

EASTMAN NOTES



A BIENNIAL PUBLICATION FOR ALUMNI OF THE EASTMAN SCHOOL OF MUSIC

JUNE 2003

Dear alumni,

IN SPRING 2001, on the back cover of *Eastman Notes*, the Office of Alumni Relations made a bold announcement: *Eastman's commitment to its alumni is envisioned as never before. We are designing a program that will provide alumni with a vibrant connection to the School, through enhanced communications, expanded programming, and greater opportunities for alumni to interact with each other and with current students.*

The first order of business was to ensure we could contact you, a process that culminated with the publication of the 2002 Eastman School of Music Alumni Directory (in book and CD-ROM format). Next, at every possible opportunity – at concerts in Kilbourn Hall, in passing on

will be significantly expanded and enhanced, with a range of services added, the most notably an interactive, searchable, secure online alumni directory.

Other exciting services featured on the site will include online notification of and registration for Eastman alumni events in your region (a service that debuted this winter with the Eastman in New York concert and reception) and an electronic forum for sharing news of your accomplishments, promoting your upcoming performances or announcing CD releases or publication of scholarly works, or engaging in a discussion of the state of the arts in society today.

Of course, Eastman alumni don't wish to interact in cyberspace alone. In cities with concentrated populations of Eastman

Eastman graduates of all ages, all over the world, in any profession or practice are encouraged to be actively engaged in the life of their alma mater.

■ Subscribe to *EastmanMAIL*, the quarterly online newsletter for Eastman alumni and friends. If you didn't receive the Spring 2003 issue, we may not have your current email address. Go to www.rochester.edu/Eastman/alumni to update your address.

■ Be a Class or Studio Scribe. Connect with those who shared your Eastman experience, whether it's with those who studied with the same teacher or with those who graduated in the same year.

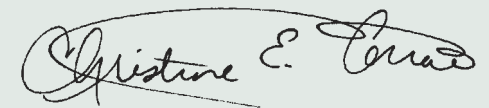
■ Become an Admissions Ambassador or Career Connector.

■ Return to Rochester for Alumni Weekend 2004. Mark October 15-17, 2004 on your calendar, and watch for announcements about programs and plans for a weekend of music, friends, and fun.

To learn more about volunteering as a Class Scribe, Studio Scribe, Admissions Ambassador, or Career Connector, write to me at either address below. Calls for volunteers will also be made in an upcoming issue of *EastmanMAIL* and by direct mail to all alumni.

As your newly appointed Director of Alumni Relations, I am honored to be charged with building a robust alumni relations program. Share your ideas for programming or activities by writing to me at ccorrado@esm.rochester.edu or Development and Alumni Relations, 26 Gibbs Street, Rochester, New York, 14604. I am excited to be collaborating with you, and I look forward to meeting you on Gibbs Street or wherever Eastman alumni are throughout the world.

All the best,



Christine E. Corrado
Director of Alumni Relations

Eastman graduates of all ages, all over the world, in any profession or practice are encouraged to be actively engaged in the life of their alma mater.

Gibbs Street, by email and snail-mail, and in conversation at special Eastman alumni events throughout the country and at Alumni Weekend 2002 in Rochester – we listened to what you had to say about your relationship to your alma mater and with your fellow alumni.

Three themes came up repeatedly in these conversations:

- your **pride** in your Eastman education and your desire to promote its value to others, especially prospective students;
- your wish to **stay connected** socially and professionally with your alumni colleagues and your former teachers; and
- your keen interest in **staying engaged** in the life of the School as volunteers and leaders.

Exciting new services, benefits, and opportunities are in development. This fall, the Eastman Alumni Relations website (www.rochester.edu/Eastman/alumni),

alumni or where professional conferences bring Eastman alumni together, you'll be invited to exclusive events throughout the U.S. and abroad.

You'll also have opportunities to network with, lead, advise, and mentor prospective and current students, as well as your fellow alumni, through a brand new alumni volunteer network supporting Admissions and Career Services. And whether your milestone reunion is on the horizon or is a few years away, you can assume a leadership role in connecting with your classmates as a Class or Studio Scribe, ultimately encouraging them to return to Rochester for Alumni Weekend 2004.

That's not all. We're also partnering with the alumni relations offices of the other academic divisions of the University of Rochester to send you notice from time to time of other divisions' alumni activities in your region.

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On the cover

One of Eastman's happiest traditions, the Eastman Children's Chorus, was revived this year, with director Laurie Jenschke bringing together a group of 28 children from all over the Rochester area. Less than a year old, it's already a seasoned group. During the year, the Chorus sang in Albany, gave several concerts at Eastman, and performed as fairies in Eastman Opera Theatre's April production of *A Midsummer Night's Dream*.

PHOTO BY GELFAND-PIPER

EASTMAN
SCHOOL OF MUSIC
UNIVERSITY OF ROCHESTER

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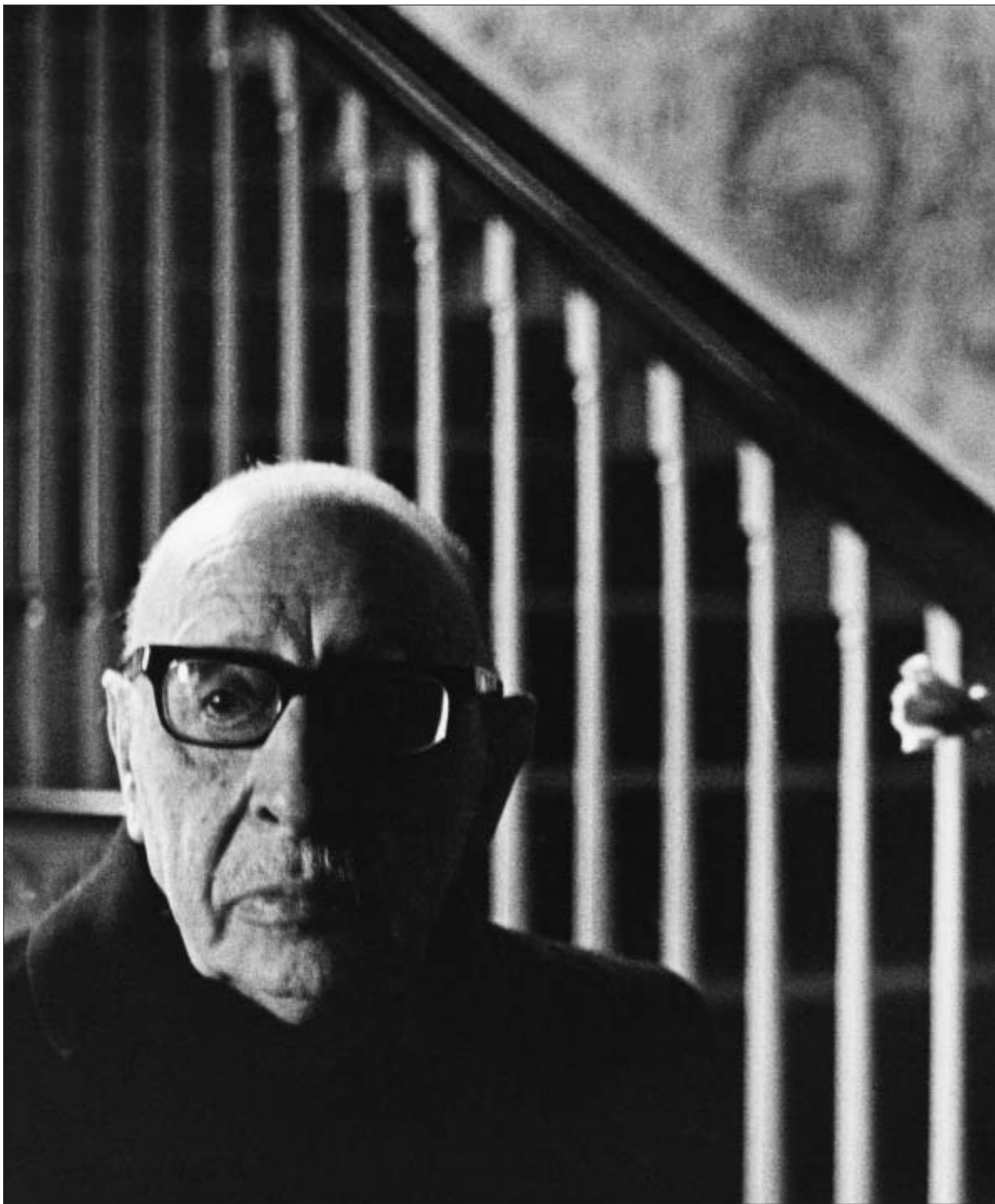
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"It takes time, aging, to make a classic." A musical dynamo at rest: Lou Ouzer photographed Igor Stravinsky at Hutchison House.



LOUIS OUZER

Meeting *a* modern master

In 1966, Igor Stravinsky and Eastman met for the first time

BY DAVID RAYMOND

IF, IN 1966, you circulated a poll among American musicians asking them to name The Greatest Living Composer, the winner, no contest, would have been Igor Stravinsky. So it was a tremendous surprise when Eastman School Director Walter Hendl announced in January 1966 that Stravinsky would visit the School for a “Stravinsky Week” from March 7–12.

At that time, Stravinsky was 83, and at the end of a long career as pianist, conductor, writer – and composer of *Petrushka*, *Le Sacre du Printemps*, *Les Noces*, *The Rake’s Progress*, and other revolutionary masterpieces, making him one of the few living classical composers who was a household name. The octogenarian Stravinsky was also the virtual incarnation of 20th-century music, composing flinty, uncompromising 12-tone pieces that sounded like the work of a much younger composer.

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LOUIS OUZER

"If you played what was on the page, he was happy," says percussionist Ruth Cahn (pictured in the rear) of performing under Stravinsky in 1966.

His age notwithstanding, 1966 was a busy year for the composer. CBS-TV broadcast a special about him. In June and July, a Stravinsky Festival in New York's Philharmonic Hall included Leonard Bernstein conducting *Le Sacre du Printemps*, among much else. And Stravinsky completed his last important work, *Requiem Canticles*, first performed in October 1966 at Princeton University.

This was Stravinsky's first visit to Rochester (and his next-to-last – he guest-conducted the Rochester Philharmonic in 1967). Director Hendl and Stravinsky had been close friends since Hendl played the piano in the 1946 New York Philharmonic premiere of Stravinsky's *Symphony in Three Movements*. Soon after, Hendl conducted Stravinsky's *Ebony Concerto* at the composer's request.

On arriving in Rochester, the composer, accompanied as always by his wife Vera and his assistant Robert Craft, gave a press conference. The *Times-Union* summed it up: "He refused to comment on the work of fellow contemporary composers, declined to guess the direction music will take in the last half of the 20th century, and said electronic music 'doesn't exist for me.'"

"It takes time, aging, to make a classic," Stravinsky was quoted. "Wine ages in six years, not so with music."

In March 1966, current Eastman School Director and Dean James Undercofler was a junior, and associate principal horn in the Philharmonia (he played the solo horn part in *The Flood*).

"Walter Hendl wanted to burnish the School's reputation," says Undercofler, "and one of the first things he did was to invite Stravinsky. It was a prime experience, a major, major thing."

"Stravinsky was truly larger-than-life; there really is not a comparable world figure in music today."

"We were out of our skulls with excitement," recalls Ruth Cahn – now CED faculty member and Summer Session director, then a percussionist in the Philharmonia. "The giant of 20th-century music was coming to our school!"

"We all gathered on the Eastman Theatre stage for the rehearsal with Stravinsky – I think we were there an hour early, practicing – and the excitement was mounting. Finally, the stage door opened, we all stood up, and the giant of 20th-century music entered – and I couldn't see him, as he was only about four feet high! Then he got on the podium, and I *still* couldn't see him."

"The clarity of Stravinsky's compositions was not matched by the clarity of his conducting," says Cahn, adding that this was also her experience when performing Aaron Copland's music under the composer's baton.

"There was no sense of interpretation in Stravinsky's conducting. We learned quickly that if you simply played what was on the page, he was happy."

Most of the musical preparation – and the conducting of everything on the Philharmonia concert except *Fireworks* and *Firebird* – was done by Stravinsky's assistant Robert Craft, whom both Cahn and Undercofler recall as a brilliant musician with an infallible ear and technique.

"A circle of people accompanied Stravinsky everywhere – you couldn't get near him," recalls Undercofler. "Every day the students had a Stravinsky Watch: 'Where is he now?' Now that I'm one of the people who creates the circle around celebrities who visit the School, I understand that you *have* to surround them."

Cahn recalls Stravinsky as being "very distant with the students," communicating exclusively with Hendl and Craft in French. "Not one word of English did I hear from him. Of course, if he *had*

singled any of us out, we'd have curled up and died!

"We were in obvious awe of him, and he obviously enjoyed it. He acted like a prima donna – but if anybody had a right to do it, it was Stravinsky."

The week at Eastman was a celebration of Stravinsky's music, classic and otherwise. The composer's "Official Welcome to Eastman" concert, on March 7, 1966, was a challenging combination of new and old Stravinsky performed by students. The program included the *Shakespearean Songs* and *Elegy for JFK*, both difficult late works, sung by mezzo-soprano Joyce Castle.

"Stravinsky was there, Vera was there, Robert Craft was there," Castle recalls. "I wasn't nervous; I remember being excited and extremely focused, because the songs were very, very intricate. But what an amazing opportunity! I also recall a Q-and-A session with Stravinsky in Kilbourn Hall, and hanging on every word he said."

Castle later performed two roles, Baba the Turk and Mother Goose, in Stravinsky's opera *The Rake's Progress*. And, she recalls, "Strangely enough, I sang the *Shakespeare Songs* for the second time just last December, at the University of Kansas" (where she is an artist in residence).

A Philharmonia program on Friday, the culmination of Stravinsky Week, similarly demonstrated Stravinsky's long and remarkable career, from the late-Romantic *Symphony in E-flat* (written in 1908) to *Variations* and *The Flood*, atonal works from the '50s and '60s. It ended with Stravinsky conducting his most popular work, then and now, *The Firebird*.

The *Times-Union's* George Kimball, noting that the 3,000 audience members gave the composer three separate ovations, called it a "once-in-a-lifetime" event, and the *Democrat and Chronicle's* Harvey Southgate wrote: "The 83-year-old composer, walking with a limp but seemingly inspired by the young orchestra before him, conducted [*The Firebird*] with vigor and enthusiasm, placing every detail of the brilliant score in precisely the place he wished it."

Southgate concluded, unarguably, "This was indeed one of the special nights in Rochester music."

Soon after his visit, the seldom-pleased Stravinsky was quoted in the *New York Review of Books* (May 11, 1966): "Only a few weeks ago I heard the Eastman School orchestra [the Philharmonia] play to perfection, on a minimum of rehearsal, some of my most



LOUIS OUZER

"I can still see in my mind's eye ... Stravinsky on the podium," says Director and Dean James Undercofler, then a hornist in the Philharmonia.

difficult later music, including parts of *The Flood*, which at least one renowned professional orchestra could not manage after a week of rehearsals and a dozen performances. The flexibility of the young versus the rigidity of the *routiniers* is an old theme, of course, but you can hardly imagine the pleasure this student orchestra gave me."

His friend returned the compliment. In the concert program, Walter Hendl called Stravinsky "the most illustrious example of an individual who exemplifies both the knower and the doer." And in the very first

issue of *Eastman Notes*, in September 1966, Hendl noted: "I have always felt there is real value in any encounter with a creative force. The phenomenon that is Stravinsky of course, is entirely unique, and this was quite an encounter."

"When great things happen to you, you don't always know that they're happening," says Undercofler. "But I can still see in my mind's eye, as clear as day, Stravinsky on the podium. I remember thinking to myself as I sat in the orchestra, 'You must remember this. This won't happen again.'" ♪

BY PAUL BURGETT

IT IS WITH an eerie sense of déjà vu that I stand before you today, in this hall, 35 years after the assassination of Dr. Martin Luther King Jr. As an Eastman School senior and president of the student association, I stood in this very spot, almost 35 years ago, a week after his murder, and looked out on an assembly of faculty, students, and staff, friends and colleagues. I and others on this stage cried out, musically and otherwise, on behalf of a shocked community, our inconsolable grief that his

Court decision that overturned the separate but equal doctrine, the 1955 Montgomery, Alabama bus boycott led by Dr. King that enunciated the effectiveness of passive, non-violent resistance, the 1957 civil rights bill that addressed, however weakly, the issue of the right of blacks to vote.

And then came the remarkable period known as “the Sixties,” that lasted from mid-decade until the end of the Vietnam War in 1975. It was marked by direct action and confrontation, police brutality, mass arrests, riots, and civil unrest in our cities. Non-violent political and social

words, “A submerged social group, propelled by a burning need for justice, lifting itself with sudden swiftness, moving with determination and a majestic scorn for risk and danger, created an uprising so powerful that it shook a huge society from its comfortable base,” (*Why We Can't Wait*, Chapter 1).

In the midst of the brewing maelstrom of civil and cultural ferment and unrest, this “colored boy” or “negro” (which is how people of color were referred to back then), arrived at Eastman in 1964. It was a very important year in the history of civil

“Forget that I am black...”

loss occasioned and our hopes that such a loss might redeem.

That was a long time ago. But it is well to remember such an important time and I extend my appreciation to Director Undercoffer and to you for the opportunity to do so today. Trying to decide what to say on this occasion is no small challenge. It would be easy to identify and deliver a host of King quotes and offer commentary. But that has been done over and again in these past 35 years. Offering a recital of Dr. King's biography is tempting and easy. But I will resist that as well.

My comments today will consider, as they must on such an occasion, race in America, but more pointedly, thoughts about race relative to life and work in a professional school of music, such as Eastman. In doing so, I begin by posing a paradox and asking you to contemplate it.

Forget that I am black and never forget that I am black.

I shall return to this paradox in a moment. First, though, some background. The end of World War II ushered in the modern civil rights era. Starting in 1954 with the *Brown v Board of Education* Supreme



In commemoration of Martin Luther King, Jr. Day, the Eastman School gathered on Monday, January 20, in Kilbourn Hall, to celebrate Dr. King's life and legacy. This first formal recognition at Eastman of the national holiday

featured performances by Thomas Rosenkranz MM '01, piano; the Eastman Children's Choir directed by Laurie Jenschke; and Dean of Students M. Phyllis Wade, contralto. The keynote address was delivered by Vice President and General Secretary of the University and alumnus Paul Burgett BM '68, MA '72, PhD '76. Dr. Burgett's moving and personal address opened with a compelling paradox.

action initiated by King and many others resulted in decisive federal legislation including the landmark 1964 Civil Rights Act and the Voting Rights Act of 1965.

Change was in the air. It was exhilarating and anxiety provoking. In Dr. King's

rights in this country and in Rochester. The ashes from the infamous Rochester race riot of that summer, just a few blocks from here, were still warm and smoldering. The complex sentiments of violence and disappointment, promise and possibility, echoed throughout the country in that year, no less so here in Rochester.

Coming as I did from St. Louis, some people here referred to my hometown as “the South.” That always startled me, because “the South,” in my mind, meant segregationist Senator James Eastland's Mississippi or racist Governor George Wallace's Alabama, or Dr. King's birthplace of Georgia, or his death place, Tennessee. Even though I didn't think of myself as a southerner, nonetheless, coming from a border state on the proverbial “Mason-Dixon Line,” I knew painfully well and from first-hand experience the evils of racism.

It was virtually impossible for a person of color to grow up in the United States and not know at some profound, psychologically hard-wired level, that he or she was the victim of divisive, isolating and alienating social forces that worked inexorably not only to deny full enfranchisement as a citizen, but in subtle ways,

even full recognition as a human being. The residue of such astonishing ideas was entombed in the racist legal architecture and social mores and attitudes of this country, even as those were being systematically challenged and slowly dismantled.

Hoyt Fuller, an important black literary critic, expressed the dilemma powerfully as late as 1968, when he wrote:

“No manner of well-meaning rhetoric about “one country” and “one people,” and even about the two races’ long joint-occupancy of this troubled land, can obliterate the high, thick dividing walls which hate and history have erected – and maintain – between them.

“The world of the black outsider, however much it approximates and parallels and imitates the world of the white insider, by its very nature is inheritor and generator of values and viewpoints which threaten the insiders. The outsiders’ world, feed-

What I found here startled me. I experienced and began my contemplation of the paradox: “Forget that I am black and never forget that I am black.”

Music, the principal sacrament of this culture, so thoroughly dominated the environment here that everything was secondary to it, including, it seemed, race. One stepped into this place and, in a sense, transcended the mundane. To paraphrase a reference of Dr. King’s, being here at Eastman was like “going to the mountaintop.” We lived in a bubble at 26 Gibbs Street, in the practice annex, in the Sibley Library, and in the dorms. And in a real sense the ravaged and riot torn Joseph Avenue, only a few blocks from here, with the ashes still warm and smoldering and hopelessness in the air, may as well have been as distant as the most distant planet.

seemed to “forget that I was black,” in the sense that it didn’t matter. And it seemed to me that others around me were inclined to do the same thing. It was a little schizophrenic. Mind-altering. Not unpleasant, mind you. It was different. Curious. And, on reflection, by today’s standards of self-awareness, even a little disturbing.

Now, there probably were a lot of reasons for this. First is music itself. Music making is compelling. And done well, as we know, it requires concentration, attention, cooperation, and work that doesn’t brook too many distractions. We struggle with the notes, with the score, to make them disappear, to transcend them. The payoff, of course, is beauty that at times is sublime and otherworldly. (And sometimes not!)

I say so even though that music was extraordinarily exclusive. You see, in those days, America’s classical music, jazz, for example, was not on the curricular menu,

... and never
forget that
I am black.”

ing on its own sources, fecundates and vibrates, stamping its progeny with its very special ethos, its insuperably logical bias.”

And so, the luggage of my mind packed with the weight of this black “very special ethos and insuperably logical bias” of which Hoyt Fuller spoke, with the exciting promise of a vision for black Americans advanced by Dr. King and others tucked in my pockets, and with exciting hopes and dreams of opportunities that accompany all college freshmen, I entered the Eastman School with a certain lilt in my step, halting confidence in my mien, and like all freshmen, utter terror in my heart.

That world, out there, for the most part, didn’t enter our very exclusive, musical world here. Our world, though real in one sense, was utterly unreal when juxtaposed to the harsh realities that existed within a stone’s throw of here and constituted the trenches in which Dr. King and others sweated and toiled, lived and died.

But because music dominated so thoroughly, I felt for the first time in my life, the weight of race shift slightly from its central position, to the sidelines of my consciousness. The cataracts of the effects of race, in the lens of my personal vision, were relieved a little. For long moments, I

except for the summer workshops of Ray Wright. And the music of other than western European and American cultures was unknown here. Fortunately that has changed.

The counterpoint to our immersion in the music, believe it or not – and I know that undergraduates here, especially, still struggle with this – was the important liberating experiences in the humanities here at Eastman. Under the guidance of the humanities faculty, my newfound occasional feelings of racelessness were metabolizing in a context of disquieting

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intellectual inquiry that called into question everything I understood about myself and the world I inhabited. A course in existential thought unleashed furious, explosive, and terrifying critical thinking that changed me forever, including deconstructing the myth of race. “I stand on a precipice,” I remember writing in a paper for the course, “Naked to the world with no race, no name, no place, no station. Only beginnings, halting fits and starts in the reconstruction of my identity.”

In this environment, to my great surprise, I exploded in a blur of social and musical growth and maturing. That is not to say that race was not an issue amongst my fellow students. In fact, probably because of the times, we talked about it incessantly. Two friends from George Wallace’s Alabama and I huddled in the dorm exchanging information, almost furtively, about ourselves. They, telling me about the Ku Klux Klan in their hometown and neighbors who belonged. And me telling

to stimulate that interest except for some faculty who said to me, “We don’t know much about it, but let’s learn together.”

I commented earlier in this address that it was virtually impossible for a person of color to grow up in the United States and not have a hard-wired understanding about race. But like music, it is quite another thing to transcend simple understanding with deeper knowledge and appreciation that comes only with intellectual inquiry and study. Surely I knew what it meant to be black. I had the skin color, kinky hair, and experiences of rejection and alienation to prove it. But I didn’t have much knowledge. I didn’t have the intellectual infrastructure, the history, the theory, that could enable me, in a profound and transcendent way, to “never forget that I was black.”

Once again, tucked away in the Sibley Library, I engaged in a fury of intellectual activity, of critical thinking that changed me forever. My identity as an undergrad, reconstructed in halting fits and starts

“The Eastman School was the crucible in which the paradox was forged.”

them about what it was like to be denied service in a restaurant because of my race. Such an unlikely juxtaposition it was. The words of countless conversations such as these tumbled out in a torrent, as though they had been pent up for a lifetime. And of course, they had.

My point is that something very important, something that had to do with race was able to happen to me here. I was able to “forget that I was black.” On reflection, that was an astonishing and life-changing experience.

But meanwhile, just a few blocks from here, in the aftermath of riots and unrest following Dr. King’s assassination in 1968, life on ravaged Joseph Avenue, still littered with burned out hopes, could “never forget that it was black.”

Some years later, I returned to Eastman to pursue graduate study. As a PhD student, I developed an interest in the music of black Americans. It must have been the times. I had a huge bushy afro haircut, wore bell-bottom pants and ruffled shirts, said things like “can you dig it” and “right on.” There wasn’t much here at Eastman then

years earlier, was filled out with the magnificent history and traditions of African-American peoples, and especially their musicians. And to my great surprise, coincidentally, I learned that the Eastman School had played a central role in important parts of that history. How many of you here today know about that? (Still, Dett, Carter, Walker, Kay, Warfield, and on and on.)

“Forget that I am black and never forget that I am black.” The two parts of the paradox are now joined. And the Eastman School was the crucible in which the paradox was forged. Music and ideas, taken together, coalesced into something beautiful. What power lies at the tips of our fingers as they address the keyboard or the fingerboard? What power lies in the confrontation with ideas? And what truth and transcendent beauty emerges from combining the two?

Yet life on ravaged Joseph Avenue was still littered with hopes struggling to survive, and cynicism about whether “freedom” would ever come to that part of the world.

Twenty-two years ago, as I was being considered to be Eastman’s new dean of students, someone here asked me

the following question: “You’re a terrific candidate, but can you really be dean of all the students?”

I knew exactly what the person meant. In that moment, after years here as a student, as a well-known member of the Eastman community, for the first time ever as far as I could recall, the dilemma of race confronted me at my Eastman home with razor-like impact. “Sharp as steel in my discontent,” to quote Harlem Renaissance poet Claude McKay, in reaction to the question, I replied with the confidence and certainty that I had acquired here: “Forget that I am black and never forget that I am black.” Eastman’s dean of students I became, and lived the legacy of that paradox in splendid community with faculty and students for many years.

Regrettably, life on Joseph Avenue, still just a few blocks from here, continues to smolder with unrealized hopes, hunger, unemployment, illiteracy, and desperation. Imagine the effects of generations of such conditions? What would Dr. King think?

Even in the face of continuing triumphs and achievements (of which there are many) and failures and disappointments, and the seeming eternity of lingering, continuing challenges, Martin Luther King persisted in believing his vision of America, and he was certain that we would get there, even though he knew we had a long way to go. In his final and most apocalyptic sermon, delivered in Memphis on the eve of his assassination, almost as though he knew that his end was near, Dr. King said:

“We’ve got some difficult days ahead. But it doesn’t matter with me now. Because I’ve been to the mountaintop. And I don’t mind. Like anybody, I would like to live a long life. Longevity has its place. But I’m not concerned about that now. I just want to do God’s will. And He’s allowed me to go up to the mountain. And I’ve looked over. And I’ve seen the Promised Land. I may not get there with you. But I want you to know tonight, that we, as a people will get to the Promised Land. And I’m happy, tonight. I’m not worried about anything. I’m not fearing any man. Mine eyes have seen the glory of the coming of the Lord.”

I want to suggest, in closing, that our eyes here at Eastman, similarly, must see such glory. I know first hand the power of this place: The power of music and ideas to liberate the mind and the spirit, the power to forge unity among human beings, in all their complex dimensions, including race, and the power both to express and to harmonize the paradox. ♣

A conversation
with Sanford Sylvan

A singer's Journey

BY DAVID RAYMOND

BARITONE SANFORD SYLVAN has recorded songs by Copland, Fauré, and Schubert, as well as John Adams' *Wound Dresser*, and created leading roles in Adams' operas *Nixon in China* and *The Death of Klinghoffer*. But he has also been acclaimed (by *The Boston Globe*) as "America's finest Lieder singer."

Sylvan proved his mastery at Eastman in March, when he and his longtime accompanist David Breitman performed one of the pinnacles of the German art-song repertoire, Schubert's cycle *Die Winterreise*

(*The Winter's Journey*) in the Kilbourn Concert Series.

Sylvan pulled no punches in interpreting this bleak, death-haunted cycle of 24 songs, unflinchingly depicting a jilted lover's descent into self-exile and madness. Sylvan talked to *Notes* about Schubert's great work, and about life as an American singer of German songs.

**Is the Lieder recital a recondite experience for Americans?
Is the audience getting smaller?**

The audience wasn't small at Eastman! There has never been a large audience for Lieder. It's like chess: Many people are devoted to it, and many more couldn't care less about it. We are so tied up with popular culture these days that we forget that many things will *not* be popular. It's an old myth: If it doesn't sell, it's not important.

Do the audiences for opera and recitals overlap?

Yes, there's some overlap, but if you love opera, that doesn't mean you love Lieder. If you love opera for the words and music, yes, you'll probably like Lieder. If you like opera for the costumes and scenery, then you probably won't.

Do many singers do both?

Yes, but this is not new; singers have always done opera and recitals. This is especially true of American singers. We are better trained because we are expected to be

better at everything, and have really good languages. How many German singers do you find singing Copland? But lots of Americans sing wonderful Schubert.

Is *Winterreise* a piece you waited a long time to perform?

I started learning it when I was 20. I didn't perform it until I was 40. So yes, it's something you do when you're older.

What makes it so difficult to perform?

There is no obvious route into *Winterreise*, no obvious interpretation. It's like the Eskimos having twenty words for snow, or whatever – here there are 24 different turns of a story of grief and madness. Dietrich Fischer-Dieskau [the great *Lieder* singer and interpreter of *Winterreise*] has even wondered whether it should be performed at all.

This is a horrifying story, especially for the early 19th century, when the issue of exile was very different than it is today, and the idea of being a stranger, *fremde*, is very important in German culture.

For example: I live near Boston. But if I decide to move to, say, Albany, there will still be a university nearby; there will still be people of culture.

But in Schubert's time, an exile didn't have a choice. He would be exiled from city and court life, and thrown into a place of horrible poverty, with no culture of any kind. Given

Schubert's own feelings of inner and outer exile – because of poverty, because of being ill with syphilis, because of being a gay man in Vienna – he could tell this story. That's why the emotional terrain covered in *Winterreise* is darker than anything.

And Schubert's music is so stark and unadorned – the singer creates all the line there is. If you falter, it's obvious. No fancy gestures; everything you do must be honest and clear.

How has your interpretation developed over 20 years?

Winterreise was the first thing David Breitman and I read through as musical partners, and we had it pretty much worked out even then.

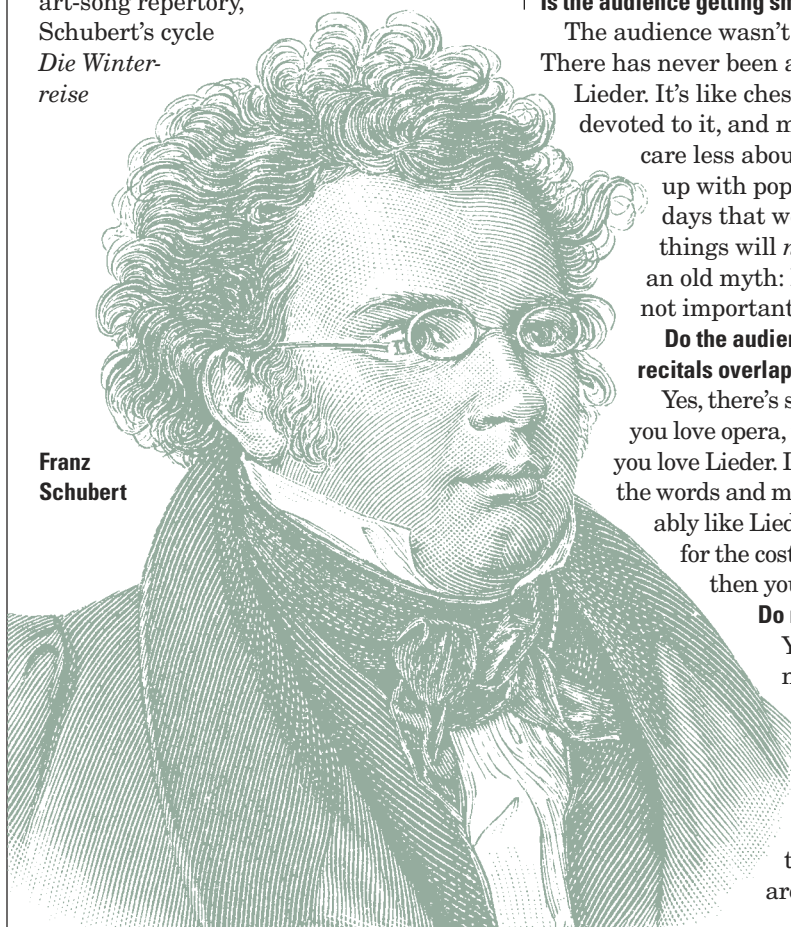
But every night the performance changes. I find myself trusting the piece more and more each time, listening for the sense of where to pause or where to put my feet onstage. I'm finding it easier to let the material speak.

Having the right accompanist must be important.

It's essential. David and I have worked together for 20 years. Each of us knows how the other thinks and feels. This collaboration is an amazingly fertile gift. ■



Sanford Sylvan



Franz
Schubert

Why opera HOT

*From Monteverdi to Sondheim –
it's all just show business*

BY RICHARD PEARLMAN

A SHORT answer to the question of “Why is opera hot?” is contained in a quote from a recent issue of *Opera News*: “The audience for opera is growing because it’s an art form that can embrace spectacle, straddle the classic and the contemporary, and speak to our unconscious. It is fueled by energy, generosity and impulse.”

I would also say that any art form that uses the human voice, sometimes stretched to the outer limits of its range and amplitude, as a metaphor for heightened states of emotion, is going to appeal to a lot of people – witness opera’s sister art form: rock ‘n’ roll.



As Director of Eastman Opera Theatre from 1976 to 1995, Richard Pearlman staged everything from Monteverdi’s *Coronation of Poppea* to a Kurt Weill revue. Pearlman left Eastman to direct the Lyric Opera Center for

American Artists (at Lyric Opera of Chicago). He returned last November to judge the Friends of Eastman Opera Voice Competition and to share his thoughts and experiences with Eastman students in a lecture presented as part of the Catherine Filene Shouse Arts Leadership Program Guest Speaker Series. This article is taken from his notes for the lecture.

Opera is visual, in an age when visual stimulation plays an increasingly important part in how people process experience. At outreach performances, kids’ reactions to opera are significant: sections where the action stops and the singing takes over work much less effectively in performances for kids. What most grabs *them* are great costumes, fight scenes, any hint of two sexy people connecting – that’s always good for a giggle –

and (as with grownups) a good story well told.

(As I told the students I directed in Eastman’s first opera-in-the-schools program, “Opera à la Carte”: if you can get your message across to third graders, grownups are a cinch.)

And, for better or worse, opera is perceived as “glamorous.” Those of us who regularly encounter prima donnas without their wigs and makeup might have a different view, but being worked over by a “stylist” and shot by Annie Liebovitz for *Vanity Fair* has been known to sell tickets.

An increasingly important factor is the operatic repertory’s ability to branch out to classy versions of musical theater pieces. For instance: *Sweeney Todd*, with Bryn Terfel, played as a regular subscription production at Lyric Opera of Chicago. The piece was previously done in semi-staged form both at the New York Philharmonic and the Ravinia Festival.

Not only was *West Side Story* included in a recent season at La Scala, but this past March, in something dubbed a “Broadway Musical Gala,” those hallowed walls reverberated to the strains of “Sweet Transvestite” and “Time Warp” from *The Rocky Horror Show*. If there are any Transylvanian Transvestites out there today ... your time has come.

Opera and musical theater in staged concert format can be a very exciting way for “Operahotness” to interact with symphony programming. The previously mentioned Ravinia Festival has begun a series of such events centering on the works of Stephen Sondheim. The results have been artistically rewarding, theatrically vibrant, and dynamite at the box office.

Another strong suit is the possibility of cross-fertilization with performing entities other than opera companies. For example: *Mother Bones*, a through-composed opera produced by the Salvage Vanguard Theater Company in Austin, Texas, has 15 actor-singers; an orchestra of 12; supernatural characters who fly; a musical house of bones; and a finale in which the entire stage bursts into flames. This by a company that has built its reputation on a rock ‘n’ roll aesthetic, mounting shows in live music clubs. Composer Jason Neulander says, “Musical Theater’ is a phrase that turns twenty-somethings off, but they think *opera* is kind of cool.”

Are there more bright spots? You bet.

■ The decreasing number of “household name” singers means opera companies will have to rely on different strategies to stay in business – like dance companies, who for years have been creating their own stars.

■ The increasing difficulties opera companies have obtaining visas for less than first magnitude singers create opportunities for American artists.

■ Maybe the creative forces who find no shelter in the newly “Disneyized” world of producing Broadway shows can find it with opera companies, and some as yet unthought-of – but wondrous – hybrid theatrical form will evolve for our young century.

■ In September 2002, 140,000 people showed up on the Boston Common for two performances of the Boston Lyric Opera Company’s *Carmen*.

■ *La Bohème* joined *The Lion King* and *The Producers* on Broadway this fall. Could Puccini be up for a “Best Musical Revival” Tony Award?

■ Two new American operas – Jake Heggie’s *Dead Man Walking* and Mark Adamo’s *Little Women* – have been produced by 16 different companies across the country. Both works are their young composers’ first operas. (The first operas of Verdi and Mozart are historical curiosities at best.)

■ The works of Philip Glass and Steve Reich are bringing opera to audiences of many regional theaters that five years ago did not have the word “opera” in their vocabularies.

■ Some people in opera have gotten over the fixation about whether or not a new work is a masterpiece and are asking the right question: Does it connect with and move an audience right here and now?

I think that what all of us have to do is redefine our ideas of success. Will opera and classical music ever be a big item in Prime Time? Not bloody likely. But if we don’t have audiences of millions out there, what’s wrong with reaching hundreds of thousands, people who watch cable TV at 11:30 p.m.?

When I was at Eastman, we did four opera videos for the local Time/Warner cable company. The composers were Mozart, Puccini, Rossini, and Gounod, and our dream was some guy in his undershirt popping a beer can and watching *Monday Night Opera*.

The project was sponsored by Chase Bank, and ended up breaking even for the cable company. It got decent, if not overwhelming, ratings, and it was highly beneficial to singers who had to learn about honesty in acting while facing a camera closing in on them.

Circumstances, mainly budgetary, conspired against the sound quality of the final product. This prevented the results from being a candidate for syndication. I continue to believe, however, that some form of

this idea – classical music on cable television, in a format that doesn’t preach to the choir – is an idea whose time has come.

Now, in saying that opera is show business, I am not proposing projects like Wagner’s *Ring* with Andrea Bocelli as Siegfried and Charlotte Church as Brünnhilde. In fact, the most dangerous possible temptation for an artistic entity is to succumb to a simplistically commercialized mentality. Successful popular art, from Shakespeare to *Six Feet Under*, has always been about connecting with the human heart, going to dangerous places (and getting there before the crowd), and maintaining the balance of enlightenment and entertainment.

The group sponsoring this talk today calls itself an “arts leadership” program, and that about sums it up. 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. If I may be permitted to quote from what I said to the Class of 1995:

“I hope if your Eastman experience has taught you nothing else, it has impressed on you that music can answer the mean-spirited rhetoric abroad in the land today and change the world ... sometimes beginning with one third grader at a time.” ■

Finding the voices of tomorrow

On November 23, eight Eastman students, specially chosen by the voice faculty, sang in the second annual Friends of Eastman Opera Voice Competition. Adjudicating was a major friend of Eastman Opera: Richard Pearlman, former director of ESM Opera Theatre. He found his task challenging: “The kids in today’s competition were very gifted, very well taught, and at various stages of accomplishment.”

And the winners were:

First Prize: Mezzo-soprano Christina Gill, senior in Robert McIver’s studio. Christina has had a very good year: Besides performing lead roles in *The Turk in Italy* and *A Midsummer Night’s Dream*, she won the Eastman Concerto Competition in the fall, and made her debut with the National Symphony Orchestra under Marvin Hamlisch in March.

Second Prize: Soprano Valerie Kopinski, master’s degree student in Rita Shane’s studio.

Third Prize: Soprano Sonia Rodriguez Bermejo, master’s student in Carol Webber’s studio.



KURT BROWNELL

An accomplished group: Valerie Kopinski, Christina Gill, Eastman Opera conductor Benton Hess, adjudicator Richard Pearlman, Sonya Rodriguez-Bermejo, Eastman Opera director Steven Daigle, Erin Palmer.

Honorable Mention: Soprano Erin Palmer, senior in Carol Webber’s studio.

Pearlman offered some thoughts on his role as a competition judge: “The most important thing to keep in mind is how young [the competitors] are. One listens

for some balance of where they are right now and what their potential might be. Voice type is important: The higher the voice, the sooner the readiness. Women can be ready to go in their early 20s, tenors and baritones in their late 20s to early 30s, basses in their late 30s.

“Other factors are expressiveness and what a singer chooses to sing. Singers should be encouraged to take interpretive risks and go someplace they haven’t gone before. We’re living in an era of standardized packaging. Presentation and appearance have some importance, but I mostly look for what I call ‘the X-factor,’ what is special and memorable about this person that truly makes them stand out from the competition. Without this quality they will never have a career. Also, singers, to be successful, need relentless self-appraisal and [the] realization that they are proprietors of a small business, the product of which is themselves!”

The next FEO Voice Competition will be held November 22, 2003, in Kilbourn Hall. ■

Masters in these halls

A year of master classes at the Eastman School

THE EASTMAN SCHOOL has always offered outstanding concerts and outstanding instruction for musicians, and some of the School's best moments occur when the two are combined. Visiting artists, including Rochester Philharmonic guest soloists, often extend their visits by a few hours or a few days to give master classes at the school, usually open to all Eastman people and sometimes the general public. They can be highly technical, but they also offer unique opportunities for outstanding artists to show just how they do it. (As you'll see in the case of Andrew Marriner's Internet2 clarinet master class, sometimes the guest artist doesn't need to be here at all.)

The 2002–03 school year, like every year at Eastman, was rich in master classes. Here are scenes from several of this year's outstanding events.



KURT BROWNELL

▲ **Choral conductors** On January 25, Eastman and the American Choral Directors Association co-sponsored a symposium, *Preparing the Conductors of Tomorrow*. After beginning in the early 1990s in Buffalo, the series was dropped for several years. It was revived at Eastman and was a great success. William Weinert, Eastman's director of choral activities and coordinator of the conference, called the event – a very full day of sessions and master classes – “very good,” and thinks that it will continue every other year at a different school. The symposium attracted more than 60 people from seven different states, but Eastman presence was strong, with presentations by alumni Susan Wharton Conkling, MM '89, PhD '94 (now teaching at Eastman), and Hugh F. Floyd, MM '85 (now at Oberlin); and master class participation by graduate student Sun Min Lee.



GELFAND-PIPER

▲ **Andrew Marriner** When a performer can't make it to Eastman for a concert, it's usually bad news, but in this case it didn't matter a bit. On a cold February day, Internet2 technology enabled students in Rochester and in Miami to have a real time master class with Andrew Marriner, principal clarinetist of the Academy of St. Martin in the Fields and London Symphony Orchestra, and professor at the Royal Academy of Music. Based in Miami, Marriner listened to Trevor O'Riordan and Bill Kalinkos play for him in the Student Living Center's Ciminelli Lounge.

“Your finger technique is immaculate. You've solved it,” said Marriner to Trevor after he aced a tricky passage from Ravel's *Daphnis et Chloé*. “If I come to Eastman, will you tell me how to do it?”



GELFAND-PIPER

▲ **The Orlando Consort**, a vocal quartet from Oxford whose singing was described by the *Sunday Times* as “staggeringly beautiful,” made its Kilbourn Hall debut on November 5 with a program called *Sounds Delicious: Music and Feasting in Medieval and Early Renaissance Europe*. They

brought more delicious sounds, and advice on some of the fine points of early-music singing style, to a master class in Hanson Hall that included a group singalong – or singaround. (Members: Robert Harre-Jones, counter-tenor; Charles Daniels and Angus Smith, tenors; Donald Greig, baritone.)



GELFAND-PIPER

▲ **Paul Badura-Skoda** filled Kilbourn Hall for a February 18 recital stop on his 50th anniversary tour. The veteran Austrian pianist also drew crowds to the Eastman Theatre stage the next day, when he gave master classes on the piano sonatas and chamber music of Beethoven. He busily made notes in his scores as each student performed, then jumped up to illustrate his points at a second piano.

“Show what a personality you are,” Badura-Skoda advised freshman pianist Hong Xu in interpreting the exaggerated humor of Beethoven’s *Sonata in F, Op. 17*. “You’re not such a timid guy!” He also advised one young musician on accepting applause: “You must be more grateful!”



SUE WEISLER

▲ **Renée Fleming** Fresh from winning a “Best Classical Vocal Performance” Grammy, the illustrious alumna visited her hometown in mid-March for a concert with the Rochester Philharmonic Orchestra and a master class at the Hochstein School of Music, sponsored by the RPO and Young Audiences of Rochester. The participants included two Eastman students: soprano Mari-Yan Pringle (master’s student, far left), who sang arias from *Figaro* and *Freischütz*; and mezzo-soprano Christina Gill (senior, far right), who sang arias from *Così fan tutte* and *Carmen*.

Also in the photo: soprano Galina Fesnyk (Roberts Wesleyan College); Fleming; alto Michelle Kmentt and tenor A.J. Simms, both from Churchillville-Chili High School.

Tracing the organ master's secrets

BY MARK WILLEY

Last January, 29 Eastman organ students departed for a two-week study tour to the city of Göteborg, Sweden. Göteborg is the former home of Professor Hans Davidsson, who served as a faculty member at the University of Göteborg and founded the Göteborg Organ Art Center (GOArt) before coming to Eastman in 2001. Professor Davidsson continues to serve as general director of GOArt and maintains a connection to the University.

The instruments assembled by the GOArt Center include a mean-tone organ by John Brombaugh housed in the Haga church; a 19th-century French Symphonic style organ by the Dutch builder Verschueren located in a specially built hall in the music building of the University; a "Father" Henry Willis organ built in 1871 housed in the Örgryte Church; an organ in the Swedish Baroque style, built by Gustavsson in the Backa church; and an organ built in North German baroque style, also



COURTESY OF AMY BLUM

Eastman organ faculty and students explored five very different instruments assembled by Göteborg's GOArt Center. Professors David Higgs and Hans Davidsson are shown in this photograph.

housed in the Örgryte Church. We had round-the-clock access to these instruments for a full schedule of concerts, master classes, group lessons, and individual practice.

William Porter, Eastman's professor of harpsichord and improvisation, introduced us to each of the organs with improvisations demonstrating the various registrations of the

instruments. The North German organ in particular was one of our main reasons for the trip to Sweden. This instrument, finished in 1999, was the result of 10 years of in-depth research by scientists of the Chalmers Institute of Technology in Göteborg and master organ builders at GOArt. The result is an instrument capable of interpreting the depth

of repertoire and the unique sound world of the North German period.

Department Chair David Higgs arrived on January 8, and we began a full schedule of learning and exploration. The variety and specificity of instruments in Göteborg enabled in-depth study into an equally diverse range of repertoire, from Mathias Weckmann and J.S. Bach to Mendelssohn, Widor, and Max Reger. We were also able to see first-hand the different characteristics of construction in each instrument and style. Quality and care of construction were in audible evidence in all of these instruments.

The seminars and master classes highlighted various aspects of history, construction and interpretation. Particularly memorable was Swedish organist Jan Börjesson's demonstration of the French harmonium. This instrument, with its subtle and expressive effects, is a critical link to understanding organ music

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Faculty share their strengths at Eastman Colloquia



GELFAND-PIPER

Ernestine McHugh reads from *Love and Honor in the Himalayas* at the January 23 colloquium.

Teachers make time for students, but they should also make time for each other. That's the philosophy behind Eastman's faculty colloquia, "An opportunity to share 'what we do' with our colleagues," says Academic Dean Betsy Marvin, who started the series last year. "They are a place for collegial exchange across departments and disciplines."

The colloquia are held twice each semester, and the presentations are balanced between performance and scholarship. In the fall, musicologist Gretchen Wheelock

and the Ying Quartet explored Haydn (see page 27), and Hans Davidsson and David Higgs discussed the Eastman-Rochester Organ Initiative.

On January 23, Associate Professor Ernestine McHugh presented recollections and photographs of her life among the Gurung people of Nepal in the 1970s. This tightly knit Buddhist community is the subject of McHugh's *Love and Honor in the Himalayas: Coming to Know Another Culture* (University of Pennsylvania, 2001), described by the author as, "The story of how I got

there – and 200 or so pages about what I did there."

On April 24, voice faculty members Robert Swensen, Kathryn Cowdrick, and Russell Miller presented *An Afternoon of Song*, pieces by Schubert, Schumann, Donizetti, and musical theater composers. Students took part as well, singing in ensembles and in a demonstration of voice teaching, "To give the audience a more complete view of what we performing faculty in the voice and opera department are about," in Swensen's words. ♣

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from the French and German Romantic periods. Also noteworthy was an afternoon session at the Örgryte Church exploring the tradition of hymn singing with an organ tuned in mean-tone. It was a surprise to hear how beautifully this temperament blended with and supported our singing.

Our schedule in Göteborg included eight student recitals performed on seven different organs. We had been told by our Swedish hosts not to expect large audiences, as this was not the regular season for concerts. It was a pleasant surprise then to find full and appreciative audiences at every one of the concerts. On January 12, we enjoyed a recital given by Professor Higgs on the Swedish Romantic organ at Vasa church, with works by Sowerby, Bolcom, Mendelssohn, Karg-Elert, and Liszt.

One of the most anticipated events on our schedule was an extensive tour of the GOArt organ research workshop and facilities, followed by workshops on organ building, clavichord building and design, and tuning and temperament.

Our final concert took place on January 17, on the organs of the Örgryte church. The concert brought together many of the aspects of scholarship and performance that we had studied over the previous two weeks, and was a fitting close to a rich learning experience. ♫

Mark Willey is a masters student of Professor Hans Davidsson and a TA for the organ department. He maintains a large portion of the Eastman organ department website (www.rochester.edu/Eastman/organ), which includes a detailed description of the Sweden study trip, complete with pictures and downloadable audio files.



GELFAND-PIPER

The Turk, the Italian, his wife, and her lover: Eastman Opera presented Rossini's *Turk in Italy* in November.

A sparkling Eastman Opera season

Eastman Opera Theatre's first presentation of the season was Rossini's delightful comedy *Il turco in Italia* (*The Turk in Italy*), in an English translation, from October 31–November 3 in Kilbourn Hall. While not as popular as Rossini's *Barber of Seville*, this opera is becoming steadily more popular in Europe, though it's still a relative rarity for American audiences.

The title character is a Turkish monarch searching for an Italian wife. His ideal candidate happens to be married and have a young suitor. A poet in search of an opera libretto subject observes them all, occasionally changing events to suit his purposes. The frothy, sometimes intentionally disturbing plot is decorated with some of Rossini's most virtuosic music, an exemplar of *bel canto* style.

The students in both casts of *The Turk in Italy* benefited from advice from a very knowledgeable source. Musicologist Philip Gossett, professor at

the University of Chicago and editor-in-chief of the *Complete Edition* of Rossini's works, visited Eastman on October 9 for a master class, coaching students in the finer points of their characterizations and of the



GELFAND-PIPER

Georg Nowack (Grant W. Knox) met his "dear friend" Amalia Balash (Danielle McCormick) at the end of February's *She Loves Me*.

ebullient score (which includes a few pieces *not* by Rossini). The lesson was well taken: *Democrat and Chronicle* music critic John Pitcher described the opening night performance of *The Turk in Italy* as "sparkling and highly entertaining."

Annex 804 was turned into

a fancy Eastern European perfume shop on February 13–16, when Eastman Opera Theatre presented *She Loves Me*. The show, which originally starred Barbara Cook, was not a great success on Broadway in 1963, but Eastman loved *She Loves Me*, which ran for four sold-out performances.

The plot – two store clerks who can't stand each other at work turn out to be lonely hearts correspondents, and fall in love – is taken from a 1930s Hungarian play, and familiar from such movies as *In the Good Old Summertime* and *You've Got Mail*. But it really sings in the hands of composer Jerry Bock and lyricist Sheldon Harnick, who made *She Loves Me* a modern operetta.

Director Steven Daigle and conductor Benton Hess chose *She Loves Me* to give opera students a chance to develop their musical-comedy chops, and they did so enthusiastically. The witty, romantic score sounded beautiful and the staging used the space ingeniously. ♫

ESM jazz: a swinging winter and spring

December 5 was a great night for Bills fans – fans, that is, of pianist Bill Dobbins (who recently returned to the Eastman faculty after eight years in Germany leading the WDR Big Band) and of Bill Holman, the composer, arranger, saxophonist, and bandleader who was a special guest at this Eastman Jazz Ensemble concert. The two came together when Dobbins conducted Holman's arrangement of *Limehouse Blues*; Holman also led several of his own arrangements and originals.

In December, Eastman jazz students also brought their talents to downtown Rochester's Midtown Plaza for "Friday Jazz," a music series that began last December and continued through May. The suggestion for jazz at Midtown came to Eastman School

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BOB KLEIN PHOTOGRAPHY

Veteran jazz saxophonist, composer, and arranger Bill Holman joined the Jazz Ensemble for its first concert of the season in December.

"Eastman Made Easy" by ESM Ambassadors

Can the Eastman dorms now be referred to as an "embassy"?

Thanks to the Office of Student Life (formerly Student Affairs) and willing student leaders, 11 "Eastman Ambassadors" now assist various School offices, including Admissions, Alumni Relations, and Career Services. The students form a volunteer corps who can easily be tapped to pitch in during Alumni and Family Weekends, and to give campus tours to prospective students and parents.

The students are compensated for some of their activities, as well as the opportunity to expand their leadership skills, especially in the areas of public speaking, organization, recruitment, and event planning.

According to Director of Alumni Relations Christine



COURTESY OF SIGRID LONG

Members of the UR Meridians joined the inaugural team of Eastman Ambassadors for this photo. The Ambassadors include (left to right): Chris Lyons (in a turtleneck), Dominique Paliotta, Ellie Diener, Colin Wise (front row); Kathryn Withers (second row); Nicholas Hodges and Jeff Willy (third row); Julie Barnes (fourth row). Not pictured are Laurianne Fleming, Sarah McCaffrey, and Diana Owens.

Corrado, "For Eastman, the benefit is in the assurance that we are putting our 'best faces forward' – that prospective students and their families, as well as visiting alumni, are interacting with knowledgeable and enthusiastic current students."

The inaugural team of Ambassadors, selected after a rigorous application process, includes Julie Barnes, Ellie Diener, Laurianne Fleming, Nick Hodges, Chris Lyons, Sarah McCaffrey, Diana Owens, Dominique Paliotta, Jeff Willy, Colin Wise, and Kathryn Withers.

While the Eastman Ambassadors enjoy an auspicious title, they understand that their diplomatic privileges do *not* apply when it comes to University parking tickets. ... 🚗

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Director and Dean James Undercofler through Eastman alumnus Ned Corman, founder of the Commission Project. Undercofler shared the idea with Harold Danko, chair of the jazz department, who thought it would be an excellent project for students in the School's Jazz Performance

Workshops. "Enriching the Rochester community through music has always been an important part of an Eastman education," says Undercofler. "Our students seized this opportunity, and I commend them for it."

This winter also saw the release of *Rich Perry at Eastman* (SteepleChase 31533), a

77-minute CD featuring the famous tenor sax player with the Eastman Jazz Quartet: Harold Danko, piano; Clay Jenkins, trumpet; and ESM alums and faculty members Jeff Campbell (BM '92, DMA '02) on bass and Rich Thompson (MM '84) on drums. The tracks, recorded live on March 21, 2001 in Kilbourn Hall, include

Perry's own *Acquiescence* and standards like *How Deep Is the Ocean* and *Stella By Starlight*. In his booklet notes, Danko calls *Rich Perry at Eastman* "a very special evening for both the performers and listeners: Rich was really 'on' from the first to last notes played, and everyone present was in the zone with him." ♪

Some sound advice from a second fiddle

Abram Loft's new book is titled *How to Succeed in an Ensemble*. The title doesn't continue ... *By Someone Who Did!* But it might well have.

Loft is distinguished professor emeritus of chamber music at Eastman, where he taught from 1979 to 1986. Before that, he was second violinist of one of America's most durable chamber ensembles, the Fine Arts Quartet. After hearing Loft's contribution to a Fine Arts performance, Chicago critic Robert C. Marsh remarked, "a great second violinist plays second fiddle to no one."

If you guessed that Abe Loft has a lot of advice to offer young musicians, you're right. His new book (Amadeus Press) is directed to students and professional musicians who have realized that not every musician can follow what Loft calls "the yellow-brick road to Carnegie Hall."

With chapter titles like "Forming an Ensemble – Appraising the Team," "Rehearsal in the Real and Ideal Worlds," and "The Business Side of Ensemble Life," *How to Succeed in an Ensemble* is part autobiography, part musical musings, and part common-sense guide to professional ensemble life.

Many studies have been made of group dynamics, Loft

observes, but there are few about the interplay among the members of musical groups. And not surprisingly, when four strong-willed, highly trained artists join together, they don't always

get along, as his reflections on an artistically productive but occasionally fractious 25 years in the Fine Arts Quartet attest.

While it's about the dynam-



Abram Loft

ics of musical ensembles, the book has something to interest just about everyone. As Loft observes, "Who does not have to survive in an ensemble of some sort?"

Loft, who still lives in Rochester, visited Eastman for a book signing in April. He seems to have total recall of his many years of music making; he says he

never kept a journal – "But I do remember every damn thing!"

"I don't think you can know too much," says Loft of a life in music.

"Success in chamber music depends on the enterprise, know-how, intelligence and imagination of the people who play it. You may have expertise in handling the business side of your ensemble, but that doesn't mean a row of beans unless you have something worth selling." ♪

"You have made the music come alive ..."

The concert is the chamber musician's reward. You have been through the rehearsal process; discussed, debated, argued, fought over details of intonation, dynamics, inflection, tone color, pacing, projection, mood, and whatever else – more than you could ever imagine arising in any composition. You are safely at the concert hall, actually seated onstage in front of an expectant audience. You start the program, with the excitement of a combined burst of adrenaline and expectancy about what will unfold during the performance. And you know that no one in the group, not even you, can stop the creative process by saying, "No! Let's try that passage again." The com-

position must make its way to its end, with all the interplay between voices, the happy accidents of the live performance, and the sense of uninterrupted growth and continuity of the music that the word concert implies.

This is the payback for all the hassle, the business of dealing with your colleagues, your management, travel agents, the airports, railroad terminals, critics, rented cars, bad weather, flight cancellations, all the other niggling details that surround the oasis that is the concert experience. If you cannot enjoy that sense of control and personal fulfillment that comes from your role in the ensemble's free-flowing reconstruction of a truly fine piece

of music, then you have been wasting your time – not just the months and years you have spent in the ensemble, but all those years of study you expended to be able to function within an ensemble in the first place.

But do not even think about it. Think only of being lucky enough to do what you are doing, even if it is the tenth time this season that you are performing the "Death and the Maiden" quartet of Schubert. There is again that pleasure of hearing the work build itself from first note to last. You have made the music come alive, even if it does vanish with its last vibration.

– From *How to Succeed in an Ensemble*, by Abram Loft

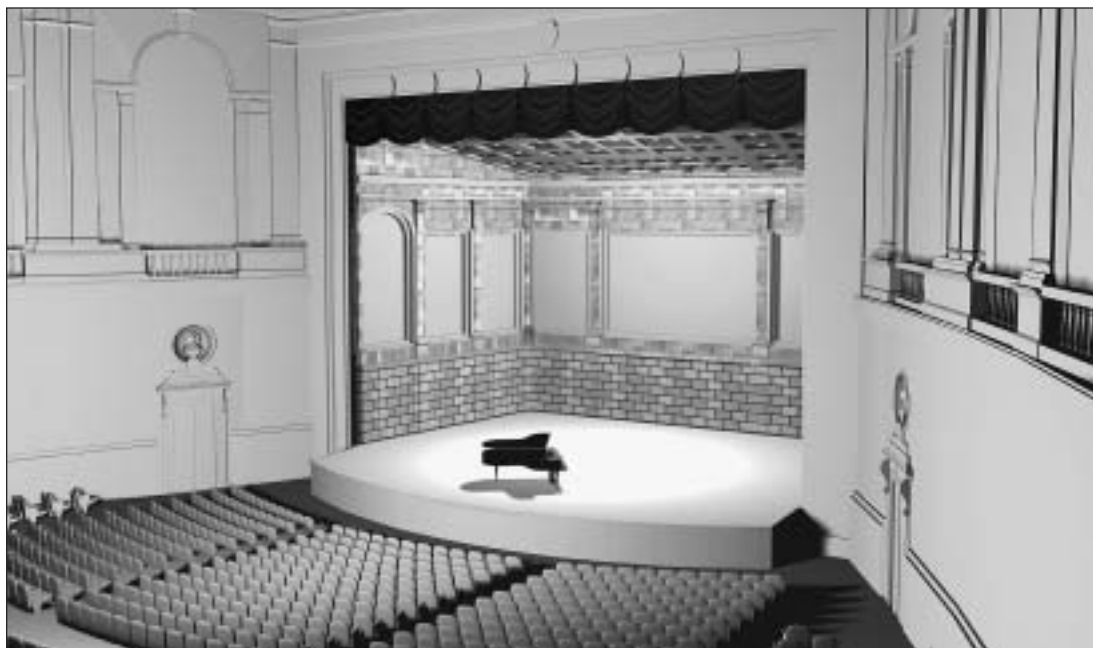
A new-old look for Eastman Theatre

One of the pleasures of attending the Eastman School – and of living in Rochester – is hearing and performing music in the beautiful and historic Eastman Theatre. It has been a major performance venue and an architectural landmark since 1922, which means it is starting to show its age in some respects.

A plan, announced this spring by Director and Dean James Undercofler, proposed improvements to a structure of which every Eastman student and alumnus has fond memories.

Musicians know that while the Eastman Theatre is beautiful, there are acoustical drawbacks.

The first phase of the renovation, scheduled for summer 2003, will result in a greatly improved stage that will enhance the experience both visually and acoustically for audiences and performers. The Theatre will become a bet-



MACON CHANTREUIL JENSEN & STARK ARCHITECTS

The first phase of the Eastman Theatre “renaissance” is slated to begin in summer 2003, with significant improvements to the Theatre stage.

ter venue for concerts, opera, dance, and other events.

Once completed, the renovations – at an approximate cost of \$5 million – will comprise:

- An elegant, new custom shell (stage ceiling and movable walls) for more flexibility of use and improved acoustics
- A new, sprung wooden floor that will better accommodate dance
- A greatly improved orchestra pit with new mechanical components and hydraulics
- New, sophisticated rigging that will allow for more variety in set design and scenery
- Dramatically improved stage lighting
- New sprinkler and smoke detection equipment above stage
- Transparent coating on all Theatre walls, creating a sound-reflective surface for enhanced acoustics

The improvements are not always visible, but musicians will definitely find them audible.

As Rochester Philharmonic Music Director Christopher Seaman put it in a recent *Democrat and Chronicle* article, “In the end (hardening the walls) will provide everybody with a better night out.”

“Our ultimate goal,” says Director and Dean James Undercofler, “is to make the Eastman Theatre an even better venue for concerts and other performance – a major contribution to the renaissance of downtown Rochester.” ♪



COURTESY OF ARMENTA HUMMINGS

Violinist Tai Murray, director Armenta Adams Hummings, cellist Troy Stuart, and violist Amadi Hummings at a Gateways chamber music event.

“All are welcome”: Gateways celebrates fifth birthday

The Gateways Music Festival provides performing opportunities for African-American classical musicians, and it “improves the odds of African-Americans hearing, performing, and otherwise participating in the art of classical music,” says Gateways Artistic Director and Eastman Associate Professor Armenta Adams Hummings. She also

calls Gateways “a place where people look to be developed and appreciated.”

The Gateways Festival was founded in 1994 by Hummings in Winston Salem, North Carolina, and was brought to the Eastman School in 1995 by then Director Robert Freeman. Gateways is not sponsored by Eastman, but many of the

TURN TO PAGE 19 ▶

♦ FROM PAGE 18

concerts and other events take place here.

The 2003 Gateways Festival held a preview concert on Palm Sunday, April 13, at Bethel CME Church in Rochester. Special guests were the distinguished tenor George Shirley and three Eastman faculty members: violist George Taylor; violinist Oleh Krysa; and pianist Tatiana Tchekina.

This year's festival, the fifth, will be the largest, and longest ever, running from August 20 to October 5.

Some of the famous guest musicians include Boston Symphony Orchestra harpist Ann Hobson Pilot, composer Delores White, conductor Michael Morgan, and Tai Murray, the first African-American violinist to be featured in the Chicago Symphony's regular season.

And as always, there will be a Gateways Festival Orchestra, made up of Festival participants, performing Beethoven's *Triple Concerto* and Shostakovich's *Symphony No. 5*, among other pieces. The schedule includes:

August 20–22: Chamber Music in the Home series

August 23: Youth Concert (Kilbourn Hall)

August 24: Festival Orchestral Concert (Hochstein School); Choral Concert (Kilbourn Hall); Orchestral/Choral Concert (Eastman Theatre)

Five additional weeks, from August 25 to October 5, include events at Eastman (through September 14), as well as appearances throughout Rochester at churches, colleges, schools, and community centers by young Gateways artists "ready to test their musical stamina in solo recitals," in Hummings' words. "Churches are now beginning to 'adopt an artist' and be responsible for being their host and promoter." ■



GELFAND-PIPER

Beijing Viola Ensemble Director Wing Ho led his 15 students into Room 310 carrying their violas and video cameras.



GELFAND-PIPER

Eastman violists got performing advice from Wing Ho (top); Chinese students were taught by Eastman's John Graham (middle) and George Taylor (bottom).

Violas and videocams

Eastman students interested in learning more about the Beijing Viola Ensemble last February found that the Ensemble was equally curious about them. Several of the Chinese students entered the master class aiming video cameras, taping their audience and surroundings. Soon the videocams were replaced with violas, and Eastman students and their Chinese guests spoke the same language of music while receiving constructive critique.

Ensemble director Wing Ho, an acclaimed soloist and chamber musician, and chair of the viola department at China's Central Conservatory, brought his gifted students to America "to open their eyes." Indeed, the 15 young violists received a diverse education while at Eastman, opting to stay an additional day in Rochester, which included spending hours in the Sibley Music Library stacks and taking a nonscheduled trip to local Marketplace Mall. As part of their official

visit, the group participated in intensive master classes, toured the School, interacted with students, and presented a special noontime concert in Kilbourn Hall.

Their conductor explained that the Beijing students' U.S. tour performances began before they even left China: Ho, a U.S. citizen, was not permitted to accompany his students to the U.S. embassy in Beijing to apply for travel visas. In order to "prove" that they were indeed music students, the Ensemble was asked to perform at the embassy, in front of several hundred other visa applicants. They were a big hit!

The Ensemble was formed in January 2000. Many of its members (the youngest just 13 years old) are winners of national viola competitions in China, and selected to attend the Conservatory. The group has performed in major cities of China, as well as in Japan, Korea, Taiwan, Canada, and the U.S. ■

Musical treasure house: Eastman Studies in Music

For almost 80 years, "ESM" has stood for Eastman School of Music, but now it also stands for Eastman Studies in Music, a series of scholarly books that is a division of the University of Rochester Press.

Senior editor and Eastman musicology professor Ralph Locke has guided the series since it began in 1989. Besides Locke, the Eastman Studies in Music Editorial Board includes musicology professors Ellen Koskoff, Patrick Macey, and Gretchen Wheelock, and theory professor Robert Wason. (Kerala J. Snyder, now professor emerita, was an early and important board member.)

The press publishes books on many aspects of history, theory, musicology, and ethnomusicology: "Any serious,

scholarly work in music likely to have lasting value," according to Locke. The first Eastman Studies book came out in 1994; now 20 titles are available. They have been favorably reviewed in American, English, and continental music journals and magazines, and several are now available in paperback.

"Now we receive manuscripts over the transom all the time," says Locke. "This has allowed us to increase the number of titles from one or two a year to four or five, while maintaining the highest standards of scholarship and writing."

Topics covered in ESM books range from Chinese folk music, to Balinese gamelan, to theories of fugue in the Baroque era. ESM also pub-

lishes important recollections of reminiscences and other documents: the memoirs of composer Arthur Farwell and of Broadway arranger Robert Russell Bennett, the collected essays of Elliott Carter, and (forthcoming) *Claude Debussy As I Knew Him*, by Arthur Hartmann, a professor of violin at Eastman in the 1920s.

For the bicentennial of Hector Berlioz (1803–1869), Eastman Studies has published three books that enhance our knowledge of an incompletely understood composer. Already available was *Berlioz's Semi-Operas: "Romeo et Juliette" and "La Damnation de Faust"*, by University of Rochester Professor of English Daniel Albright. The most recent (published this spring)

are *Berlioz: Past, Present, Future*, a collection of critical essays edited by Peter Bloom, and *The Musical Madhouse*, Alastair Bruce's translation of Berlioz's *Grotesques de la Musique* (1859).

The composer of the *Symphonie fantastique* and *Les Troyens* was a lively, opinionated, and extremely witty writer, as readers of his memoirs know. *Grotesques* is a frolicsome collection of anecdotes, open letters, and comments on the absurdities of 19th-century Parisian concert life, now available for the first time in English. The forward, by Berlioz authority Hugh Macdonald, puts the work in helpful context for the reader, and the footnotes identify many forgotten figures. ♫

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Wagner's *Meistersinger*: Performance, History, Representation

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A volume of collected essays, which engage Wagner's *Die Meistersinger von Nürnberg* from the perspective of both active performers and academics in a wide range of disciplines.

9 b/w illus, 256pp, 1 58046 131 X, List Price: \$85.00 Discount Price: \$63.75

Music's Modern Muse: A Life of Winnaretta Singer, Princesse de Polignac

Sylvia Kahan

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30 b/w illus, 490pp, 1 58046 133 6, List Price: \$65.00, July 2003 Discount Price: \$48.75

"Claude Debussy As I Knew Him" and Other Writings by Arthur Hartmann

Edited by Samuel Hsu, Sidney Grolnic and Mark A. Peters

A volume of memoirs and letters exploring the friendship of composer Claude Debussy and violinist Arthur Hartmann.

30 b/w illus, 455pp, 1 58046 104 2, List Price: \$85.00, September 2003, Discount Price: \$63.75

Eastman continues on the Pathways to success

The Eastman School recently received a three-year, \$1 million grant for Eastman Pathways under the Talented Students in the Arts Initiative, a collaboration of the Doris Duke Charitable Foundation and the Surdna Foundation. Eastman was only one of two institutions honored with this award in 2003.

Under the terms of the current grant, the Surdna Foundation will provide \$240,000 in outright funds in 2003-2005 to support program costs, including Community Education Division scholarships; professional development opportunities for CED faculty artists; program coordination and mentoring costs; and other administrative and artistic services.

The Doris Duke Charitable Foundation will provide \$760,000 over three years in endowed funds, which must be matched on a dollar for dollar basis. When fully endowed, the endowment's annual interest and earnings will support Eastman Pathways.

Eastman Pathways originated in 1997 as a Community



GELFAND-PIPER

The Eastman Pathways Woodwind Quintet performed in an open rehearsal during the April 24 Eastman Pathways Open House. Pictured are Zalika Gomes (clarinet), Tondreka Pullings (bassoon), and Shannon O'Mara (horn). The other quintet members are Jessica Isaac (flute) and Janelle Doi (oboe).

Education Division scholarship program offering weekly music lessons to deserving Rochester sixth-through-twelfth-graders. Pathways now provides up to 75 inner-city children each year with weekly instrumental or vocal lessons. The CED's resources and offerings – Youth Gamelan, Eastman Children's Chorus, theory, keyboard, and chamber classes, and more – are also available to Pathways participants.

Eastman Pathways is part of the William Warfield Partnership between the Eastman School of Music and the Rochester City School District. It strengthens the music program for all Rochester city students, as Pathways teens bring their musical skills and enthusiasm back into their public school performing ensembles.

Students of exceptional musical ability and commitment may follow a rigorous

course of study to prepare them for a college education and career in music. Deserving students accepted at the Eastman collegiate level may be eligible for full-tuition Collegiate Pathways scholarships, with the understanding that they will return their gifts to the community by serving as mentors to pre-collegiate teens, and as music teachers or artists-in-residence in urban public schools for three years after graduation. In the words of Howard Potter, the Associate Dean for Continuing and Community Education, "a program like this sticks with kids for the rest of their lives."

On the afternoon of April 24, a select audience of representatives from foundations supporting the program observed lessons in percussion, voice, and flute, as well as rehearsals of the Eastman Pathways Woodwind Quintet and Eastman Children's Chorus. In his introductory remarks, Eastman Director and Dean James Undercoffer stated: "Pathways is one of those programs that's so right, it makes you proud to be part of it." ■

Messinger Grants give students "real world" experience

Thanks to a generous gift from Martin Messinger, a member of Eastman's board of managers, the School instituted the Messinger Grants in 1998.

These grants have three mutually supportive purposes: to develop students' "real world" entrepreneurial skills; to increase awareness of the Eastman School throughout New York State; and to establish new donor relationships.

Students themselves must do all the "nuts and bolts" work of presenting a concert: booking a hall, organizing

travel, choosing repertoire, and generating publicity. Given the creativity of Eastman students, this has led to some innovative ideas.

The first Messinger grant was awarded to conductor James Anderson, to produce and perform a family program, including Prokofiev's *Peter and the Wolf*, in the small town of Lodi, New York. Since then, many other Messinger grant winners have provided a great variety of imaginative proposals for bringing classical music to the community.

The most recent Messinger Grant recipients (approved for at least partial funding) are Alexandra Nguyen, MM '00 and DMA candidate, for two performances in New York City; Alice Carli, MA '90, and Philip Carli, MA '90, PhD '03, who prepared the 11-member Flower City Society Orchestra for accompaniment of the silent film *Peter Pan* in Rome, New York; and Michael Moran, BM '03, whose Amphion Percussion Group gave an outreach performance in February 2003.

The Messinger Grants

fit into the long-standing entrepreneurial spirit of the Eastman School – not really unusual for a music school founded by one of the greatest entrepreneurs in American business history. George Eastman himself declared that the Eastman School's purpose was "to educate the informed musician," and longtime director Howard Hanson stated "The Eastman School of Music is aiming at creating all-around musicians, instead of merely specialists in one branch or other of music." ■

Donor Advised Fund: Philanthropy Simplified

When the University Board of Trustees voted last fall to establish a donor advised fund, **Martin Messinger**, Trustee and member of Eastman's Board of Managers, saw the benefits immediately.



"The University's donor advised fund simplifies charitable planning. There are no fees, and our charitable interests benefit from the University's endowment management and the administrative services of TIAA-CREF. After my year-end gift to the fund is made, I can take my time deciding when and where to make individual contributions to any IRS-qualified public charity I support."

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Ellison, Tyzik, Mennin join Eastman Board of Managers

Eastman expands the ranks of its Board of Managers once again as it welcomes vocalist and music advocate Martha Joanna Ellison, photographer Georganne Mennin, and composer and conductor Jeff Tyzik. Board membership now totals 22. Each new board member will serve a three-year term to end in 2006.

Martha Joanna Ellison

Martha (Kirchenbauer) Ellison completed bachelor's and master's degrees at Eastman, as well as a Performer's Certificate. She taught on the voice faculty of Virginia Commonwealth University, Richmond, Virginia, and later in the music department of Dunbarton College, Washington, D.C. Preferring the flexibility of a private studio, she left academia and maintains a life of performance and private teaching. In an effort to ease the struggle of solo performers on a grass roots level, she regularly hosts musical evenings in her home.

Ellison is board chair of the Vocal Arts Society, which presents its series in the Kennedy Center, and she serves on the music committee of the Cosmos Club, Washington, D.C. She is active musically and as a parishioner at St. John's Church, Lafayette Square, in Washington, and lives with her husband, Richard Ellison, in Alexandria, Virginia.

Georganne Mennin

Georganne (Bairnson) Mennin received a master's degree in violin from Eastman. After graduation, she moved to New York City with her husband Peter Mennin, the distinguished American composer and president of the Juilliard

School from 1962–1983. In New York, Ms. Mennin studied at the Traphagen School of Fashion, the Parsons School of Design, and the Art Students League. She now enjoys a successful career in photography. Her work is in numerous private collections, and has been exhibited in galleries throughout America, Europe, South America, and Africa.

Jeff Tyzik

Another illustrious Eastman alumnus, Jeff Tyzik holds bachelor's and master's degrees from the School. He worked with Chuck Mangione as a performer and assistant producer from 1975–1980, and began working with Doc Severinsen as a composer, arranger, and producer in 1978. Tyzik earned a Grammy for *The Tonight Show Band with Doc Severinsen*, and Grammy nominations for *The Tonight Show Band with Doc Severinsen Volume II* and *Facets*.

Tyzik has composed theme music for major television networks, and for the Maynard Ferguson and Woody Herman Orchestras. The London Symphony, the Rochester Philharmonic, and the Summit Brass have recorded his music. He has released six of his own albums on Capitol, Polygram, and Amherst Records.

Since 1993, Tyzik has been the principal pops conductor of the Rochester Philharmonic Orchestra, creating innovative programs for the RPO's educational series, Sunday Casual Matinees, and "Around the Town" concerts.

He also is a popular guest pops conductor at orchestras around the country.

Tyzik lives in Rochester with his wife, Jill. 🎵



GELFAND-PIPER

Chamber music study requires the technical ability of a virtuoso and the musical insight of a scholar.

CHAMBER MUSIC & ACCOMPANYING

BY DAVID YING

During fall 2002, the string quartet music of Bela Bartók headlined the work of the Chamber Music Department. A new performance and analysis seminar team-taught by theory professor **Steven Laitz**, violist **John Graham**, and the **Ying Quartet** brought together 24 graduate and undergraduate string players. Weekly lectures and creative exercises assembled by Dr. Laitz were interspersed with master classes and coachings designed to fuse analytic reasoning with musical interpretation. At the end of a semester filled with diligent work in the rehearsal studio as well as in the classroom, these 24 students presented a marathon concert of Bartók's Six String Quartets and published original analytical research on their respective quartets.

The demanding nature of these works required performances at the top of each student's technical ability, as well as the musical insight

of true scholars. Judging by the extended ovation from a packed Kilbourn Hall and the electric excitement of the 24 students backstage after the concert, not to mention the proud smiles on the faces of the instructors, it was a wonderful success on all counts.

The work of the Eastman Chamber Music Society continues to reach out to local and regional audiences. This group, comprised of 15 of East-

man's finest graduate string, piano and wind performers, assembles in various mixed combinations to present a series of four concerts throughout the year in Kilbourn Hall. They also represent the school in the Rochester community and beyond, culminating in a yearly concert at the Cathedral of St. John the Divine in New York City. Members of the Ying Quartet coach and supervise the Society's activi-



GELFAND-PIPER

Jean Barr, co-chair of the chamber music department and director of the accompanying program, recently celebrated her 25th year of teaching at Eastman.

ties, and on occasion sit in with the group.

The Freshmen String Quartet and Woodwind Quintet experiences have provided an excellent foundation for incoming students, as they have learned both how to create successful chamber music performances and how positive interpersonal relationships make them possible. For upperclassmen, the most outstanding performances of string, piano, woodwind and brass chamber music are showcased in special honors concerts in Kilbourn Hall at the end of each semester. The Hyperion String Quartet, 2002 graduates of Eastman, represented the school with distinction at the 2002 Coleman Chamber Music Competition, where they were given the Russell Award.

Finally, the cornerstone Music for All program helps Eastman students, undergraduate and graduate alike, understand the communicative nature of their art in some of the most real-life situations they will encounter during their studies. In these performances for the greater Rochester community, virtually every chamber music group at Eastman has the opportunity to draw on its collective musical, creative, and communicative skill to engage its public in the great art we are all privileged to share.

The Chamber Music Department looks forward to developing new ways to provide richly satisfying musical experiences to the Eastman community as well as to the world beyond. Next on the agenda is the revival of a vocal chamber music course, inspiringly taught by Jan DeGaetani in the late '80s. Stay tuned. ...

David Ying is assistant professor of cello and co-director of the chamber music program.



GELFAND-PIPER

Must be a Musica Nova concert! This year, the adventurous group played classics by Maxwell Davies and Berio, and a new work by student Winnie Cheung.

CONDUCTING & ENSEMBLES

BY WILLIAM WEINERT
WITH FACULTY REPORTS

This year, the department welcomed two new faculty members, **Mark Scatterday** and **Neil Varon**.

Scatterday's inaugural EWE concert at Eastman on September 27 was an all-Czech concert, including soloist **James Thompson**, trumpet, and guest composer Karel Husa, whose *Music for Prague 1968* was featured. With former EWE conductor **Donald Hunsberger**, he shared performances of new music by Composition Department Chair **Robert Morris** and Peter Graham, Schwantner's

... and the mountains rising nowhere, and Welcher's *Zion* (October 28).

He also conducted Musica Nova in Mark Mellit's *Spam*, Jorge Liderman's *Notebook*, Lutoslawski's *Chain I* and Judith Weir's *Musicians Wrestle Everywhere* (November 4); and the Eastman Symphony Orchestra (ESSO) in Rachmaninoff's *Symphonic Dances*, Schubert's *"Unfinished" Symphony*, and Tomasi's *Trombone Concerto* (December 11).

First performances by the EWE this year included Roberto Sierra's *Octeto para vientos*; Andrea Gabrieli's *Aria*

della Battaglia and Lodovico Viadana's *La Montavana* and *La Padovana* (all transcribed by Scatterday); and student composer **Kyle Blaha's** *Sections*.

"We are enthusiastic about plans for a concert tour to Japan in June 2004, sponsored by Kodak and Sony," says Scatterday. "Increased community outreach and involvement is also a primary goal for the wind ensemble program."

After the EWE 50th Anniversary week, Donald Hunsberger presented workshops and conducted at the Southern Division, in Atlanta, and the Southwestern Division, in Houston, of CBDNA. He also conducted the Rochester Philharmonic Orchestra in the accompaniment to Charlie Chaplin's silent film *The Gold*

Rush, and the Virginia and Vancouver Symphony Orchestras in *Phantom of the Opera* starring Lon Chaney.

In November 2002, he conducted the Seoul National University Wind Ensemble in South Korea, then prepared the Tokyo Kosei Wind Orchestra for a concert at the Midwest Orchestra and Band Clinic in Chicago in December. In April, he guest conducted the United States Army Field Band, the Wind Ensemble at Florida State University, and the Allentown (PA) Band's 175th Anniversary Concert. Also in April, the Eastman Wind Orchestra gave a concert of Hunsberger transcriptions of Shostakovich, Kabalevsky, Bernstein, and Ravel, with Hunsberger joining the

ensemble in performances of Bach's *Fantasia and Fugue in C minor* and Debussy's *Sarabande*.

With the Northwestern University Symphony Orchestra, Hunsberger recorded a CD with former ESM faculty **Barbara Butler** and **Charles Geyer** performing his own *Carmen Fantasia*, *Under Gypsy Skies*, and *A Stephen Foster Set*, all written for them over the past decade. Each work features Barbara and Charlie on trumpet, piccolo trumpet, cornet, and flugelhorn.

Hunsberger adds: "In addition to writing and editing for the Hunsberger Wind Library published by Warner Bros. Publishing, my sailboat is getting more use and my golf game is steadily improving."

Neil Varon, director of orchestras and conductor of the Eastman School Symphony Orchestra and Eastman Philharmonia, says about this year's activities, "This year has been great for 'C and E'; all my colleagues and I work together beautifully, trying to make a better ensemble experience for the students. I have tried to program many different styles, and motivate each of my orchestras into playing better, and I think we are on our way."

The student orchestras' repertory this year included symphonies by Beethoven, Mahler, and Shostakovich, and concertos by Rachmaninoff, Bartók, and more; Varon also conducted the Eastman Chamber Orchestra and Eastman Virtuosi in a wide variety of repertories.

Brad Lubman and Eastman Musica Nova continue to offer invigorating, top-drawer performances of new music (Even when it's "old" music from the 1960s!) Highlights of the spring included the Peter Maxwell Davies classic *Eight Songs for a Mad King* (with **Caleb Burhans** singing the

demanding vocal part), and the Luciano Berio Festival in May, with Musica Nova and the Philharmonia performing the contemporary Italian master's *Points on a curve to find ...*, *Chemins IV*, *Corale*, and *Sinfonia*, with soloists including ESM alumni **Margaret Kampmeier**, **Jackie LeClair**, and **Courtney Orlando**.

This fall, Lubman also conducted the first performances of *Three Tales*, the new multi-

Modern, and the Steve Reich Ensemble took *Three Tales* on tour to Spoleto USA, Amsterdam, Turino, London, Baden-Baden, the Brooklyn Academy of Music, Paris, Lisbon, Berlin, Perth, and Hong Kong. A DVD of *Three Tales* will be released in April 2003.

During 2002–03, Lubman also created more than 100 short works of computer music. WNYC's John Schaefer played three of these elec-



GELFAND-PIPER

Formerly professor of conducting at Cornell, Mark Scatterday succeeded Donald Hunsberger as the fourth director of the Eastman Wind Ensemble.

media piece (video with opera) by Steve Reich and Beryl Korot. *New York Times* critic Paul Griffiths described the premiere (in Vienna) as "... tightly and excitingly given by members of the Ensemble Modern [of Frankfurt] and Synergy Vocals under Bradley Lubman." The conductor, Ensemble

Modern, and the Steve Reich Ensemble took *Three Tales* on tour in February, several more were featured on Long Island radio station WUSB's *Friday Classics*, and two were choreographed by the Zambounis Performance Ensemble in Miami Beach, Florida.

The choral area at Eastman has also remained extremely

active, through a number of new initiatives.

The Eastman Chorale, under **William Weinert**, toured to Stamford, Connecticut, Boston, and Utica in November, and looks forward to an upcoming tour to Michigan and Ohio in November 2003. Choral highlights of the current season included Eastman-Rochester Chorus performances of Schubert's *Mass in A-flat* (conducted by current DMA student **Sun Min Lee**) and Christopher Rouse's *Karolju* in December, and the Brahms *Requiem* on May 4.

Eastman's American Choral Directors' Association (ACDA) Chapter has initiated *ChoralXchange*, a liaison program with area high schools to identify future choral leaders and provide them with a series of experiences at Eastman to enhance and supplement their high school experiences. In addition, the chapter hosted a one-day symposium on January 25 on *The Preparation of Tomorrow's Conductors*, drawing participants from seven states. Weinert's guest conducting activities include an appearance in Alice Tully Hall on April 21, conducting a collegiate festival chorus and orchestra in works of Mozart.

The 2003 ACDA National Convention honored **James John** (DMA '02) with the Julius Herford dissertation prize for his work on musical allusions in the choral works of Brahms. At the same convention, three Eastman students – **Brian Russell**, **Julia Kemp** and **Nathaniel Voelker** – were among the 16 invited contestants in the ACDA National Student Conducting Competition, outnumbering contestants from any other institution. ■

Professor William Weinert is director of choral activities and co-chair of the conducting & ensembles department.

MUSICOLOGY

BY RALPH LOCKE

The graduate students and faculty of Eastman's musicology department had another busy year as teachers, scholars, and, sometimes, performers.

We continue to offer a wide range of expertly taught music history and musicology courses, ranging from the undergraduate three-semester chronological "core" sequence on Music and Society to seminars for DMA and PhD students. Seminar topics this past year have included "Russian Music," "Classic-Era Piano Sonata," "Music and Patronage in the Renaissance," and "Music, Gender, and the Body."

Also, **Ellen Koskoff** and other members of the musicology faculty took the lead in creating two exciting new programs at Eastman: a Certificate in World Music and a Diploma in Ethnomusicology.

We are proud to say we take teaching seriously (which doesn't mean we don't also have fun with it). For the third year in a row, one of our grad students – this time **Heidi Owen** – won the University-wide Curtis Teaching Award. Heidi's prize-winning course was a remedial survey course that she taught to selected entering graduate students – primarily from the MM and DMA programs – who lacked adequate background in music history.

Eastman folks contributed heavily to *Teaching Music History*, a book of practical-minded essays compiled and edited by **Mary Natvig** (PhD '91), now on the faculty at Bowling Green State University. The book contains chapters by six other present or former students or professors from



COURTESY OF ANGELA CUCCI

It wasn't an Eastman production, but last summer's revival of *The Most Happy Fella* at the College Light Opera Company (Falmouth, MA) starred alumnus Michael McKinsey as Tony and current UR student Angela Cucci as Rosabella. Music director was musicology professor and UR music department chair Kim Kowalke, who reinstated pieces cut from Frank Loesser's original score. Below: original logo from the 1956 production of *Most Happy Fella*.



our department: **Maria Archetto** (PhD '91), **Marjorie Roth** (ABD; also DMA in flute), Professors **Patrick Macey** and **Ralph Locke**, **Michael Pisani** (PhD '96), and **Robert Fink** (who taught in our department for several years in the 1990s). *Teaching Music*

History is available from the English publisher Ashgate.

Five current or recent musicology students presented papers at the annual meeting of the Society for American Music (in Tempe, Arizona):

Jeremy Grimshaw, **Rob Haskins**, **Adriana Martinez-Figueroa**, **Amy Wlodarski**, and **Ronald Morgan** (MA '91), now teaching at the University of Hawaii.

At the AMS national meeting in Columbus, Ohio, papers were presented by Eastman graduate students **Su Yin Mak** and **Elizabeth Wells**, as well as by faculty members **Roger Freitas** and **Martin Scherzinger**, and by **Antonius Bittmann** (MM '94,

DMA '99, PhD '01), now on the faculty of Rutgers University.

And the Society for Ethnomusicology continued to enjoy the spirited and energetic presidency of our Ellen Koskoff, professor of ethnomusicology in our department. Professor Koskoff also won the coveted ASCAP-Deems Taylor Award for her book *Music in Lubavitcher Life* (University of Illinois Press).

Other conferences and such kept grad students and faculty on the go, and spread awareness of Eastman's strength in music history and musicology as far as Sofia, Bulgaria, where **Gabriela Ilnitchi** read her paper "The Iconography of Davul and Zurna in the Balkans: A Preliminary Assessment" in October 2002. Combining a bit of detective work with performance savvy, **Kim Kowalke** conducted Frank Loesser's Broadway opera, *The Most Happy Fella*, at the College Light Opera Company (Falmouth, Massachusetts). With the help of the composer's widow, Jo Sullivan Loesser, Kowalke restored two arias and some dialogue cut prior to the Broadway premiere in 1956. Sullivan liked the result so much, she now wants the restored pieces rented to theater companies as an integral part of the performance materials. The *Most Happy Fella* cast included two alumni of Kowalke's University of Rochester Musical Theater Workshop: **Michael McKinsey** and **Angela Cucci**.

Speaking of performance, Martin Scherzinger, while on a visit back home in South Africa, traveled to Zimbabwe to purchase 10 *mbira dzadzimu* for the School, enabling our department to add a third performing ensemble (besides Gamelan Lila Muni, directed by Professor Koskoff, and the Eastman Capella Antiqua, directed by

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DEPARTMENT NEWS

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Professor Macey). He also was named the Society for Music Theory's Emerging Scholar for the year 2002 – a signal honor – and organized three concerts of recent African music, including some new pieces of his own.

Another nice blending of performance and scholarship: **Gretchen Wheelock** presented a paper in Eisenstadt, Austria, on "The 'Rhetorical Pause' and Metaphors of Conversation in Haydn's String Quartets," and repeated it at Eastman with assistance from Eastman's wonderful **Ying Quartet** in a live demonstration. She and Penelope Crawford coordinated a conference on improvisation in music of Mozart and his con-

temporaries (at University of Michigan, Ann Arbor).

There is no space for me to list the dozens of articles published by one or another member of our department. But I'm delighted to draw attention to two very special, elegantly illustrated publications that appeared this past year. **Janna Kysilko**, when only in her second semester here, edited a book of famous composers' letters that exist in manuscript in the Ordway Collection, now at the Schubert Club of Minneapolis. And Oxford University Press brought out *The Organ as Mirror of Its Time: North European Reflections, 1610–2000*. This rich collection of stud-

ies was edited by Professor Emerita **Kerala J. Snyder** and includes contributions by major scholars from a number of countries, including a University of Rochester Professor of History, **Celia Applegate** (daughter of **Joan Strait Applegate**, PhD '66), and three Eastman professors: **William Porter** (harpsichord and organ improvisation), **Hans Davidsson** (organ), and editor Snyder herself. The accompanying CD, which includes recordings of music played (in one case by Professor Davidsson) on the six organs discussed most extensively in the book, has been much praised – showing, once again, that interweaving of scholarship and perfor-

mance central to the mission of musicology at Eastman.

These past three years, I've enjoyed sharing news of our department. My term as chair is about to end, so next time you'll be hearing from my successor: Gretchen Wheelock, one of the most beloved professors at Eastman, and recipient of the Eisenhart Award for excellence in teaching.

Under her watchful eye, music history and musicology will continue to interact to mutual profit with the performing activities of Eastman as a whole. ♪

Professor Ralph P. Locke is chair of the department of musicology.

WOODWIND, BRASS & PERCUSSION

BY JOHN MARCELLUS

Our department continues to appear on the national and international musical scenes. The Brass Guild of Eastman, under the direction of Professor **James Thompson**, was a featured group at the New York Brass Conference held in New York City, April 13, 2002.

The **Bionic Bones**, the jazz trombone ensemble within the Eastman Trombone Choir, was the winner of the Kai Winding Jazz Trombone Ensemble Competition of the International Trombone Association, and performed at the International Trombone Festival held at University of North Texas, May 23–26, 2002. **Mark Kellogg**, associate professor of euphonium, trombone, and brass chamber music, with **Phil Ostrander**, trombone teaching assistant, prepared

the ensemble for this important appearance. This group was also featured during the Bemus Bay Pops Labor Day Weekend, near Jamestown, New York.

In October, the **Eastman Brass** toured Germany, including appearances in Düsseldorf, Refold, Freiburg, Stuttgart, and at the largest brass festival in Europe, held in Sauerland. A highlight of the tour was the concert at the Ganter Brewery in Freiburg. Eastman Brass has just released *Calls and Echoes* (CD 1001) on the School's Eastman in Concert label, bringing some of its first-rate music and music making to disc, including music written and arranged by **Verne Reynolds**, Eastman professor emeritus. It is available at www.cdstreet.com/artists/eastmaninconcert, or in the

Rochester area at the Eastman School Bookstore (25 Gibbs Street). The CD retails for \$15.

The trumpet class also continues to be very visible. **Brian Shaw** was the winner of the ITG Solo Competition in Manchester, England, where Professor Jim Thompson also premiered the *Concerto for Trumpet and Wind Ensemble* by **Dana Wilson** (PhD '82).

Stephanie Richards was also a scholarship winner to appear at the ITG Festival and **Ryan Gardner** recently won the substitute position with the Rochester Philharmonic Orchestra. DMA candidate **Jason Price** presented several recitals on tour, and was invited to study with Marcus Stockhausen in Germany. Professor Thompson continues to hold master classes in Germany, Greece, Canada, Norway, Spain, and Japan,

and appeared with the Los Angeles Philharmonic, Seattle Symphony, and Calgary Philharmonic. During the summers he is associated with the Lake Placid Trumpet Institute and the Music Academy of the West.

John Hunt, acting chair of the woodwinds, brass, and percussion department during the sabbatical of **John Marcellus**, continues to appear at the Round Top Festival in Texas during the summers. **Ralph Sauer** (BM '65) of the Los Angeles Philharmonic arranged his schedule to fill in for Professor Marcellus, which was a great bonus for the current students in the trombone class.

Professor Marcellus performed many solo and master classes in 2002, including the NAMM show in Los Angeles with Bones West (and

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Ralph Bigelow (BM '51, MAS '53), UCLA, University of Northern Arizona (with **Pete Vivona**, BM '61, DMA '84), Arizona State University at Tucson, Mannes College, Manhattan School of Music, New York Brass Conference, Alec Wilder Birthday Celebration in New York, UNC Charlotte (with **Fred Boyd**, BM '69, MM '71), USC Greenville, SC, USC Rock Hill, USC Columbia, North Carolina School of the Arts, Central Washington State University (with **Mark Babbitt**, BM '93), and the University of Oregon.

Marcellus also gave recitals accompanied by Eastman graduate **Stephanie Dickinson** at the University of Georgia, and **Jan Grimers** at Louisiana State University.

Bonita Boyd, during her first sabbatical in 26 years at the Eastman School, devoted her efforts to master classes and recitals. Teaching and coaching during her absence from Eastman were **Donna Shin** and **Anne Harrow**.

The WWBP department sponsored, with Nazareth College, the fourth annual *Alec Wilder Birthday Celebration* in February of 2003. This was organized by **Sean Reed**, current trombone teaching assistant at Eastman and Instructor of Trombone at Nazareth College, with John Marcellus.

The music of Wilder was featured and included faculty member **Don Harry** and his students; **Bob Sneider**, guitar, with Sean Reed, Jim Thompson and **Ruth Cahn** on marimba, John Marcellus and the Bionic Bones. **Norman Carey's** daughter Elena was featured in a Wilder medley. ♫

John Marcellus is professor of trombone and chair of the woodwind, brass, and percussion department.

SIBLEY MUSIC LIBRARY

BY DAN ZAGER

At the beginning of the fall semester 2002, Sibley Music Library launched its new website (www.rochester.edu/Eastman/sibley/). Whether you are resident at Eastman or an Eastman graduate far from Rochester, this website is the primary entry to the rich resources of Sibley Music Library. While some resources are necessarily restricted to Eastman students and faculty (due to copyright or subscrip-

tion restrictions), other aspects of the Sibley website are available to all, notably our online catalog (Voyager). We have used four primary categories to group content at the site: Library Services; Ruth T. Watanabe Special Collections; Music Resources; and General Reference Resources. The last two categories are subdivided into materials accessible "From Campus" and "From Anywhere." Alumni can make good use of these materials available "From Anywhere,"

and the button marked "Sibley News" is a good way to keep up with new developments at the Library. So please explore the new Sibley website.

Also new with the 2002–2003 academic year is a small but important reconfiguration of space on the third floor. We expanded Sibley's recordings shelving area in order to accommodate a rapidly growing collection of CD and video recordings. This academic year brought a significantly increased allocation for purchase of recordings, so the new space became available at a crucial time. In general, by real-locating the Sibley budget for the fiscal year 2002–2003, we are spending significantly more on adding new scores, recordings, and books to the collection. A future issue of *Eastman Notes* will bring word of another strategy for continuing to build strong collections at Sibley.

We are, in fact, looking to the future these days as we plan a fall 2004 celebration for the 100th anniversary of Sibley Music Library. The Library was founded in 1904 as a music collection "for the use of all music-lovers in Rochester," thus predating by some 17 years the founding of the Eastman School of Music. We will celebrate Sibley's 100th during Alumni Weekend 2004 (October 15–17). We are planning a rich panoply of concerts, lectures, and exhibits to celebrate the central place of Sibley Music Library in the education of generations of Eastman graduates. Please mark that weekend on your calendar and plan to attend. ♫

Dan Zager is librarian and chief administrator for Sibley Music Library.



COURTESY OF DON VER PLOEG

Commissions score at Sibley

More than 150 original scores from The Commission Project, commissioned from more than 50 composers since 1994, will be permanently stored at the Sibley Music Library. **Jim Farrington**, head of public service at Sibley, suggested the idea to TCP founder **Ned Corman**, BM '59. (Corman, special collections librarian **David Peter Coppen**, and Farrington are pictured above.)

The TCP collection includes scores by such internationally known composers as Max Roach, Ron Carter, and Tania Léon, as well as two alumni: **David Liptak's** *Chaconne* for string quartet, and **Jeff Beal's** orchestral score for Buster Keaton's *The General*.

"The Sibley Music Library is pleased to receive the scores that have been brought to life as a result of The Commission Project," said David Coppen. "The original music brought forth by TCP is a valuable component of the musical education of our young people, and it reflects true artistry on the part of both the composers and the student performers."



Patricia Arden

The Eastman community was saddened by the death on January 12 of former faculty member Patricia Arden.

Arden studied with Joseph Brinkman (a student and associate of Artur Schnabel) at the University of Michigan, where she received degrees in piano and was awarded the School of Music's highest honor, the Stanley Medal. After graduating, Arden was a member of the university's faculty, performing throughout Michigan and Indiana. From 1975–1985, she was coordinator of the piano program at Princeton University, until she moved to Rochester to join Eastman's piano faculty in 1986. She retired in 1994.

Although trained as a classical musician, and an accomplished soloist and chamber musician, Arden was also a performer of "popular" music in her pre-college days, at the end of the swing era, at the Variety Club, on the radio, and for many service clubs in the vicinity of her home in Indianapolis.

While at Eastman, she gave a number of concerts in Kilbourn Hall as a soloist, or with fellow faculty pianist Tony Caramia. She played not only classical pieces, giving the premiere of David Diamond's *Prelude, Fantasy, and Fugue* in March 1991, but also music by such great American jazz, pop, and musical theater composers as George Gershwin, Scott Joplin, Richard Rodgers, and Cole Porter. 🎹

In memoriam

Notices of the death of the following Eastman alumni were reported between September 2002 and April 2003. Notices are listed in alphabetical order under decade of earliest degree received.

1920s

Dorothea (Douglass) Babcock
(BM '28), July 2002

Grace (Laube) Cameron
(BM '28), October 2002

Marion (Morrow) Jacobson,
(BM '26), April 1997

Kathryn (Makin) Loeffler
(BM '27), September 2002

1930s

Florence R. Borkey
(BM '33), January 2003

Catherine F. Carnes
(BM '32), December 2002

Margaret (Kennedy) Farish,
(BM '39, MA '46), February 2003

Florence (Knape) Freeman
(BM '30), March 2002

Marjorie (Flynn) McCutcheon
(BM '33, MM '64), October 2002

Frances (Dunlap) Nimaroff
(BM '32), January 2003

Arlene J. (Anderson) Reed
(BM '35), October 2002

June (Bruce) Trayhern
(BM '36), June 2002

1940s

John Boda
(MA '45, DMA '56), April 2002

Richard S. Fischer
(BM '45, MM '51), January 2003

Robert H. Good
(BM '42, MA '51), November 2002

Mary (Gardner) Oliver
(MA '46), December 1995

Rhoda (Shapiro) Rabin
(BM '48), April 2003

William Heaton Schempf
(MM '41, PhD '60), June 2002

Eleanor (Wright) Stanlis,
(BM '45), December 2002

Howard G. Tappan,
(BM '48), July 2002

Bonnie J. (Tramp) Copeland
(BM '42), November 2002

Dorothy (Albrecht) Vragel
(BM '43), September 2002

Marge (Lisowski) Walawender
(MA '48), May 2002

1950s

Nancy (Stepleton) Apgar
(BM '50), August 2002

James E. Brauninger
(BM '51), August 2001

John C. Bridges
(BM '53, MM '57), December 2002

Mitzie Kino
(MM '58), November 2002

Oscar J. McCullough
(MM '52), November 2002

C. Warren Shelton
(MA '53), October 2001

Howard S. Vogt
(BM '51, MM '52), August 2002

Joan L. (Franks) Williams
(BM '52), January 2003

1960s

Albion Matthew Gruber
(PhD '69), December 2002

Arthur D. Montzka
(MA '62), November 2002

Kenneth Carlton Partchney
(MM '63), August 2002

Eugene Kendrick Wolf
(BM '61), December 2002

1970s

Pamela (Dvorak) Miller
(MA '70), March 2003

Emily Davis Vanderpool

Emily Davis Vanderpool, a longtime member of Eastman's piano faculty, died on January 31.

Born in Williamsport, PA, Vanderpool graduated with a master's degree from the Juilliard School of Music in 1947 and held her piano debut in Carnegie Hall. From 1947–1951, she was adjunct professor of piano at Randolph-Macon Women's College in Lynchburg, VA. In 1951, she accepted a faculty position at the Eastman School of Music, where she served until she retired as associate professor of piano in 1990.

On the occasion of her

retirement a colleague wrote, "I have rarely come across a teacher who could demand such high standards from their students and still inspire not only their respect, but also their devotion."

Vanderpool gave much of her life to service. In May 2001, Genesee Hospital awarded her a Certificate of Appreciation for 31 years of volunteer service. She was faculty advisor of the Sigma Theta chapter of Sigma Alpha Iota music sorority. In the early 1960s, after a talented blind student, Jack Henry, was sent to her for instruction in piano, she received certification as a Braille translator from the National Library of Congress in Washington, D.C. 🎹

Arpad Piros

Arpad Piros of the Eastman facilities staff died January 20, after a courageous battle with leukemia. After his death, Director and Dean James Undercofler wrote: "Arpad was a master craftsman – a gifted carpenter and electrician who improved and touched many lives in the Eastman community through his talents and kind heart. An employee of the University since 1987, Arpad joined the Eastman facilities staff in 1989. His contributions to the School will never be forgotten by all of us who remember him fondly. We remain grateful for Arpad's many years of service and dedication to Eastman." 🎹

The following news is based on information received from Eastman alumni and other sources from October 2002 to April 2003. If you have alumni news to report, please e-mail Eastman-Notes@esm.rochester.edu and include the years of graduation and degrees received.

1930s

WHRB (Harvard Radio Broadcasting, Cambridge, MA) celebrated composer **Gardner Read's** (BM '36, MAS '37) 90th birthday by dedicating the day, January 2, 2003, to playing representative works from his six decades of composition, as well as interviews from and about him.

1940s

Tubist **Donald Stauffer** (BM '41, MM '42) received an honorary Resolution from the Jefferson County Commission (Birmingham, AL) for his second 30-year career of public service after retiring as Commander of the United States Navy Band in 1973. Stauffer was cited for his work as associate professor of music at Birmingham Southern College and Samford University, as well as for founding and directing the Birmingham Community Concert Band for 23 years.

A piano teacher for 63 years, **Betty Ferris Nolting** (MM '42) was recently chosen to be the first Music Teacher of the Year by the Georgia Music Teachers Association. Nolting is a past president of both her local and state MTA. She continues to give workshops to MTA organizations in the Atlanta (GA) vicinity.

Listed in the *International Who's Who of Music and Musicians' Directory*, pianist **Elizabeth Artman Hagenah** (BM

'47, MA '49, faculty '53-'55) performed in the Stockbridge (MA) Chamber Concerts, a summer series she founded in 1975 and that is now in its 28th season. Hagenah is currently working on *The Piano Without Hammers*, a book based on the principles of her teacher, the legendary Isabelle Vengerova, and regularly conducts the International Piano Seminars sponsored by UNESCO in Europe.

Walter Moeck (BM '47), according to a 2001 profile in the *Daily News-Sun* (Sun City, AZ), was named "Outstanding Man of the 21st Century" by the American Biographical Institute, and profiled in the 2000 editions of *Who's Who in Entertainment*, *Who's Who in Classical Music in America*, and the Cambridge, England, edition of *Who's Who in International Music*. The lifelong Republican Party leader was also named a Community Leader of America.

Last summer, the Park Ridge (IL) *Herald-Advocate* reported that **Frank York** (X '48) was honored by the Illinois Council of Orchestras with a Lifetime Achievement Award, which was presented to him by Illinois Senator Dave Sullivan. York founded the Park Ridge Fine Arts Symphony in 1961, and, as its musical director, continues to put on a summer series of free concerts that draws thousands.

The city of Oklahoma City, OK proclaimed May 12, 2001 **Horace "Hap" Apgar, Jr.** Day. Apgar (BM '49) has played in the Oklahoma City Symphony since 1952, and has served

as co-principal bass for the Oklahoma City Philharmonic Orchestra since 1988, performing in over 5000 concerts.

Pianist **Roy Hamlin Johnson** (BM '49, MM '51, DMA '61) received an Honorary Doctor of Music degree from the University of Michigan, Ann Arbor, at the University's fall 2002 commencement. Johnson has been emeritus professor at University of Maryland, College Park since 1992.

1950s

The **Nancy Van de Vate** (BM '52) Prize for Orchestral Music, first awarded in 1996, is being continued on an annual basis as the Nancy Van de Vate International Composition Prize for Opera. The prize, intended to recognize women composers and encourage public production of their works, is administered by the American music publishers, Vienna Masterworks (BMI), and Vienna Master Composers (ASCAP).

The University of California Press has announced the publication of *Proof through the Night: Music and the Great War*, a book and accompanying CD by **Glenn Watkins** (Ph.D. '53). Watkins is Earl V. Moore Professor Emeritus at the University of Michigan, Ann Arbor.

John White (MM '54, Ph.D. '60) has been awarded the Fulbright-University of Vienna Distinguished Chair in Humanities and Social Sciences for the winter 2003 semester. White, professor emeritus at the University of Florida, continues to compose actively; in 2002 his chorus and orchestra work, *Abraham Lincoln Walks at Midnight*, received "Top Honors" in the

"Waging Peace Through Singing" program at the University of Oregon. His latest book, *New Music of the Nordic Countries* (Pendragon Press), has just been published. White is editor of this new reference, and author of Part III, "New Music of Iceland."

Nancy Bookout Wolcott (BM '54) was elected dean of the Toledo (OH) Chapter of the American Guild of Organists. She has been director of music at the First Presbyterian Church of Bowling Green (OH) for 17 years, and prior to that held a similar position at Ashland Baptist Church, Toledo, for 15 years.

Last spring, **Helen Bilhorn Baumgartner** (MM '55) was promoted to the position of professor at Gustavus Adolphus College, St. Peter, MN. The Alumni Association also presented her with a bronze sculpture in recognition of her 35 years of teaching.

A new CD by **George Walker** (DMA '56), *George Walker in Concert*, was released by Albany Records last September. In addition, the New World Symphony (Miami) opened its fall 2002 season with Walker's *Pageant and Proclamation for Orchestra*.

Three of **Sydney Hodkinson's** (BM '57, MM '58) compositions were premiered in 2002: *String Quartet No. 4* at LeBaron Recital Hall, Alabama in February; *Hammer* at Weill Recital Hall, NYC in June; and *Requiescant* at Aspen Music Festival in July.

Samuel Jones (MA '58, PhD '60) was one of only nine American composers selected to participate in the fourth season of Music Alive, a short-term residency program (2003-2004) organized by Meet The Composer and the American Symphony Orchestra League.

Jones, who is composer in residence for the Seattle Symphony, was one of six composers commissioned by that organization to provide a work for their 100th season.

Marilyn (Smith) Sandness (BM '58), chair of the American Music Therapy Association Academic Program Approval committee, has been appointed to its new Education and Training advisory board. Also presently serving as President of the Dayton Alumni Chapter of Mu Phi Epsilon International Professional Music Fraternity, Sandness has recently been appointed to its foundation board as a director.

This past Christmas, the choir of St. Paul Church in Macomb (IL) gave the world premiere of a new Christmas carol written by their organist-composer, **Vincent Frohne** (MM '59, PhD '63). The composition, *The Snow Lay on the Ground*, is based on a tune by Edvard Grieg. Another work by Frohne, *Adam's Chains*, was recently performed in Umea, Sweden.

As part of St. Peter's (NYC) Lutheran Church's yearly fall Service of Remembrance, a new work by **Katherine Hoover** (BM '59) was premiered. *Requiem*, with poetry by Walt Whitman, was written as Hoover's musical statement on the events of September 11, 2001.

John Glenn Paton (MM '59) sang on a faculty recital at Moorpark (CA) College, performing *Verses from Ogden Nash* for tenor, French horn, and piano by **Robert Jordahl** (PhD '66).

1960s

Musicologist and conductor **Mary (Hadcock) Greer** (BM '61,

MM '63) was named 2002–2003 Christopher Hogwood Research Fellow at Boston's Handel & Haydn Society.

Fred Lieberman (BM '62) has completed a second book on composer Lou Harrison, who passed away recently at age 85. The book, *Lou Harrison* (University of Illinois Press), inaugurates a new series on American composers, and should appear in early 2004. Lieberman is also working on an authorized book on the life and music of John Adams, and would appreciate anecdotes about Adams from the Eastman community (gagaku@ucsc.edu or 831-425-5014).

The *Sacramento Bee* reported last August that **Carter Nice** (BM '62) returned to Sacramento to guest conduct the Bear Valley Festival Orchestra. Nice conducted the Sacramento Symphony Orchestra for 13 seasons until 1992.

The Canadian percussion ensemble Nexus has announced the retirement of **John Wyre** (BM '63), one of its founding members. Wyre gave his final performances with the group last October in a concert with the Toronto Symphony Orchestra.

Edward Wood (BM '64) has released a CD, *21 Variations on a Theme of Andrew Wood*, for piano (www.eroica.com). Another CD of his, *Music for Woodturning*, in conjunction with the wooden sculpture "Cycles" by his sister, Virginia Dotson, and his video *Ten New England Scenes for Canvas, Piano, and Camera*, are on a two-year tour of the U.S. with the Challenge VI art exhibition.

Currently a professor of music at MacMurray (IL) College, **Jay Peterson** (BM '65, MM '66) has made a CD of American

organ works, *The Organ at MacMurray College Volume II*, on the college's renowned 1952 Aeolian-Skinner pipe organ. The recording was a sabbatical project commemorating the 50th anniversary of the organ in Annie Merner Chapel at the college. The program includes compositions by Dudley Buck, John Eggert, Leo Sowerby, Calvin Hampton, and others.

Last August, Lehigh University Press released a biography by **Paul S. Larson** (MA '66) entitled *An American Musical Dynasty: A Biography of the Wolle Family of Bethlehem, Pennsylvania*. The Moravian Wolle family's musical impact has influenced Bach performance across the United States.

Linda Maxey (MA '67) received an honorary doctorate award from the Lithuanian Music Academy in April 2002. Among her many activities last year, Maxey hosted the Academy's International Percussion Festival, performed as featured soloist at the East Texas State Day of Percussion, and presented master classes at a number of U.S. universities as well as at the Estonian Music Academy, Tallinn.

2002 marked the completion of 30 years as the principal bassoon of the Knoxville Symphony and bassoon teacher at the University of Tennessee for **(Duane) Keith McClelland** (BM '68). In August 2002, McClelland's former student **Steven Ingle** (MM '96) and his wife **Jennet (Noble Hearne) Ingle** (BM '96) performed an oboe/bassoon recital at UT.

1970s

Geary Larrick's (MM '70) article "Music as Therapy" appeared

in the winter 2002–2003 *Journal of the National Association of College Wind and Percussion Instructors*. Larrick wrote his first article for NACWPI when he was a graduate student at Eastman in 1968, studying with John Beck. He has five books listed in *Books in Print 2002–2003*. In early 2003, Larrick gave youth concerts at Gesell Institute and Family Resource Center in Stevens Point, WI.

Some news from **Frederick Koch** (DMA '70): In January, the Jocelyn Chang Trio premiered his *Trinitas* for flute, harp, and cello. Last year, the Wooster Symphony performed his *Concertino* for piano and orchestra, and in October, Koch's *Antithesis* for two pianos was included in the contemporary music festival held at Bowling Green State University.

The Dallas Symphony Orchestra has received a \$1 million gift in the name of recently retired Dallas Symphony Association President **Eugene Bonelli** (PhD '71) and his wife, Charlotte. The gift came from an anonymous donor and will endow the principal timpani chair in perpetuity.

Longtime Culver City (CA) resident and professor of music and humanities at Los Angeles City College **Luther L. Henderson III** (BM '71, MM '73) was elected chair of the Culver City Cultural Affairs Commission last fall. Henderson has appeared as guest conductor for the Grammy Awards and the *Tonight Show*.

After over 25 years as a member of the Princeton University music faculty, **Michael Pratt** (BM '71) conducts the Princeton University Orchestra, directs the Program in Music Performance, and co-directs

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the Composers' Ensemble. He also is music director of the Delaware Valley Philharmonic.

Pianist and writer **Michael Walsh** (BM '71) recently had his new novel, *And All the Saints*, published by Warner Books. The screen rights have been sold to MGM studios. *Cadet Kelly*, an original Disney Channel movie cowritten by Walsh and Gail Parent, garnered the highest ratings of any original movie in 2002.

Vibraphonist and composer **Ted Piltzecker** (BM '72) can be heard on the new George Shearing Quintet CD, *The Rare Delight of You* (Telarc). Last November, he performed with classical cellist Yehuda Hanani at the Norman Rockwell Museum in Stockbridge (MA); in December, with organist Dorothy Papadakos at the Cathedral of St. John the Divine (NY); and in April at Purchase College, with colleagues including trombonist **Jim Pugh** (BM '72). Piltzecker presented a workshop, "The Solo Vibraphone," at the International Association of Jazz Educators Conference in Toronto in January.

In April, **Jeff Tyzik** (BM '73, MM '77) conducted the first performance of his *Trombone Concerto* with the Rochester Philharmonic and its first trombonist, ESM associate professor **Mark Kellogg** (X '86). *Democrat and Chronicle* reviewer John Pitcher called Tyzik "not only an accomplished classical conductor but also a composer of genuine gift," and said Kellogg "boasts a lyrical tone and a virtuoso technique."

David Etheridge (DMA '74) was recently awarded the David Ross Boyd Distinguished Professorship at the University

of Oklahoma. Founder of the nationally recognized University of Oklahoma Clarinet Symposium, Etheridge has been professor of clarinet in the OU School of Music since 1975. He also is a member of the Oklahoma Woodwind Quintet and performed with the Oklahoma City Philharmonic for nine years.

Last May, **Diana Mittler Battipaglia** (DMA '75) conducted Schubert's *Mass in E-flat major* and shorter works at the Lehman Concert Hall (NY) with the Lehman College and Community Chorus. The 2001–2002 season marked Battipaglia's 23rd season as pianist and director of the Con Brio Ensemble.

Rebecca (Lyden) Leff (BM '75) was one of 200 teachers chosen nationwide to take part in a summer 2002 NASA Educator Workshop at the Kennedy Space Center – a fully subsidized two-week intensive workshop focusing on science and technology.

Curtis Olson (MS '75), professor of trombone at Michigan State University, was honored with the 2002 Neil Humfeld Award for Excellence in Teaching. Olson was profiled in a long article in the October 2002 *International Trombone Association Journal* highlighting his teaching and performing career and listing his compositions.

In a series of concerts around the state this year, the Louisiana Philharmonic Orchestra is performing a new composition by **Robert Kapilow** (MA '77). *This New, Immense, Unbounded World* was commissioned for the bicentennial celebration of the Louisiana Purchase.

Kim Weisheit (BM '77) works as an early childhood music teacher at Garrison Forest

School (MD), and recently completed her Teacher's Certificate in Orff Schulwerk Pedagogy at George Mason University. She is also music director at Mays Chapel United Methodist Church. Her husband, Wolfgang Justen, is dean of the Peabody Conservatory.

Two former students of composer **Allen Gimbel** (BM '78) organized a tribute concert last fall at Palm Beach Atlantic College (FL). Included on the program were chamber music works for voice, piano, and strings. After teaching for several years at Lawrence University at Appleton, Wisconsin, Gimbel retired in 1997 and resides in West Palm Beach.

The music of Delaware composer **William Copper** (BM '79) will receive over 85 performances around the world this year, with premieres of nine works. A resident of Wilmington, Copper studied with some of the best-known composers in the world, including George Crumb, Krzysztof Penderecki, and Joseph Schwanter.

Clarinetist **Michael Drapkin** (BM '79), who gave a master class and two Arts Leadership lectures at Eastman in 2001, has been elected to the board of directors of Youth Education in the Arts. In December, his transcription of Saint-Saëns' *Introduction and Rondo Capriccioso* (originally for violin and orchestra) was premiered by Chicago Symphony clarinetist John Bruce Yeh with the Glenbrook Symphony (NY). Drapkin plays with Music Amici, a chamber music ensemble, and also appears with the group Musicora.

The Midland-Odessa (TX) Symphony appointed **Madeline Neely** (BM '79) to the post of concertmaster for the 2002–2003 season.

The American Guild of Organists (AGO) re-elected **John Chappell Stowe** (MM '79, DMA '83) as its vice president last July. Professor of organ at the University of Wisconsin-Madison, he also is an active recitalist, adjudicator, and presenter of workshops. John's wife, **Linda Morgan Stowe** (MM '79), was appointed school organist/director of chapel music at St. Paul's School, a boarding school in Concord, NH. Her duties include planning of liturgical and musical activities in the chapels, playing for five weekly services, and classroom and private teaching.

The *Boston Globe* reported last August that the Boston Symphony Orchestra ratified a four-year contract negotiated partly by BSO managing director **Mark Volpe** (BM '79) and flutist **Fenwick Smith** (BM '72), chair of the players' committee.

Walter Saul (MM '79, DMA '80), professor and chair of the music department at Warner Pacific College, Portland, OR, was the recipient of the 2002 Kendall Faculty Achievement Award for Excellence in Scholarship, as well as his thirteenth ASCAP Standard Composer Award. As composer and performer, Saul just released the CD *From Alpha to Omega*, 24 preludes and fugues in all the major and minor keys for solo piano. For ordering information, contact wsaul@warnerpacific.edu.

1980s

Karen Griebing (BM '80) hosted a five-day Festival of Women Composers at Hendrix College, Conway, AR, where she is associate professor of music. Guests included **Katherine Murdock** (PhD '86) and Karen's sister

Margi Griebing-Haigh (BM '82). Margi has been named "Ohio Composer of the Year" and was also nominated for a Governor's Award by the State of Ohio. Her husband, Scott Haigh, is first assistant principal bass of the Cleveland Orchestra, and gave a master class at Eastman last November.

Violinist **Kate Light** (BM '80, MM '82) saw the publication of her second book of poetry, *Open Slowly* (Zoo Press), in March. She is a member of the New York City Opera Orchestra and a freelance musician and writer.

In May, **Leo Schwartz's** (BM '80) *Twelfth Night: Songs for Male Chorus and Small Orchestra* was premiered by the New Jersey Gay Men's Chorus at Rider and Rutgers Universities. Leo is currently working on a setting of Whitman's *Leaves of Grass* for countertenor and strings, two works for male chorus, and a new musical-theatre work.

Bucks County (PA) coloratura soprano **Susan Whitenack** (MM '80) made her debut in May with the Natchez (MI) Opera Festival as "Queen of the Night" in their production of Mozart's *The Magic Flute*. She sang this role with Oswego (NY) Opera last November and previously with Eugene (OR) Opera and other prominent regional opera companies.

New York Philharmonic Orchestra principal percussionist **Christopher Lamb** (BM '81) was the featured 'Face to Face' artist for a recent issue of *Sabian Tempo*. Lamb who helped design new hand cymbals with Sabian has premiered three NYPO-commissioned percussion concerti – including one by professor emeritus Joseph Schwantner – over the past seven years. He

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COURTESY OF OLIVER ZINSMEISTER

A marimba player in Russia sent Oliver Zinsmeister this group photo of ten Russian composers. "Five I did not know," he says, "but the other five we all know: Khachaturian, Prokofiev, Shostakovich, Glière, and Kabalevsky." Seated in the front row are Khachaturian (no. 1), Shostakovich (no. 3), Glière (no. 4), and Prokofiev (no. 5); Kabalevsky is standing second from the left, second row.

"To my patient admirer..."

Oliver Zinsmeister is a Rochester native, and in a sense an Eastman School native. He began studying percussion in 1922, and wrote *Notes* that he is "quite sure I was the first percussion student at Eastman," where he was invited to study by his teacher William Street, one of the first ESM faculty members. "I was a Preparatory Student and received my lessons gratis for playing in the Eastman School Symphony ... The orchestra was quite small then and met in the Tuning Room." He also met his future wife at Eastman – an organist named **Gladys Shaw**, BM '36. Zinsmeister never graduated from Eastman; he was called in 1935 to audition for the United States Marine Band, where he was principal percussionist and xylophone soloist from 1935 to 1955.

Zinsmeister, who now lives in Annapolis, also told *Notes* about his remarkable collection

of autographed photographs of musicians. "I have 800 photos, so am doing pretty well," he writes modestly. The collection is a Who's Who of twentieth-century music, with such legendary names as Leonard Bernstein, Vladimir Horowitz, Lawrence Tibbett, Sir Thomas Beecham, Aaron Copland, and Bidu Sayao; 21st-century as

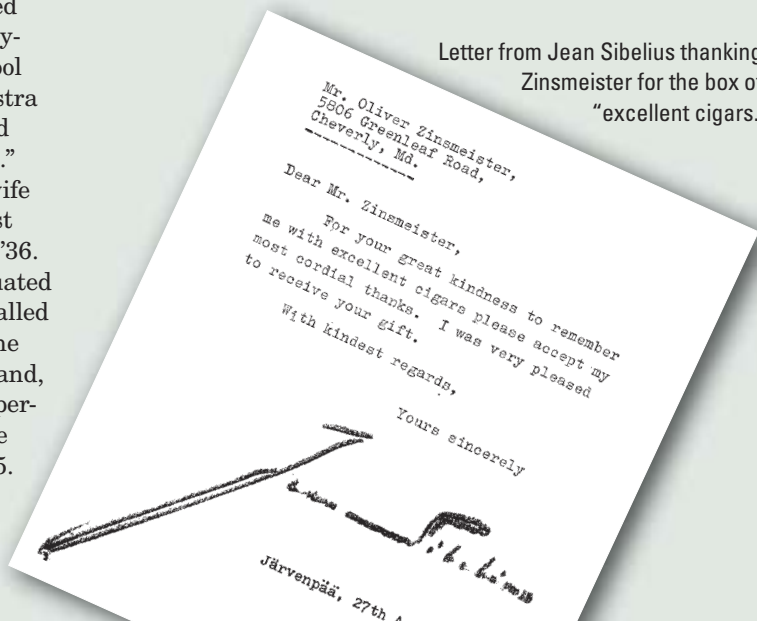
well, with such current stars as Bryn Terfel, Yo-Yo Ma, and Renée Fleming. (There's even a little nineteenth-century, as the composers include Johann Strauss II.)

A few got away, Zinsmeister admits, including the guitarist Andres Segovia and the pianist Martha Argerich. One of the greatest 20th-century composers also declined. Zinsmeister sent Jean Sibelius "a box of American cigars, which he loved, and thought I would receive an autographed photo. No photo, but I did receive a thank-you note" – and, eventually, from the Sibelius Society, a picture to go with it. (See below.)

"Two of my favorite photos would have to be Toscanini autographed and a beautiful colored photo of Herbert von Karajan," he adds, although his photo of Sir Georg Solti also sounds interesting: "[he] could not find a place to sign, so he just wrote 'Solti' on his bald head."

Not surprisingly, Zinsmeister's collection was recently appraised for \$33,800 – particularly valuable because of the celebrities' handwritten inscriptions or notes. ♪

Letter from Jean Sibelius thanking Zinsmeister for the box of "excellent cigars."



ALUMNI NOTES

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is on the faculty of Manhattan School of Music.

After working as assistant concertmaster of the Alabama Symphony Orchestra for 11 years, violinist **Steven K. Leonard** (BM '81) is currently the director of the Metropolitan Youth Symphony Orchestras of Atlanta's String Orchestra and Chamber Ensemble Program. Leonard teaches over 120 students as an elementary string teacher in the DeKalb County School System, and works with the county's Youth Symphony string sections.

Kevin L. Wilson (MM '81) has been promoted to Director, Corporate Development of American General Financial Services, Evansville, IN.

Last August, **Scott S. Swope** (MM '81, DMA '84) was appointed assistant professor of voice at the University of Nevada Las Vegas. Currently, Swope is also on a three-year term, beginning in 2000, as Treasurer of the German Voice Teachers Association (BDG); he helped plan and organize the national congresses of the BDG in Detmold (2001), in Hamburg (2002) and upcoming congresses. He was appointed to the governing council of European Voice Teachers Association (EVTA) in 2001.

In December, **Glenn Price** (MM '81, DMA '86) presented a concert by the wind ensemble of University of California at Northridge called *Tribute*, celebrating the Eastman Wind Ensemble and former directors (and fellow alums) **Frederick Fennell** (BA '37, MA '39) and **Donald Hunsberger** (BA '54, MM '59, DMA '63). Special guest conductor was Frederick Fennell himself. Eastman alumni were guests of honor at the reception afterwards.

MCM Artists (Millbrook, NY) has appointed **Nancy Christensen** (BM '83, MA '86) as associate managing director.

In collaboration with Dallas' Sixth Floor Museum, the Dallas Symphony Orchestra will mark the 40th anniversary of President Kennedy's assassination in Dallas with two staged performances of Leonard Bernstein's *Mass* under conductor **William Eddins** (BM '83, MM '86). The music-theatre work was commissioned by Jacqueline Kennedy Onassis for the 1971 opening of the John F. Kennedy Center in Washington, D.C.

Renée Fleming (MAS '83) won a Grammy award for Best Classical Vocal Performance for her Decca recording *Bel Canto*. Last fall, Fleming performed to an invitation-only audience that included President and Mrs. Bush in the "Concert for America" at the Kennedy Center, which aired on NBC. She was also featured in the Metropolitan Opera's season opener, a showcase for Plácido Domingo on his 20th opening night. In addition, the Minnesota Orchestra launched its 100th season at Orchestra Hall with Fleming and Yo-Yo Ma as guest soloists.

In April 2002, **John Cipolla** (BM '84) presented a paper at CMS Mid-Atlantic Chapter on New Orleans Jazz musician Sidney Bechet. Currently finishing his DMA in clarinet performance at the University of North Carolina at Greensboro, Cipolla has begun a teaching position in clarinet and saxophone at Western Kentucky University.

In a review of the San Antonio Symphony season opener in the San Antonio *Express-News*, principal flutist **Tal Perkes** (BM '84) was praised for his con-

tribution to Aaron Copland's *Appalachian Spring* suite in a concert attended by more than 2,400 people.

Allyn Van Dusen (MAS '84) recently won the audience prize in the first ever global, internet-based vocal competition *CyberSing 2002*, sponsored by the Lotte Lehmann Foundation.

In April, composer **Jeff Beal** (BM '85) won an Emmy Award for his score to *Peggy and Dorothy*, a 2002 Winter Olympics documentary by Lisa Lax profiling the lives and careers of Peggy Fleming and Dorothy Hamill. Excerpts can be heard at www.jeffbeal.com.

Antonio Garcia (MM '85) performed and lectured at the sixth South African Association of Jazz Educators (SAJE) Conference at the end of last year in Pretoria, South Africa. There he soloed as guest artist with the University of Cape Town and Technikon Pretoria Big Bands and presented an improvisation workshop.

Artistic Director/Conductor of the Boston Chamber Orchestra **Brenda Lynne Leach** (MM '85, DMA '87) recently returned from a tour in Russia where she was a guest conductor with the Moscow Chamber Orchestra, the St. Petersburg State Symphony Orchestra, and the Novosibirsk Philharmonic Orchestra and Choir. She also performed an organ concert in St. Petersburg's Grand Philharmonic Hall.

Arizona State University recently appointed **John Ericson** (MM '86) assistant professor of horn. Ericson's CD *The Art of Brass* also was released in the spring of 2002 with the Potsdam Brass Quintet and his website, *Horn Articles Online*, recently passed 30,000 visitors.

Faring well in his fourth year as associate conductor of the Savannah Symphony Orchestra, **Chelsea Tipton II** (BM '86) is busy guest conducting during the 2002–2003 season of the Chicago Symphony Orchestra, Florida Orchestra, Houston Symphony, Louisiana Philharmonic and the Florida Philharmonic.

Steve Ullery (BM '86) has been the double bass instructor at Miami University (Oxford, OH) for three years in addition to playing in the Dayton Philharmonic Orchestra. He has a son, David, and a daughter, Kathryn.

Dana Marsh (BM '87), who founded Musica Humana Oxford, a consort choir and period instrument ensemble, is currently pursuing a Doctor of Philosophy degree in musicology at the University of Oxford. In November, the ensemble made its first American tour with concerts in Los Angeles. Marsh is also active singing with the Choir of New College.

Baroque trumpet player **John Thiessen** (BM '87) was the featured artist in a recent interview by Judith Malafronte in *Early Music America* magazine. Thiessen is a regular with the American Bach Soloists, Tafelmusik, Philharmonia Baroque Orchestra, and Handel & Haydn Society. His recordings appear on many labels including Sony Classical Vivarte and EMI.

Lawrence Neumann (BM '87), currently in the Chicago Symphony's viola section, was recently appointed to the faculty of Roosevelt University.

Unmistakably Modern, the first solo CD by pianist **Corey Jane Holt** (MM '88), showcases works for solo piano and for

piano and tape by some of the Tampa Bay area's finest musical talents, including Eastman graduate **David W. Rogers** (BM '89, PhD '97). Many of the works were first performed at the internationally renowned Bonk Festival of New Music in Tampa and St. Petersburg.

Leon Shernoff (BM '88) writes that he "is now the editor and publisher of *Mushroom*, the *Journal of Wild Mushrooming*, which is sort of a fishing magazine (and more!) for people who hunt wild edible mushrooms. The highlight of his mushrooming at Eastman was Prof. Liptak talking him out of gifting John Cage with a sack of freshly collected wild oyster mushrooms; now he is at it full time and professionally." More information: leon@mushroomthejournal.com.

Gene Dobbs Bradford (BM '89) is the executive director of St. Louis' *Jazz at the Bistro*. He was recently named one of the top "40 Under 40" business leaders in the St. Louis community by the *St. Louis Business Journal*.

The Evansville Philharmonic Orchestra announced that **Teresa Cheung** (MM '89) has entered into a new two-year contract with the orchestra and will begin her fourth year with a promotion to resident conductor. Last summer Cheung was named by the Stein Foundation for the Arts and Sciences as the recipient of the JoAnn Falletta Conducting Award.

1990s

Douglas Cleveland (BM '90), assistant professor of organ at Northwestern University in Evanston, IL, recently

performed two concerts in the Great Hall of the Moscow Conservatory with famed saxophonist **Frederick Hemke** (MM '62), senior associate dean of the Northwestern University School of Music.

Violist **Peter Sulski** (BM '90) resigned in 1999 from the London Symphony Orchestra, having joined in 1992. He then traveled to the Middle East and was head of strings at the National Palestinian Conservatory. In 2000, he became principal violist of the Cyprus Chamber Orchestra. Sulski now lives in New England, where he is on the faculties of College of the Holy Cross and Clark University.

Bassoonist/conductor **Byung-Hyun Rhee** (BM '91) began his second season as associate conductor with the Nashville Symphony Orchestra, receiving great critical acclaim for their Beethoven Festival. He also debuted with Nashville Opera, conducting *Hansel und Gretel*.

Cellist **Robert deMaine** (BM '92, MM '93) was named the James C. Gordon Principal Cello Chair of the Detroit Symphony Orchestra last October. A student of Steven Doane and Paul Katz, deMaine made his first appearance with the DSO at Orchestra Hall on New Year's Eve.

The Society for the Performing Arts, the largest presenter in the Southwest, has committed to present *Breath of Life*, an opera-in-progress by **Todd Frazier** (BM '92) for a 2004 premiere and tour. The opera, which was featured last September in the *Houston Chronicle*, has received much international attention throughout North America, Canada, Germany and England.

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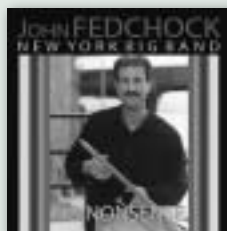
ESM alums on CD

Eastman alumni make music not only on stage, but also in recording studios. *Notes* often receives CDs of all kinds of music performed by Eastman grads, and we thought it would be a good idea to share some recent acquisitions with you (and we're sure the grads would think so too). These are not reviews, but we hope this information encourages you to check out a recording for yourself. And if you're putting out a CD of your own, please let us know.



Michael Torke (BM '84), one of the most performed and commissioned of American composers, was Associate Composer of the Royal Scottish National Orchestra from 1998 to 2001. The RSNO and music director Marin Alsop just released a CD of recent Torke orchestral pieces written during his residency: *Rapture (Percussion Concerto)*;

An American Abroad; and *Jasper* (Naxos 8.559167). The concerto was written for Scottish percussionist Colin Currie, who performs it here. Andante.com's Matthew Westphal was rapturous about *Rapture*: "an energetic, smile-inducing, adrenaline-pumping delight. Any American orchestra that wants to excite younger audiences should be rushing to program it."



Trombonist **John Fedchock** (MM '85) has a third CD just out, with his New York Big Band. *No Nonsense* (Reservoir RSR CD 170) consists of five original Fedchock compositions, and five arrangements of music by Freddie Hubbard, Duke Ellington, and others. Also on *No Nonsense* is another ESM alum, saxophone soloist **Charles Pillow** (MM '84).



Pianist **Angela Jia Kim** (BM '95) describes her new release *Dances and Fantasies* (Miro 5994): "The pieces that I chose really are musical stories that are so vividly described through rhythm, color, sound, and emotion." The vivid program includes Ravel's *Valses nobles et sentimentales* and *Pavane pour une Infante défunte*; Scriabin's *Sonata-Fantasy No. 2*; Schubert's "Wanderer Fantasy," and Mozart's *Fantasia in D minor, K. 397*. Kim is also pianist in the Trio Movado.



Pianist and composer **Bill Cunliffe** (MM '81), whose CV includes classical pieces and arrangements for Buddy Rich and the Cincinnati Pops, was nominated for a 2003 "Best Instrumental Arrangement" Grammy, for "Angel Eyes" on trombonist Alan Kaplan's *Lonely Town*. Cunliffe and flutist Holly Hofmann have released *Just Duet*, vol. 2 (Azica AJD-72224), with jazz-tinged arrangements of music by Richard Rodgers, Delius, and Vivaldi, as well as originals by Cunliffe and Hofmann.

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Daniel W. Koontz (BM '92) was recently awarded a commission from The Fromm Music Foundation at Harvard University. Past recipients include Elliott Carter and Ralph Shapey. Koontz plans to use the award to write a new piece for Sequitur, a New York City-based contemporary ensemble. As a Guggenheim Fellow for 2002, he composed *Ciphers* for the Furious Band. Koontz, a native of Southhampton, LI, is also working on *The Life of Towns*, commissioned by Choral Society of the Hamptons, and has recently written music for area theater groups.

Currently teaching oboe at Lamont School of Music, **Lisa Brende Martin** (BM '92) performed as principal oboe in the Central City Opera Orchestra, and was assistant principal of the Colorado Symphony during the 2000–2001 season.

In March, **Marilyn Nonken** (BM '92) appeared at New York's Miller Theater as part of the "Sounds French" festival of contemporary French music. The programs included the U.S. premiere of Gérard Grisey's *Vortex Temporum* and the world premiere of Tristan Murail's *Les Travaux et les Jours* (written for her). Said *andante.com*'s Jason Royal: "Nonken is fearless: this program had more notes than one cares to think about, and she blazed through all of them with ease and a bit of *sang-froid*."

Lawrence Loh (BA '92) has been promoted from assistant conductor to associate conductor at the Dallas Symphony Orchestra, effective this September.

The Empire State Youth Orchestra has named **Helen Cha-Pyo** (MM '93) as music director.

In August, **Patrick Gnage** (BM '93, MM '95), primary bass soloist with the Dallas Bach Society, made his New York City operatic debut as La Discorde in Charpentier's *Les Arts Florissants*, a production by the New York Baroque Dance Company and Concert Royale.

Violinist **Kelly Hall-Tompkins** (BM '93) was guest soloist with the Dallas Symphony in March, performing Ravel's *Tzigane* and William Grant Still's *Suite*. In March, her new piano trio, the Aurelia Trio – with pianist **Craig Ketter** (BM '91, MM '93) – performed its first concert in a benefit for Holy Trinity Lutheran Church in Manhattan.

Composer **Christopher Jentsch** (MM '93) has been selected for an American Composers Forum Composers Commissioning Program (CCP) grant. Jentsch will use the grant to write a suite for a large jazz ensemble; the piece will receive its premiere by Jentsch Group Large at New York's Knitting Factory during Winter 2003–04.

Pianist **Mauricio Náder** (MM '93) performed Mozart's *Piano Concerto K. 414* in a concert with the Mexico City Chamber Orchestra in October, and Rachmaninoff's *Concerto No. 3* with the Queretaro Philharmonic in February. In addition, he gave multiple solo and chamber recitals in November and February, including piano music of Chopin, Liszt, Mendelssohn, Ravel, Ibarra, and Falla, as well as music by Spanish composers for voice and piano.

Carlos Carrillo (BM '94) was named the American Composers Orchestra's Van Lier Composer Fellow for 2002. Through the fellowship, he will participate in a wide variety

of performance, education, and outreach activities, while receiving mentoring from ACO artistic and administrative staffs, and musicians. Carrillo is also one of four composers selected for *Synergy*, a five-day workshop with professional musicians that culminated in a concert by members of the University of Southern California Thornton Symphony and the Los Angeles Philharmonic.

Classical guitarist **Peter Fletcher** (MM '95), whose recent recording of the music of Mompou has impressed international critics, gave in-store performances in Atlanta (GA) and Charleston (SC) in January 2003, as well as short tour of New Jersey in April. In February, he performed his new transcription of Erik Satie's *Sports et divertissements* in Pace Academy's Royal Concert Series, in addition to Renaissance lute music at the Pace Fine Arts Centre (GA).

A successful tour by pianist **Angela Jia Kim** (BM '95) included a performance on the Dame Myra Hess Concert Series in Chicago, and a live appearance on WMFT-FM Chicago radio. One of her performances taped in New York City's Steinway Hall was broadcast on Japan's NHK Television.

Christopher M. Wicks (x '95) *Six Woodwind Quintets for the Seasons of the Liturgical Year* was performed in January at the First Presbyterian Church, Portland, OR by the Alder Street Woodwind Quintet. Last July, Wicks also presented an organ recital (including the famous "Toccata" from the *Suite*, Op. 5 by Duruflé) on the church's new Jaekel organ.

Washington State University music professor **Greg Yasinitzky**

(DMA '95) was named Washington State Composer of the Year by the Washington State Music Teachers Association. The award includes a commission for a new work to be premiered at the WSMTA Conference in June. WSMTA has also nominated Yasinitzky for the MTNA-Shepard Distinguished Composer of the Year. In addition to his many compositions, Yasinitzky recently completed *First Flight*, a two-movement work commissioned and performed on tour by the USAF Band of the Golden West in commemoration of the Wright Brothers.

Soprano **Elizabeth Calleo** (MM '96) recently sang the role of Morgana in Handel's *Alcina* at the Opéra National de Montpellier. Luc Décygnes, reviewer for *Le Canard enchaîné*, said her "stylish speed almost made us forget Natalie Dessay in the same role."

Pianist **Robert Baldwin** (MM '97) recently performed a benefit concert at Immanuel Church, Rochester (NY) for the restoration of this historic landmark. His program featured compositions by Bach, Chopin, Ravel, Gershwin, and others.

Courtney Hershey Bress (BM '97), second-year principal harpist of the Colorado Symphony Orchestra, was given a glowing review in an October issue of the *Denver Post* for her performance in the Glière Concerto.

In July, **Eric Fung** (BM '97, MM/MA '99), former student of Professor Natalya Antonova, was awarded a joint Second Prize in the 13th International Johann Sebastian Bach Competition (Piano Division) in Leipzig. Prizes include the title of "Bach Prize Winner" and concert engagements. In February 2003, he presented a

solo recital at the Hong Kong Arts Festival.

A member of the Chautauqua (NY) Symphony Orchestra last summer, **Eva Stern** (MM '97) was appointed visiting assistant professor of viola at Bowling Green State University in Ohio for the 2002–2003 academic year.

Clarinetist **William E. Bernier** (BM '98) joined "The President's Own" United States Marine Band last July. Subsequently, Bernier performed at the White House, in the Washington, D. C. metropolitan area, and across the country during the band's annual concert tour in the fall.

Thomas Lausmann (MM '98) joined the music staff of New York City Opera as an assistant conductor in September, where his assignments included musical preparation of the NYCO premiere of Mark Adamo's *Little Women*. He continues to serve Washington Opera, and is principal coach and casting consultant for the Wolf-Trap Opera Company.

The Atlanta Symphony Orchestra announced the appointment of **Jeff Thayer** (BM '98) to assistant concertmaster, third chair.

For fall and spring 2002–2003, **Teresa Winner Blume** (MM '99) and **Kevin Blume** (MM '99) have both been hired by Opera Carolina in Charlotte (NC) for the Young Artist Opera Outreach Tour featuring Barab's *Little Red Riding Hood*. They also have been hired separately for various mainstage productions with Opera Carolina including *Amahl and the Night Visitors*, *The Mikado*, and *Carmen*.

Todd Coleman (MM '99) is one of only eight composers selected to participate in the Minnesota Orchestra's second annual



COURTESY OF DONALD SHETLER

An Eastman trio in South Carolina

The February 10 concert of the Florence, South Carolina, Symphony Orchestra turned out to be an Eastman reunion. **Manny Alvarez**, BM '58, conducted the program, *Music from Grand Operas (Opera Without Words)*, **William Terwilliger**, BM '84, BM '86, DMA '90, was the violin soloist in Massenet's "Meditation" from *Thaïs* and Sarasate's "Carmen" Fantasy, and professor emeritus **Donald Shetler** played cello in the orchestra, as he has since 1989.

Shetler also sent us this photograph, noting: "as always, all three of us are proud of our 'Eastman Connection.'" Shetler adds, "Consulting work and performing with 'Fiori da Musica,' my trio, keeps me busy. I also teach cello and until recently was tenor section staff singer at historic St. Philip's Church in Charleston."

Composer Institute, from October 25–31, 2003.

Mary Elizabeth "Betsy" Fitzgerald (BM '99), who supports US Military members and their families in the greater Tokyo Metropolitan area, in addition to those residing at Misawa Air Base on the island of Kokkaido, has been named the new director for USO Yokota. This summer marked the Second Annual Vivace Performing Arts Program, held at Yokota Air Base. Teachers included alumni **Marguerite Lynn Williams** (BM '01) and **Kozue Jinnouchi** (BM '00).

Trumpet players **Steve Haase** (BM '99) and **Eric Lopez** (MM '97) won positions with the

United States Navy Band, the premiere band of the Navy, based in Washington, D.C.

Leaving his position as coordinator of music education at the University of Connecticut, **Mitchell Robinson** (PhD '99) has joined the faculty at Michigan State University in E. Lansing (MI) as director of student teaching and teacher of various music education courses. Robinson and his wife Cathy are expecting their second son.

Mariusz Smolij (DMA '99) has been appointed music director of the Acadiana Symphony Orchestra (Lafayette, LA). He will continue to serve as music director of the Riverside Symphonia in Lambertville, NJ.

2000s

Miles Brown (BM '00) writes from Ithaca: "My band's CD has just been released! The name of the band is Sons, Brothers, and Wrestlers, and the album is called *Former Miss Sunshine*. A tour is being scheduled soon!" Contact Miles at bassmiles@hotmail.com.

The Napa Valley (CA) Philharmonic has appointed **Jenny Kim** (BM '00) its new principal horn.

The Midland-Odessa (TX) Symphony has named **Craig Leffer** (BM '00) principal cello.

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In December 2002, **Elizabeth McDonald** (MM '00) appeared in the Canadian Opera Company's Ensemble Studio production of Britten's *Turn of the Screw*; she understudied the title role in Janáček's *Jenufa* for the company in January–February 2003. In 2002 she appeared with Chorus Niagara, gave a number of recitals in Ontario with the Mozart Society and the Off Centre Music Series, and was named Laureate of the Jeunes Ambassadeurs Lyriques.

Michael McKinsey (BM '02) was a third prizewinner in the 2003 Lotte Lenya Competition for performance of theater music by Kurt Weill and other composers. **Misty Ann Sturm** (BM '00) and **Amy Van Looy** (BM '00) were chosen as finalists in regional auditions.

A recording of Steve Reich's *Tehillim* and *The Desert Music* produced by **Clay Greenberg** (BM '01) was released by Cantaloupe records last September. Greenberg was assistant conductor and percussionist for *Tehillim*, and singer, percussionist and keyboardist for *The Desert Music*.

The Akron Symphony recently appointed **Margaret Sippey** (MM '01) to the position of principal flute.

After serving as the substitute harpist with the Chicago Symphony Orchestra, **Marguerite Lynn Williams** (BM '01) has obtained a new job at the Chicago Symphony as the administrative assistant for Civic Orchestra. Over the summer, Williams toured Russia and Armenia with the American Russian Young Artist Orchestra.

Living in New York since graduating from the Take Five Program, **David Wannen** (BM



AMY VETTER

Celebrating a 90th birthday and six decades of association with Eastman

On a glorious autumn afternoon last October, Professor Emeritus **John Celentano** (BM '37, MM '41) celebrated his 90th birthday at Rochester's Inn on Broadway, with wife Mary Celentano at his side and surrounded by former faculty colleagues, students, and friends. The highlight of the luncheon was the presentation by Director and Dean James Undercofler (BM '67) of the Alumni Achievement Award to Professor Celentano for his passionate advocacy of the importance of chamber music study, for instilling technical skill in his students, and for fostering intellectual curiosity in young musicians.

'01) completed his third season with the Ohio Light Opera this summer, under the direction of Eastman Opera Director Steven Daigle. Wannen also modeled and acted commercially in Hong Kong.

Janinah Burnett (MM '02) last summer was one of several singers who won the role of Mimi in Baz Luhrmann's new, controversial, and very successful Broadway production of *La Bohème*.

Lars Frandsen (DMA '02) now coordinates the Guitar Department at the Conservatory of Music at Brooklyn College of the City University of New York. He and his wife Sabrina recently had a baby daughter, Isabella Imani.

Violinist **Rebecca Geiger** (BM '02) won the Ithaca College Concerto Competition in January. In March, she played the Barber Concerto with the Ithaca Orchestra.

In November 2002, **Megan Sesma** (BM '02) won the newly created harp position with the United States Coast Guard Band, based in New London, CT. The band has never had a full-time harpist until now. Megan hopes to start an MM at Yale soon. ♪

Ensembles

The **Claudia Quintet** – led by Eastman graduate and composer-percussionist **John Hollenbeck** (BM '90, MM '91) – recently completed their fall tour with a performance at Eastman. The group was touring in support of its first recording, *The Claudia Quintet*, released on CRI/Blueshift in January 2002.

As members of **Quintet Attacca**, oboist **Erica Burtner Anderson** and bassoonist **Collin Anderson** (BM '95 and BM '89, respectively) recently won the Senior Wind First Prize and the Grand Prize at the 2002 Fischhoff National Chamber Music Competition. The prize include \$8,000 and a 2002–2003 winner's tour of Indiana, Illinois, Michigan, Minnesota, and the Emilia Romagna Festival in Italy.

The **Lyric Brass Quintet**, featuring **Andrew Spang** (MM '95) on tuba, recently released their second CD, *Christmas Around the World*. The disc features 25 unique arrangements of holiday favorites from all over the globe, many by Spang.

Jason Treuting's (BM '99) percussion group **So Percussion** recently commissioned and premiered David Lang's new percussion quartet at Miller Theatre (NY). They have just finished a tour of Texas and Minnesota and were in residence at UT Austin, working with students and presenting master classes and concerts. ♪

FACULTY NOTES

Ruth Cahn (BM '68) was elected to the Board of Directors of the Percussive Arts Society – a leading International organization for percussionists with wide ranging interest in diverse performances. Currently, Cahn is Summer Session director and a Jack Frank instructor in the Community Education Division of the Eastman School of Music.

Good news for **Harold Danko**, chair of Jazz and Contemporary Media: in the 2003 *down beat* magazine Student Music Awards, the Eastman School of Music Quartet won in the Jazz Group (College Outstanding Performances) category; the quartet consists of Danko, **Clay Jenkins**, **Jeff Campbell**, and **Rich Thompson**. And Danko received a special honor as Jazz Educator of the Year.

Harold Danko, associate professor of jazz and contemporary media, **Ramon Ricker**, professor of saxophone, and **James Willey**, composition instructor, have been chosen as recipients of 2002–2003 ASCAP (American Society of Composers, Authors, and Publishers) Awards.

Assistant Professor of Sacred Music **Peter DuBois** performed an organ dedication recital in March at the Webster (NY) Presbyterian Church, paying tribute to the church's new 38-rank Schantz organ.

Associate professor of organ **David Higgs'** September performance of Copland's *Organ Symphony* with Michael Tilson Thomas and the San Francisco Symphony was described as "superbly persuasive" in the *San Francisco Chronicle*.

As part of a series of outreach activities for African-American children supported by the College of Fine Arts at the University of Texas at Austin, pianist and Associate Professor **Armenta Hummings** is collaborating with UT Assistant Professor Christopher Adejumo in a program that will involve children ages 6–15 from various elementary schools and high schools of East Austin. Through music and drawing, the artists engage the children in an exploration of color and expression. The children also participate in a concert by renowned African American performers.

In October, Professor of Musicology **Ellen Koskoff's** book, *Music in Lubavitcher Life* (University of Illinois Press, 2001), won an ASCAP Deems Taylor Award.

Professor of Piano **Fernando Laires** received a glowing review for his new CD, *Fernando Laires in Concert* (Sinfonia Records), from the European Piano Teachers' Association. The

recording offers a selection of masterpieces taken from live performances recorded in the 1980s including Beethoven's *Waldstein Sonata*, Liszt's *Mephisto Waltz*, and *Spanish Rhapsody*. In March, Laires was honored by the Rochester Alumni Chapter of Mu Phi Epsilon as Musician of the Year. Performers at the March 30 Kilbourn Hall concert in his honor included **Nelita True**, **Nicholas Goluses**, and **Thomas Paul**.


Lecturer of piano **Vincent Lenti**, in his 40th year at Eastman, was the recipient of the Eisenhart Award for Excellence in Teaching. Lenti also was among Eastman representatives at the New York State Music Teachers' Convention last October, presenting a session on Chopin. Other participants included fellow Eisenhart Professor and Associate Professor of Music Education **Donna Fox**, who presented a session on early childhood music, and professor of voice **Bill McIver**, who gave a master class. Lenti also serves as School historian and reports considerable progress on his forthcoming book chronicling the early years of the School.

March's Lincoln Center Berlioz festival, *Fantastic Voyages*, featured concerts by the London Symphony Orchestra under Sir Colin Davis, and discussions by some of the most

famous names in Berlioz scholarship, including professor of musicology **Ralph Locke**, who spoke about Berlioz's symphonies on a panel including Hugh McDonald, David Cairns, and Colin Davis himself.

Two articles by **Ernestine McHugh**, associate professor of anthropology and religion, were published in *Cultural Anthropology and Ethos: Journal of Psychological Anthropology* last year. In October, McHugh also helped organize a conference in Madison, Wisconsin called "War on Terrorism/War as Terrorism," sponsored by the Association for Himalayan and Nepali Studies in honor of the International Year of the Mountain.

This spring, Associate Professor of Conducting and Ensembles/lutenist **Paul O'Dette** shares the artistic and musical direction of the Boston Early Music Festival with Stephen Stubbs. The June 2003 event, featuring the modern premiere of the German opera *Ariadne* (1691) by Johann Georg Conradi, was previewed in the spring issue of *Early Music America*.

In March, tenor **Robert Swensen**, associate professor of voice, sang the title role in Stravinsky's *Oedipus Rex* for the Montpellier Opera, France. The Narrator was film star Gérard Depardieu. 

STUDENT NOTES

Eastman won three major awards in *down beat* magazine's 2003 Student Music Awards. In the Jazz Group Category (College Outstanding Performances): **Robert Koenigsberg Sextet**. In Original Composition/Best Song: **Tobias Robert-Koenigsberg**, *Song for*

Aki. In Jazz Arrangement: **Eric Schmitz**, *For Bud*.

Eastman's piano students were an active presence all over the world last summer: **I-Hsuan Cheng** (DMA) was admitted and performed at the Paris International Summer Sessions

and the Prague International Piano Masterclasses; **Mark DiPinto** (MM) appeared as soloist with the New England Youth Ensemble in Carnegie Hall and in England, Scotland, Zimbabwe, and South Africa; winner of last year's Eastman Bartók Concerto Competition and more

recently, the Empire State Piano Competition, **Sergio Monteiro**, gave 12 recitals in Brazil; sophomore **Daniel Pesca** performed at the TCU/Cliburn Institute in Texas; winner of Eastman Beethoven Concerto Competition **Julia Siciliano** was admitted

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STUDENT NOTES

♦ FROM PAGE 39

to the Konzertarbeitswochen 2002 in Goslar, Germany; and **Amber Shay** (DMA) gave several solo and chamber music performances at the International Summer Music Academy in Leipzig, Germany, and workshops in Norway.

Gregory DeTurk won the Eighth Hamamatsu International Piano Academy Competition. DeTurk, who also was the winner of the Piano Academy Scholarship, was one of nine talented students featured in the RPO's first Casual Sunday Matinee concert last November. Also featured were pianist **Hong Xu**, cellist **Guy Johnston**, soprano **Erin Palmer**, percussionist **Jillian Pritchard**, and Jazz Ensemble members **James Hirschfeld** (trombone), **Mamiko Kitaura** (piano), **Ted Poor** (drums), and **Ike Sturm** (bass).

Sophomore **Laurianne Fleming** has been crowned Miss Oswego County 2003 in October and received a \$1500 cash scholarship. Fleming performed a piano solo for her talent presentation in the Miss America preliminary before competing for the title of Miss New York in this coming June.

In the March issue of *The Washington Post*, mezzo-

soprano **Christina Gill** received a glowing mention for her singing of the "Seguidilla" and "Habanera" from *Carmen*. Gill made her national debut at the John F. Kennedy Center for the Performing Arts in its special "Stars of Tomorrow" concert – part of the National Symphony Orchestra (NSO) Pops Series. She was one of six guests to perform under the baton of NSO's Principal Pops Conductor Marvin Hamlisch.

Dong Gon Lee won first place in the horn division of the Donga International Competition held in October/November in Seoul, South Korea last year. He received a cash prize of \$1,500 and an exemption from mandatory military service.

Three graduate Eastman guitarists – **Michael Patilla**, **Shih-yu Liu**, and **Benjamin Gateno** – all from the studio of Nicholas Goluses, received second, third, and fourth prizes, respectively, in the Volos International Guitar Festival Competition in Greece. The festival provides a steppingstone to students seeking to establish international performing careers. Now in its 25th year, more than 350 educators and soloists participated in the festival.

As part of Rochester Philharmonic Orchestra staff, senior violist **Teddy Sainphor** has been promoted to patron services assistant manager. Sainphor is slated to graduate in the fall.

Five Eastman students, **Debbie Stanley** (voice), **Marc Andersen** (viola), **Kyle Blaha** (composition), **Megan Hall** (horn), and **Matthew Schreibeis** (composition), have received DAAD grants from the German Academic Exchange Service for a three-week summer course in Germany. Stanley will attend Bayreuth while the others plan to attend Humboldt University in Berlin.

Frederick Teardo was one of only six semifinalists from around the world who have been chosen to compete in the semifinal round of the third triennial Dallas International Organ Competition.

Pianist **Amy Sze** (DMA) has won the Eastern Division of the Music Teachers National Association (MTNA)-Steinway Collegiate Artist Piano Competition held in Elizabethtown, PA, in January.

Zhe Li, doctoral student in the class of Fernando Lares, performed Beethoven's *Piano Concerto No. 4* with the Oak

Ridge Symphony, and was re-engaged to play with the orchestra for the third time next season.

Thomas Rosenkranz won the American Pianists' Association Fellowship Award Competition. In January, Tom played a half solo recital and a concerto with the Indianapolis Chamber Orchestra, and then gave a three-day residency in Indianapolis.

Zuzanna A. Szewczyk received a Jack Kent Cooke Foundation Graduate Scholarship beginning in the fall of 2003. She was among 43 scholars chosen from 841 applicants.

A. Timothy Pyper was selected as 2003 winner of the Anne Theodora Cummins Prize for outstanding achievement in the humanities.

The **Meliora Woodwind Quintet** was chosen to compete in both the Coleman and Fischhoff Chamber Music Competitions.

Di Zhu won First Prize solo in the New York Piano Competition, and Second Prize in the Four-Hand Division.

Soyoon Lee took part in the Kingsville International Piano Competition. ♣

CORRECTIONS

In the last issue of *Notes*, distinguished violist **William Preucil** (BM '52, MM '56) was incorrectly reported as the concertmaster of the Cleveland Orchestra. The article was actually referring to his son,

also named William Preucil, who was professor of violin at Eastman and first violinist of the Cleveland Quartet.

After our last issue, some correspondents wondered

if *Notes'* description as "A biannual publication" (i.e., published twice a year, as opposed to every other year) should be changed to "A biennial publication." Which word is correct? After

consulting several dictionaries, we discovered ... that no one seems to know for sure. So we chose *Webster's* and the *OED* as our authorities, and will stay with "biannual." ♣



PITTSBURGH PIRATES
Willie Stargell
LAST YEAR - 1983

EASTMAN SCHOOL OF MUSIC - LEGEND #001983

On the evening of January 15, 1983, a distinguished audience gathered in Washington, D.C. at the Kennedy Center to hear the first concert of a five-city whirlwind tour by The Eastman Philharmonia.

The Philharmonia and conductor David Effron accompanied a rookie in the world of music. Newly retired first baseman, team captain, and home run hitter for the Pittsburgh Pirates, Willie Stargell was recruited to narrate "New Morning for the World." Written by Eastman School professor and Pulitzer Prize-winning composer Joseph Schwantner, the composition for speaker and orchestra was inspired by the moving words of Martin Luther King, Jr.

THERE WAS NO ROOM FOR ERRORS IN THE SEASON OPENER.

The last work on the program, "New Morning for the World" brought a standing ovation—kicking off a grand slam tour for this all-star team.

With heartfelt thanks, Willie presented his Eastman teammates with a signed commemorative Louisville Slugger for helping him hit this one out of the ballpark.

For over 80 years, the Eastman School of Music has been inspiring artistry, scholarship, leadership... and creative teamwork.

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GELFAND-PIPER

Badura-Skoda and Beethoven at Eastman

Paul Badura-Skoda, the great Austrian pianist and a foremost interpreter of Mozart, Beethoven, and Schubert, celebrated the fiftieth anniversary of his American debut this year, and included Eastman in his round of concerts. While at the School, he gave two invaluable master classes in Beethoven's piano sonatas and chamber music. For a story highlighting this and several other master classes and workshops with noted musicians this semester, see page 12.

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