

# NOTES

Reflect.

Connect.

Expect.

*Eastman Weekend 2006*



# NOTES

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January 2007

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## FROM THE DEAN

### “Exemplary excellence”

DEAR FRIENDS,

Throughout the fall semester, the faculty and staff embarked on the process of analyzing Eastman's present position as one of the premier music institutions in the world, and determining the potential long-term future of the School. This was a challenging, uplifting, and somewhat cathartic endeavor. In a report titled “The Future of the Eastman School of Music,” which was submitted to President Seligman in November as part of the University's strategic planning initiative, we wrote:

“Our goal for the future is more ambitious than simply maintaining a place in the ranks of the world's great music schools. To strive for anything short of exemplary excellence in artistry, scholarship, leadership, and community engage-

ment would be to abdicate our responsibility as a music school whose tradition of leadership and innovation in each of these areas has been so significant for music in higher education and the music profession.”

In my convocation address to the students and faculty at the beginning of the semester, I stated that there is simply no substitute for excellence. New ideas, exciting initiatives, and cutting-edge curricula are all vitally important in a school of music, but they cannot take the place of exceptional accomplishment as musicians. As we move forward, it is important to know that the commitment of our faculty is first and foremost to exemplary excellence in artistry, scholarship, leadership, and community engagement -- the hallmarks of an Eastman edu-

cation. The uncompromised quality of what we do must always be at the heart of an exceptional education.

It has been my honor and great privilege to serve Eastman as the interim dean during this time of transition between permanent leaders. It was a joy to welcome back to campus many alumni during Eastman Weekend 2006, and I have enjoyed meeting many other alumni and friends of Eastman during my travels over the past eight months. Eastman Weekend was a powerful reminder that the Eastman community comprises not just current faculty, students, and staff, but all of those who have come before us, and all who care deeply about the future of our School. To the many alumni and friends who have contributed to our progress this past year as noted in the enclosed Report on Giving, I offer our sincere thanks and appreciation. On behalf of the Eastman community, I extend to each of you our best wishes for a happy and prosperous new year.



Jamal J. Rossi

Jamal J. Rossi  
Interim Dean

PHOTOGRAPHS BY GELFAND-PIPER PHOTOGRAPHY (YEARBOOKS) AND NATHAN MARTEL (JAMAL ROSSI)



**4** 50TH ANNIVERSARY CLASSMATES WORE THEIR MEDALS  
WITH PRIDE AT EASTMAN WEEKEND 2006



**14** FROM LIZZIE  
BORDEN TO  
CAPTAIN JINKS: MASTER OF  
OPERA JACK BEESON



**9** FOR THE  
ROSSIS, FATHER  
AND SON, ONLY  
THE BEST WILL DO



**19** A PRETEND  
GARDEN GIRL,  
AND A GENUINE MOZART  
DISCOVERY

## FEATURES

### **4 Eastman Weekend 2006**

Eastman Weekend brought the different areas of the School together for a busy weekend of connecting, reflecting—and fun

### **9 There is no substitute for excellence**

Times change, but the values at the heart of an Eastman education endure

### **12 Alfred Mann remembered**

An Eastman musicologist fondly recalls a distinguished colleague

### **14 Old-fashioned virtues**

Composer Jack Beeson (BM '42, MM '43) takes pride in a richly creative life and a classic American opera

### **2 COMING EVENTS**

### **3 LETTERS**

### **19 SCHOOL NEWS**

### **26 ALUMNI NOTES**

### **27 IN MEMORIAM**

### **29 EASTMAN ALUMNI ON CD**

### **32 SHOWING OFF**

### **34 FACULTY NOTES**

### **35 EASTMAN FACULTY ON CD**

### **36 STUDENT NOTES**

**ON THE COVER:** The three words in the motto for the School's first all-Eastman weekend say it all. See page 4 for more news and photos.

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





Steve Reich

## Coming Events

### March 25–April 21

- Inaugural Howard Hanson Visiting Professor Residency, with composer-in-residence Mario Davidovsky

### March 26–30

- Third annual Women in Music Festival, with composer-in-residence Tania León

### March 31, 2007

- Eastman Musica Nova: 70th Birthday Concert of music by Steve Reich, with the composer attending

### April 12–15, 2007

- Eastman Opera Theatre Bellini, *I Capuleti e I Montecchi*

### May 25

- ViM Saxophone Quartet performs in the Kennedy Center's Conservatory Project

### June 25–August 3

*Summer at Eastman 2007*

- Alumni discount!
- New offerings include Viola and Trumpet Institutes, African Drumming, Rock Music in the Classroom, and many more.
- Visit [www.esm.rochester.edu/summer](http://www.esm.rochester.edu/summer)



An African drumming course will heat up Eastman's Summer of 2007.



# Thank you!

**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY OF ROCHESTER

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

On October 20–22, 2006 Eastman School of Music hosted an unprecedented event for everyone in our vast, interconnected community. The festivities included amazing performances, engaging speakers, and fun activities as we celebrated Alumni Weekend, Family Weekend, and the Eastman Community Music School Open House. Thank you to everyone who attended and helped make this unique event a success!

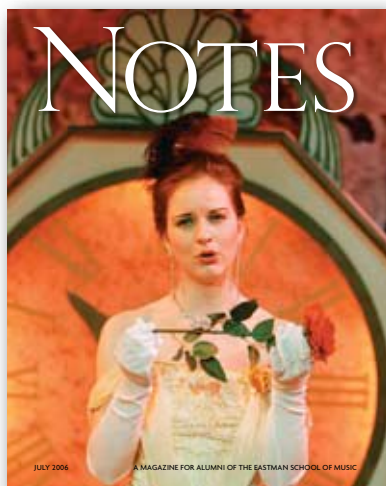
## “Renaissance” revised

I RECEIVED MY July 2006 copy of *Notes* and noted with interest the story Renaissance Reborn about the Ars Antiqua group founded by Dorothy Amarandos. I am the Wallace Rust mentioned in the story.

There are some factual errors that I wish to correct. Here is the true story about the tapes and their transfer to CDs:

On December 15, 1959 I recorded onto tape the Ars Antiqua performance *Il Solco*. The tape lay dormant in my possession until December 18, 2002, when I transferred it to CD in my studio in Greece, New York. Wanting to share it, I then sought and found Dorothy Amarandos (living in Reston, Virginia) and sent her a copy of the CD. She was delighted and told me she had other tapes of Ars Antiqua performances, and would I consider transferring them to CD. I said I would, and she sent me a trial lot of ten of her tapes.

After digitizing them and creating CDs, she decided to go ahead with digitizing her remaining tapes as a formal project at her expense. In all, she sent me 45 reel-to-reel four-track tapes, and I digitized them and made 40 CDs from them. I started the project in January 2003 and finished it in November



2004, two years later (not one year as stated in *Notes*).

Thus, it was I who digitized the Ars Antiqua tapes, not Dorothy's son. Her son may have been the one who selected the tracks from my CDs to make the four-CD set, *An Ars Antiqua Renaissance*. As you can see, I did not send Dorothy 17 tapes. She had the tapes of all the performances except for my tape of *Il Solco*, and I did the digitizing of all the tapes.

WALLACE RUST  
Rochester, New York

## Women in Music

In our July 2006 issue, we printed a letter from Florence Du Poit criticizing Eastman's Women in Music Festival for not programming music by two famous alumna, Emma Lou Diemer (MM '49, PhD '60) and Nancy Van de Vate (x '52). The following is a reply from the director of the Women in Music Festival.

CHÈRE MADAME DU POIT,

Thank you for your letter to the editor and for sharing your interest in, and advocacy of, the music of women composers. Eastman's Women in Music Festival is what I call a "performer-based" festival; i.e. the performers (faculty, students, and guest artists) choose their own repertoire for four out of five concerts presented during the week of the Festival. By giving performers that freedom, the programs in 2005 and 2006 offered an amazing variety of styles, instrumentations, and historical periods. I certainly do not want to take that feeling of ownership away from them. However, Eastman being also an educational institution, it is part of my duty and mission to introduce "new" music (or what is perceived as new!) to the Festival's audiences and to the Wednesday programs, which feature a specific composer or a theme (such as "Music in the Time of Susan B. Anthony" in 2006).

The Festival is now preparing for its third edition, and I expect new names to be added to the roster of composers we have presented so far. There are only 300 minutes per year that the Festival can devote to music written by women, and I am aware that many wonderful composers will be left behind, year after year, just because of the nature of the process.

But you're in luck! For the last year or so, I have been corresponding with Nancy Van de Vate, and working at the possibility of making her the Festival's composer-in-residence in 2008.

Bien à vous,  
SYLVIE BEAUDETTE

Sylvie Beaudette is Assistant Professor of Chamber Music and Accompanying, part time, and director of the Women in Music Festival. The July 2006 *Notes* included a photo feature on the 2006 Festival, "Notes for Women!"



**Members of Ars Antiqua, including founder Dorothy Amarandos (center front, holding violin), photographed at the Memorial Art Gallery in the early 1960s.**



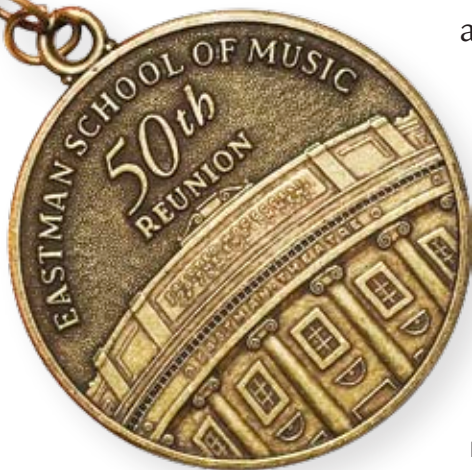
# Eastman Weekend 2006

*Eastman Weekend brought the different areas of the School together for a busy weekend of connecting, reflecting – and fun*

**T**HE MANY constituencies that make up the Eastman School of Music—collegiate and Community Music School students, parents, faculty members, alumni—had never really gathered as one until last October 20–22, when Eastman sponsored the first Eastman Weekend. During this grand combination of several longstanding traditions—Alumni Weekend, Family Weekend, and the Eastman Community Music School Open House—Eastman’s past, present, and future came together for three very full days, as the following pages attest.

On the morning of October 21, members of the Classes of 1953, 1954, 1955, and 1956 received 50th reunion commemorative medallions in a ceremony in Miller Center.

**ON THE WEB** For many more photos from Eastman Weekend, including class portraits, go to the School’s Alumni Relations website: [www.esm.rochester.edu/alumni/weekend](http://www.esm.rochester.edu/alumni/weekend).







The theme of Eastman Weekend is literally reflected in this photograph, taken from the inside of Miller Center, focal point of many of the weekend's activities—as was Eastman Theatre, whose brilliantly lit facade is shown here.

One of the stars of Eastman Weekend 2006 was undoubtedly George Walker (DMA '56). The Pulitzer Prize-winning composer heard the first performance of his *Foils for Orchestra: Hommage à St. George*, commissioned by Eastman's Hanson Institute, with the Philharmonia conducted by Neil Varon, on October 21. (In a brief speech at the Gala Dinner preceding the ceremony, Walker revealed that the “Georges” commemorated in his orchestral work included not only England’s patron saint, but also the 18th-century black composer and violinist Chevalier de St. George.) Earlier that day, Walker was among the alumni receiving 50th Reunion commemorative medallions.

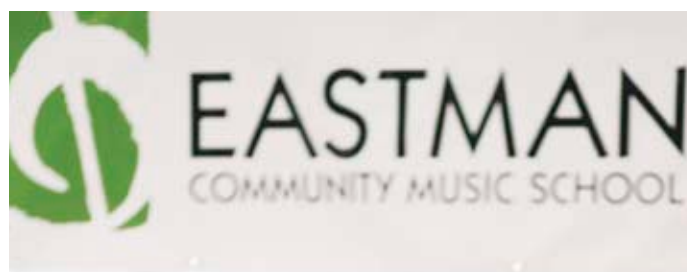




Student recitals, always a special feature of Alumni Weekend and Family Weekend, also brightened Eastman Weekend. Here's a recital by jazz students in Ciminelli Lounge.



Eastman Community Music School, directed by Howard Potter, had several celebrations to fill its newly occupied quarters in Messinger Hall. On Friday, the School celebrated the successful completion of the Eastman Pathways Challenge, supporting a successful program that brings talented students from the Rochester City School District to Eastman for lessons. On Saturday, the New Horizons Band celebrated its 15th anniversary, with its founder, retired Professor of Music Education Roy Ernst. ECMS also welcomed former Preparatory Department alumni (shown with Howard Potter, above).







Alumni also performed throughout the Weekend. Pianist Arlene Cohen Stein (BM '57, MM '71) and flutist Ingrid Hultgren Harrison (BM '56) performed in Howard Hanson Hall; Arlene also read from *My Eye of the Apple*, her recent book about life at Eastman in the 1950s.

It wouldn't be Eastman Weekend without lots of music! The Weekend's ensemble concerts included:

- A rockin' performance by clarinetist Kenneth Grant (BM '73) and conductor Mark Scatterday (DMA '89) with the Wind Ensemble of Scott McAllister's Led Zeppelin-inspired *Black Dog*, in a program largely of music by Eastman alums: Carter Pann (BM '94), Dana Wilson (PhD '82), Scott Lindroth (BM '80), Donald Hunsberger (BM '54, MM '59, DMA '63), and Jeff Tyzik (BM '73, MM '77).
- William Weinert and the Eastman Chorale paid tribute to Mozart's 250th birthday with four of his popular shorter choral works.
- The Philharmonia concert began with George Walker and continued with Mozart's G Major Flute Concerto with soloist Hye Sung Choe (MM '05, pictured), then Debussy's *La Mer*, in a critical edition by Professor Marie Rolf (PhD '77).
- Jazz students wound up the weekend with a joint concert by the Eastman Jazz Ensemble and New Jazz Ensemble, led by Bill Dobbins and Dave Rivello (MM '89). The program covered great jazz composers from Ellington and Gershwin to Maria Schneider (MM '85).





A Memorabilia Room gave alumni the chance to explore riches of Eastman's past: yearbooks, programs, photographs and much more.



Eastman Weekend's oldest attending alumna, Dorothy Eshelman (BM '30), was a special guest at Saturday night's Gala Dinner. 99-year-old Dorothy still plays the piano regularly at her assisting living facility in upstate New York.



Two true Eastman Legends were honored during the Weekend. Professor Emeritus of Voice John Maloy's portrait was hung on Cominsky Promenade on Saturday morning. The event included a very classy serenade from two former Maloy pupils: soprano Karen Holvik (MM '80), now Assistant Professor of Voice (top photo); and baritone Ian Greenlaw (BM '95), both accompanied by Distinguished Professor of Voice Benton Hess. Students and friends of Professor Maloy are raising funds to create a scholarship in his honor. Sunday morning brought a brunch at which longtime Professor of Trumpet (and Rochester Philharmonic principal trumpet) Sidney Mear (BM '41, MM '49, pictured at right, center row above) received Eastman's Alumni Achievement Award—and a fanfare from a panoply of former students.





# THERE IS NO SUBSTITUTE FOR EXCELLENCE

*Times change, but the values at the heart of an Eastman education endure*

By Jamal Rossi

IN GETTING READY for today's convocation address, I noted that Eastman's web site indicated that I would be "addressing an issue that is at the heart of an Eastman education." Wow—this is a daunting task. In an attempt to meet this challenge, I've decided to tell you about something, or perhaps I should say someone, who is important to me—my dad.

The first thing that I want you to know about my dad is that he is simply a great guy. When I think of what he has faced and accomplished in his life, I am in complete awe of this man. My dad turned 84 years old about two weeks ago, and I'm so thankful that he is still in excellent health. When he was in his prime, he was what we might call "height impaired," but he was all muscle. Some would say that he was "built like a fire hydrant."

CONTINUED ON PAGE 10



**Jamal Rossi,**  
Interim Dean of the  
Eastman School  
of Music, delivered  
this year's convo-  
cation address in  
Kilbourn Hall on  
September 7.

My dad was the youngest of seven siblings. His older brothers and sister were born in Italy, but Dad was born in the United States. Essentially my dad and his family were first-generation immigrants to this country. My dad grew up outside of Pittsburgh, Pennsylvania, in an area where many immigrants lived—Hungarians, Polish, Italians, Germans. Talk about diversity! This was a true melting pot.

Dad attended high school during the Depression, and he is one of only two of his siblings to graduate from high school. His brothers and sister dropped out of high school so that they could support their family during that time. During high school, and immediately after graduation, Dad served as an auto mechanic in a local garage. He tells about how he and his brothers would place their weekly pay in a bowl on the dining room table. My grandfather would pay the family bills, and then distribute whatever was left to Dad and his brothers. That's how my Dad's family made it through the Depression.

After the Depression, my dad was drafted into World War II. My grandfather went to the Draft Board and asked for a deferment, because four of my uncles were already serving in the military. He was successful in getting a six-month deferment, but ultimately Dad served in the United States Air Corps. When Dad returned from the War, he did what most young men in Pittsburgh did: he went to work for U.S. Steel. And that is where he spent his entire career.

In the last part of his career, Dad served as a Roller in a steel mill outside of Philadelphia. He headed a crew of 15 to 20 men to roll the steel into the proper thickness required by a client, whether it was to be used for an automobile body, a refrigerator, or whatever was required.

**A**s I was growing up, I was always amazed at the pride my dad took in his work. When my mother would ask, "How was your day?" Dad would reply, "We had good production today; there were no breakdowns; the steel had a really nice quality to it – there were no blemishes in it." And I thought to myself, "Who cared if the steel had blemishes?" Really, when was the last time you examined the quality of a piece of steel? But my dad cared, because it was a reflection of his work.

The truth of the matter is, my father was not a highly educated person—but he is a very intelligent man. Some people might call it "street smarts"; my father called it "Italian ingenuity." My dad could analyze and understand situations, he could figure out anything mechanical, and he understood people.

Like many dads, mine had a saying for every situation. When I was growing up, it seemed like we could have whole conversations

whereby Dad would answer everything with a saying. For instance, imagine my sister and I arguing in the kitchen, saying, "It's not my fault. It's your fault." "No it's not, you did it." My father would walk into the kitchen and say something like, "You know, even a fish wouldn't get caught if he kept its mouth closed. What happened?"

Jamal: "I'm sorry, we had an accident; we broke your coffee mug."

Dad: "Accidents don't happen; they're caused."

Jamal: "Well, it wouldn't have happened if my sister hadn't been bothering me."

Dad: "If, if, if—if a frog had wings, he wouldn't bump his bottom every time he jumped."

It could go on like this seemingly forever. Even today, when I call home and ask "Hi, Dad. What's new?" Dad responds, "Same as ever, changes never." It will never change.

If it is worth doing,  
it is worth doing well.  
No matter what the  
task, my Dad never  
settled for anything  
less than his very best—  
whether it was rolling  
steel, mixing concrete,  
or making pasta,  
Dad took great pride  
in all that he did.

**S**O WHY AM I telling you all this? Because there was one saying I grew up with throughout my childhood, which I believe represented the credo of my father's life. Dad would say, "If it's worth doing, it's worth doing well."

If it is worth doing, it is worth doing well. No matter what the task, my Dad never settled for anything less than his very best—whether it was rolling steel, mixing concrete, or making pasta, Dad took great pride in all that he did.

I remember one time Dad was expanding the size of our back patio. One of our neighbors came over after dinner and started giving my dad a hard time because dad dug footers that must have been four feet deep. My neighbor would say, "Doc, what the heck

are you doing? This isn't a bomb shelter. It's not Fort Knox. It's just a patio." My dad replied, "Well, as my pappy always said, 'If it's worth doing, it's worth doing well.'" Today, forty years later, that patio still looks pretty good.

So, I'm supposed to be talking to you about something "that is at the heart of an Eastman education." And this is it: if it is worth doing, it is worth doing well. If what we are engaged in here at Eastman is worth doing, it is worth doing to the very best of our abilities. Whether it is teaching, or learning, or practicing, or performing, or conducting research, or writing papers, or giving speeches, or maintaining our facilities, it doesn't really matter. If we believe there is value in what we do, if we are going to engage in an activity, if we are going to pursue a profession, it is worth doing it to the very best of our ability.

I want to look at this from two perspectives: as a student, and as a career choice.

One of the things for which I will be forever grateful is my father's support in sending me to college. Just as my father was one of the



first in our family to graduate from high school, I was one of only a few of my 20 cousins to attend college. Now remember, Dad was a steel worker. His brothers were steel workers. Most of his friends were steel workers. I try to imagine what it must have been like when my father told his brothers that he was going to spend money, a lot of money, to send me to private college to study *saxophone*.

You know, I don't think my uncles ever got their brains around this. Studying to be an engineer, a doctor, a lawyer—this they could understand. But studying saxophone? My father told me in high school and in college, “Do what you love and do it well.” I believe that Dad gave me the gift of allowing me to pursue my dreams. As have all of our parents.

At last week's orientation, I told the freshmen, “thank your parents, and thank them often.” I mean it. Our parents have given us the opportunity to become the most outstanding musicians that we could in order for us to pursue dreams. Given that opportunity, is there any reason to do anything less than our absolute best work? And I mean our best work in everything. Not just in the studio, not just with your instrument, but also in the classroom when you are studying music history, or mastering aural skills, or taking leadership courses, or studying language, or in the way you interact with your colleagues and peers. Given the opportunities presented to all of us, I can't think of any reason why we would put forth anything less than our best efforts. As my Dad would say, “Good enough is never good enough.”

The other perspective is this. I was once asked to give a talk on “training musicians for the challenges of the 21st century.” None of us know the challenges we will face ten, twenty, or forty years from now. As educators, we help students to obtain skills that they will build over the course of a career. We can encourage you to become creative thinkers. We can inspire you to become lifelong learners. But the truth of the matter is this: there have always been challenges to being a professional musician and there always will.

No matter what skill set you bring into the profession, there is simply no substitute for excellence. This is true whether you are a performer, scholar, teacher, conductor, or composer. It is also true in the way you interact with people. These are things upon which you will be assessed when you seek employment. And these are the foundations upon which you will be an effective change agent to those around you, and to the music profession as a whole.

**I** SAID EARLIER THAT my father took great pride in everything that he did, and I encouraged you to do your best work in everything, not simply those things that you deem important. Because, here is the thing: excellence, like everything else of value, takes practice. It is hard work. You have to get into the habit of demanding excellence from yourself, expecting excellence from yourself, and simply not accepting anything less.

The Greek philosopher, Aristotle, wrote, “Excellence is an art won by training and habituation. We do not act rightly because we have virtue or excellence, but rather we have those because we have acted rightly. We are what we repeatedly do. Excellence, then, is not an act but a habit.”

Former Secretary of State Colin Powell said, “If you are going to achieve excellence in big things, you develop the habit in little matters. Excellence is not an exception, it is a prevailing attitude.”

My father would say, “Close only counts in horseshoes and hand grenades.”

My friends, Eastman is a leading school of music in the world not because of our geographic location, or because of our easy access to



**“Doc” Rossi, center, spent his entire working career at U.S. Steel. This photo shows him with co-workers, celebrating a production record.**

major symphonies and opera companies, or because of our balmy weather. Eastman is a world-class leader because of the *excellence* of our faculty, because of the *quality* of the education we offer, and perhaps most important, by the *impact* that our alumni have made throughout the world.

Friends, I encourage you to demand, expect, and accept nothing less than excellence from yourselves. If you do, you will raise the bar of all that happens here at Eastman. And you will enter the music profession ready to make a meaningful contribution in all that you do. Please remember the words of my Dad: “If it is worth doing, it is worth doing well.”

**ON THE WEB** This convocation address is also available on the Eastman website: [www.esm.rochester.edu/news/?id=312](http://www.esm.rochester.edu/news/?id=312).

# Alfred Mann remembered

*An Eastman musicologist  
fondly recalls a distinguished colleague*

By Jürgen Thym

On September 21, 2006, Professor Emeritus of Musicology Alfred Mann died at his home in Fort Wayne, Indiana, aged 89. He came to Eastman in 1980 after a distinguished academic and performing career at Rutgers University, teaching here until 1987 but remaining active at the School until his move to Indiana.

This reminiscence of Mann was written by his Eastman colleague, Professor Emeritus of Musicology Jürgen Thym.



Jürgen Thym

ALFRED MANN LEFT Rochester in 1999, but he stayed in touch with friends by mail (always handwritten) or, as long as his hearing permitted it, by phone, and some of us visited him in his abode in the Midwest to seek his counsel or just reminisce about times past.

He remained active as a writer on matters musical until the very end; at the time of his death he was working on an English translation of the correspondence between Clara Schumann and Johannes Brahms, and his *opus ultimum*, as he called it, was the English version of Hans-Joachim Schulze's book on Bach's *Coffee Cantata*.

Alfred Mann had already reached emeritus status at Rutgers University when he joined Eastman's musicology department in 1980—he could easily have faded into “retirement.” Instead, the move proved to be a courageous act of renewal for the Mann family. Alfred's wife Carolyn immediately founded the Front Porch Theatre, a kind of summer workshop for high-school students, resulting in many fine productions with the Mann homestead in Penfield as backdrop; and Alfred very quickly made himself indispensable to the School. (I have always admired the wisdom and foresight of Robert Freeman and Jerald Graue, who “threaded” the appointment.)

Alfred Mann imbued the musicology department, which at the time was distinguished but rather junior, with the experience and the gravitas of an elder statesman; he brought to the School a wealth of national and international contacts, and, as a respected scholar-performer, he easily bridged academic and applied approaches to music. Thus he was especially representative of Eastman's educational philosophy. The synergisms that his presence generated with Eastman's choral program in the 1980s and 1990s (first with Donald Neuen, then with William Weinert) are legendary.

Spurred on by the health- and energy-inducing effects of Carolyn's excellent cooking and the swimming pool on the premises in Penfield, Alfred Mann “pulled his weight” both as a teacher and as a scholar. He continued to shed light on immensely important topics, notably the teaching of composition and the relationship between scholarship and performance. The Mann bibliography prepared by Michael Dodds for the Society of Seventeenth-Century Music in 2000 gives ample evidence that Alfred Mann's productivity continued unabated.

I have many fond memories of Alfred Mann, and feel blessed that I knew him as colleague







and friend for such a long time. I would like to share three polyglot statements from our correspondence that are like snapshots of the way he interacted with people.

*“Man kummt ni ut de Angst ruut,”* he inscribed a book he presented to me when he began his tenure at Eastman in 1980, *“im Summer dunerts und im Winter de Schul geit wedder an.”*—*“One never escapes anxiety: in summer there are thunderstorms, and in winter school begins.”* (Yes,

**In addition to research and writing, Alfred Mann taught seminars and advised many doctoral students.**

Alfred spoke Plattdütsch, and he used the low-German dialect of the region he came from even in the last years, when he phoned his sister in Europe.)

And in an undated note, probably from the late 1980s, when he did not feel comfortable with the wording of a flyer advertising the musicology department: “Will we get another chance at the brochure text? It’s an intriguing job to draw the departmental image. I can see that stepping on toes is all right—but it takes a sure aim and a heavy foot!” (Case made without using inflammatory language!)

And in January 2001, when he must have felt the toll that the inexorable passing of time had taken on his body: *“Tempora mutantur, Nos et mutamur cum illis.”*—*“I have certainly changed, and I can’t say*

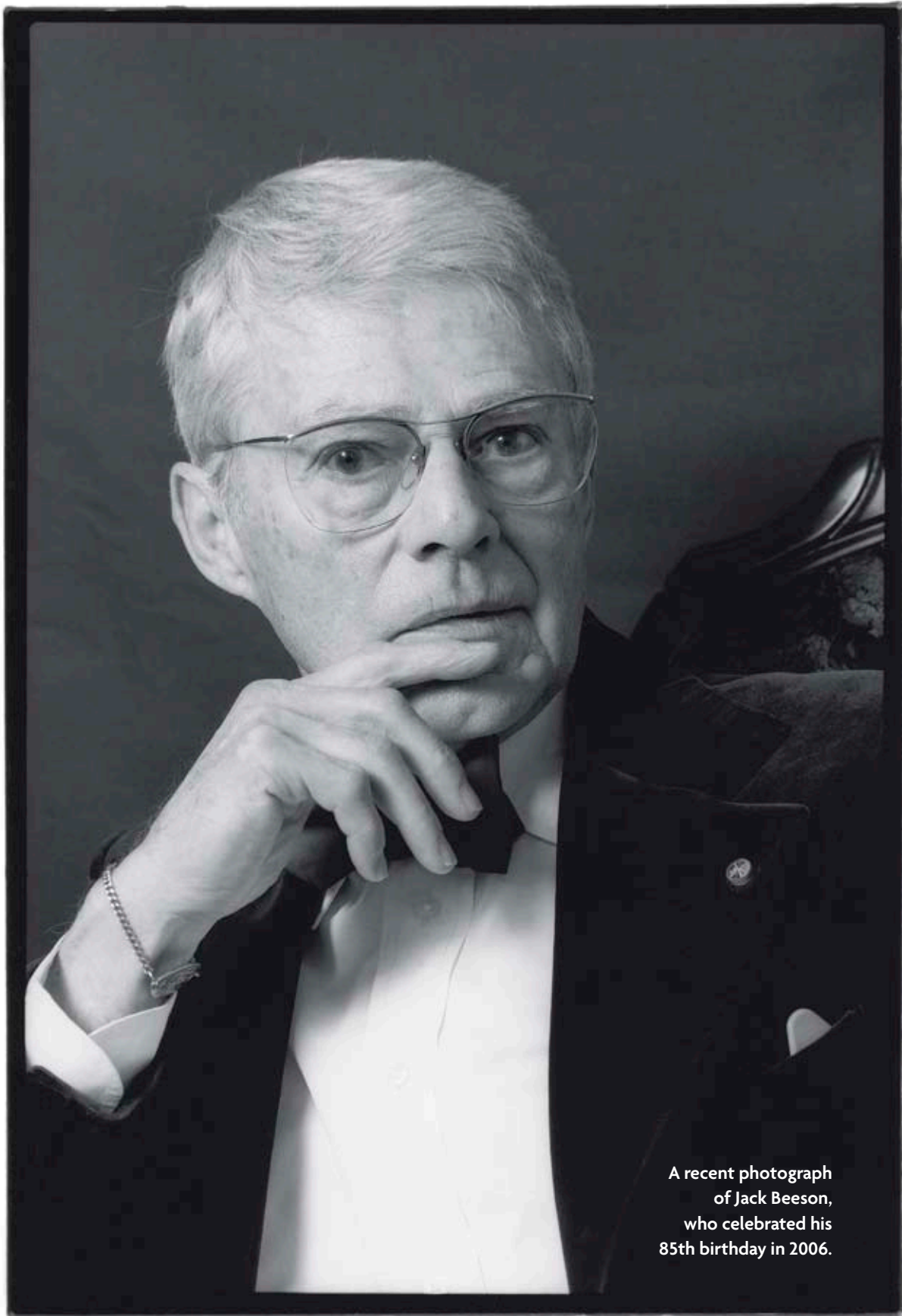
*that I don’t wish I hadn’t!”* He carried himself with dignity even in the most trying situations—we will miss him.

There is a silhouette, poignant and humorous at the same time, designed by a Viennese artist in 1896, called “Bruckner Enters Heaven”. The recently deceased composer is greeted by the great masters of music (with Wagner and Liszt, as is appropriate, in the first tier). I imagine a similar welcome for our departed colleague and friend, and I know that at least Schütz, Handel, Bach, Mozart, Schubert, Tchaikovsky, and perhaps even Richard Strauss and a few others may want to converse with him about how the teaching of composition was transmitted over the ages.

Alfred explains his findings to them in his inimitably patient and erudite manner; they listen to his quiet voice (through which he is able to control even the most unruly environment); and, at the end, they are completely persuaded. Handel even volunteers to conduct a heavenly “Hallelujah” chorus, with Bach at the organ, in honor of the new arrival; or, perhaps, in an act of temporary humility, he even hands the baton to Alfred Mann.

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**ON THE WEB** For more information about Alfred Mann’s life and career, visit [www.esm.rochester.edu/news/id=319](http://www.esm.rochester.edu/news/id=319).



A recent photograph  
of Jack Beeson,  
who celebrated his  
85th birthday in 2006.



# Old- fashioned virtues

*Composer Jack Beeson (BM '42, MM '43)  
takes pride in a richly creative life  
and a classic American opera*

*By Susan Hawkshaw*

**J**ACK BEESON, who celebrated his eighty-fifth birthday in July 2006, is best-known for his tragic and sensational opera on the story of the accused Fall River murderess, *Lizzie Borden* (1965), which premiered and was revived four times at the New York City Opera and has been performed on television and abroad. Beeson, who has had a long and distinguished career, is recognized as one of our most important opera composers, and *Lizzie Borden* stands as one of the major achievements in mid-century American opera. Conductor Julius Rudel, who was General Director of the New York City Opera from 1957 to 1979, says: "During my tenure, I was constantly searching for

CONTINUED ON PAGE 15

operas by American composers that might have the dramatic power and musical greatness to become part of the repertoire. Jack Beeson's *Lizzie Borden* was among the best we produced. It has a powerful dramatic line, strong characters, and music that, though consistently interesting, never chases the audience away."

**D**URING HIS EIGHTY-FIVE years Beeson has written ten operas, all well-shaped, polished, and effective both theatrically and musically. But because of the success of *Lizzie Borden*, Beeson's name is connected for the most part with the tradition of contemporary tragic opera in this country—and most American operas have been tragic.

So it may come as a surprise to some listeners that he has a keen sense of humor and has written operas and choral works with a comic twist that manifests itself in their titles, texts, and music. Most recently, Beeson has written *Practice in the Art of Elocution* (1999) for a single soprano accompanied by piano. A work with theatrical flair, which he calls an "operina," *Practice* is at the other end of the operatic spectrum from *Lizzie Borden*—a rehearsal of amusing exercises and songs that takes place at some time during the early twentieth century and is performed in appropriate costume. It is intended for "singer-actresses" and "accompanists who can act," and the performers are encouraged to "elaborate on the written words" by adding new words, phrases, or even dialogue.

The composer of *Lizzie Borden* has also written *Captain Jinks of the Horse Marines*, premiered by the Kansas City Lyric Opera in 1975. This romantic comedy is based on a very successful 1901 play by American playwright Clyde Fitch that takes its name from a British music hall tune also used in this country, sometimes as a tune for square dancing. The opera began an eighteen-year operatic collaboration between Beeson and Sheldon Harnick, the eminent Broadway lyricist of *Fiorello!*, *She Loves Me*, and *Fiddler on the Roof*.

"Harnick said he would be happy to collaborate with me, but it would have to be a comedy because he felt more comfortable that way," Beeson says, "and did I have an idea in mind? Yes, I said, *Captain Jinks of the Horse Marines*. The opera is one of my more conservative pieces in the sense that it's quite tonal and very tuneful in some places."

Harnick, for whom this was the first opera libretto, says: "I had to learn gradually—and Jack was a help in teaching me this—that writ-

ing opera is different from writing a musical in one sense: you're not as worried about details. It's the sweep of it. You're not worried about filling in the history and the events, one leading to another. They're the broad strokes, these sweeps of color that lead to these big emotional statements. That's what opera is about."

*Captain Jinks* is subtitled "a comedy in music"—and lives up to the subtitle by incorporating jokes directly into the music. The story focuses on a young American opera singer, Aurelia Trentoni—from Trenton, New Jersey—making her American debut in *La Traviata*, and her relationship with Jonathan Jinks, who makes a bet that he can seduce her. At the entrance of his mother, who has come to stir up trouble, we hear the same music that accompanied Aurelia and

Jonathan's first meeting—backwards. When the bet is discovered, Jonathan loses Aurelia. And when he asks for forgiveness, the swagging title tune is heard in a subdued variant—also backwards—as the stage is covered in flowers.

Contralto Clarity James, who sang the part of Mrs. Greenborough, Aurelia's confidante, and who remembers the opera as "delightful," says: "Comedy is a little bit more difficult in opera than in straight theater, because everything about comedy is in the timing. And that's something that I always felt that Jack did really beautifully. In the part of Mrs. Gee, there are a lot of interjections, and those were written so well that the comic timing already existed in the music. It's difficult because the music is so specific, but on the other hand, if you delivered the line musically correctly it would be fun and quick and sharp, producing just the effect that the character needed to make. So in a lot of ways, Jack did the work for us, in timing, which is really important."



Beeson decided  
to attend Eastman  
after discovering  
the music of  
Howard Hanson and  
Bernard Rogers.

**A**FTER SOME EARLY experiences in his teens writing libretti and sketching music, Beeson decided to attend Eastman after discovering the music of Howard Hanson

and Bernard Rogers. Beeson describes the latter as "a phenomenal man with the orchestra." Beeson's skill in orchestration, and the experience he gained when he heard his work at the Hanson's Festivals and Symposia of American Music, are evident in the light and colorful orchestral writing of *Captain Jinks*, which never covers the voices.

Beeson studied counterpoint in the class of Eastman theorist Gustave Soderlund for two years, and counterpoint has remained essential to him, giving his work a clarity of structure and texture important in a two- or three-hour work, such as an opera.



"I am by nature a contrapuntalist," Beeson says. He likes to play Bach fugues daily as a warm-up exercise, and the effect of his study of counterpoint and constant renewal through the music of Bach is often apparent, both at the level of individual melodic lines and of entire passages of music in *Captain Jinks*, where he quotes the waltz music of the first act of *La Traviata* and writes new chromatic counterpoints against it—he refers to the passage from *Traviata* as the "cantus firmus."

Beeson's love of counterpoint is also in evidence in his writing for choral music, which he writes, he says, just for the fun of it. "I just like to write choral music. For a long period I was doing it, and with some of those rounds, I'd write one every day. I always thought that writing rounds is like practicing the piano or playing Bach in open

**Beeson's most famous opera, *Lizzie Borden*, enjoyed a successful 1965 premiere at the New York City Opera, a television production with Brenda Lewis and Anne Elgar (top), and a well-received 1999 revival with Phyllis Panchella, also televised on PBS (bottom).**

score." Choral conductor Gregg Smith, a long-time champion of Beeson's music, has performed his music most recently at a series of choral concerts done every year at St. Peter's Church in New York City. Smith plans a recording of Beeson's complete choral music to be issued in the near future.

The titles of Beeson's choral pieces show his contrapuntal bent and also a sense of childlike whimsy: *Nursery Rhyme Rounds* (1959); *The Model Housekeeper* (1970); nine rounds and canons for women's voices *a cappella*; *Rhymes and Rounds* (1984); and many others. He is very inventive: his choral piece "Give the Poor Singer A Penny" is a transposing round—it goes through all the keys. "Swan Song" from *Rhymes and Rounds*, and one of the songs in *Practice in the Art of Elocution*, are spiral canons—each time the tune is heard, it is transposed up a fifth (in different octaves). He has written some sixty canons, and claims to suffer from "canonitis."

**A**FTER EASTMAN, BEESON accepted a position on the faculty of Columbia University and spent his academic career there, becoming MacDowell Professor of Music. New York, with its possibilities for professional opera production, was the perfect place for him, and here he achieved a major success with *Lizzie Borden*, based on a libretto by Kenward Elmslie, and the product of many years of thought and detailed work.

Elmslie, a poet, novelist, and Broadway lyricist as well as a librettist for six operas including Beeson's *The Sweet Bye and Bye* (1958) recalled how their collaboration came about: "One NYC day, Douglas Moore asked his librettist, John Latouche, my Mentor-Better-Half, if he could track down a live librettist for Jack Beeson, also a music professor at Columbia. Latouche whistled, and out I popped. Words for opera? No way! But I wrote two librettos for Jack, pretending they were book-and-lyrics for innovative Broadway musicals. First orchestra rehearsal of our *The Sweet Bye & Bye*, I ascended into Librettist Heaven. *Lizzie Borden*? Same happy delirium, thanks to Jack's music."

CONTINUED ON PAGE 18







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If one re-listens to *Lizzie Borden* in 2006, the atonal sections take their place alongside a twentieth-century tonality—and it should be pointed out that one of the “generating elements” of the opera is a hymn tune. “As *Lizzie* goes along,” Beeson says, “it collects material from the beginning to the end, including the hymn at the beginning, the text of which is from the nineteenth century, the music of which is mine. So this tune, which people identify as a

**Beeson made more money appearing in his opera *My Heart's in the Highlands* than he did for writing it.**

simple hymn, becomes one of the generating elements of the whole opera, including its interludes. And when you're in the mad scene at the end of Act II, everything—mostly—is made up of something that came before. It just seems to me the natural thing to do, particularly when you have a woman on stage who is going mad or is highly neurotic, and she keeps reliving things that are eating her.”

Apart from questions of style, what seems most evident in *Lizzie Borden*, is Beeson's expert handling of the voices. The vocal lines shine and shimmer, be it in arias, American parlor songs, or ensembles in which the personalities of the characters are distinguished by words, articulation—and counterpoint. In the first quintet from *Lizzie Borden*, the young lovers have one canon while the stepmother and the Reverend have another—the fifth part is Lizzie's.

“The essence of an ensemble is counterpoint,” Beeson says. “And the essence of counterpoint is after all not intervals but rhythm, and lengths of durations, and you're sunk if you give everybody the same kind of note values because you can't hear the individuals.” Beeson, who is always extremely sensitive to the issue of intelligibility of English, uses “expandable” long vowels for the lovers' words. This distinguishes them from the gossiping stepmother and the Reverend, whose lines feature short vowels and clear consonants.

**B**EESON HAS ALSO written several chamber operas, among them *Hello Out There* (1954), *My Heart's in the Highlands* (1970), *Dr. Heidegger's Fountain of Youth* (1978, with Sheldon Harnick) and *Sorry, Wrong Number* (1999), for which he did his own libretto, as he did for five of his operas. Julius Rudel calls *Hello Out There* “one of the best chamber operas of the era. Again, Jack brought out the tensions between the characters, while always managing to give them music of great beauty.”

Beeson is particularly proud of his role as an actor in *My Heart's in the Highlands*, for which he was paid more than for his composing. He played the part of the young husband at the end of the opera. He recalls his costume call with British designer Barbara Matera: “She and her assistant were going through large quantities of cloth of a dark nature, and I realized that she was talking about the costume for the old guy who played the cornet for the old folks' home. So I said, ‘You realize, don't you, Miss Matera, that this suit he has on had once been a fine suit, but that was way back when he was in Scotland, and it's now very worn.’ She looked at me as though to say, ‘Who the hell do you think you are?’ and said, ‘What do you know about it?’ I said, ‘Well, I'm the composer. And I put the libretto together.’ ‘Oh,’ she said, and remarked, ‘We so seldom measure composers.’”

Beeson's awards include the Rome Prize and a Fulbright fellowship (1948–50), a Guggenheim Fellowship (1958–59), a gold medal from the National Arts Club, election to the American Academy and Institute of Arts and Letters (1975–76), and an honorary degree from Columbia University in 2002. After retiring from Columbia in 1988, he is writing a book with the working title of *Writings on Music, Opera and Myself*, that includes letters to and from him and reprints some of his earlier articles.

Jack Beeson's most important legacy is, of course, his music—in addition to his ten operas and seventy-two choral pieces, there are sixty-five songs, and works for solo instruments and symphony orchestra, but opera is closest to his heart.

In a *New York* magazine review of *Lizzie Borden* (March 1999), critic Peter G. Davis commented, “*Lizzie Borden* rejoices in its old-fashioned virtues: knowledge of what the voice can do best, a flair for creating character and atmosphere, the ability to manipulate musical idioms in ways that always serve the drama, and a keen ear for capturing the natural melodic flow of English.” Sometimes the “old-fashioned” virtues are best.

► Susan Hawkshaw is Assistant Director, Yale University's Oral History American Music Project. Some quotes from Mr. Beeson are taken from interviews for the Project.





Robert Levin (shown here with student Greg DeTurck) began a lively day at Eastman with a piano master class. Right: Mozart's early *La finta giardiniera* was elegantly done by Eastman Opera Theatre.

## Mozart: Rare and well done

THE STRAINS OF MOZART'S symphonies, concertos, sonatas, quartets, and operas are always in the air at Eastman, of course. So it was appropriate that the School's performance offerings for 2006, the year the music world celebrated Mozart's 250th birthday, included two major Mozart works with a difference—one an early, rarely performed opera, and a completion of a famously incomplete work.

In early November, Eastman Opera Theatre presented Mozart's *La finta giardiniera* (*The Pretended Garden-Girl*), written at age 16 but showing plentiful flashes of Mozartian operatic genius despite its cardboard story. The characters include a number of operatic clichés whose lives combine complicatedly, but love conquers all at the end. This rarity was given a beautiful 18th-century-scale production in Kilbourn Hall, directed by Steven Daigle and conducted by Benton Hess.

On December 14, Eastman hosted the noted musicologist and pianist Robert Levin, well known for his recordings of Mozart and Beethoven concertos, for a number of events surrounding a performance of Levin's completion of Mozart's *C Minor Mass* by William Weinert and the Eastman-Rochester Chorus on December 14. Levin gave an energetic piano master class on Haydn sonatas, and a lecture on his work on the Mozart Mass. (He has also completed the unfinished *Requiem*, as well as other Mozart works.)

Levin's appearance was the inaugural event in the Glenn Watkins Lecture Series, which will bring notable scholar-performers to Eastman for a residency every other year. The series was made possible by a gift from alumnus and distinguished musicologist Glenn Watkins (PhD '53), who, happily, was here to enjoy its inauguration.





# All-American Organ at EROI 2006

THE 2005 EROI Festival saw the installation of a beautiful Italian Baroque organ in the University's Memorial Art Gallery (see *Notes*, January 2006). The 2006 EROI Festival, which took place from October 12–15, 2006, honored the 20th-century American organ, and the work of two great American organ builders: E.M. Skinner (1866–1960), whose many instruments in the romantic style include the Eastman School's Kilbourn Hall organ; and John Brombaugh, an outstanding name among current American masters and a guest speaker at this year's festival. Brombaugh's Opus 9 organ (pictured), on loan to Rochester's Sacred Heart Cathedral from Toledo's Ashland Avenue Baptist Church, was also an EROI "guest."

This year's EROI highlights included:

- A keynote address by Orpha Ochse (MM '48, PhD '53), Professor of Music Emerita at Whittier College and the author of *The History of the Organ in the United States*, and a presentation on "E.M. Skinner—The Man" by Barbara Owen. Orpha Ochse was also presented with an Alumni



## Ochse

Achievement Award, "in recognition of the tremendous influence her work has had in the American organ world as well as her outstanding career as a church musician, teacher, performer, composer, and scholar."

- A Saturday afternoon Organ Walk along East Avenue, giving participants a chance to hear lecture-demonstrations of the magnificent instruments in some of Rochester's largest churches.
- A joint recital by the Eastman School's distinguished organ faculty: Hans Davidsson, David Higgs, and William Porter, and a guest recital on the Italian Baroque organ by Francesco Cera.



The distinguished American organ builder John Brombaugh gave interesting insights into his work at a Friday afternoon presentation.



Skinner Organ Company #325 (1921), aka the Kilbourn Hall organ, was the subject of several lectures and a demonstration.





The Eastman Clarinet Choir debuted at the Festival and joined a Mass Festival Choir of more than 100 clarinetists.

## Clarinet-Palooza! Eastman revives clarinet history

By Juliet Grabowski

NEARLY 300 CLARINETISTS from around the U.S. and Canada made the trip to Eastman this fall to celebrate an unusual type of musical ensemble: the clarinet choir.

The clarinet ensemble has a somewhat checkered history, dating back to the first true clarinet choir at the Brussels Conservatoire in the late 1800s. Although the clarinet choir experienced a golden age of popularity in the 1950s and 1960s, the genre has remained relatively silent for the past three decades.

Thanks to the efforts of a few clarinet enthusiasts, clarinet choirs are now experiencing a revival. On the weekend of October

14–15, 2006, Eastman officially became part of this next chapter of clarinet history when it hosted the 2nd Annual Buffet Crampon Clarinet Ensemble Festival.

More than 10 different clarinet ensembles took part in the weekend's events, including two high school choirs, two "New Horizons" choirs (for senior citizens), and several collegiate ensembles. Festival participants also had the opportunity to work with Eastman clarinet faculty members Kenneth Grant, Jon Manasse, and Robert DiLutis in master classes, and to try out various clarinet-related products presented by supporting vendors. (One can only imagine the sounds of the Mendelssohn *Scherzo* and the Mozart

*Concerto* being played simultaneously by several different clarinetists, as they tried out the hottest new ligatures, thumb-rests, and mouthpieces!)

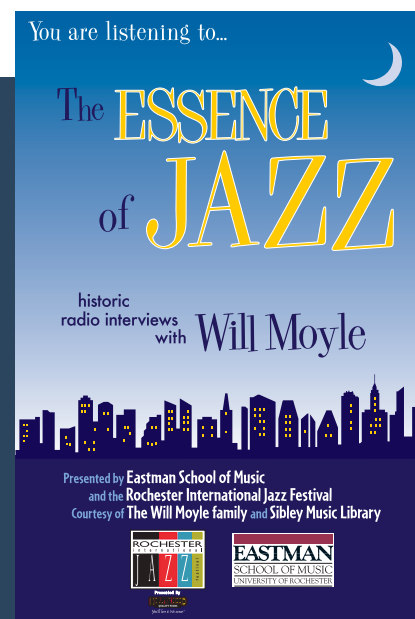
The Eastman Clarinet Choir made its debut at the Festival to great acclaim by the clarinet community. The ensemble has already been invited to perform at clarinet events in Seattle, Vancouver, and throughout New York State.

The weekend concluded with a Mass Festival Choir, comprised of approximately 100 clarinetists, who packed the Kilbourn Hall stage to perform arrangements of works by Bizet, Haydn, and Weber.

## Jazz according to Moyle – and Eastman

The fifth annual Rochester International Jazz Festival, held in June, had record attendance—80,000 people, who heard 170 concerts by 600 artists. Many of those artists were Eastman faculty members, alumni, and students; you can see photos of many of them in action at [www.rochesterjazz.com/festival\\_photos](http://www.rochesterjazz.com/festival_photos).

The Festival also included live radio coverage, and a series of blasts from the Rochester radio past: replays of classic interviews of jazz greats from the '60s and '70s by the late, legendary interviewer Will Moyle. They were publicized in Eastman's Main Hall with this nifty retro poster designed by current DMA student (and last year's Billy Joel Scholar) Russell Scarbrough.



## ECMC turns XXV

The Eastman Computer Music Center (ECMC), established in 1981, is celebrating its 25th anniversary during the 2006–2007 academic year, with a long list of concerts, guest lectures, multimedia exhibitions, and other special events.

The events began on October 12 with guest composer Jean-Claude Risset, and include a concert combining live organ music and tape (April 15) and an even more unusual collaboration for tape and the University's Hopeman Memorial Carillon (May 2). The guest list includes many prominent composers and performers who worked or studied in the ECMC studios.

A full report on "ECMS25" will appear in the July issue of *Eastman Notes*; for more information on the Center's history and upcoming events, visit [ecmc.Rochester.edu/ecmc25](http://ecmc.Rochester.edu/ecmc25).

**ECMC has added electricity to Eastman's atmosphere for 25 years.**



Mieczyslaw Weinberg said, "Although I have never had lessons from [Shostakovich], I count myself as his pupil, as his flesh and blood."



## Legacy + discovery: "Shostakovich + Weinberg" at Eastman

EASTMAN JOINED THE rest of the musical world in observing the centenary of Dmitri Shostakovich (1906–1975) this year. In fact, "Shostakovich + Weinberg: An Artistic Dialog" started out the year in mid-September, bringing together scholars and musicians.

Shostakovich's symphonies and string quartets have become cornerstones of the repertory, but in the story of his life as a Soviet Russian composer, and its reflection in some of the most emotionally lacerating music ever written, he has also come to be considered "an essential reporter on the human condition in the middle of the twentieth century," according to the critic Michael Steinberg, his younger contemporary and close friend Mieczyslaw Weinberg (1919–1996) is nearly unknown in the West. But they were closely associated, and in fact, their relationship was one of the most intriguing in music history: 30 years of deep friendship, mutual respect, and rich ex-

change of ideas that left a unique legacy. This legacy was explored in a weekend of papers by such noted Russian-music scholars as Laurel Fay and David Fanning, and concerts that involved many Eastman faculty musicians: the Ying Quartet, Barry Snyder, Charles Castleman, Steven Doane, Tatiana Tchekina, George Taylor, Lynn Blakeslee.

The event was brought about by both composers' connections to current faculty members Mikhail Kopelman and Oleh Krysa, both Professors of Violin.

Weinberg was even more prolific than Shostakovich: his large catalog includes 26 symphonies and 17 string quartets. "Shostakovich + Weinberg" included performances of some of Shostakovich's best-known works, including the Piano Quintet, the Cello Sonata, and the Eighth Quartet; but it also placed them side-by-side with virtually unknown chamber and vocal works by Weinberg.





Eastman and the UK shared quality time with Steve Reich last fall.

## Internet2 exposes Eastman to the Reich stuff

LEGENDARY COMPOSER STEVE Reich will visit Eastman in March 2007, but students and faculty got a preview of the minimalist master during a September 29 Internet2 presentation in Ciminelli Lounge.

Based in London, where the LSO was presenting a Steve Reich 70th birthday celebration, Reich answered questions from Eastman, London, and the Universities of

Bangor and Edinburgh.

In his trademark black and baseball cap, the genial composer offered observations about such influential works as *It's Gonna Rain*, *Piano Phase*, *Vermont Counterpoint*, and *Tehillim*—and offered a shout-out to percussion instructor Bill Cahn (BM '66), who has performed several Reich works as a member of the percussion ensemble Nexus.

Reich described his early work from the 1960s and 1970s as “a creative relationship with the imperfections of technology,” adding that to compose good music, “you don’t need the highest quality technology; you need good musical ideas.” As for his take on his status as a revolutionary composer, Reich averred, “I’m just catching up with everybody else.”

## All to the Good

*The Greater Good*, an opera by Stephen Hartke and Philip Littell commissioned by the Hanson Institute for American Music, had a successful premiere at Glimmerglass Opera last summer. Based on Guy de Maupassant’s much-adapted story *Boule de Suif*, *The Greater Good* is a recent commission from the Hanson Institute, which recently funded new works by alumni George Walker and Dominick Argento, as well as works by Paul Moravec and Sydney Hodkinson which will be premiered at Eastman in spring 2007.

Hartke is a highly regarded composer of orchestral works; *The Greater Good* was

his first opera, and judging from the critical response, it shouldn’t be his last.

*The New Yorker’s* Alex Ross described Hartke’s score as “a subtle riot of sprung rhythms, colliding tunes, jazzy rave-ups, onomatopoeia, musical in-jokes, and, at the end, a delicately shattering anthem of despair.” *New York’s* Peter G. Davis also praised the opera’s “beautifully integrated ensemble,” singling out Caroline Worra (pictured) as the main character, a good-hearted prostitute named Boule de Suif; Ross called the soprano’s performance “radiant and heartbreaking.”



# Summer at Eastman 2007

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who share your  
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Housing is available in the Eastman Student Living Center for some programs.



James Martin joined Eastman's Mark Kellogg and 22 enthusiastic students for our first (but not our last) Trombone Institute.

## Summer 2006: A classic continues

By Ruth Cahn

"SUMMER AT EASTMAN" certainly has a less hectic pace than the regular school year, while still embracing traditional Eastman values. Our faculty and students find summer to be a time to go deeper into our personal musical development with the support of wonderful faculty and peers.

- The Summer Conducting Institute, directed by Neil Varon, chose 11 advanced students to appear with the Rochester Philharmonic Orchestra and attend debriefing sessions with the RPO musicians. This is already a wonderful partnership between the RPO and Eastman, and a deep artistic experience for the next generation of conductors.
- Two weeks of choral institutes with William Weinert, Eastman guest faculty, and special guest Joseph Flummerfelt gave conductors the opportunity to work with a 12-voice professional chorus.
- The collegiate voice department presented *Eastman Sings!*—an in-depth exploration of a pantheon of vocal topics – to professionals and students.
- World music was represented by an Arabic Music Institute and concert given by visiting artist George Sawa, and by the Balinese Gamelan Workshop with Clay Greenberg (BM '01, MM '04).
- The new Eastman Summer Trombone Institute with Mark Kellogg (BM '86) and guest James Martin (MM '84) attracted 22

students for a week of total immersion in "all things trombone." Look for a repeat performance in summer '07!

- Many "summer classics" returned: *The Practical Harpist* with Kathleen Bride; Orff Schulwerk with Donna Brink Fox and guest faculty; Kodály Workshop with Georgia Newlin; Dalcroze Eurhythmics with Gregory Ristow (MA and MM '04); Jazz Guitar Workshop with Gene Bertoncini; *IMPROVfest* with Eastman organ faculty members and guests.
- Eastman Community Music School continued to offer its award-winning Music Horizons and Summer Jazz Studies residential programs for career-track students. ECMS also presented the Eastman Young Artists Piano Competition, along with a variety of middle school programs and specialty workshops.

It was especially gratifying to have tubist Chuck Daellenbach (BM '66, MA '68, PhD '71) return with his musical colleagues for Canadian Brass Weekend (July 21-23). Pianist Peggy (Blumenthal) Stern (BM '68) performed and spoke to Music Horizons students about her metamorphoses from classical pianist to jazz pianist to composer, arranger, and director of the Wall Street Jazz Festival.

► Ruth Cahn is Jack L. Frank Instructor of Percussion in the Eastman Community Music School, and Director of Eastman Summer Session.

PHOTOGRAPH BY GELFAND-PIPER PHOTOGRAPHY



# New York State benefits musical diversity at Eastman

By Bobbi Lonobile

EASTMAN RECEIVED SOME very good news from New York State at the end of 2006. The School is the recipient of a \$31,000 grant from The New York State Music Fund for its Women in Music Festival 2007, an annual celebration of women involved in all aspects of music.

The New York State Music Fund was created when the New York State Attorney General's Office resolved investigations against major record companies that had violated state and federal laws prohibiting "pay for play" (or "payola"). The settlement agreement stipulated that funds paid by music businesses would support music education and appreciation for the benefit of New York State residents.



**Tania León**

"The Women in Music Festival integrates music written by women into the mainstream of music and into the consciousness of the general public," says Sylvie Beaudette,

Eastman School of Music Assistant Professor of Chamber Music and Accompanying, and Women in Music Festival Director.

The Rochester premiere of *Atwood Songs*, by the festival's first composer-in-residence, Tania León, will launch this year's festival. This song cycle for soprano and piano is set to the poetry of Margaret Atwood. León's new work, written specifically for this occasion, was co-commissioned by Eastman's Hanson Institute for American Music and Syracuse University's College of Arts and Sciences.

As part of her residency, Ms. León will conduct master classes and lectures and attend rehearsals with Eastman, Rochester Institute of Technology, and Syracuse

University students, including an evening master class facilitated by videoconference technology between Eastman and Syracuse students. She will also make a presentation to high school students from the Rochester City School District.

The grant to Women in Music wasn't the only good news from the Music Fund for an Eastman faculty member. The Binghamton Philharmonic received \$61,000 to commission and perform a new work by Associate Professor of Composition Carlos Sanchez-Gutierrez. He will also serve as composer-in-residence for the BSO's 2007–08 season, focused on exploring classical music from Latin America.

And New York City's Riverside Symphony received \$100,000 to support the commissioning, rehearsal, performance, recording, and dissemination through radio and the Internet of Eastman Associate Professor of Composition Ricardo Zohn-Muldoon's *Silueta como sirena*, a work featuring Mexican pop vocalist Alfredo Sánchez and The Tarab Cello Ensemble.

Alarm Will Sound, the contemporary music ensemble that started at Eastman, received \$21,000 to support the In Your Ear 2007 festival, presenting new compositions, techno remixes, improvisation, and arrangements of pieces from a variety of styles and



**Carlos Sanchez-Gutierrez**



**Ricardo Zohn-Muldoon**

genres such as electronica, chamber music, and fusion.

Awards to the 218 grantees represent every region of New York State and range from \$10,000 to \$500,000. Diverse forms of popular or experimental music, including indie rock, salsa, electronic, fusion and reggae account for almost 37 percent of grants and more than 15 percent celebrate a spectrum of jazz; nearly 25 percent include new classical music. The state's ethnic or racial minority communities are served by close to a third of all programs, while 28 percent specifically target rural communities. The Fund's size and emphasis on music of our time in all its forms set it apart from other arts grant programs.

**ON THE WEB** For more information on the 2007 Women in Music Festival, visit [www.esm.rochester.edu/wmf](http://www.esm.rochester.edu/wmf).

**Eastman's Women in Music Festival highlights female composers, performers, teachers, scholars, and administrators.**

PHOTOGRAPHS COURTESY KAYLOR MANAGEMENT INC. (LEÓN), EASTMAN SCHOOL OF MUSIC ARCHIVE (SANCHEZ-GUTIERREZ AND ZOHN-MULDOON) AND BY GELFAND-PIPER PHOTOGRAPHY (WOMEN IN MUSIC FESTIVAL)



## 1930s

**H. Owen Reed** (PhD '39) was selected for inclusion in *Who's Who in America* 2007, published in November 2006. The famous volume, published every year since 1899, chronicles "the lives of the most accomplished individuals and innovators from every significant field of endeavor."

The prolific **Robert Ward** (BM '39) sends an update on performances of his compositions during 2005–2006. Operas included his perennial *The Crucible* (in Boston, Alabama, Utah, and San José, among other places), *Roman Fever* (Knoxville), and *A Friend of Napoleon* (Ohio Light Opera). *Napoleon*, a world premiere, was directed by Eastman's Steven Daigle – who, as *Notes* readers know, directed Ward's *Claudia Legare* here in fall 2005. Other recent Ward compositions include his Seventh Symphony; *Dialogues*, a triple concerto; *Raleigh Divertimento for Nonet*; and two commissions, a Quintet for Oboe and Strings and an orchestral piece, *The Beginnings*.

## 1940s

Last September, **Martha McCrory** (MM '44) made headlines in her home state of Tennessee when she

## Send your news!

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

**Fax:** 585-274-1089

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

We reserve the right to edit submissions for clarity and length. The deadline for the July issue of *Notes* is May 18, 2007.

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

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

donated \$1.5 million for a new performing arts center at St. Andrew's-Sewanee School. McCrory, a cellist, was director of the Sewanee Music Center from 1957 until her retirement in 1998; she still performs with the Bryan Symphony in Cookeville, TN. She also played and recorded in Nashville with such musicians as Johnny Cash, Dolly Parton, and Bob Dylan. Saving the money from those gigs enabled McCrory to make her impressive gift. Ground was broken on the new center – to be called McCrory Hall—in September, and it is scheduled to be completed by fall 2007.

The **Marvin Rabin** String Pedagogy Symposium was held from July 20–22 at the University of Wisconsin–Madison, in cooperation with the American String Teachers Association and The Wisconsin Center for Music Education. The research-oriented symposium was a comprehensive examination of the impact of the work of Rabin (MM '48), who is Emeritus Professor at UW–M and recognized worldwide as a pioneering and eclectic visionary in string pedagogy. (Eastman recently established a Marvin Rabin Archive for his professional papers, described at the Symposium by current DMA

student **Laura Rooney**.) The weekend culminated in a "Marvin Rabin Appreciation Concert" of music for strings, and presentation of the 2006 Rabin Youth Arts Awards.

**Vergil (Singer) Scott** (BM '49) sends a "memory photo" of a 1948 rehearsal in Kilbourn Hall for *The Mikado*, directed by former Eastman Opera director Leonard Treash. Mrs. Scott didn't identify any of the student performers in this photograph, but if you recognize yourself or an old friend in it, please let *Notes* know!

December 2006 was a busy month for composer **Charles Strouse** (BM '47). His ever-popular musical *Annie* was revived at the Theatre at Madison Square Garden, starring Kathie Lee Gifford as Miss Hannigan, and on December 11, Strouse's 1986 musical *Rags* was revived at the Nokia Theatre in Times Square as a staged benefit concert for World AIDS Day.

## 1950s

**Doris Gazda** (BM '55) was recently appointed Educational String Consultant for Carl Fischer Music. Doris taught for many years as a string specialist in the public school system of Montgomery County, MD, and was more recently a Faculty

CONTINUED ON PAGE 27



After a long career in music, Martha McCrory is making musical careers possible for others.



Are you one of the wandering minstrels in this *Mikado* rehearsal photo from 1948? If so, please let *Notes* know!



Associate at Arizona State University, where she taught string methods. She has also served nationally as Secretary for the American String Teachers Association and President of the National School Orchestra Association. She has composed many standard works for school orchestras, as well as many books and instruction manuals including *String Town Tunes* and *More String Town Tunes*, *High Tech for Strings*, and *Fiddling Fingers*. Carl Fischer Music promises many more new books and compositions from Doris! Find out more at [www.gazdastrings.com](http://www.gazdastrings.com).

The Alleghany College Concert Choir, Ward Jamison, conductor, performed *Ave Maria* by **D. Donald Cervone** (BM '55, PhD '70) on its spring concert, April 8, 2006. This concert was part of the celebration of the 75th anniversary of the founding of the Alleghany Singers, which whom Cervone sang for two years before entering Eastman. *Ave Maria* was written for the wedding of the composer's dear friend and classmate **Nancy Cringoli** (BM '55) and Frank Sylvester.

**Dorothy (Johnson) Kitchen** (BM '59), director of the Duke University String School, was awarded the Benjamin Swalin Award, given annually by the North Carolina Symphony for inspiring young musicians in their lives through music. Dorothy is the fourth recipient of this award.

**Margaret Shelton Meier's** (BM '58) cantata *A SOCSA Quilt*, a 40-minute work for chorus and orchestra on the subject of childhood sexual abuse and recovery, was premiered by the Ars Brunensis Chorus and Moravian Philharmonic Orchestra, directed by Andreas Baumgartner, in Olomouc, Czech Republic, in June 2006. Margaret's cantata *God With Us: 2000 Years* was performed on December 10, 2006 by the combined multicultural choirs of Bell Memorial United Methodist Church, directed by Sunny Lee. Songs from her cycle *Three Marys in Four Songs* were performed in October and November of 2006. You can read more about Margaret's compositions at [www.meiermusic.com](http://www.meiermusic.com).

**Robert Stern** (MA '56, PhD '62) heard two world premieres of his music this fall. *Hazkarah* was per-

formed by cellist Matt Haimovitz and the Orchestra of St. Luke's under Li Jian on October 29 at Lincoln Center's Alice Tully Hall. Bob's oratorio *Shofar* was premiered at Sanders Theatre, Cambridge, MA on November 5.

## 1960s

**William M. Anderson** (BM '63, MM '64) recently published *Integrating Music Into the Elementary Classroom*, written with Joy E. Lawrence (Thompson Schirmer, 2007).

**Jerry R. Brubaker** (BM '68) was announced as a winner of the Altoona (PA) Area High School Alumni Association Distinguished Alumni Award, presented October 28. Jerry, a 1964 Altoona graduate, was chief composer and arranger for the U.S. Navy Band from 1985 to 1997, as well as composer and musical producer at the Basilica of the National Shrine of the Immaculate Conception in Washington, D.C. Jerry has arranged and composed more than 200 orchestral pieces, including charts for Shirley Jones, Roberta Flack, Liza Minnelli, and other major artists.

**Bill Cahn** (BM '68) taught Eastman's major percussion faculty position during John Beck's sabbatical, in the fall 2006 semester, providing private lessons, studio classes, percussion and marimba ensembles, and student/career advising.

**Loren D. Geiger** (BM '68, MM '70) retired as middle school band director in the Orchard Park Central School after 37 years. While this early retirement was prompted by the diagnosis of multiple myeloma (blood-bone cancer) in his ribs, Loren still plays tuba in three symphony orchestras, a concert band, and a brass quintet. He is also librarian for two orchestras, and assists other orchestras with obtaining music from Sweden to New Zealand.

**Eugene Narmour** (BM '61, MM '62) was recently honored by his alma mater with an Eastman Alumni Achievement Award, given to acknowledge his pre-eminence in the interdisciplinary study of musical perception and cognition – what

CONTINUED ON PAGE 28

# In memoriam

## 1930s

**George Goslee**

(BM '39), October 2006

**Helen (Kirlakowsky) Miller**

(BM '31), December 2005

**John Weinzweig**

(MA '38), August 2006

## 1940s

**Evelyn S. DeLong**

(BM '44, MM '46), August 2006

**Charles M. Fisher**

(MA '41), August 2006

**Charles Johnston Warner**

(BM '48, MM '49), August 2006

## 1960s

**Jack Moehlenkamp**

(DMA '63), November 2006

**Colin G. Smith**

(BM '62), June 2006

**John Wyre**

(BM '63), October 2006

## 1980s

**Gretchen (Lochner) Gonzales**

(BM '85), November 2006

## 2000s

**Aaron Brock**

(DMA '03), August 2006

► We know that timely reporting of alumni deaths is important to our readers. At the same time, we must ensure that our reports are accurate. Therefore, we ask that friends and family send us either an obituary or a letter of confirmation in notifying us of someone's death. Please write to *Eastman Notes*, Office of Communications, 26 Gibbs Street, Rochester, NY 14604.

CONTINUED FROM PAGE 27

happens when music meets the brain. Eugene, a past president of the Society for Music Perception and Cognition, has written many articles on this subject, as well as two groundbreaking volumes, *The Analysis and Cognition of Basic Melodic Structures* and *The Analysis and Cognition of Melodic Complexity*. The award was presented on December 2, 2006.

**James Ode** (MM '61, DMA '65) retired from the Meadows School of the Arts, Southern Methodist University. James chaired the SMU Music Division for eight years, and most recently served as head of the Department of Music Education and Director of Music Career Services. He also held administrative positions at Ithaca College School of Music (1965–1981) and Trinity University, San Antonio (1981–86). Classical Vocal Reprints has published 17 of James' transcriptions of Baroque arias with trumpet obbligato, and he plans to continue with transcription projects for solo trumpet or ensemble.

**Steven Wasson** (BM '69, MM '71) was featured in a June 2005 interview on Dayton's WDPR-FM on the subject of piano technology; his name also appears in the 2005 and 2006 editions of the A.N. Marquis publication *Who's Who in America*. Steven's *Sonata for Multiple Drums Solo*, Op. 18, was featured in *The Theory and Composition of Percussion Music* (Edwin Mellen Press, 2004) by Geary H. Larrick (DMA '70).

## 1970s

**Adrian D. Clissa** (BM '70) operates Dino's Brass and Woodwind Shop in Victor, NY, specializing in the repair and restoration of musical instruments.

**Brock W. Downward** (DMA '76) retired on June 11 as Director of Music at White Memorial Presbyterian Church, Raleigh, NC, after 30 years of service to one of the largest PC(USA) congregations. At a June 4 dinner, Brock was named Director of Music Emeritus, and honored with the Order of the Long Leaf Pine, the highest award given by the Governor of North Carolina to a civilian. He is a past dean of



**Brock W. Downward**

the Central North Carolina Chapter of the AGO and a past president of the Presbyterian Association of Musicians. Brock and his wife Polly plan to remain in Raleigh.

In June 2006 in Tel Aviv, **Michael Isaacson** (PhD '79) conducted the Israel Philharmonic in a CD recording of *The Ballad of Ruth*, a new opera by Stephen Richards, and recorded his work for clarinet and string quartet, *The Shul in My Right Mind*, with clarinetist Ron Selka and the Israel String Quartet (first chair players of the IPO). The recordings are being produced for ECM and for OySongs downloads.

Flutist **Adah Toland Jones** (BM '71, MM '72) had a long-awaited chance to play Maurice Duruflé's *Prelude, Recitative, and Variations*, op. 3, for flute, viola, and piano at the Victoria (TX) Bach Festival on June 11. Her thoughts about the piece were part of an interview in the *Victoria Advocate*. Adah plays principal flute with Austin's Lyric Opera and Conspirare chorus, as well as performing with the Austin and San Antonio Symphonies.

**Richard Lawn** (BM '71, MM '76) writes, "I am delighted to report that McGraw Hill has just issued my book and CD-ROM *Experiencing Jazz*. A 3-CD set of historically significant recordings is also available. I continue to serve as Dean of the College of Performing Arts at The University of the Arts in Philadelphia, and am active in the International Association of Jazz Educators, serving on the resource team.

**Geary Larrick** (MM '70) was recognized for his publication citations in

*The Music Index*, with 51 items listed in 25 volumes from 1968 to 2005. He also has six volumes listed in *Books in Print* 2006–2007. Geary's recent percussion performing in central Wisconsin includes snare drum in the Grenadiers Band, marimba for ballet dancers and at Gesell Institute, and at the University of Wisconsin—Stevens Point, his own *Poem III: Xylophone*, dedicated to former classmate Bob Becker (BM '69, MM '71).

**Diane Mittler-Battipaglia** (DMA '75) celebrated her 27th season as pianist and director of the Con Brio Ensemble. In addition to many concerts in the New York City area, Diane was featured on CUNY-TV's *Study with the Best* series, and filmed an documentary about children of Austrian and German refugees from the Nazis who grew up in Kew Gardens, Queens, during the 1940s and 1950s. During the 2005–2006 academic year, Diane conducted the Lehman College and Community Chorus and Orchestra in two concerts featuring choral works by Mozart, as well as music by many other composers.

**Thomas Saul** (MA '73, PhD '76) performed an anonymous duet for two violas d'amore, and six duets for viola d'amore and cello, at the 13th International Viola d'amore Congress, held in Rendsberg, Germany from June 21–24, 2006. All the pieces he played were from Anton Hubertuy's *Neu Method—Missage Viol D'Amor Stücke*, published in 1780. The only extant copy of this book was discovered in the Sibley Library by Dr. Louise Goldberg in the late 1970s, and subsequently published in facsimile edition; Thomas prepared all of his performing editions.

**Steven Herbert Smith** (DMA '78), professor of piano at Penn State University, performed Grieg's *Concerto in A Minor* with the Penn State Philharmonic and conductor Gerardo Edelstein in four cities in Spain last March, as part of the "Sixth Cycle of University Orchestras" hosted by the University of Zaragoza. In September Steven performed a solo recital at Penn State, repeating the program—Beethoven's *Hammerklavier* Sonata, and *Vandalia Suite*, a new work by West Virginia University professor **John Beall** (PhD '73)—at WVU—Morgantown

and the University of Richmond (VA). Steven also played a recital of 22 songs with tenor Richard Kennedy.

In February 2006, baritone **Jason (Jay) Stearns** (BM '74) made his debut in Gelsenkirchen, Germany as Count Di Luna in Verdi's *Il Trovatore*, replacing the ailing house baritone with four days' notice. Jay sang eight performances to much acclaim. In October, he debuted in Leipzig in Lohengrin, then flew to Los Angeles to sing Noah in Britten's *Noye's Fludde* and Biterolf in *Tannhäuser*, conducted by James Conlon. June 2007 finds him singing Tonio in *Pagliacci* with Boston Pro Musica under Jeffrey Rink, his third appearance with this group. Jay and his wife **Suzanne Blum Stearns** (BM '73, MM '75) live in Annapolis, MD.

## 1980s

In October, conductor **Emily Freeman Brown Adler** (DMA '89) followed the fabled Silk Road to Kazakhstan. She conducted the Astana Academy of Soloists (a professional orchestra) and the student orchestra of the Almaty Conservatory of Music in special performances celebrating the opening of the new American Embassy in Astana. Emily led American works by Corigliano, Schuman, Barber, Copland, Bernstein, and her husband, former Eastman professor **Samuel Adler**, as well as a piece by a Kazakh composer based on traditional folk tunes and marches. She also had the opportunity to attend Yom Kippur and Kol Nidre services at the synagogue in Astana, one of the oldest Jewish communities in the world.

On June 17, 2006, at the 18th Gran Premio Europeo de Canto Coral of Tolosa, Spain, the University of Utah Singers were awarded the European Grand Prix for Choral Singing. The UU Singers are conducted by **Brady Allred** (MM '87, DMA '90), who led the group to victory over choirs from Turkey, Hungary, and Spain. This was only the second time an choir from the United States has won the Grand Prix.

Baritone **John Kramar** (BM '85) performed in an opera sampler concert last September with the Harmony

CONTINUED ON PAGE 31



# Eastman alumni on CD



**Isabelle Ganz** (DMA '80) can be heard performing Luciano Berio's *Sequenza III* on a 4-CD set of the complete Berio *Sequenzas* and

works for solo instruments (Mode Records 161/3). The set includes performances by Irvine Arditti, Paula Robison, Aki Takahashi, and many others.



The music of **George Walker** (PhD '56) is the subject of *George Walker: A 60th Anniversary Retrospective* (Albany). George

writes, "Included on the CD is a new recording of my *Lyric for Strings*, the most frequently performed orchestral work by a living American composer, and my recording of the *Sonata in B Minor* by Franz Liszt." (For more recent news about George Walker, see p. 5)



*Clarinet Enchantments*, the first CD by **Diana Haskell** (BM '81), Assistant Principal Clarinet of the St. Louis Symphony

Orchestra, includes various works for clarinet, clarinet and piano, clarinet and harp, and two clarinets and piano. The pianist is George Silfies, and the harpist is Francis Tietov. Order from HaskellSilfiesCD@aol.com, or visit [www.aamrecordings.com](http://www.aamrecordings.com).



Publick Musick, directed by **Thomas Folan** (DMA '03), has just released a recording of J.S. Bach's *Missae Breves*, BWV 233-236. The

double CD features orchestra and choir on period instruments and is available from [cdbaby.com](http://cdbaby.com) and [musicaomnia.org](http://musicaomnia.org).

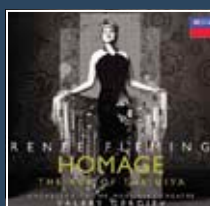


**Damon Zick's** (BM '97) new jazz CD, *We Are Large* (Evander Music) features 11 of Damon's original compositions for jazz quintet "emphasizing melody, groove, and communication". Besides saxophonist Zick, the Eastman alums on *We Are Large* include trombonist **Tim Albright** (BM '98) and pianist **Adam Benjamin** (BM '99). For more information visit [www.zick.net](http://www.zick.net) or [www.evandermusic.com](http://www.evandermusic.com).



Last year's Cardiff Singer of the World, soprano **Nicole Cabell** (BM '01), recently appeared as Serena, singing "My Man's Gone Now"

in a complete recording of the Gershwins' *Porgy and Bess* with the Nashville Symphony Orchestra conducted by John Mauceri (London 743102).



The latest CD by **Renée Fleming** (MM '83), *Homage: The Age of the Diva* (Decca 740502) features the super-soprano in a wide-ranging

collection of arias by Verdi, Tchaikovsky, and Puccini, not to mention once-popular arias by Smetana, Lalo, and Ciléa. Conductor is Valery Gergiev, leading St. Petersburg's Mariinsky Theater Orchestra. Earlier in 2006, Renée released *Love Sublime* (Nonesuch), a song cycle by jazz pianist-composer Brad Mehldau.



**Eladio Scharrón** (DMA '97), who teaches at the University of Central Florida, is working his way through the complete guitar

music of the Mexican composer Manuel

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## Brass reborn

Founded as a feature attraction at the 1962 Eastman Summer Brass Institute, the **Eastman Brass Quintet** was an acclaimed concert attraction by the mid-1970s, thanks to its legendary personnel: trumpeters **Daniel Patrylak** (BM '54, MM '60) and **Allen Vizzutti** (BM '74, MM '76); hornist **Verne Reynolds**, now Professor Emeritus of Horn; trombonist **Don Knaub** (BM '51, MM '61); and tuba player **Cherry Beauregard** (MM '63, DMA '70). The five members performed throughout the world, won rave reviews, and expanded the brass quintet repertoire.

Some of the quintet's golden moments are captured on Eastman Brass: 1975 Archive (Summit 449). The CD is also a tribute to Verne Reynolds, with his *Concertares 1 and 4*, *Suite for Brass Quintet*, and three *Centones*—arrangements of music by Renaissance and Baroque composers such as Dufay and Fux.

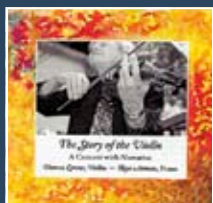
For listening samples from *1975 Archive*, and information about ordering, visit [www.summitrecords.com](http://www.summitrecords.com).

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Ponce, who wrote many pieces for Andres Segovia; the second volume of Eladio's survey is on Centaur 2701. A Minnesota Public Radio reviewer praised Eladio's "warm, inviting tone" and the CD's "vast palette of moods."



Pianist **Jane Solose** (DMA '91) offers not one but two new CDs: *Array* (Capstone Records; [www.capstonerecords.org](http://www.capstonerecords.org)), a celebration of 150 years of American solo piano music from Gottschalk to Chen Yi (and including XXX by **Kamran Ince** (MM '84, DMA '87); and *Style Hongrois* (Eroica Classical Recordings, [www.eroica.com](http://www.eroica.com)), which includes works by Schubert, Hummel, Weiner, Debussy, and Liszt.



**Donna Lerew** (MM '55) just released *The Story of the Violin*, a CD tracing the instrument's history, music and famous performers

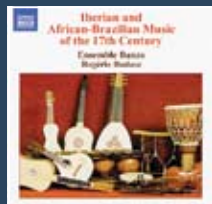
from Vivaldi to the present. Donna writes: "It is a recording of concerts by the same name which I and pianist Skye Altman have developed and have been performing for audiences of all ages. These presentations include entertaining and enlightening narration, shedding light on 'behind the scenes' aspects of the music performed."



Pianist **Jenny Perron** (DMA '98) and her husband, saxophonist John Vana, released their first CD, *The Interactive Saxophone*

(Capstone Records 8763). It includes world premieres by Paul Paccione and Harold Levin, as well as such standard repertoire as the Heiden Sonata, Takacs' *Two Fantastics*, and the Sonata by Robert Muczynski, who called this version "easily one of the BEST

recordings of my sonata I've yet heard." For information and audio clips, visit [www.capstonerecords.org](http://www.capstonerecords.org).



As a member of Ensemble Banza, guitarist **Orlando Fraga** (DMA '01) has released a CD of *Iberian and African-Brazilian Music of the 17th Century* (Naxos 8.557969). As there are no direct sources for secular Brazilian music of this period, the research was based on the poetry of Gregório de Mattos e Guerra, a writer described as "Hell's Mouth" with a predilection for "vulgar songs that coarse people sang"—and which combined Iberian music and African rhythms in the first Brazilian music. To hear some lively audio examples, visit [www.naxos.com](http://www.naxos.com).

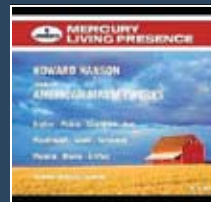


"I consider this the best holiday CD project I have ever been involved in," says **Jeff Tyzik** (BM '73, MM '77), who leads the Rochester Philharmonic Orchestra in its latest CD, *A Holiday Celebration*. For this collection of holiday favorites, Jeff invited several other Eastman alumni along for the sleigh ride, including tenor **Tonio Di Paolo** (BA '03) and the RPO principal horn (and Eastman professor of horn) **W. Peter Kurau** (BM '74). For ordering information, visit [www.rpo.org](http://www.rpo.org).



*Bloodier, Meaner Son* is a wild journey into the mind of trumpet virtuoso **Daniel Rosenboom** (BM '04), who describes his new CD: "Imagine fusing experimental classical music with progressive heavy metal, hip-hop, drones, noise, and grooves, all tied together by some of the most versatile trumpet playing ever." (See [www.danielrosenboom.com](http://www.danielrosenboom.com) or [www.cdbaby.com](http://www.cdbaby.com).)

com for more.) With guitarist **David Veslocki** (BM '05), Daniel has an exclusively on-line release of trumpet and guitar improvisations/meditations available at his site, or at [www.broadjam.com/VR](http://www.broadjam.com/VR).



**Howard Hanson** Conducts *American Masterworks* (Mercury 337502) collects five discs' worth, or 20 pieces, from Hanson's

American Music Series recorded by the Eastman-Rochester Orchestra in the 1950s and 1960s. Eastman alumni composers represented are **Kent Kennan** (BM '34, MM '36), **William Bergsma** (MM '43), and **Peter Mennin** (BM, MM '45, PhD '48); and no doubt many alumni will remember performing on these famous recordings.



Husband-and-wife duo, flutist **Jacob Roseman** and **Molly Roberts** (both MM '90), just released their debut CD, *Something*

*Borrowed, Something New: Classics, Transcriptions, and Newer-Written Works for Flute and Piano*. This eclectic recording covers styles ranging from J.S. Bach to classical-Latin jazz. This year, Jacob and Molly celebrate their 18th anniversary performing as a duo, which began at Eastman. For more information, visit [www.rosemanduo.com](http://www.rosemanduo.com).

► 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.



CONTINUED FROM PAGE 28

Hall Players of Kinston, North Carolina. John is director of the Opera Theatre of Eastern Carolina University and a member of the University's voice faculty.

The choral music of **Dan Locklair** (DMA '81) was heard throughout the continent this summer and fall. In August, his *Isaiah Canticles* was given its Canadian premiere in Montréal; In October, *Break Away* was performed in Greensboro, NC; In November his *Dubose Heyward Tryptych* was premiered by the Piedmont Chamber Singers in Winston-Salem, NC; and in December various choral works of Dan's were sung in Winston-Salem, Portland (ME), Rhode Island, and Chicago. Dan is currently composer in residence and professor of composition at Wake Forest University.

**Patrick McCreless** (PhD '81), Professor of Music Theory and Chair of the Department of Music at Yale, served as one of six faculty members at the Mannes Institute for Advanced Studies in Music Theory, June 22–25, 2006. The 37 fellows of this year's Institute, which convened on the topic of chromaticism, included current faculty members **Matthew BaileyShea** and **William Marvin** (PhD '02), as well as seven other recent alumni: **Matthew Brititzer-Stull** (PhD '01, now at University of Minnesota); **Evan Jones** (PhD '02, now at Florida State University); **Ian Quinn** (PhD '04, now at Yale); **Deborah Rifkin** (PhD '00, now at Ithaca College); **Nancy Rogers** (PhD '00, now at Florida State); and **Kristin Taavola** (PhD '02), now at Cornell University.

Violinist **Madeleine Mitchell** (MM '81) has been named a Woman of the Year, 2006 in the UK. A professor at the Royal College of Music, Madeleine was Fulbright/ITT Fellow to the United States in 1979–1981. She has also won a major Arts Council England Award for "FiddleSticks," her collaboration with the percussion ensemble Bash, to tour Lou Harrison's *Violin Concerto with Percussion Orchestra*, and to commission new works from Oscar-winning composer Anne Dudley and Yale composer-in-residence Tarik O'Regan.



**Madeleine Mitchell**

A new Mass setting by **Clendon Craig Phillips** (MM '87, DMA '89) was premiered June 17 at the Episcopal Church's 75th General Convention in Columbus, conducted by composer. *Festival Eucharist*, structured like a standard Mass setting, was composed in honor of Presiding Bishop Frank Griswold. The work is available in three versions from Paraclete Press.

**Tim Riley** (MM '85) visited Eastman on October 20 to deliver a talk called *Tell Me Why: The Beatles Storm the Academy*, and later to give a presentation on Bob Dylan to Professor Jonathan Baldo's Contemporary American Poetry class. A very successful free-lance writer, Tim recently published *Fever: How Rock'n'Roll Transformed Gender in America* (St. Martin's Press), and does monthly commentaries for NPR's *Here and Now*.

Singer-turned-opera librettist **Gene Scheer** (BM '81, MM '82), whose *An American Tragedy*, with music by Tobias Picker, was produced at the Metropolitan Opera in December 2005, wrote the libretto for *To Hell and Back*, a modern version of the Persephone myth, with music by Jake Heggie, which was first performed at the United Methodist Church of Palo Alto, California, on November 2. Featured singers were soprano Isabel Bayrakdarian and Broadway star Patti LuPone.

**Maria Schneider** (MM '85) was the subject of an admiring profile by Ben Ratliff in the November 17, 2006

*New York Times*, "Keeping the Notes Dancing and Flying." She was preparing for performances at Manhattan's Jazz Standard, while writing *Cerulean Skies*, a new composition for a festival in Vienna celebrating the 250th anniversary of Mozart's birth. Maria also shared her thoughts on some favorite recordings, from the Miles Davis/Gil Evans *Sketches of Spain* to the Fifth Dimension's "Up—Up and Away."

**Merrie Siegel** (BM '89) received an excellent *American Record Guide* review of her CD *Flute Music of the Americas* (see June 2004 Notes). Christopher Chaffee said, "She has a rich, well-controlled tone, and her technical facility is stunning." Merrie joined the Boise Philharmonic as Principal Flute for the 2005–2006 season—and has begun work on Volume 2 of *Flute Music of the Americas*. She can also be heard on Soundscapes (Capstone Records).

**Leo Schwartz** (BM '80) recently heard the premiere of his commissioned work *13 Ways of Looking at a Blackbird* at Northeastern Illinois University, in the august company of music by Brahms and Bartók. For more on Leo's music and his activities with the Clark Street Band, visit [www.leoschwartz.com](http://www.leoschwartz.com).

Harpist **Laura Zaerr** (MM '86) made her debut at Oregon's Chintimini Chamber Music Festival in June 2006, performing a classic of the chamber repertory, Debussy's *Sonata for Flute, Viola, and Harp*. Laura is a busy musician, teaching at the University of Oregon and playing in numerous classical and Celtic music ensembles.

## 1990s

**Kirsten Chavez** (MM '94) was interviewed by the *Philadelphia Daily News* before her appearance as Cherubino in the Opera Company of Philadelphia production of *The Marriage of Figaro* last May. Earlier that season, she substituted at the Met for Susan Graham in *An American Tragedy*.

**Lt. Col. John Clanton** (MM '95), Director of the U.S. Army Band, conducted the National Symphony Orchestra in "From Russia, With

Love," a program of music by Shostakovich, Tchaikovsky, and Rimsky-Korsakov, on July 14–15 at Rock Creek Park, Washington, D.C.

**Jonathan Arevalo Co** (MM '98) is a tenured Associate Professor at the Adventist University of the Philippines, and conductor of the Adventist Philharmonic Orchestra Development Program. He organized last summer's Mostly Mozart Festival at the Ateneo de Manila University, and last May conducted Chopin's *Piano Concerto in E Minor* with pianist Ingrid Santamaria in a concert in memory of Philippine National Artist Col. Antonino Buenaventura.

Composer **Gareth Farr** (MM '92) was recently appointed an Officer of the New Zealand Order of Merit (ONZM) for his services to music and entertainment. In music, his most recent work is an orchestral piece based on Robert Scott's 1910 Antarctica diary. In entertainment, Gareth shares the award with his alter ego Lilith LaCroix, New Zealand's leading drag percussionist, described as "a cross between Sheila E and Priscilla, Queen of the Desert." See [www.garethfarr.com](http://www.garethfarr.com) for more about Gareth and Lilith.

**Elizabeth Freimuth** (BM '96) was named principal French horn of the Cincinnati Symphony Orchestra in August.

Pianist **Angela Jia Kim** (BM '95) presented a recital in the Belle Fourche (SD) Concert Series on October 27.

**Shizuo Kuwahara** (BM '98) was recently named Conducting Fellow with the Philadelphia Orchestra, and in September won second prize in the Sir Georg Solti International Conductor's Competition, held in Frankfurt. The competition attracted more than 500 applicants from 72 countries.

**Alice J. Mees** (BM '93) produced "Sounds of the Season," a December 14 concert at Carnegie Hall featuring Eastman School faculty members Derrick Smith, baritone, Herb Smith, trumpet, and Peter Dubois, piano. The program included Herb Smith's new work *The Twelve Tones of Christmas*, as well as traditional favorites.

CONTINUED ON PAGE 32



Man with the mallets: Leigh Howard Stevens.

## Showing Off

There's even more to the Eastman Experience than is contained in *Notes*! Each month, the "Eastman Showcase" section of our website shines a light on a different Eastman student or alumnus. Recent showcases have included:

- Eastman Weekend's special guest, composer George Walker
- News about recent guitar alumni
- Soprano Pamela Coburn on the cover of *Classical Singer*
- Our first showcase of 2007: percussionist Leigh Howard Stevens



The site is updated and archived each month, so keep visiting [www.esm.rochester.edu/experience/showcase.php](http://www.esm.rochester.edu/experience/showcase.php). And, of course, keep reading *Notes*!



George Walker helped light up Eastman Weekend 2006.

CONTINUED FROM PAGE 31

Two Eastman graduates earned nominations for the 49th annual Grammy Awards. Violinist **Kayo Miki** (BM '94, MM '96) was nominated as part of Quartet San Francisco, whose *Látigo* was nominated as Best Classical Crossover Album and Best Engineered Album, Classical. **Christopher Theofanidis** (MM '92) was nominated in the Best Classical Contemporary Composition category for his choral work *The Here and Now*, recorded by Robert Spano on Telarc (and mentioned in the July 2006 *Notes*). The Grammy Awards will be held February 11, 2007 in Los Angeles.

Pianist **Jane Solose** (DMA '91) performed a program of solo works by Liszt at the American Liszt Society 2006 Festival in Georgia. (For more news about Jane, see "Eastman Alumni on CD," p. XX.)

**Sean Owen** (BM '95) joined the U.S. Army Field Band as principal flute in August 2006, and was promoted to Staff Sergeant three weeks later, based on his musical skills.

*The Thin Ice of Your Fragile Mind* by **Robert Paterson** (BM '95) was premiered at a concert of the American Modern Ensemble on October 14, 2006, along with music by Melinda Wagner, Paul Moravec, and many other contemporary American composers. Rob, who is Artistic Director of AME, appeared as a marimbist in the group's salute to American *Musical Mavericks* on March 3 and 4.

**Debbie and Mark Rohwer** (both MM '94) send an update: Debbie is chair of the music education department of the University of North Texas and has a busy schedule of presentations throughout Texas. Mark is director of choral activities and chair of the performing arts department at Flower Mound (TX) High School. Mark and the FMHS Jaguar Chorale were invited to perform at the 2007 Texas Music Educators Association Conference in San Antonio. They add, "The boys are growing like weeds ... Jeremy is 6 and Zachary is 4!"

**Timothy Webster Sparks** (MM '91) and his wife Amy Elizabeth welcomed their second son, Dylan

Webster Sparks, on January 23, 2006. Older brother Jason Thomas Sparks, age 2, enjoys playing with and taking care of baby Dylan.

**Marc Thayer** (BM '93, MM '95) has been named Vice President for Education and Community Partnerships at the Saint Louis Symphony Orchestra (see [www.slsso.org](http://www.slsso.org)). He has also started as artistic producer of the Whim Concert Series at the St. Croix (VI) Landmark Society, and served as director and faculty member of the Summer Music Institute in Fort Lauderdale, FL.

**Mike Titlebaum** (BM '91, MM '92) and his wife welcomed Maxwell Gale Titlebaum on September 5, 2006, weighing 8 pounds 4 ounces. For photos and more, visit [www.saxmike.com/max](http://www.saxmike.com/max).

**Juliet White-Smith** (DMA '98) performed the *Viola Sonata* (1999) by Pulitzer Prize-winning composer **George Walker** (DMA '56) at 34th International Viola Congress in Montréal, Quebec. Juliet is currently on the faculty of the University of Northern Colorado, and is President-Elect of the American Viola Society.

**Adeline Wong** (BM '98) was profiled in the May 10, 2006 *Malaysia Star*. The prolific young composer, who returned to her native Malaysia in 2002, received the 2005 Mandarin Oriental Kuala Lumpur Most Promising Artist Award. Her recent works include *Snapshots* (a cello concerto); and the score for the film *Chermin*. Adeline teaches at Sedaya College of Music, Yamaha Academy of Music, and Akademi Seni Kebangsaan.

## 2000s

Two recent Eastman clarinet alumnae recently joined "The President's Own" United States Marine Band: **Samantha Angelo** (BM '06) and **Lauren Miner** (MM '06). AS Marine Band musicians, Samantha and Angela also perform with the Marine Chamber Orchestra and Chamber Ensembles at the White House, in the Washington, D.C. metropolitan area, and across the country during the band's annual concert tour.



On November 14, 2006, **Kristian Bezuidenhout** (BM '01, MM '04) gave a harpsichord and fortepiano recital in the "Bach in Context" Series at New York's Miller Theater, with period-instrument string ensemble Le Nuove Musiche. "J. S. Bach and Sturm und Drang" offered a harpsichord arrangement of the Chaconne from Bach's D Minor Violin Partita, programmed with music by Georg Benda, Johann Wilhelm Hertel, and Mozart. The *New York Times*' Allan Kozinn remarked, "Mr. Bezuidenhout's tempos and phrasing were remarkably free, with everything from dramatic pauses to free-wheeling ornamentation ... he played with a sharp-edged articulation that sliced through the string textures."

**Maria Harrold** (BM '03) was appointed co-principal horn of the Florida West Coast Symphony (Sarasota, FL) for the 2006–2007 season.

**Gregory Mertl** (PhD '05) was recently named recipient of a 2006 Barlow Endowment General Commission, based at Brigham Young University. Gregory will write a 20-minute concerto for pianist **Solungga Liu** (DMA '01) and the University of Minnesota Wind Ensemble. Gregory is also writing a

cello concerto for Xavier Phillips, a protégé of Mstislav Rostropovich, to be premiered in spring 2007. The Open Gate ensemble, of which Gregory is founder and co-artistic director, will present a concert of his solo and chamber music on January 31, 2007, at Carnegie Hall's Weill Recital Hall; performers include Professor of Oboe **Richard Killmer**. In summer 2007, Open Gate holds its first international summer music festival in Taiwan.

A concert in memory of children's book author and illustrator Jane T. (Flory) Freeman was given by pianist **Jason Paul Peterson** (BM '03) at the Washington County (MD) Museum of Fine Arts. Jason's program included Schubert's Impromptus, op. 90 and Schumann's *Kreisleriana*.

In August 2005, **Mark Matthew Phelps** (BM '01) received his commission as a second lieutenant in the United States Marine Corps, after serving for three years as an enlisted Marine Musician. In March 2006, Mark graduated with honors from the Basic Officer Course in Quantico, VA, and in July, completed the Logistics Officer Course in Camp Lejeune (NC) as an honor graduate. He received a Certificate of Commendation from the

United States Marine Corps and a Certificate of Achievement from the Marine Corps Association. Mark is currently serving as a logistics officer with 2nd Battalion, 5th Marines in Camp Pendleton (CA), and will deploy in early 2007 to support the global War on Terror.

**Omri Shimron** (DMA '04 piano, MA '04 theory pedagogy) writes: "After graduating, I accepted a teaching position at Eastern Mediterranean University, an English-speaking institution in North Cyprus, for the 2004–2005 academic year. In Cyprus I taught studio piano, keyboard harmony, and music theory. During my year in Cyprus, I had the chance to visit my family in Israel (twice) as well as travel to Turkey, where I performed a solo recital and gave master classes at the Bursa State Conservatory. While at EMU, I premiered a new concerto for piano and string orchestra. Just as I was preparing for another hot year in the Mediterranean, a new opportunity brought me back to the U.S. to teach at Hillsdale College (MI), where I've been since August 2005. Although I miss living abroad, experiencing other cultures and peoples (not to mention the easy access to precious antiquities and the unforgiving sunshine), I'm happy to be back in the

U.S., where I'm closer to many of my friends and colleagues."

**Aaron Smith** (BM '05) gave a solo recital at the International Trumpet Guild Conference in June 2006, which he calls "truly an honor for some my age – 22. I was given a two-hour time slot to do with as I wished. I played and answered questions towards the end of the program about new music and the performance practice of it. I was glad to see an open interest for new music ... It was very flattering to see my name listed with some of the greats of our time, such as Arturo Sandoval, Mattias Hofs, Randy Brecker, David Bilger, Mnozil Brass, etc." For a review of Aaron's recital, go to [www.trumpetguild.org/2006conference/fri/414.html](http://www.trumpetguild.org/2006conference/fri/414.html); for more about Aaron, visit [www.trumpetsmith.com](http://www.trumpetsmith.com).

**Marguerite Williams** (BM '01) was recently named principal harpist of the Colorado Music Festival in Boulder, CO. She was also named the new principal harpist of the New World Symphony in Miami.

**ON THE WEB** More news about the Eastman School of Music, including the full text of *Notes* and expanded alumni information, can be found online at [www.esm.rochester.edu](http://www.esm.rochester.edu).

## Making money making music

Michael Drapkin (BM '79) graduated from Eastman with a degree in clarinet performance, and still identifies himself first and foremost as a performing musician. But as founder and director of the Foundation for Entrepreneurialism in the Arts (FEA), Michael is also devoted to training young musicians in the realities of the modern musical world, so that they won't just get jobs, but that they will help to create the jobs they want.

Michael himself is an excellent example of this: after playing in the Honolulu Symphony, he became a serial entrepreneur in software development, launching 30 different startup

companies before deciding to help his fellow musicians find new avenues for employment and founding the FEA.

In July, Michael launched the first Brevard Conference on Music Entrepreneurship at the Brevard Music Center in North Carolina. The conference was a great success, selling out and drawing musicians, entrepreneurs, and educators from across the country – including Eastman's interim dean, Jamal Rossi.

**ON THE WEB** For more about Michael, his exciting new ideas, and The Foundation for Entrepreneurialism in the Arts, visit [www.drapkin.net/FEA](http://www.drapkin.net/FEA).



**Drapkin teaches musicians that reality checks are as important as royalty checks.**

# FACULTY NOTES

Associate Professor of Music Education **Chris Azzara** published *Developing Musicianship Through Improvisation* last month. Chris was also keynote speaker for the Orange County (NY) Music Educators Association in November. Chris's 2007 schedule already includes speaking engagements in Pennsylvania, Connecticut, and Chicago.

Professor of Piano **Tony Caramia** gave a lecture-recital on "Discovering the Artistry of Cy Walter" at the International Association of Jazz Educators Conference in New York on January 12. In February, Tony will be a judge at the Crescendo Music Awards in Tulsa, OK, and on March 25, he'll be in Toronto to address the MTNA-CFMTA Collaborative Conference on "The Art of Modern Recital Programming: Using the New to Promote the Old."

In August 2006, Professor of Organ **David Higgs** gave the inaugural recital of the Casavant Frères pipe organ at First Presbyterian Church, Skaneateles, NY, during the Skaneateles Chamber Music Festival. In one concert, he teamed with Skaneateles Festival director (and Eastman Associate Professor **David Ying**) to play Saint-Saëns' *Prayer for Cello and Organ*, op. 158.

On December 8, 2006, Associate Professor of Theory **Steve Laitz** visited the UR Medical Center for a presentation called "Music Theory

in Practice." Steve talked about how knowledge of music theory is relevant to musicians and non-musicians, playing examples from Bach, Haydn, Chopin, the Beatles, and more others on the piano.

Eastman made a distinguished showing at the 2006 Annual Meeting of the American Musicological Society and Society for Music Theory. Professor of Musicology **Ralph Locke** won the H. Colin Slim Award for his article "Beyond the Exotic: How 'Eastern' is *Aida*?" which appeared in *Cambridge Opera Journal* in July 2005. And Professor of Musicology (and College Music Department Professor) **Honey Meconi** was a co-winner, with Vox Early Music Ensemble, of the 2006 Noah Greenberg Award, given for distinguished contribution to the study and performance of early music. Their collaboration is called "Extreme Singing," exploring the singing of low-lying Renaissance vocal works at their original pitch.

Professor of Trombone **John Marcus** performed the North American premiere of Sofia Gubaidulina's *Verwandlung* on November 25, 2006, in Toronto. Gubaidulina's "performance art" piece, originally written for Christian Lindberg and the Rascher Saxophone Quartet, is scored for solo trombone, saxophone quartet, cello, string bass, and tam-tam. John Also gave a master class at the University of Toronto on November 24.

Professor of Composition **Robert Morris** continues to enjoy playing outdoors. His latest outdoor piece, *Sound/Path/Field*, was performed September 24, 2006, on the Syracuse University Quadrangle. For more on the piece, visit [ecmc.Rochester.edu/rdm/SPF/SPF.html](http://ecmc.Rochester.edu/rdm/SPF/SPF.html).

Professor of Piano **Rebecca Penneys** will be making a two-week trip to Taiwan in June 2007 to teach and perform solo and chamber music, and will go to Chile for a ten-day seminar in September 2007. Closer to home, Rebecca is playing the complete Beethoven Piano Trios with Professor of Violin Mikhail Kopelman and Rochester Philharmonic principal cellist Stefan Reuss throughout the season at the Rochester Academy of Medicine.

Professor of Theory **Marie Rolf** gave a paper called "Debussy's *Printemps*: A Harbinger of Works to Come" at the Claude Debussy International Congress, University of Texas at Austin, in October 2006.

Professor of Piano **Thomas Schumacher**'s recent activities in China include master classes and competition judging at the Zhuo Guanren Piano Festival in Qingdao, and serving as visiting professor of piano at the Conservatory of Music in Shenyang. Previous trips included performances and master classes in Beijing, Xiamen, Wuhan, Xi'an, and Chongqing. He also recently

visited Japan, where he gave recitals and master classes in Tokyo. Zen-on Music Publishers of Japan recently released his analysis and study guide on the Rachmaninoff *Preludes*; his early study guides for Zen-on include the *Character Pieces* opp. 10, 76, 79, 116-199 of Brahms, and Albéniz's *Ibéria* and shorter piano works. His new critical edition of *Ibéria* appeared in 2005. Thomas has also taught at the Tonghai Piano Festivals in Taiwan. Recent performances and judging include Oberlin and Kent State Universities in Ohio and the Kosciuszko Competition in New York. Thomas will appear in the Eastman Faculty Artists Series on March 20, 2007.

Distinguished Professor of Violin **Zvi Zeitlin** will turn 85 on February 21, but shows no signs of slowing down. He still teaches 15 students and celebrated his 40th anniversary at Eastman with a recital on January 21 of music he introduced to Rochester by Bloch, Nardini, Bartók, and others. Last October he made his first return to his native Russia—which he left at age 2—performing and giving master classes (in Tchaikovsky's former home, no less). We will have more on this remarkable trip in the July 2007 *Notes*.

**ON THE WEB** For regular updates on Eastman faculty members' concerts, lectures, publications, and other activities, visit [www.esm.rochester.edu/faculty](http://www.esm.rochester.edu/faculty).



## Making Grover's Corners sing

Associate Professor of Voice **Robert Swensen** (right photo, pointing) and his wife, Assistant Professor of Voice **Kathryn Cowdrick** (left photo, standing), sang leading roles in the professional premiere of Ned Rorem's *Our Town*, based on the famous Thornton Wilder play, last July at the Lake George Opera Festival, Saratoga Springs, NY.

Premiered last February 24 at Indiana University, *Our Town*—Rorem's first full-length opera



in about 40 years—has received excellent reviews, most critics finding the composer's lyrical style well suited to the subject.



# Eastman faculty on CD

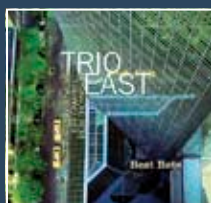


*The Bachelor's Delights* include a Grammy nod for lutenist **Paul O'Dette**. This Harmonia Mundi CD of music by

Daniel Bacheler (1572–1619) was cited in the recent Grammy nominations as “Best Solo Performance, Classical.” ClassicsToday.com called *The Bachelor's Delights* “one of the most consistently rewarding, enjoyable lute recitals in years. Highest recommendation.”



Conductor **Brad Lubman** is one of a Who's Who of contemporary music stars—including the Kronos Quartet and Bang On a Can—featuring in *Steve Reich: Phases (A Nonesuch Retrospective)*, a 70th birthday tribute to the great composer collecting original recordings of such classics as *Come Out*, *Drumming*, *Music for 18 Musicians*, and many, many more on 5 CDs.



Trio East—also known as trumpeter **Clay Jenkins**, bassist **Jeff Campbell**, and drummer **Rich Thompson**—recently released two CDs that have received great reviews: *Best Bets* (Origin 82466) and *Stop-Start* (Sons of Sound 25). Audiophile Audition's Jeff Krow said of *Best Bets*: “If cool is your school, check out the latest by The Trio East”; all-aboutjazz.com called *Stop-Start* “excellent” and “impressive,” and praised its “appealing sense of ease,” also praising Trio East's April 2006 performance in New York with **Harold Danko** and Rich Perry.



When Professor Emeritus of Piano **Frank Glazer** arrived in Berlin in 1932 to study with Artur Schnabel, that serious-minded pianist

insisted that Glazer drop the many brief encore pieces he learned as a student. It took almost 75 years, but Glazer, now 91, has returned to them with his new CD *Music of A Bygone Era* (Bridge 9194), a cornucopia of once-popular short pieces like Sinding's *Rustle of Spring*, Liadov's *Musical Snuffbox*, MacDowell's *Hexentanz*, and many others.



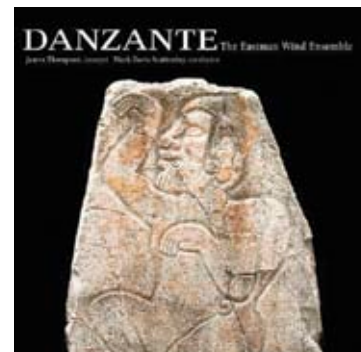
The Trout Reappears! Philips recently reissued its classic 1977 recording of Schubert's beloved “Trout” Quintet with the

**Cleveland Quartet** (on the Eastman faculty at that time), bassist **James VanDemark** (still very much on the Eastman faculty), and peerless pianist Alfred Brendel. The CD is in the “Original Masters” series of classic recordings remastered.



Guitarist **Bob Snider** teams with vibes player Joe Locke for *The Film Noir Project* (Sons of Sound), a collection that includes themes

from such movies as *Chinatown*, *Mulholland Falls*, and *Body Heat*. AllAboutJazz.com's John Kelman called *The Film Noir Project* “easy listening, but with a bittersweet undercurrent ... completely in character with its source.”



## Still leading the bands

The **Eastman Wind Ensemble's** hundreds of recordings under Frederick Fennell and Donald Hunsberger are a precious musical legacy. The EWE legacy continue with the new Summit Records release *Danzante*, led by current conductor **Mark Davis Scatterday** and featuring professor of trumpet **James Thompson**.

Scatterday (DMA '89) is not the only alumnus who has a showcase on *Danzante*. The CD's title track is a 2004 piece by **Eric Ewazen** (BM '76), and Thompson is the soloist in *Leader, Lieder*, a 2002 trumpet concerto by **Dana Wilson** (PhD '82). (*Danzante* also includes a trumpet concerto by Jacques Hétu, and brief pieces by Louis Stewart and Michel Colombier.)

For information and music samples, visit [www.summitrecords.com](http://www.summitrecords.com).

# STUDENT NOTES

First prize in the 2006 **Friends of Eastman Opera Voice Competition**, which took place in Kilbourn Hall on Saturday, November 18, went to baritone **Jonathan Michie**, a competition winner as an Eastman undergraduate, now a first year master's student in the studio of Carol Webber. As winner of the competition, Jonathan received the **Lynne Clarke Vocal Prize**, established in 1998 by John Clarke in memory of his wife; the Clarkes were founding members of the Friends of Eastman Opera. Second prize went to baritone **Jeffrey Goble** and Third prize to mezzo-soprano **Korin Kormick**. All are pictured here with competition adjudicator Eve Queler, founder and music director of the Opera Orchestra of New York.

Eastman students shone at the 28th Frinna Awerbuch International Piano Competition, held in Steinway Hall, New York City, from October 14-22, 2006. **Yin Zheng**, DMA student of Nelita True, tied for First Prize, and **Anna Maimine**, first-year MM student of True and an undergraduate student of Natalya Antonova, tied for Third Prize. Both women appeared at New York's Weill Hall in November. In addition, **Joon Hee Kim**, a student of Rebecca Penneys, was a finalist in the Awerbuch Competition.

**Pornphan Banternghansa**, a student of Rebecca Penneys, toured



**Friends of Eastman Opera threw some bouquets at (left to right) Jonathan Michie, Eve Queler, Korin Kormick, and Jeffrey Goble.**

with the Bangkok Symphony Orchestra in early November, performing Rachmaninoff's *Rhapsody on a Theme of Paganini* in concerts celebrating the 60th anniversary of His Majesty King Bhumibol's accession to the throne. The *Bangkok Post* praised Pornphan's "truly sparkling performance,"

**Yuri Blinov**, DMA student of Nelita True, played his New York debut at Weill Hall on September 23. He was also Grand Prize winner in the Texas Chopin International Competition.

**Helen Cha**, an MM student of Nelita True, won the concerto competition at the Piano Texas! Festival last summer and appeared with the Fort Worth Symphony.

**Beata Golec**, a doctoral student of Rebecca Penneys, was a winner in the 2006 Bradshaw & Buono International Piano Competition. Interviews with Beata and Rebecca can be read at [www.bbpiano.com/artist\\_month.html](http://www.bbpiano.com/artist_month.html). Beata's busy schedule this fall included a recital at Carnegie Hall on October 15, and a performance for *Chorus Line* composer Marvin Hamlisch in Buffalo on December 16.

**J. G. Miller**, BM student of W. Peter Kurau, was recently hired as Assistant/Associate Principal Horn, of the Flagstaff (AZ) Symphony.

Senior **Bobby Mitchell**, a student of Nelita True and First Prize winner in the 2005 William Garrison Interna-

tional Piano Competition, played a recital during the 2006 Festival.

Two BM students of Kathleen Bride did well at two prestigious summer music festivals. **Andrea Mumm** was one of two harpists chosen for the 2006 Brevard Music Festival, and **Jennifer Ruggieri** was the only harpist chosen for the 2006 Chautauqua Music Festival. Both won their positions after national auditions.

**Patrick Walle**, BM student of W. Peter Kurau, stepped into playing assistant horn with the Buffalo Philharmonic in December, receiving kudos from his fellow musicians for his fine work. Peter Kurau also tells us that the horn studio did very well at the BPO's recent extra-player auditions.

**Zhang Zuo**, a student of Nelita True, won first prize in the Shenzhen International Piano Concerto Competition, aged 18. Zhang played concertos by Liszt, Ravel, Rachmaninoff, and Mozart. As first prize winner, she received \$30,000 and 15 performances in China; the Polish judge on the 11-member jury also invited her to give a recital in Warsaw.

**ON THE WEB** Notes can't keep up with all the awards, honors, and high-profile recitals of Eastman students, but luckily the School's website can! For full, updated information on student honors, visit [www.esm.rochester.edu/news/honors\\_2006.php](http://www.esm.rochester.edu/news/honors_2006.php).



## Champion Charlie

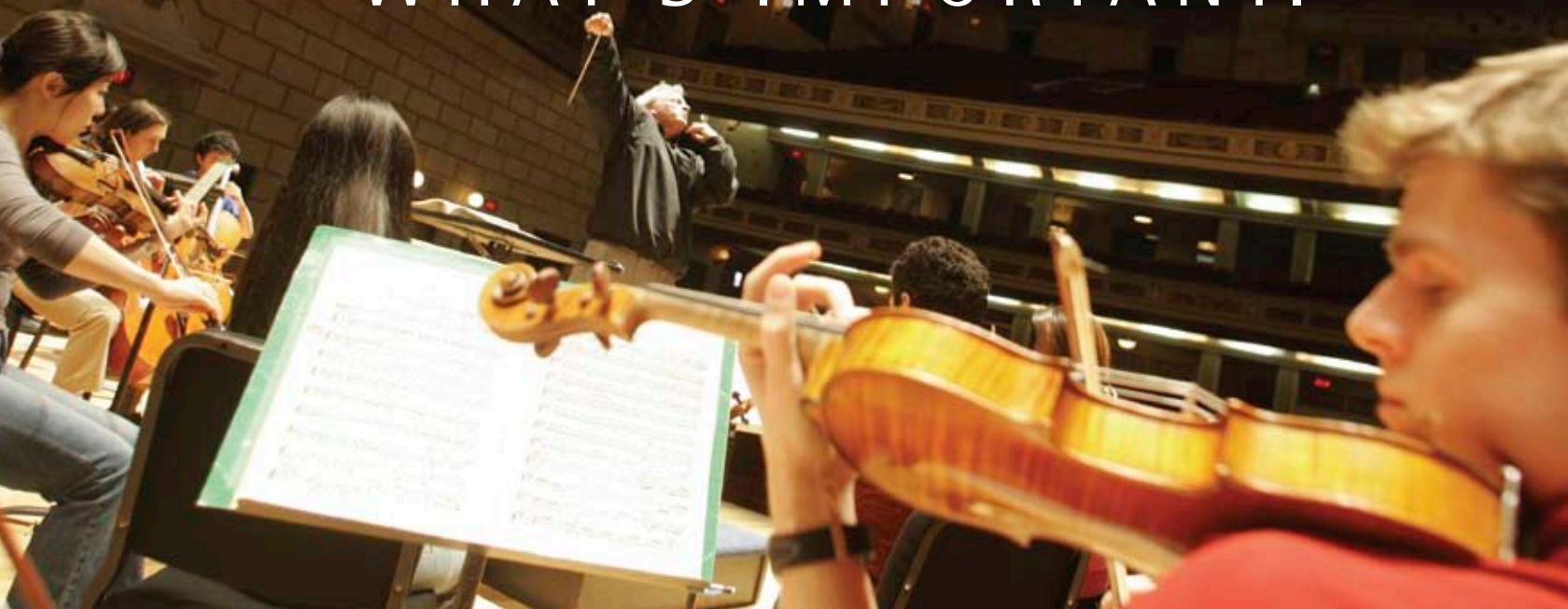
After a week of fierce competition in three rounds of judged performances, first prize in the Eastman School of Music's tenth **Young Artists International Piano Competition** was awarded on August 3 to 18-year-old **Charlie Albright** from Centralia, Washington.

"Albright ... established his primacy immediately," said the Rochester *Democrat and Chronicle*. "[He] looked like a scholar, but played like an angel." Not only did Charlie place first in the competition, he also won prizes for the best performance in a master class, best performance of a 20th-century work, and the audience prize.

Second prize was awarded to Kenric Tam of Los Altos Hills, CA, and Third prize to Viacheslav Kiselev of Russia. All three prizewinners were featured in concert on August 4 in the Eastman Theatre.



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## Major scholars

In December, Eastman celebrated the 250th anniversary of Mozart's birth with a couple of special guests. Musicologist, pianist, and composer Robert Levin (left) visited the School to hear a performance of his completion of Mozart's great *C Minor Mass*; he also lectured on his research as the first speaker in a new biennial series sponsored by Glenn Watkins (PhD '53, right). For more on Mozart at Eastman, see School News, p. 19.

PHOTOGRAPH BY KURT BROWNELL

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