

Gateways' Lee Koonce NEW FEATURE EASTMAN'S
Alumni on the Move Jazz Festival Diary

EASTMAN

NOTES

FALL 2016

Eastman Heard Round the World

In the American Wild, China,
Italy, and Elsewhere



The EASTMAN PHILHARMONIA at LINCOLN CENTER

Conducted by Neil Varon
Featuring Renée Fleming



Kevin Puts



Neil Varon

Historic Premiere of *Letters from Georgia* by Pulitzer Prize-Winning Composer Kevin Puts

Two distinguished Eastman alumni—world-renowned soprano **Renée Fleming** (MM '83, '11 Honorary) and Pulitzer Prize-winning composer **Kevin Puts** (BM '94, DMA '99)—join forces for the New York premiere of a new song cycle inspired by Georgia O'Keeffe.

Ravel: *Rapsodie espagnole*

Puts: *Letters from Georgia**

Prokofiev: *Symphony No. 5, Op. 100*

Monday, November 14, 2016, 8 PM
Alice Tully Hall, Lincoln Center

Ticket information at
esm.rochester.edu/concerts/series/nyc

*Commissioned by the Eastman School of Music with the generous support of Joseph and Bette Hirsch ('64) and the Howard Hanson Institute for American Music.

World premiere in Rochester on Saturday, November 12 at Kodak Hall at Eastman Theatre. Tickets at EastmanTheatre.org



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER



"The hardest-working man at the jazz festival": Eastman guitarist Bob Sneider closed out each Xerox Rochester Jazz Festival night with an after-hours jam at the Holiday Inn Downtown.

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Jazz Festival Diary

From June 24 to July 2, jazz was at the center of Rochester—and Eastman musicians were at the center of the music.

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Eastman Heard Round the World

Eastman ensembles spanned the globe with music this summer.

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Exceptions to the Rule: Gateways at Eastman

With a new partnership, Eastman hopes to open the gateways for African-American musicians.

ON THE COVER: Music in the American Wild performing on San Juan Island, Washington. PHOTOGRAPH BY GEOFF SHEIL

NOTES

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Diversity: Gateways and Pathways

The Eastman School of Music strives to create a musical community that is rich with cultural, social, and intellectual diversity.

That is the first tenet of Eastman's mission statement. With our community of individuals of diverse nationalities, religions, ethnicities, cultures, genders, and sexual orientations, we have already made great strides toward achieving this goal. Despite our progress, however, increasing the participation of students and faculty members of African and Latino descent within our community remains a key objective. This is an industry-wide priority and I am personally committed to Eastman's leadership role in this effort.

By enriching our community through greater diversity, we must be cognizant of and responsive to potential challenges. As any music theory student can tell you, arranging independent lines into harmonious counterpoint can be a daunting and difficult task—but it's also a

As any music theory student can tell you, arranging independent lines into harmonious counterpoint can be a daunting and difficult task—but it's also a rewarding one... and our school will be ever better as the result.

rewarding one. Eastman's commitment to being a fully inclusive community is unwavering, and our school will be ever better as the result.

As Eastman advances this endeavor, we can build upon a rich history of people and programs that include the following:

- A number of our most noted alumni are musicians of color and include composers George Walker, Nathaniel Dett, and Ulysses Kay; conductor Paul Freeman; violinist Kelly-Hall Tompkins; bassist Ron Carter; and vocalists William Warfield, Claron McFadden, Julia Bullock, and Nicole Cabell.
- Since 1987, Eastman has offered the *Links Scholarship*, supported by the Links organization, a 14,000-member organization for professional women of color, which recognizes the talent and academic achievement of an African-American scholar musician. You can read about the 2016 recipient, Tyrone Allen, on page 25.
- The *William Warfield Scholarship Fund* was formed in 1977 to provide financial assistance to talented and deserving Eastman students.
- For the past 19 years, the *Eastman Pathways* program has provided significant annual scholarship support

to 65–70 children enrolled in the Rochester City School District, allowing them to attend the Eastman Community Music School and, upon graduation from high school, the Eastman School of Music.

- *ROCmusic*, now entering its fifth year, is a collaboration with multiple educational and civic partners to provide after-school, tuition-free music instruction to children, many of whom are of Latino or African descent, in some of the most financially-challenged neighborhoods in Rochester. Eastman's long-standing work with the School of the Arts, and, most recently, East High School, are other examples of our efforts to give every child in Rochester the opportunity to experience the joy of making music.
- This past spring we announced a closer relationship between Eastman and the *Gateways Music Festival*, which celebrates the achievements of professional classical musicians of African descent, and also

announced the appointment of Lee Koonce (MM '96) as Gateways' first President & Artistic Director. See page 10 for more about this exciting new collaboration, which further positions Eastman as a leader in the effort to increase diversity on America's concert stages and to support the entire musical "pipeline" from student through professional musician.

The Eastman community is made up of people from many diverse backgrounds, but we all have at least two things in common: a passionate love of music, and a passionate desire to enrich the world through music. These passions have always drawn the members of the Eastman community together. And, in the future, thanks to initiatives like those mentioned above, we will continue to expand and enrich our own community, as well as the worldwide community of musicians. *Meliora!*

Jamal J. Rossi
Joan and Martin Messinger Dean

A Viola Weekend

Eastman viola students had a great week at the 2016 American Viola Society Festival, held from June 8-11 at Oberlin. Four of the five collegiate finalists were **Alexander McLaughlin** (first prize), **Sergio Munoz** (honorable mention), and **Daniel Spink** from **Carol Rodland's** studio, and **Joyce Tseng** from **George Taylor's**. The Eastman Viola Ensemble, with soloist Alex McLaughlin and conductor **Peter Folliard**, performed Nicolas Bacri's *Piccolo Concerto Notturmo*, premiered at Eastman in October 2015. **Carol Rodland** and her sister, organist **Catherine Rodland** (MM '88, DMA '92), premiered *Ballast* by **David Liptak** (MM '75, DMA '76). Carol summed it up: "Fantastic week for all involved!"

An Eye on Eastman

On your next visit to Eastman, be sure to notice the new outdoor sculpture



A Pride of Eastman Violists: Front row, left to right: Joe Hagen, Josh Lohner, Elijah Spies, Carol Rodland, Joyce Tseng, Erin Tang, Sergio Munoz, Angela Kratchmer, Adam Cordle. Back row, left to right: Josh Wareham, Daniel Spink, Alex Trygstad, Sam Edwards, Alex McLaughlin

in the Miller Center courtyard. *Sun Dance*, by Massachusetts-based sculptor Dale Rogers, is a metal sculpture with a large, brightly colored round glass "eye" on top. This bright touch to Eastman's campus was a gift of Eastman donor and supporter Martin Messinger.

Summer by the Numbers

Summer@Eastman 2016 packed an amazing amount into just 40 days!

- Summer students came from 35 states and 9 countries and ranged in age from 10 to 81 years old.
- We offered 37 programs, 4 of them new.
- 40 saxophonists

performed Respighi's "Pines of the Appian Way" as the finale for the American Saxophone Academy's student concert.

- 44 high school students in Summer Jazz Studies played in 7 official (and many informal) combos.
- 53 precollege students

enrolled in Music Horizons. Their final solo and chamber music concerts featured almost 9 hours of music!

For more amazing Summer 2016 numbers, go to esm.rochester.edu/blog

—Andrea Schuler,
Summer@Eastman
Program Coordinator



Rogers' *Sun Dance* watches over Miller Center and Gibbs Street.



Tag Day 2016

Eastman's first ever Thank A Giver (TAG) Day took place on April 25. Students placed large tags on spaces, items, and instruments that have been provided for Eastman students and faculty by donors. Displaying a big "Thank You" on the stage of Hatch Recital Hall are students Henry Dean, CJ Ziarniak, Rosario Galante, Erin Tang, Henry Benson (holding sign), Hugo Christensen-Diehl (sitting), Misty Drake, Lydia Becker, and Andrew Winslow.

{ ALUMNI ON THE MOVE }



WindSync

Emily Tsai (BM, BS '11)
Kara La Moure (BM '10)
Julian Hernandez (doctoral student)

■ Eastman musicians now make up three-fifths of the wind quintet WindSync, gold medalist in the 2016 Fischoff Competition. Emily has been the group's oboist (she is also principal English horn of the Peoria and Wichita Symphony orchestras); this summer, WindSync welcomed Kara on bassoon and Julian on clarinet. (The other members are Garrett Hudson, flute, and Anni Hochhalter, horn.)

Malcolm J. Merriweather

MM '10, Music director,
The Dessoff Choirs

■ In May, Malcolm was appointed the ninth music director of this storied New York City choir, which in its 92-year history has presented premieres by Arnold Schoenberg, Arthur Honegger, and Virgil Thomson. He'll lead the first concert of the season on November 17 at Alice Tully Hall, and perform as the baritone soloist in Barber's *Dover Beach* in April 2017.



Camille Zamora

BM '92, Soprano soloist and co-executive director
of Sing for Hope

■ In April, Camille was named one of eight inaugural Kennedy Center Citizen Artist Fellows, based on her work with Sing for Hope, a non-profit that brings arts outreach programs to communities in need. The honor was announced by Kennedy Center President Deborah Rutter, Yo-Yo Ma, and Renée Fleming. Camille will take part in the planning for the celebration of John F. Kennedy's centenary in 2018, as well as performing and promoting new artistic initiatives for the Kennedy Center.





Fifth House Ensemble

Melissa Ngan Snoza (BM '02)

Eric Snoza (BM '01)

Founding members

■ The contemporary-music ensemble celebrates its tenth anniversary this season. Fifth House's recent Kickstarter campaign for its JourneyLIVE concerts made its \$5,000 goal in a couple of hours, and ended up with \$52,000. "In astrology, the Fifth House is the house of creativity, pleasure, and the arts. We wanted a name that encompassed the idea that we'd be bringing in a lot of different disciplines in our work."

Fifth-house.com



Eastman Heard Round the World

This summer, Eastman ensembles made beautiful music in some beautiful places.

This summer, the Eastman name, and music by Eastman musicians, was heard far beyond Rochester, New York. Eastman musicians took their artistry to Europe, to China, and across the United States.

Eastman Wind Ensemble Harmonie—consisting of eight outstanding EWE wind players—traveled this spring where many American ensembles would fear to tread, performing Mozart and Beethoven in Austria and Germany, and Dvořák and Karel Husa in Prague. Assistant Conductor Kevin Holzman's blog kept pace with their travels.

Music in the American Wild consisted of eleven composers and seven performers, all Eastman faculty members or alumni, who came together to celebrate the centenary of the National Parks Service, touring seven celebrated parks and premiering new works in the places that inspired them. The tour was supported by a grant from the National Endowment for the Arts. Emlyn Johnson (BM '08, DMA '15), the director of Music in the American Wild, blogged continuously as they brought American music to amazing American spaces.

For the second summer, Eastman BroadBand was the hardworking resident ensemble of the soundSCAPE contemporary music festival in Maccagno, Italy. Violinist-lecturer Hanna Hurwitz and composer-pianist Daniel Pesca described their eventful and musically rich two weeks.

From concert halls to music camps, the Eastman Saxophone Project (ESP) brought its innovative programming and versatile performances to a variety of audiences in China this past July. ESP members Myles Boothroyd and Erik Elmgren blogged about their experiences.

*Text by Myles Boothroyd, Erik Elmgren, Kevin Holzman, Hanna Hurwitz, Emlyn Johnson, and Daniel Pesca.
Photographs by Kevin Holzman, Geoff Sheil, Leslie Scatterday, Reilly Spitzfaden, and Kevin Zhao.*

Music in the American Wild in performance at Purchase Knob in Great Smoky Mountains National Park, North Carolina.



Music in the American Wild

Emlyn Johnson, director
Daniel Ketter, assistant director

COMPOSERS

Chris Chandler
Kevin Ernste
Ted Goldman
Tonia Ko
Aristea Mellos
David Clay Mettens
Jeff Myers
Robert Morris
Daniel Pesca
Adam Roberts
Aaron Travers

PERFORMERS

Emlyn Johnson, flute
Ellen Breakfield-Glick, clarinet
Lauren Becker, horn
Hanna Hurwitz, violin
Jeremy Potts, violin
Emily Cantrell, viola
Daniel Ketter, cello
Colleen Bernstein, percussion

Here We Go!

June 8, 2016

We play our first concert at Locust Grove tomorrow night at 7 p.m.! We've had a week full of rehearsals, and we're looking forward to sharing our music with all of you this summer. See you in the wild!

Mammoth Cave Recording and Pictures

June 13, 2016

[Also] in Mammoth Cave . . . we recorded works by Chris Chandler, Tonia Ko, and others 30 stories below the ground! . . . a piece by Clay Mettens [was] written to celebrate all the high and low places. You can hear us starting with airy music for high places and descending down into dark harmonies that really fit the cave setting where we were playing.

Southeast Tour Success!

July 3, 2016

We played concerts at Mammoth Cave, Great

Smoky Mountains, and Shenandoah National Parks, and performed at Locust Grove in Louisville, KY, The Theatre at Washington, VA, and the Smithsonian American Art Museum in Washington, D.C. Park rangers told us that our tour reached over 2,000 people in and around the parks!

In addition to our concerts, we made field recordings 30 stories underground in Mammoth Cave, on top of Purchase Knob in the Smoky Mountains, and at Big Meadows along Skyline Drive in Shenandoah.

We had a fantastic time celebrating the National Park Service centennial by sharing our music with park-going audiences and performing in scenic and inspiring locations throughout the southeast.

Mid-Tour Review

August 10, 2016

Hello from North Cascades National Park! We've spent the past week in Washington playing concerts and enjoying the mountains, forests, lakes, and beaches of this beautiful state.

What we've been lacking in wi-fi we've made up for in performances for enthusiastic, receptive audiences in inspiring locations!

Today marks our last day at North Cascades National Park. We spent a few days at charming San Juan Island National Historical Park, where we played at English Camp and American Camp with the assistance of Raena Parsons and got to enjoy porpoises and seals at Lime Kiln State Park!

Tomorrow we head to Mount Rainier, then on to Olympic.

—Emlyn Johnson

Making a Difference in the World

As Eastman amplifies its global engagement activities, having Eastman ensembles in high-profile performances on the international stage is not only a wonderful experience for our students, it is also vitally important to our school's mission.

This past summer, we were thrilled to have members of our Wind Ensemble performing at iconic musical venues in Austria, the Czech Republic, and Germany; members of Eastman BroadBand in residence at the SoundSCAPE contemporary music festival in Maccagno, Italy; and the Eastman Saxophone Project (ESP) on tour in China, giving performances and master classes to hundreds of eager students.

Domestically, Eastman also made a strong national impression. The students and alumni who created *Music in the American Wild*, performing in some of our most beautiful national parks, demonstrated the entrepreneurial spirit and the skills that can create unusual performing opportunities and unique works of art. They were recognized throughout the summer in local and national news media for their enterprising efforts.

The Eastman students, alumni, and faculty members involved in these ambitious summer projects epitomize Eastman's goals of fostering artists who desire to make a difference in the world, all over the world.

—Jamal J. Rossi

Joan and Martin Messinger Dean

ITINERARY

- * Locust Grove, Louisville, KY (June 9)
- * Mammoth Cave National Park, KY (June 11–12)
- * Great Smoky Mountains National Park:
 - * Purchase Knob, NC (June 14)
 - * Cades Cove, TN (June 15)
- * The Theatre at Washington, VA (June 18)
- * Smithsonian American Art Museum, Washington DC (June 19)
- * San Juan Island National Historical Park, WA (August 4–5)
- * Seattle, WA (August 6)
- * North Cascades National Park, WA (August 7–11)
- * Mount Rainier National Park, WA (August 11–14)
- * Olympic National Park, WA (August 15–18)



For more Music in the American Wild blog posts, photographs, and recordings, go to musicintheamericanwild.com



The eight members of Harmonie, led by Eastman Wind Ensemble director Mark Davis Scatterday and assistants Kevin Holzman and Eric Laprade, performed music of Dvořák and Karel Husa in Prague's Martinů Hall (see the program below).

Eastman Wind Ensemble Harmonie

Mark Davis Scatterday, director

Kevin Holzman and Eric Laprade, assistant conductors

Noah Kay and Audrey Yu, oboes

Amanda Eich and Dominic Giardino, clarinets

Ivy Ringel and Randy Fultz, bassoons

Thea Humphries and Caroline Baker, horns

We began our first full day in Würzburg, Germany [a sister city of Rochester] rehearsing with members of the Hochschule für Musik Würzburg for our performance at the Mozartfest Würzburg. [The next morning] we arrived at the Würzburger Residenz to perform for the [festival's] opening ceremonies. We all knew this day would come . . . sadly, our tour comes to an end with one final day of performances in Würzburg. This was our busiest day of the tour, with three total performances, and we were sure to make the most of it . . . our venue for the first and third of our performances that day was beautiful and (thankfully) in the shade!

We were introduced by the mayor of Würzburg, as well as other important local figures, and began the morning's festivities performing the "Gran Partita" Serenade

[Mozart's Serenade in B-flat for 13 wind instruments, K. 361] for a *huge* crowd . . . and then headed across the town on foot to our next venue, a gorgeous cathedral! After some time in the city enjoying lunch on our

ITINERARY

- * Salzburg (May 27)
- * Vienna (May 28-29)
- * Prague (May 30)
- * Plzeň (May 31)
- * Bayreuth (June 1)
- * Würzburg (June 2-4)

own, we headed back for a final performance on the main outdoor stage, again performing the "Gran Partita" Serenade, joined by members of the Hochschule für Musik Würzburg (which, by the way, was founded in 1797!).

—Kevin Holzman

Read more of Kevin's Harmonie blog at eastmanharmonietour2016.wordpress.com

Eastman BroadBand

Carlos Sanchez-Gutierrez and

Ricardo Zohn-Muldoon, directors

Brant Blackard, percussion

Arda Cabaoglu, trumpet

Dieter Henning, guitar

Deidre Huckabay, flute

Hanna Hurwitz, violin

Nicole Joshi, percussion

Sammy Lesnick, clarinet

Ailbhe McDonagh, cello

Daniel Pesca (DMA '16),

piano/composer

Resident Ensemble, soundSCAPE festival, Maccagno, Italy (July 1-14)

Nathanael May (MM '01), director

Last summer was the first time Eastman BroadBand was Ensemble-in-Residence at soundSCAPE. This summer, we were much more integrated into the festival. For instance, this summer a large ensemble work of mine was premiered; I played a piano concerto by Carlos Sanchez-Gutierrez (a piece written for me, and that I love dearly); we played a massive work, *Comala*, by Ricardo Zohn-Muldoon; we premiered several works by participant composers (I conducted two of them, along with Varèse's *Octandre*); and coached singers for the premiere of a new work by Matthew Schreibeis (BM '03). Quite a full agenda for two weeks!

At soundSCAPE, "Ether & Earth," the first movement of my piece *Between*, was premiered: I played the solo. Hearing the premiere of a major new work is always a thrill! And conductor Tim Weiss had a great understanding of the way the piece flows and breathes. I loved playing *Comala* and Carlos's *Diaries*. I have performed both of these works several times over several years, and it is so valuable to develop lengthy, deep relationships with composers and pieces . . . and get more out of the expressive language of the work.

On a more personal note, we had great times trying all the different cheeses from the little market in town, and on a trip across Lago Maggiore to Cannobio, an idyllic village filled with amazing food and drink and a dazzling diversity of languages.

—Daniel Pesca

Last year I was involved in the festival only as a violinist in the BroadBand. This year, in addition to playing student and faculty pieces with BroadBand and with the large ensemble, I conducted Donatoni's *De Près*, and I presented my talk, *Self-Determination Theory for musicians: how quality of motivation affects performance outcomes*.





Read more about Eastman BroadBand and the soundSCAPE festival at carlossg.com/broadband.html

I will highlight several significant and meaningful experiences from the festival this year. For one, this was the first time I have performed as a conductor, which I enjoyed very much. Secondly, Ricardo Zohn-Muldoon's *Comala* is one of my favorite and most cherished pieces to perform as a violinist... this performance was particularly satisfying and exciting because the chemistry of the players gelled particularly well.

Lastly, I was able to go on an amazing hike to a swimming hole in the Italian Alps on the other side of Lago Maggiore. The swimming hole sits at the mouth of a slot canyon; a 12th-century church overlooks the whole scene. The place was so idyllic!—*Hanna Hurwitz*

Eastman Saxophone Project (ESP)

Chien-Kwan Lin, director

Jonathan Wintringham, assistant director

Matthew Amedio

Myles Boothroyd

Harrison Clarke

Lauritz Eller

Erik Elmgren

Anne Kunkle

Ting-Hua (Arthur) Liang

Khanh Nguyen

Pi-Lin Ni (pianist)

Gabriel Piqué

Nicki Roman

Stephanie Venturino

Drew Viavattine

Tyler Wiessner

Aiwen Zhang

The Shanghai Summer Youth Saxophone Camp hosts hundreds of saxophonists of all ages and brings in some great guest artists. ESP was featured at the camp alongside jazz greats Antonio Hart, Eric Marienthal, and French saxophonist Vincent David. When we weren't busy preparing for our own concert, it was a treat to be able to attend performances, masterclasses, and rehearsals with all of these fantastic artists and the campers.

To say that these students were some of the most enthusiastic young saxophonists we had ever met would be an understatement. Despite the language barrier the students were always quick to ask for autographs on anything from CDs, to saxophone cases, to clothing, which was definitely a unique experience for a lot of us!

ESP programmed nearly our entire tour repertoire for this concert, an hour and a half of music with no intermission. Despite all the excitement in the audience and the ensemble we were definitely exhausted by the time we reached the end. But even so, we couldn't leave the stage without giving two encores and running out of pieces to play. —*Erik Elmgren*

[Our] concerts in China were met with such warm receptions that we could barely keep up with requests for autographs. In the lobby afterward, those who had purchased new CDs would attempt to gather a complete collection of autographs while snapping selfies with the visiting musicians.

ITINERARY

- * Shanghai Summer Saxophone Camp (July 13)
- * APBDA Conference, Beijing (July 14-17)
- * Shandong University of Arts, Jinan, Shandong province (July 19)
- * Ningbo, Zhejiang province (July 21)

We were honored to perform in such prestigious venues as the National Library Concert Hall, the Olympic Stadium in Beijing, and the National Center of Performing Arts (the equivalent of our Kennedy Center). All told, ESP visited five cities, performed six concerts, met hundreds of new musicians and fans of music, and encountered many of China's most spectacular attractions. We spent half a day ascending the

Great Wall, and another taking in the view over the West Lake in Hangzhou.

After just two weeks, our friends in China made us feel right at home. I know I speak on behalf of ESP when I say how proud I am to have been able to bring music to this country, to experience such wonderful hospitality, and to connect with people who remind me why being a musician and an artist really matters. —*Myles Boothroyd*



Intrepid Eastman saxophonists scaling the steps of the Great Wall. Read the full blogs by Erik Elmgren and Myles Boothroyd on Eastman's blog: esm.rochester.edu/blog



Exceptions to the Rule

With a new partnership,
Eastman hopes to
open the gateway for
African-American musicians

By David Raymond

There have been many exceptional African-American classical musicians, but African-American classical musicians and composers are still exceptional. For example, only about 2 percent of American orchestral musicians are people of color. And on the programs they play, there is only a tiny percentage of music by African-American composers.

One place where they do get their due is the Gateways Music Festival, a prominent national showcase for African-American musicians. Eastman and Gateways, which have partnered since 1995, have joined in a new alliance which both institutions hope will redress this imbalance.

The six-day biennial summer festival is now “The Gateways Music Festival in association with the Eastman School of Music.” And its leader is an Eastman alumnus: Lee Koonce (MM '96), who has served on the Festival's board since 1998, is the festival's inaugural President & Artistic Director.

The Festival has a long history of artistic excellence—attracting professional classical musicians of African descent from the nation's top orchestras, chamber music ensembles, and educational institutions— and has been awarded two grants from the National Endowment for the Arts. The Eastman School of Music has provided Gateways with rehearsal and performance space, as well as financial support; through the new partnership,

.....
More than 100 musicians performed in the orchestra for the 2015 Gateways festival, under conductor Michael Morgan.





CONVERSATION

"The opportunity of a lifetime"

Lee Koonce returns to Eastman—and leads the Gateways Festival into the future

"This is the opportunity of a lifetime," says Lee Koonce of his recent appointment as Inaugural President and Artistic Festival of the Gateways Music Festival. Lee, who also has bachelor's degrees in Piano Performance and Spanish Literature from Oberlin College, has served as executive director of Ballet Hispanico and the Third Street Music School Settlement in New York and director of community relations for the Chicago Symphony Orchestra. We talked to Lee about his new appointment and about the opportunities the Gateways Festival offers for musicians of African- American descent, and for the Eastman School of Music.

Tell us about the events that led up to this appointment. When did you first get involved with Gateways?

I first became aware of Gateways in 1996 or so. After I left Eastman, I joined a consulting firm in Chicago—a temporary job, I thought. Nearly ten years later, I was a senior manager, but I really needed to get back into music. I found a job as the Chicago Symphony Orchestra's first director of community relations. The CSO has always been part of the fabric of life in Chicago, sponsoring residencies all over the city: churches, schools, YMCAs, and many other places.

One of these residencies was at a juvenile detention center, and presented several musicians from Gateways. We were amazed at the reaction: "We've never heard black people play these instruments!" This was a horrible place, almost like a prison. But you saw 15- or 16-year olds, some of them in handcuffs, on the edge of their seats, entranced by the music—and shocked to find that they enjoyed it.

Henry Fogel, the managing director of the CSO, and I talked about it afterwards and wondered: "What if these young people had had the chance as children to play an instrument and to explore the world of music? How would their lives be different now?"

When Armenta [Hummingbird, the founder of the Gateways Festival] decided to retire in 2009, she appointed her chain of artistic command, taking over the artistic leadership of the festival. At first she chose only Eastman grads, but now the Gateways board of directors and artistic program committee includes professors from every major American music school. **CONTINUED ON PAGE 13 ►**



Eastman will now help support the administrative and leadership growth of the Festival.

According to Dean Jamal J. Rossi, “Gateways is at an important juncture in its history and the Eastman School of Music is proud to have played a role in its success. Eastman is committed to providing a leadership role in supporting and enhancing diversity in classical music.”

In his new role, Lee Koonce will continue to lead the Artistic Programs Committee, which includes Eastman alumni as well as participants from many of the country’s other leading conservatories, schools of music, and orchestras. He will also lead efforts to raise funds for the Festival, recruit members for the Board of Directors, and lead strategic planning to develop strategies to expand the Festival’s scope and impact. In addition, Koonce will serve as Senior Advisor to the Dean.

“This is an opportunity of a lifetime and it is an honor to have been selected for this important role,” says Koonce. “We have more musicians participating than ever, the programming and audiences are growing, and we have recently gained the attention of the national classical music industry.” (Gateways was featured on the cover of a recent issue of the American Symphony Orchestra League’s *Symphony* magazine.)

The Gateways Music Festival started in Winston-Salem, North Carolina, as the idea of Armenta Adams Hummings, a prominent African-American pianist and music educator. It included orchestra and chamber music performances, an organ recital, and performances by young musicians. When Hummings joined the

For Anthony McGill, principal clarinet of the New York Philharmonic, performing with the Gateways Orchestra in 2015 was “a unique and profound experience.”



“Armenta was—and is—a force of nature,” says Gateways director Lee Koonce of the festival’s founder, who taught at Eastman for many years.

Eastman faculty in 1995, Gateways moved to Rochester with her. It has continued in Rochester every other year, even after Hummings’s retirement from Eastman in 2009.

For 22 years, Gateways Music Festival’s aim has always been the same: to “increase the visibility and viability of classical musicians of African descent and to heighten public awareness of the contributions to classical music by musicians of African descent.” At each Gateways Festival, young professional and student musicians join forces with established orchestral musicians from the New York Philharmonic, Boston Symphony, Cleveland Orchestra, and many more ensembles. The festival’s schedule includes daily concerts, panel discussions and forums, and master classes with guest artists, taking place throughout downtown Rochester.

Over the years, the festival has created a national network of up-and-coming musicians and those more established in their

careers, Koonce said in a 2015 interview with Rochester’s *City Newspaper*. “This is great for the younger musicians and the more experienced ones, too, since they feel they’re passing on their knowledge and experience. The festival made me realize how important the sense of community is for all of us.”

The Gateways Festival also explores the rich heritage of African-American classical composition in America. For example, in 2013, the orchestra presented the *Negro Folk Symphony* by William Levi Dawson, a major work from 1934 that was championed by Leopold Stokowski; and in 2015, a symphony by Florence B. Price (1887–1953), who was the first African-American woman to have her music performed by a major symphony orchestra.

“Anthony McGill, the principal clarinet of the New York Philharmonic Orchestra, was our featured guest artist in 2015,” Koonce recalls. “He told me that being at Gateways, performing on a stage with 125 other black musicians, was a unique and profound experience for him.”

“I grew up on the South Side of Chicago in the 60’s and 70’s, and being a black classical musician was like being an alien from another planet,” said Lee Koonce in 2015. “Most of us grew up playing the music we loved as the only ones of African descent: the only ones in our communities, schools, churches, everywhere.”

“Gateways is powerful because we have all had the same experience, whether in a major symphony orchestra or still in conservatory. The Gateways Festival’s mission spoke to my experience as a classically trained musician of African descent.”

► CONTINUED FROM PAGE 11

How did you want to move the Gateways Festival forward?

The next festival was going to be in 2011, so first we planned our organizational infrastructure. The great challenge for us was not artistic—that part of Gateways has always been extraordinary—but logistic and infrastructure. We have an all-volunteer staff of 30 or 40 who help with all the daily details of the festival, from finding places for musicians to stay to doing marketing and communications.

In 2013, we saw our applications increase significantly. The most recent festival, in 2015, was our most successful ever: 125 musicians took part, and fifteen of our players had positions in major American symphony orchestras, for example the principal flute of the Houston Symphony, and the principal clarinet from the Phoenix Symphony.

Has the focus of the Gateways Festival changed in those years?

Now that we have more participants, they are asking more of the festival—more opportunities for musical and professional development, and more talk about issues of diversity. And the need is still there: the number of black musicians in American orchestras is astonishingly low—1.7 per cent. Still, this is a fascinating time in the field of concert music—lots of questions are being asked about diversity, inclusion, and equity.

What is the history of Eastman's involvement with Gateways?

Armenta was invited by Robert Freeman to hold the 1995 festival, and Eastman has been a supporter since then, hosting the festival every other summer and in various capacities. It was only last winter that we started talking in earnest about increasing Eastman's involvement. Gateways appeared on the cover of the Winter 2016 *Symphony* magazine—our first national press, really—and that brought us a lot of attention. Jamal Rossi, Joel Seligman, Paul Burgett, and I discussed how important it is to address diversity in classical music. Eastman's sponsorship of Gateways grew from that—an extraordinary development, but also a formalization of what has already existed here, and a realization that we need to tell the rest of the world about it. And the more presence we have at Eastman of students and faculty members of diverse background, including the presence of Gateways, the more attractive the school is to prospective students.

Armenta Hummings has retired, but does she maintain contact with the Gateways Festival?

Armenta was the visionary of the Gateways Festival and continues to be involved, and we stay in frequent contact. Armenta was, and is, a force of nature, and we continue to build on the foundation she laid—consider that when she retired, it took 30 or 40 people to replace her!

What is in store for the 2017 Gateways Festival?

On September 22, 2016, we'll have our first strategic planning meeting for the 2017 festival and start planning how to strengthen, nurture, and support the festival and its participants.

Starting in 2017, Gateways will become an annual festival, and we want to have programming twelve months of the year, possibly sending chamber groups around the country. Our dream for our 25th anniversary is to have the Gateways Orchestra perform in Carnegie Hall.

There are other orchestras that support the advancement of black and Latino musicians, and they're wonderful, but Gateways is unique in what it does. We have a week of more than 30 performances throughout Rochester, not just at Eastman but also at houses of worship, senior centers, and other community places. We offer two chamber recitals and now one piano recital, in Hatch Hall. Our culminating concert is for full orchestra and features the Gateways Orchestra in a standard repertory work, and



As the artistic director of Gateways, Lee Koonce is helping to guide “an extraordinary development” for an extraordinary music festival.

major works by American composers of African descent, like William Grant Still and Florence Price.

What are some of the responsibilities of your new position?

It is full-time dual appointment; in addition to being Gateways director—about 75 percent of the time—I am a senior adviser to Dean Rossi for about the remaining 25 per cent, working on questions of community and diversity, expanding and supporting ROCMusic, and helping with the choice of a new director for the Eastman Community Music School. In addition to overseeing the festival, to help create programming for Gateways throughout the year, with a specific focus on events in Rochester, especially on bringing professional classical musicians of African American descent in the Rochester public schools. I want to do that—I think children need to see classical music performed by people who look like them.

It's a dream job! I feel like I've come home. I've always loved the town of Rochester, and now I can combine it with my love of Gateways. And now I have an office [in Miller Center] with a view of those doors I walked through a billion times as a student!

Jazz Festival Diary

From students to alumni to longtime faculty members, Eastman musicians made the 2016 Rochester Jazz Festival swing

By Dan Gross

The 15th Xerox Rochester International Jazz Festival (XRIJF) opened Friday, June 24, 2016, and ran until July 2. Among the hundreds of musicians gathering for this major musical event were many Eastman faculty members, alumni, and students. Dan Gross blogged regularly during those nine days, highlighting the involvement of Eastman musicians in the XRIJF; you can read the full interviews on the Eastman website: esm.rochester.edu/blog/

Out in the Real World: Danny Ziemann

Danny Ziemann (BM '12) is not only a rising star bassist; he's a teacher in the Eastman Community Music School and at SUNY Oswego, and author of The Low Down: A Guide to Creating Jazz Bass Lines. Danny played a handful of gigs in this year's Jazz Festival: with Lorna Reid and Jumaane Smith, and "slinging some rock and roll," in his words, with Rochester group Roses and Revolutions.

What do you look back on and say: "What did I pick up from Eastman?"

Jeff Campbell (Professor of Bass in Eastman's Jazz and Contemporary Media Department), and Chris Azarra and John Fetter especially (Professors of Music Teaching and Learning), taught me how I learned. This is the biggest thing a teacher can do for you, so you have a system of educating yourself even after you've graduated.

Jeff... helped me distill the essence of someone else's musicianship, by listening to records and playing with them... That skill was probably the most important after graduating, [including] learning things like showing up on time, being a good communicator, and working with other personalities... when you're out in the real world, you're getting paid to be there.





A performers'-eye view of jazz on a warm spring night: the Eastman Jazz Scholarships concert on the Gibbs Street stage.



Professor of Double Bass Jeff Campbell creates some energy with Eastman students on the Gibbs Street Stage.



Saxophonist Grace Frarey, now an Eastman freshman, was the festival's Eastman Jazz Scholarship winner for 2016.

These sound like life lessons too. Did these lessons push you towards pursuing education?

The most effective part of teaching is having empathy for your students' needs and also being a really effective communicator... Telling someone to do something isn't teaching them, and being surrounded by mentors and advocates inspired me to be a teacher; especially in jazz, since there's some pushback from people who don't think it belongs in a classroom. There was a model for that (learning by listening to records, playing out, mentoring) sixty years ago, [but now] we have to address jazz as a serious academic pursuit.

I try to make sure that I'm teaching this thing that I love and getting other people to learn it, through the lens of my playing opportunities ... or else jazz could become a museum piece, archived and studied in dusty textbooks.

An Advanced Degree in Music Experience: Bob Sneider

Guitarist—and a political science graduate from the University of Rochester (BA '93)—Bob Sneider continued to earn his moniker as the “hardest working man at the Jazz Festival” as he closed out each night with jam sessions at the Holiday Inn Rochester Downtown. In addition, Sneider hosted the Jazz Workshops for Young Music Students, performed with Curtis Stigers—appearing with his brother, trumpeter John Sneider—and, with trumpeter Mike Kaupa, with Eastman Community Music School combos.

Looking at everything you do, it really seems like you've embraced not just the Rochester music community, but Rochester itself.

When you're out there performing a lot, you meet a lot of interesting people; not just musicians, but some of the local people, and they become good friends of yours. I think my biggest success in Rochester is branching out beyond the institutional element of the music world, and I encourage all my students to do the same. That's how you develop your business skills, how you develop your interpersonal skills, and how you learn to advocate for yourself. It's 2016, and you can't just have a Facebook page, and a nice demo, and then wait for the emails to start piling up with opportunities. You have to be an active participant in the music community so people know about you.

How did it feel being out at a normal Rochester gig versus being in the Jazz Fest?

Because Rochester is not New York, Chicago, or L.A., sometimes people come and play [the Festival] at Hatch Hall or Kilbourn Hall, and they think: “Oh, my gosh, I can't believe I get to play with ‘so-and-so’, it's really amazing.” And I think: “Every time you play here, it's really amazing.” People are surprised about just how well-connected and well-positioned the people are in Eastman's jazz department, and we're really meshed into the world and the jazz community at large.

Creating Energy: Jeff Campbell

Bassist Jeff Campbell (MM '92) joined the Eastman faculty in 1997 and also plays in the Rochester Philharmonic Orchestra. He frequently performs with Eastman's Jazz Quartet and Trio East, and coordinates the XRIJF-ESM Scholarship Concert. This year he played along with the students to celebrate the newest recipient of that scholarship, alto saxophonist Grace Frarey.

How did it feel for you playing and seeing faculty, colleagues, and students playing at this Jazz Fest, giving back to Rochester and Eastman?

Well, it's amazing. The students get energized because they hear all this great music, and interact with artists in different ways, sometimes as members of the audience and sometimes backstage.

There's a lot of spin-off music too. The students have gigs every night during the Festival. It provides an opportunity for them to be actively engaged in the profession. Half of this business is not necessarily whom you know, but whom you know next, and the connections that you make. So these students are able to make strong connections, or tangential connections. But they met somebody here, and they interacted in some kind of way. It creates energy.

Could you lay down the background on the Scholarship Concert?

I played bass with two different small groups. A young woman playing with us this year—Grace Frarey on alto saxophone—is the recipient of the XRIJF Scholarship. All of the performers received scholarships from Eastman, not necessarily the XRIJF scholarship. Usually we recognize the person who won the award that year; we don't usually bring back the past winners. It's a way to publicly celebrate that the Jazz Festival has donated scholarship support to the students.

Helping Create a Legacy: Karl Stabnau

Baritone saxophonist Karl Stabnau (BM '11, MM '13) has made a name as a leader and a sideman, touring nationally with his own groups and internationally with the Grammy-winning "Gil Evans Centennial Project." Karl is the Jazz Director at SUNY Brockport and their music business coordinator. This XRIJF he played gigs with Eastman alum Gabe Condon and with Tia.

How did it feel playing at the Jazz Fest?

I remember the first year of the Jazz Fest [as] only a couple of venues, a few days, and being excited about that as a music student. What makes it particularly affecting is that I've grown up musically as the Jazz Fest has grown up musically. I look at the legacy I've been a part of along the way, with my teachers and colleagues and how they've shaped me as a musician. I look at the Jazz Fest and I see that it has a legacy, with artists that have come through and left their musical voice. I look at jazz being represented as a whole with the progression of the Jazz Fest. It's honoring and humbling to be a part of that.

"Pumped, Excited, Ready to Go": Robert Bickford

Robert Bickford (MA '11) is the Jazz Band director at Buckman Heights Elementary School in Greece, which made history last year as the youngest group ever to play at the XRIJF. Playing four distinct tunes, all memorized, they received a standing ovation—and did the same this year.

How did you start with the Buckman Heights jazz band?

I started working with Dina Alexander (BM '86, MM '89), who had been doing the jazz band at Buckman for about 22 years. I heard her group play, and I was blown away by it. It was a bunch of fifth graders just wailing with musicianship, articulation, how expressive they were, the tuning. . . . My jaw hit the floor.



Scott Colley's musical idols Charlie Haden and Ornette Coleman influenced the bassist's melodic style.

Scott Colley

On April 1, 2016, bassist Scott Colley visited Eastman to talk and perform with jazz students.

They seemed like a pair out of a movie. A professorial-looking man, with beard, gray hair, and dress shirt, sweater and jacket, and a tall, laid-back Californian with a shaved head and soul patch, united by music, came back together after twenty years for a day of teaching, sharing, and performance.

Eastman professor Harold Danko and bassist Scott Colley first came together in New York, where Colley was looking for a group to play with. (Colley would eventually play with such artists as Herbie Hancock, Jim Hall, Brian Blade, and Carmen McRae.) "It was [then] I started to compose more frequently," he said, referring to his time with Danko's quartet. "Improvisation is really spontaneous composition, and learning how Harold constructed forms, and how people I admired composed . . . It all became connected."

Colley's compositions and arrangements allow for many textural changes and improvisational freedom. "His use of vamps and simple chord changes allowed the soloist to not be stuck playing one measure at a time," said CJ Ziarniak, a junior jazz saxophonist who performed with Colley, along with guitarist Billy Petito, drummer Daniel Sunshine, pianist Sterling Cozza, trumpeter Brandon Choi, Benjamin Britton on tenor sax—and Harold Danko on piano. "I felt that all of the solos played on Scott's tunes had a beginning and ending, and were able to tell a story," said CJ. "[Scott's] level of musicality is so high, he allows the soloist to stretch out and take the tune any place they wish to take it."

—Dan Gross



Master composer Bill Holman schooled Eastman jazz students in the distinctive “Holman Sound.”

Bill Holman

From February 9 through 11, Eastman was treated to a visit from jazz luminary Bill Holman. Now 88, Holman may not move the way he used to, but his mind is sharp, with experience and advice to share.

Holman began his career in the 1950s as a tenor sax player in the Stan Kenton band, and became a prolific writer for the group, including the acclaimed album *Contemporary Concepts*. Holman brought a swing feel to Kenton’s progressive sound.

During Holman’s first rehearsal with the Jazz Ensemble, the band played his *Arbitration*, an Eastman commission, addressing confusion between the parts and the score and fine-tuning difficult sections. This piece revolves around the harmonic tension between the two voices that open it. Holman detailed how these parts resolved with an open fifth, and how other voices aided in the piece’s development and resolution, hence the title.

Holman discussed his beginnings in arranging, from “having no clue what (he) was doing,” to expanding on the counterpoint and unusual dissonances which became hallmarks of his work. [He calls] his process “serendipitous,” admitting that currently he spends more time “sketching out” his work. Students enjoyed this element of Holman’s music; surprises, quirks, and humorous interludes or ideas that didn’t feel out of place.

The February 11 concert saw Holman take over the stage. For the man who said the title of Professor Bill Dobbins’ new book, *Conversations with Bill Holman*, was “an oxymoron . . . I don’t talk a lot,” he said plenty. Short, dry snippets of humor were well received by the audience. The concert ended with *Arbitration*, followed by a standing ovation for Holman, Dobbins, and the EJE.

—Dan Gross

From that point on, I would not leave her alone, asking her, “What are you doing? What is going on?” She introduced the idea to me of getting kids to really listen and sing what they play, and teaching them to improvise at a very young age. I started applying that to my own teaching, and got some pretty cool results . . . teaching kids to improvise, and compose, how to listen and understand what they’re playing, both rhythmic and harmonic elements . . . We learn the melody, the bass line, the harmony line, and how to improvise by ear. When they read their parts, they learn to sing them. Through all that singing and all that listening, they internalize it.

Walking a Fine Line: Dave Rivello

Ohio native Dave Rivello (MM ’89), who has been teaching at Eastman since 1999, is an Assistant Professor of Jazz Studies and Contemporary Media and is the Director of the New Jazz Ensemble. Rivello is working on a new Master of Music degree in Contemporary Media/Film Composition that’s set to start in the fall of 2017. Dave’s uniquely constructed group, the Dave Rivello Ensemble, played at the Little Theater.

What was your early experience in music?

My grandfather, Tee Ross, had a big band on the road in the ’40s and then opened a music store in Struthers, Ohio. He was an accordion player and taught thousands of musicians to improvise long before there were colleges teaching that. He got me my first trumpet and later inspired me to start composing. When I was old enough to walk, he took me to hear bands at Idora Park Ballroom every summer . . . Woody Herman, Stan Kenton, Maynard Ferguson, Buddy Rich, Thad Jones and Mel Lewis, and later Count Basie and Sun Ra.

How did your experience as a student at Eastman, and working with Ray Wright, influence you?

A quote from Ray Wright (well, I remember it this way, anyway) has stuck with me: “The line between daring and wrong is a very fine line. You should always walk that line.” That open approach, that anything is possible . . . obviously I got the training and the skills from him, but it was also that.

I wrote a piece while I was still a student, or maybe just after, called “Absolute Window,” and I dedicated it to Ray. That’s how I saw him, a window that looked in all directions. No matter what kind of piece that I was studying with him, or whatever I wanted to write, in whatever style it was, Ray was right there, even though he may not have liked that kind of music; but he could guide you . . . It just gave me this feeling that I could do anything. That’s how I teach now at Eastman. It comes directly from the way that Ray taught.

“A Much Bigger Profile”: Harold Danko

Professor Harold Danko has been on the Eastman faculty since 1998 and served as Jazz Studies Chair from 2002 to 2011. He teaches jazz piano, directs the Jazz Performance Workshops, and heads the Eastman Jazz Trio and Quartet.

How did it feel playing at the Jazz Fest?

This is a great jazz festival. And I didn’t have my bets on it in the beginning. I’m over the surprise that it took off the way it did here, but I’m delighted too. It’s given a lot of good priority to the jazz department here, and we look good.

There’s a follow-through too. The slogan and the t-shirts that say “Great jazz continues at Eastman”—I can claim a little bit of credit in the beginnings of that. I wanted to stress that this is what Eastman does all year. That would be a residual effect. There’s more turnout to our concerts; even when we don’t have a guest artist, we get two, three hundred people in Kilbourn. The Jazz Fest and the little residuals have given Eastman Jazz a much bigger profile.



Notable Visitors: A Semester of New Music ...

A different kind of four-hand piece: Brad Lubman (left) and Steve Reich (right) acknowledge the clapping after their performance of Reich's *Clapping Music* in Kilbourn Hall.

In March, Eastman welcomed one of the blue-chip names in contemporary music. Steve Reich was the guest composer at a March 30 concert performed by Musica Nova under Brad Lubman before a packed Kilbourn Hall. The program included Reich's *Quartet for Two Pianos and Two Vibraphones*, the first Rochester performance of *Radio Rewrite* (based on music by Radiohead), and *Double Sextet*, which earned the composer the Pulitzer Prize in 2009. Conductor and composer opened the concert by performing Reich's *Clapping Music*.

Steve Reich's visit was the highlight of a spring semester that saw a lot of contemporary music excitement at Eastman. This year's Warren and Patricia Benson Forum on Creativity, which took place from April 28 to April 30, welcomed the chamber ensemble Deviant Septet, performing music by Eastman professors David Liptak and Brad Lubman, as well as composition students Zoe Wang, Erin Graham, Evan Henry, Alex Stephenson, Aristeo Mellos, and Daniel Pesca.

On May 3, Eastman welcomed pianist-composer Amy Williams and the alumni performing in the acclaimed JACK Quartet (Ari Streisfeld BM '05 and Christopher

Otto BM '06, violins; John Pickford Richards BM '02, MM '04, viola; Kevin McFarland BM '04, cello), who presented Williams's *Cineshape*: a multimedia composition of five pieces of varying instrumentation inspired by five different films, with live film processing provided by video artist Aaron Henderson.

Amid all this brand-new music, Eastman found time on April 29 to celebrate the centenary of the extraordinary composer and theorist Milton Babbitt (1916–2011), known for his highly intellectualized yet playful approach to composition. OSSIA, the student-led new music ensemble, gave a concert of several Babbitt chamber works featuring brass and voices; it was preceded by afternoon paper presentations from three scholars of Babbitt's music, including Assistant Professor of Music Theory Zachary Bernstein.

... and More

Eastman hosted many other notable musical names this semester:

Kim Pensinger Whitman, Senior Director of Wolf



Members of the Department of Music Teaching and Learning (formerly Music Education Department) are, standing, front right: Donna Brink Fox; first row, from left: Alden Snell, II, Elizabeth Bucura, Ann Marie Stanley, John Fetter; second row, from left: Christopher Azzara, Richard Grunow, Philip Silvey.

Trap Opera Company, adjudicated the 2016 Friends of Eastman Opera Voice Competition on February 12. (See photo below.) This was the fifteenth FEO Competition, and part of FEO's celebration of twenty years supporting Eastman voice students. FEO estimates it has given \$198,000 to Eastman voice students since 1995.

JoAnn Falletta, music director of the Buffalo Philharmonic Orchestra, gave the Glenn E. Watkins Lecture on February 29, speaking in Hatch Recital Hall on "The Musician as Citizen." The Watkins Lecture series was established in 2003 by the distinguished musicologist

Glenn E. Watkins (PhD '53) to bring exceptional lecturers in the field of music and related humanistic disciplines to speak at Eastman.

The Italian organ virtuoso Francesco Cera kicked off *Pipedreams Live!*, which took place from April 21 through 24 and provided a showcase for Eastman's organ department on the popular American Public Media show *Pipedreams*. The show's host, Michael Barone, was a guest at student recitals on the Hook & Hastings and Craighead-Saunders organs at Christ Church, and at an "Eastman Bunch" recital on the 1928 Wurlitzer theater organ at Rochester's Auditorium Center. The Eastman *Pipedreams* episode will be broadcast in the fall on APM stations.

Two great names in jazz, composer Bill Holman and bassist Scott Colley, also visited Eastman last semester; see "Jazz Festival Diary," pages 17 and 18.

New Name Reflects Expanded Mission for Music Education Department

Eastman's Music Education Department is now the Department of Music Teaching and Learning (MTL), reflecting ongoing changes in the profession. Prior to the 1960's, students earned degrees in Public School Music (PSM), which was the prevalent career path at the time. In part based on the expanding role of the department, and also in compliance with other music schools in America, Public School Music became the Music Education Department (MUE) in the late 1960s.

Christopher Azzara, Chair and Professor of Music Education, states: "Eastman students study music teaching and learning processes that occur in many settings and at various levels. At the heart of our mission is a belief that all individuals have music potential, and that each person deserves access to a comprehensive music education." To realize these ideals, the faculty prepares students to become articulate leaders; develop greater understanding of teaching and learning processes; and develop broad perspectives of music and education in contemporary cultures.

According to Professor Emeritus Richard Grunow, the mission "includes instruction from birth through adult education, with increased focus on understanding music teaching and learning processes for that increasing population." A wide range of research has also provided greater understanding of the music-learning process. Thus, the design of coursework, lectures, and materials has evolved to better support needs of students entering the profession.

Changing the name to the Department of Music Teaching and Learning aligns with terminology present in the profession at large for more than two decades; addresses needs of contemporary society; and reflects



Voices of Success

February 12 saw the fifteenth annual Friends of Eastman Opera Voice Competition, held in Kilbourn Hall. Shown from left to right are adjudicator Kim Pensinger Whitman of Wolf Trap Opera; soprano Keely Futterer, first place; soprano Emily Helenbrook, second place; baritone Alan Cline, third place; and soprano Emily Siar, honorable mention.



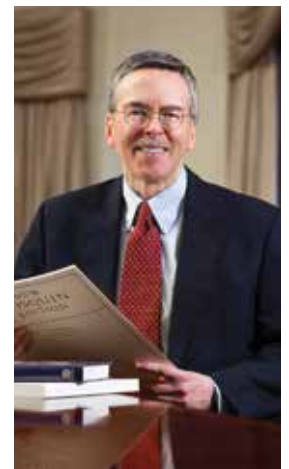
In the midst of it all: Eastman Dean Jamal Rossi and Senior Associate Dean Michele Gibson onstage in Kilbourn Hall during this summer's extensive renovations.

more explicitly the mission of the department and the breadth and depth of its offerings. The department will continue the long-standing tradition of preparing teachers for certification.

Graduates of the department include professors at major universities and conservatories; public, private, and community school music teachers; leaders in professional music organizations; and performers and conductors of note in various venues throughout the world. —Christopher Azzara and Richard Grunow

Kilbourn Reborn

On April 19, Eastman announced two gifts totaling \$700,000 that provided support for substantial renovations to Kilbourn Hall. The school is pleased to name the Kilbourn Hall stage in honor of William E. Runyan (MA '73, PhD '83) in recognition of the gift made by him



Retirements

In May, Eastman recognized the retirements of three longtime and much-loved professors. From left: Richard Grunow, professor of music education (now music teaching and learning); John Hunt, professor of bassoon; and Patrick Macey, professor of musicology. All three were the subjects of portraits which now hang in Cominsky Promenade.



A Fantastic Figaro

An Eastman Opera Theatre favorite, Mozart's *Le nozze di Figaro* (*The Marriage of Figaro*), returned to the Kodak Hall stage in April, in a beautiful production led by stage director Steven Daigle and musical director Benton Hess. The familiar story of "a crazy day" of amorous intrigues at a castle in Spain was winningly sung and acted by two large casts, one of them headed by baritone Isaac Assor as Figaro and soprano Evelyn Saavedra as his resourceful bride Susanna (above).

and his wife Myra Monfort through the Kenneth and Myra Monfort Foundation. In addition, the Kilbourn Hall lobby will hereby be known as the Avangrid Foundation Lobby, in appreciation of the Avangrid Foundation's tremendous contribution.

The renovation of the 444-seat hall, opened in 1921, preserves Kilbourn Hall's unparalleled acoustics while enhancing the audience experience through seating, lighting, and stage upgrades. A new backstage elevator makes the stage fully ADA accessible. Refurbishments took place this summer, and the hall reopened on August 30 to begin the 2016–2017 academic year. The Eastman School of Music gratefully acknowledges those persons whose generous support made the renovation of historic Kilbourn Hall possible.

Sound the Trumpets!

Eastman hosted nearly one hundred student and professional trumpet players for the first Eastman Trumpet Festival on March 18 and 19, 2016. The festival's featured

artists included Mark Gould, former principal trumpet of the Metropolitan Opera Orchestra; James Thompson, Doug Prosser, and Clay Jenkins, Eastman professors of trumpet; Brian Shaw (MM '04), international soloist and professor of trumpet at Louisiana State University; and Bob Malone, head of brass development at Yamaha Corporation of America.

The festival opened on Friday evening with the Eastman Wind Orchestra, conducted by Mark Davis Scatterday. Thompson and Prosser were featured in Stephen Paulus' *Concerto for Two Trumpets*, while Shaw delivered an electrifying performance of Fisher Tull's *Rhapsody*.

A warm-up and mouthpiece buzzing session with Thompson began Saturday morning's schedule. Thompson and Gould each led master classes that featured collegiate, high school and junior high students. Prosser was joined by Wesley Nance, Second Trumpet of the Rochester Philharmonic Orchestra, in leading a discussion on college audition preparation. Jenkins held a clinic on jazz style and improvisation. The Ray Wright

Room was the festival's Exhibitor Hall, where guests met with representatives from Yamaha, S.E. Shires, and Hickey's Music Center.

The festival concluded with an inspiring concert on Saturday evening in Kilbourn Hall, opening with the Toccata from Monteverdi's *L'Orfeo* performed by the new Eastman Baroque Trumpet Ensemble. The program included the Eastman Community Music School Trumpet Ensemble (directed by Nance), and a quintet of Eastman upperclassmen that placed third in the National Trumpet Competition Small Ensemble Division just a week earlier (see photograph on page 36). Gould and Shaw sat in with members of the Eastman Brass in a virtuosic performance of Oskar Bohme's *Sextet for Brass*. The Eastman Brass Guild, the school's premiere brass ensemble, directed by Thompson, closed the festival with a rendition of Hoagy Carmichael's "Stardust" that featured Gould, followed by a triumphant performance of the *Gathering of the Armies* from Wagner's *Lohengrin*.

—John Fatuzzo

Meliora@Eastman 2016

The biannual tradition of Eastman Weekend is now an annual tradition, Meliora@Eastman, to be held from October 6 through October 9. As always, it will be a week-end full of reminders of the things you love most about Eastman. This year's Eastman highlights include:

- A showcase concert by the Eastman Wind Ensemble under Mark Davis Scatterday, with a guest appearance by Donald Hunsberger, along with an Eastman Virtuosi concert
- A 50th year (Class of 1966) medallion ceremony and 40th year (Class of 1976) reunion events
- Reunions for students of Bonita Boyd and James VanDemark, in observance of their 40th year of teaching at Eastman
- The Paul R. Judy Conference will examine creativity and leadership in some innovative music ensembles, several led by Eastman graduates (esm.rochester.edu/iml/prjc/prjc-conference).

For more information on Eastman events and on the entire Meliora Weekend, see the ad at the back of this magazine or go to esm.rochester.edu/alumni/weekend/

Global Leadership—through IML

Musicians around the world can now earn a certificate from the Eastman's innovative Arts Leadership Program with its recent launch of a new online program. "The Eastman Career and Leadership Certificate: Online" is designed for serious musicians eager to develop skills, knowledge, and perspectives necessary for successful careers in the musical arts. Eastman has also developed an Affiliate College Program for colleges and music schools in the United States to offer the ECLC certificate



A 2016 Commencement Trio

Highlights of Eastman's Commencement, held on May 15, included (from top) an entertaining address to the Class of 2016 by Mary Jo Heath (PhD '88), "The Voice of the Met," and the presentation of the Eisenhart Award for outstanding teaching to Professor of Piano Douglas Humpherys (DMA '95). And before and after the ceremony, in which 114 graduating seniors took part, there were, of course, many Selfies Among Friends (here, brand-new graduates David Belkovski, piano performance, and Carmen Johnson Pajaro, violin performance).

CELEBRATING SERVICE

In May 2016, the following Eastman faculty members were honored for their milestone years of service.

40 Years

- **Bonita Boyd**, Professor of Flute
- **James Van Demark**, Professor of Double Bass
- **Paul O'Dette**, Professor of Lute & Professor of Conducting and Ensembles (1976–2014 part-time; 2004–2016 full time)

35 Years

- **Steven Doane**, Professor of Violoncello
- **William Dobbins**, Professor of Jazz Studies and Contemporary Media (1973–1994; 2002–2016)

30 Years

- **David Liptak**, Professor of Composition
- **George Taylor**, Professor of Viola

25 Years

- **Matthew Brown**, Professor of Music Theory (1986–1992; 1997–2016)
- **John Hunt**, Professor of Bassoon
- **Carol Webber**, Professor of Voice

15 Years

- **Benton Hess**, Distinguished Professor of Voice, Senior Vocal Coach, and Music Director, Eastman Opera Theatre
- **Mark Kellogg**, Associate Professor of Euphonium, Trombone, and Brass Chamber Music
- **Robert Swensen**, Professor of Voice

10 Years

- **John Fetter**, Assistant Professor of Music Education



Soprano Renée Fleming (MM '83, '11 Honorary), shown here during her 2011 Eastman concert with the Philharmonia, will return in November to give the first performance of a work by Kevin Puts (BM '94, DMA '99).

program through their own music programs.

Taught by Eastman's Arts Leadership faculty, the ECLC program includes four courses for which students may earn six credit hours: Career Skills for the 21st Century, Digital Marketing, Leadership Issues in Music, and Entrepreneurial Thinking. Students will follow a traditional fall and spring collegiate semester schedule and work closely with similarly motivated peers.

Information about individual student registration and the Affiliate College Program is available at eastmancareerandleadership.org.

Philharmonia Brings a Premiere to New York City

The Eastman Philharmonia, under conductor Neil Varon, will be returning to New York City after more than 25 years to present the New York premiere of *Letters from Georgia*, a new song cycle by Kevin Puts (BM '94, DMA '99), on November 14 in Lincoln Center's Alice Tully Hall. Puts wrote the work for the Philharmonia and for world-renowned soprano Renée Fleming (MM '83, HNR '11), who is serving as Distinguished Visiting Artist at Eastman.

Inspired by letters written by artist Georgia O'Keeffe, the cycle marks the first collaboration between Puts, who won the 2012 Pulitzer Prize for his opera *Silent Night*, and Fleming, one of America's most famous singers. The new commission by Kevin Puts is co-sponsored by Joseph

and Bette Hirsch ('64) and Eastman's Howard Hanson Institute for American Music.

Letters from Georgia headlines a program which also includes Ravel's *Rapsodie espagnole* and Prokofiev's Symphony No. 5. The world premiere of *Letters from Georgia* will take place in Rochester, on November 12 in Kodak Hall. (For more information, see the advertisement in this issue of *Eastman Notes*—and a report on the concerts in our next issue.)

A Fulbright 4-for-4

Eastman proudly recognizes its four recent Fulbright scholars: Dominic Giardino, Bridget Kinneary, Bailey Paugh, and Katherine Tepper. The four Eastman recipients (who were also the four Eastman applicants this year) are among ten from the University of Rochester who will be pursuing scholarly opportunities abroad. The Fulbright competition is sponsored by the U.S. Department of State to promote mutual understanding and peace between the United States and other nations through educational and cultural exchange. The Fulbright U.S. program awards approximately 900 research/study and 1,200 English teaching assistantship grants each year.

Dominic Giardino (BM '16): "While there are several schools in the United States with thriving early music programs, opportunities to study historical clarinets are very limited. My Fulbright award will support a year of study at the Koninklijk Conservatorium Den Haag (The

Royal Conservatoire of The Hague) in the Netherlands, studying historical clarinets and historical performance practice with Eric Hoeprich. While most of my studies will focus on clarinets of the late 18th century, I will also be performing on instruments of the Baroque and the 19th century (up to Brahms). I plan to focus on wind ensemble repertory from the late classical and early romantic periods, and to perform these works in casual public settings.”

Bridget Kinneary (BM ’15): “If someone were to tell my freshman self (who hadn’t even started learning the German language) that I would be moving to Germany after graduation, my response would have been ‘No way!’ For nearly a year, I will be living in the region of Brandenburg, Germany, teaching English part-time and looking forward to exploring the many similarities between language and music education while being immersed in a new culture. Outside the classroom, I will be taking viola lessons, taking advantage of a season ticket to the Berlin Philharmonic, and traveling as much as possible.”

Bailey Paugh (BM ’16): “I’ll be spending next year studying either in Hamburg with Matthias Höfs or in Karlsruhe with Reinhold Friedrich. I’m interested in studying the German trumpet style and sound, which tends to be deeper and weightier than the more French-influenced American trumpet sound. The cultivation of my musical voice through study of German style and sound will give me more musical tools to communicate with, and I hope will allow me to reach greater expressive and communicative potential.”

Kate Tepper (BM, BA ’16): “I will be in Berlin from September 2016 to July 2017, studying international affairs at the Hertie School of Governance, and hope to do research in the EU division of the German Institute for International and Security Affairs. Music is the key for my community engagement proposal. I plan to teach voice lessons on a freelance basis, and perform as much as I possibly can with smaller opera companies and baroque chamber groups, and, of course, I will be attending Berlin Philharmonic concerts as often as humanly possible!”

Forging Musical Links

Bassist Tyrone Allen was this year’s recipient of the 2016–17 Links Scholarship. The award, a cooperative effort between the Rochester, New York Chapter of The Links, Incorporated, and Eastman, recognizes the talent and academic achievement of an African-American scholar musician.

Tyrone studies with Professors Jeff Campbell and James VanDemark; the latter has called Tyrone “a ridiculously quick study in so many aspects of playing the instrument and being an expressive musician. It’s no surprise that he is so accomplished both in jazz and



classical playing.” Tyrone demonstrated his skill at both in a Kilbourn Hall recital on April 24.

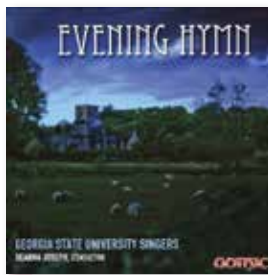
The Links, Incorporated is an international, not-for-profit corporation committed to creating and supporting opportunities for educating minority youth in the arts, as well as presenting and supporting performances by youthful and accomplished professional artists in a diversity of disciplines.

2016–2017 Links Scholarship winner Tyrone Allen played with Eastman ensembles in this year’s Xerox Rochester International Jazz Festival.

{ RECORDINGS }



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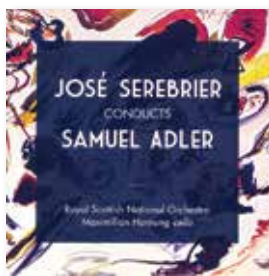
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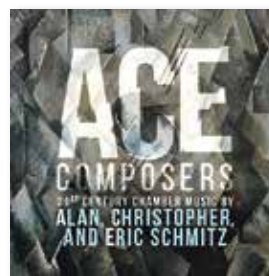
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CHRIS VADALA AND RICK WHITEHEAD

1 **Eastern Standard Time**

Art of Life Records

The jazz quartet on *Eastern Standard Time* features **Chris** (BM '70, post-grad study '75) on saxes and flutes. Chris—director of jazz studies/saxophone professor and Distinguished Scholar-Teacher at the University of Maryland, College Park—performed with Grammy winner **Chuck Mangione** (BM '63) for more than 20 years. The recording showcases standards by Sonny Rollins, Phil Woods, and Duke Ellington, among others, along with one of Chris's originals.

GEORGIA STATE UNIVERSITY SINGERS

2 **Evening Hymn**

Gothic

Deanna Joseph (MM '04, DMA '10) leads the GSU Singers in a wide-ranging program of choral music by Tallis, Brahms, Elgar, Veljo Tormis, and many other composers. "This was a huge accomplishment for our students and really

brought the ensemble to a new level," says Deanna. "The CD also features **Nicole Marane** (BM '04, MM '10), organist, and **Erin Ellis** (DMA '10), cellist."

VINCE DIMARTINO & FRIENDS

3 **Made in Kentucky**

Mark Records

Trumpeter **Vince** (BM '70, DMA '78), artist in residence at Centre College in Danville, KY, offers a double CD of his performances with numerous brass bands and other ensembles—everything from Aaron Copland's *Quiet City* to "My Old Kentucky Home," and *Five Episodes* by **Allen Vizzutti** (BM '74, MM '76) and **Jeff Tyzik** (BM '73, MM '77).

ILLINOIS STATE UNIVERSITY WIND SYMPHONY

4 **Monuments**

Naxos

Directed by **Martin H. Seggelke** (DMA '06), the ISU Wind Symphony offers a program of wind works by contemporary composers: *House Plants in Terracotta Pots* by Roy David Magnusen; Jayce John Ogren's *Evening Music*; *Sinfonia No. 1, "Kaprekar,"* by Francisco Gallego; and

Duae Cantatae Breves by **Sydney Hodkinson** (BM '57, MM '58).

ANTON MACHLEDER

5 **Non Solus: Music of the New World**

Red Creek Studio

Subtitled "Eclectic Immersions into 20th and 21st Century Music for the Guitar and Other Instruments," this disc features **Anton** (DMA '01) on guitar with other guitarists, string and percussion players, and vocalists. The music is from North and South America and includes composers from Astor Piazzolla to Miles Davis and T-Bone Walker—plus three originals by Anton.

THE EMPIRE JAZZ ORCHESTRA

6 **Out of the Mist**

EJO Records

The EJO, directed by **William Meckley** (PhD '85), has released its sixth CD. *Out of the Mist* includes the premiere recording of Johnny Richards' "Out of the Mist" (1962), as well as music of Gil Evans, Lee Morgan, Chick Corea, and others. Also on the CD is

Clare Fischer's composition "Strayhorn," arranged by Eastman Professor of Jazz Studies **Bill Dobbins**.

MARTIN AMLIN

7 **Music for Flute, Clarinet, and Piano**

Albany Records

Four Eastman graduates unite for this program of chamber music by **Martin** (MM '76, DMA '77), who accompanies flutists **Leone Buysse** (BM '68) and **Fenwick Smith** (BM '72) and clarinetist **Michael Webster** (BM '66, MM '67, DMA '75). Martin is professor of music and chair of the department of composition and theory at Boston University.

SAMUEL ADLER

8 **Symphony No. 6; Cello Concerto; Drifting on Winds and Currents**

Linn Records

Three major orchestral works by Professor Emeritus of Composition **Sam Adler** are performed by the Royal Scottish National Orchestra under José Serebrier. Soloist in the Cello Concerto is Maximilian Hornung. (See more news about Sam on page 32.)

ERIC SCHMITZ

9 **ACE Composers**

Ravello Records

This album is a family affair: **Eric** (MM '03, DMA '08), his father Alan, and his older brother Christopher each composed a third of the music for the CD. Eric's pieces feature Eastman musicians: *Reflections* with **Charles Pillow**, **Bob Sneider**, **Jeff Campbell**, and **Rich Thompson**; a Trio with flugelhornist **Brian Shaw** (MM '03) and current students **Andrew Blanke** (English horn) and **Hyugrai Kim** (violinello); and *Big Changes Ahead* features **Michael Davis** (BM '87) performing all four trombone parts.

MATTHEW WOZNIAC AND LOIS HICKS-WOZNIAC

10 **Playback**

Available at cdbaby

Music for the unusual combination of saxophone and bass trombone is featured on this recording by **Matthew Wozniak** (BM '94, MM '97), on the trombone, and his wife, **Lois Hicks-Wozniak**, on saxophone. Matthew is a Sergeant Major in the West Point Band.

{ RECORDINGS }



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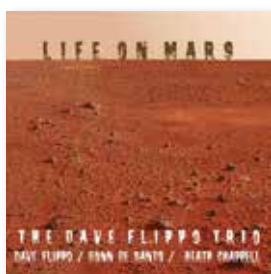
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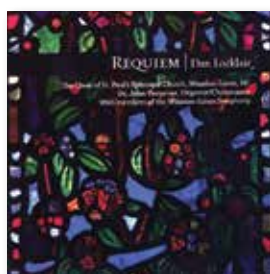
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SERGIO MONTEIRO

11 Liszt: Transcriptions of Symphonic Poems

Naxos Records

This is the 43rd volume in a survey of Liszt's complete solo piano music and includes performances by **Sergio** (DMA '07) of the composer's arrangements of his *Les Préludes*, *Orpheus*, *Mephisto Waltz No. 4*, and other works. Sergio is chair of the piano department at the Wanda Bass School of Music, Oklahoma City University.

JONATHAN RYAN

12 Influences

ACIS Productiona

Multi-prizewinning organist **Jonathan** (MM '06) recently released this new solo recording, exploring how various styles have influenced its chosen repertoire. *Influences* includes major works by Dupré and Willan, and two recording premieres: *Ride in a High Speed Train* by contemporary Dutch composer Ad Wammes, and a commissioned piece, *Pastorale*, by English composer Philip Moore. (See more news about Jonathan in "Alumni Notes," p. 33.)

ZACHARY WADSWORTH

13 The Far West

Bridge

This is the first album devoted to the music of **Zach** (BM '05), who is an assistant professor of music at Williams College. Luminous Voices and tenor Lawrence Wilford perform works including the cantata *The Far West*, a setting of poetry by Tim Dlugos, who died of AIDS in 1990 while studying to become a priest.

LINDA CHATTERTON

14 French Connections

Proper Canary

The Chatteron McCright Duo—flutist **Linda Chatterton** (BM '90) and pianist Matthew McCright—just released their debut CD of sonatas by Prokofiev, Yuko Uebayashi, and, in Linda's transcription, Saint-Saëns's Violin Sonata No. 1. It was recorded at the Ordway Concert Hall in St. Paul, Minnesota.

DAVE FLIPPO TRIO

15 Life on Mars

Flippomusic

Dave (MM '82), pianist in a trio with drummer Heath Chappell and bassist

Donn DeSanto, recently released his fifth CD of "jazzified" rock classics by David Bowie, Lennon and McCartney, Bob Dylan, Joni Mitchell, and others. The Flippo Trio version of Jimi Hendrix's "If Six Was Nine" won the 2016 Jazz Connects Jukebox Jury Award, part of the Jazz Connects Conference sponsored by *JazzTimes*.

DAN LOCKLAIR

16 Requiem

Available from cdbaby

Dan's (DMA '81) *Requiem*, begun in 2012 and completed on Good Friday 2015, is dedicated to the memory of his parents. This premiere recording includes the St. Paul's Episcopal Church Choir and the Winston-Salem Symphony Orchestra, led by John Cummins. Dan is composer in residence and professor of music at Wake Forest University, Winston-Salem, North Carolina.

NEXUS

17 Persian Songs

Nexus CD

The latest release from the percussion quartet that includes **Bill Cahn** (BM '68)

and **Bob Becker** (BM '69) features *Moondog Suite* and *Persian Songs* arranged by fellow member Russell Hartenberger, as well as guest vocalist Sepideh Raisadat, a key figure in the new generation of classical Persian song interpreters.

SAMUEL JONES

18 Violin Concerto; Cello Concerto

Naxos DVD (2)

Two recent concertos by **Sam** (MA '58, PhD '60) are performed by the All-Star Orchestra with conductor Gerard Schwarz, violinist Anne Akiko Meyers, and cellist Julian Schwarz. One Naxos DVD, called *The Living Art Form*, also includes performances of music by Richard Danielpour and Joseph Schwanter, with Sam's Cello Concerto; the DVD *Mozart and a World Premiere* includes the Violin Concerto.

Do you have music or performances on a recent or forthcoming CD? 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.

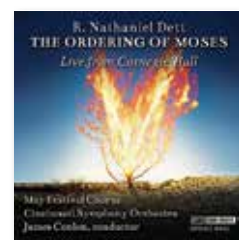



R. NATHANIEL DETT

The Ordering of Moses

Bridge

The Canadian-born **Nathaniel Dett** (MM '32), who lived from 1882 to 1943, had a long and successful career as a composer, pianist, and choral director. Best-known now for his piano suite *In the Bottoms*, Dett based many of his compositions on African-American songs (which he called "the music of an enslaved people"). This ambitious biblical oratorio was first performed at the Cincinnati May Festival in 1937. The live broadcast over CBS radio was cut short, possibly because listeners protested the performance of music by a black composer. *The Ordering of Moses* was not heard again until 2014, when James Conlon conducted it in Carnegie Hall—the source of this recording.





On October 21, 2011, we publicly launched
The Meliora Challenge, our most ambitious fundraising campaign ever.
With generous support from you and others, we raised
\$86.3 million to shape the future of music at Eastman.

You helped us establish 95 scholarships and five professorships;
renovate Kodak Hall at Eastman Theatre; and build Eastman's
East Wing, home of the new Hatch Recital Hall.

**THANK YOU FOR MAKING US
EVER BETTER.**



EASTMAN
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UNIVERSITY of ROCHESTER

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MELIORA
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{ ALUMNI NOTES }

1950s

Already in 2016, Professor Emeritus of Percussion **John Beck** (BM '55, MM '62) appeared at the 45th "Poznan Music Spring" Contemporary Music Festival in Poland; at the State Academic Capella of St. Petersburg, Russia; the Drums Fusion Festival in Bydgoszcz, Poland; and at Northwestern University's International Percussion Festival. Coming up in the fall and winter are appearances in Pescara, Italy; Indianapolis (PASIC Convention); and Chicago (Midwest Clinic). In addition, John received an honorary Doctor of Music degree from Rowan University's College of Performing Arts (New Jersey). John was nominated and championed for this honor by **Dean Witten** (BM '73), professor of percussion at Rowan University.

1 Lucy Gotschall Ingram (BM '56) and her late husband, **Henry B. Ingram** (BM '54), cofounded the chamber music series, *Music for a Great Space* (MGS), in Greensboro, NC. Many Eastman faculty members and alumni have performed on this series, which just completed its 25th season. The C. B. Fisk Opus 82 is the famous organ that is in the "great space" at Christ United Methodist Church, where most of the MGS concerts are held. Lucy continues to perform as a collaborative and solo pianist and teaches piano in her home. She writes: "These photos show Henry and me, one taken in the fall of 1952 and one of us playing a two-piano program in a local music store. Jose Echaniz put us together as a two-piano team when we were students in his studio. We gave two-piano and four-hand (duet) concerts in many US cities from coast to coast."



1 Lucy Gotschall Ingram (BM '56) and Henry B. Ingram (BM '54) in 1952 (left) and the early 1990s.



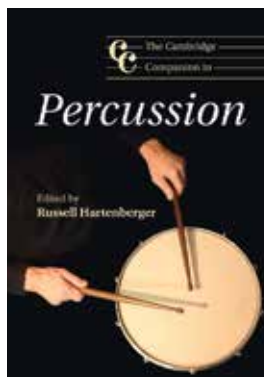
2 The Verdehr Trio: Else Ludwig-Verdehr (left), Walter Verdehr, and Silvia Roderer.

Barbara Garvey Jackson (MM '52) is Professor Emerita at the University of Arkansas, Fayetteville, and editor and publisher of ClarNan Editions, devoted to publishing music by women composers from the 17th to the early 20th centuries. This spring ClarNan published its 100th title: piano music by Florence B. Price (1887-1953), the first African American woman to have a symphony played by a major American orchestra, the Chicago Symphony.

Wilma Jensen (BM '51, MM '52) was named Distinguished Artist of 2016 by the National American Guild of Organists and was recognized on April 8, 2016 with a recital at West End

United Methodist Church in Nashville, TN, followed by a gala reception at Vanderbilt University.

2 Clarinetist **Elsa Ludewig-Verdehr** (MM '58, DMA '64) and her colleagues in the Verdehr Trio—her husband, violinist Walter Verdehr, and pianist Silvia Roderer—announced their retirement from performing at the end of 2014-2015 season. Founded in 1972, the Verdehr Trio toured 58 countries, performed at the White House, and commissioned more than 210 works from composers such as Gian Carlo Menotti, Jennifer Higdon, William Bolcom, and Wolfgang Rihm. The trio continues with teaching and with its



3 William Cahn (BM '68) and Bob Becker (BM '69)

many recording and archival projects.

1960s

In October 2015, **William Blossom** (BM '69) retired after 40 years as a double bassist with the New York Philharmonic. As an active performer of chamber music throughout his career, he commissioned works by Jon Deak (*Yamamba*), Ron Wasserman (*Quatrefoil*), and most recently, *Listening for Blossoms* by Lei Liang, for the Cicada Chamber Players, which he founded in 2007. Lei Liang's piece is on the Bridge CD *Bamboo Lights*.

George Faust's (MM '67) piano solo, *Blossoming Rose*, was recently

performed during a service at Unity Church of Greater Rochester. George's wife, Jane K. Faust, played the piano while Thomas Warfield (the nephew of **William Warfield**, BM '42) did an interpretive dance.

3 The new *Cambridge Companion to Percussion*, edited by Russell Hartenberger (Cambridge University Press, 2016), contains two articles by Eastman alums: **William Cahn's** (BM '68) "Orchestral Percussion in the Twenty-first Century: Concerns and Solutions", and **Bob Becker's** (BM '69) "Finding a Voice." The *Cambridge Companion to Percussion* explores the subjects of percussion and rhythm from the perspectives of performers, composers, instrument builders, scholars, and cognitive scientists.

4 After receiving a Bachelor of Music with distinction and Performer's Certificate in Piano, **Diane Thome** (BM '63) became the first woman to receive a PhD in Music from Princeton and the first woman to write computer-synthesized music. In her book *Palaces of Memory* (Friesen Press) Diane shares some aspects

{ ALUMNI NOTES }

of her exciting life as a composer.

1970s

Diane Abrahamian

(BM '79, MM '86) is teaching at Nazareth College (Rochester, NY) in the Musical Theatre Department, after 35 years as a voice teacher and choral director at Penfield High School. Diane was nominated and selected as a Quarter-Finalist for the Grammy Music Educator Award four years in a row. She was a Semi-Finalist in 2015.

Deborah Brown (BM '77, MM '79) completed a solo piano recital tour of 22 concerts in Maryland, North Carolina, Pennsylvania, Virginia, and Washington, D.C. this spring. Deborah is currently recording a CD of Bach's Fantasia in C Minor, Mozart's Sonata in D Major, K.576, *Three Transcriptions of Renaissance Dances* by Godowsky, *Gaspard de la Nuit* by Ravel, and the Horowitz transcription of Liszt's *Mephisto Waltz*.

Geary Larrick (MM '70) performs on solo marimba each week during the school year in Stevens Point, Wisconsin. In February 2016, he featured music by African-American composers, and in March 2016, a program emphasizing Women's History Month with music honoring or written by women, including three original pieces.



4 Diane Thome (BM '63)

On May 1, **Diana Mittler-Battipaglia** (DMA '75) celebrated her 30th year as Professor of Music and Choral Director at Lehman College-CUNY, conducting Dvořák's Mass in D major and shorter selections by Dvořák, Copland, Gershwin, and others with the 170-member Lehman College and Community Chorus and Orchestra. She also performed 15 concerts in the New York metropolitan area during 2015-16 as the pianist and director of the Con Brio Ensemble, now in its 37th year, and with the Lehman Chamber Players.

Hollis Thoms' (PhD Candidate '77-'79) article, "Pulling Back the Curtains and Opening the Windows Wide," was published in the Winter 2016 *Pan Pipes*. He interviewed his three children, who are all professional musicians, about the future of music in America: **Jason Thoms**, Academic Dean and Director of Choral Programs at



5 Eden Vaning (MM '72)

Concordia College, New York, who took Suzuki violin at age 3 at Eastman while Hollis was working on his PhD; **Sonja (Thoms) Winkler** (BM '03), Senior Director of Operations with the Nashville Symphony and free-lance oboist; and **Jonas Thoms** (BM '06), teacher of horn and music at Wright State University.

Waddy Thompson (BM '75), writes: "My composition, *Seasons of New York*, has been released on a CD by pianist Jai Jeffries, *Tangent Shores: Amethyst*, distributed by Naxos.

5 On March 5, 2016, the Pinellas County Sheriffs' Department honored violinist **Eden Vaning** (MM '72), with a special "Community Leadership" Award for her work in making the community safer through her "Musical Alternatives" String Program at the High Point YMCA. Now her string program has provided a safe place for children to learn to play stringed instruments, with the students winning many prestigious awards. Eden uses her simple, unique 45-book teaching curriculum (theviolinbook.com) to enable young area string students and parents to join her in teaching High Point's underprivileged children.

Eden is also celebrating her 50th year as a master string teacher this year. She is very excited about her next 50 years of sharing music with others!

1980s

Lisa Albrecht (BM '86), **William Meckley** (DMA '84), and **Lori Salimando-Porter** (BM '83) were reunited for a performance recital at Schenectady County Community College, where Meckley is Dean of the School of Music. Albrecht, second trombonist with the Rochester Philharmonic Orchestra, presented a week-long residency and was accompanied by pianist **Andrew Stephens** (MM '16). Salimando-Porter retired as Principal Trombonist from the United States Military Academy Band at West Point and now teaches at SUNY Plattsburgh.

Todd Beaney (MM '85) released a new CD of compositions for jazz sextet, *Come Dance with Me*, in March 2016. Later that month he celebrated the publication of *Night of Wonder* (Lorenz), his new book of Christmas arrangements for piano.

Gayla Bauer Blaisdell

(BM '89) writes that she is "currently in my ninth year at Central Washington University, I am the Vocal Area Coordinator for over 75 voice majors, maintain a vibrant vocal studio, and direct the award-winning CWU Opera Ensemble. In April 2016, I released my independently produced CD, *Gayla Blaisdell Performs Songs of Ross and Paulus*. The CD is available digitally from iTunes, Amazon, CDbaby and directly from the artists."

An interview with **Maria Schneider** (MM '85) was featured in the April/May 2016 issue of *JazzEd* magazine. With Paige Tutt, Maria discussed her Grammy-winning collaboration with the late David Bowie on "Sue (Or in a Season of Crime)" from her album *The Thompson Fields*, opportunities for women in jazz, her "love-hate-despise relationship with commissions," and her advice for fellow educators and scholars: "Find a way to not iron out all the wrinkles in somebody. Help them find their uniqueness. In the end, that's what music and art is about."

6 In April, **Jonathan Sturm** (MM, MA '85) celebrated his 25th anniversary as concertmaster of the Des Moines Symphony with a performance of Saint-Saëns' *Havanaise*. This summer he joined the faculty of Eastern Music Festival in Greensboro, North Carolina. As the violist with the Amara Piano Quartet, he also performed concerts on tour including the premiere of a piano quartet by Peter Fischer. Jonathan was appointed to the American Council on Education in Washington, D.C. as a faculty evaluator of proposed higher education courses in music, and his private violin students performed with five orchestras around

Send your news!

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

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

We reserve the right to edit submissions for clarity and length. The deadline for the Spring 2017 issue of Eastman Notes is November 18, 2016.

{ ALUMNI NOTES }

the state of Iowa as a result of winning young artist competitions. He published a peer-reviewed article on higher education administration in the *Journal for Performing Arts Leadership in Higher Education*, and he assumed the presidency of the Iowa State University faculty senate as the first music faculty member in the senate's history to gain this university leadership role.

1990s

Jennifer Barlament (MM '97) assumed her duties as executive director of the Atlanta Symphony Orchestra in January after serving as general manager of the Cleveland Orchestra since 2013. Jennifer attended Emory University and has relatives in the Atlanta area; "Basically, for me, it's like going home," she told the *Cleveland Plain Dealer* in September 2015. "It's an orchestra I know well, and I'm excited to get to know them again."



Jonathan Sturm (MM, MA '85)

Zeneba Bowers (BM '94, MM '96) and her ALIAS Chamber Ensemble, based in Nashville, TN, began 2016 with the release of their third CD on the Delos label, featuring chamber music by the Pulitzer Prize-winning composer Paul Moravec. In January, Zeneba's business Little Roads Europe released an "off-the-beaten-track guide," *Tuscany: Small-Town Itineraries for the Foodie Traveler*.



Jason Charneski (BM '96)

In September 2015, **Jason Charneski** (BM '96) began work as the Director of Music and Organist of Rye Presbyterian Church (PCUSA), Rye, NY. In addition to playing for services, directing the Chancel Choir, and supervising the choral program for children and youth, Jason's duties include implementing *Glory to God* (the new PCUSA hymnal), developing a third weekly worship service, and connecting

the church to the community through music and the arts. Jason studied at the University of North Carolina School of the Arts with **John Mitchener** (MM '89, MM '94, DMA '95).

Heather de Savage (BM '98) recently completed a PhD in music history and theory at the University of Connecticut. Her dissertation examines Gabriel Fauré's American reception, with a concentration on performance and critical activities in Boston, 1892–1945, and select topics in the post-war mainstream.

Allen Hightower (MM '90) has been appointed Professor of Music and Director of Choral Studies at the University of North Texas. This appointment follows a six-year tenure as the Weston Noble Endowed Professor of Music and Director of Choral Activities at Luther College, where he served as conductor of the renowned Nordic Choir.

Gregory Jones (DMA '92) retired after 28 years of teaching trumpet at Truman State University to become the chair of the Music Department at Indiana University-Purdue University Fort Wayne. Gregory's book *Developing Expression in Brass Performance and Teaching* has also just been published by Routledge/Taylor Francis Group, and he completed his sixth recital-masterclass tour of China in the spring of 2016.

Jonghwa Lee (DMA '99), professor of piano at Southern Illinois University and a former student of Natalya Antonova, received a Gold Medal from Global Music Awards in October 2015 for her CD of Frank Stemper's compositions. In December 2015, this CD was included in the GMA's Top Ten Albums of the Year.

In May 2016, **Andrew Parks** (DMA '92) joined the inaugural Musical Theatre

New Music School Deans Take the Reins

This spring, three Eastman alumni were appointed as deans at important American music schools.

Ayden Adler (MA '97, DMA '99, PhD '07) has been appointed dean of the DePauw University School of Music. Ayden was previously senior vice president and dean of the New World Symphony and executive director of the Orpheus Chamber Orchestra, and held positions with the Philadelphia Orchestra and Atlanta Symphony Orchestra.

"I believe music and the arts are central to the creative, collaborative, and innovative thinking required in society today," said Ayden after the announcement of her appointment. "I am excited to support contemporary ways to engage and serve communities both inside and outside traditional arts environments."

Nancy J. Uscher (BM '72) is the new dean of the College of Fine Arts of the University of Nevada at Las Vegas, after five years as president of Seattle's Cornish College of the Arts. She also held academic and administrative appointments at the California Institute of the Arts and the University of New Mexico. As dean, Uscher will oversee seven departments and schools and the UNLV Performing Arts Center.

Nancy has said: "I see the UNLV College of Fine Arts becoming a state, national, and international leader in the arts and higher education as well as a solid and rich contributor to the inspiring aspirations



Ayden Adler



Nancy J. Uscher



Richard Kravchak

of the university."

Richard Kravchak (BM '80) is the new director of the University of Southern Mississippi's School of Music. Richard comes to Southern Miss from Marshall University in Huntington, West Virginia, where he was professor and founding director of its School of Music. He is a member of the board of directors of the National Association of Schools of Music.

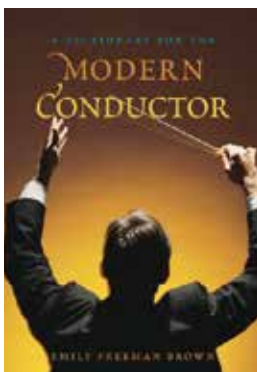
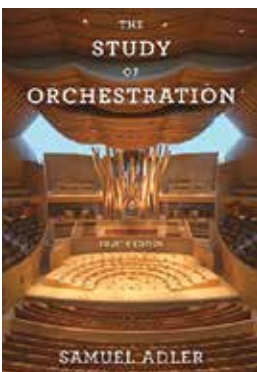
"I am humbled and honored to have been selected," says Richard. "I look forward to working with [our] outstanding artists and educators in preparing musicians for the 21st century."



Sam Adler's book on orchestration is a classic; his wife Emily's book on conducting is a cornucopia.

Close as Pages in a Book

The couple that publishes together stays together? That may not be how the old saying goes, exactly, but it may be true in the case of composer **Samuel Adler** and his wife, conductor **Emily Freeman Brown** (DMA '89). Sam, who is professor emeritus of composition at Eastman and at Juilliard, recently produced the fourth edition of his classic textbook *The Study of Orchestration* (W.W. Norton), originally published in 1982 and in print ever since. (See news of a new CD of recent music by Sam on page 27.) Emily recently published *A Dictionary for the Modern Conductor* (Rowan & Littlefield) to widespread acclaim, including some from an acclaimed conductor; JoAnn Falletta (see page 20) calls the dictionary "an astonishing document" and "a cornucopia of information."



faculty at the Manhattan School of Music. Launching in fall 2016, the program will give students a fully rounded foundation in musical theater technique, while offering courses in musical theater repertoire and history, drama study and analysis, and technical production training. Andrew will serve as Instructor of Voice and teach classes in repertoire and audition technique.

9 Recent career highlights for **Karim Sulayman** (BM '98) include engagements at Carnegie Hall, Lincoln Center, Kennedy Center, Marlboro Music Festival, New York City Opera, Boston Lyric Opera, Chicago Opera Theater, the Aldeburgh Festival, the Casals Festival, and the Aspen Music Festival, as well as performances throughout France, Italy, and Germany. He can be heard on recordings in major works of Handel, Grétry, and Philidor, and of many contemporary composers. His most recent album, *Sephardic Journey* with Apollo's Fire Baroque Orchestra (Avie), was released in February.

Marc Thayer (BM '93, MM '95) has been named Executive Director of Symphony New Hampshire, starting July 1, 2016.

2000s

Daniel Black (MM '06) was named associate conductor of the Fort Worth Symphony Orchestra. Daniel's primary responsibilities include conducting tours, runouts, Neighborhood Arts Performances, In-School Performances, Young Persons' Concerts, and KinderConcerts, in addition to assisting FWSO music director Miguel Harth-Bedoya with cover conducting. The recipient of a 2016 Solti Foundation



8 Gregory Jones (DMA '92)



9 Karim Sulayman (BM '98)

U.S. Career Assistance Award, Daniel is music director of the Oshkosh Symphony Orchestra and the director of Instrumental Music at the Wildwood Arts and Music Academy in Little Rock.

Faith DeBow (MM '01) writes: "I played piano on the Conspiracy CD *Pablo Neruda: The Poet Sings* (Harmonia Mundi) featured on p. 33 of the spring 2016 *Eastman Notes*. It was an honor to work with **Cary Ratcliff** (BM '75, DMA '89) to premiere the chamber version of his *Ode to Common Things*, and also to have the album receive a Grammy nomination for Best Choral Performance!"

Maria Finklemeier (MA '09) writes: "In October 2015, I led and co-produced 'Waking the Monster', a project that brought Fenway

Park's famous left field wall, The Green Monster, to life through sound and light. Six commissioned compositions were performed live by nine percussionists playing within the structure and were accompanied by live projection mapping, which included triggered animation by the performers. The performance was attended by over 30,000 people. My team, Masary Studios, plans to embark on more public activations through sound and light."

Mirella Gable Gauldin (BM '09) won the third horn positions in the Symphony of Northwest Arkansas and the Oklahoma City Symphony. She retains her position as Associate Principal Horn of the Wichita Symphony.

Casey Gsell (BM '06) was tenured as Principal Bassoon of the Toledo Symphony Orchestra. She is also on the faculty of the University of Toledo and the New England Music Camp.

Carmen A. Lemoine (BM '03, DMA '11) writes: "I'm happy to announce that starting this fall, I will be the new Assistant Professor of Flute at Wichita State University and, in fall 2017, the principal flute of the Wichita Symphony Orchestra. Also, I have

{ ALUMNI NOTES }



10 Maggie Lubinski (BM '07)

launched a new podcast, *Notes from the Audiophiles: Why Don't I Like Classical Music?* in which I discuss topics in classical music. It's available at carmenlemoine.com."

10 Violinist and teacher **Maggie Lubinski** (BM '07) presented a session on *Creating a Culturally Responsive String Classroom* at the American String Teachers' Association Conference on March 4, 2016 in Tampa.

Johannes Müller-Stosch (DMA '08) was appointed Director/Department Chair of the Bob Cole Conservatory at California State University, Long Beach, the largest music school of any of the California State University campuses.

Adam Roberts (BM '03) is a winner of a 2016 Guggenheim Memorial Foundation Fellowship. Adam's prolific output includes pieces for the Arditti Quartet and Le Nouvel Ensemble Moderne; his recent work includes an opera, *Giver of Light*, and *Dark Matter* for countertenor and recorder. He recently wrote a work for the "Music in the American Wild" tour (see p. 6-7), and an oboe quartet for the Society for Chamber Music in Rochester.

11 Jonathan Ryan (MM

'06) completed an organ concert tour of England last summer with solo performances at London's Southwark Cathedral, Ripon Cathedral, Truro Cathedral, and Christchurch Priory. Concerts in the United States last year included the national Colloquium of the Church Music Association of America in Pittsburgh, the first re-inaugural recital at Grace Church (Episcopal) in Newark, New Jersey, the organ solo version of the Durufé Requiem at St. Thomas Aquinas Church in Dallas, and recitals in San Antonio, Detroit, Cleveland, Columbus, St. Paul, Knoxville, and Stamford.

2010s

Adrian DiMatteo (BM '12) writes: "I'm excited to announce the release of an application I've been developing since I took Jazz Pedagogy as a senior. *Guitar Handbook* is an education resource intended for guitarists from beginners to advanced. Currently, the app offers the most extensive dictionary of seventh chord voicings/inversions available in any application available on the app store, with interactive audio playback and four different music theory display modes, including twelve-tone or 'atonal' analysis. I hope that guitarists will find this app to be a



11 Jonathan Ryan (MM '06)

useful, systematic means of exploring and analyzing essential chord voicings, particularly useful for jazz playing and songwriting. Composers wishing to write for guitar may also find this app helpful when trying to determine what is 'playable.' Bassists and ukulele players can also benefit from the apps 'lower four' and 'upper four' string sets respectively, since these correspond to the intervallic relationships of those instruments."

Last summer, pianist **Alden Gatt** (BM '10) won the Marilyn Horne Song Competition as a collaborative pianist. Alden performed this spring with his fellow winner, baritone Benjamin Dickerson, at Hahn Hall in Santa Barbara, CA, and at the WYNC/WQXR Jerome L. Greene Performance Space in New York.

Kieran J. Hanlon (MM '14, OSD '14) is the new Assistant Professor of String Bass at The State University of New York at Fredonia. He writes: "It is a great joy to begin this new position at Fredonia. The faculty and student environments are most supportive, and I look forward to growing and developing the bass studio."

Jennifer Min-Young Lee (MM '14) recently completed her first season as Associate Conductor of



12 Ivy Ringel (BM '16)

Canada's finest symphonic chorus, the Toronto Mendelssohn Choir. She conducts and prepares the ensemble for appearances with the Toronto Symphony Orchestra. During the 2015-2016 season, Jennifer also made her orchestra conducting debut with Orchestra Toronto.

Reilly Nelson (BM '11) and **Lindsay O'Neil** (BM '07) were both winners in the Nineteenth Lotte Lenya Competition, held April 16 in Kilbourn Hall. Lindsay received the Lys Symonette Award for Outstanding Performance of an Individual Number for "I Don't Need a Roof" from *Big Fish*; Reilly received a Carolyn Weber Award for her creativity in designing a diverse program. Competition judges included soprano Teresa Stratas, Broadway music director Andy Einhorn, and the Rodgers and Hammerstein Organization's Ted Chapin.

12 Bassoonist **Ivy Ringel** (BM '16) is one of nine winners of the Yamaha Young Performing Artist (YYPA) program, a competition that honors emerging 18- to 21-year-old artists. Ivy received an all-expense paid trip to the YYPA Celebration Weekend at Ball State University in June. Ivy won Eastman's 2015 concerto competition, performing the Hummel

F Major Concerto with the Philharmonia.

Pianist **Mary Van Hoozer** (MM '10) writes: "I earned a DMA from the Cleveland Institute of Music and am now the pianist in the Brahms' Ghost Piano Trio. We toured California in March 2016, performing at Westmont College, Biola University, and other venues in the Los Angeles and San Francisco areas. In addition to Haydn and Brahms, we premiered a piano trio by Argentinian composer Joshua Rodriguez, *That Crazy Girl Improvising*. On a slightly different note, I have also written and produced an album of original songs based on poetry from the 19th century called *Songs of Day and Night*, available online."

Josh Wood (MM '11) is the new Music Director of the Timmins (Ontario) Symphony, in addition to playing a large role in the administration of their Music School. Josh writes: "It's a smallish program, but it ... looks like I will have a great deal of freedom in artistic and programming matters, as well as advocating the arts within their community. My career goals are still horn-oriented, but this is a nice intermediate step (with a paycheck). It is also my first full-time music position, which is exciting."

IN MEMORIAM

1930s

Olive M. (MacLaury) Dawson (BM '39, MA '52), November 2015
Lucille (Schnurr) DePool (BM '39), February 2016
Barbara (Cutler) Driscall (BM '39), June 2016
Marlys L. Eyre (MAS '31), November 2005

1940s

Paul Louis Abel (BM '48, MAS '50), January 2016

TRIBUTES

Marcia Baldwin

1936-2016

Marcia Baldwin, professor emeritus of voice, died on April 3 at the age of 79 in Eugene, Oregon. The American mezzo-soprano taught at Eastman from 1981 to 1995. She sang more than forty roles in more than 450 performances with the Metropolitan Opera between 1963 and 1977 including such roles as Siebel in *Faust*, Suzuki in *Madama Butterfly*, the Composer in *Ariadne auf Naxos*, and Magdalene in *Die Meistersinger*.

She also sang leading and supporting roles with the opera companies of Cincinnati, Central City, Santa Fe, Lake George, Fort Worth, and San Francisco. She spent several years as the leading mezzo-soprano of the Kaiserslautern Opera House in Germany, sang with many major American and Canadian orchestras, and was an active recitalist.

Marcia Baldwin retired from active teaching in 2005, and with her partner Mira Frohnmayer moved to Yachats and Eugene, Oregon. In 2007-2008 she came out of retirement to teach at Loyola New Orleans. She served on the advisory boards of the School of Music and Dance at the University of Oregon, and of the Eugene Springfield Youth Orchestra.



Marcia Baldwin

Sidney Mear

1918-2016

The son of a cornetist and bandmaster, Sidney Mear studied and performed with Herbert L. Clarke, Bohumir Kryl, William Revelli, and Edwin Franko Goldman. He was an outstanding musician with Horace Heidt's dance band before coming to Eastman in 1937. He began teaching in 1940, while he was still a student, and at the age of 21 was featured as "A Brilliant Young American Trumpeter" in a national ad for Selmer Trumpets.



Sidney Mear with Dean Douglas Lowry at Eastman Weekend 2008

Sidney Mear performed in the Rochester Philharmonic Orchestra from 1940 to 1968. Under esteemed conductors such as Erich Leinsdorf, Dmitri Mitropoulos, Sir Thomas Beecham, and David Zinman, he developed a reputation as "a player who never, ever missed a note." He also performed in orchestras in Mexico, in Philadelphia, and in Bethlehem, Pennsylvania. But the continuing thread in his musical life was his teaching at Eastman, until his retirement in 1980. His artistry can still be heard on the many Mercury recordings of music by American composers conducted by Howard Hanson, including classic solo performances in Barber's *Capricorn Concerto*, Copland's *Quiet City*, and Leroy Anderson's *Trumpeter's Lullaby* (recorded in a single take, without rehearsal).

In more than 40 years at Eastman, he trained many of America's outstanding band and orchestral trumpeters, teachers, and band directors. Many of them became teachers whom Mear continued to mentor, continuing a precious line of outstanding musicianship.

Norma H. Auchter
(BM '42, MM '44, DMA '77), December 2015

David M. Baumgartner
(BM '49), March 2016

Robert Baustian (BM '42, MM '48), February 2016

Lorraine (Bux) Berniss
(BM '46), February 2016

Howard R. Carpenter
(MM '48, PhD '53), February 2016

Danton H. Clayton
(BM '49), January 2016

Ella V. Cripps
(BM '47), March 2015

Irene (Lound) Gossin
(BM '41), June 2016

Anne (Baker) Johnston
(BM '43), February 2016

Emma Neale King
(MAS '48), January 2016

Kras Malno
(BM '42), June 2011

Sidney E. Mear (BM '41, MM '49), March 2016

Elaine (Evans) Osseck
(BM '47), January 2016

Roger P. Phelps
(BM '41), December 2014

Olive (Fosburg) Reardon
(BM '40), November 2015

Jeanette Scrabble
(BM '45), December 2015

George P. Whitfield
(BM '48, MM '50), November 2015

Louise Williams
(BM '43), February 2016

1950s

Anne (Abbott) Ash
(BM '52), September 2013

Nancy (Lindborg) Austin
(MA '55), March 2016

James S. Badger
(BM '54), March 2016

Nancy (Fischer) Becker
(BM '59), June 2016

William J. Boland (BM '56, MM '67), May 2016

Virginia (Springer) Booth
(BM '50, MM '58), January 2016

Antoinette M. DeLorbe
(BM '52), March 2012

Beverly Dick
(BM '55), January 2016

Vincent Sauter Frohne
(MM '59, PhD '63), February 2016

Edwin E. Gordon (BM '52, MM '53), December 2015

Lillian (Coleman) Hetherman (BM '54, MM '56), March 2016

Theodore James Hodges
(BM '52), September 2015

Robert W. Klump
(BM '51), January 2014

Corinne (Johnson) Kunz
(BM '53), February 2016

Rosling Lang (BM '52, MM '53), March 2009

R. Patrick McCarty
(MM '53, PhD '58), November 2015

Robert J. Murray
(MM '58), February 2016

Donald D. Snow (BM '52, MM '56), December 2015

Frank S. Stalzer
(MM '51), April 2016

Suzanne (Ailman) Stokes-Mennine (BM '51), January 2014

Diane Strassburger
(BM '50), January 2016

Thaddeus J. Stuart
(BM '52), June 2016

Doris J. (Green) Wheaton
(BM '51, MM '56), May 2016

1960s

Dona (Fagan) Arnow
(MM '67), August 2013

William G. Boyes
(BM '69), January 2016

Elizabeth (Gilchrist) Cummings
(MM '64), February 2016

Emily (Cooper) Gibson
(MM '60, DMA '69), May 2016

Coral (Tome) Glassman
(MM '64), March 2016

Jack R. Johnston
(MA '62), April 2016

Jeanne D. Wilhelm
(MM '64), February 2016

1970s

Kathleen H. Arecchi
(MM '72), February 2016

Elinor G. (Goertz) Elder
(BM '71, MA '81), May 2016

Alan Herbert Estes
(BM '72), December 2015

Roger Dale King
(BM '70), April 2016

Penny Elaine LaBorde
(MM '71), January 2016

Karyl Louwenaar Lewek
(DMA '75), March 2016

2000s

Brent Daniel Bulmann
(BM '02), March 2016

{ FACULTY NOTES }

Professor of Musicology **Michael Alan Anderson** recently won the 2016 Louis Botto Award for Innovative Action and Entrepreneurial Zeal from Chorus America for his work as artistic director of the Chicago early music vocal ensemble Schola Antiqua. (Louis Botto founded the vocal ensemble Chanticleer.)

Geoffrey Burgess, part-time instructor of baroque oboe, recently published a new book, *The Pathetic Musician: Moving an Audience in the Age of Eloquence*.

1 Roger Freitas, associate professor and chair of the musicology department,



1 Roger Freitas

has been elected a director-at-large of the American Musicological Society for a two-year term beginning this fall.

2 Professor of Viola Carol Rodland's most recent



2 Carol Rodland

recording, *Dialogue*, with cellist Scott Kluksdahl (Crystal Records), includes music by Bartók and Piston, as well as Augusta Read Thomas's *Dream Catcher*, written for Carol. In the June 2016 *Gramophone*, Donald Rosenberg wrote of *Dream Catcher*: "Rodland shapes the piece with vibrant fluidity, tracing its surprising flights as if they



3 Carlos Sanchez-Gutierrez

were cogent ideas popping into her head."

3 Composition department chair Carlos Sanchez-Gutierrez will be the guest composer for the University of Louisville's New Music

Festival, to be held November 11 through 13 in the School of Music's Comstock Concert Hall. Free concerts by faculty members and students will highlight Carlos's music, as well as other contemporary composers.

Assistant Professor of Humanities **Susan Uselmann** was awarded a National Endowment for the Humanities "NEH Enduring Questions" grant for the development of a course that will focus on creativity, to be offered at Eastman in spring 2017. Susan says, "I see great potential in developing a Humanities course that brings together the various 'silos' of the university to address a common interest."

New Full-Time Faculty Members

Darren Mueller

Assistant Professor of Musicology



Darren has taught music history and music literature as a visiting faculty member at the University of North Carolina School of the Arts. His scholarship on the jazz industry's adoption of the long-playing record was published in *Jazz Perspectives* in 2014. He is a co-editor of the web collection *Provoke! Digital Sound Studies* and its companion print volume, under contract at Duke University Press.

Darren holds a PhD in musicology from Duke University, a Master of Arts in jazz history and research from Rutgers University, and a Bachelor of Music in saxophone performance from the University of Colorado at Boulder. He performs professionally as a saxophonist.

George Sakakeeny

Professor of Bassoon



George (BM '78) has appeared at the Vienna Musikverein, with the Cleveland Orchestra, in Paris with members of the French National Orchestra, and on a nationally televised concert in Japan with Seiji Ozawa. Libby Larsen's *Full Moon in the City* (2013), and concertos by Peter Schickele and Alexander Blechinger, were written for him.

George was professor of bassoon at the Oberlin Conservatory, a visiting professor at Simon Bolivar University in Caracas, Venezuela, and a guest professor

at Beijing's Central Conservatory of Music. He serves on the faculty of the Round Top Festival institute, is principal bassoonist of the Eastern Music Festival, and has taught at Interlochen Arts Camp for ten summers.

Many of his former students hold positions in symphony orchestras, chamber ensembles, and universities throughout North and South America and the Far East. He is the author of the i-book *Making Reeds Start to Finish with George Sakakeeny*.

Alden Snell, II

Assistant Professor of Music Education



Alden Snell, II (MA '06, PhD '13) has been an Assistant Professor of Instrumental Music Education at the University of Delaware. He earned a BS in music education from Roberts Wesleyan College, where he graduated *summa cum laude* and was awarded the President's Award for Outstanding Achievement. At Eastman, he was awarded the Donald J. Shetler Prize, given to an outstanding doctoral student in music education.

Alden taught instrumental music in the Hilton and Kendall (NY) Central School Districts, including service as K-12 Director of Music in Kendall. While teaching, he earned early childhood and instrumental music certifications from the Gordon Institute for Music Learning (GIML).

Alden's research interests include teacher musicianship, generative creativity, and music teacher professional development. He is co-editor of *Engaging Musical Practices: A Sourcebook for Instrumental Music*.

1 Eastman's **Ensemble Blue** was awarded third place in the 2016 National Trumpet Competition. Member **Steve Felix** says, "This was our third time competing at NTC. Last year, we had a piece commissioned for us by Anthony Plog, entitled *Contrasts for Five Trumpets*, and the year prior to that, the ensemble placed in the final round. This past year was the best we've ever done—it was nice to end on a high note!" Ensemble Blue's members are (left to right): **Dovas Lietuvninkas** (BM '16), **Andrew Psarris** (BM '15, BS '16), **Steve Felix** (MM '15, doctoral student), **Michael Kent** (BM '16), and **Sam Huss** (BM '16).



The winners of Eastman's 2015-16 Teaching Assistant Prize were (from left to right): Benjamin Baker (Theory, Aural Skills); Aaron Grant (Written Theory); Peter Folliard (Basic Conducting Class); Megan Steigerwald, MA '15 (Music History Review); Meng Zhou, BM '12; MM '14 (Piano Class); Daniel Baer, BM '10 (Applied Piano); and Myles Boothroyd MM '15 (Written Theory).

2 On April 9, 2016, Eastman hosted the second Tallon Perkes Flute Competition, held in memory of Eastman alumnus **Tallon Perkes** (BM '84). This year's winner was **Chris Wong**, a sophomore student of Bonita Boyd. Alumni judges included **Doug Prosser** (BM '94), **Leone Buyse** (BM '68), and **John Hunter** (BM '84). John, an Eastman classmate of Tal's, encourages all classmates to contribute.



1 Ensemble Blue at the 2016 National Trumpet Competition

Eastman organ students have had great recent news. **Caroline Robinson**, who began DMA studies this fall, received First Prize in the Peter B. Knock Competition (Rye, NY). **Brian Glikes** won a shared First Prize in the first Sursa Organ Competition at Ball State University, and will compete in the Moscow International Organ Competition in September. In the West Chester (PA) International Organ Competition, juniors **Madeleine Woodworth** and **Meg Cutting** won First Prize and Third Prize, respectively.

Ricardo Acosta (BM '16) recently won the Swiss Government Excellence Scholarship in Fine Arts

2016-17 grant for applied graduate piano study in Bern, Switzerland.

DMA student **Lauren Becker** has been appointed to a tenure-track position as Assistant Professor of Horn at SUNY-Potsdam, where she had been teaching as a sabbatical replacement.

Junior saxophonist **Lauritz Eller** was awarded the First Prize in the National Finals of the MTNA Young Artist Competition (woodwinds). This is the second consecutive year an Eastman saxophone student has won the first prize, and the third in the past four years.

Doctoral organ student **Brian Schoettler**'s composition *While seeking refuge from the storms of life* won the University of Notre Dame Children's Choir's 2016 Hymn Competition. In addition to a cash prize, the composition will be recorded and released on the CD, *O Day of Peace*.

Three Eastman students received 2016 University of Rochester Student Life "Rocky" awards for their outstanding contributions to campus life: **Henry Dean**, for outstanding freshman leadership; **Samantha Andrew**, for contributions including the Committee



2 Chris Wong (center) with Perkes Competition judges

on Diversity at Eastman (CODE); and **Mary Russek**, for outstanding contribution to residential life, as an Resident Assistant.

3 DMA organ student **Nathaniel Gumbs** collaborates as pianist with bass-baritone Dashon Burton (of the vocal ensemble Roomful of Teeth, performing at Eastman next winter) on a new CD, *Songs of Struggle and Redemption: We Shall Overcome* (Acis). The *New York Times* praised Burton's artistry, and described Nathaniel's accompaniment as "deftly and feelingly performed."

DMA saxophone student **Jonathan Wintringham** won a 2015 S&R Foundation Washington Award, given to "talented individuals with high aspirations in the arts, sciences, and social entrepreneurship." Washington Award winners each receive a \$5,000 prize to support their careers.



3 Nathaniel Gumbs



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Alexander Peña '10E, '13E (MM)



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