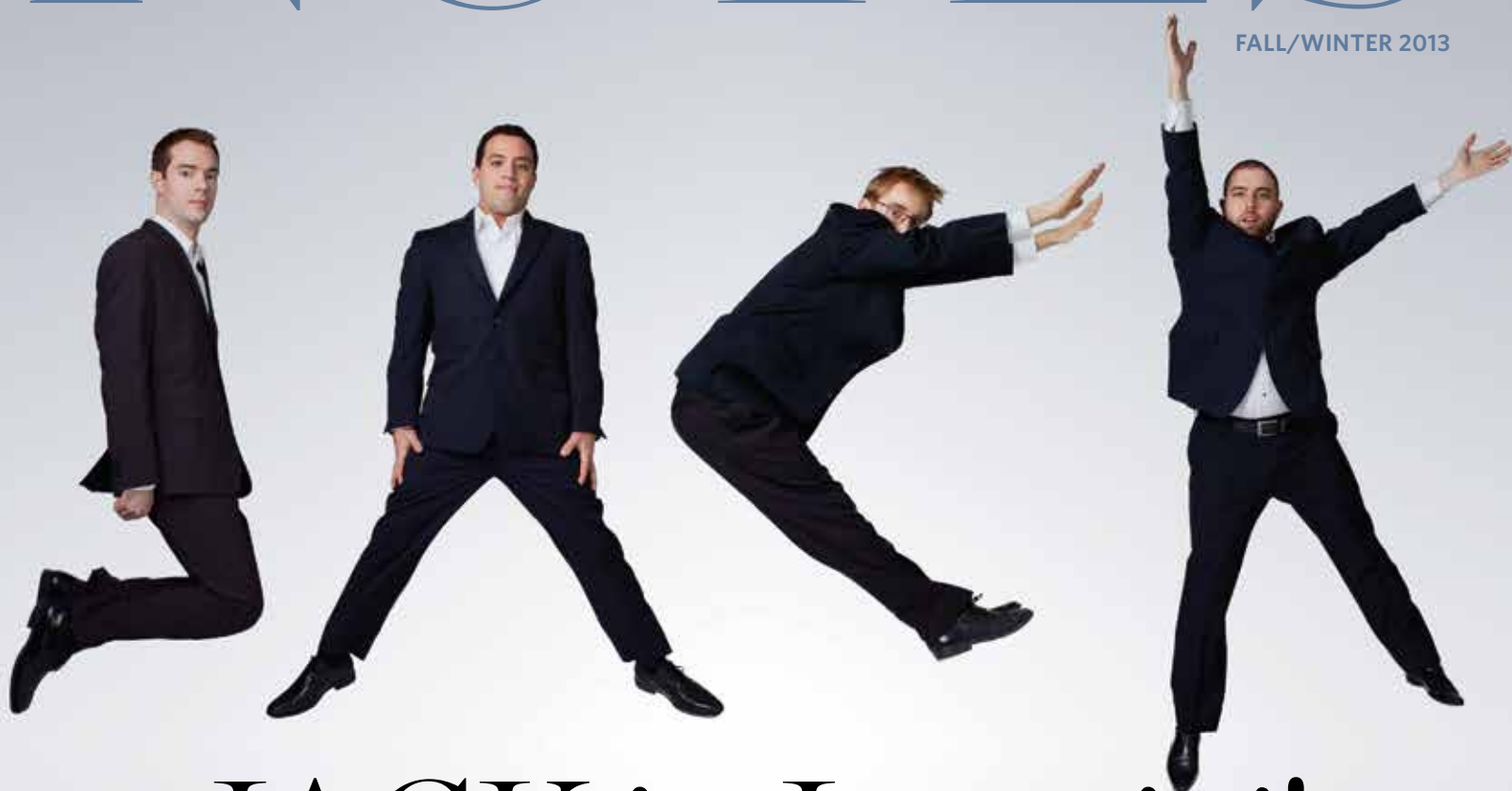


EASTMAN

# NOTES

FALL/WINTER 2013



## JACK is Jumpin'!

*An Eastman-born quartet reflects on a thriving career*



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{ FALL/WINTER 2013 }



Headed for the top: The JACK Quartet started at Eastman in 2003 and has remained together in the cause of contemporary music.

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## JACK is Jumpin'!

With worldwide performances and acclaimed CDs, this Eastman-born quartet is thriving.

**ON THE COVER:** The JACK Quartet. PHOTOGRAPH BY HENRIK OLUND

## IML: From Institute to Institution

It's been a big year for Eastman's innovative Institute for Music Leadership.

## Rite Here at Eastman

A faculty member and a recent graduate on their engagement with Stravinsky's incendiary, century-old *Rite of Spring*.

## EASTMAN NOTES

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# Special Effects

Schools of music have complicated missions but one simple purpose: to educate talented young performers, scholars, composers and teachers in the critical functions of their chosen professions. We have a responsibility to furnish experiences that not only teach the art, but also bear some resemblance to the world that our students will inherit. This includes preparing them in the musical rudiments *and* the real-life challenge of inspiring and building an audience, knowing important aspects of the business, and becoming entrepreneurs. Some think that the latter components are beyond the domain of what we should be doing, suggesting that an education in the arts should “stick with the art.” Yet history provides us with many examples of innovative musical entrepreneurs who not only created inspiring music but also ambitiously built careers. From Mozart to Stravinsky, our lore is full of artists who learned how to drum up business, not afraid of posting handbills or cleverly marketing their wares.

The attentive musician listens to the pulse of the times—not to curry favor with current stylistic trends, but to form an understanding of how music’s presentation and enjoyment have evolved. To assume that the musical experience of 1813—how it looked, felt, dressed; where it took place—would and should remain the same in 2013 ignores some basic laws of nature. Listening to this pulse of the times is what the new Paul R. Judy Center for Applied Research at Eastman is all about. Working from the notion that the symphony orchestra is an ever-evolving ensemble, Paul Judy, a longtime supporter of Eastman and keen student of organizational behavior, hit upon the idea that the emergence of innovative small ensembles across the land is somewhat akin to the emergence of the symphony orchestra in the 19th century.

In the case of new ensembles, the evidence suggests that young musicians, in addition to presenting in the established concert hall venue, are now reaching out to create performance experiences in whole new contexts. They are also infusing their performances with heavy doses of other art forms, particularly digital visual media. In many cases, these works of digital media are created by the musicians themselves, in part because our students are entering our music schools equipped with an

astounding awareness and knowledge of technology and new media. They seek to weave their music into the fabric of the culture in which they live. It is our belief that these traits represent a trend toward convergence, with music at the core. At a practical level, these new ensembles are not leaving governance and business models to chance. They are seizing ownership of operations, marketing, artistic planning, and, yes, the balance sheet.

The Paul R. Judy Center (described on pages 12–13) will furnish us with a living, breathing means of not just

studying trends, but leading them. In 2015, Eastman will host a festival/conference, funded by the Judy Center, that will bring in artists and entrepreneurs to discuss what is really happening in this new world of music, from musical production to marketing to distribution. We will witness first-hand the musical results of some of these efforts. This festival will focus not on what’s wrong with the music world, but will celebrate what’s right, using the past as a point of ignition for the future.

When we couple initiatives like this with the array of accomplishments of our Eastman alumni and students just this last spring of 2013, one can sense the special

effect that Eastman is having on the music world. From Renée Fleming’s being awarded the National Medal of Arts and Jeff Beal’s two Emmy nominations for his score to *House of Cards*, to the Project Fusion saxophone quartet of students winning the grand prize at this year’s Fischhoff International Chamber Music Competition, one can sense this Eastman “special effect.”

We measure our work by the impact we hope to have on the futures of our students and by our imprint on the current world of music. We have much to celebrate.

And, to be sure, much work to do. But we could not do any of this without the steadfast belief our supporters have in the Eastman mission. This issue of *Notes*, rich with stories of Eastman family, bears out our observations.

ADAM FENSTER





The People's Diva and President Obama at the White House.

## Ms. Fleming goes to Washington

**Renée Fleming** (MM '83) has received plenty of awards during her career, but the 2013 National Medal of Arts—bestowed by President Obama in a White House ceremony on July 10—is surely near the top of the list. The soprano's fellow honorees this year comprised a diverse group, including author Tony Kushner, trumpeter Herb Alpert, and movie director George Lucas.



Irene Manning made her mark on Hollywood, on Broadway, and in leopard prints.

**Spider-Man, Opus 2**  
Eastman's Spidey senses were tingling for a couple of days in May, when cast and crew members of the upcoming movie *The Amazing Spider-Man 2* hit town. Rochester temporarily became New York City, as street signs were replaced and NYPD cars raced on Main Street. Two days of shooting for a car-chase scene focused on the immediate ESM area. The movie is scheduled for release in May 2014.

**A Star Reborn**  
She was **Inez Harvuoth** (BM '36) at Eastman, but was known as **Irene Manning** in Hollywood (where she starred in movies with Bogart and Cagney) and on Broadway, where she worked with Jerome Kern and Lerner and Loewe; she also sang (in German) on Glenn Miller's last recordings. Manning, who died in 2004, is the subject of a new biography, *Irene Manning: The Rebellious Prima Donna*, by Gene Arceri, just published by bearmanormedia.com. The book is \$19.95; the pet leopard is extra.



No, Spidey is not leaving Hatch Hall after a recital.

**Hanson Completed**  
After retiring in 1964, Eastman's legendary Howard Hanson started an autobiography ... and never

finished it. When the Sibley Library received the manuscript in 2005, Eastman Historian Vincent Lenti undertook the task of editing,

annotating, and putting it into a usable form for researchers. This summer his task was completed, and a copy of Vince's edition of *The Autobiography of Howard Hanson* joined the shelves of Sibley Library. (There are no publishing plans, so only three copies exist, by the way.) Look for excerpts in the next *Notes*.

In May, 16 Eastman faculty members were acknowledged for their years of service to the school. At the top of the list was Professor of Piano and Eastman School Historian Vincent Lenti, who celebrated 50 years as an Eastman faculty member. Vince celebrated his demi-centennial at a reception with family, friends, colleagues, and the students in his piano studio. Go Team Lenti!





# A Massive Requiem

Hundreds of musicians joined forces in May for a performance of Benjamin Britten's 20th-century classic *War Requiem*, observing the centennial of its composer (1913–1976) and the piece's 50th anniversary. The powerful work, which combines the traditional Latin Mass for the Dead with moving antiwar poems by Wilfred Owen, united the Eastman Rochester Chorus, Eastman Chorale, Philharmonia, Chamber Orchestra, and Children's Chorus; and soloists Laura Osgood, Matthew Valverde, and Ben Curtis. All are shown here in rehearsal, led by William Weinert, Eastman's Director of Choral Activities. *Photograph by Kate Melton*











## Pointed toward the Future

Eastman's 88th annual Commencement took place on May 19 with the customary and beloved trappings: a full Kodak Hall, music from the Trombone Choir, the switching of the tassel, and more. Eastman's 2013 graduates got good advice from Dean Douglas Lowry and Professor of Piano and School Historian Vincent Lenti, heard a rousing speech from Student Association President Molly O'Roark, and even a performance by pianist Daria Rabotkina. For video highlights, go to [youtube.com](http://youtube.com) and look up 2013 Commencement, Eastman School of Music. *Photograph by Adam Fenster*







# A Return to Bass-ics

The International Society of Bassists Convention, held at Eastman from June 2-8, offered not only dozens of concerts, lectures, and other bass-centric events, but also opportunities for serious shopping sprees at the booths of many equipment makers. "It was an honor to welcome the ISB for its biennial convention," said Jeff Campbell, Associate Professor of Jazz Studies and Contemporary Media and one of the convention co-hosts. "There is a great sense of family within the worldwide bass community and I was thrilled to see and hear all these wonderful bassists in our own backyard." (See also back cover.) *Photograph by Brandon Vick*















# *from* Institute *to* Institution

*2013 has been a banner year  
for one of Eastman's innovative programs*

**F**ounded in 2001 as a resource for creating and sharing ideas that could help keep music vital and relevant, Eastman's Institute for Music Leadership has done much over the last decade to instill in young, burgeoning professional musicians the skills and imagination necessary to confront a challenging musical marketplace.

It is an integral part of the Eastman experience for more and more students, and in the past few months, IML has received recognition from the University of Rochester for its accomplishments. It has also received generous support that will help it further evolve to meet the future needs of students.

## **The Four Faces of IML**

Since it began in 2001, the Institute for Music Leadership has developed four core programs that guide students and alumni along the entrepreneurial path. Here's a brief introduction to each of them; visiting the IML website at [esm.rochester.edu/iml](http://esm.rochester.edu/iml) will lead you to full descriptions of all of them.

**Careers and Professional Development** offers help with resumes and other professional documents, career path service, and many job- and audition-related online

resources related to graduate study and professional development.

**The Catherine Filene Shouse Arts Leadership Program (ALP)**, established in 1996, is one of the IML's most visible programs at Eastman. The program offers courses on leadership, arts administration, musical entrepreneurship, careers in music, performance, contemporary orchestral issues and health for musicians, as well as a certificate program and internships with Rochester arts organizations and "externships" in the United States, Canada, and around the world. ALP also sponsors events with guest artists and speakers from all walks of the musical life; including successful Eastman alumni like the JACK Quartet. The four members gave an ALP presentation in April entitled *A Roadmap to Starting a Chamber Ensemble*, and its violist John Pickford Richards said "We learned so much of what we needed to know while we were here."

Offerings of the **Center for Music Innovation and Engagement (CMIE)** include the New Venture Challenge (awards to Eastman students who develop innovative ideas in music presentation and performance), and some exciting video offerings: eTheory (a guided introductory theory course with Eastman professor Steve Laitz), Speed Lessons on specific audition pieces with Eastman

.....  
 Ever Better! The hardworking  
 Institute for Music  
 Leadership staff, from left  
 to right: Ray Ricker, Leslie  
 Scatterday, Samuel Krall,  
 Kristjian Bogdanovski, Linda  
 Altpeter, and Michael Reed.



faculty musicians, and videos on the topic “What is Entrepreneurship?”

**The Orchestra Musician Forum (OMF)** and its website **polyphonic.org**, both founded by Paul R. Judy in 2006, enhance the professional development and broaden the perspectives of musicians in North American symphony orchestras and other musical arts organizations. polyphonic.org offers articles, video interviews, blogs, and spotlights of notable orchestras; Polyphonic OnCampus presents video blogs, articles, and interactive webinars by young musicians, for young musicians.

.....  
 The savvy philanthropist and  
 the street-wise entrepreneur:  
 Paul R. Judy (left) and Ramon  
 Ricker (right).



## A Generous Gift and a New Center

In June, Eastman announced that noted philanthropist Paul Judy made a \$1 million commitment to establish the Paul R. Judy Center for Applied Research at Eastman.

The Paul R. Judy Center will be a new component of the IML that will be devoted to understanding and stimulating the development of innovative ensemble models that can find success in the changing music world.

As chairman of the Chicago Philharmonic Society, life trustee of the Chicago Symphony Orchestra (CSO), former president of the CSO board, and founder of Eastman School of Music’s Orchestra Musician Forum and its online resource center polyphonic.org, Paul Judy has for many years had his finger on the pulse of the musical marketplace and career possibilities for 21st-century musicians.

The founding of the Paul R. Judy Center comes at a time of great upheaval in our concert-music culture. Many of America’s orchestras, faced with the long-term challenges of aging audiences, financial pressures, and competition from other cultural forms, have been cutting positions or going out of business entirely. At the same time, smaller artist-led ensembles such as Alarm Will Sound (the new music ensemble which got its start at Eastman in the early 2000s), eighth blackbird, and the International Contemporary Ensemble have emerged and thrived.

“Musicians face many challenges after graduation, not the least of which is finding a sustainable way to practice their art,” said Douglas Lowry, Joan and Martin Messinger Dean of the Eastman School of Music. “Mr. Judy’s generous gift will help put Eastman and the IML on the cutting edge of providing young musicians with the tools they need to create their own performance opportunities and become self-sustaining as advocates for the music they love.”

While the Paul R. Judy Center will certainly encourage discussion on how to rejuvenate orchestral performance





.....  
In their April IML presentation, the members of JACK Quartet detailed some of the personal, financial, and legal steps to creating and sustaining a chamber ensemble, and perhaps even making some money from it. (See p. 14 for more about JACK.)

in the 21st century, its focus will be creating research on and programs for alternative artist-centered ensembles that foster new models of artistic innovation, organizational relationships, and operational sustainability.

In addition, the Paul R. Judy Center will sponsor a biennial festival and conference for scholars, orchestra managers, ensemble administrators, music school leaders, and students. The inaugural festival and conference is scheduled for early 2015.

“As someone who has followed and supported major musical organizations for a long time, I am greatly concerned about the news of orchestra bankruptcies and financial difficulties,” said Judy. “Unfortunately, these developments are not surprising given the limitations of the traditional orchestra organization model. I see great hope in the entrepreneurial spirit of the musicians who are taking it upon themselves to energize our culture with their own new groups, and I am pleased to be able to contribute to their continued growth through this gift to Eastman.”

## A Meliora Moment

The IML’s sterling staff was recognized this year with the University’s Meliora Award, given to staff members whose work performance and dedication during the previous year exemplify the University’s motto, Meliora (Ever Better). No wonder they’re smiling! Pictured are IML director Ramon Ricker, Operations Manager Leslie Scatterday, Careers Coordinator Samuel Krall, Assistant Program Coordinator Kristjian Bogdanovski, Administrative Assistant Linda Altpeter, and Information Analyst Michael Reed.

The IML team were nominated by Eastman Dean

Douglas Lowry, whose nomination read in part: “[they] have exhibited an unusual entrepreneurial mindset, galvanized support from other Eastman units, made remarkable strides in economizing resources, and energized the student body and the administration... I cannot imagine a finer unified effort toward one of Eastman’s primary strategic causes, all attributable to a belief in common goals, good work, and a unified team spirit.”

## A Medal for a Street-Wise Professor

IML’s founding father and guiding spirit since 2001, Ramon Ricker, retired in May of this year, leaving a major legacy in preparing Eastman students for the professional world. Ray has been part of Eastman since the 1970s when he arrived as a saxophone student, with degrees from the University of Denver and Michigan State University; he received his DMA degree in 1971 and has been part of Eastman life ever since. Besides teaching at Eastman, he has performed with the Rochester Philharmonic Orchestra since 1972, played in innumerable concerts, on many recordings and TV soundtracks, and written a number of books, including the recent *Lessons from a Street-Wise Professor: What You Won’t Learn in Most Music Schools*, in which he shares several decades of entrepreneurial savvy.

Ray will be presented with the Eastman Dean’s Medal in September in recognition of his dedication and leadership as a faculty member, entrepreneur, and founding director of IML, and to recognize both Ray and his wife, Judith (BM ’76, MM ’81, MBA ’91), for their leadership-level philanthropy, including a recent gift provision to establish two professorships and an endowed scholarship for saxophone students at the Eastman School.

# Meet JACK

C

**Christopher Otto**

(BM '06)

*Violin*



J

**John Pickford Richards**

(BM '02, MM '04)

*Viola*

A

**Ari Streisfeld**

(BM '05)

*Violin*



# “Like-minded *in* *different* ways”

K

Kevin McFarland  
(BM '04)  
*Cello*

## *JACK Quartet: Four Musicians with a Mission*

*By David Raymond*

T

he members of the JACK Quartet met ten years ago, when they were all Eastman students, to play one of Samuel Adler's string quartets in a 75th-birthday tribute concert for the former Eastman composition department chair.

Seeing the group's affinity for contemporary music, he suggested that they play together on a regular basis. “We said to ourselves, ‘Well, why not?’,” says violinist Ari Streisfeld.

“We were constantly playing contemporary music anyway,” adds violist John Pickford Richards. “I think we played more than 200 student pieces while we were here.”

They were together, but they weren't JACK quite yet. After musing over many possibilities for a group name, says John, they came up with the idea of using the first letters of their first names. “We're a group that enjoys playing difficult European modernist avant-garde music,” says John, “so we figured an all-American name was the way to go.” JACK's ironic name has proved to be a boon in concert booking: European concert



.....  
Focusing on contemporary music was a given: JACK rehearsing in Hatch Recital Hall for its April concert here, which included *Buttonwood* by Gregory Spears (BM '99).

promoters find the typically American moniker to be particularly eye catching.

By 2005, the four young musicians were trying to establish themselves as a quartet; almost ten years later, as JACK, they are elite members of the world of new music, highly regarded for their expert performances of a wide range of contemporary music. JACK has worked with some big names in the new-music scene: early in its career the group took advice on repertoire from the Arditti Quartet and on the music business from Kronos

Quartet, and they have performed with pianist Ursula Oppens, electric guitarist and composer Steve Mackey, and pianist Aki Takahashi.

JACK's 2013 datebook includes appearances at London's Wigmore Hall, Paris' Salle Pleyel, and New York's Merkin Concert Hall and Le Poisson Rouge. The group is also active on the festival circuit: last summer they played at the Lincoln Center Festival, Tanglewood, June in Buffalo, and the Lucerne Festival, where they are quartet-in-residence.

## New Music at Eastman, Spring and Fall

The members of JACK were not the only ones bringing new sounds to Eastman last spring. In March, **Melinda Wagner** arrived on campus as composer-in-residence for the 2013 Women in Music Festival. Eastman students, flutists Emlyn Johnson and Johanna Gruskin, and violinist Timothy Lee, presented Wagner's *Little Moonhead*, inspired by Bach's Fourth Brandenburg Concerto. Professor of Flute Bonita Boyd and the Rochester Women's Philharmonic closed the festival with Melinda's Flute Concerto, for which the composer won the Pulitzer Prize in 1999.

The Danish composer **Hans Abrahamsen**, a subtle and distinctive voice in contemporary music, was Eastman's Howard Hanson Composer-in-Residence in April; his work was performed by Musica Nova and, in their guest appearance here that month, JACK Quartet.



**Celebrating Women in Music:** Johnson, Gruskin, Lee, Wagner, and Boyd after the all-Melinda Wagner concert.



# “Focusing on contemporary music was a given. There was no discussion about it.”

—Cellist Kevin McFarland

They’ve given occasional performances of Mozart and Brahms, but JACK is at heart a new-music group. “Focusing on contemporary music was a given,” says cellist Kevin McFarland. “There was no discussion about it. A career in contemporary music may not have been incredibly practical-minded, but we knew what we wanted to do, and we stayed committed to it. But none of us realized how far we would go with it.”

JACK came to fame as exponents of the quartets of the Greek composer Iannis Xenakis (1922–2001)—extremely dense, demanding music which has become a cornerstone of their repertoire. Their latest recording project is the quartets of the German composer Helmut Lachenmann, whose virtuosic music duplicates the sonic variety of electronic music with an innovative use of traditional instruments. The quartet also frequently plays the music of John Cage and Philip Glass, two composers with very different aesthetics.

JACK ranges freely within the contemporary music universe—and expects its audiences to join them. Along with groups like Alarm Will Sound and So Percussion, JACK represents a performance style and a point of view that many reviewers have dubbed post-classical, indie-classical, alt-classical. The labels are catchy, but the members of the quartet don’t like labels.

“We like to take music we like even if it is very different in styles, and let the playing and listening bridge the gap,” says Streisfeld. “We’ll play a piece by Glass alongside one by Xenakis, and let the audience make the connection.”

JACK has performed contemporary string quartet music in venues large and small all over the world, and they find, in Streisfeld’s words, “We don’t give audiences enough credit” for being able to appreciate contemporary music. “If we present it well, if we clue them in, we find they’ll open their ears to new sounds. We know that if we really believe in it, audiences will take to it.”

“We’ve had audiences react negatively if music is *too* conservative,” McFarland adds.

“We were interested in pushing boundaries,” says Christopher Otto. “We were interested in all different types of music, but music that was not really represented in concerts or that other groups were not playing, and bringing it to people’s attention.”

JACK has already helped add significantly to the contemporary quartet repertoire, thanks to its collaborations with numerous fellow Eastman alumni. Their recent program at Eastman included *Buttonwood* by Gregory Spears (BM ’99), and their recording plans include an album of pieces written by Eastman graduates. Chris Otto says, “New music is often a close collaboration between the composer and the performers. We work with several composers we met at Eastman: Caleb Burhans (BM ’03), Kevin Ernste (MA ’04, PhD ’06), Hannah Lash (BM ’04). We’ve watched them develop, we know their music and they know our playing. It’s a big family.”

“We’re like-minded in different ways,” says Richards. “Our minds are very open to each other’s ideas. We’re inspired by each other.”

## Coming up

Past Eastman Rochester Organ Initiative Festivals have celebrated Bach, Mendelssohn, and other venerable figures; the **2013 EROI Festival**, *Spectrum of Sound*, is all about music written since World War II. Expect to hear lots of Messiaen, plus music by Hindemith, Cage, Ligeti, and one of the festival’s special guests, composer **William Bolcom**, whose prolific output includes a number of large-scale (and popular) organ works.

Eastman Musica Nova director **Brad Lubman** and his ensemble Signal have become popular guests at New York’s Miller Center. Brad and the group will appear three times in the Center’s Composer Portrait series, performing music of Georg Friedrich Haas (October 10), Roger Reynolds (February 22), and Unsuk Chin (March 13, 2014).



William Bolcom

## Three Eastman Bs

They may not be Bach, Beethoven, and Brahms, or even Bartók, Berlioz, and Bernstein, but these three Eastman-trained composers made news recently.



**Caleb Burhans** (BM ’03) has become a go-to performer (violinist and countertenor) and composer in the New York new-music scene. Caleb’s acclaimed recent compositions appear on a new CD, *Evensong* (Canteloupe), with performers including Alarm Will Sound, Trinity Wall Street Choir, and Caleb.

The latest movie soundtrack by **Jeff Beal** (BM ’85) is for the recently released documentary *Blackfish*. Jeff got further welcome news in July, when his music for the Netflix drama series *House of Cards* was nominated for two 2013 Emmy Awards.

**Jennifer Bellor** (PhD ’13) not only won a 2013 *DownBeat* Award (see Student News, p. 32) last spring; the American Composers Orchestra gave a reading of her new work *Crystal Skies*, inspired by her first skydiving experience.

# RITE

here at  
Eastman

This year marks the centennial of Stravinsky's ballet *Le sacre du printemps* (*The Rite of Spring*), first performed in Paris by the Ballets Russes on May 29, 1913. At its premiere, the choreography by Nijinsky caused a riotous scandal; but the music itself soon triumphed and is one of the few 20th-century staples of the symphonic repertoire.

Here are some thoughts about Stravinsky's seminal work from two members of the Eastman family who know it well. Conductor Brad Lubman has a long association with *The Rite of Spring* and has conducted it at Eastman no less than four times. Saxophonist Dannel Espinosa recently undertook the job of arranging the entire piece for the Eastman Saxophone Project, with great success.





# "Completely obsessed with Stravinsky and his music"

By Brad Lubman

**M**y first encounter with *The Rite of Spring* was hearing a recording by Bernard Haitink and the London Philharmonic was in 1977, when I was about 14 years old. I had recently become obsessed with classical music, particularly Mahler, Debussy, and Beethoven. Several people told me I should listen to *the Rite of Spring* but that it's a very dissonant piece. Naturally I was very curious, having read about its legendary status. I was immediately very taken with the piece, with its fierce originality and (what seemed at the time) complexity.

I soon obtained a score and tried to follow it while listening to the record. I also bought more recordings: Boulez and the Cleveland Orchestra, Solti and the Chicago Symphony, Michael Tilson Thomas and the Boston Symphony. Within a few years I owned at least a dozen recordings of *The Rite of Spring*. I became more and more intrigued with the piece, and in my high school and college years became completely obsessed with Stravinsky and his music.

The first time I conducted *The Rite of Spring* was in April 1995. I was 32 and finishing my tenure as music director

of the Stony Brook Symphony, the graduate orchestra at SUNY Stony Brook. Since I had been so obsessed with the piece for so many years, I felt comfortable enough to conduct it from memory. Since then I have had the opportunity to conduct *The Rite of Spring* several times at Eastman, in 1998 with the New Eastman Symphony, and then in 2000, 2006, and 2012 with the Eastman Philharmonia. I also conducted Klaus Obermaier's very interesting production for solo dancer and computer-live-interactive video with the Taiwan National Symphony, and last season another interesting production with puppeteer Basil Twist and the Orchestra of St. Luke's.

I don't find any particular challenges in conducting *The Rite of Spring* at this point; it's a lot of fun and always a very intense experience. The first time one leads it, however, one is often grappling with the famous *Danse Sacrale* and its changing meters and syncopations. Each time I have done the piece at Eastman, the students are always thrilled and excited by it. Even though it's already 100 years old, it still brings out such a high level of enthusiasm, obsession, and devotion in young musicians. And in myself... I'm still as crazy about the piece as ever!



Brad Lubman is Associate Professor of Conducting and Director of Musica Nova.

# "Too perfect an opportunity to pass up"

By Dannel Espinosa

**A**nother member of ESP and Project Fusion, Matt Evans, and I discussed many crazy ideas of arrangements for large saxophone ensemble: compositions that could achieve something new on saxophone that had not yet been attempted.

For my DMA I decided to minor in conducting, and I was extremely fortunate to work on *The Rite of Spring* with my conducting professor, Brad Lubman. This year was the 100-year anniversary of its premiere, and it was just too perfect an opportunity to pass up!

I have been doing arrangements since middle school, and *The Rite of Spring* was by far the biggest arranging project I have ever taken on. I did not get a chance to try out different sections, so most, if not all, of the arrangement was exactly how I originally entered it, without any adjustments other than a few wrong notes here and there (there are probably still a few more that I need to touch up!).

I enjoy arranging so much because I get to completely deconstruct works and attempt to put them back together. I get a better grasp of how and why certain notes work. I was fascinated by Stravinsky's scoring of the instrumental solos, and I tried to get creative with the scoring of saxophones in order to capture his mastery of

orchestration. For each new section of the work, I would often just sit and analyze the score, envisioning possible combinations and different ways of voicing sections in order for different colors to come through. The way Stravinsky serialized themes and rhythms was extremely captivating, and the mathematician in me got a huge kick out of seeing how he made it work.

Since I knew the ensemble was going to memorize it, I tried to make it easier to memorize without sacrificing anything. It significantly helped once I knew who was going to be playing each part; I ended up arranging with the colors, timbres, technical abilities, etc. of individual players in mind. I also distributed solos throughout the ensemble so that everyone had at least one moment to shine. This also allowed for colors to change naturally, instead of the same player constantly trying to sound like different instruments.

I tried to condense the scoring, in order that some players wouldn't be on stage with nothing to play for multiple movements. If I tried this arrangement with another ensemble, I would most likely expand a few sections, to allow for a bigger sound in certain movements. I really feel the performers were able to bring my arrangement of *Rite of Spring* to life.



Dannel Espinosa (DMA '13) is a saxophonist and member of Project Fusion and Eastman Saxophone Project.



Happy faces at the Jazz Festival Scholarships concert: Jazz Studies and Contemporary Media professor Harold Danko, festival director Marc Iacona, Jazz Studies and Contemporary Media professor Jeff Campbell, scholarship winners Ryder Eaton and C. J. Ziarniak, festival director John Nugent, and Eastman Community Music School Director Howard Potter.

## A Festival on Jazz Street

Eastman is always jumpin' at the annual Xerox Rochester International Jazz Festival, and this year was no exception. Eastman students, faculty members, and alumni play an important part in this huge event, which brought thousands of people to downtown Rochester between June 21 and 29 to hear great music in numerous indoor and outdoor locations.

Many of the events took place on Jazz Street, as Gibbs Street was renamed for the festival, and many more in Eastman performance spaces. Kodak Hall was filled by big names like Willie Nelson, Pink Martini, and drummer **Steve Gadd** (BM '68), who took part in a concert with pianist Bob James and saxophonist David Sanborn on June 27. After hours, festival late-nighters could head to the Rochester Plaza to hear guitarist and Eastman Community Music School faculty member **Bob Snider** and his trio.

Eastman Community Music School's jazz honors students had a concert of their own, and a highlight of the

festival, as always, was the Jazz Festival Scholarships Concert with the Eastman Jazz Ensemble under **Bill Dobbins**. This year's winners were double bassist **Ryder Eaton** and saxophonist **C. J. Ziarniak**, both of whom will be entering Eastman this fall as Jazz and Contemporary Media majors.

## Douglas Lowry Reappointed Eastman Dean



**Douglas Lowry** has been appointed to a second five-year term as the Joan and Martin Messinger Dean of the Eastman School of Music. On May 19, University of Rochester President Joel Seligman announced the appointment, which took effect on July 1.

"Doug is an inspiring leader of Eastman and is working to advance the school's new strategic vision," said Seligman. "The new world-class facilities created under his leadership complement the





## A Magical Orlando

Eastman Opera Theater audiences entered a realm of magic, madness, and music with the winter studio production of Handel's *Orlando*, directed by Alison Moritz and presented from January 31 to February 3. Based on a Renaissance story but re-set in Victorian England, the action of *Orlando* included illusion, magic tricks, trap doors, and shadow play, all enhancing Handel's exuberant score. Supervising the operatic magic were students Zach Burgess and Betsy Pilon, as a magician and his assistant.

and University Life Trustee Martin E. Messinger and his wife, the late Joan Messinger.

Lowry led the renovation of the historic Kodak Hall at Eastman Theatre and the building of the new Eastman East Wing, which includes Hatch Recital Hall and other state-of-the-

school's reputation for professional music education at the highest level. Doug recognizes the school's valuable role in shaping the discourse for the future of music professions and training, with a keen appreciation of current industry challenges and opportunities."

"As a performer who understands and values scholarship, Doug has been singularly successful in enhancing morale and a sense of community," said University Provost Peter Lennie. "He is highly regarded by his faculty as a visionary leader, and is widely appreciated for his work to increase the school's visibility."

Lowry joined the Eastman School of Music as its sixth dean in 2007, and in 2011 was named the first Joan and Martin Messinger Dean, endowed by alumnus

art performance, rehearsal, and teaching spaces.

Dean Lowry has raised the school's profile with events and special programs around the country, notably in New York City with the appearance of the Eastman Virtuosi at Merkin Concert Hall and the Eastman Chamber Jazz Ensemble at St. Peter's Church.

## Linda Muise is Witmer Award Winner

**Linda Muise**, Eastman Assistant Dean for Residential Life, was one of the winners of the University's 2013 Witmer Award for Outstanding Service, announced in April.

An employee of the university for more than 30 years,

## Upcoming Notable Events



**September 19-28, 2013**

Rochester

Fringe Festival

- Over 30 Fringe Festival shows will feature students, alumni, and faculty and staff members from the University of Rochester.
- [rochester.edu/arts/fringe](http://rochester.edu/arts/fringe)

**September 26-29, 2013**

EROI Festival 2013:

*Spectrum of Sound:*

*Aspects of Organ Music Since 1940*

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



**October 13, 2013**

*A Tribute to Zvi Zeitlin*

**October 18, 2013**

*Eastman Philharmonia and Eastman Rochester Chorus, Neil Varon, conductor*

- Mahler: Symphony No. 2, "Resurrection"

**November 7-10, 2013**

*Eastman Opera Theater*

- Bock & Harnick's *She Loves Me*

Linda works tirelessly to create a welcoming atmosphere for the more than 300 students who call the center home while at Eastman. She devotes countless hours training a resident advisor staff that is well-prepared and sensitive to students' needs.

"This is Linda's power," said **Janeen Elhassan**, head resident advisor at the Eastman Living Center; "caring for people in a way that builds them up stronger."

As a testament to the qualities that gained Linda the Witmer Medal, Eastman has not one but two awards named in her honor. Each spring, we award the Linda Muise Student Life Award to a member of the Eastman staff who contributes to the improvement of students' lives. The Linda Muise Student Award is presented to a graduating senior who has shown leadership traits and has supported the quality of residential life at Eastman.



Linda Muise

## New Faculty Members Announced

Six distinguished performers and scholars will join the Eastman faculty in the 2013–2014 academic year:

**Edoardo Bellotti**, Associate Professor of Organ, Harpsichord and Improvisation, has held the same position in several musical institutions and universities, including the Conservatory of Trossingen and the University of Bremen in Germany, and the University of Udine and the Conservatory of Trento in Italy. A virtuoso organist and renowned improviser, he performs at leading festivals and concert venues throughout the world.



Edoardo Bellotti

Assistant Professor of Opera **Stephen Carr**'s work in opera, musical theatre, and operetta has taken him across the United States, Europe, and Asia. He received a BM ('00) in voice performance and an MM ('07) in stage directing at Eastman, and earned two additional postgraduate degrees in musical theatre in London at the Royal Academy of Music. Stephen will direct the Eastman Opera Theatre's fall production, *She Loves Me*.



Stephen Carr

**Ted Goldman**, Assistant Professor of Music Theory, is a composer, music theorist, performer, educator, and

interdisciplinary collaborator. He began his undergraduate studies in physics and graduated *summa cum laude* with honors in music from Columbia University. He received his MM and DMA in composition from The Juilliard School. Goldman's compositions have received national and international recognition, including two ASCAP Morton Gould Young Composer Awards.



Ted Goldman

**Renée Jolles**, Associate Professor of Violin, enjoys an eclectic career as soloist and chamber artist specializing in a wide variety of styles. Hailed as a "real star" by *The New York Times* for her New York concerto debut in Alice Tully Hall, she has premiered hundreds of works, including Schnittke's Violin Concerto No. 2 (U.S. premiere). Her concerto engagements have included orchestras such as Orpheus, Philharmonic Orchestra of New Jersey, Cape May Festival Orchestra, and the Salisbury Symphony Orchestra.



Renée Jolles

**Henry Klumpenhouwer**, Professor of Music Theory, is a graduate of the University of Alberta (BMus Composition, MMus Theory) and Harvard University (AM, PhD Music). He taught at the University of Alberta from 1991 to 2012. Klumpenhouwer's published work involves the analysis of atonal music, the history of music theory, and analytical methodology.



Henry Klumpenhouwer

**Nathan Laube**, Assistant Professor of Organ, was a featured performer at the 2009, 2011, and 2012 national conventions of the Organ Historical Society; the American Guild of Organists' 2010 national convention in Washington, D.C.; and the Guild's 2012 national convention in Nashville. He has performed with numerous orchestras, chamber ensembles, and choruses. Many of his live performances have been featured on American Public Media's *Pipedreams*. Laube has won top prizes at several distinguished competitions and currently is artist-in-residence at the American Cathedral of the Holy Trinity in Paris.



Nathan Laube

*Full biographies are available at [esm.rochester.edu](http://esm.rochester.edu).*





## Street Scene Brings Broadway Opera to Kodak Hall

Kurt Weill proudly subtitled his 1946 musical adaptation of Elmer Rice's *Street Scene* "An American Opera," and its presentation by Eastman Opera Theatre this spring proved that despite its Broadway pedigree, it is indeed an opera.

There was one imposing set—a brownstone apartment

building designed by Mary Griswold—but the stage was filled with a huge cast of Eastman students and singers from the community, directed by Steven Daigle and performing Weill's remarkable score, whose content ranges from arias and ensembles to blues and boogie-woogie.

Performing Weill's salute to ice cream cones and affectionate spoof of Italian opera (left to right): Lourdes Cossich, Matt DiDonna, Nadia Fayad, Anthony Baron, Emma Henry, Ben Curtis, and Jacob Stebly.



Operatic jitterbug: Mary Baron as Mae Jones and Alexander Bickel as Dick McGann sang and danced *Street Scene*'s "Moon-faced, Starry-eyed."

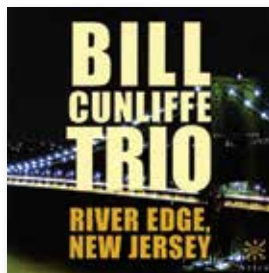
## RECORDINGS



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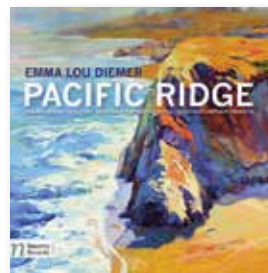
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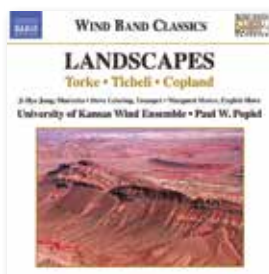
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### MARIA SCHNEIDER

#### 1 Winter Morning Walks [mariaschneider.com](http://mariaschneider.com)

For her latest, eagerly awaited CD, **Maria** (MM '83) is joined by illustrious soprano Dawn Upshaw and the St. Paul Chamber Orchestra in an ambitious work that critics have compared to music by Gershwin and Ellington. You can order the CD from ArtistShare.com, through Maria's website.

### VICENTE AVELLA

#### 2 All the Days of My Life [Pandora's Boombox vicenteavella.com](http://pandora.com/boombox/vicenteavella.com)

**Vicente** (MM '98) provides contemporary solo piano arrangements of traditional wedding-music favorites from J.S. Bach's *Jesu, Joy of Man's Desiring* to Mendelssohn's *Wedding March*, with well-known music by Wagner, Pachelbel, and four original pieces: *Dressed in White*; *All the Days of My Life*; *Romanze (Reprise)*; and *The One I Love*.

### BILL CUNLIFFE TRIO

#### 3 River Edge, New Jersey Azica 72250

**Bill** (MM '81) and his trio—including Martin Wind,

bass and Tim Horner, drums—swing through six Cunliffe originals as well as famous ones by Harry Nilsson (*One*), Antonio Carlos Jobim (*The Girl from Ipanema*), and Schwartz and Dietz (*You and the Night and the Music*).

### BRASS ARTS QUINTET

#### 4 Suites and Treats Available from [Amazon.com](http://Amazon.com), *Rhapsody*, *iTunes*

The faculty Brass Arts of quintet of Tennessee Tech University, with trumpeters **Charles Decker** (BM '68) and **Chris McCormick** (MM '88) and hornist **Greg Danner** (MM '80), celebrate the ensemble's 50th year with original works and jazz arrangements written especially for the group, including Chris's *March of the Confused Men* and *Expansions* and Greg's Suite for Brass Quintet.

### EMMA LOU DIEMER

#### 5 Pacific Ridge Navona NV5898

Three different orchestral works by **Emma Lou** (MM '49, PhD '60), with three different orchestras and conductors: *Santa Barbara Overture*

(London Symphony/Brynmor Llewelyn Jones); Marimba Concerto, with soloist Nathan Daughtrey (Slovak Radio Symphony/Joel Suben); and Piano Concerto, with soloist Betty Oberacker (Czech Radio Symphony, Vladimir Valek).

### MARIUSZ SMOLIJ

#### 6 Eugene Zador: Orchestral Works, Volumes 1 & 2 Naxos 8.572548, 8.572549

A Hungarian composer of the generation after Bartók and Kodály, Eugene Zador (1894–1977) moved to the United States, writing and orchestrating movie music. He also wrote many orchestral works in a conservative, often lighthearted style. **Mariusz's** (DMA '03) survey of Zador's music includes his best-known work, *Divertimento for Strings* (1954), as well as the Oboe Concerto, *Studies for Orchestra*, *A Children's Symphony*, *Csárdás Rhapsody*, and more.

### BEN WENDEL & DAN TEPPER

#### 7 Small Constructions Sunnyside Records/Available on [Amazon.com](http://Amazon.com) and *iTunes*

Saxophonist **Ben** (BM '99)

joins his friend, pianist Dan Tepper, for an album of original material. In March, the duo toured to support the album in the United States, Norway, and France. You can hear Ben and Dan on YouTube playing the selection "Renata and Jean" from this album.

### UNIVERSITY OF KANSAS WIND ENSEMBLE

#### 8 Landscapes Naxos 8.573104

The UKWE's survey of American music includes *Javelin* and *Mojave* by **Michael Torke** (BM '84) and an arrangement of Aaron Copland's *Quiet City* by longtime EWE director **Donald Hunsberger** (BM '54, MM '55, DMA '63). Copland's *Variations on a Shaker Melody* (based on a section of *Appalachian Spring*) and two works by Frank Ticheli round out the program.

### AILBHE MCDONAGH

#### 9 It's a Cello Thing Available from CD Baby, *Amazon*, and [ailbhemcdonagh.com](http://ailbhemcdonagh.com)

Named "A stunning debut album" by the *Irish Independent* and chosen as "CD

of the Week" by RTE Lyric FM (the top Irish national classical music station), this collection of cello and piano encore pieces with a twist by Ravel, Saint-Saëns, Rachmaninoff, and many more, features Irish sisters **Ailbhe** (BM '06, MM '08) on cello and Orla McDonagh on piano.

### JOHN SERRY

#### 10 The Shift [johnserry.com](http://johnserry.com)

**John's** latest album was released in January as a digital download and is now available as a CD. *The Shift* is featured in the Summer 2013 issue of *Jazziz* magazine, which states that John (BM '75, MM '90) is in "top form . . . Serry's playing is as colorful and expressive as ever."

### RENÉE FLEMING

#### 11 Strauss: *Ariadne auf Naxos* Decca 743810

#### 12 Strauss: *Capriccio*; Dvořák: *Rusalka*; Massenet: *Manon* Arthaus Musik 107529

**Renée** (MM '83) recently debuted as *Ariadne* in this increasingly popular



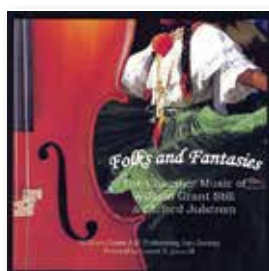
## { RECORDINGS }



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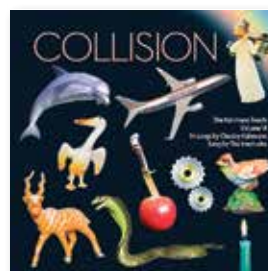
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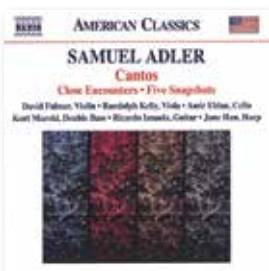
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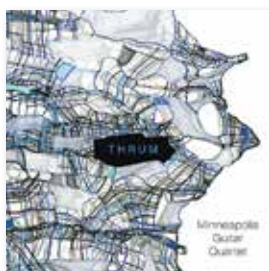
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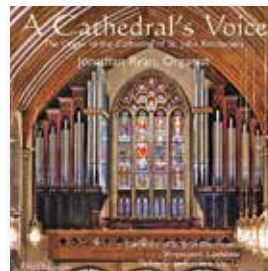
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half-comic, half-serious Richard Strauss masterpiece. The conductor and orchestra are fully serious Straussians: Christian Thielemann and the Staatskapelle Dresden. It is available as a DVD or a Blu-Ray Disc. Three of Renée's most acclaimed roles—Countess Madeleine in Strauss's *Capriccio* and the title roles in the Dvořák and Massenet operas—are available on the new DVD set from Arthaus Musik.

### CLIFFORD JULSTROM

#### 13 **Folks and Fantasies: The Chamber Music of William Grant Still and Clifford Julstrom**

WGSM (William Grant Still Music) CD4001

**Clifford** (1907–1991; PhD '48) who taught at Western Illinois University for almost 40 years (1936–1974), was a prolific composer. This disc combines his *Four Moods* for string quartet and Fantasy for flute, string quartet, and piano with six *Little Folk Suites* by the African-American composer William Grant Still, whose music was

championed by Howard Hanson at Eastman. For more information on Clifford's instrumental and vocal music, you can contact his widow **Rosa Drake Julstrom** (BA '46, MA '47) at [julstrom@macomb.com](mailto:julstrom@macomb.com) or visit [www.julstrom.com](http://www.julstrom.com).

### ARABESQUE WINDS

#### 14 **Mosaic**

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

The Coleman Award-winning quintet's first CD includes music of Ligeti, Bach, Nielsen, and Ravel. The group started at Eastman and four of the original members remain—flutist **Deidre Huckabay**, oboist **Liz Spector Callahan**, and clarinetist **Isabel Kim** (all BM '09), and bassoonist **Eryn Bauer** (BM '10), joined by hornist Jena Gardner.

### CHESLEY KAHLMANN

#### 15 **Four new recordings**

*Orbiting Clef Productions, Inc.*

In 2012, **Chesley** (BA '52) released not one, not two, but four recordings of his music. *Collision* and *Call Me A Dreamer* consist of

Chesley's songs, performed by The Interludes; *The Music Box* is a collection of 12 piano inventions; and *Love Songs* is just that: 13 of them by Chesley, sung by Jennifer McBride with the composer on piano and his son, Ames Parsons, on trumpet ([chesleykahmann@comcast.net](mailto:chesleykahmann@comcast.net)).

### SAMUEL ADLER

#### 16 **Cantos; Close Encounters; Five Snapshots**

*Various instrumentalists*  
Naxos 8.559743

Professor emeritus of composition **Samuel Adler** continues to write prolifically. These imaginative shorter works give virtuoso workouts to members of the string family: violin, viola, cello, double bass, guitar, and harp. Two were written for former ESM colleagues: *Canto III* for solo violin for the late Zvi Zeitlin, and *Canto VIA* for double bassist James VanDemark.

### MINNEAPOLIS GUITAR QUARTET

#### 17 **Thrum**

*Innova 858*

The MGQ includes **Benjamin Gateno** (MM '01,

DMA '05), and its fifth CD consists of four works commissioned by the group, including *Thrum* by **David Evan Thomas** (MM '83).

### JESSELSON/FUGO DUO

#### 18 **Carolina Cellobration**

*Available from CDBaby*

In celebration of their 30-year partnership, the Jesselson/Fugo Duo commissioned six composers to write pieces for cello and piano, and recorded them for their new CD *Carolina Cellobration*. In 2013 cellist **Robert Jesselson** (MM '79) was named as the SC Governor's Professor of the Year by the SC Commission on Higher Education.

### EUCLID QUARTET

#### 19 **Bartók Quartets Nos. 1, 3, & 5**

*Artek CD60*

The Euclid Quartet, which includes violinist **Jacob Murphy** (BM '98), recently released the second CD in a survey of Bartók's six great string quartets. The group's first installment was widely praised by reviewers for its virtuosity and sense of commitment. The group, named for Cleveland's Euclid Avenue, celebrates

its 15th anniversary this year.

### JONATHAN RYAN

#### 20 **A Cathedral's Voice**

*Raven OAR 941*

*Available at*  
[ravencd.com](http://ravencd.com), [amazon.com](http://amazon.com),  
and [iTunes](http://itunes.com)

**Jonathan Ryan's** (MM '06) début solo recording features the 2011 Parkey organ at the Cathedral of St. John Berchmans in Shreveport, LA, with music by Byrd, Bach, Schumann, Dupré, the premiere recording of *Three Liturgical Improvisations* by George Oldroyd, a commissioned piece by **Zachary Wadsworth** (BM '05), and other works. *A Cathedral's Voice* was featured on public radio's *Pipedreams* and on *With Heart and Voice*, hosted by Eastman professor **Peter Dubois** (BM '80).

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

## { ALUMNI NOTES }

### 1950s

**1 Gloria Mae Bugni McMaster Juhn** (MM '55) is chairperson of the Scholarship Committee of the Sarasota Opera Guild and was nominated to serve on their board. Gloria and her husband Martin Juhn have been long time supporters and volunteers with the Sarasota Opera Guild. She was recently interviewed for *Florida Stories* on NPR station WUSF, Tampa.

**Katherine Hoover** (BM '59) celebrated her 75th birthday with a tribute by the New York Flute Club at the 2013 New York Flute Fair. Katherine took part as flutist in a program of (in her words) "some oldies and two new works." Two of her piano works were performed in New York this spring: *Line Drawings* by Miriam Conti at the Tenri Cultural Institute; and the premiere of her Toccata by Max Lifchitz and Christ & St. Stephen's Church.

### 1960s

**Bill Cahn** (BM '68) presented creative music making workshops at Radford University (VA) from April 7 to 9. He also performed in a freeform percussion improvisation with members of the Radford dance department, and in his own compositions *Time Traveler*, *Just Sing*, and *Kebjar-Bali*, with the Radford Percussion Ensemble.

Pianist **Robert Jordan** (BM '62) celebrated his 70th birthday in September 2010 with a recital at Rosch Hall, SUNY Fredonia. The event kicked off the school's Robert Jordan Piano Scholarship and Endowed Lectureship, which provides recruitment scholarships for piano students, assists with student enrichment efforts, and promotes diversity.



**David B. Levy** (BM '69, MA '71, PhD '80) has been appointed associate dean of the College at Wake Forest University, effective July 1, 2013. His primary responsibility will be faculty governance.

**Alan Molitz** (BM '68) is principal double bass of the Canadian Opera Company Orchestra. His winter season highlight was a production of *Tristan und Isolde* directed by Peter Sellars. Alan presented a master class in March for the studio of **Jeff Stokes** (BM '69) at the University of Western Ontario; this summer marks his 13th season as principal double bass for the Oregon Bach

It hasn't been a hard-knock year for **Charles Strouse** (BM '47), who saw recent New York revivals of two of his musicals: *Annie* (1977), running at Broadway's Palace Theatre, and *It's a Bird, It's a Plane, It's Superman* (1966), as part of City Center's Encores! series. The ever-popular *Annie* was also the subject of a recent PBS documentary, and is set for a movie remake with Cameron Diaz as Miss Hannigan. *Superman*, originally a Broadway failure, was warmly received this time around for its campy '60s vibe—and for Strouse's lively score, written with Lee Adams. In June, the *Annie* cast celebrated Charles's 85th birthday with an onstage party after a performance, Charles is shown here with Annie, Daddy Warbucks, and FDR.

Festival, with Helmuth Rilling. Alan's wife **Nancy Young Molitz** (BM '68) presented master classes and workshops in performance enhancement with Opera Lyra Studio in Ottawa, the National Music Academy, Brott Festival (Hamilton, ON), and in Eastman's Music Horizons in summer 2012 and 2013. Their sons

Julian and Alexander thrive in musical and cuisine careers, respectively; Julian's wife **Angela** freelances as a French horn player.

### 1970s

**Diane Abrahamian** (BM '79, MM '86) was a quarterfinalist for the Grammy Music Educator Award. The

official press release and a list of the finalists from the Grammy Foundation is available at GRAMMY.com. Diane is District Vocal Coordinator and Vocal Music Teacher at Penfield (NY) High School.

On November 20, 2012, **Candace Baranowski-Sundby** (BM '72, MM '74) directed the Edison State (FL) Concert Choir in Brahms's *Liebeslieder* waltzes, with Mary Griffin Seal and Eastman's **Enrico Elisi** playing the four-hand piano accompaniment. "It was a great honor having Dr. Elisi play in this concert," Candace writes. She has been on the Edison State University faculty since 2005, has a private music studio with more than 40 students, and directs two community adult choirs. With her son Julian, a professional jazz pianist and music producer, she directs the Lehigh Children's Choir.

**Eli Epstein** (BM '79), former second horn with the Cleveland Orchestra who now teaches at the Boston and New England conservatories, recently published *Horn Playing from the Inside Out: A Method for All Brass Musicians*, available from eliepstein.com. Professor of Horn **W. Peter Kurau** reviewed the book favorably in the New England Horn Society's *Cornucopia*, calling it "overwhelmingly stimulating and productive."

In the 2012-2013 season, **David Harman** (DMA '75) celebrated his 29th anniversary as music director of the Rochester Philharmonic Youth Orchestra. The RPYO's season included a trip to Carnegie Hall for a February 17 concert called *World Premieres with Rochester Roots*, and a "side-by-side" concert with the Rochester Philharmonic Orchestra on March 10.



**1 Gloria Mae Bugni McMaster Juhn** (MM '55)



**2 Geary Larrick** (MM '70)



**3 Hollis Thoms** ('77-'79)



## { ALUMNI NOTES }

**Michael Isaacson** (PhD '79) recently completed a new musical entitled *Miss Palm Springs* in collaboration with lyricist Gordon Goodman. It has been optioned for a New York production. Michael's latest album, *An American Hallel*, choral music performed by Counterpoint and conducted by former Eastman Professor Robert De Cormier, was praised by Rollins College professor Daniel Crozier as "a testament to Michael Isaacson's versatility and impressive technical command... In all, these choral works are grateful to sing and very naturally conceived." (See "Recordings," Spring 2013 *Eastman Notes*.)

**2** "Multicultural Percussion Music," by **Geary Larrick** (MM '70), was published in the Spring 2013 issue of the *National Association of College Wind and Percussion Instructors Journal*. Geary has written 45 articles for the *Journal* since he was a graduate student at Eastman.

Composer and vibraphonist **Ted Piltzecker** (BM '72) was a featured performer and composer in February at the third Festival internacional de vibráfono y marimba at the Instituto Cultural Peruano in Lima. From March 1 to 3, he led a quartet for ALOMA (Atlanta Lovers of Music Association) and presented seminars at Emory and Kennesaw State universities.

**3** **Hollis Thoms** (PhD candidate '77-'79) was invited to submit eleven of his major musical scores for a special collection at the Maryland State Archives in Annapolis. These works include operas, oratorios, and three symphonies. Hollis has written over 125 works; his Symphony No. 2 will be premiered in January 2014 by the Londontowne



**4** **Jeff Stockham** (MM '82)

Symphony Orchestra under Anna Binneweg.

**Alan Vizzuti** (BM '74, MM '76) performed at Stephen F. Austin State University in Nacogdoches, Texas, on April 25, as a trumpet soloist with the university's Swingin' Axes—his third appearance with that group since 1999. Alan is

currently artist-in-residence at the University of South Carolina.

### 1980s

The Australian Broadcasting Company's Classic FM presented a recital by pianist **Donna Coleman** (DMA '87) on May 19. Donna performed music

by J. S. Bach (arranged by Busoni), Ignacio Cervantes, Chopin, Poulenc, William Bolcom, Joplin, Ives, and Jelly Roll Morton.

**Neal Hampton** (BM '83) writes: "My show *Sense and Sensibility* (book and lyrics by Jeffrey Haddow, based on Jane Austen) had its world premiere on April

11 at the Denver Center Theater Company, staged by Tony-nominated director Marcia Milgrom Dodge.

**Kim Scharnberg** (BM '82), who has orchestrated five Broadway productions, is co-orchestrator. Neil is associate professor at Brandeis University and conductor of the Brandeis-Wellesley Orchestra.

**Kamran Ince** (MM '84, DMA '87) received an Arts and Letters Award in Music from the American Academy of Arts and Letters. The award consists of \$7,500, plus another \$7,500 towards the recording of one work. In April, Kamran's first opera, *Judgment of Midas*, was premiered by Milwaukee's Present Music contemporary ensemble.

**Richard Kravchak** (BM '80) is the new director of the School of Music and Theatre at Marshall University in Huntington, WV. Richard was previously professor of woodwinds and music education, and chair of the music department at California State University, Dominguez Hills.

**Akmal Parwez** (PhD '81) heard the premiere of his *Mallaal* for English horn, performed by Anne Goldberg, on March 10 in New York City. The piece, only one minute long, means "sadness" or "regret" and is a prayerful tribute to a Pakistani girl, Mallal Yousafzai, who raised her voice against ignorance and bigotry.

**4** **Jeff Stockham** (MM '82) was recently seen in Stephen Spielberg's *Lincoln* with "President Lincoln's Own Band," which performs on original Civil War brass instruments and recreates the appearance of the United States Marine Band of the 1860s. The band performed several concerts



Bravo Argento! The 25th anniversary revival of the opera *The Aspern Papers* by **Dominick Argento** (PhD '58), which we previewed in the Spring 2012 *Eastman Notes*, was a great success for the Dallas Opera, which originally premiered it in 1988 and revived it in April; for the starry cast, including Alexandra Deshorties and Joseph Kaiser (shown here), Susan Graham, and Nathan Gunn; and particularly for the composer, who was there to acknowledge the audience's ovation on opening night, April 12. The consensus of the many admiring reviews was that *The Aspern Papers*—Dominick's 13th opera—is a substantial and beautiful work that deserves a place in the repertoire.

## TRIBUTE

### David Burge

The American pianist David Burge, who graduated from Eastman in 1956 and who taught here from 1975 to 1993, died on April 1 in Warwick, Rhode Island, at the age of 83.

David Russell Burge was born on March 25, 1930 in Evanston, Illinois. He earned bachelor's and master's degrees from Northwestern University and then a doctor of musical arts degree and artist's diploma from Eastman in 1956, serving with the Army during the Korean War in the interim. He was also a Fulbright Fellow at the Cherubini Conservatory of Music in Florence. He taught at the University of Colorado from 1962 until 1975, then returned to Rochester to join the Eastman faculty. He chaired the piano department from 1975 to 1987, remaining at Eastman until his retirement in 1993.

Burge was unusual among concert pianists in that his recital repertoire consisted almost entirely of 20th-century music, from Schoenberg and Berio to George Crumb, and many more contemporary composers (including himself). Burge's New York debut recital in 1961 at Carnegie Hall included music by Bartók, Schoenberg, Ben Weber, and Dallapiccola; Allen Hughes, writing in his *New York Times* review, called it "a recital to shame the army of pianists who play and replay the same safe pieces year in and year out . . . The persuasiveness of his programming and playing was notable, and he certainly deserves a medal of some sort." In the ensuing decades, critics continually praised Burge's adventurous musical tastes, as well as his musicianship, imagination, and intellect.



David Burge was an expert performer of contemporary music.

over inauguration weekend (January 10–20) at the Smithsonian Institution's American History Museum. Jeff is an active freelancer in the upstate New York region. His own Civil War brass band, The Excelsior Cornet Band, has performed throughout the Northeast for the last 12 years; Jeff plays solo E-flat cornet in the Federal City Brass Band and the 47th PA Regimental Band (Coates' Band).

**David Evan Thomas** (MM '83) was awarded a McKnight Composer Fellowship for 2013. The awards, which include \$25,000 in unrestricted funds for each recipient, acknowledge excellence in the field of music composition. David's composition *Thrum* was released by the Minneapolis Guitar Quartet in March 2013 on the Innova label (see "Recordings," p. 25).

**Patricia Zweibel** (BM '84) was recently promoted to Counsel at Skadden, Arps, Slate, Meagher & Flom LLP, where she has worked as an attorney in the Political Law Group since May, 2008.

## 1990s

**Peggy Dettwiler** (DMA '91) is the Director of Choral Activities at Mansfield University (PA). The Mansfield University Concert Choir (MUCC) was one of 362 choirs from 64 countries to participate in the Fifth World Choir Games held in Cincinnati in July 2012. The choir won gold medals in three categories: Musica Sacra, Folklore, and Mixed Youth Choir. They were one of only two American choirs to receive three gold medals. Women from the MUCC participated in a concert version of *The Sound of Music* at Carnegie Hall on April 24. The Concert Choir



5 Gregory Jones (DMA '92)



6 Jean Ellen Linkins (MM '05)

performed at the Eastern Division Convention of the American Choral Directors Association in February.

**Gregory Jones** (DMA '92) recently completed his fourth recital tour of China, playing solo works and chamber music, conducting brass ensembles as part of the May Music Festival, and leading concerts and master classes at the famed Beijing Central Conservatory, Tianjin Conservatory, and Lanzhou University. The photo shows Greg in the Gobi Desert in Northwest China. He also traveled to Greece as a guest artist and clinician at the Melos Brass Ionian Seminar on the island of Corfu with additional master classes in Athens and in Albania.

**Benjamin Rankin** (BM '96) is Vice President of Retail Development and Education at Lancôme.

**Jason Treuting** (BM '99) won a fellowship position at Princeton University as Creative and Performing

Arts Fellow in The Lewis Center for the Arts. Jason's appointment begins in fall 2013.

**Keve Wilson** (BM '91) writes: "I have been awarded the Clifford-Levy Creativity Grant in New York City for 2013. This grant award provides the opportunity to go to the Makuleke Village in South Africa, bordering Zimbabwe, for eight days. I will be working with elementary and preschool aged children and their teachers in a cultural exchange music program, teaching them traditional American songs and learning songs from them. This grant was awarded through the Diller-Quaile School of Music, where I am on the faculty."

## 2000s

In April, **Julia Bullock** (BM '09) played the title role in Leos Janáček's *Cunning Little Vixen* in the Juilliard Opera production to great acclaim. The *New York Post*'s James Jorden wrote:



“spunky lyric soprano Julia Bullock charmed as the Vixen, so full of lively mischief you could hardly blame her for raiding a henhouse or biting the leg of a neighborhood kid.”

**Ashley Lancz-Toman** (BM '04, MM '06) portrayed the harpist in Quentin Tarantino's Oscar-winning film *Django Unchained*, for which she arranged and performed Beethoven's *Für Elise*.

Last summer, **Abigail Lewis** (BM '09) played Rosina in *The Barber of Seville* for Hubbard Hall Opera, and she is joining Utah Opera as a Young Artist in the 2013–2014 season.

**6** On May 4, 2012, **Jean Ellen Linkins** (MM '05) received an EdD/curriculum and instruction and elementary education/music emphasis from Bob Jones University. The title of her dissertation is “The Pedagogical Philosophy of **Lorna Lutz Heyge**, PhD.” Dr. Heyge (BM '63) is the founder of the original Kindermusik program (1974–1994) and Musikgarten (1994–present). Jean Ellen serves part-time on the faculty of Anderson University (SC) and Maranatha Baptist Bible College (online) in Watertown, WI. She also teaches private voice and Musikgarten early childhood music and movement.

**Josh Massicot** (BM '03, MM '07) recently published *Functional Piano for Music Therapists and Music Educators* (Barcelona Publishers), a resource book for students, professionals, and anyone looking to develop their functional piano skills. Josh is on the faculty of Nazareth College (NY); he developed this manual based on years of experience teaching functional piano to music therapy and music education majors. He

## TRIBUTES

### Robert Ward

One of several Pulitzer Prize winning composers trained at Eastman, Robert Ward died in Durham, North Carolina April 3 at the age of 95 after a long illness.

Born in Cleveland, Ward came to Eastman in 1935 and received his BM in 1939. After further study at the Juilliard School of Music, he joined the U.S. Army, receiving a Bronze Star for meritorious service in the Aleutian Islands. While teaching at Columbia University and at Juilliard, he composed several significant works, culminating in his first opera, *He Who Gets Slapped*, produced in 1956, and particularly *The Crucible* (1961), which won the Pulitzer Prize for music and is still frequently produced around the world.

Ward's other works included seven more operas; four symphonies and numerous other band and orchestra pieces; numerous chamber pieces, choral works, and songs. Ward's operas *Claudia Legare* (1977) and *Roman Fever* (1993) were recently produced at Eastman, and Ward visited his alma mater during the rehearsals for the former work.

Ward was a close friend of Eastman Opera Theatre Director Steven Daigle. “His mentorship, advice, and interest in my personal well-being were special to me,”



Robert Ward (BM '39) in October 2006 with the cast of Eastman's production of *Claudia Legare*.

Daigle said on Ward's death, “but I know that this act of kindness, generosity, and sincerity was repeated countless times with young musicians and artists. With everyone he met in the music profession (and beyond), he made the conversations lasting, personal, and insightful.”

### John La Montaine

John La Montaine, who died on April 29 at the age of 93 in Hollywood, was five years old when he decided that he wanted to be a composer. He became a prolific and much performed one, as well as a member of an exclusive club among American composers: in 1959, he received the Pulitzer Prize for his First Piano Concerto. It was premiered by the great virtuoso Jorge Bolet, and many of LaMontaine's other works were launched by distinguished musicians, including Leontyne Price, Charles Munch, Howard Hanson (who recorded his *Birds of Paradise* with the Eastman-Rochester Orchestra), Donald Gramm, and orchestras from the New York Philharmonic to the Chicago Symphony to the Los Angeles Philharmonic.

LaMontaine graduated from Eastman in 1942, after study with Howard Hanson and Bernard Rogers. He immediately drew favorable notice for his music; the conductor Dmitri Mitropoulos described his scores as “full of invention, composing talent, and a mature musical mind.” His musical output, whose style has been likened to such American neo-Romantics as Samuel Barber and Ned Rorem, included concertos, operas, chamber music, and choral works, as well as much music for his own instrument, the piano (as



“I just want to write my pieces”: prizewinning composer John LaMontaine (BM '42)

a young man, he accompanied the old-school divas Maggie Teyte and Mary Garden in recitals, and he played piano and celesta in the NBC Symphony under Arturo Toscanini in the early 1950s).

“There is not one of my pieces that is like another piece,” John La Montaine said in a 2003 interview with newmusicbox.org. “I’ve never spent a lot of time on publicity or anything like that. I just want to write my pieces.”

## { ALUMNI NOTES }

also serves on the executive committee of the New York State Music Teachers Association.

**Erin Morley** (BM '02) won a 2013 Richard Tucker Music Foundation Career Grant—a \$10,000 award to outstanding young opera singers. Erin has been a member of the Metropolitan Opera's young artist program for the last three years, and appeared in the recent

Met revival of Poulenc's *Dialogues des Carmélites*.

**Jonathan Ryan** (MM '06) relocated from Chicago to New York in August 2012 to accept the position of Organist and Choirmaster at St. Mary's Church in Nutley, NJ, where he oversees a growing music program that includes the St. Mary's Schola Cantorum, a professional ensemble that he founded, and the Parish Choir. He continues

to serve as visiting artist at St. James Cathedral Concerts in Chicago, and frequently concertizes under the management of Karen McFarlane Artists (see "Recordings," p. 29).

**Jason Shafer** (BM '09) is temporary principal clarinet with the Colorado Symphony Orchestra, which he joined after two years with the New World Symphony. Of the orchestra's recent performance

of Kodály's *Dances of Galanta*, the *Denver Post's* Ray Mark Rinaldi noted: "Soloists shined, especially Jason Shafer on clarinet."

In March, bass-baritone **David Wannen** (BM '01) buckled his swash to play the Pirate King in Gilbert and Sullivan's *Pirates of Penzance* at the Kirby Center for the Performing Arts in Wilkes-Barre, PA. David is also managing director of the New York Gilbert and Sullivan Players, which he joined in 2004 after getting a degree in business from Columbia University.

**Sunny Yungin Yang** is the new cellist of the Kronos Quartet, one of the leading groups in contemporary music since the 1970s. Sunny replaces another Eastman graduate in the cellist's chair: **Jeffrey Ziegler** (BM '95), who is leaving to pursue solo projects and to join the faculty of Mannes College. Kronos celebrates its 40th anniversary in 2013–2014 with a number of commissions; Sunny will be playing new music by Philip Glass, Aleksandra Vrebalov, and Terry Riley, among others.

**Phyllis (Kladskey) Gershkoff** (BM '41), May 2013  
**Crystal H. Gutheil** (BM '40, MM '43), May 2013  
**Edward J. Krolick** (BM '48, MM '51), April 2013  
**John LaMontaine** (BM '42), May 2013  
**John C. McLaughlin** (BM '48), June 2013  
**Iris C. (Bedrick) Rogers** (BM '47, BA '48), May 2013  
**Evelyn (Kneeland) Schuyler** (BM '44), April 2013

### 1950s

**Annette (Nahmensen) Albright** (MM '54), April 2013  
**Frank J. Bellino** (MM '51), June 2013  
**David Burge** (DMA '56), April 2013  
**Zita (Silverman) Friedland** (BM '57), April 2013  
**David Edward Froehlich** (BM '52, MM '53), April 2013  
**Grace (Butiste) Hepburn** (BM '53), June 2013  
**Richard E. Otto** ('55), May 2013  
**John Fiske Robson** (BM '53), January 2013  
**Robert I. Silberstein** (BM '53), March 2013

### 1960s

**Paul Eugene Brown** (BM '62, MM '63), April 2013  
**Francis J. Cocuzzi** (BM '62), May 2013  
**Lynn (Priest) Fitzpatrick** (BM '64), June 2013  
**Fredric Lieberman** (BM '62), May 2013  
**Lawrence R. Singer** (BM '64), February 2013  
**Joan W. (Harter) Stanley** (BM '61), February 2013

### 1970s

**Helen C. (Tuntland) Jackson** (MM '71), June 2013

### 1980s

**Marcia F. Beach** (PhD '88), May 2013



From the Winter 2005 *Eastman Notes*: Jacob Avshalomov with his wife Doris, and another family member.

### TRIBUTE

## Jacob Avshalomov

The American composer and conductor Jacob Avshalomov died on April 25 in Portland, Oregon, where he had lived for many years.

He was born in 1919 in Tsingtao, China, the son of the Siberian-born composer Aaron Avshalomov. In China, he worked as a factory supervisor and was also the diving champion of North China.

After the Japanese invasion of China in 1937 he moved to the United States with his mother. He studied composition with Ernst Toch in Los Angeles, attended Reed College in Portland, and spent two years at Eastman studying composition and orchestration,

receiving a BM in 1942 and an MA in 1943.

After World War II, he taught at Columbia University (1946–1954), then was appointed conductor of the Portland Youth Philharmonic in 1954. He led this renowned youth orchestra—the oldest in the United States—for 40 years, retiring in 1995 after leading an estimated 640 concerts and 10,000 auditions.

Avshalomov won numerous awards throughout his life for music education and composition, including the New York Critics Circle Award for his choral work *Tom o'Bedlam*. He published a dual biography of himself and his father, *Avshalomov's Winding Way*, in 2008.



## { FACULTY NOTES }



**Enrico Elisi**

In May, Associate Professor of Piano **Enrico Elisi** traveled to Indonesia and South Korea for master classes and workshops entitled *Selected Aspects of Piano Technique and The Damper Pedal and Sound Alchemy* at the Jakarta Conservatory, Dankook University, Hanyang University, Sun Hwa High School, and Sookmyung Women's University. He also led the first Seoul International Master Class on May 18.

Musica Nova director **Brad Lubman** led Ensemble Signal at Columbia University's Miller Theater in a concert dedicated to the British composer and conductor Oliver Knussen (who visited Eastman in December 2010) as part of the Composer Portrait series. The *New York Times* described Brad and Signal's performance of Knussen's *Ophelia Dances* as "dazzling."

Professor of Theory **Elizabeth Marvin** (MA '81, PhD '89) taught an invited workshop for students ("Exploring Pitch Memory and Melody Perception: Empirical Approaches") at the New England Conference of Music Theorists, April 12-13, at Tufts University. She also organized and spoke on the conference plenary session, with Ani Patel (Tufts University) and Ian Quinn (Yale University) on the topic *Music Theory*

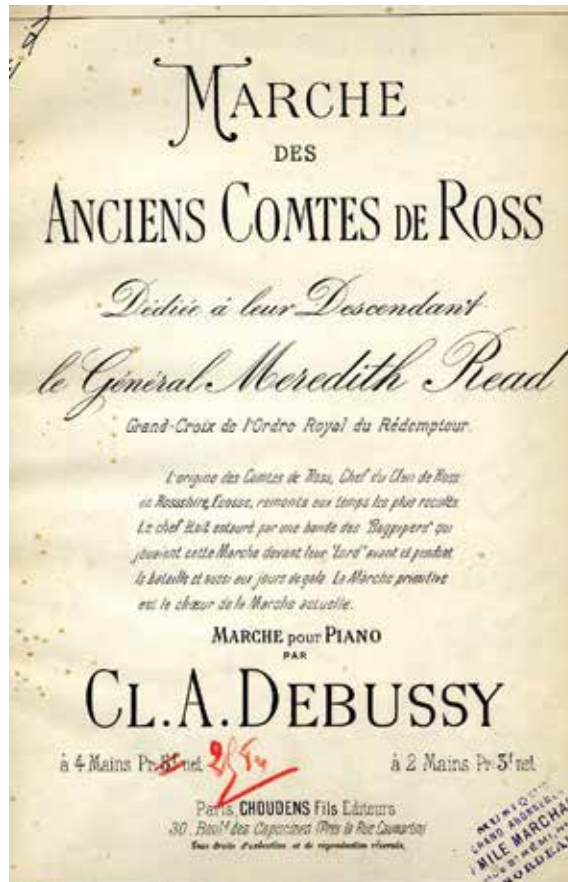
and *Music Cognition*. She gave an expanded version of this talk as a keynote address for the Midwest Music Cognition Symposium at Ohio State University. Betsy, with Professor of Theory **Steve Laitz** (PhD '92), presented at the Music Theory Pedagogy Conference at the University of Massachusetts, Amherst from June 24-28.

Professor of Theory **William Marvin** (MA '94, PhD '02) has been elected President of the Music Theory Society of New York State. It is the oldest American regional music theory society, and the only one to publish an international journal, so it is highly influential and has an exceptionally distinguished membership. Bill's predecessor was **Jonathan Dunsby**, chair of Eastman's Music Theory Department.

Professor of Theory and Associate Dean of Graduate Studies **Marie Rolf** (PhD '77) recently published "General Meredith Read and Claude Debussy's *Marche Écossaise*" in *The Musical Quarterly*. John Meredith Read, an American career diplomat, commissioned Debussy's *Marche Écossaise* in 1890. Her research began with the Read materials in the Rare Books and Special



**Marie Rolf**

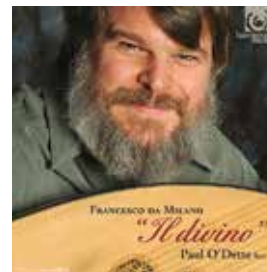


This rare first edition (from the Sibley Library) for piano, four hands, shows Debussy's dedication to Read on the title page of his *Marche des Anciens Comtes de Ross* (1891). The work was renamed as the *Marche écossaise* when the orchestral version was published (1911); it has been known by that title ever since.

Collections division of Rush Rhees Library, but soon grew to include 85 boxes of materials placed in the New York Public Library, Library of Congress, Albany State Library, historical societies in Pennsylvania and Delaware, Dickinson College, and elsewhere (see photo above).

Speaking of Debussy, three Eastman theory professors are published in *Regards sur Debussy* (Paris: Fayard), which includes presentations from the International Colloque Debussy in Paris in February 2012. **Matthew Brown** contributed "Pelléas, Mélisande, le grotesque et l'arabesque"; department chair **Jonathan Dunsby**, "La vocalité de Debussy: une vision herméneutique du 'Tombeau des

Naiades"; and **Marie Rolf**, "La première ébauche de *Colloque sentimental*".



**Paul O'Dette's** latest recording, *Il Divino* (Harmonia Mundi 7557), received effusive praise from *Gramophone* magazine, which called the disc of fantasias, ricercars, and intabulations by Francesco da Milano (1497-1543) "A truly ravishing programme" and Paul "our own latter-day Orpheus."

## Celebrating Service

**50 Years (1963-2013)**  
Vincent Lenti, Professor of Piano

**35 Years (1978-2013)**  
John Marcellus, Professor of Trombone  
Marie Rolf, Professor of Music Theory  
Allan Schindler, Professor of Composition

**30 Years (1983-2013)**  
Jonathan Baldo, Professor of English  
Robert Wason, Professor of Music Theory

**25 Years (1988-2013)**  
Jean Barr, Professor of Accompanying and Chamber Music  
Alan Harris, Professor of Violoncello

**20 Years (1993-2013)**  
Natalya Antonova, Professor of Piano  
Nicholas Goluses, Professor of Guitar  
Oleh Krysa, Professor of Violin

**15 Years (1998-2013)**  
Harold Danko, Professor of Jazz Studies & Contemporary Media, Piano

Roger Freitas, Associate Professor of Musicology  
Don Harry, Associate Professor of Tuba  
James Thompson, Professor of Trumpet

**10 Years (2003-2013)**  
Carlos Sanchez-Gutierrez, Professor of Composition

## { STUDENT NOTES }

**1** It was the Semester of Saxophone at Eastman last spring, with students of Chien-Kwan Lin winning big in two major competitions. At the national finals of the MTNA Chamber Music Wind Competition, Eastman sax students swept both the solo and chamber-music categories.

**Jonathan Wintringham** won first prize in the young artist (woodwinds) category. **Project Fusion Saxophone Quartet** (**Dannel Espinosa**, **Matt Amerdio**, **Michael Sawzin**, **Matt Evans**) won first prize in the winds chamber music category. In April, Project Fusion also won the grand prize at the 2013 Plowman Chamber Music Competition, and was awarded Eastman's John Celentano Award for Excellence in Chamber Music for 2012-2013. And in May, Project Fusion won the gold medal, senior wind division, in the 2013 Fischeff Chamber Music Competition. Eastman's **Midic Winds** (**Johanna Gruskin** BM '13, flute; **June Kim**, oboe; **Rebecca Tobin**, clarinet; **Quinn Delaney**, bassoon; and **Russell Rybicki** BM '13, horn) won the Fischeff Competition's bronze medal.

More Eastman sax acclaim: **Jonathan Wintringham** was also a winner of the 2013 Astral Artists National Auditions; DMA student **Katherine Weintraub** is first prize winner of the 2013 William C. Byrd Young Artist Competition; and DMA student **Phil Piereck** is third prize winner of the First International Saxophone Symposium and Competition.

This year's *DownBeat* awards included graduate college awards to three Eastman graduate students: **Jennifer Bellor**, for her original piece "Midnight Swim" in the Original



In May, Eastman's 2012-2013 teaching assistant prizes were awarded to **Lauren Becker** (DMA student in horn), **Matthew Valverde** (DMA student in voice), **Min Hwan Kim** (MM student in piano), **James Sullivan** (PhD student in music theory and DMA student in double bass), **Gilad Rabinovich** (PhD student in composition and in music theory), and **Emlyn Johnson** (DMA student in flute).

Composition category; trombonist **Paulo Perfeito**, Jazz Group, for Paulo Perfeito's Eastman 6tet, which includes saxophonist **Marc Schwartz**, trumpeter **Dave Chisholm** (DMA '13), bassist **Emilio Lasansky** (BM '15), drummer **Eric Metzger** (BM '14), and pianist **Reuben Allen** (BM '10, MM '13); and saxophonist **Marc Schwartz**, Jazz Arrangement, "The Two Lonely People" and Jazz Soloist, for "Stella by Starlight."

The winners of Eastman's 2012 Lecture-Recital prize are **John Allegar**, for "The Chicago Years of Florence Price: Context and Hybridity in *Variations on a Folksong and Suite No. 1 for Organ*" (professors **Michael Anderson** and **David Higgs**, advisors), and **Timothy Burns**, for "Investigating Schumann's *Gedichte der Königin Maria Stuart*, Op. 135" (professors **Jean Barr** and **Jürgen Thym**, advisors). Honorable Mention

was awarded to **Jonathan Fitzgerald**, for "Reginald Smith Brindle's revision of *Polifemo de Oro*: A 'greater fulfillment'?" (professors **John Covach** and **Nicholas Goluses**, advisors).

**Regina Compton**, PhD student in musicology, was awarded the J. Merrill Knapp Research Fellowship of the American Handel Society to support travel to London for research on her dissertation, "A Study of Handel's Secco Recitative in the Operas from the First Royal Academy of Music (1720-28)."

**Joseph Irrera**, DMA student in piano performance

and pedagogy and an Eastman Community Music School faculty member, was recently named a 2013 Steinway artist. Joseph will perform at special events this fall in Buffalo and in Rochester, hosted by Denton, Cottier, and Daniels Steinway Gallery.

**John Liberatore**, PhD student in composition, is one of the 2013 winners of the ASCAP Foundation Morton Gould Young Composers Awards. **Yie Eun Chun** (MM '10) is also among this year's winners.

Saxophonist **Keenan McKoy** is this year's recipient of the Rochester, New York Chapter of The Links, Incorporated, an organization that recognizes the talent and academic achievement of African-American scholar-musicians. Keenan gave a recital on April 28 in which he not only performed saxophone works and arrangements by Bach, Decruck, Wirth, and Tomasi, but sang Rodgers and Hart's "My Funny Valentine" with a jazz combo.

**Garrett Rubin** received an mtv-U award from the Fulbright Foundation, given for a research project on an aspect of international musical culture, focusing on contemporary or popular music as a cultural force for expression or change. With assistance from the Jordan National Conservatory, Garrett will devise and teach a program for children at a cultural center for refugees in Amman.

**Sarah Fuchs Sampson**, a current PhD student, is Eastman's Presser Music Award recipient for 2013-2014. This summer, Sarah conducted archival research in Paris, London, and Toulouse, studying opera pedagogy, performance, and production.



**1** Project Fusion Saxophone Quartet: Matt Evans, Michael Sawzin, Dannel Espinosa, Matt Amerdio.



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## Sweet and Low

Last spring, Eastman hosted the International Viola Congress; this spring the school super-sized it and brought in the International Society of Bassists from June 2-8. The biennial convention brought hundreds of bassists of all ages from more than 30 countries to mingle, perform, and listen. It was a homecoming for alumni Ron Carter, Brett Shurtliffe, and (pictured) Yung-Chiao We, who all performed (see also p. 8). "It was a thrill for me to see so many of my former students in prominent roles in performing at this prestigious event," said James VanDemark, Professor of Double Bass and co-host of the Convention. *Photograph by Nadine Sherman*

