

NOTES

A woman with red hair styled in an updo with a red feather, wearing a yellow off-the-shoulder gown with white lace, white gloves, and a necklace. She is holding a red rose with both hands. The background is a large, ornate clock face with Roman numerals.

JULY 2006

A MAGAZINE FOR ALUMNI OF THE EASTMAN SCHOOL OF MUSIC



NOTES

Volume 24, Number 2
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Editor

David Raymond

Assistant editor

Juliet Grabowski

Contributing writers

Bobbi Lonobile

Contributing photographers

Kurt Brownell

Walter Colley

Gelfand-Piper Photography

Nathan Martel

Photography coordinator

Nathan Martel

Design

Steve Boerner Typography & Design

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Eastman-Notes@esm.rochester.edu

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FROM THE DEAN

Charting a future course

DEAR FRIENDS,

Transition and change provide the opportunity to celebrate past achievements and to chart a course for future accomplishments. Our heartiest congratulations and hopes for great success go forth with Jim Undercofler as he assumes his new responsibilities as the President and CEO of the Philadelphia Orchestra. As you will read in the pages ahead, Jim's tenure as Director and Dean of Eastman has been marked by innovative accomplishments, which have strengthened the School's commitment to leadership.

As we look to the future, and to the coming academic year in particular, there exist three important initiatives that will have historic implications for the Eastman School of Music. The first is the search for our next Dean. President Seligman has appointed a search committee, which will be chaired by

University Vice-President and General Secretary Paul Burgett. Information about the search can be found on President Seligman's web page on the University's web site: www.rochester.edu/president.

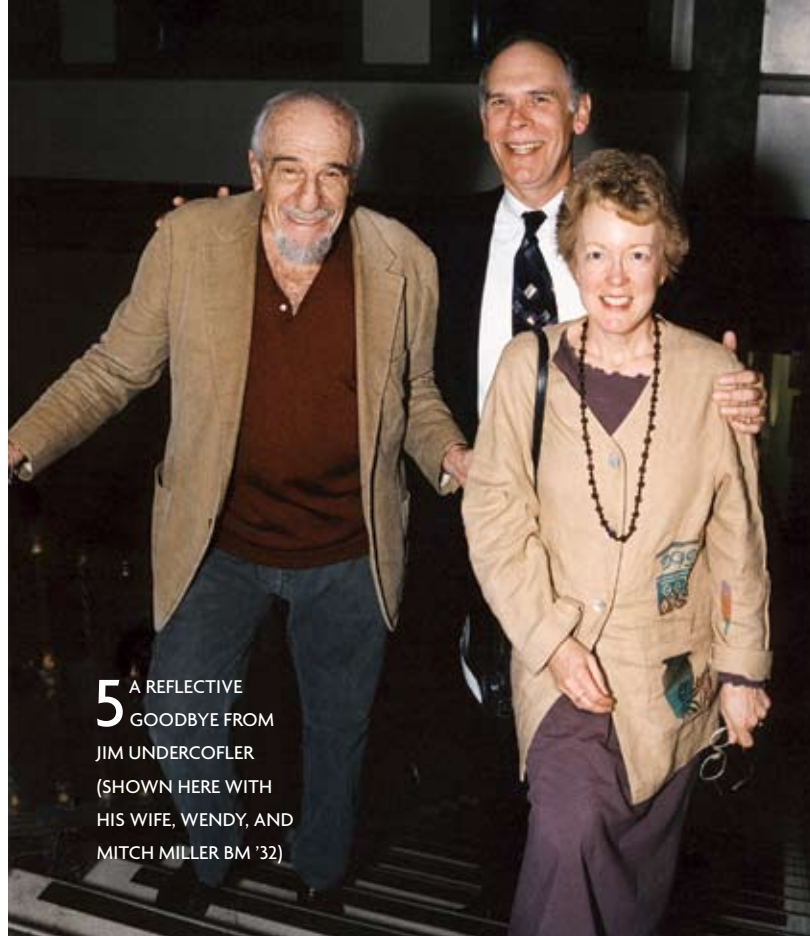
The second initiative is the creation of a five-year strategic plan for the Eastman School. The faculty and staff have been identifying those projects and initiatives that will best enhance Eastman's mission and strengthen its position of leadership among music institutions. Areas of particular importance include: increasing financial support for students; upgrading and expanding rehearsal, teaching, and performance facilities; improving the inventory of music instruments and equipment; and increasing the funding and opportunities for faculty, staff,

and student professional development.

Finally, a primary question that is always at the forefront of a great faculty is "How best can we prepare our students for their lives as musicians?" The Eastman faculty, under the leadership of the Undergraduate Curriculum Committee, is examining our curriculum with the goal of offering our students the best possible educational experiences. This project will result in a curriculum that reflects the shared values of the Eastman faculty. Thanks to the hundreds of you who completed a survey this past spring and shared your observations as alumni about ways to strengthen our curriculum.

Ours is a school where the highest ideals of artistry, scholarship, and leadership are not only pursued, they are achieved. Since arriving at Eastman one year ago as the Academic Dean, and now having the honor and privilege to serve as the Interim Dean, my respect and admiration for our great school has been reinforced and underscored on a daily basis. I look forward to the coming year with great confidence that the initiatives outlined above will create the gateway for a very positive future for Eastman.

Jamal J. Rossi, DMA '87
Interim Dean



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JIM UNDERCOFLER
(SHOWN HERE WITH
HIS WIFE, WENDY, AND
MITCH MILLER BM '32)



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ON THE COVER: Soprano Megan Bell made a lovely Princess in Eastman Opera's production of Chabrier's *L'Étoile*. See School News, p. 21, for more.

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

Coming Events

July–August 2006

- Glimmerglass Opera, Cooperstown, NY: premiere performances of *The Greater Good* by Stephen Hartke, commissioned by Hanson Institute for American Music

September 15–17, 2006

- *Shostakovich + Weinberg: An Artistic Dialog*: Festival honoring the centenary of Dmitri Shostakovich and 10th anniversary of the death of Mieczyslaw Weinberg (see ad p. 27)

October 12–15, 2006

- EROI Festival: With keynote speaker **Orpha Ochse** (MM '48, PhD '53) (see ad, p. 32)

October 20–22, 2006

- **Eastman Weekend**:
See adjacent ad

November 2–5, 2006

- Eastman Opera Theatre presents Mozart's *La Finta giardiniera*

December 14, 2006

- Eastman-Rochester Chorus presents Mozart's *Mass in C Minor* (as completed by Robert Levin)

Reunion at Eastman Weekend 2006

Please note that we inadvertently disseminated incorrect information regarding reunion years in recent issues of *Rochester Review*. The correct years have been published in *Eastman Notes* and on the web at www.esm.rochester.edu/eastmanweekend. We apologize to members of class years ending in 2 or 7 for any confusion this may have caused. Please be assured that your official celebration will be held on schedule in 2008, along with classes ending in 3 and 8.



Reflect.
Connect.
Expect.



www.esm.rochester.edu/alumni

On October 20–22, 2006, Eastman School of Music is hosting an event for everyone in our vast, interconnected community — **Eastman Weekend**, a multi-day extravaganza combining Alumni Weekend, Family Weekend, and Eastman Community Music School Open House. Don't miss this opportunity to join with friends, colleagues, and fellow members of the Eastman community as we celebrate our past, present, and future.

Memories of Alec and Lou ...

THANK YOU FOR a beautiful tribute to the lifelong friendship of Alec Wilder and Louis Ouzer in your feature “‘Dear Lou’: The irreplaceable Alec Wilder and the ‘letters he never mailed’ to his friend Lou Ouzer” in your January 2006 issue.

In annotating this new edition, we succeeded in keeping Wilder’s original text intact while providing many additional clues to Wilder’s life story. However, I’m afraid that we unintentionally omitted from the author credits one other “clue” that might be important to ESM alumni: I am an alumnus myself.

When I began my doctoral studies at Eastman, I was already fascinated by Wilder’s saxophone music and knew his popular songs, but it was during those studies that I formed treasured friendships with Lou and Helen Ouzer, Tom Hampson, and other Wilder friends in the Rochester community. Ralph Locke’s American Music seminar provided my first opportunity to write about Wilder, and I eventually helped to organize and catalog the formation of the Alec Wilder Archive at Sibley Library.

For me, Wilder’s connection to Lou Ouzer is also a deep connection to Eastman. I’m proud to have worked with University of Rochester Press on this new edition of *Letters I Never Mailed*, and that one of its main features is a new collection of Lou’s photographs of Alec.

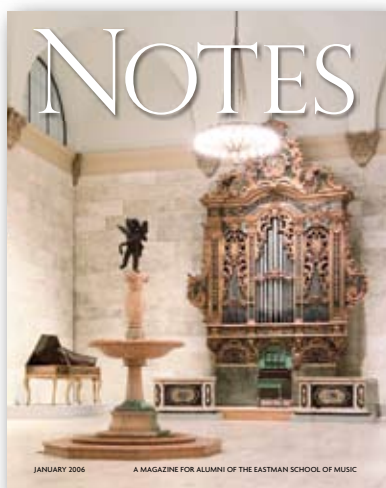
—DAVID DEMSEY (DMA ’89)
William Paterson University
Wayne, New Jersey

David Demsey is the editor of Alec Wilder’s Letters I Never Mailed.

THANK YOU FOR “The irreplaceable Alec Wilder” in the January *Notes*. You made me and other Wilder fans very happy. I offer a few comments/corrections:

Wilder was never a registered degree student, but only a private student of Herbert Inch in counterpoint and Edward Royce in

Jacob Avshalomov and his wife, Doris, with their dog, Birdie, at their home in Portland, Oregon, in 1997.



harmony. In preparing my DMA dissertation at Eastman (the absolute first dedicated to the study of only Wilder’s music), I had numerous conversations with him. He was very clear about his studies at Eastman.

I hope that readers are aware of the Wilder Reading Room in the Sibley Music Library, and of the extensive archives of scores, recordings, reviews, letters, Wilder’s prose, and thousands of other items of interest.

I also remind readers that the Sibley Music Library houses all the photographic images taken at Eastman, created by Lou Ouzer over 60 years. Perhaps now the University of Rochester Press will reprint Ouzer’s *Contemporary Musicians in Photographs*, a

wonderful collection of distinguished visiting artists and artist faculty. It was published by Dover in 1979 and is long out of print. If re-issued, that would make us Ouzer fans very happy indeed.

—GLENN BOWEN (MM ’56, DMA ’68)
Tucson, Arizona

... and “Jack”

OF GREAT INTEREST to me (in the June 2005 issue) was the article about “Jack” (as I knew him in 1942–43) Avshalomov.

When I was a wide-eyed, terribly naïve freshman at Eastman, newly arrived from the Middle West, Jack invited me to come to his apartment to listen to records. As he started to put on a recording of Hindemith’s *Mathis der Maler*, I commented that I didn’t like contemporary music. He looked at me for a moment and said, “That, of course, is your choice, but perhaps you shouldn’t say that around the Eastman School.”

I had, at least, the sense to be embarrassed by my gaffe. Over the years I have thought many times about his gentle kindness in saving me from revealing my ignorance any further. The incident has stayed with me for years and has been helpful in my own long teaching career.

—ELEANORE HUNT VAIL (BM ’46, MM ’47)
Professor Emerita, Earlham College
Oxford, Ohio



Two notable women

AS A RETIRED music historian who has special interest in women composers, I was surprised to read in a recent edition of *Eastman Notes* that music by two very prominent women composers, both associated with Eastman, was apparently not included in your first festival, although composers such as Libby Larsen and Joan Tower, neither of whom has ever been associated with Eastman, were. I am referring to Emma Lou Diemer (MM '49, PhD '60), who was the first woman in the United States to receive the doctorate in music composition degree, and Nancy Hayes Van de Vate (x '52), the only American woman composer known internationally (despite any claims other women may make in this regard). I hope we may look forward to music by Diemer and Van de Vate being prominently featured in future festivals.

—FLORENCE DU POIT
Montreal, Canada

A Ruth Watanabe tribute

THE JUNE [2005] issue of *Notes* brought the news of the loss of two personalities vividly remembered by all who knew them ... While Mr. Fennell, the Wind Ensemble, and his way of making music are unforgettable to me, my encounter with Ruth Watanabe has marked my life. Thus I couldn't not have tried to put into words what she has meant and still means to me as a tribute and an expression of my unending thankfulness to her.

—LISBET THEW (x '45)
Kilchberg, Switzerland

Keeping flexible

WHEN HOWARD HANSON addressed the 1950 graduating class, he advised us to "be flexible"—that we might end up doing something other than what we thought we wanted to do.

Following that advice, this year I am celebrating the 50th anniversary of The Music Room, Inc., as chairman and owner. Prior to opening the Music Room in 1956 with my wife, Gwen, in Rome, GA, I taught band, chorus, and piano in Marietta, Cobb County, GA, for five years.

We are still providing service to many bands in Northwest Georgia and southern Tennessee, selling band, orchestral, and combo instruments and accessories and publications in a new store and also have six teaching studios in operation. I am also the agent for the Yamaha Music in Education Keyboard and Curriculum Classroom Teaching System for Georgia, Alabama, and Mississippi. And this year we organized a New Horizons Band for the Rome area. You probably know that this is a marvelous program for adults originated in Rochester by Roy Ernst, retired Eastman Professor. Our first rehearsal was January 9, 2006, and we have 40 members already.

(And I thought I wanted to teach music theory in a college or university.)

Perhaps this demonstrates the influence of flexibility, although it reveals I have not become one of the most famous composers, performers, or teachers to help develop the reputation of the Eastman School of Music.

Nevertheless, when musicians see my Eastman diplomas in my office, they are impressed immediately!

—DONALD EVERETT (BM '50, MM '51)
Rome, Georgia

This was excerpted from an e-mail message Don wrote in response to a request from EastmanMAIL.

Prism revived

I'VE BEEN MEANING to write about a special concert we have been doing for the past few years at the middle school where I teach. When I was a student at Eastman, my favorite concert to participate in was the Prism Concert. Does Eastman still do a Prism concert? I always wanted to be able to do one with my students, so I tried it when we opened our new performing arts center in 2001. It was a smashing success, and both students and parents have requested it annually. So now we put on a Prism Concert during Parents' Weekend every October. Yes, that is an early time for a concert, and it always conflicts with Alumni Weekend at Eastman!

Our concert showcases all of the performing opportunities at The Rectory School, a junior boarding and day school in Pomfret,

CT. This year's performing groups were the concert band, jazz ensemble, chorus, guitar class, African drumming troupe, drama class, as well as a piano solo, violin duet, and vocal soloists ... There are string players in my band. It's an interesting combination that is a result of trying to keep kids performing when programs are cut!

Every year when I put this concert together, I think of my days at Eastman with fond memories. My thanks to Donald Hunsberger for the idea of the Prism; it really works with middle school students as well as with college students!

—JACQUELINE (CRATIN) SMITH, BM '85
Pomfret, CT



An ESM Grammy update

IN JANUARY, WE proudly listed 14 Grammy Award nominations by Eastman faculty and alumni (that should have been 15—read on). On February 9, only the Ying Quartet woke to find itself a winner, in the "Best Classical Crossover Album" category for *4 + Four* (Telarc 80630), the Yings' recent collaboration with the Turtle Island String Quartet. However, alumnus Bill Cahn (BM '68) pointed out that he is a featured percussionist on the Paul Winter Consort's CD/DVD *Silver Solstice* (Living Music 40), which won the "Best New Age Album" Grammy—the first Grammy to a release with DVD audio. We missed this nomination, but we congratulate Bill. (For another piece of Eastman Grammy news, see p. 27.)

Corrections

IN OUR JANUARY 2006 Faculty News, we inadvertently neglected to list Robert Morris, Professor of Composition and a past chair of that department. Bob was also honored in September 2005 for 25 years of teaching at Eastman. *Notes* regrets this omission!

“One of our own”

Eastman alumnus, dean, and innovator James Undercofler reflects on his years at the School

Steps to greatness: Jim Undercofler ushered Eastman into the 21st century.



In April 2006, Dean James Undercofler announced that he would be leaving the Eastman School of Music to become CEO of the Philadelphia Orchestra, effective August 1, 2006.

When James Undercofler was appointed Dean of the Eastman School in the fall of 1997, University of Rochester President Thomas Jackson's letter to the University community stated: "A rigorous, national search for a Director led us to one of our own . . . Jim obviously knows the School from the inside out, and the School knows him."

While Jim Undercofler had been the School's acting director for the preceding ten months, and Associate Dean for Academic Affairs since July 1995, his relationship with Eastman went back to the mid-1960s, when he was a student. He was the first Eastman director to be an alumnus (BM '67).

During his nine years leading the Eastman School, Undercofler steered the institution through the choppy waters of a rapidly changing musical world. This required new, and sometimes controversial, ways of thinking about the role of classical music and musicians in a wider and "wired" world. Shortly before leaving, Jim reflected on this, and on some of his other achievements at Eastman.

By David Raymond

IT WAS AT Eastman that I had my first exposure to expansive ideas about the music in the community, the power of music, and the responsibility of musicians," says Jim Undercofler. "When I arrived, I was in awe of the place—besides exceptional music making, I felt a special energy and a sense of belonging."

Eastman in the mid-'60s was a strictly regulated place; Undercofler remembers that students were still not allowed to practice on Sundays. But as president of the sophomore class and of the dorm council, he did learn that it was always possible to change an existing system. He also struck a blow for musical forward thinking, as one of the founders of Musica Nova—the contemporary music program that is still going strong here. "Howard Hanson had been opposed to European musical modernism, so works by such composers as Varèse and Dallapiccola had never been heard here," he recalls. "This

CONTINUED ON PAGE 6

Previous directors

The Eastman School, founded in 1921, had only four directors before Jim Undercofler.

Alf Klingenberg (1921–1923)



Alf Klingenberg founded the Dossenbach-Klingenberg School of Music (later DKG Institute) in 1913. In 1918, George Eastman bought DKG for \$28,000, selling it to the University of Rochester for \$1. During his term the Eastman

Theatre and Kilbourn Hall were built as gifts to the School from George Eastman. Klingenberg died in 1944 in his native Norway.

Howard Hanson (1924–1964)



Howard Hanson was for much of his life one of America's most famous composers, conductors, musical statesmen, and educators. Hanson was invited to head the School in 1924, at the age of 28. He made it a center for

contemporary American music with the Festivals of American Music, which ran from 1931–1971.

Walter Hendl (1964–1972)



Walter Hendl, a graduate of the Curtis Institute, was associate conductor of the New York Philharmonic (1945–49), music director of the Dallas Symphony (1949–58), and associate conductor of the Chicago

Symphony (1958–64). While at Eastman, he invited such international composers as Stravinsky, Khachaturian, and Penderecki, and helped create the jazz program.

Robert Freeman (1972–1996)



Robert Freeman was a noted pianist, musicologist, and administrator before coming to Eastman. During his tenure, he undertook the building of Sibley Place (later named Eastman Place and then Miller Center) and

the construction of the Student Living Center on Gibbs Street. After leaving Eastman, he was president of the New England Conservatory, and is now dean of the music school at the University of Texas–Austin.

CONTINUED FROM PAGE 5

was a whole new world for many students, and those concerts were very well attended.”

After receiving his bachelor's degree from Eastman and a master's degree from Yale, and doing doctoral studies at the University of Connecticut, Undercofler's career embodied his “expansive ideas” about music education. From 1976 to 1985, he directed the Educational Center for the Arts in New Haven, an arts organization devoted to service for students and teachers; from 1986 to 1995, he was founding director of the Minnesota Center for Arts Education, a state agency established to meet the artistic educational needs of students statewide.

PROACTIVE THINKING ABOUT the role of music and musicians in a community is as venerable an Eastman tradition as any, dating back to George Eastman's own commitment to music as a tool for community betterment. When Undercofler arrived in 1995 as Associate Dean for Academic Affairs, the great tradition was facing some important challenges. One of his charges was the implementation of the Eastman Initiatives, a sweeping series of academic and policy changes based on studies initiated during the tenure of Robert Freeman. The Initiatives affected course offerings, professional education, community outreach, and most basically the relationship of musicians to the “outside world.”

The changes would affect the School in fundamental ways, but Undercofler knew that if Eastman proceeded with them, it would become a unique institution among major music schools.

“For many years, the philosophy was ‘people will come.’ And they did come. But in the '70s and '80s the number of talented students diminished, and there were more schools vying for a decreasing number of students.

“For a time, all music schools were exactly alike, but Eastman broke out of the pack. I believed Eastman was ready for new and exciting ideas—if I didn't I would never have left Minnesota.

“I found a fantastic faculty that was willing to explore new ideas, that wanted to make Eastman a cutting-edge school—and was willing to provide the financial and structural support to make it happen fairly fast.”

There were many outstanding achievements in the “Undercofler Era”:

- Most important, to him, was hiring more than 45 faculty members and administrators—“It is through them that the historical mission of the School—the *Artistry, Scholarship, Leadership*—is realized.”
- “I remembered what a strong partnership Eastman had with the Rochester City Schools in the '60s,” he says, “and I wanted to forge those strong community partnerships again.” Two great successes are the Pathways Program, a strong commitment to supporting urban music education; and the Music for All chamber music program (see p. 22).
- The Eastman campus grew to include all of Gibbs Street from the Student Living Center to East Avenue.
- An urgent need in the 1990s was the updating of the technological infrastructure and increasing of Technology and Music Production

staff. “We were woefully far behind in this area when I started here,” says Undercofler, “but now our technical capabilities are as good as any music school’s, I think.” This includes not only computer upgrades and digital recording equipment, but also hosting long-distance master classes on Internet 2.

IN PHILADELPHIA, JIM Undercofler will be leading the orchestra he remembers hearing as he grew up. It is unusual for a school administrator to be chosen to lead a top orchestra; the usual course is to work one’s way up the orchestra-industry ladder. But Philadelphia Orchestra officials were impressed by his fund-raising ability, his interest in delivering classical music through such new technology as streaming broadcasts, and his ability to articulate his belief in the power of music—abilities all well-honed during his years at Eastman.

On the other hand, he’ll face some entirely new challenges, most notably negotiating a labor contract with the Philadelphia Orchestra musicians, whose contract expires in September 2007. But as a

board member of the American Symphony Orchestra League, he is definitely familiar with the orchestral world. One of his last initiatives at Eastman was developing Polyphonic.org, a Web resource for orchestra musicians (see p. 19).

“There are similarities to running the Philadelphia Orchestra and running the Eastman School—for example, the orchestra has 104 full-time musicians and the school about the same number of faculty members. The work in both cases is about the guiding and leadership of musicians—and defining the artistic voice of the orchestra, with the help of the music director.”

JIM UNDERCOFLER’S ADVICE to his successor is simple: “Keep to the mission of the School.” But he is also aware that in the 21st-century musical world, that may not be as simple as it sounds. “The great question for the Eastman School is not academics versus performance,” he says; “it is *old-think* versus *new-think*”—two very different ways of thinking about the classical music world.”

Moving Eastman forward: Jamal Rossi

LAST SPRING, AFTER less than a year as Eastman’s new academic dean, Jamal Rossi was announced as interim dean of the School after Jim Undercofler’s resignation. Like his predecessor, Rossi is an Eastman alumnus (DMA ’87).

“I returned to Eastman after nearly 20 years away to be a part of this great faculty, to have the opportunity to work with Jim Undercofler, and to utilize my talents in helping to shape the future of Eastman,” says Rossi. Prior to arriving at Eastman in the fall of 2005, Rossi served as the dean of the School of Music at the University of South Carolina where he facilitated the creation of new programs like

Jamal Rossi returned to Eastman in fall 2005.

the “Center for Southern African American Music,” the “Southern Exposure New Music Series,” and the “Southeastern Piano Festival.”

He also led the planning and funding for two new buildings, and fostered a program that served as a national model for the American String Teachers Association “String Project Consortium.” From 1989–2000, Rossi served as the assistant and then the associate dean of the Ithaca College School of Music.

As an active saxophone performer, Rossi has commissioned/premiered nearly twenty new compositions, has recorded numerous solo and chamber music recordings, has been a soloist with numerous symphony orchestras and military bands, and was a member of the Empire and Carolina Saxophone Quartets for more than 15 years.

“Serving as the interim dean is a distinct honor. I look forward to working closely with the faculty as we continue to move Eastman forward as a vital leader of music institutions.”



“Inspiring, extraordinary, significant”

On May 11, 2006, the Eastman community officially said goodbye to Jim Undercofler at a reception on the Cominsky Promenade. Professors Robert Morris (composition, theory) and John Graham (viola) had particularly eloquent words to share.

Robert Morris

DIRECTING ONE OF the best music schools in the world is a challenging job, but today the present state of music in America—flux and uncertainty—makes this a Herculean task. Many music institutions and traditions of the past are radically changing or defunct: concert institutions and management; music and academic publishing; promotion and journalism; music patronage and the audience.



And, while we all enjoy popular music, the rise of pop and mediated music has pushed classical music into a niche.

This is a difficult time for serious music. But over the last 11 years, Jim has promoted a compelling vision for the future of the School. Jim understands that we must continue to deal with the present impermanence with a creative and flexible attitude, and that we need to understand and use change itself to maintain rigor in the practice and study of music. This helps us revitalize the past as we contemplate the future.

Jim has resisted easy solutions that would lower standards. He has realized that the School needs to support the profession with some of the functions and products that publishers, recording companies, and music agents used to provide.

Among his many achievements, Jim has:

- Brought the draw on the endowment down from a high 7% to a low 6%, thereby protecting the financial solvency of our endowment;
- Equalized faculty salaries and earmarked more money for departmental work (lectures, visitors, travel allowances);

At a May 11 reception, Dean Undercofler received two meaningful gifts. One (above) was a chair engraved: *Given in grateful appreciation for your visionary leadership, unwavering dedication, and lasting contributions, from your colleagues and friends at the Eastman School of Music.* The other was *Becoming*, a unique CD with excerpts from notable recent Eastman performances, including Frederick Fennell's final performance at the School in 2004.

- Supported publications of books, articles, and recordings (often produced at Eastman);
- Supported the University Bridging Fellowships for academic faculty at a time when the central administration delegated such support to colleges and schools;
- Supported new programs in guitar, jazz studies, ethnomusicology, early music, the Institute for Music Leadership, and allied programs;
- Supported composition and jazz (Ossia, Alarm Will Sound, Musica Nova) and the invitation of world-class guests, fostering greater connection with new music in Europe and Asia;
- Supported ethnomusicology and the tolerance of difference;
- Accepted and protected sexual and political difference and orientation;
- Changed and improved the Community Education Division;
- Stimulated discussion of major issues at chair and full faculty meetings.

This is a tremendous record of achievement! Inspiring, extraordinary, significant. James Undercofler has not only kept Eastman's hand in, but also gotten the upper hand.

John Graham

THE WORD “VISION” has come to be associated with your name, not just here, but out of town as well. This word is used to describe your insight about how we might move into the future.

The use of it implies a trust of that insight, and I think this trust is built on a reading of the quality of your enthusiasm for movement. Instead of bemoaning the sociological factors through which the music we love is passing, instead of crying about how “the sky is falling in,” your insight leads towards the dynamics of re-definition and re-generation of the ways in which this music will be prepared, purveyed, and preserved.

But there is another, less visible, way in which you are a visionary, and that is in the natural way you are able to see and sense the world as it is, without the superimposition of categories. Performer/academician; new/old or classical/popular music; educator/administrator—these categorizations of intentions are often necessary, but, just as often, they are limiting to the flow of our ideas. Your vision is to be able to consistently know that the flow is ultimately more important than the particular channel, and to be able to lead from that awareness.

You have given us deep insight with the easy accessibility of a great listener. Those insights have altered the perspective of this School, and the many other schools who have the habit of being moved by what we do here.

To know that your visions will now be offered to the channels that define a great symphony orchestra is to know for sure that the greater world of music will now more instantly receive the benefit of these visions ... and that will offer us consolation for how much we miss you.

“I wish I knew then...”

Award-winning alumnus Alan “Buz” Kohan shares memories (and drops a few famous names) in addressing the Eastman class graduating 50 years after he did

After graduating from the prestigious Bronx High School of Science, Alan “Buz” Kohan (BM ’55, MM ’56) went on to the Eastman School of Music, where he got his bachelor’s and master’s degrees in composition. His scripts, music, and lyrics for a vast number of television awards shows and specials have won 13 Emmy Awards, the second-highest individual total in television history. Buz has received a long list of other media awards. This year, he took on a new writing challenge—Eastman’s 2006 Commencement Address—and met it very successfully.

By Alan “Buz” Kohan

THANK YOU VERY much for this honor. Many years ago, I wrote a line for George Burns in a television special. He was 95 years old at the time, and the line went, “When I was a young performer, I used to get a standing ovation . . . Now I get an ovation just for standing.”

Well, I’m not quite at that point yet, but I do thank you for the tribute.

Members of the faculty and the administration, honored guests, friends, and soon to be honored members of the graduating class of 2006: It is a privilege for me to stand here surrounded by such an outstanding and eclectic group to address the graduating class of 2006. It has been fifty years since I left the concrete campus to try my luck in the cold hard world out there, a roll of the dice which you are about to take as well.

Fifty years of ups and downs, triumphs and defeats, meeting and be-friending some of the outstanding persons and personalities of the past

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**That
was then:
Alan ‘Buz’
Kohan’s 1955
Eastman
yearbook
photo.**





Buz Kohan got an ovation for standing—and for delivering one of Eastman’s funnier Commencement addresses.

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half-century, putting words into the mouths of beautiful but inarticulate people, putting notes into the throats of some of the most incredible voices of our time, and giving audiences a cause to laugh, to think, to be moved, and even on occasion to be inspired.

Though I love continuity and symmetry, in order for me to get some thoughts across to you in this limited amount of time, I’m going to be jumping around a bit, so bear with me, and we’ll all be able to throw our mortarboards in the air and shout “Free at last!” before you know it.

In thinking about what I could say to you this morning that would have some relevance and resonance from the perspective of a half-century of absence, I thought it might be easier if I put down some thoughts under one large heading. The title of that umbrella was *Things I Wish I Knew Then*, and here are some of the items that made the cut.

BACK IN 1951, I arrived in these hallowed halls as a composition major, fresh from the Bronx, with such a minimal concept of what I was getting into that for my piano exam, I played “Tenderly,” in the key of E-flat. They graded me a 4-B-Question Mark, and assigned me a teacher named Jerry Diamond, who sounded more like a private eye than a pedagogue. In the four years that followed, my piano grade did improve numerically and alphabetically, but I believe the question mark remained to the very end.

So, the first thing I wish I knew then was to be better prepared to face new situations; and, number two, not to make out in the practice rooms because the doors don’t lock from the inside.

I think I got to Eastman on a fluke. There must have been a real shortage of composition majors that year, because for my audition, I sent a recording of a piece I had written for a Memorial Day Assembly at the Bronx High School of Science. It was an anti-war piece for piano, trumpet, percussion, and narrator called *What Shall It Be?* I was so unschooled, I played the piano part myself and taught the others their parts by rote because I didn’t know how to notate anything.

I sent this 12-inch acetate recording, made at the performance by some nerd on the audio-visual squad, as a sample of my work, and got a letter a short time later saying I was accepted as a composition major for the 1951 fall term.

As Groucho Marx once said, when informed he was accepted as a member of an exclusive country club, “I don’t think I want to join any club that would accept me as a member.” I had similar doubts about coming here, but it turned out to be a wise choice, thanks in no small part to a number of extremely understanding, compassionate, and patient teachers who threw me into the deep end, but stood by with musical life preservers in case things got too over my head.

There was the rail-thin Scandinavian theory teacher, Elvira Wunderlich, who looked the other way and smiled when I would harmonize a Bach chorale and end on a major seventh.

There was the movie-star handsome composition teacher, Louis Mennini, who in later years had to live down the shame of having a brother who headed up that inferior musical institution, Juilliard. Louis was extremely caring and easygoing, and his greatest pleasure was to expose us to all kinds of music. We would have listening sessions at his house on the weekends, and a lot of “long hair” was let down over wine and cheese. Mostly wine ... the cheese didn’t do that much.

I guess he had particular empathy for me, having started his musical career as an accordion player with his brother, Peter. (Steve Allen once had bumper stickers made up that read, “Use an accordion, go to jail.”) So when I got to be in Louis’s class, he had probably already felt the sting of being an outsider, and understood my fish-out-of-water status here.

I guess the *I Wish I Knew* in those cases was: I wish I knew enough to express my heartfelt thanks for their care, and for that of other faculty members above and beyond the call of duty, when I had the chance. It’s really not good enough to assume they know how you feel. Make it a point, while you’re in the moment, to express your thanks to those who touched your lives in a profound way. Write the note, send the e-mail, make the phone call. It means more than you can imagine to the recipient, and saves you fifty years of *I Wish I Would Have Done That*.

IN THE EASTMAN Theatre today are three gentlemen whom I have known for over five decades. Two of them I have not seen in over five decades, but they are more than nostalgic touchstones to the past. They are friends.

One was my very first roommate, Sam Fricano. He was a trumpet player from Silver Creek, and back in those days, when there was no dormitory for men, we were roommates in a house at 90 South Union Street. We cooked bad Italian and Jewish food, shared dreams and a love of jazz, and swapped stories of two very disparate lives that ended up in the same place.

Another one was a cello player from Pennsylvania, who actually made the U of R football team and played for the Yellowjackets while at Eastman. Probably the only thing more rare than a football-playing cello player at the U of R was a cello-playing football player at Eastman, and he was both. His name is Barry Hilbert.

The third gentleman all of you know, but in a different context. He is the esteemed Professor of Percussion and longtime member of the Rochester Philharmonic, who has been on the faculty here, it seems, forever. His name is John Beck, and when Sam and I moved to better quarters, the two of us, John, and another trumpet player—Tommy Hohstadt, the “boy wonder of the trumpet,” from Stillwater, Oklahoma—shared the downstairs of a house at 201 Meigs Street. Four other students lived upstairs, and we chipped in and bought a piano for \$75, put it in the back room, and sometimes, there was actually music coming out of that room.

I won’t tell you about John in those days, because he could probably tell tales about me, and it’s probably best that we both maintain a façade of dignity that befits our gray and/or thinning hair.



Congresswoman Louise Slaughter, who has represented the Rochester area since 1984, received the first Eastman Luminary Award, “for her tenacious support of music and the arts on the national, state, and local levels.”



Assistant professor of musicology Roger Freitas was a popular choice for the 2005-2006 Eisenhart Award for Excellence in Teaching: “a model of professionalism, scholarship, and musicianship,” in the words of Interim Dean Jamal Rossi.

So, the *I Wish I Knew Then* item that applies to those situations is as follows: The friends you made at Eastman are probably some of the best people you will ever meet in your career and your life. Keep in touch, share your joys and disappointments, and don’t lose track over the years. To paraphrase the poet William Butler Yeats, “When

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Roomies reunited: Sam Fricano (BM '55), John Beck (BM '55, MM '62), Barry Hilbert (BM '55), and Buz Kohan, in May 2006.

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you are old and grey and full of sleep and nodding by the fire,” those are the people who will warm your soul.

SO FAR, I have covered some of the *I Wish I Knew* things that happened here at Eastman. I’m sure those of you have read my bio would like to hear some juicy stuff about what happened to me after I left the relative shelter of Eastman, and what I learned in the glamorous, scandalous, high life of big time show business.

I wish I knew, when I was writing a television special for a group that was signed to the Motown label, that the little twelve-year-old bundle of talent who kept hanging around me, suggesting that we ought to write some songs together, would turn out to be Michael Jackson, whose songs, all but a very few of which I *did not* write with him, made him the largest record seller in the world.

I wish I knew 44 years ago, when my agent arranged a meeting with this odd-looking singer on the same day as my wedding, and we drove into New York after the ceremony to meet with her, that she would turn out to be Barbra Streisand. I’ve worked with her many times since then, and always remind her that I spent my wedding night with her. Her husband is not too thrilled when I say that.

I wish I knew how painful it could be to give your heart to certain performers, and write their final farewell TV specials, knowing you would never have the pleasure of seeing Sammy Davis, Jr., or Frank Sinatra, or Richard Pryor work their magic on an audience again.

... But I would do it again at the drop of a downbeat, and I guess that’s the point of many of these *I Wish I Knews*. Even though you know certain things, and you can look back and think with the wisdom of hindsight, that you would have chosen a different path or a different solution, everything that happens in life happens for a reason. It’s the journey that matters, not the outcome.

Fear is part of the equation when facing new challenges, but if someone says, “Can you do this?” say “yes,” and then figure out a way to do it. A “no” closes the door immediately; a “yes” leaves it open for wonderful things to happen.

ON MAY 25, 1956, fifty years ago almost to the day, there was a single performance given at Cutler Union of a musical revue called *Once Over Lightly*. I had written it as a requirement for my Master of Music degree in Composition. The show had sets and costumes, sketches and musical numbers, a full 24-piece orchestra, singers, dancers, and all the elements of a professional production. Most of the music I had written and orchestrated was in the popular vein, with a big dose of Broadway thrown in, and it took a bit of doing to convince the powers that be—and they were powerful—to grant me permission to attempt this as my thesis.

I went to the Director, Dr. Howard Hanson, the power that was, with my unusual request. He listened to my proposal, stroked his beard for a while, then said, “Well, if that’s what you want to do, go ahead.”

The total budget for the show, including a keg for the after-party, was \$600 ... today, a paltry sum, but back then, more than I could raise by myself. At the time I was President of Alpha Nu Chapter of Phi Mu Alpha, and I turned to my brothers for assistance in every facet of the enterprise, including copying parts, building sets, being in the cast, and raising the necessary capital by two unusual methods.

One was the reshelving of the books in the Sibley Music Library, for which they were paid a total of \$200, which they donated towards the budget.

As fate would have it, the Eastman Dental Dispensary, in conjunction with the Dentyne company, was running an experiment on the effect of their chewing gum on stained teeth. Those who qualified were required to chew a certain amount of gum, appear once a week for a light meter reading, and at the end of eight weeks, would be paid a fee for their cooperation. As it turned out, a good number of brothers had bad enough oral hygiene to qualify, and at the end of the experiment, which happened on the day before the performance, they each handed over their checks to me—which totaled \$400.

So that’s how we raised the budget for *Once Over Lightly*, which got me my Masters degree from what was then a very serious institution, got Alpha Nu named Chapter of the Year, got national press coverage because of the way we raised the funds, and got me to realize that one could rely on the kindness of strangers if you truly make them your friends.

ONE LAST *I Wish I Knew* before we all go our separate ways.

I wish I knew how you are all going to end up fifty years from now, but since that’s not possible, all I can say is, you’ve been given a golden opportunity to be a part of something special and nurturing here at Eastman, and the farther away you get from this day, the more you’ll appreciate what a gift it was.

Meliora to you all, thanks for inviting me, and remember to “Stop and Smell the Lilacs!!”

ON THE WEB You can read the complete text of Buz Kohan’s speech (including more memories of Eastman and of Hollywood) at www.esm.rochester.edu/news, under “May, 2006.”



In a Main Hall concert, harpist Jennifer Ruggieri performed *Night Dances* by the Welsh harpist and composer Ruby Aspinall. Nineteenth-century musical selections paid homage to Susan B. Anthony (below).

Notes for women!

Eastman's second Women in Music Festival salutes Susan B. Anthony—and we welcome other outstanding female musicians

By David Raymond

EASTMAN'S WOMEN IN Music Festival, successfully established in 2005 by Assistant Professor of Chamber Music Sylvie Beaudette, offered even more in its second presentation on March 27–31, 2006.

Several centuries of music by women composers was featured, from Barbara Strozzi (1619–1664) to current DMA student Beata Golec. The 2006 Festival commemorated the centennial of Susan B. Anthony's death with a concert of 19th-century music, beginning with Marie Zimmerman's rousing *Votes for Women!* and continuing with parlor songs, art songs, and piano duets. The week also included a "Women in Music" panel discussion and a Sibley Library exhibition, "Music in the Time of Susan B. Anthony."

And apart from the Festival, Eastman hosted several other "women of note" during the spring 2006 semester.



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Eastman students performing at the Women in Music Festival included violist Kimberley Fitch and cellist Sunny Yang in a string quartet performing a work by Libby Larsen (above), and baritone Zachary Palamara, shown studying Thea Musgrave's *Four Portraits* (below).



Selections included a medley of Suffragette songs, a Joni Mitchell tune, and many sophisticated instrumental and vocal pieces by women composers, performed by Eastman students and faculty members before audiences of all ages (left).



Libby Larsen, one of America's most frequently performed composers, made a whirlwind visit to Rochester from March 3–5, skillfully orchestrated by Eastman, the Rochester Philharmonic Orchestra, the Hochstein School of Music, Chamber Music Rochester, and The Commission Project. The centerpiece of Larsen's visit was the premiere of her *Sextet for Winds and Piano*, performed by a 100% Eastman ensemble: flutist Diane Smith (BM '73, MM '75); oboist Judith Ricker (BM '76, MM '81), clarinetist Margaret Quackenbush (DMA '82), current Professor of Bassoon John Hunt (BM '72), hornist Mary Hunt (BM '72), and pianist Joseph Werner (BM '73, MM '75). Larsen also gave master classes for performers and composers; here she is shown with clarinetist Kara Bancks (MM '06).



Metropolitan Opera star Ruth Ann Swenson gave a master class on the Eastman Theatre stage on February 22—for sopranos only! Six students sang six high-flying songs and arias. Here, Swenson coaches Maria Bellanca, who sang Bellini's *L'affandano*.



That great lady of jazz Marian McPartland paid tribute to Rayburn Wright in a January concert. In a master class, sophomore Jeremy Siskind received high praise from McPartland, and an impromptu invitation to appear on her long-running NPR program *Piano Jazz*.

Renaissance REBORN



A new 4-CD set celebrates the early years of early music at Eastman

By David Raymond

ISTORY REPEATS ITSELF in a new CD set that preserves a fascinating chapter in Eastman's performance history—the concerts of Ars Antiqua, the School's first professional-level early music ensemble.

Ars Antiqua was founded in 1957 by cellist Dorothy Amarandos (BM '46, MM '47), who changed her performing emphasis to the viola da gamba after some health problems made cello playing difficult. She had studied at Eastman with Luigi Silva, an acknowledged expert in Baroque music and performing.

The group's first presentation at the Memorial Art Gallery was "such a hit," Dorothy recalls. "It was

considered so different at that time—a through-composed concert performance with a script. We were more or less pioneers in early music performance at Eastman."

In fact, there were few such groups anywhere in America—Noah Greenberg's New York Pro Musica was a famous exception.

Starting as a small vocal-instrumental ensemble, Ars Antiqua's performances grew to include period dancing, dramatic excerpts from such writers as Shakespeare, Dante, and Molière, medieval church dramas, and even a short opera or two—all in historically accurate costumes and surrounded by appropriate art from the MAG collection. Most of Ars Antiqua's performers were Eastman students or graduates, guaranteeing a high level of performance.

Ars Antiqua's schedule quickly grew to four productions a year—and sometimes three concerts in a day. The group also toured across

New York State regularly. "It was insanity!" Dorothy recalls. But it was well-scripted insanity. Each Ars Antiqua presentation was a meticulously researched show on a particular theme or subject, ranging from the 12th to the 18th century.

As treasurable as the group's performances were its beautiful programs, brochures, and newsletters, researched by Dorothy and designed by Sylvia Farrer, which copied such old forms as illuminated manuscripts and woodcuts (see the initial for this article).

Ars Antiqua disbanded in Rochester in 1967; Dorothy went to New York City to start a similar group, and eventually did the same at Ohio State University, where she became professor of cello. The



renaissance of Ars Antiqua began a couple of years ago, when Wallace Rust, one of the original members, sent Dorothy reel-to-reel tapes of 17 different shows from 1960–1965—only a fraction of the group’s total, but a tremendous find.

Using her own money, Dorothy decided to create a CD set that was not just a memento for Ars Antiqua members, but could be sold to the public. Dorothy’s son undertook the actual digitizing of the original

four-track tape recordings, a process that took an entire year. The resulting 4-disc set contains well over four hours of music that once existed only in memory.

With its new Italian baroque organ, the Fountain Court is once again the home of early-music performances; with the recent addition of Early Music Performance MM and DMA degrees, they should continue to flourish at Eastman. This pleases

Dorothy, who traveled to Rochester last spring to promote *Ars Antiqua Renaissance* and to attend a reunion dinner of Ars Antiqua members. “Ars Antiqua was such a delight,” she says. “I’m so thrilled to have it brought back to life.”



Four-CD set: *An Ars Antiqua Renaissance*

ON THE WEB You can read much more about Ars Antiqua, and see more pictures from its 1960s performances, at arsantiquarenaissance.com. *An Ars Antiqua Renaissance* is available at cdbaby.com/cd/arsantiqua.

Ars Antiqua in the early 1960s, photographed by Lou Ouzer.

Left to right: Masako Toribara (Professor Emeritus of voice), Myrta Knox (MAS '54), Joyce Castle (MM '66), Madeline Ingram (BM '45), John Ingram (x '61), John Braund, Gordon Gibson, Dorothy Amarandos, Alvin Fulton (BM '52, MM '53), Ralph Jackno (BM '59, MM '61), Francis Bundra (MM '57), Carol Bundra (x '56).



An Ars Antiqua reunion last spring, in front of the MAG Italian baroque organ.

Left to right: Wallace Rust, Robert and Myrta Knox, Sheron Dixon, Lewis Ward-Baker, Masako Toribara, Patricia Ward-Baker, Dorothy Amarandos, John and Nancy Braund, Harrison Hood, Sylvia Farrer Bornath, Philip Bornath.

“A Valkyrie at 19”: soprano Susan Marie Pierson

By David Raymond



Many fine singers have graduated from Eastman, but **Susan Marie Pierson** (BM '74) is surely one of the few to become a famous exponent of such Everests of the soprano operatic repertoire as Strauss's *Elektra* (above) and Brünnhilde in Wagner's *Ring*—which she has performed all over Europe, from the Paris Chatelet to the Deutsche Opera, Berlin, to the Finnish National Opera, Helsinki. Susan is also the first soprano to have sung Bartók's *Bluebeard's Castle* and Schoenberg's *Erwartung* in a double bill, as she recently did with the Canadian Opera.

We're also sure that Susan is also the only Eastman grad to star in a live recording of Wagner's *Tristan und Isolde*—made in Sofia, Bulgaria in February 2004, and recently released on the Titanic label. This recording, with some other aspects of Susan's varied career, was the subject of our conversation this spring.

Did you always want to be a singer?

I knew I wanted to be an opera singer from about the age of 12. When I was a cranky baby, my parents would put me in front of the stereo and play opera records, so to me, opera was normal singing. Our music director at Trinity Cathedral in Phoenix recognized the quality of my voice, and I began to study singing at age 14. When I performed in small recital that was attended by Richard Bales (ESM '36, a noted conductor), he recommended me to Anna Kaskas at Eastman.

How did you get started in Wagner?

The summer I was 19, I spent with the North Star Opera, which became the St. Paul Opera. They did a Wagner opera every summer, and so at 19 I was a Valkyrie. Later I took part in the Seattle *Ring* cycles under Speight Jenkins, and the work was prodigious, playing Norns and Rhinemaidens, and covering everybody, even Brünnhilde and Sieglinde.

My first European Wagner performance was in Nantes, France, where they did a complete *Ring* cycle, one each year. I was offered a job as a Valkyrie, and eventually sang Brünnhilde many times there.

What about Italian opera?

I have sung several Verdi roles, beginning with Amelia in *Un Ballo in Maschera* with Pavarotti in Philadelphia, after I won the Pavarotti Competition. I have also sung in *Trovatore*, *Aida*, and the original five-act French version of *Don Carlos*. I was encouraged to do more Italian repertoire, but it never felt completely right for my voice. And the way the Verdi librettos are written, with all that musical repetition—it felt a little silly to me after Wagner. Frankly, I did not like many of the women characters in these operas; they seemed weak—like pawns. Many will disagree with me, but I found *Aida* to be a wimp!

You recently performed in a very different kind of musical theater role—the Abbess in *The Sound of Music*.

I have done crossover stuff. My father had a dance band, so when I was growing up I learned all the standards and big-band music—I loved it! I've also done cabaret evenings at Reno Sweeney in New York. Onstage, I had done Gilbert and Sullivan and *The King and I*, but this *Sound of Music* performance in Seattle was the first in quite a while. The first day of rehearsals, my heart was in my throat! But “Climb Ev'ry Mountain” went great.

Tell us about the *Tristan und Isolde* recording.

The money for it was raised by private contributions, which was unheard of. We started a non-profit, 501(c)3 company, and all the money we collected was used to make the recording—not to line a record mogul's pockets. And we had reserved the orchestra and the hall when the American dollar fell, so we had to do some benefit recitals in California, Washington, DC, and New York to make up the difference.

This concert was a debut in *Tristan* for me, for the tenor [Marc Deaton], for the mezzo who played Brangäne [Gwendolyn Jones], and for the conductor [Glen Cortese]. And because we had trouble getting equipment through Bulgarian Customs, the engineer did not have a chance to set the levels and microphone placements in a rehearsal—he was flying blind at the performance.

But everything worked out!

The hall [the Eastman Theatre-sized National Palace of Culture] was sold out, the performance was successful, and I think the recording came out very well. [One reviewer stated that Susan “sang with a gloriously round, supple tone, providing an Isolde of majesty and, ultimately, pathos.”]

ON THE WEB You can read more about Susan, see photos of her in her many operatic roles, and listen to her in excerpts from *Tristan und Isolde* at www.SusanMariePierson.com. The *Tristan* recording (Titanic 261) is available from Amazon.com and other online retailers.



By musicians, for musicians: Polyphonic.org's home page.

The Orchestra Musician's Home Companion

ON APRIL 10, Eastman's Institute for Music Leadership unveiled Polyphonic.org, a comprehensive website for professional orchestral musicians. The website is the first project of the Orchestra Musician Forum, created last year by the School thanks to



Ramon Ricker

the \$1.2 million gift of philanthropist and Symphony Orchestra Institute founder Paul R. Judy. Designed by musicians—professional players, industry consultants, music educators, publishers, and more—for musicians, Polyphonic.org is truly the orchestra musician's companion, offering what outgoing Dean James Undercofler has called “the resources musicians need to be success-

ful”: educational and informational services to help career musicians realize professional growth, personal fulfillment, and job satisfaction.

Polyphonic.org's features include:

- Award-winning writer Greg Sandow's video interviews with Gloria dePasquale, Fergus McWilliam, Robert Wagner, Tina Ward, and other progressive musicians on such topics as professional development, entrepreneurship, the business of orchestras, and health and injury prevention
- An ongoing research project by Drew McManus with 1,400 orchestra musicians in 90 orchestras about their needs, problems, and challenges today and tomorrow. McManus, Polyphonic.org's Senior Editor and Research Principal, is well regarded for his ArtsJournal.com blog Adaptistration, which has been described as “a beacon for the future of classical music.”

- A dynamic interface and virtual discussion panels on hot topics facing orchestral musicians

- Orchestra Spotlights—profiles of North American Orchestras, including the San Francisco, Grant Park, and Nashville Symphony Orchestras

• Daily news feeds from ArtsJournal.com

After just a few months up and running, Polyphonic.org has already attracted 400 registered users and much respect in the musical community. “Our initial research showed that today's orchestral musician wants to be more of an active participant in the life of his/her orchestra,” says Polyphonic.org's editor-in-chief, and director of the Institute for Music Leadership, Ramon Ricker. “Polyphonic.org is facilitating that by giving musicians a forum for sharing and learning about the topics that impact their professional lives most, and the good news is that they are using it.”



German composer Rolf Rudin lectured to composition and theory students.

European composers visit Eastman

IN RECENT YEARS, Eastman has hosted several contemporary composers of international reputation, including John Adams, Krzysztof Penderecki, and Sir Harrison Birtwistle. The tradition continued in 2006 with nearly simultaneous visits from two important European composers.

During the week of February 20, Dutch composer Louis Andriessen paid his first visit to the School, for several days of concerts and presentations. Andriessen, born in 1939, cites his main musical influences as “Bach, Stravinsky, and boogie-woogie”; it is also inspired by minimalism and American jazz and rock music. It is hard-edged, aggressive, exciting music—and extremely influential on many younger composers. A February 20 Musica Nova concert led by Brad Lubman (who also performed, proving to be a virtuoso on xylophone and brake drums) featured Andriessen’s popular *Workers Union*, along with music by Bang on a Can composers Michael Wolfe, David Lang, and Julia Gordon, all influenced by Andriessen.

Two nights later, Brad Lubman led members of the Philharmonia in the Rochester premiere, and one of the first American performances, of Andriessen’s *La Passione*. This half-hour work for solo violin, mezzo-so-

prano, and an idiosyncratic orchestra including two pianos, percussion, electric guitars and keyboard, and cimbalom, was described by *Democrat and Chronicle* reviewer John Pitcher as “a sort of cross between a Baroque Passion and a concerto grosso.” Andriessen insisted on bringing the soloists who premiered *La Passione* with the London Sinfonietta in 2002: violinist Monica Germino and mezzo Cristina



Louis Andriessen

Zavalloni—a wise decision in the light of their brilliant, committed performances. Paired with that seminal work of modernism, Stravinsky’s *Sacre du printemps*, this was a very exciting concert!

Later in the week, Eastman greeted the German composer and theorist Rolf Rudin (b. 1961), whose visit was a collaboration

of the departments of Conducting and Ensembles, Composition, and Theory, and the Arts Leadership Program.

Rudin, a prolific composer who is especially well regarded for his wind music, heard Mark Scatterday and Martin H. Seggelke lead the Eastman Wind Ensemble and Eastman Wind Orchestra in his *Das Verstromen der Seele, Vom Ende der Zeit*, and *Die Druiden*. Rudin also lectured on his own music, and gave a survey of the “theory scene” in Germany.

Remembering Mamoulian

ROCHESTER TV CAMERA crews are a common enough sight at Eastman, but this spring the School hosted a famous documentary filmmaker from France. In May, Patrick Cazals, who has made more than 40 documentaries for French television, visited Rochester to research and film a segment for an upcoming TV film about the stage and screen director Rouben Mamoulian (1898–1987). You may be aware that Mamoulian directed such Hollywood films as *Dr. Jekyll and Mr. Hyde* with Fredric March (1931), and *Becky Sharp* (1935), the first Technicolor feature, as well as the Broadway musical classics *Porgy and Bess*, *Oklahoma!*, *Carousel*, and *Lost in the Stars*—but you may not know that from 1923–1926 he lived in Rochester, working as a stage director and “dramatic instructor” for Eastman’s opera department, and for the short-lived Rochester American Opera Company.

Cazals visited the George Eastman House to screen several of Mamoulian’s films; he also visited Eastman, examining Sibley Library archival material on Mamoulian and filming in the Eastman Theatre.

He also interviewed School Historian Vincent Lenti, who describes Mamoulian’s brief stay in Rochester in the first volume of his history of Eastman, *For the Enrichment of Community Life*. Cazals’ hour-long film will be shown on France’s Ciné-Cinéma Channel in October 2006.



Director Mamoulian (second row, sixth from left) with the Rochester American Opera cast of *Carmen* (1924).



Two French rarities: Chabrier's *L'Étoile* (above) and Massenet's *Cendrillon* (below, with Kristen Goodkin as Cinderella).

Enchantement! Merveille! Opera à la Française brings spring to Eastman

TO MANY OPERAGOERS, French opera means *Carmen* and *Faust*, and that's about it. This year, Eastman Opera Theatre offered visually striking productions of two French discoveries full of charm, wit, and melody.

Emmanuel Chabrier is best known for short orchestral works like *España* and *Bourrée fantasque*, but he also wrote several operas—and one operetta, *L'Étoile* (*The Star*—1877), which was Eastman Opera's winter studio production, directed by Steven Daigle. The bizarre and fanciful plot centers on a king of a mythical land who enjoys seeing an execution by impalement on his birthday, and a peddler who volunteers for the honor but falls in love with the Princess. All ends happily, *mais oui*.

Chabrier's transparent, tuneful music for

L'Étoile is perfectly French, and was extravagantly admired by no less than Debussy, Ravel, and Stravinsky. The wildly colorful set and costumes, inspired by the fanciful pointillist art of Paul Signac (1863–1935), were an elegant counterpart to Chabrier's music.

Everybody knows the story of Cinderella, but few know Jules Massenet's opulent operatic version of the story, *Cendrillon*. Eastman Opera's lavishly set and costumed spring production of this rarity was directed by Ted Christopher and conducted by Benton Hess. A big hit at its 1899 premiere at Paris' Opéra-Comique, *Cendrillon* is seldom performed today because of its scenic requirements, but the Eastman Theatre production highlighted some luscious music, and its romantic, moonlit, fairy-tale atmosphere made for a jewel of an opera in a jewel of a theater.



Eastman switches to Interfolio credential services

EASTMAN SCHOOL OF Music students and alumni will soon have a simple way to create and manage educational or professional credential files.

This summer, the Office of Careers and Professional Development will begin the transition from a paper-based service handled in Rochester, to an online service offered through Interfolio, Inc.

Interfolio files are maintained electronically by the file holder and are available anytime, anywhere, from any standard web browser. Eastman School of Music students and alumni will have the ability to control their entire file, including adding and deleting documents, and scheduling the delivery of a credentials file to an institution. With a simple request, Interfolio can send docu-

ments electronically to participating institutions or mail them to any location in the U.S. or around the globe. All active file holders have received more information about how to sign up for this service.

Don't miss out on the opportunity to take advantage of this speedy and confidential service available 24/7! Visit www.esm.rochester.edu/careerservices for more information.

Taking music to the streets (and malls and libraries)

THIS SPRING, DOZENS of Eastman students brought their talents and passion for music to the community, thanks to the School's unique Music For All program. Chamber ensembles of 2 to 6 musicians performed for audiences ranging from preschoolers to senior citizens, in schools, churches, libraries, and bookstores.

According to Elinor Freer, coordinator of the program, Music For All is the most

extensive and comprehensive outreach program of any collegiate music school.

The students' training begins each year with a seminar in January during which a young professional chamber music group—this year the Amelia Trio—demonstrates the skills necessary to connect with audiences of all ages.

The student groups spent February preparing their own presentations, and they went

“on the road” in March and April.

“All 21st-century musicians must become powerfully communicative advocates for their art,” says Freer.

“Music for All gives Eastman students the opportunity to develop the performance and communication skills necessary to become such advocates—and allows them to contribute to building new audiences for classical music.”



A member of the Amelia Piano Trio demonstrates the fine art of connecting with an audience of all ages.



Everett Gates

EVERETT GATES, PROFESSOR Emeritus of Music Education, died on March 6 in Rochester.

Professor Gates had a long and fruitful association with the Eastman School. He graduated with a bachelor's degree and performer's certificate in viola in 1939, and with a master's degree in 1948. During the following decade, he was principal violist and assistant conductor with the Oklahoma City Symphony, and a member of the faculty of Oklahoma City University.

Everett Gates returned to his alma mater as Professor of Music Education in 1958, and was promoted to chair of the department eight years later. He earned an Alumni Award for Excellence in Teaching in 1968.

After his retirement in 1979, Everett Gates remained in close contact with many of his former students, nurturing future music educators and sharing his artistry and wisdom with students and colleagues.

In November 2004, Gates was honored at Eastman with the Everett Gates String Music Education Scholarship. At the time, his former student Sandra Dackow (BM '73, MM '77, PhD '87) said: "Thank you, Everett, for never accepting less than our best. As we continue to influence and inspire our own students, we realize that we are also offering them the reflection of what you taught and shared with us ... We honor you by carrying your work and your love for all things musical forward into the future."

Richard Pearlman

RICHARD PEARLMAN, who directed Eastman's Opera Theatre program from 1976 to 1995, died on Saturday, April 8, in Chicago, of lung cancer.

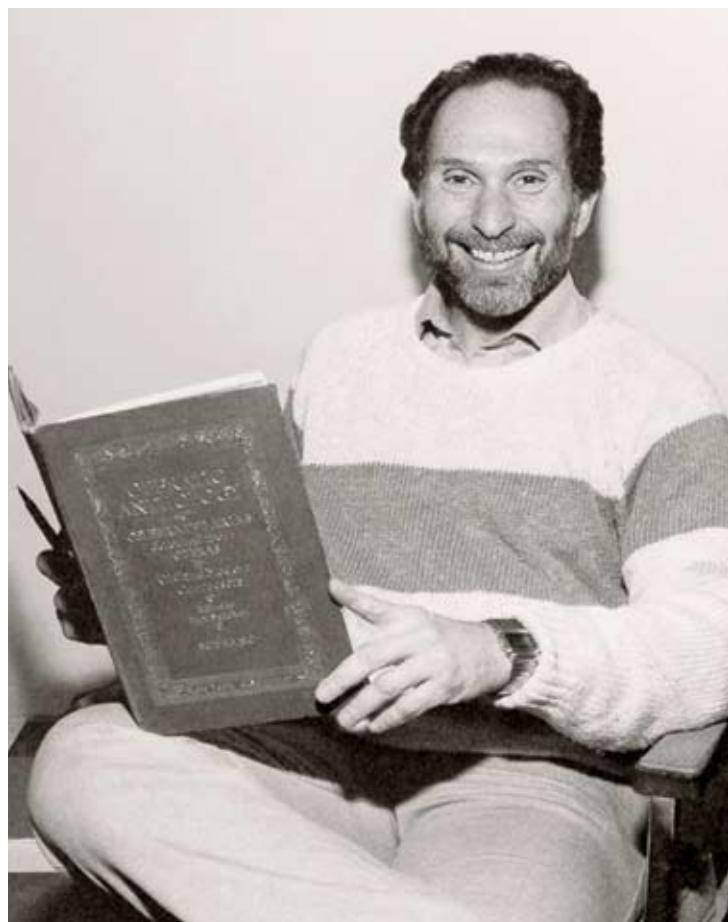
Born in Connecticut and raised in Arizona, Richard Pearlman attended Columbia University, majoring in English Literature, but, as he wrote, "[dividing] my time between the library and the standing room of the Metropolitan Opera." He decided his life's goal was to be an opera director, and started as an assistant stage manager at the American Shakespeare Festival. That led to the Dallas Opera, where he worked on *Lucia di Lammermoor* with Maria Callas, directed by Franco Zeffirelli: "Any doubts that I had chosen to pursue the right profession were swept away forever."

Pearlman made his directorial debut in Chicago in 1962, also in *Lucia*, with Joan Sutherland. In 1964–1965 he directed the American premiere of Berlioz's *Béatrice et Bénédict* for Washington Opera. This led to a three-year stint as a resident director at the Metropolitan Opera, then a return to Washington as Artistic Director (1968–1970). He followed this with a busy freelance period, directing everything from The Who's *Tommy* (with the young Bette Midler) to the American premiere of the Weber/Mahler *Die Drei Pintos*, and writing new English translations of standard operas.

But he had a desire to work with talented young performers, and in 1976 arrived in Rochester as Director of Eastman Opera Theatre. Richard Pearlman stayed at Eastman for 19 years, calling it "in many ways the most satisfying period of my professional life." He directed many imaginative, sometimes controversial productions, particularly of works by Mozart, Rossini, Menotti, and Britten, and gave opportunities to such young singers as Renée Fleming and Anthony Dean Griffey. In

1995, Richard Pearlman brought his operatic and educational expertise to the Chicago Lyric Opera Center for American Artists, regarded as one of the very best in the United States.

In fall 2002, Richard Pearlman visited Eastman to judge the Friends of Eastman Opera Voice Competition and give a talk in the Arts Leadership Program series. It was typically titled *Why Opera is Hot: From Monteverdi to Sondheim, It's All Just Show*



Business, and its conclusion sums up the philosophy guiding his remarkable career:

"Leadership is going to involve continually reinventing yourselves and the circumstances of your professional lives. The arts no longer exist in some idealized world outside the context of life on this planet ... I hope your Eastman experience has impressed on you that music can answer the mean-spirited rhetoric abroad in the land today and change the world."

In memoriam

1930s

William Foote

(BM '36, MM '37), March 2005

John T. Venetozzi

(BA '36, MA '46), March 2006

1940s

Clinton Carpenter

(BA '47), December 2005

Mary Ellison

(MAS '40), December 2005

Laura Hewitt Whipple

(BM '40, MM '42), November 2005

1950s

Shirley Ann (Brosius) Beeson

(BM '53), February 2006

Guy A. Bockmon

(MM '56, PhD '65), December 2005

Dan Dowdakin

(BM '50, MM '53), March 2006

Myron R. Falck

(MM '52, PhD, '65), May 2006

Roger Durham Hannay

(PhD '56), January 2006

Erval Newcomer

(MAS '51), January 2005

1960s

Cardon V. Burnham, Jr.

(DMA '61), February 2005

Terrence Lee Greenawalt

(MA '62, PhD '72), April 2006

Rudy Hazucha

(BM '65, MA '74), April 2006

Willis Stevens

(DMA '61), January 2006

1970s

Frederick C. Koch

(DMA '70), September 2005

Ann (Roscoe) Rothfarb

(x '74), June 2005

1980s

John Ryan Turnbull

(DMA '81), May 2006

1990s

Heidi Whitehouse

(BM '98), May 2006



Gardner Read

THE DISTINGUISHED AMERICAN composer Gardner Read (BM '36, MAS '37) died November 10, 2005 in Manchester-by-the-Sea, Massachusetts. Born in 1913 in Evanston, Illinois, he began writing music as a teenager, studying at Northwestern University, at Eastman, and with Pizzetti, Sibelius, and Copland. A prolific composer, his symphonies were championed by Sir John Barbirolli, William Steinberg, and Lorin Maazel, and his concertos, chamber music, and songs frequently performed. He taught at Boston University from 1948 to 1978 and was a revered figure in Bostonian musical life. In 1982, Read was given an Alumni Achievement Award by the Eastman School, and the Eastman Philharmonia, conductor David Effron, and pianist Randall Hodgkinson performed and recorded Read's *Piano Concerto, Op. 130*.

In 1978, musicologist Nicolas Slonimsky wrote, "the name of Gardner Read is synonymous with the best traditions of modern classicism and inspired romanticism"; in his *Boston Globe* obituary, critic Richard Dyer praised Read's music for "a distinctive, personal voice and assured mastery of every aspect of his craft." Besides his many compositions, Gardner Read was also the author of many articles and ten books, most recently *Orchestral Combinations: The Science and Art of Instrumental Tone Color* (2004). His wife, Margaret Vail Payne Read, died in 2003; he is survived by their daughter, Cynthia.

► 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.

1920s

Notes received a long article about **Carrie Shaw Day** (BM '29) from another alumnus, **Ronald Cox** (BM '48). Carrie's approaching 100th birthday (which occurred in April) was commemorated in the February 9, 2006 issue of the *Coastal Journal* of Brunswick, ME, Carrie's home town, where she plays piano and sings favorite old songs almost daily for the residents of Sunny Brook Village. Ron adds, "Carrie was a classmate of **Robert Moore**, my beloved high school band and orchestra director and trombone teacher at Madison High in Rochester. In 1929, Mr. Moore was one of the first trombone scholarship students of Emory Remington and was instrumental in my attending Eastman. As she approaches her 100th birthday, Carrie Shaw Day's story is inspirational to this octogenarian."

1930s

Jean Cleveland (BA '39) writes: "I was a piano student of Cecile Genhart and later received my master's degree in education. Presently, I live in Boca Raton, FL, and am fortunate to be in the vicinity of three colleges where music is a major part of the education. I have a class of gifted piano students who are doing great things with their music. I've kept my goals and enthusiasm, and am open to new adventures in music in a changing world. Great memories of the Eastman School!!!!!"

Helen Mills Jenks (BM '39) has sent *Notes* details of a very busy and very musical life, including several organist positions at churches in Syracuse, NY, most recently at the Second Church of Christ Scientist (1984–1996). She has been a member of the American Guild of Organists and of the Central New York Association of Music Teachers for more than 65 years. Helen, who lives in Manlius, NY, adds that she has taught almost 1,500 piano and organ student over the years.

1940s

Frances Paul DeGermain (BM '46) was recently interviewed for an upcoming PBS documentary about

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 January issue of *Notes* is Nov. 27, 2006.

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

www.esm.rochester.edu/alumni

Native American Civil Rights in Alaska. Frances' father and brothers were Native American activists: her brother Fred wrote a book about the Alaska Land Settlement on 1971 and the founding of the North Slope Borough; and her father, as she says, "brought the franchise to Alaska Natives two years before the Great White Father in Washington, DC granted citizenship to all Native Americans."

Emma Lou Diemer (MM '49, PhD '60) was guest composer/performer at the American Guild of Organists regional convention in Las Vegas in January 2006. In April, she was in residence at Georgia State College and University. In 2005, Zimbel Press published *Celebrate the Journey: The Hymns of Emma Lou Diemer*, which includes four hymn texts by her late sister, Dorothy Diemer Hendry.

In June 2004, we wrote about the recording of the long-lost Broadway musical *Sherry!* with music by **Laurence Rosenthal** (BM '47). In April, Larry received the ASCAP Foundation's Life in Music Award at the 21st Annual ASCAP Film and Television Music Awards presentation. Larry's film credits include *A Raisin in the Sun*, *The Miracle Worker*, and *The Island of Dr. Moreau*; his TV scores have won no less than seven Emmy Awards.

Another recent lifetime award-winner (and Larry Rosenthal's former ESM roommate) is composer **Charles Strouse** (BM '47), who was saluted by some of Broadway's best performers at a gala celebration on May 7, which

benefited Encompass New Opera Theatre, a non-profit company specializing in developing new music theater and contemporary opera. The composer of *Annie*, *Bye Bye Birdie*, and many other musicals received a Lifetime Achievement Award, and was serenaded by Joanna Gleason, Judy Kaye, Marc Kudisch, and some special guests, including Carol Burnett.

Robert W. Thayer (BM '49) is Dean of the Conservatory of Music, Lawrence University, Appleton, WI. Thayer, Dean Emeritus of the College of Musical Arts, Bowling Green State University, has recently served as interim music unit executive at DePauw University (2001–2002) and the University of Connecticut (2003–2005).

1950s

This winter, SUNY Stony Brook honored artist-in-residence **Elaine Bonazzi** (BM '51) by establishing the Bonazzi Voice Scholarship in her name. Elaine also sends word of a new Bridge Records CD; see "Alumni on CD," p. 29.

Jazz bass legend **Ron Carter** (BM '59) was the subject of a substantial profile on AllAboutJazz.com. Topics included some of Ron's less celebrated recordings (he has appeared on at least 2,500) and his wholehearted support of young jazz musicians' studying harmony and composition—appropriately for a recently named Distinguished Professor Emeritus at CCNY. Ron

also appeared in *Chamber Music* magazine after his trio played Carnegie's Zankel Hall in December.

The Alleghany College Choir, Ward Jamison, conductor, performed *Nunc dimittis* by **D. Donald Cervone** (BM '55, PhD '70) in Heinz Hall, Pittsburgh, PA, and at Alleghany College, Meadville, PA, in December 2005. These programs celebrated the 75th anniversary of the Alleghany Singers, with which Cervone sang for two years before entering Eastman.

In October 2005, **Nicholas Di Virgilio** (BM '58) directed the North American premiere of a semi-staged production of George Enescu's opera *Oedipe* with the Sinfonia da Camera of the University of Illinois conducted by Ian Hobson. Opera Theatre of St. Louis implemented Di Virgilio's YOPE (Youth Opera Preparation & Education) project into its outreach program, Opera on the Go, which played in 22 elementary schools and an Army Camp in Missouri. YOPE was developed at the University of Illinois and played to 52,117 elementary school children during Di Virgilio's tenure. Nicholas retired, Emeritus, from the University in May 2004, and resides in Indian Trail, NC.

Suzanne Hoffman Brown (BM '54) writes: "Retiring to the coast of Oregon ten years ago, I maintain a piano studio and play horn in the Pacific Coast Wind Ensemble. A favorite bi-annual event is performing with a piano quartet (2 pianos, 8 hands) made up of members of the local district of Oregon Music Teachers Association. We are the only piano quartet on the Oregon coast. Very unofficially, we call ourselves 'The Eight Buns'! As owner of a 14-foot alphorn, I do demonstrations and play for Oktoberfest and beer-brewing events. The sound across our coastal mountains is akin to that of Switzerland, only in a marine setting. For a New York City native, this is a unique retired lifestyle."

Pianist **Lee Dougherty-Ross** (BM '58, MM '59) joined soprano Deborah Berlioli for a recital in Venice, FL in December 2005. Lee and her husband Jerold co-founded the Artist Series of Sarasota in 1996, presenting internationally known and emerging artists each season.

CONTINUED ON PAGE 26



Avant-garde cellist Lauren Radnofsky (not in bathrobe).

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. So far, 2006 showcases include:

- The University of Rochester's Gospel Choir celebrates three decades of praise under the direction of **Rev. Alvin Parris III** (BM '73)
- Eastman students win big at the 2006 **Music Educators National Association Competition**
- Eastman student **Ayden Adler** digs into the early life of Leonard Bernstein
- **Sonny Kompanek** (MA '73) produces a little love music for Heath Ledger's *Casanova*, with help from Vivaldi and Rameau
- Eastman grad student **Lauren Radnofsky** amplifies the avant garde, performing unusual works for cello
- Current ESM percussion students and alumni drum up excitement, and Eastman voice alumni perform at Carnegie Hall



The site is updated and archived each month, so visit www.esm.rochester.edu/experience/showcase.php. And, of course, keep reading *Notes*!

Drumming up excitement: Colin Tribby.



CONTINUED FROM PAGE 25

On April 6, **Katherine Hoover's** (BM '59) second string quartet, *The Knot*, was given its New York premiere by the Colorado Quartet in the Cutting Edge series at Greenwich House. The Colorado Quartet then performed the work at Bard College and in Illinois. Katherine's celebrated flute solo *Kokopeli* was the subject of an analysis in the January 2006 issue of *Flute Talk*.

Ira C. Lehn (BM '52, MM '53) played the cello in a performance of Howard Hanson's *Four Psalms* for baritone and strings by the St. John's Chamber Orchestra in Stockton, CA. **George Buckbee** (MM '54) conducted and **Warren van Bronkhorst** (MM '51, DMA '59) was the concertmaster.

Donald L. Panhorst (MM '59, DMA '68) is Professor Emeritus at Edinboro University (PA), retiring in 1992 after 26 years as Director of Bands, Professor in and Chair of the Music and Drama Department, Dean of Continuing Education, Associate Vice President for Academic Affairs, and Assistant Chair and Professor of Speech and Communication Studies. In 1995 he relocated to Gulf Breeze, FL, where he is an alto saxophonist and president of the Pensacola Civic Band, a tour guide at the National Museum for Naval Aviation, and a Florida Supreme Court certified country court mediator. In 1999 he was a visiting scholar at Zibo University, Shandong Province, China.

John Ricca (BM '59, MM '64) heard the first performance of his *Buffalo Suite* on March 11, played by the Amherst Chamber Ensemble conducted by Dennis Lell.

Trumpeter **Roger Sherman** (BM '59, MM '66) will retire from the Pittsburgh Symphony Orchestra as of August 31, 2006.

Arlene Cohen Stein (BM '57, MM '70) reminds her classmates and all ESM alumni about her book *My Eye of the Apple*, which will be featured at Eastman Weekend in October 2006. Arlene and **Ingrid Hultgren Harrison** (BM '56) are scheduled to do a musical book review during the event. Arlene hopes to hear from you at S.I.M.A. Publishers, PO Box 25423, Tamarac, FL 33320-5423, or by telephone at 954-720-0293, to learn more about her book.



Arlene Cohen Stein (left) and Ingrid Hultgren Harrison

Rosamond Waldron Wadsworth (MM '56) is wrapping up ten years as president of Concerts at the Point. In those ten years, the series grew from three concerts to five, with the Muir and Borromeo Quartets alternating the opening concert of each season. Concerts at the Point also has three outreach programs: one bringing classical music to nearby schools; a pre-concert showcase for talented high school musicians; and an internship program in concert series management for students at the University of Massachusetts, Dartmouth. Roz still teaches voice, and with her husband, Dave, flies to Pennsylvania to visit their two offspring, granddaughter (age 5), and twin grandsons (almost 4).

George Walker (DMA '56) was honored by the Juilliard School of Music in February 2006 with a concert called *Perspectives of the Music of George Walker*. Concerts of his music were also given by the Left Bank Music Society at the Kennedy Center, and at Benedict College (Columbia, SC), where he was a visiting professor. George was commissioned by Eastman's Hanson Institute to write an orchestral work that will be premiered by the Eastman Philharmonia during Eastman Weekend, October 2006.

John White (MA '54, PhD '60) has two new choral publications from Imagine Music: *Olympiad* for SATB chorus, brass quintet, piano, and percussion; and *God's Own Descent* for SATB chorus and organ. *Olympiad* received a prize for its Vanguard Voices premiere in Dearborn, MI in June 2005. John's 30-minute a capella choral work *The Canonical Hours* (Medieval Latin poets) was premiered in March 2005 by the St. Martin's Chamber Choir of Denver under Timothy J. Kreuger, and was recorded by them. John's *Flower Songs* (Shakespeare sonnets) and *Two Blake Songs* were released on a 2006 Capstone CD.

Nan Williams (x '55) writes: "After a joyous career that's included music,

art, and theatre, I retired from teaching art in the public schools, and continue in my 34th year as an adjunct at the University of Central Florida. I am now an intern coordinator, where we have about 1000 interns a semester; Florida schools need teachers! I served on the board of the National Art Education Association, was president of the Florida Art Education Association, and continue to make presentations at conferences, write curriculum, and engage in active arts advocacy. I was selected as National Elementary Art Educator and Florida Art Teacher, and was a finalist for the National Teachers Hall of Fame. I'm grateful that my work at Eastman, as a university scene designer (MFA University of Iowa), and in teaching music, theatre, art, and humanities has helped me provide the substantive arts experiences that students must have in today's arts-bombarded world. That's my passion! Best to all."

1960s

June Ackroyd (BM '62, MM '64) writes: "In May 2005 I retired

after 26 years as a member of the music faculty at Northern Michigan University, Marquette. Last summer I performed as vocal soloist in recitals in Marquette and Traverse City, MI. My future plans include travel and part-time teaching."

Bill Boyes (BM '69) and **Mike Edelman** (BM '69, MM '77) have retired from the Canandaigua, NY, School District. Following graduation from Eastman, Bill and Mike both taught in Waterloo, NY for several years before moving to Canandaigua, where Bill was also the department chairman.

Percussionists **Bill and Ruth Cahn** (both BM '68) were guests of the University of Michigan School of Music for a residency from March 28–April 2, 2006. The Cahns' residency included workshops on "Creative Music Making" and "Introduction to West African Drumming," and a concert with the UM Percussion Ensemble which included Bill's compositions *Raga No. 2*, *Balalaika*, *Night Ride*, and *Time Traveler*. Bill also presented "Creative

Music Making," based on his recent book, at Oberlin Conservatory in February. As members of Nexus, Bill and **Bob Becker** (BM '69) performed four concerts at the Melbourne Commonwealth Games 2006 Festival in March.

John Galm (BM '60, MM '61) announces two CDs, *Stories from the Grandparents* and *Stories from the Grandmother Tree*, with music by John and stories told by Alyne Galm, based on a West African Storytelling Tradition from Senegal. For more information contact galm@colorado.edu.

Floyd Grave (BM '66), who teaches music history, theory, and analysis at Rutgers University while serving as associate editor of *The Journal of Musicology*, has co-authored a new book with Margaret Grave, *The String Quartets of Joseph Haydn* (Oxford University Press, 2006). The Graves are currently researching a book on Mozart's concertos for wind, string, and keyboard instruments.

Bob Ludwig (BM '66, MM '01) writes "I'm proud to report that on

May 13, 2006, I was awarded the degree of Honorary Doctorate of Humane Letters from the University of Southern Maine. This has been quite a year for me, having won a Grammy Award in February" (for his work on the Surround Sound version of the Dire Straits album *Brothers in Arms*).

Donald Johnston (DMA '61) has been named President of Ars Nova Music, Inc., a music publishing company founded by Donald and **Gloria Wilson (Swisher)** (DMA '60). Among their current publications are *Introit*, *Illusions*, *Rituals*, and *Dance* for cello and percussion ensemble, and *Music for Violin and Piano*, both by **John White** (see "1950s").

Joan Ringerwole (MM '67) writes, "I recently retired after teaching 38 years at Dordt College, Sioux Center, IA. I taught organ, church music, piano, and other courses. Two of my students, **Laura Vander Windt** (MM '87, DMA '89) and **Bret Dorhout** (MM '94), attended Eastman."

CONTINUED ON PAGE 28



FACULTY MUSICIANS, GUEST ARTISTS, AND LEADING SCHOLARS OF RUSSIAN MUSIC

explore the 30-year personal and artistic relationship of Dmitri Shostakovich, one of Russia's best-known composers, and Mieczyslaw Weinberg, a Russian composer still little-known in the West.

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CONTINUED FROM PAGE 27

Doris (Wilson) Sellards (BM '61) retired as principal flutist with the Kansas City Philharmonic/Kansas City Symphony in June 2005, after a 44-year career with the orchestra, which she joined in the 1961–1962 season.



Marie Mann and Thomas Stacy

Thomas Stacy's (BM '60) recent Grammy nomination, for the Kenneth Fuchs piece *Eventide* (mentioned in the last issue of *Notes*), was the first ever for an English horn soloist; no wonder he and his wife **Marie Mann Stacy** (BM '60) looked so happy at the awards show. An April feature in *Greenwich* magazine has a picture of him playing the English horn solo from Act III of *Tristan und Isolde* on the lawn of Wagner's villa on Lake Lucerne, "to the shock of the people walking around the grounds." Tom is in his 34th season with the New York Philharmonic, and in March premiered *What An English Horn Player Thinks*, written for him by Garrison Keillor; he also performed a concerto written for him by Peteris Vasks in Riga, Latvia.

In our last issue **Elisabeth Taylor** (BM '69) had word of her free monthly magazine *Natural Awakenings*, published in the Boston area. Elisabeth urges any Boston-area alumni to send announcements of musical events in the Metro Boston area to BostonEditor@NaturalAwakeningsMag.com.

Peter D. Wukovitz (BM '68) retired from the Rochester Philharmonic Orchestra after being a cellist in the orchestra from 1966 to 2005. **Mary Ann Elder Wukovitz** (BM '73, MM '75), his wife, has been a cellist with RPO since 1972.

1970s

An update from **Peter Berquist** (BM '78): "I am finishing my fifth season as principal bass of the Hilton

Head Orchestra, and am free-lancing in Georgia and South Carolina."

Jeffrey Brillhart (MM '79) has been appointed Lecturer in Organ Improvisation at Yale University. He has also served as Director of Music and Fine Arts at Bryn Mawr Presbyterian Church since 1983. In 1999 he assumed the title of music director of Philadelphia's famed Singing City. Since his appointment, the choir has performed numerous concerts with the Philadelphia Orchestra, and toured Cuba and Northern Ireland.

Elizabeth Buccheri (DMA '78), a faculty member at the 2006 Aspen Music Festival, will assist David Zinman with preparations for the new Ned Rorem opera *Our Town*. In August, Elizabeth begins her 20th season as an assistant conductor at Lyric Opera of Chicago. She is also the coordinator of collaborative piano in the School of Music at Northwestern University.

In May 2006, **James Burchill** (MA '74, PhD '80) retired as organist and choirmaster at All Saints Cathedral, Halifax, Nova Scotia. James has spent more than 50 years as a church musician, 25 of them at All Saints, where he started as a chorister. He has held many other church appointments in Canada, in Rochester, and in London, England.

In March, **Bill Di Cosimo** (BM '74) heard the West Coast premiere of his original vocal jazz charts, *Pages and Blues for Kane*, performed by the USC Thornton School of Music Vocal Jazz Ensemble. Bill also gave a clinic with the jazz ensemble during his visit. Bill is Assistant Professor of Music Industry and Jazz Studies at the Syracuse University Setnor School of Music, and directs the Setnor vocal jazz ensemble, Windjammer.

Vince Di Martino (BM '70, MM '78) organized a weeklong Trumpet Course in Greece, from January 3–9, 2006. More than 80 students from the United States, Germany, Turkey, and Greece participated. The Chicago Symphony's **John Hagstrom** (BM '87) was special guest for the event. John, Vince, and ten other invited faculty members taught and performed. Concerts were given in Athens, Patra, and the mountain

ski resort town of Kalavrita, where classes were also held.

Stanley Friedman's (MM '75, DMA '76) work for wind ensemble, *A Twist in the Wind* was commissioned by a consortium of ten universities across the United States; scenes from his opera *Hypatia* were presented in an Opera/Memphis workshop in April 2006. Friedman is a four-time winner of the International Trumpet Guild Composition Competition. His music is available from Subito Music and Editions-BIM, Switzerland.

Christos Hatzis' (BM '76, MM '77) *String Quartet No. 1* was named Classical Composition of the Year by the Juno Awards, the Canadian equivalent of the Grammy Awards. Hatzis' quartet was inspired by the sounds of Inuit throat singing, and by the sounds of locomotives during his childhood in Greece. Christos called the award "a celebration of Canadian music in general, regardless of who brings the little statue home at the end of the day."

Philip Hildreth (BM '77) was recently awarded the directorship of the chorus Emeritus at the College of Marin in Kentfield, CA. Phil is also the director of music at the Unitarian Universalist Congregation of Marin.

Michael Isaacson (PhD '79) will conduct and produce a recording of Stephen Richard's chamber opera *The Ballad of Ruth* in June 2006 with members of the Israel Philharmonic Orchestra. On this visit, Michael will also record his clarinet and string quartet work *The Shul in My Right Mind* with IPO first chair players. *The Michael Isaacson Songbook*, with 100 of his compositions and two CDs of musical examples, is available from Transcontinental Music.

Chip Kaufmann (BM '77) plays historic replica bassoons with the Handel and Haydn Society of Boston, Boston Baroque, and Trinity Consort of Portland, OR, among other ensembles. He lives in Portland, ME, where he will be summer organist of First Parish Unitarian Church on Monument Square, and a tour guide in Henry Wadsworth Longfellow's childhood home. Two of Chip's short stories will be published by *The Salt River Review* and by *Bound Off*, a website broadcasting short stories in MP3 format.

Geary Larrick (MM '70) was recognized for 20 years of citations of scholarly writing in *RILM Abstracts*. Geary's recent articles include "Music and Local Government," and "Chinese Music with Percussion." He also wrote the chapter "Music and Work" in *Winning, Losing, Moving On*, as well as *An Autobiographical Bibliography of Percussion Music* (Edwin Mellon Press). Geary recently performed special marimba recitals in honor of African-American History, Women's History, and Jazz Appreciation.

In December 2005, **Colleen Liggett** (MM '78) was music director, singer, and instrumentalist for *Nowell: A Medieval English Christmas in Music and Drama*. Her vocal quartet *Musica Transatlantica* sang for this, her second co-creation with Rochester, NY drama director Thomas M. Bohrer. Their first collaboration, *Los Pastores: The Shepherds' Story*, was based on Spanish Renaissance music and drama traditions.



David Owens

David Owens (BM '72) played ten concerts in the Boston area last season, as organ soloist, piano soloist, or chamber musician, and music by composers from Buxtehude and J.S. Bach to Hindemith and Copland—as well as several of his own compositions. David is also active in the Boston chapter of the American Guild of Organists.

In April 2005, **Ted Piltzecker** (BM '72) premiered the orchestral version of his *Lul-A-Bye-Gone* at SUNY Purchase, where in November 2005 he premiered the revised version of his *Tango Rubén*. In March 2006 Ted was guest artist and clinician at the University of Southern Mississippi, the University of Georgia, and the State Universities in Indiana, PA and Slippery Rock, PA. In June he led a jazz quartet at the Fairfield (CT) Concert Series and the Gibson's Jazz Festival (Vancouver, BC).

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Eastman alumni on CD



Pianist **Joyce Cherry** (BM '72) accompanies her daughter, violinist Rebecca Cherry, on *Remembrances*, produced by Temple Sholom in Vancouver, BC (available at www.TempleSholom.ca). The CD collection includes contemplative pieces by Fauré, Bloch, Sinding, Bruch, and John Williams—and program notes by **Gordon Cherry** (BM '71), husband of Joyce and father of Rebecca.

Pianist **Deborah Brown** (BM '77, MM '79), who until recently taught in Eastman's Community Music School, has released a CD of music by Liszt (from the *Années de pèlerinage*), Haydn (Sonata in C, Hob. 50), and Rachmaninoff (*Etudes-tableaux*, Op. 39).



Beverley Simms (MM '78), pianist and professor of music at Indiana State University, performs works for two pianos and percussionists on a self-produced CD by the Cramped Spaces Ensemble; also featured is fellow ISU piano professor **William Hughes** (DMA '85). The program consists of music by George Crumb and Rafael Hernandez. Crumb, who paid a memorable visit to Eastman in 2000, called the CSE's performance of his *Music for A Summer Evening* "very exciting in every respect!" For ordering information, visit mis-imms@isugw.indstate.edu.



Mezzo-soprano **Elaine Bonazzi** (BM '51) has been praised as one of America's great singers, but recorded examples of her artistry are rare. Bridge Records fills the gap with *The Art of Elaine Bonazzi* (Bridge 9176), an unreleased recital recorded at the Peabody Conservatory in 1985. Bonazzi sings music by Monteverdi,

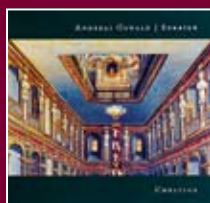
Britten, Brahms, and Ravel. According to Elaine, the CD "is receiving wonderful world-wide reviews and distribution." (For more news from Elaine, see Alumni Notes, p. 25)



William Picher (MM '81) leads the choir of the Mary, Queen of the Universe Shrine (Orlando, FL) in *Hail, Holy Queen* (Stemik 105). The program, for which William also plays the organ, includes such favorite anthems as Mozart's *Ave Verum Corpus* and Duruflé's *Ubi Caritas*, as well as two versions of the *Ave Maria* by Picher and his arrangements of *How Great Thou Art*, *Mary's Lullaby*, and *Danny Boy*.



Organist **Christopher Marks** (DMA '99) has just released *Discoveries* (Raven 790), performed on the Crouse Holtkamp Organ at Syracuse University, where Christopher is assistant professor at Setnor School of Music. The varied program includes *Five Pieces* by **Nicolas Scherzinger** (MM & DMA '00), who also teaches at Syracuse.



Michael Fuerst (MM '95) is organist and harpsichordist for the early-music group Chelycus, which he recently founded with violinist Veronika Skuplik. The group's first CD (*Organum* 261036) is an adventurous one—the first recordings of chamber sonatas by Andreas Oswald (1634–1665), whose brief life climaxed in an appointment as court organist at Weimar (before J. S. Bach). Michael describes these pieces, written in the late 1650s, as "very individual and sometimes bizarre." For more information visit www.chelycus.de or

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A joyful tribute

Sylvia Marie Muehling (BM '41, MAS '43) recently released *The Joy of Playing the Piano*, a CD of a piano recital she gave in December 1985.

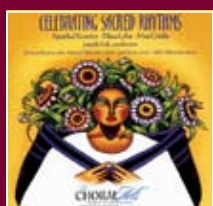
The program includes pieces by Bach, Beethoven, Barber, Schubert, Bartók, and Brahms, but perhaps its most interesting track is a brief piece called *Serially Serious*, by **Blythe Owen** (PhD '53), one of the first women to receive a doctorate in composition from Eastman.

Sylvia premiered this piece at a Music Teachers National Association conference in October 1985, and says: "I wish profoundly to pay a deserving tribute to another alumna, Blythe Owen, whose life and works I wish to be known ... an incredible composer in all venues, pianist and teacher." Owen, who lived from 1898 to 2000, started her teaching career in 1926 in the Chicago area, and was still at it until her late '90s at Andrews University in Michigan.

For more information and to order *The Joy of Playing the Piano*, visit www.PlayingPianoForJoy.com.

CONTINUED FROM PAGE 29

www.schallkontor.de. The ensemble's name, Michael explains, "is based on Athanasius Kircher's statement that violins, gambas, and lutes of all sizes are called *chelys*, Greek for turtle, according to the story of Mercury making an instrument by stringing up a tortoise shell."



Joseph Holt (BM '82) makes his conducting debut as associate conductor of the Choral Arts Society of Washington on the Naxos CD *Celebrating*

Sacred Rhythms (8.557542). The collection includes three lively sacred choral works based on traditional tunes and rhythms of Argentina (Ariel Ramirez' *Navidad Nuestra* and *Misa Criolla*) and Congo (Guido Haazen's *Missa Luba*). Joseph was also a producer of the CD, which was released in February 2006.



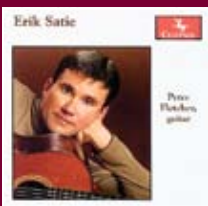
A Sleeper's Notebook has just been released on One Soul Records in a performance by its composer, **Eleanor Sandresky** (MM '84). The six-movement

suite for piano, written between 1999 and 2003, is, in Eleanor's words, "a cycle based on kinds of sleep, both rapid eye movement and dream states." Visit www.onesoulrecords.com; for more on Eleanor and her "choreographic piano" music, go to www.esandresky.com.



Guitarist **Anton Machleder** (DMA '01) offers an unusual program of works by 20th-century Cuban composers on his CD *Guitarra de Cristal*:

pieces by Léo Brouwer, Harold Gramatges, Joaquín Nin-Culmell, Julián Orbón, and Aurelio de la Vega, written between 1943 and 1992. "To listen to their music," says Anton, "is to journey through the Cuban musical landscape and the diversity of Cuban musical traditions." *Guitarra de Cristal* is available at www.redcreekstudios.com.



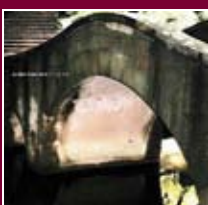
Guitarist **Peter Fletcher's** (MM '95) latest CD is an Erik Satie collection featuring Peter's own arrangements of the great French eccen-

tric's music. The selections include the familiar *Gymnopédies* and *Gnossienne No. 1*, the whimsical *Sports et Divertissements*, and several other truly Satie-esque pieces. (Centaur 2731)



Soprano **Monica Hatch** (BM '83) is joined by the Cathedral of St. Paul Festival Orchestra and St. John's Schola Cantorum in *Bright*

Seraphim, a program of arias both sacred (Fauré's *Pie Jesu* and Mozart's *Laudate Dominum*) and secular (Rachmaninoff's *Vocalise*). For more information, check www.monica-hatch.com.



Andre Canniere (MM '03) is a New York City freelance trumpeter and composer—and in February released his first CD, *As Of Yet* (Omatic Records).

Two of Andre's compositions turn up on a new Origin Records release by **Toby Koenigsberg** (also MM '03). Visit www.andre-canniere.com for more.



Melanie Mitrano's (BM '90) new release *Songs in Transit: An American Expedition* (Capstone 8756) includes songs by Tom Cipullo, Lori

Laitman, Lee Hoiby, and Pulitzer Prizewinners Paul Moravec and David Del Tredici, each of whom accompanies her at the piano. Judith Munro de Wette joins Melanie in songs by Beth Anderson, Gene Pritzker, and Allan Jaffe, as well as Melanie's own *Two Infatuations* and *A Phobia*.



Raymond Egan (BM '67) has just released *Ancient Partners*, a new CD of music for chorus a capella, with jazz/rock rhythm section, and with instruments. *Ancient Partners* is available at www.RaymondEgan.com.



Eastman alumni have read about violinist **Kelly Hall-Tompkins** and her work with New York's Music Kitchen. Kelly has also just released a recital

CD consisting of Kodály's Duo for Violin and Cello (with Troy Stuart), Brahms' Third Sonata, and Ravel's *Tzigane*, the last two accompanied by pianist **Craig Ketter** (BM '91, MM '93).



Moira Danis's (BM '80) new self-produced release *I Wish* is "a collection of songs from Broadway to jazz club that tell of wishes, hopes,

and dreams." Contact Moira at mdanis13@earthlink.net.



Chris Theofanidis (MM '93) recently saw the world premiere recording of his choral work *The Here and Now* (Telarc 60638), with Robert Spano

and the Atlanta Symphony. Chris' work is coupled with David Del Tredici's *Paul Revere's Ride* and the "Lamentation" from Leonard Bernstein's *Jeremiah Symphony*.

► 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.

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Ralph Reddick's (MM '79) *Song Cycle for Solo Contrabass* was performed in recital at Michigan State University in April 2006. Ralph's most recent piece, *Undaunted* for high school symphony band, was performed this spring at Southfield Christian School, where his youngest daughter is a student.

Eden Vaning-Rosen (MM '72) was named Florida's Studio Teacher of the Year by the American String Teachers' Association. Eden presented a lecture on "Expressive Vibrato, Window to the Soul" at the ASTA National Convention in Kansas City in February, and in May performed at a benefit concert in the San Francisco Bay area. She also released the 20th book in her Violin Series: No. 6a, *The Tension-Free Bow Hand*.

1980s

Todd Beaney (MM '85) released a solo piano CD of new arrangements of hymns and worship songs. His arrangements will be published by Lorenz this summer. A teacher at Rye High School and Middle School, Todd's work with music technology was featured in the January *Sibelius Newsletter*.

Karen Becker (BM '87) continued in her first year as Assistant Professor of Piano at SUNY Plattsburgh. Highlights included serving as music director for the campus-wide production of *Urinetown*; giving three combination solo and collaborative recitals in her series Karen Becker and Friends; playing as featured soloist with the Faculty Jazz Quintet; and presenting an o-8-hands piano program with music by Eastman composers **David Liptak**, **Sydney Hodkinson**, and **Sam Adler**.

John Cipolla (BM '84) sends word of a recent jazz clarinet/piano duo CD he recorded with "Doc" Livingston, "an 80-year-old Kentucky jazz-piano legend" according to John. It is available at cdbaby.com. John also performed clarinet recitals in 2005 at Middle Tennessee State University, the University of South Carolina, and the University of North Carolina.

Kurt Coble (BM '84) is assistant concertmaster for *The Phantom of*



Kurt Coble and his robotic music sculpture, the P.A.M. Band.

the Opera, which became the longest-running musical in Broadway history on January 9. Also in January, he was heard on the PBS series *The War that Made America*, seen on *Live with Regis and Kelly* with Enya, and his arrangement of Miklos Rózsa's *Spellbound Concerto* (recorded live by the Philadelphia Virtuosi Chamber Orchestra, with Kurt playing the Theremin) was broadcast on NPR's *Performance Today*. Kurt played violin on the new Barbra Streisand recording *Guilty Pleasures*, while at the opposite end of the spectrum, his avant-garde robotic music kinetic sculpture invention The P.A.M. Band was installed and performed at the Lab Gallery in Manhattan. On April 21 and 22, the University of Bridgeport (CT)'s Robotic Music Lab presented Fritz Lang's 1927 silent masterpiece *Metropolis*, with Kurt's new musical score performed by the P.A.M. Band (that means Partially Artificial Musicians, by the way).

The 2006–2007 Aaron Copland Awards, given in March to seven younger American composers, included two ESM graduates: **David Crumb** (BM '85) and **Robert Paterson** (BM '95). The award includes a four-to eight-week "working vacation" at the Copland House in Ossining, NY.

Amy Duxbury (BM '80) played the challenging dual roles of solo bassoonist and "Elvis" in Michael Daugherty's *Dead Elvis* with the Master Sinfonia Chamber Orchestra in Los Altos, CA, last January. Amy is principal bassoon in the orchestra, which performs throughout the San Francisco Peninsula.

Sydney Friedman (BM '80) divides his time between mentalism and music. As a mentalist, he's written a couple of bestselling books, appeared on *The View* and *CBS Morning News*, and done hundreds of live ESP and telepathy shows around the world. As a composer, Sydney has written scores for commercials, several PBS and A&E series, as well as 18 pieces of liturgical music commissioned by Temple Hakafah in Winnetka, IL.

In January, **Jonas Gray** (BM '88) joined EMAK Worldwide, Inc., as Vice President, Worldwide Business Development. EMAK, based in Los Angeles, is a leading marketing services firm whose clients include Burger King, Kellogg's, and Procter & Gamble.

Ivan Griffin (MM '86) toured South Africa in the summer of 2005 as featured soloist with the Willis Patterson Our Own Thing Chorale of Ann Arbor, MI. In June 2006, Ivan was featured in the Lansing, MI, Boars Head Theatre production of *The All Night Strut!*, a revue of music of the 1930s and 1940s, and in July he reprises the role of Papageno at the University of North Carolina, Fayetteville.

David Moore (PhD '86) and his wife **Susan Goldman Moore** (BA '71) continue to work together at the University of Tulsa School of Music, where David teaches theory and Susan teaches voice and music education. On April 6, David and Susan gave a lecture recital of music for clarinet and piano as part of the School of Music's Concerts With Commentary series. David also

directs choirs at Phillips Theological Seminary and Temple Israel in Tulsa, and is Minister of Music at Memorial Drive United Methodist Church.

Monica Hatch Moysey (BM '83) was soprano soloist in a June performance of Mozart's *Requiem* with the Cathedral of St. Paul Festival Orchestra conducted by Ian Watson. Monica is a jazz radio host on NPR station WICN 90.5 FM (www.wicn.org) in Worcester, MA, and encourages jazz colleagues to send their CDs to the station for airplay. (See "Alumni on CD," p. 30.)

Roger Nye (BM '86) writes, "I am enjoying my new job as second bassoon with the New York Philharmonic immensely, and especially playing with Eastman alum **Judy Leclair** (BM '79), the principal bassoonist. My wife, **Caroline Park** (MM '85), has been playing principal oboe and English horn with the Princeton Symphony since we moved to New Jersey in September 2005. She also continues to serve as the oboist with the Lake Placid Sinfonietta in the summer, along with **K. David Van Hoesen**, longtime ESM bassoon instructor, and **Anne Harrow**, current ESM flute instructor."

Gary Press (BM '88) freelances and teaches in New York City, and played principal tuba with the Key West Symphony in January and February 2006. He was a soloist in a benefit recital to raise money for victims of the Philippine mudslides. He joins the faculty of the Hartwick College Summer Music Festival in July, and was named chair of the wind and brass department of the Children's Orchestra Society in Manhasset, NY. He'll perform the Tuba Concerto by **Robert Spillman** (BM '57, MM '59) with the Society's Young Symphonic Ensemble in 2007.

Andrew Richards (BM '87) sends "Greetings from Berlin, Germany! My appointment at Deutsches Staatsoper Berlin is going very well. So far this year I have sung well-received performances of *Tosca*, *Butterfly*, *Carmen*, *Bohème*, and *Macbeth*. I recently had the great opportunity to do my 'tenorial bar mitzvah.' After another's cancellation, I learned *Andrea Chenier* for a concert version

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Aspects of American Organ Building in the 20th Century

Featuring the work of
E.M. Skinner and John Brombaugh

PRESENTERS AND PERFORMERS:

Orpha Ochse, Keynote Speaker

Jonathan Ambrosino, Jack Bethards, David Boe, John Brombaugh, Mark Brombaugh, Ray Brunner, Francesco Cera, Hans Davidsson, Steve Dieck, Paul Fritts, David Higgs, Thomas Murray, Barbara Owen, Martin Pasi, William Porter, Roger Sherman, Joel Speerstra, George Taylor, and Munetaka Yokota

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KILBOURN HALL
ORGAN CONSOLE
(1922/1951)

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of this opera with the Amsterdam Concertgebouw. It was broadcast/webcast to a most appreciative audience. It was amazing to be singing in the Netherlands and have my parents listening LIVE in Arizona. I had the great pleasure of performing the Verdi *Requiem* with Maestro Graff and the Houston Symphony. It was very cool to find ESM alumni in this estimable organization. Long live the ESM trombones!!! I'm excited about a new production of *Don Carlos* in Strasbourg, *Tosca* at the Puccini Festival in Italy, and a new production of *Werther* in Brussels." (www.tenorrichards.com)

Evan Rothstein (BM '82) was named to a permanent position as instructor of musicology at the University of Paris 8—Saint Denis in fall 2005. As part of the European teachers' exchange program Socrates, he taught during 2004–05 at Cardiff University (Wales) and the Universities of Helsinki and Turku (Finland), giving lectures in musicology, coaching chamber music, and directing an experimental music theater workshop. In April 2005 he read a paper on Charles Ives' creative process at a colloquy on Ives' *Concord Sonata* at the École normale supérieure, and in December he delivered a paper on the work of Georges Aperghis at an international conference on 20th-century opera at the Institut National d'Histoire de l'Art in Paris.

When the Metropolitan Opera's newly appointed general manager Peter Gelb announced his plans for a collaborative program with Lincoln Center for new musical theater projects, his list of composers included **Michael Torke** (BM '84). Michael was in interesting company, including Tony Award-winning composer Adam Guettel, jazz musician Wynton Marsalis, and pop singer-songwriter Rufus Wainwright. The new operas will be workshoped and possibly performed at the Met or the Vivian Beaumont Theatre. Michael's latest orchestral work, *Heartland*, was premiered by David Alan Miller and the Albany Symphony Orchestra on May 20.

On April 8, 2006, **Steve Ullery** (BM '86) presented a master class at Eastman for six of J.B. VanDemark's

students. "It was great to finally make it back to Eastman after 20 years," Steve writes. "I am currently a bassist in the Dayton Philharmonic and Dayton Philharmonic Trio, and am instructor of double bass at Miami University in Oxford, OH."

1990s

Paul T. Barte (DMA '95) is Associate Professor of Organ and Music History at the Ohio University School of Music. He was awarded the School's Distinguished Teaching Award for 2005.

Laura Bossert (BM '90, MM '92) writes: "Within the last two years, my violin and viola students have won positions in the Boston Symphony, Royal Philharmonic, BBC Radio Orchestra, Mikkeli Finnish Chamber Orchestra, Handel and Haydn Society, and the New Haven Symphony. Most recently, the Hausmann String Quartet, which includes three of my students, was named Norfolk Music Festival's Quartet Fellows in Residence, an honor previously held by the Muir, Brentano, Ying, Mirò, and Shanghai Quartets."

Joseph Byrd (MM '96) is founder and artistic director of the new Upper Room Theatre, a black box studio theatre in West Michigan. The Theatre, which recently concluded a sold-out run of Gilbert and Sullivan's *Patience*, also doubles as a recording studio. In March, Joseph took novitiate vows in the order of Ecumenical Franciscans, and is pursuing certification as a Spiritual Director through the Dominican Center in Grand Rapids, MI.

James Day (MM '96, DMA '05) is Director of Guitar Studies at The College of New Jersey. From April to July 2005, he was Guest Professor at the Goethe-Universität, Frankfurt, as part of an international exchange program between Frankfurt and TCNJ. James led guitar lessons and chamber ensembles, taught "Music in Modern American Society," and lectured on topics from pedagogy to performance. He also gave lecture-recitals on the early 19th-century *Gitarrenlied* in Frankfurt, Stuttgart, and Madrid. In the fall, James pre-

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According to Gene, *An American Tragedy*'s Act II church scene was inspired by memories of singing in old, imposing Rochester churches, "the kind where you owned your own pew." Below: Patricia Racette and Nathan Gunn played the opera's ill-fated lovers.

"Moments that demand to be sung"

As an Eastman voice student, **Gene Scheer** (BM '81, MM '82) probably dreamed of making it to the stage of the Metropolitan opera. Scheer did indeed recently make it to the Met, not as a singer, but as a writer: he is the librettist of Tobias Picker's opera *An American Tragedy*, premiered on December 2, 2005.

After getting a degree in English at Hamilton College, Gene arrived at Eastman to study voice with Jan DeGaetani, whom he describes as "a great mentor and artistic influence." Playing operatic roles at Eastman, winning a summer fellowship at the Aspen Festival, and studying in Cologne and Vienna after graduation, he seemed destined for an operatic career.

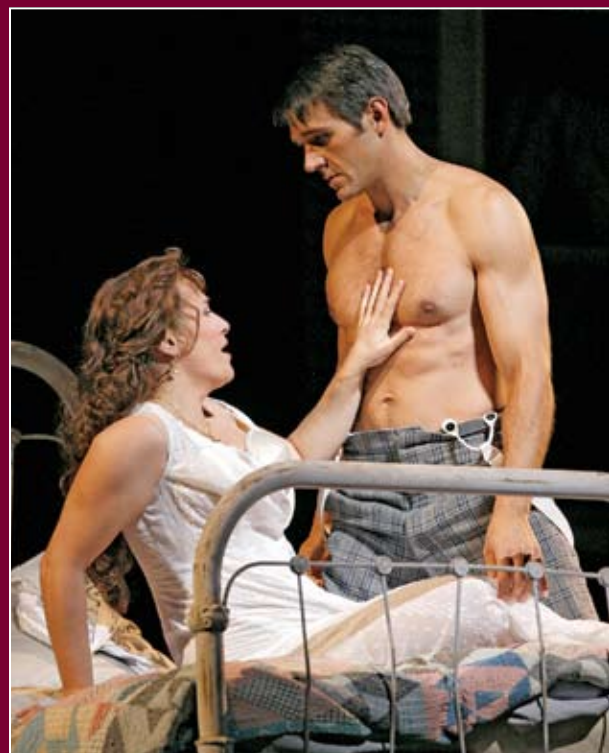


Gene Scheer

But after a few years performing in German versions of shows like *Fiddler on the Roof* and *Jesus Christ Superstar*, "I came to the conclusion that my voice was not good enough for singing opera—it was just not satisfying for me."

What did satisfy him was writing the words and music for songs (in which DeGaetani also encouraged him during his stay in Rochester). Happily, some excellent singers also found it satisfying to sing them. Baritone Nathan Gunn recorded several of Gene's songs; mezzo Denyce Graves sang his "American Anthem" at the White House and "Christmas Once More" on a PBS special; Jennifer Larmore,

CONTINUED ON PAGE 34





Gene's libretto brought the "passion, ambition, and tragedy" of Dreiser's characters to operatic life.

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Stephanie Blythe, and former classmate **Renée Fleming** sang other Scheer songs.

A meeting with the director Francesca Zambello led to Gene's introduction to Tobias Picker. His first opera, *Emmaline* (1996), was a great success, and he needed a librettist for *Thérèse Raquin*, an adaptation of Émile Zola's novel for the Houston Grand Opera. "With Tobias, you had to be on your mettle. I really had to prove myself," says Gene. He wrote part of *Thérèse Raquin* on spec (without a contract), and got the job. The opera was successful in Houston, and a revised version has been seen in Montreal, San Diego, and London.

After his songwriting success, Gene found he had a natural feeling for the bigger canvas of opera. He has described the librettist's responsibility to "create moments that demand to be sung ... to distill the story to its essential elements and to ... get the audience to care deeply about the fates of the characters onstage."

Picker and Scheer's next project was a high-profile Met commission for an operatic version of Theodore Dreiser's *An American Tragedy*. With its 900 pages of dense prose and social philosophizing, this novel—based on the turn-of-the-century story of a young man's trial and execution for murdering his pregnant fiancée—might not seem an operatic "natural," but Gene found it "a compelling story of passion, ambition, and tragedy ... that cries out for operatic treatment."

An American Tragedy was beautifully produced by the Met, directed by Zambello,

and conducted by James Conlon. "A librettist has nothing to do with casting," Gene admits, but as it turned out, *An American Tragedy* included his old friends Nathan Gunn and Jennifer Larmore—along with Patricia Racette, Delora Zajick, and Susan Graham. (Soprano **Jennifer Aylmer**, BM '94, played a supporting role.)

Since the Met seldom produces new operas, *An American Tragedy* was under intense scrutiny by the press. "I'm pretty good at ignoring it all and concentrating on the work," says Gene. "You really don't know anything about an opera until you see how it works in front of an audience." Reviews were mixed, but *An American Tragedy's* opening-night audience gave the new opera an ovation.

"Most reviews tend to give you the idea that a piece is a work of genius or a piece of crap," says Gene. "What I thought we ended up with was a solid opera that was neither. I do love the piece, Act II particularly—which I think really drives to the end."

Gene has kept busy since *An American Tragedy*, writing words for new works by three notable composers: Wynton Marsalis (*Congo Square*); Stephen Paulus (*The Star Gatherer*, a children's opera); and Jake Heggie (*Statuesque*, a song cycle recently premiered by mezzo **Joyce Castle**, MM '66).

He has fond memories of Eastman: "The faculty and the students were all smart, accomplished people. The place set a golden standard for me."

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miered a new work by Laurie Altman at Westminster Choir College, recorded James Lentini's *Westward Voyage* (winner of the 2002 Segovia Competition), and performed in *Crossing Over*, a new-music series at the CCNY Graduate Center. This spring, he completed the CD *Night and Dreams: Schubert Lieder with Guitar*, with tenor and Eastman professor **Robert Swensen**, and submitted "Between the Serious and the Playable: The Guitar and the Early Nineteenth-Century Lied" to the *Journal of Musicological Research*. Visit James at www.tcnj.edu/~day.

James Douthit (DMA '92) is now the Department Chair and Associate Professor of Music at Nazareth College in Rochester, NY. In November 2005, James was awarded the Distinguished Service Award by the Pennsylvania Music Teachers Association on the completion of his two-year term as president of the organization.

Composer **Cenk Ergün** (BM '99) was nominated for the Gaudeamus Prize for his electronic music video *icin uclu acilis* (trio for video open). The work is one of 20 compositions that will be performed during International Gaudeamus Music Week in Amsterdam, from September 3–10, 2006.

Catherine (Watkins) Estes (MM '93) recently joined the oboe section of the Buffalo Philharmonic Orchestra. She had previously held a one-year position with the Louisiana Philharmonic Orchestra, and, upon graduation from Eastman, spent four seasons as principal oboist of the Billings (MT) Symphony.

A new concerto premiered this May in Toronto has Eastman connections! The Esprit Orchestra's New Wave Composers Festival included the first performance of a saxophones concerto (note the plural) by **Scott Good** (BM '95), performed by current Eastman student **Wallace Halladay**.

Jason Guerra (BM '99) is currently touring Europe and Asia in *West Side Story*, a Sundance Production.

Margaret Jackson (MM '97) writes: "Since completing my DM in Voice at Florida State University in 2003,

Conductors from six decades salute Frederick Fennell

Sandra Dackow (BM '73, MM '77, PhD '87) sent *Notes* this photo of Eastman alumni from six decades, all of whom attended this year's conference of the Conductors Guild.

Sandra writes: "The Guild, an international organization drawing members from 31 countries, dedicated a retrospective to the life and work of **Frederick Fennell** (BM '37, MM '39, HNR '88) at its Annual Conference held in New York City in January. Fennell was honored with the Guild's Theodore Thomas Award in 1994, and was active in the Guild as a mentor and master teacher. The University of North Carolina Wind Ensemble, directed by **Michael Votta, Jr.** (DMA '86), gave a musi-



cal tribute to Fennell, including his *Palestra March*, a youthful work named after the UR Field House and published by Carl Fischer in 1937. A panel chaired by **Donald Hunsberger** (BM '54, MM '59, DMA '63) discussed Fennell's unique contributions to the profession. UNC students collaborating with **John Beck** (BM '55, MM '62) demonstrated rudimental drumming, an activity associated with Fennell."

Sandra also identified all the alumni in this photo: from left to right, they are Michael Votta, **Toru Miura**, Donald Hunsberger, Sandra Dackow, **J. Craig Davis** (BM '87, MM '88), **Anna Reguero** (BM '05), **James Allen Anderson**, **Paul Oster** (BM '66, MM '68), **Fedor Kabalin** (PhD '65), John Beck, **Emily Freeman Brown Adler** (DMA '89 and Past President of the Guild), and **Tom Slattery** (BM '58).

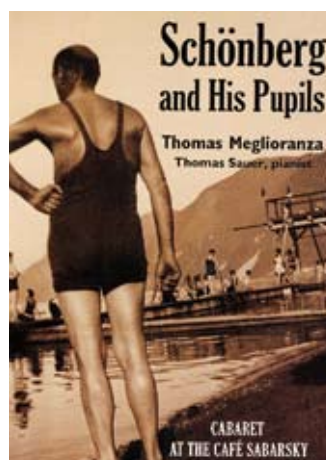
I've also been at work on a PhD in Ethnomusicology. During 2005, I served as a DAAD scholar to the University of Cologne, studying youth musical creation in the Turkish immigrant communities of the Rhine region, and was named a 2006–2007 American Fellow by the American Association of University Women, a grant that will fund my dissertation writing for one calendar year. I received the FSU 2006 Research and Creativity Award, recognizing my work as a musicologist and a vocalist, and the 2005 Dale Olsen Award for student research from the Southeastern and Caribbean chapter of the Society for Ethnomusicology. I am on the voice faculty of Troy (AL) University."

See-yin (Oliver) Lo (MM '96, DMA '00) is currently on leave from East Tennessee State University, and is a Visiting Scholar at the Hong Kong University of Science and Technology. A native of Hong Kong, he enjoys his "homecoming" and reunion with his families. His professional engagements this year in Hong Kong include singing the Emperor (*Turandot*) and Remendado (*Carmen*), tenor soloist in Mozart's *Mass in C*

Minor and Requiem, solo and lecture recitals, and many guest appearances.

Highlights of the year for busy baritone **Thomas Meglitoranza** (MM '95) included performing on March 27 in *Twin Spirits: The Words and Music of Robert and Clara Schumann*, with such talents as violinist Joshua Bell, soprano Barbara Bonney, and Sting and his wife Trudie Styler. The performance was a benefit for Broadway Cares/Equity Fights AIDS and Classical Action: Performing Arts Against AIDS. Earlier in March, Tom and pianist Thomas Sauer performed in cabaret at New York's Café Sabarsky in *Schönberg and His Pupils*: songs by Schönberg, Eisler, Blitzstein, Cage—and William Bolcom; and on February 9 Tom sang a program of songs by living American composers (including Eastman's **David Liptak**) at New York's Symphony Space. For more on Tom, visit www.meglitoranza.com.

Maryann Mootos (BM '90) continues to pursue her singing career, and performed the role of Nedda (*Pagliacci*) with Chelsea Opera in New York City in June. She is also scheduled to sing Mimi (*La Bohème*)



Arnold al fresco: a postcard promoting Thomas Meglitoranza's cabaret concert.

with Miami Lyric Opera in September. She also happily reports her recent engagement to tenor Daniel Rodriguez (formerly known as "The Singing Policeman").

On April 30, pianist **Marilyn Nonken** (BM '92) appeared with the Oberlin Contemporary Music Ensemble in the world premiere of *Trespass*, a concerto written for her by Jason Eckardt. Marilyn discussed

her recent performances and recording of Morton Feldman's *Triadic Memories*, and many other aspects of her dedication to contemporary music, in an interview with George Hunka (www.ghunka.com/nonken).

Bob Padgett (BM '94) sends word of his live CD concert on May 12 in Stony Brook, LI, and invites fellow Eastman alums to visit his new online home, www.bobpadgett.com.

Robert (BM '85) and **Victoria** (BM '93) **Paterson** happily announce the birth of Dylan George Paterson, born January 26 (see www.dylan-paterson.com for photos). More good news from Rob: he recently won the 2005 Louisville Orchestra Composition Contest, resulting in the premiere of his *Electric Lines* at the ISU 39th Annual Contemporary Music Festival, and he's a resident at the Copland House during summer 2006. **Jeffrey Renshaw** (MM '77, DMA '90) conducted the premiere of Rob's *Crimson Earth* for symphonic band on April 20.

David Pope (MM '97) has been granted tenure at James Madison

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Edgy and virtuosic **Alarm Will Sound** brought Zappa to Zankel in February, and dazzled New York.

An alarming, but triumphant, year

2006 has been a great year for **Alarm Will Sound**—and 2006 is only half over! The new-music chamber ensemble of mostly Eastman alumni, which grew out of the members' experiences with Ossia during their time at the School, made its Carnegie Hall debut on February 16 (in Carnegie's Zankel Hall), to a rave review from *The New York Times*, which called Alarm Will Sound "as close to being a rock band as a chamber orchestra can be." Those are definitely words of praise to this freewheeling group, whose Zankel Hall program—of Frank Zappa, Edgard Varèse, John Cage, Wolfgang Rihm, and John Adams, among others—was a boundary-breaking modern-music thesaurus. The enthusiastic audience included many other Eastmanites, as the concert was preceded by a *Get the Eastman Edge* event for NYC-area alumni.

A few more recent highlights for Alarm Will Sound:

- A triumphant all-John Adams concert in San Francisco on March 5, with particular praise for conductor **Alan Pierson** (DMA '06), clarinetist **Bill Kalinkos** (BM '03), violinist **Caleb Burhans** (BM '03), and pianist **John Orfe** (BM '99)
- Excellent reviews for the recent CD *Acoustica* (Canteloupe), AWS's exploration of music by Richard D. James, AKA Aphex Twin
- On May 25, the group won an ASCAP Concert Music Award, "for the virtuosity, passion, and commitment with which they perform and champion the music of the 21st century"
- And a website (www.alarmwillsound.com) offering such AWS swag as coffee mugs, trucker hats, and thongs with the AWS logo. If that doesn't signal an inexorable march to world domination, we don't know what does.

CONTINUED FROM PAGE 35

University and promoted to Associate Professor of Saxophone.

Prolific **Kevin Puts** (BM '94, DMA '99) heard the premiere of his *Sinfonia Concertante* on April 20 at a morning concert of the Minnesota Orchestra. *St. Paul Pioneer Press* reviewer Rob Hubbard praised the composer's "harmonic sense rooted in the traditional and an affection for engaging melodies ... all five instruments—violin, cello, flute, oboe, and bassoon—were able to show off their sweet and salty sides." Kevin is one of nine composers selected by Meet the Composer for its Magnum Opus project, which ensures performances of each new work by a consortium of the Marin, Oakland East Bay, and Santa Rosa (CA) Symphonies.

Violinist **Marissa Regni** (BM '90, MM '92) was one of several National Symphony Orchestra musicians taking part in a "Tunes 'n' Tales" Teddy Bear Concert for small children, who were invited to bring their favorite stuffed toys and have them clap along to the music. Unlike part of the audience, this concert was, according to the *Washington Post*, "unstuffy."

Mitchell Robinson (PhD '99) writes, "I recently received tenure and promotion to Associate Professor of Music Education at Michigan State University. I also had a chapter accepted for publication in a new book on urban music education, to be published this month by MENC."

On June 7, 2005, **Erica Zumsteg Sipes** (BM '96, MM '98) and her husband, Tadd, welcomed their first child, Emma Katherine Sipes, into their lives. Erica is an active collaborator and chamber musician in Northern Idaho and has also picked up the cello again, serving as a member of the Idaho-Washington Symphony and as the cellist in a new chamber music ensemble.

Timothy Webster Sparks (MM '91) sends word that he and his wife Amy Elizabeth welcomed their second son, Dylan Webster, on January 23, 2006. Older brother Jason Thomas, age 2, enjoys playing with and taking care of baby Dylan.

Tim Sullivan (BM '98) lives and works in the French part of

Switzerland. One of the few students to complete a *Diplome* with Roger Bobo at the Conservatoire de Lausanne, he has played under Zubin Mehta with the UBS Verbier Youth Orchestra, for the Jeunesses Musicales World Youth Orchestra, and in the Lausanne and Basel sinfoniettas. Tim regularly plays on Swiss Radio's *Kiosque à Musique*, and in many of the brass bands in the region, and teaches low brass at the École de Musique de Bavois. He has also played bass and contrabass trombone at the Bantry House, County Cork, Ireland, with bass trombonist Alan Rath and Eastman's own **Dan Patrylak** (BM '54, MM '60). Tim also teaches English as a Foreign Language, "for the simple fact that more Swiss would rather learn English than the tuba."

Christopher Theofanidis (MM '92) is the Pittsburgh Symphony's resident composer for 2006–2007; his current projects include a violin concerto for Sarah Chang and a cello concerto for Nina Kotuba (see "Alumni on CD," p. 30).

In May, **David Thurmeier** (MA '98) graduated from Indiana University with a PhD in Music Theory. He is now an Assistant Professor of Music Theory at Central Missouri State University in Warrensburg.

Toronto-based **Jeff Vidov** (BM '93) is completely recording, mixing, and mastering his own material at his home studio. Composer of 16 movie and TV scores, Jeff is working on a feature film and three short films—simultaneously. His 2-CD rock/pop/progressive album is due in September 2006, and a rock opera/concept album in early 2007. "Any alumni who live near Toronto should e-mail jvidov@sympatico.ca, as I sometimes need players to record my film scores and rock songs—and I would prefer ESM alumni!"

Baritone **Nathaniel Webster** (BM '97) was the soloist in a performance of Ned Rorem's *Aftermath*, the composer's response to the September 11 attacks, in New York's Chamber Music at the Y series on April 4 and 5. Nate was joined by pianist Joseph Kalichstein, violinist Jaime Laredo, and cellist Sharon Robinson; the *New York Times* said he

“projected the songs with power, clarity, and warmth of tone.”

Abram Wilson (MM '97) won First Place in the Jazz category in the 2005 International Songwriting Competition, for his composition *Monk*. Abram, of Middlesex, England, is one of 50 winners among 15,000 entries from 82 countries. Abram is writing a piece for Birmingham Jazz and the Cheltenham International Jazz Festival called *RIDE! Ferris Wheel to the Modern Day Delta*, combining Delta blues, jazz, and hip-hop.

2000s

Julie Barnes (BM '05) won the Principal Harp post in the Chicago Civic Orchestra for the 2006–07 and 2007–08 seasons. Julie started her masters' degree at the Chicago College of Performing Arts, Roosevelt University, studying with Sarah Bullen.

Jessica Bonatakis-Mattingly (BM '01) received her MS/EdS in Counseling and Human Systems, Mental Health and School Counseling specialties in April 2006. “I work as a counselor at a juvenile detention center and hope to obtain employment at an inpatient behavioral health center. I have been accepted to the PsyD Clinical Psychology program at the Adler School of Professional Psychology in Chicago, where I will enroll in fall 2007. My areas of interest include: children of parents with mental illness, prevention of anxiety disorders, the relationship between trauma and female juvenile delinquency, and the mental health of performing artists.”

Julia (BM, BA '01) and **Michael Callahan** (BM '02) were married November 12, 2005. “Many of our friends from Eastman helped us celebrate,” writes Julia; “**Chris Streeter** (BM '02) was the best man; **Steven (Red) Wierenga** (BM '01) was a groomsman (and played the accordion as he escorted us into the reception!); **Steve Smith** (BM '02, MM '04) played classical guitar in the wedding ceremony. Also in attendance: **Beth Meyers** (BM '00, MM '02); **Ryan Powers** (BM '01); **Robert Wood** (BM '01).” Julia is Associate Manager of Program Planning at Carnegie Hall; Mike is

Director of Choral Music, General Music, and Drama at the Somerville (NJ) Middle School, and Director of Children's Music at the Presbyterian Church of Chatham (NJ) Township.

Erik Cole (MM '03) is the new Second Clarinet in the Brevard Symphony Orchestra, Melbourne, FL and in the new Florida Lakes Symphony Orchestra. Erik also has almost 40 private students. “I can't believe I've finally won an orchestra position—even with a very small orchestra—and I can't thank my time and training at Eastman enough.”

Carol Frierson-Campbell (PhD '00) recently edited *Teaching Music in the Urban Classroom*, a book focusing on the challenges faced by urban music educators from such diverse locations as Green Bay, WI, and New York City. The authors ranging from classroom music teachers to inner city arts administrators to academics and policy-makers across the United States and Canada. “Our authors represent lots of different voices, and the book will allow us to let those voices reach a wider audience ... a chance to bring all of our voices together so we can find resources and find solutions,” says Carol.

Rebecca Geiger (BM '02) married Kevin Hamlen on July 1, 2006. The couple moved to Dallas, TX, where Kevin is Assistant Professor of Computer Science at the University of Texas at Dallas. Rebecca taught and freelanced in Ithaca, NY for the last four years, earning an MM from Ithaca College in 2004. She plans to continue teaching and performing in Dallas.

Eric Goldman (BM '02) was named Development Assistant for the National Trustees and Institutional Giving of the National Symphony Orchestra, Kennedy Center, Washington, DC. Eric works with the National Trustees—prominent business and philanthropic leaders from throughout the country—as well as with major corporate and foundation donors.

Maria Guénette (MM '04, DMA '06) is vocal coach and staff accompanist at Greensboro College and North Carolina School of the Arts. Her recent concerts included a baroque chamber music concert at

Duke University, a piano trio recital with Rebecca Troxler and Fred Raimi at Elon University, and a faculty recital on April 23. Besides Maria on continuo and solo harpsichord, the baroque chamber concert featured renowned viola da gambist Brent Wissick, Rebecca Troxler on traverse, and Gesa Kordes on baroque violin; Maria's rendition of Rameau harpsichord pieces from this program was broadcast on WDAV radio. In the Carolina Baroque Ensemble's 2006–2007 series, Maria will perform an early Mozart concerto to commemorate Mozart's 250th year.

Gina Guhl (BM '05) joined the United States Marine Band in December 2005 as a clarinetist. Besides playing with the Band, Staff Sgt. Guhl performs with the Marine Chamber Orchestra and Marine Chamber Ensembles at the White House, in Washington, DC, and in the band's annual U.S. concert tour.

On May 14, organist **Christian Lane** (BM '04) performed an unusual recital at New York's St. Thomas Church featuring *Sacred Sounds* by jazz pianist George Shearing and the premiere of *The Place of Understanding* by Nico Muhly, a composer who has worked with Philip Glass and Björk. Tenor soloist in the Muhly work was **Oliver Brewer** (MM '00). This was Christian's final recital at St. Thomas before beginning his graduate degree at Yale.

Stephen Mattingly (BM '00, MM '01) is Adjunct Professor of Guitar at Bainbridge College (GA) and Chipola College (FL). Last spring he was awarded a grant from the Theodore Presser Foundation to record Schubert's complete chamber music with guitar. The CD, planned for release in fall 2006, includes enhanced features such as 71 pages of interactive program notes.

Sean Newhouse (BA '03) was one of eight conductors chosen by Kurt Masur to lead the Manhattan School of Music Orchestra in the culminating concert of the weeklong Kurt Masur Conducting Seminar, held in January in New York. Sean, currently conductor of the Young Musicians Foundation Debut Orchestra in Los Angeles, was also invited to make his debut this summer with the Cleveland Orchestra at the Bloom

Music Festival, sharing a concert with David Zinman.

Violinist **Eun Sang Park** (BM '00) joined the Detroit Symphony Orchestra in March. Prior to joining Detroit, he was a member of the Fort Worth Symphony.

Elizabeth Porter (BM '02) was appointed third horn/associate principal of the Lübeck (Germany) Philharmonic Orchestra. She also plays in the Ensemble Modern (Frankfurt).

Jessica Powell (BM '03) is a grant writer for the Orpheus Chamber Orchestra. She is living in New York and pursuing a DMA, while freelancing as a bassist with a number of groups.

Violist **Wei Wei Tan** (BM '03) completed her Postgraduate Diploma at the Royal Academy of Music in July 2005. She is currently playing with Southbank Sinfonia, a chamber orchestra in London, as rotating principal. She is marrying Dr. Isaac Phang in Singapore on August 12, 2006.

Kate White (MM '05) is the new Outreach Coordinator of the Thurnauer School of Music, part of the Jewish Community Center on the Palisades, Tenaflly, NJ. The Thurnauer School has 450 students and serves over 4,000 individuals annually, and won an award for “excellence and high standards” from the Chamber Music Society of Lincoln Center.

Marguerite Lynn Williams (BM '01) was awarded the Principal Harp position with the Colorado Music Festival in Boulder, CO.

Katrina Zook (DMA '00) is now Associate Professor at the University of Wyoming. In April 2005, she and former classmate/collaborator **Tracy Cowden** (DMA '00) gave a lecture-recital for the MTNA Convention in Seattle on **Dominick Argento's** (PhD '58) song cycle *From the Diary of Virginia Woolf*. Argento was happy to learn of the performance and wished the duo well. In May 2006, Katrina performed, taught, and presented vocal master classes for the University of Brasilia, the Thomas Jefferson Hall and Federation of Choirs (both in Brasilia), and the University of Goiania.

FACULTY NOTES



The Eastman Trombone Choir's 2006 spring tour included visits to Gettysburg, PA, Washington, DC, and Fort Meyer, VA, where the group performed for the Eastern Trombone Workshop. On March 19, the Trombone Choir presented a concert and participated in the services at the National Presbyterian Church, where the audience included Senator John Glenn and his wife Annie (an organist and trombonist), shown here with Professor of Trombone John Marcellus.

Assistant professor of music education **Christopher Azzara** and Professor of music education (and department chair) **Richard Grunow's** book/CD set *Developing Musicianship through Improvisation* was published in spring 2006 by GIA Publications of Chicago. The musicians on the accompanying CDs include Eastman's **Bob Sneider, Jeff Campbell, John Beck, Clay Jenkins, Ray Ricker, and Mark Kellogg.**

In March 2006, Professor of Percussion **John Beck** presented clinics and performed a timpani concerto at the University of Central Arkansas Percussion Festival, following that with a residency at the Lithuanian Academy of Music and Theatre, where he gave lessons and clinics and performed a recital. His 2005-2006 publications include *Fanfare for the Common Percussionist*, *Big Kettles*, and *Intermediate Snare Drum Duets*.

Kathleen Bride, Professor of Harp, played the *Toy Fantasy* for two harps and orchestra by ESM graduate David Cutler (MM '96), in a concert at the Cincinnati Conservatory on February 13, 2006.

Ruth Cahn, director of Eastman's Summer Session, showed off her

expertise in music and in marketing last November, when she gave a presentation to the National Association of American Summer Sessions in Philadelphia. "Stalking the Wild Tambour de Basque" was a look at Eastman's unique marketing strategies for its Summer Sessions, including "particle marketing" developed by Ruth—whose lecture also included a percussion performance!

Professor of Piano **Tony Caramia's** new CD, *Tribute*, features the music of such jazz luminaries as Duke Ellington, Marian McPartland, and Dave Brubeck, as well as songs by Harold Arlen, George Gershwin, Jimmy Van Heusen, and others—including an arrangement of a Beethoven sonata movement by ESM jazz professor **Bill Dobbins**, and three new, original compositions. It is also a tribute, says Caramia, to the piano itself, which has given him "innumerable moments of ecstasy, introspection, tenderness, happiness, and education." *Tribute* is available exclusively at tcaramia@esm.rochester.edu.

Assistant Professor of Voice **Kathryn Cowdrick** appeared as Suzuki in

Mercury Opera's production of Puccini's *Madama Butterfly* in January in the Eastman Theatre. Conducting the Rochester Philharmonic was Distinguished Professor of Voice **Benton Hess**.

Two Eastman faculty members have been selected for the University of Rochester's Bridging Fellows program, which permits scholars to try new academic ventures outside their areas of expertise. **Harold Danko**, Chair of the Department of Jazz Studies and Contemporary Media, will join Joyce McDonough, chair of the UR's Department of Linguistics, in a study of jazz improvisation and intonation. Harold will create a performance work for students of linguistics and jazz. A Bridging

Fellowship will also allow **Patrick Macey**, Professor of Musicology, to take courses in the Department of History this fall to extend his knowledge of 19th-century German politics and culture, enhancing his teaching of courses on German and Austrian music. Patrick will work with UR history professor Celia Applegate, who was a Bridging Fellow at Eastman in spring 2005.

The **Eastman Brass**—trumpeters **James Thompson** and **Douglas Prosser**, hornist **Peter Kurau**, trombonist **John Marcellus**, and tubist **Donald Harry**, all Eastman faculty members—celebrated the recent 250th birthday of Wolfgang Mozart with a *Fanfare for Mozart*, performed January 27 at the University of Toronto. The concert was part of the Third Toronto International Chamber Music Festival. The Eastman Brass followed the *Fanfare* with one of Amadeus' greatest hits, the overture to *Le Nozze di Figaro*, and ended the concert with a divertimento by one of his greatest fans, Gioacchino Rossini.

Associate Professor of Musicology **Roger Freitas'** edition of the 15 Italian chamber cantatas attributable to the castrato singer and composer Atto Melani (1626–1714) was recently published by A-R Editions of Middleton, Wisconsin. Roger writes: "The cantatas themselves were probably composed just past the middle of the century, and ... are mostly scored for soprano and basso continuo (there is one piece for bass). The edition is interesting not only for the variety and beauty of the music, but also because it makes available the complete known works of an important musical figure ... though



his name is not so well-known today, Atto Melani has the best-documented life of any 17th-century musician.”

Professor of Composition **David Liptak** had many performances in the first part of 2006. On February 4 and 5, The Tarab Cello Ensemble performed his *Broken Cries* at the Phillips Academy and in Boston, MA; his song cycle *Under the Resurrection Palm* was performed by baritone Thomas Meglioranza (MM '95) and violinist Jessica Lee on February 9 at New York's Symphony Space; and cellist Florent Rernard Peyen played his solo piece *A Bridge Across Spaces* at Hamilton College on February 25. David gave seminars at Boston University, and heard a performance of his *Commedia*, on April 11 and 13.

Professor of Musicology **Ralph Locke** recently received a \$40,000 grant from the National Endowment for the Humanities for assistance in writing a book on the depiction and influence of “exotic lands and peoples” in western music of all kinds, from classical music to film scores. Ralph is the only University of Rochester professor to receive an NEH grant this year.

Associate Professor of Conducting and Ensembles **Brad Lubman**'s recent engagements include the Salzburg, Lucerne, and Ojai (California) Festivals; the Venice Biennale; and the Budapest Autumn Festival. In 2005, he also participated in birthday tributes to Pierre Boulez and Sir

Harrison Birtwistle. His recordings in the past year include Beethoven's *Piano Concerto No. 1* with Stefan Litwin on Telos, favorably reviewed in the German press; John Zorn's *Rituals* and *Mysterium*, on Tzadik; and *Insomniac*, a collection of his own music, also on Tzadik. For more information see www.bradlubman.com.

Associate Professor of Anthropology and Religion **Ernestine McHugh** presented her paper “In the Body of a Woman: Globalization, imagined lives, and the construction of self in Nepal” at the annual meeting of the American Anthropological Association in November 2005.

On November 11, 2005, Bowling Green State University presented the North American premiere of Francesco Cavalli's 1648 opera *The Many Loves of Apollo and Daphne*. Collaborating with the BGSU students was Eastman's own Collegium Musicum, directed by **Paul O'Dette**, and conducting was alumna **Emily Freeman Brown** (DMA '89).

Professor of Piano **Rebecca Penneys** recently released her seventh CD, *Rebecca Penneys & Steinway*, with virtuosic pieces by Chopin, Beethoven, Saint-Saëns/Siloti, Liszt, Galuppi, Kodály, and Gershwin/Wild. Rebecca was named a Steinway Artist in 2002, and since then has performed many concerts for Steinway and Sons. For information on ordering *Rebecca Penneys & Steinway* (and to hear an excerpt from the CD), contact

Rebecca at rpinfo@rebeccapennys.com or visit www.FleurDeSon.com.

Associate Professor of Composition **Carlos Sanchez-Gutierrez** is one of nine composers to be awarded commissions from The Serge Koussevitsky Music Foundation in the Library of Congress. Carlos' commission is to be premiered by the Syracuse Society for New Music—a group that over the years has performed music by many Eastman composers. The Koussevitsky Foundation, named after the famed conductor and music director of the Boston Symphony orchestra (1924-1949), has previously commissioned such modern classics as Bartók's *Concerto for Orchestra*, Copland's *Symphony No. 3*, and Britten's *Peter Grimes*.

Professor of Piano **Nelita True** has a busy summer of teaching, from Canada to China to Salt Lake City to Italy to Las Vegas. Nelita also will give recitals with violinist Felicia Moye in several Chinese cities (May 10–June 2), and a solo recital at the Amalfi, Italy, Music Festival (July 2–14).

In early March, Professor of Conducting and Ensembles **William Weinert** led the Eastman Chorale on a tour to Smith College, Morristown, New Jersey, and Utica, New York. From February 22–25 he was guest conductor at the Lawrence University Choral Festival in Appleton, Wisconsin, and on April 1 was a guest lecturer at

Westminster Choir College, speaking on “Mozart's *Requiem*: A Conductor's Approach.” In June, Bill chaired a panel discussion on the training of conductors in the 21st Century at the national conference of Chorus America in Washington, D.C., and he was recently interviewed on the training of choral conductors for the Summer 2006 issue of the *Voice of Chorus America*.

Musicology department chair **Gretchen Wheelock** was a guest at a Yale University conference last December honoring Leon Plantinga and Robert Morgan. Her invited paper was “Constructions of the Seemingly Improvised: Haydn and Mozart in Clementi's *Musical Characteristics*, Op. 13.”

In October 2005, Associate Professor of Composition **Ricardo Zohn-Muldoon** was a guest at Southwestern University's Celebration of Latin American Arts. Other recent performances include *Encounters* by the Neue Ensemble Hannover (November 2005); *Páramo* by Bent Frequency new Music Ensemble, Atlanta (October 2005); *Járacas*, commissioned by Trio de las Américas (August 2005); and *Candelabra* by the Merida-Ito Duo (July 2005).

ON THE WEB For regular updates on Eastman faculty members' concerts, lectures, publications, and other activities, visit www.esm.rochester.edu/faculty.

Gimme an E!

Usually seen somewhere outside an organ, the members of Eastman's organ faculty are shown here inside the Kilbourn Hall organ (above the stage), spelling out their favorite acronym with recently discovered electrical light-up letters from the original Eastman Theatre marquee. EROI, of course, stands for Eastman Rochester Organ Initiative, the project to make Rochester a world center for organ music and research. This year's EROI Festival, from October 12–15, kicks off a campaign to renovate this very organ, a 1921 instrument by E.M. Skinner, whose life and work is a focal point of the Festival. (For more, see www.esm.rochester.edu/EROI.) From left to right: Hans Davidsson, Rob Kerner, David Higgs, William Porter.



STUDENT NOTES

Young-Hyun Cho, doctoral student in piano of Nelita True, was one of the final soloists for the Orchestral Festival, one of the largest music festivals in Korea. On April 6, 2006, she performed Rachmaninoff's Second Concerto with Shinik Hahm and the Daejeon Philharmonic in the Concert Hall of the Seoul Arts Center. The Korean Broadcasting System broadcast her performance and interview on TV and radio. Young-Hyun performed Beethoven's First Concerto with the Eurasian Philharmonic and conductor Nanse Keumat at the Naran Art Center on May 12.

Masters student **Bin Huang** and doctoral student **Xi Zhang**, students of Zvi Zeitlin and Barry Snyder, presented a recital on May 2 as part of the Kennedy Center's Conservatory Project. The violin-piano duo presented a program of music by Vivaldi, Beethoven, Paganini, and Kreisler.

Danny Jenkins, PhD student in music theory, spent the 2005-2006 school year in Vienna on a Fulbright research grant. Danny consulted source documents at the Arnold Schoenberg Center for his dissertation on Schoenberg's atonal-period vocal music. In December, he represented Eastman and the United States in a recital of international students at the University of Music

in Vienna. In March, his new composition, *Miongháire*, was premiered at Carnegie Hall by the North Hardin High School Band, Radcliff, KY, of which Danny is an alumnus and former director.

Violinist **Anat Kardonchik**, a sophomore student of Zvi Zeitlin and Mikhail Kopelman, was a featured soloist in the winter concert of the El Camino (CA) Youth Sinfonietta. Anat, who previously played the Mendelssohn Concerto with this orchestra, performed the opening movement of Mozart's Concerto No. 4 and "La Campanella" from the Paganini Second Concerto. Last year, Anat received a scholarship to the 2005 Music Academy of the West Summer Festival in Santa Barbara.

Andrew Larson, a sophomore student of David Ying, was selected for the 2005 New York String Orchestra—one of only eight cellists selected nationally.

Jonghwa Park, a current DMA piano student (also MM '05), was one of the winners in the Bradshaw and Buono International Piano Competition. She will perform in the winners' recital at Carnegie Hall in October 2006.

When violinist **Sandro Leal-Santiesteban** received his BM degree at the 2006 Commencement

ceremony, he became the first Cuban musician to receive a Bachelor's degree from the Eastman School.

Martin H. Seggelke was appointed Director of Wind Ensembles at the University of Minnesota at Morris.

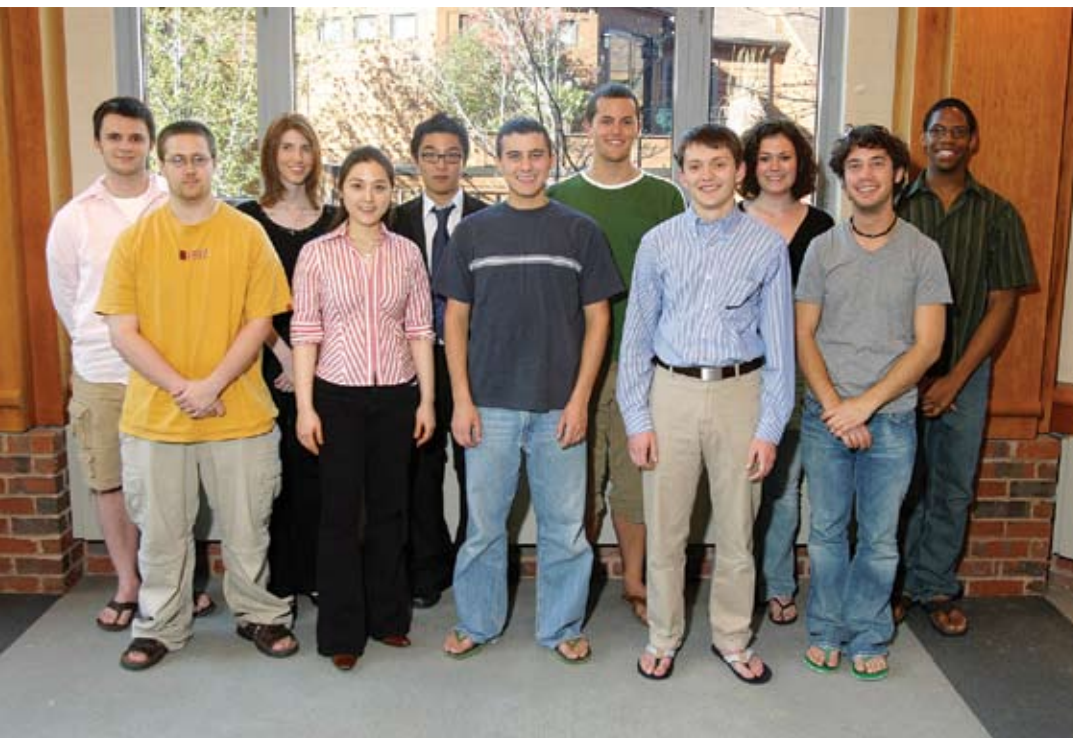
Zach Wadsworth's *A Sabbath Morning at Sea*, commissioned by Rochester's The Commission Project (TCP), was performed on the Eastman Chorale's recent tour, which included performances in public schools, which also received copies of Zach's music. TCP also commissioned **Jacob Bancks** (MM '06) to write *Ancient Sounds* for the Eastman Wind Ensemble, which was similarly distributed to 15 bands in a dozen schools. TCP's **Ned Corman** (BM '59) estimates that about 1500 high musicians were exposed to Zach's and Jake's music. Jake also won a 2006 BMI Student Composer Award, given on May 22 in New York City. He is a Century Fellow at the University of Chicago, where he begins doctoral studies in September.

Freshman horn major **Patrick Walle**, a student of **Peter Kurau**, performed Richard Strauss's Concerto No. 1 on February 2, 2006, with the Oakland County (MI) Youth Symphony, as winner of the Oakland Youth Orchestra Solo and Concerto Competition.

Jason Chai-Soong Wang, a doctoral student of **Alan Harris** (also MM '05), has been named section cello in the Rochester Philharmonic Orchestra. He replaces Eastman alumnus **Peter Wukovitz** (BM '68; see Alumni Notes). Jason served as a substitute player in the RPO before winning the permanent post; he is also a member of the Cayuga Chamber Orchestra. Jason won a First Honorable Mention in the 2005 Heida Hermanns International String Competition.

The **ViM Saxophone Quartet**—whose members are **Kristin Rarick**, **Michael Matlock**, **Dimitrios Kostaras**, and **Richard Miserendino**—won two major chamber music competitions this spring: the Fischhoff Competition, and the Music Teachers National Association (MTNA) Competition, making them and their teacher, **Chien-Kwan Lin**, very happy. ViM will perform with the Eastman Wind Ensemble next year, and in the MTNA Winner's Recital in Toronto in March 2007.

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.ppt.



Guiding lights

Eastman's student Ambassadors represent the School to visitors, alumni, and the community, and this year's class, as always, did an excellent job. Pictured left to right are Ryan Glick (BM '08, voice), Jeff Willy (BM '06, percussion), Mary Counts (BM '06, harp), Yea Eun Park (MM '07, organ), Richard Chen (BM '08, bassoon), Tom Vendafreddo (BM '08, voice), Paul Hopper (BM '09, voice), Andrew Stephenson (BM '07, horn), Lauren Iezzi (BM '09, voice/music education), Mike Matlock (BM '07, saxophone/music education), and Jason Holmes (BM '07, voice/music education). You'll see many of these smiling faces this fall during Eastman Weekend.



Photograph (1933) Courtesy
Sibley Music Library Archive.

EASTMAN SCHOOL OF MUSIC - LEGEND #001926

FLASHBACK TO THE ROARING TWENTIES...

ladies in cloche hats, gentlemen in ties, and daring new dance steps.
The Eastman School of Music was filled with the spirit of the era.

On a lovely June day, after the 1926 commencement ceremonies in the Eastman Theatre,
more than 60 alumni and friends convened at the fashionable Sagamore Hotel
on East Avenue for a delightful afternoon lunch,
marking the first Eastman School of Music alumni gathering.

Now, our biennial alumni event has grown into a weekend-long reunion
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Meeting the Challenge

On February 1, many of the members of Eastman's Class of 2006 gathered in the Main Hall for a senior class photograph. The event also served as a kickoff for Eastman's latest giving tradition, the Senior Challenge. 47% of the class participated by making a gift to the Eastman Fund's Unrestricted Scholarship Fund—a fund, of course, from which many students benefited during their time at Eastman. All Eastman seniors received a copy of the Class of 2006 photo before graduation in May, and the photo is part of a Senior Challenge plaque in the Student Living Center.

Impressed by the class's enthusiasm, Eastman Board of Managers member Dr. George Abraham made a gift that tripled the funds raised by the seniors, bringing the Senior Class Gift to an impressive \$2,384. (Dr. Abraham is the first person in the first row, in front of outgoing Dean James Undercofler.) The Class of 2007 gets its turn starting next fall!

PHOTOGRAPH BY KURT BROWNELL

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