villa) Arbogast (MM '45), September 2006

Horace V. Appgar (BM '49), September 2014

Barbara (Prescott) Arnold ('43), March 2015

Sarah Karena Bergh Brooks (MA '46), October 2014

Shirley (Lewis) Brown (MM '47), April 2015

Beatrice Buck (BM '41), March 2015

Arnold Cantor (BM '49, MM '53), December 2014

Sydney Robinson Charles (BM '42, MA '44), November 2014

Virginia (Phelps) Clancy ('46), March 2015

Robert G. Connor (BM '49, MM '54), January 2015

Miriam (Mellott) Farrell (BM '46), November 2014

Lucia (Crocheron) Greer ('46), September 2014

Norma (Lucy) Hart (BM '48), February 2015

Edgar L. Kirk (BM '45, MM '48, PhD '59), January 2015

Constance (White) Main (BM '43), May 2015

Betty (Hanson) McAninch (BM '48), June 2015

Betty-Lou (Maby) Shaefer Orlowski (BM '44), September 2014

Shirley (Cohen) Pearlman (BM '42), March 2015

Gloria Jane (Saunders) Ray (BM '49), February 2014

TRIBUTES

Rita Shane

Rita Shane, who taught voice at Eastman from 1989 to 2014, died on October 9, 2014, in New York City. She came to the Eastman School in 1989, from an enviable career as a leading dramatic coloratura soprano, a teaching career at the Manhattan School of Music, and a private teaching studio in New York City. Her operatic career included hundreds of performances as the Queen of the Night in Mozart's *Magic Flute*—the role in which she made her Metropolitan Opera debut in 1973. She remained a leading Met soprano for ten seasons, and sang with more than 20 opera companies in America, including the Chicago Lyric, Santa Fe, and San Francisco companies.

Rita Shane was born August 15, 1936, in New York City, and studied at Barnard College under Beverly Peck Johnson. She made her operatic debut in 1964 as Olympia in *Les Contes d'Hoffmann* at Chattanooga, and the following year appeared with the New York City Opera as Donna Elvira in *Don Giovanni*. Her operatic repertoire included Manon, Lulu, Lucia di Lammermoor, and Oscar in *Un ballo in maschera*, and performances in houses and festivals in Europe and North America. She sang the premiere of Dominick Argento's *Miss Havisham's Fire* with the New York City Opera, as well as the premiere of Argento's related monodrama *Miss Havisham's Wedding Night* with Minnesota Opera. Rita Shane also sang under such conductors as Zubin Mehta, Rafael Kubelik, and Bernard Haitink.



Soprano Rita Shane was acclaimed at the Met and many other opera houses.

Derrick Smith

Derrick Smith (MM '88), a longtime faculty member of the Eastman Community Music School, died on November 18, 2014. Derrick Smith was known to Rochester audiences as a frequent oratorio, opera, and concert performer, and frequently performed the roles of Porgy, Jake, and Crown in Gershwin's *Porgy and Bess* (including performances in Europe, Russia, and Brazil), and Joe in Kern and Hammerstein's *Show Boat*. His operatic appearances included Leporello in *Don Giovanni* in Malmö, Sweden, and the title role of *Eugene Onegin* in Russia. Derrick Smith trained and performed with the Glimmerglass Opera Young American Artist Program and the Brereton International Music Symposium in England, was a semi-finalist in the American Traditions Competition, and a winner of the Outstanding Young Men of America Award, the New York Vocal Artist Competition, and Eastman's William Warfield Scholarship. Smith and Warfield, both Rochester natives and Eastman alumni, performed and recorded together, and Derrick Smith often sang Warfield's signature song, "Ol' Man River" from *Show Boat*.



Derrick Smith's baritone roles ranged from Jerome Kern to Tchaikovsky.

Margaret (Gilbert) Rivenburg (BM '46, MM '49), January 2015
Alfred L. Schneider (BM '49, MM '51), December 2014
Grace (Ruby) Scott (BM '49), February 2015
Marian (Hood) Settle (BM '43), February 2015
Betty (Ingram) Stegenga (BM '44), May 2015
Lisbet (Gunzenberger) Thew ('45), November 2014
Alois J. Tlush ('44), January 2014
Jean (Hunter) Tomat (BM '48), May 2015
Mary Jeanne van Appledorn (BM '48, MM '50, PhD '66), December 2014
Elizabeth (Mendanhall) Younts (BM '41), September 2009
Richard S. Yousling (MA '49), December 2014

1950s

Ruth (Kleban) Berger (BM '55), February 2015
E. Neil Courtney (BM '54), June 2015
George Foss ('54), July 2002
Paul Douglas Freeman (BM '56, MM '58, PhD '63)
Anna (Gerotheou) Gallos (BM '54, MM '71), February 2015
Robert Chandler Godwin (MM '57), June 2015
Anne (Koscielny) Hanson (BM '58), February 2015
Eleanor (Farr) Haskin (BM '54), May 2015
A. Oscar Haugland (DMA '56), December 2013
John M. Heard (BM '52), April 2015
Dorothy (Clark) Hostetter (BM '55), January 2015
Samuel M. Jones (BM '50), January 2015
Rodger E. Kramer (BM '56), March 2015
Monica Laughlin (MM '56), October 2014
Lois (Laymon) Lyddon (BM '54), September 2014
Thomas B. Mailloux (MM '58), May 2014
Charlene (White) Mennini ('57), February 2015

John T. Miller (MM '50), October 2014
C. Richard Myers ('52), December 2014
Jerome Neff (BM '51), October 2013
Roland K. Persson (BM '59, MM '60), April 2014
Ralph Frederick Rauch (MM '52), September 2014
Albert J. Saurini (BM '50), March 2015
Barbara (Kirsch) Schaefer (BM '56), June 2015
Frank Charles Shaulis (BM '53), March 2015
A. Cutler Silliman (PhD '54), February 2015
Marian (Hackbarth) Sutherland (MM '56), January 2015
Marie (Dephillip) Vella (BM '56), October 2014
Harry Wilkinson (PhD '58), January 2015
Mary (Newton) Zweig (BM '59), May 2015

1960s

John D. Dempsey (MM '64), December 2014
Kenneth C. Donmoyer (MM '60), May 2015
Ronald Lee Gahart (BM '62), January 2015
M. Grace Giebel (MA '67), December 2014
Richard M. Gilchrist (MM '64), December 2014
Nan E. Greis (MM '67, DMA '75), June 2015
Virginia (Clark) Herm (MM '66), February 2015
Homer Winston Holloway (MM '61), December 2014
E Lindsay Merrill (PhD '64), April 1995
Lewis (Lew) M. Soloff (BM '65), March 2015

1970s

Sharon Ann (Hefner) Beal (BM '74), March 2015
Kathy (Bundock) Moore (BM '74, MA '77), December 2014
Mary Terey-Smith (PhD '72), July 2014

1980s

Thomas Alan Erickson (BM '80), February 2015
Laura Ann Schulz (BM '86), January 2015
Derrick Jerome Smith (MM '88), November 2014

{ FACULTY NOTES }

1 This year, **Dariusz Terefenko**, associate professor of jazz studies, teamed up with saxophonist **Alexa Tarantino** (BM '14) for concerts in Dallas, Rochester, Hartford, and New York, and for an album, *Crossing Paths*. In March, Dariusz and Alexa traveled to the Academy of Music in Krakow, Poland to teach and perform, and in June to Brazil, where they joined fellow Eastman musician **Marcelo Pinto** (DMA '15) for a series of gigs.

2 **Paul O'Dette**, professor of lute, added a second Grammy Award to his list of recording awards at the 57th Annual Grammy Awards held in Los Angeles in February 8. Paul won as co-conductor with Stephen Stubbs of Charpentier's *La Descente d'Orphée aux enfers*, on the cpo label. (See "Eastman on CD," p. 27, for news about another recording by Paul.)

3 Professor Emeritus of Musicology **Jurgen Thym** recently published *Mendelssohn, the Organ, and the Music of the Past: Constructing Historical Legacies* (University of Rochester Press). At a reception for the book on February 6, the Eastman organ department—**Edoardo Bellotti**, **David Higgs**, **Stephen Kennedy**, **Nathan Laube**, and **Anne Laver** (MM '07, DMA '14) gave an all-Mendelssohn recital at Rochester's Christ Church.

When former Professor of Violin **Zvi Zeitlin** died in 2012, he had started to write his memoirs and planned to include a chapter on his experiences with Igor Stravinsky, whom he first encountered in 1962, and whose concerto and other chamber works Zeitlin performed many times. His widow **Marianne Langner Zeitlin** was able to write her own memoirs, "How Igor Stravinsky



1 Alexa Tarantino (BM '14) and Dariusz Terefenko



2 Paul O'Dette

Changed Our Lives," which can be read on Forward.com.

James VanDemark, professor of double bass and co-chair of Eastman's string department, was the featured recitalist at "ISB 2015," the convention of the International Society of Bassists, held in June at Colorado State University. "JB" attended the very first ISB convention in 1967, as a teenage musician.

Last summer, **Kathryn Cowdrick**, associate professor of voice, led a panel



3 Jurgen Thym

for parents of singers at the *Classical Singer* convention in San Antonio. After taking part in the music fes-

tival at Soochow University, Taiwan, she went on to the San Francisco Opera to celebrate the 30th anniversary of her participation in their Merola Training Program. Three of her students participated in the program—**Katie Hannigan** (MM '07, DMA '10), **Adelaide Boedecker** (MM '13) and **Karen Chia-ling Ho** (MM '11). Kathryn finished the summer by appearing in *The Pirates of Penzance* at the Clayton Opera House with a cast that included Eastman grads **Christina Woods** (BM '07) and **Sean Brabant** (BM '07).

Celebrating Service

In May 2015, the following Eastman faculty members were honored for their milestone years of service.

45 Years

- **Barry Snyder**, Professor of Piano

40 Years

- **Charles Castleman**, Professor of Violin
- **Ralph Locke**, Professor of Musicology (Both retired in May 2015)

35 Years

- **Ellen Koskoff**, Professor of Ethnomusicology
- **Robert Morris**, Professor of Composition
- **Rebecca Penneys**, Professor of Piano

30 Years

- **David Headlam**, Professor of Music Theory
- **Patrick Macey**, Professor of Musicology
- **Elizabeth West Marvin**, Professor of Music Theory

25 Years

- **Tony Caramia**, Professor of Piano
- **Jean Pedersen**, Associate Professor of History

20 Years

- **Jon Manasse**, Associate Professor of Clarinet

15 Years

- **Clay Jenkins**, Professor of Jazz Studies and Contemporary Media
- **Reinhild Steingröver**, Associate Professor of German
- **David Temperley**, Associate Professor of Music Theory

10 Years

- **Jamal J. Rossi**, Joan and Martin Messinger Dean

{ STUDENT NOTES }

2014–2015 was a banner year for Eastman musicology graduate students. Fourteen of them presented 21 individual papers at various national and international conferences, some more than once: **Jacek Blaszkiewicz**; **Regina Compton**; **Sara Fuchs Sampson**; **John Green**; **Naomi Gregory**; **Aaron James**; **Gail Lowther**; **Eric Lubarsky**; **Austin T. Richey**; **Tanya Sermer**; **Megan Steigerwald**; **Ryan Taussig**; **Alexis VanZalen**; and **Anne Marie Weaver**. In addition, Eric Lubarsky's "A Cameo of Frances Pelton-Jones: for her, for Jane Bennett (and for us, too)," was published in *Evental Aesthetics* 3 no. 3 (2015): 80–90, and Tanya Sermer's "Samba, Neo-Hasidic Popular Music, and Shirei Eretz Yisrael: Musical Language, Political Discourse, and Competing Visions of the Israeli Nation-State" was named Best Paper by a Young Researcher by the Israel Musicological Society.

Eastman sax ensembles also had an outstanding year. East End Saxophone Quartet (**Jon Wintringham**, **Myles Boothroyd**, **Matt Amedio**, **Tim Harris**) won this spring's Yellow Springs Chamber Music Competition, and Farrago 4 Saxophone Quartet (**Anne Kunkle**, **Stephanie Venturino**, **Arthur Liang**, **Aiwen Zhang**) won the 19–24 age group and grand prize in the 2015 Young Chamber Musicians Competition, held in May in Charlotte, North Carolina.

This summer, **Aristea Mellos**, graduate student in the PhD program in Composition, worked in Samos, Greece, on her Ritsos Project. This festival united Greek actors and artists with Eastman performers and composers to celebrate the artistic legacy



The winners of the 2014–15 Teaching Assistant Prize were (from left to right): Joseph Chi-Sing Siu, MA '15 (Written Theory); Yoshiko Arahata, BM/BS '11 (Applied Piano); Nils Klykken, MM '13 (Basic Conducting Class); Jungeyun "Grace" Choi, MM '07 (Piano Class); Joseph Maxwell Grube (Music Education Bassoon Class); and Sarah Fuchs Sampson (Music History Review).

of one of Greece's foremost 20th-century poets, Yannis Ritsos (1909–1990).

Composition students **Erin Graham** and **Jason Thorpe Buchanan** were among the recipients of this year's ASCAP Morton Gould Young Composer Awards.

Cellist **Beiliang Zhu** received the Harvard Musical Association's 2015 Arthur Foote Prize, receiving a

\$5,000 prize and a recital on April 25 at the Harvard Musical Association.

Four Eastman students were among the recipients of 2015 *Down Beat* Student Music Awards, announced in May: **Garret Reynolds**, Undergraduate College Outstanding Composition, "Our Time"; **Brendan Lanighan**, Undergraduate College Outstanding Arrangement, "Lament";

and **Gabe Condon** and **Julian Tanaka**, Graduate College Arrangement, for "In a Sentimental Mood" and "Orbit (Unless It's You)," respectively.

Pianist **Leonard O. Hayes**, a student of Douglas Humpherys, was the recipient of the annual scholarship awarded by the Rochester, New York, Chapter, The Links, Incorporated, given to an

African-American scholar musician at Eastman. Leonard gave a recital in Kilbourn Hall on April 26.

1 This spring, a flute competition, open to all Eastman graduate and undergraduate flute students, was held to honor the memory of **Tallon Perkes** (BM '84) and to inspire the next generation of Eastman flute players. **John Hunter** (BM '84, MM '98) spearheaded a drive to fund this award in Tal's name, and encourages all classmates to contribute. On April 18, the jury (**Joanna Bassett** MM '86, **Doug Prosser** BM '85, **Sophia Kim** MM '98, and John Hunter) awarded the first Tallon Perkes Flute Prize to **Zach Sheets**, a double Master's degree major in flute and in composition; as part of his competition, Zach played his own solo piece. "The level of professionalism displayed by the nine flutists in the competition was inspiring and impressive," said John Hunter, shown in this photo with Zach. "It's a testimony to the ongoing strength of the Eastman flute studio."



1 Zach Sheets (right) and John Hunter (BM '84, MM '98)

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On his journey to become a master violinist, Markiyan Melnychenko '12E, '14E (MM) was guided by the idea that achieving the highest level of performance is only 25 percent talent—the rest is hard work.

Markiyan's commitment to his craft can be heard in every stroke of his bow. Thanks to scholarship support, he was able to continue to sharpen that technique and elevate his artistry while a master's student at the Eastman School of Music. A native Australian, Markiyan plans to use what he's learned to elevate the level of music education and performance in his home country.

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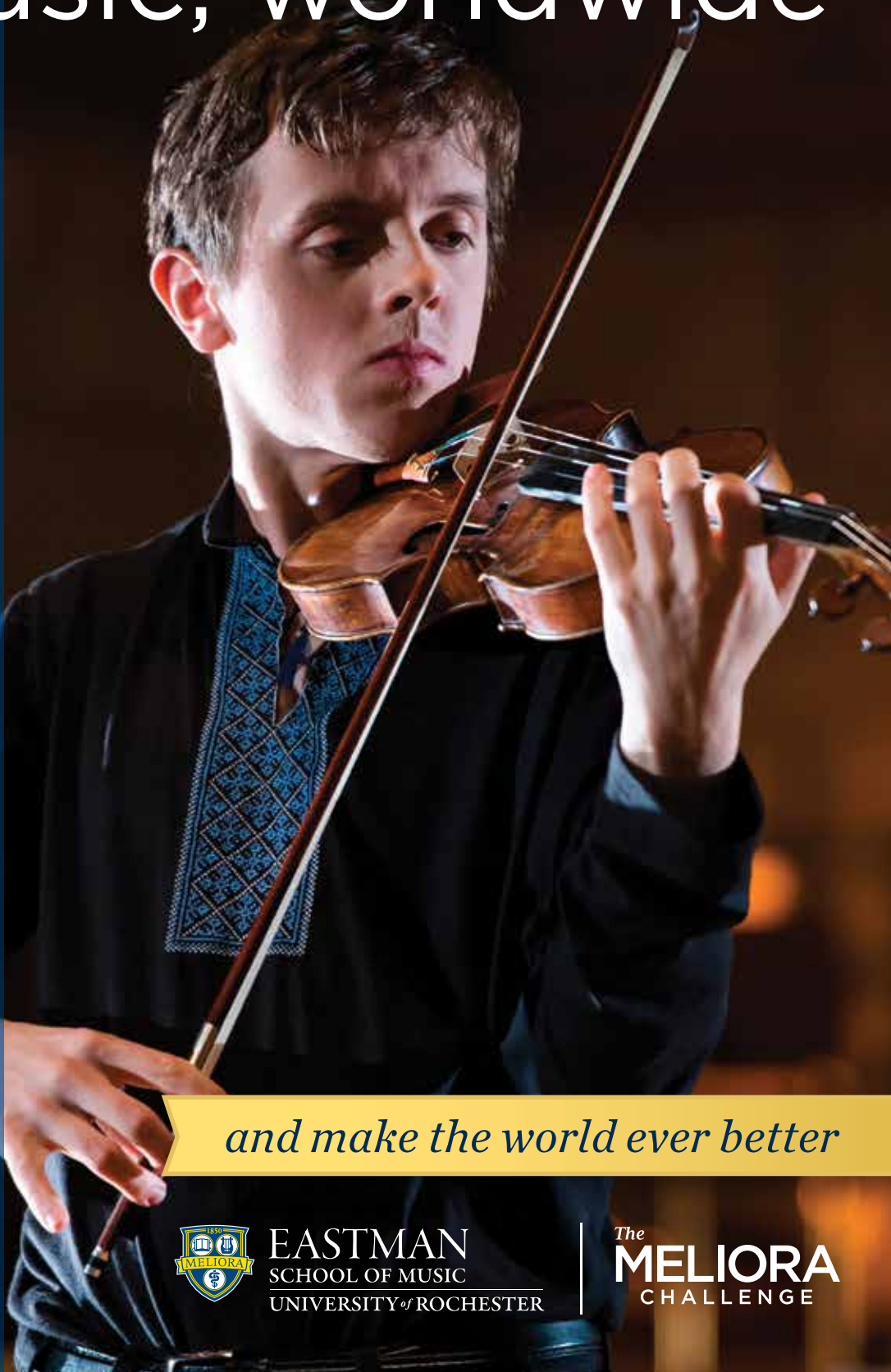
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Ciao Eastman, Benvenuta Italia, Benvenuto Spain

Eastman BroadBand spent part of July performing in two contemporary music festivals: soundSCAPE in Maccagno, Italy, from July 3 through 16; and VIPA in Valencia, Spain, through July 23. They presented three recitals in all: one at soundSCAPE and two at VIPA. "The Eastman BroadBand Ensemble performances were the highlight at all festivals," said faculty composers Ricardo Zohn-Muldoon and Carlos Sanchez-Gutierrez, who accompanied the students. "Making music at such a high level, and sharing it with receptive peers and audiences in spectacular surroundings such as Lake Maggiore, or a 13th-century monastery in Valencia, was a transformative experience for all of us; an affirmation of that original wonder in music that led us to devote our lives to it. After each concert, we found ourselves thinking: 'let us never forget this.'"

