

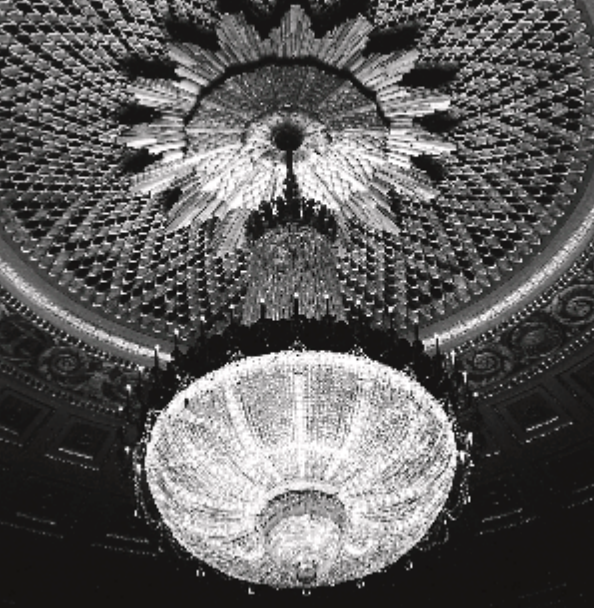
# NOTES

A close-up photograph of a purple iris flower with a yellow center, set against a background of green leaves. The flower's petals are ruffled and have a deep purple color with some lighter, almost white, variegation near the edges. The center of the flower is a bright yellow. The background consists of several long, green, sword-shaped leaves of the iris plant, which are slightly out of focus.

JUNE 2004

A MAGAZINE FOR ALUMNI OF THE EASTMAN SCHOOL OF MUSIC





## FROM THE EDITOR

# The right “stuff”

DEAR EASTMAN ALUMNI:

We like *Notes*' new look, and it seems you do too. Response has been unanimously favorable; perhaps we should consider a Steve Boerner–David Cowles presidential ticket for 2008. I'd vote for them; these two artists made “*Notes nouveau*” a pleasure, and I'm glad the pleasure was conveyed in the magazine itself. I write the stuff, but they (and our photographers) make it look good!

We also had a tremendous response to our “Eastman Alumni on CD” feature; see pages 33–34. And enough of you commented on different editorial aspects of *Notes* (not always favorably) that we have a “Letters to the Editor” section, which may be a first for us.

This issue of *Notes* is admittedly filled with history, but Susan Conkling's reminder of the great women who shaped both American music and Eastman, and

Paul Burgett's reminder of four black composers who played an important part in Eastman history, are stories worth telling. As is the story of the success of Howard Hanson's *Merry Mount* at the Met in 1934—a remarkable event, when you think about it. I should add a special word of thanks here to David Peter Coppen, the Sibley Library Archivist, who is always helpful with providing historical photographs and other materials for *Notes*, but outdid himself for these three articles.

Be assured that Eastman's present and future are as well accounted here as ever; our School, departmental, faculty, and student news is a full report of the School's “present.” As for the future, I will point out the exciting changes in

the air for the Community Education Division and the Eastman Theatre, and the development of an interactive alumni website. (It works!)

As always, your “stuff” helps make *Notes* interesting, so please continue to send us your letters, comments, and reminiscences.

*David Raymond*

Editor



# NOTES

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June 2004

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## 13 JAN DEGAETANI IS JUST ONE OF EASTMAN'S GREAT WOMEN OF MUSIC



**ON THE COVER:** The nine new iris cultivars introduced this spring in Rochester's sister city of Hamamatsu, Japan, included two with Eastman-related names: Eastman Winds and Renée Fleming (shown). They were introduced to the United States in June at the new Iris Friendship Garden in Rochester's Highland Park.

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

## Coming Events: 2004–2005

### October 14–17

- Alumni Weekend
- 100th Anniversary of Sibley Music Library
- Premiere of Dominick Argento's *Four Seascapes*, with Eastman-Rochester Chorus and Philharmonia

### October 21–24

- EROI Festival

### November 4–7

- Eastman Opera Theatre: Charles Strouse: *East and West* – a double bill of *Nightingale* and a new one-act companion piece

### November 22

- Friends of Eastman Opera 4th Annual Voice Competition

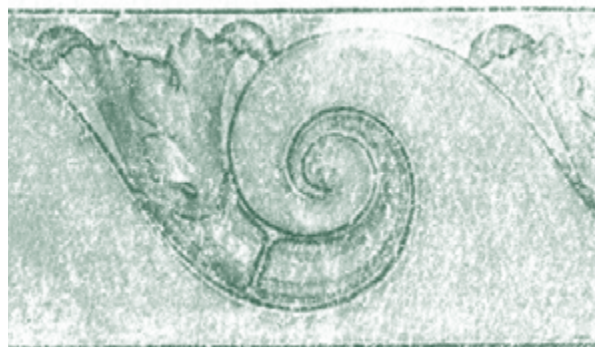
### February 27, 2005

- Eastman Wind Ensemble at Carnegie Hall

### March 31, April 1–3

- Eastman Opera Theatre: Puccini: *La Rondine*

Whether you're celebrating a milestone reunion year or you graduated just months ago, you'll want to return to Rochester October 15–17 to experience Alumni Weekend 2004.



*Alumni Weekend* 2004  
October 15 – 17

**Reconnect** with friends

**Reminisce** with favorite faculty

**Interact** with today's Eastman students

**Network** with fellow musicians and scholars

**Revisit** the School's past and see Eastman's future

**Participate** in workshops

**Play along** in rehearsals

**Hear** the world premiere of *Four Seascapes* for Chorus and Orchestra, a specially commissioned work by Dominick Argento PhD '58

**Celebrate** the Sibley Music Library's centennial anniversary (a special event held in conjunction with Alumni Weekend 2004)

Communication from Class Scribes and your official Alumni Weekend invitation will be mailed to you soon. For advance information on hotels and programs, visit [www.rochester.edu/Eastman/alumni/weekend](http://www.rochester.edu/Eastman/alumni/weekend)





## A bit more Mariano

I WAS REALLY quite surprised and disappointed to see the very little (less than a page) covering of the special honoring of Joseph Mariano. I had really anticipated seeing more about the past faculty members who spoke (Morris Secon and David Van Hoesen) and their pictures, to say the least.

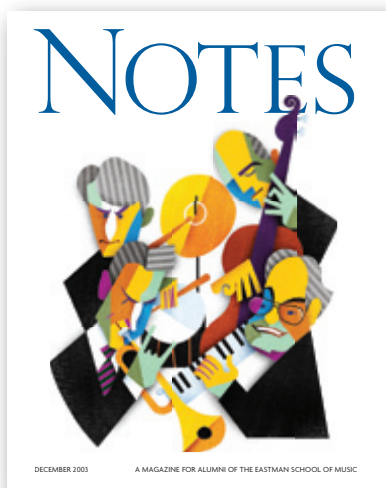
—ESTHER S. ROSENTHAL (MM'58)  
Point Roberts, WA



The contents of *Notes* are planned well in advance, and “Joseph Mariano Day,” while an outstanding event, occurred too late last semester (November 18) to allow for a great deal of space in that issue. However, we can at least provide a picture of the event Mrs. Rosenthal describes: a Kilbourn Hall round table with “Eastman legends” Joseph Mariano, Morris Secon, Stanley Hasty, and David Van Hoesen.

## Memories of Stravinsky

THE ARTICLE ABOUT Stravinsky Week in 1966 (*Notes*, June 2003) was very interesting. But



I must correct one item: “This was Stravinsky’s first visit to Rochester (and his next-to-last—he guest conducted the Rochester Philharmonic in 1967).”

I was a student bassoonist at Eastman, and a member of the Philharmonic, in the mid-40s, and I distinctly remember Stravinsky conducting the Philharmonic—it must have been 1944 or 1945. He conducted *Firebird*, and I believe he opened the program with Tchaikovsky’s Symphony No. 2, the “Little Russian.” I imagine a little detective work re those programs in those years ought to bear out my memory.

Just as an addendum, you might be interested to know that I did quite a lot of work with Stravinsky in New York in the ’50s. In 1954 I played chamber-music con-

certs with him conducting at Dumbarton Oaks in Washington. The program was the *Octet* for winds, the brand new *Septet*, and *L’Histoire du Soldat*. We subsequently recorded all these works for Columbia Records. Other works that I remember performing under his direction were *Le Sacre du Printemps*, *Threni*, *Movements for Piano and Orchestra*, *Mass*, *Norwegian Moods*, and *Requiem Canticles*. We also recorded some of these works. Since I was the contractor of the musicians (and first bassoonist) at Columbia Records in those days, I had much personal contact with Mr. Stravinsky, and the times I spent with him stand out as some of the most memorable personal and musical experiences in my life.

—LOREN GLICKMAN (BM ’45)  
Englewood, NJ

Mr. Glickman’s right: the Sibley Library archives revealed an RPO program from 1945 in which Stravinsky did indeed conduct the works mentioned. We happily stand corrected! By the way, Loren Glickman’s memories of Stravinsky—not to mention Bernstein, Casals, and many other musical leading lights—are included in his recent book *Maestro! Where’s the Beat?* (Terra Nova Press).

► *Notes* welcomes your letters and comments. Send to Eastman Notes, Office of Communications, Eastman School of Music, 26 Gibbs St., Rochester NY 14604; or write to [Eastman-Notes@esm.rochester.edu](mailto:Eastman-Notes@esm.rochester.edu).

## Corrections

IN OUR REPORT on the November 2003 unveiling of a portrait of Orazio Frugoni, we stated that it took place on Cominsky Promenade; it took place in Sibley Music Library, and the portrait now hangs on the Promenade.

IN THE DECEMBER 2003 *Alumni Notes*, **Christopher Sala** (BM ’94) was listed as a member of the U.S. Army Band; he is in the U.S. Navy Band.

OUR DECEMBER 2003 “In Memoriam” listed **Betty Burnett** (BM ’44), but we are happy to report that a letter from her friend **Jean Halbing Hay** (BM ’44) describes her as alive and well and living in Belmont, MA. We regret the error.

WE WERE UNCLEAR on Leclairs in the article on the Berio Festival. Oboe soloist **Jackie Leclair** (BM ’88) was identified as a member

of the New York Philharmonic; she isn’t, but bassoonist **Judith LeClair** (BM ’79) is! Judith states, “I have been in the NYP for almost 24 years now as Principal Bassoon (but I have never had the pleasure of meeting Jackie!).”

IN THE DECEMBER 2003 Institute for Music Leadership’s list of 2002–2003 funding recipients, the name of **Eric Goldman** (BM ’02) was left out. We regret the error.

# DISTINGUISHED AFRICAN- AMERICAN COMPOSERS

## AN EASTMAN CONNECTION

By Paul Burgett

**R**OCHESTER HAS BEEN home or host to prominent twentieth-century African-American composers and performers of concert music. Four with notable associations are William Grant Still, R. Nathaniel Dett, Ulysses Kay, and George Walker. These composers have earned rightful places in the twentieth-century pantheon of American musical giants, and their work lives on in performances and recordings. That Rochester and the Eastman School are part of their legacies is a point of pride for Eastman and all of Rochester's citizens.

### GEORGE WALKER

PIANIST AND COMPOSER George Walker (1922–) earned a degree in piano at Oberlin College and an Artist's Diploma at the Curtis Institute, becoming that institution's first black graduate. He came to Eastman in 1955 to study piano with José Echániz, and in 1956 was the first African-American at Eastman to earn the Doctor of Musical Arts degree. In the same year he was awarded the prestigious Artist's Diploma. Major works that he completed at Eastman include his Piano Sonata No. 2 (his doctoral dissertation), Trombone Concerto, and Cello Sonata. He was awarded John Hay Whitney and Fulbright Fellowships in 1957 that supported composition studies with Nadia Boulanger in Paris. His career is highlighted

by solo performances with major symphony orchestras, many commissions, and a distinguished teaching career.

Walker's published catalog exceeds 70 works of diverse genres and includes instrumental and vocal solos, chamber music, orchestral works, and choral music. *Lyric for Strings*, a beautiful elegiac tribute to his grandmother, is perhaps his most frequently performed work.

Among his many awards, in addition to those mentioned above, is the 1996 Pulitzer Prize in music—the first for a black composer.



George Walker in 1956

### ROBERT NATHANIEL DETT

ROBERT NATHANIEL DETT (1882–1943), born in Niagara Falls, Ontario, spent his early years in western New York. His abilities as a pianist gained him admission to Oberlin, where he earned a degree in 1908 and was that institution's first black music graduate. He pursued subsequent music studies at Columbia, Northwestern, the University of Pennsylvania, and with Nadia Boulanger at Fontainebleau. At Harvard in 1919–20, he studied with Arthur Foote, and won the Boott Prize for his choral motet "Don't Be Weary, Traveler," and the Bowdoin Prize for his essay, "The Emancipation of Negro Music." Dett taught for many years at several institutions, but he is most famous for his tenure at the Hampton Institute, where his work as director of the Hampton Choir was legendary.



In 1931, he enrolled in the master's program in composition at Eastman, earning his degree the following year. Though he had brief teaching assignments elsewhere, Dett called Rochester home until the year before his death. He is especially regarded for his choral works, strongly influenced by spirituals, and for his piano repertoire. Perhaps his best-known piece is "Juba Dance," from his piano suite, *In the Bottoms*.

## ULYSSES KAY

ULYSSES KAY (1917–1995) came from a Tucson family that included an uncle, Joe "King" Oliver, who was a legendary jazz trumpeter and mentor of Louis Armstrong. William Grant Still (see below), an important early influence on Kay, persuaded him to pursue a career as a composer. Kay arrived at Eastman in 1938 to study with Howard Hanson and Bernard Rogers, earning a master's degree in 1940. His lyrical, neo-romantic compositional style reflects their influence. He went on to study with Paul Hindemith at Yale and Otto Leuning at Columbia. He served in several teaching posts, but his longest tenure was at Herbert Lehman College of CUNY. Kay composed in a variety of musical forms, large and small, vocal and instrumental. His best-known work is *Markings*, a tone poem dedicated to the memory of United Nations Secretary-General Dag Hammarskjöld. Kay's reputation and stature are reflected in the many awards and honors bestowed on him, including the Prix de Rome; Ditson, Rosenwald, Guggenheim, and Fulbright fellowships; and honors from the University of Rochester.

## WILLIAM GRANT STILL

WILLIAM GRANT STILL (1895–1978) is known as the "Dean of Afro-American Composers." Born in Mississippi, his early intention was a career in medicine, but musical studies at Wilberforce and Oberlin Colleges redirected that ambition. His musical interests led him eventually to New York City to join forces with the "Father of the Blues," W.C. Handy. Still played in pit orchestras during the Roaring '20s, and produced the first arrangements of Handy's *Beale Street Blues* and *St. Louis Blues*. His growing interest in concert music led him to study composition with George Chadwick at the New England Conservatory, and privately with Edgard Varèse.

Still wrote in many forms, from symphonies and ballets to music for TV and films. His most famous work, *Afro-American Symphony*, reflects a neo-romantic style that relies on Negro folk idioms for inspiration. Its 1931 world premiere marked the first time that a major orchestra had performed a symphony by a black composer, and it happened at Eastman. Howard Hanson, a champion of contemporary American composers, included Still's symphony in a Rochester Philharmonic concert. The New York Philharmonic subsequently performed *Afro-American Symphony* to critical acclaim, resulting in widespread notice and lasting fame for Still.

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► Paul Burgett (BM '68, MA '72, PhD '76) is vice president and general secretary of the University of Rochester. An earlier version of this article appeared in the *Rochester Democrat and Chronicle* on Feb. 15, 2004.

William Grant Still, shown here in 1938, is perhaps best known for his *Afro-American Symphony* – a work that was premiered at Eastman in 1931.









**T**HE AMERICAN VIOLINIST Arthur Hartmann (1881–1956) joined the faculty of Rochester’s DKG Institute of Musical Art in 1918, and the founding faculty of the Eastman School during its first academic year, 1921–1922. A new Eastman Studies in Music book, “*Claude Debussy As I Knew Him*” and *Other Writings* by Arthur Hartmann, edited by Samuel Hsu, Sidney Grolnic, and Mark Peters, collects the violinist’s letters to and reminiscences of Grieg, Ysaÿe, Joachim, Charles Martin Loeffler, and most important of all, Claude Debussy (1862–1918). The book is published by University of Rochester Press (see page 28).

When he arrived in Paris in 1908, Hartmann had never even heard of Debussy, but after seeing *Pelléas et Mélisande* he was an instant fan. Hartmann transcribed Debussy’s song *Il pleure dans mon cœur* for violin and piano, and showed it to the composer on October 6, 1908—the first of many visits chez Debussy.

Hartmann found the vaunted “unapproachable and impossible and elusive Claude Debussy” warm and appreciative, and Debussy was an immediate admirer of Hartmann’s artistry. (Hearing him play for the first time, the composer cried out, “il n’y a que lui!”—“He’s the only one!”) Debussy made one of his last public appearances on February 5, 1914, as accompanist to Hartmann. For that concert, Hartmann transcribed Debussy’s piano prelude *Minstrels*; Debussy’s own manuscript copy of the transcription, which he marked “pour piano et Hartmann,” is in the Sibley Library. Hartmann had asked Debussy for a violin sonata to play at that recital and was rebuffed; the composer eventually did write a sonata in 1917, but it was not premiered by Hartmann, who had long since left Paris.

From the new book, *Notes* reprints two excerpts: part of Hartmann’s account of his final meeting with Debussy, who was already sick with rectal cancer but still lively and opinionated; and a heartfelt 1913 letter from composer to violinist. —David Raymond

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# *Memories of* *Debussy*

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► *Hartmann’s final meeting with Debussy:*

... The last time I saw him was on his birthday, 22 August 1914, when I took him a few blue cornflowers and teasingly asked him how he was relishing his plate of lentils or macaroni at noon. Dukas, the composer, was there, and I recall Debussy’s characteristic comments about the Germans and their music. “Ouf,” he said with disgust, “those people drink whether they are thirsty or not! Everything with them is ‘en gros.’ A theme must be long, regardless of its contents or value; the longer the better. Then another interminable episode and then another endless theme. Then, after sixteen quarts of beer, they begin a development so long, so long that there is scarcely room in this house to hold it. Take, for instance, the symphonies of Mahler” (which he, of course, pronounced Mal-*air*) “with its thousand voices and whips, submarines, and what not. Or Monsieur Strauss, who is clever in that he knows how to write nothingness itself. Well, my friend, with it, their noise does not sound any louder than the finale to Beethoven’s ‘Fifth,’ produced by a small orchestra with but the addition of a contra-faggot [i.e., a contrabassoon]!”

► *Debussy’s letter to Hartmann:*

29 November 1913

My dear friend,

Your letter gave me great pleasure, believe me. And if your friendship leads you to give me perhaps unmerited importance, I cannot hold that against you. As I have already told you, the impression of you and your great artistry is infinitely precious to me. Do not ever worry that a friendship like ours could fade ... it is something above petty human comedy, for it is based on a mutual love of art!

You know we cannot be at your place Saturday evening? It is really foolish to miss an evening when you will play the violin! I must admit that I long to hear you. It feels as if I had been kept from drinking for months, and when I was handed a glass of crystal clear water, the glass shattered! There are small tragedies of life such as this. One does not die from them, but they are most disagreeable.

Fortunately, this loss is not irretrievable, and I hope we will have better opportunities in the future.

Goodbye, dear friend. If I do not see you before I leave, please accept my friendship and know I am still your dearly devoted

*Claude Debussy*

# “Attend the man of God”

*Howard Hanson’s only opera, Merry Mount, premiered at the Met 70 years ago*

*By David Raymond*

**F**EBRUARY 10, 1934, was a significant date for Eastman; for its director, Howard Hanson; for the Metropolitan Opera; and for American opera in general. Hanson’s first and only opera, *Merry Mount*, commissioned by Met director Giulio Gatti-Casazza, received its national premiere on NBC’s Saturday afternoon Met radio broadcast.

Since becoming the Met’s general manager in 1908, Gatti-Casazza had made something of a crusade of performing new American works: when he retired in 1935, he had produced 14 American operas in 27 seasons, including Horatio Parker’s *Mona* (1912), Reginald de Koven’s *Canterbury Pilgrims* (1917), Deems Taylor’s *The King’s Henchmen* (1925) and *Peter Ibbetson* (1931), and Louis Gruenberg’s *Emperor Jones* (1933). The Met announced another American novelty, Howard Hanson’s *Merry Mount*, for 1933–1934.

The composer, in his tenth year as Eastman’s director, had never written an opera, but was widely respected for his choral music and his “Nordic” and “Romantic” Symphonies. In an unpublished article on *Merry Mount*, Hanson recalled that he came to Eastman thinking that “opera was a musical form which held little promise or hope for Americans.” But after seeing the work of the School’s opera department (which performed in English) under Vladimir Rosings and Rouben Mamoulian, Hanson decided to tackle this most demanding of musical forms. Richard Stokes, a poet, had recently written



Howard Hanson in 1934, the year the 37-year-old composer’s *Merry Mount* was produced at the Metropolitan Opera.





a *Merry Mount* libretto with no particular composer in mind, but when Hanson encountered it, he claimed “it contained everything I had been looking for.”

Stokes’ original libretto took its title (and probably its atmosphere of Puritan gloom) from Nathaniel Hawthorne’s story “The Maypole of Merry Mount.” It is set on a single day in May 1625, in a Puritan settlement in Massachusetts whose ferociously religious temper is established immediately: the very first words of the opera are “Be as a lion, dread Jehovah, and tear the flesh of unbelievers.” Their spiritual leader is a young minister named Wrestling Bradford, who is consumed with guilt for the strenuously erotic dreams he has been having about a diabolical goddess named Astoreth.

**T**HIS REPRESSIVE, VIOLENT community is invaded by a group of free-thinking, hedonistic Cavaliers, who set up a maypole—a symbol of the Devil to the God-fearing town—for dancing, christening it “Merry Mount”. The enraged Puritans tear it down and kill Sir Gower Lackland; Bradford abducts Gower’s fiancée, Lady Marigold Sandys, convinced that she is the

**New York critics of *Merry Mount* praised the performances of baritone Lawrence Tibbett (standing center) and the chorus, and the set design by Broadway’s Jo Mielziner. They were less enthusiastic about the libretto and music.**

embodiment of Astoreth. When Indians (who have been insulted by both groups) set fire to the town, Bradford carries Lady Marigold into the flames of a burning church for a real operatic immolation scene.

In its detailing of the conflicts between spirituality and sexual desire, and of the crushing effects of a repressive, intolerant community, *Merry Mount* anticipates two better-known American operas: Carlisle Floyd’s *Susannah* (1955) and Robert Ward’s *The Crucible* (1961). Stokes’ florid, faux-17th century poetry, spoken by characters with such names as Praise-God and Plentiful Tewke and Jewel Scrooby, reads a bit risibly. But *Merry Mount* is stageworthy, or at least opera-worthy, with lots of opportunities for powerful confrontations and spectacle. The Cavaliers’ Maypole Dance is an extended sequence; and a long

CONTINUED ON PAGE 10



A manuscript page of a *Merry Mount* chorus, in Hanson's handwriting.

CONTINUED FROM PAGE 9

scene shows one of Bradford's dreams in great detail, with the minister beset by "Princes, warriors, courtesans and monsters of Hell".

*Merry Mount*—dedicated to the late George Eastman—was first performed in concert, in May 1933 in Ann Arbor, Michigan. At the Met, Hanson's music was in excellent hands: Tullio Serafin, the leading Italian opera conductor, led the orchestra; and the great baritone Lawrence Tibbett played Wrestling Bradford. Other famous operatic names in the cast included Göta Ljungberg (Marigold), Gladys Swarthout (Plentiful Tewke), and Edward Johnson (Gower).

Hanson, of course, had a full-time job directing the Eastman School, but he burned midnight oil to fulfill the Met's commission. The result was something new in Hanson's oeuvre, but similar to his other music. "It is essentially a lyrical work," he wrote, "and makes use of broad melodic lines as often as possible." He was inspired by the modal writing of old chorales, Gregorian chant, and dance tunes, but also remarked "the listener will hear certain Americanisms" (probably referring to the driving syncopations in the children's game scene in Act I and the Maypole Dance in Act II).

HANSON, WHO COMPARED the role of Wrestling Bradford to Mussorgsky's Boris Godunov, described the tormented character—described at one point in the opera as "A holy, painful shepherd"—as "a passionate man of heroic stature torn by forces the intensity of which were too powerful for him to resolve. I found myself understanding this man. He was my friend."

Some reviewers of *Merry Mount* also compared Hanson's music to Mussorgsky's, singling out the extended choral passages and colorful orchestration for special praise. But the *Times*' Olin Downes, after acknowledging the "stirring ovation" for *Merry Mount*, opined "[Hanson] displays neither originality nor any special aptitude for the theatre," and called Bradford "a maddened and perverted sadist" without redeeming nobility. (One wonders what Hanson thought about that.)

The Met audience called the performers and creators of *Merry Mount* out for 15 curtain calls—still a house record. A live recording of the first performance has been reissued on CD by Naxos (unfortunately not available in the United States). The sound quality is dreadful, but Tibbett's fantastic, now legendary, performance, the stentorian choruses, and the audience's enthusiasm leap out of the scratchy sound.

Spurred on by local interest, the Met company performed the opera in the Eastman Theatre on April 12, 1934, "to an Audience Which In Numbers and Brilliance Set a Record," to quote Eastman's alumni newsletter. But despite its public acclaim, *Merry Mount* was given only eight more times at the Met. Hanson never wrote another opera, returning to symphonic and choral music—and to running the Eastman School. (One other Eastman composer made it to the Met, but Bernard Rogers' 1947 version of the Samson and Delilah story, *The Warrior*, was poorly received.)

Hanson revived *Merry Mount* at Eastman's 1955 Festival of American Music, and recorded extended excerpts with the student cast for Mercury. An orchestral suite preserving most of the score's plums became one of his most popular concert works. Rochester's Opera Under the Stars revived *Merry Mount* in 1976 with the composer present.

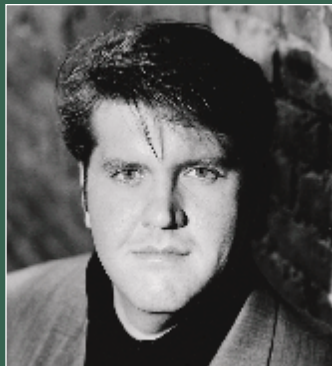
Significant non-Rochester performances of *Merry Mount* were given by the San Antonio Opera in 1964 (with a not-yet-household-name, Beverly Sills, as Lady Marigold) and in concert by the Seattle Symphony in 1996, conducted by Hanson advocate Gerard Schwarz.

Hanson's neatly written manuscript score of *Merry Mount* rests in three large volumes in the Sibley Library. Future stage revivals of this very grand opera, with its large orchestra and prominent chorus and ballet, seem unlikely. But Hanson's wrestling with operatic form resulted in some ambitious and stirring music, and after 70 years, *Merry Mount* remains the only operatic effort by an Eastman composer to make it successfully to the Met.



# Anthony Dean Griffey: “Be who you really are”

By David Raymond



Born in “the furniture capital of the world,” High Point, North Carolina, Anthony Dean Griffey studied at Eastman from 1990 to 1992.

His big operatic breakthrough came in 1998, as Mitch in the premiere of André Previn’s *A Streetcar Named Desire* – [a role the composer wanted Griffey to play]. Since then, Griffey has triumphed as Lennie in Carlisle Floyd’s *Of Mice and Men* and in the title role of Robert Kurka’s *The Good Soldier Schweik*, winning praise not only for his singing, but also for his acting.

In March, Tony Griffey visited his alma mater for a Kilbourn Series recital with pianist Warren Jones, and gave a workshop to voice students: “Not a master class,” he insisted; “I’m not a master.” Some might disagree, for example *The New York Times*’ Anthony Tommasini, who called Griffey’s performance in *Schweik* “amazing ... singing with keen intelligence and diction that makes a gift of every word.” During his visit, Tony also gave *Notes* the gift of a few words about his career.

## How did it all start?

My parents were not musical at all, but I did take piano starting in the ninth grade, and was immersed in church music from an early age. In fact I thought my true gift was as a church musician, but I discovered I was more comfortable as a soloist than standing in front of a class or a group of people and trying to mold them.

Someone from Eastman heard my tape from the Met Regional Auditions and thought I should come here. I literally landed here and went straight to the dorm – the old dorm then. I had no idea that we had to ride the bus to get to the School itself.

## What do you remember best about Eastman?

The constant support from the voice faculty. I was very new to all this, coming from a small school in the South; Eastman was a big, different experience for me. Many people at home were shocked at the direction I was going to take. But my teachers gave me the feeling that I had the talent to go forward. Rita Shane introduced me to Beverley Johnson and suggested that I study with her. I would never have moved to New York on my own without that encouragement in the nest. Then came Juilliard, and then the Met auditions.

## What operas did you perform at Eastman?

I was in *Street Scene*, playing Angelo Fiorentino who sings in the “Ice Cream” sextet, and I played the Magician in *The Consul*. My performer’s certificate recital was at the Memorial Art Gallery, so last night was actually my first time singing in Kilbourn Hall.

## How did your voice develop during your studies?

I wasn’t really a tenor per se when I came to Eastman, I was a “bari-tenor.” The important thing in voice development is that the voice is not harmed. I was allowed to grow vocally, and to realize that my voice was just not meant for certain tenor repertoire. I love Puccini, but I had to realize that I don’t have the right voice for Puccini. I had to find the kind of repertoire that fit me, and not what everyone else was doing.

## Such as English-language songs, as on your Kilbourn Hall recital of *Bridge*, Vaughan Williams, and Barber?

I don’t like it that American singers will often do programs entirely in foreign languages, with not a single piece in English. When a German singer comes to America and performs an evening of lieder, we don’t think anything of that. But Americans are the best-trained singers today; we should also realize that a lot of good British and American music is not being performed, and that you can do a whole program in the English language.

**You have performed quite a lot of music by Britten: *Peter Grimes*, the *Serenade*, *Abraham and Isaac*, the *War Requiem*, the *Spring***

## ***Symphony*.**

Besides *Peter Grimes*, I will play Quint in *The Turn of the Screw* in 2005. I’m not a big fan of concerts or art song recitals in which the singer stands emotionless for a couple of hours. I like to show emotions and to become different characters when I sing. Britten’s music has a strong dramatic intensity that attracts me.

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Griffey is featured in a new Albany Records release of Carlisle Floyd’s *Of Mice and Men*.

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**You have become identified with American opera lately. Do you find that audiences react to pieces like *Of Mice and Men*, *A Streetcar Named Desire*, and *The Good Soldier Schweik* as strongly as they do to the standard repertoire?**

There's often an amazing reaction. In some cases people have read the books and know the characters, and they're skeptical: "That's an opera?" But then they're in a theater and these pieces surround them with music and drama, and it creates an amazing energy. The critics were not very impressed by *Streetcar*, but they were trying to judge a long work after only hearing it once. Audiences who have seen it later on have really enjoyed it.

*Of Mice and Men* was somewhat dead [it was first produced in 1970], but is now having a renaissance. Also *Schweik* [from 1957]. I like music that I have to blow a little dust off of before starting to study it!

**Are there any American operas you're interested in doing in the future?**

I would love to sing Anatol in [Samuel Barber's] *Vanessa*. But the state of the economy prevents the production of American operas. Companies are sticking more with the bread and butter repertoire; they can't afford to try an American work each season.

**The economy of the classical recording industry has also changed dramatically.**

I was scheduled to do a solo CD recording, but the money, and the label, fell by the wayside. And I don't want to be out there singing the same Italian arias over and over, as many younger singers are doing to get recorded.

**What's up for you in the near future?**

I will perform this English recital in Pittsburgh, at Wingate University, and in Montreal. I'll be doing a "standard" role in Montreal – though it's Mozart's *La Clemenza di Tito*, which most people wouldn't con-



Griffey's remarkable performance as the cagey *Good Soldier Schweik* at Glimmerglass Opera was praised by the critics and popular with the public.

sider standard! I'll do *Schweik* again at New York City Opera in 2005. And I will make my Carnegie Hall recital debut on October 23, with a program including some new songs that André Previn is writing for me.

**You got some very good advice here when you were a student. Do you have any to give to young singers?**

Take it slowly; be open and honest with yourself; find out what you do well, and do it better than anybody else. We all have our gifts – be who you really are. When it was all about Tony the opera singer, it didn't work for me; when I realized it was all about Tony learning the art of communication to an audience, I was successful.



# A GREAT CLOUD OF WITNESSES

*An Eastman faculty member pays tribute to a colleague by remembering great women from America's – and Eastman's – past*

By Susan Wharton Conkling

**I**N THE SPIRIT of Susan B. Anthony and in tribute to Jean Barr, I've been asked to give a brief presentation on women in music. In the past few weeks, my home office has become littered with biographies of these pioneering women, and in reading these, I have not only increased my understanding of their work and achievements; I have also developed a deep appreciation for the impact they have made on my own education and vocation. If there is a generalization to be made about these women, it is that they have been profoundly aware that they would inspire the musical women who came after them—and that awareness made these women all the more determined and devoted to their art. I cannot possibly name every pioneering woman in music tonight, so a few brief stories of some American women, their achievements, and their influence will have to suffice.

Let's begin in 1902, the year that Estelle Liebling made her Metropolitan Opera debut. She was a soloist with leading orchestras in the United States, France, and Germany, and also sang with John Philip Sousa. After retiring from singing, she taught at the Curtis Institute and at her home in New York. If you don't know Estelle Liebling, you surely know her most famous pupil, Beverly Sills, who made her operatic debut in Philadelphia in 1947 and established herself as an important member of the New York City Opera—the people's opera. At the end of

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Jean Barr



Susan Conkling

On February 5, Professor of Piano Accompanying and Chamber Music Jean Barr was awarded the University of Rochester's Susan B. Anthony Lifetime Achievement Award—the first Eastman Professor to receive this honor.

The award, established in 1997 by the University's Anthony Center for Women's Leadership, is presented annually to a UR alumna, trustee, faculty member, or administrator who has demonstrated strong leadership qualities, personal as well as professional success, and has served as a role model for other women.

In introducing Jean Barr, Assistant Professor of Music Education Susan Conkling (MM '89, PhD '94) gave the speech reprinted here.

**"Queen of New Music" Jan DeGaetani was a sought-after teacher at Eastman and Aspen.**

PHOTOGRAPHS BY ELIZABETH LAMARK (JEAN BARR); COURTESY OF SUSAN CONKLING; AND COURTESY EASTMAN SCHOOL OF MUSIC ARCHIVE (JAN DEGAETANI)



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her singing career in 1979, Sills made what some considered a bold move, becoming the general director of New York City Opera.

Another memorable performer-teacher, Jan DeGaetani, was a superb interpreter of demanding vocal works by Crumb, Ligeti, Druckman, Carter, and Maxwell Davies. She was also a much sought-after voice teacher at the Eastman School and at the Aspen Music School, where she first taught Dawn Upshaw in 1981. Dawn went on to win the Young Concert Artists auditions in 1984 and the Naumburg Competition in 1985. She continues to be one of America's favorite sopranos, and is a strong advocate for American music.

**T**WO VIOLINIST-TEACHERS should be noted. At only 24, Catherine Tait was appointed to the faculty of Michigan State University and hired as second violinist of the Beaumont Quartet. In 1982, she was a finalist in the Rockefeller Awards for the Performance of New Music, and in 1986 was appointed to the Eastman faculty, where she taught until her death in 1997. As a teacher, Catherine is remembered for insisting that her students explore their educations broadly; she advised them to read *The New York Times* daily *before* they began their practicing. Another noted performer-teacher is Sylvia Rosenberg, who performed as a soloist with major orchestras across Europe and the United States. Rosenberg was a faculty member at the Royal College of Music in

London, the Eastman School, Peabody, and Indiana University; she now teaches at the Manhattan School of Music.

I began this talk in the year 1902 with Estelle Liebling's debut. That was also the year that Gertrude "Ma" Rainey began thrilling vaudeville audiences with her powerful voice. Ma Rainey launched the career of blueswoman Bessie Smith, and was an inspiration to jazz singers such as Ethel Waters and Josephine Baker. Without Ma Rainey's influence, the world might not have been ready to recognize the great gifts of Ella and Sarah (those great artists easily recognized by a single name—long before Cher and Madonna).

Ella and Sarah proved once and for all that the voice was a necessary instrument in any swing orchestra, but at the same time, all-women orchestras were gaining in popularity. Groups such as Lil Hardin Armstrong's All-Girl Orchestra, the Sweethearts of Rhythm, and the Melodears were first seen as novelty acts but eventually were taken more seriously. Beginning in the 1940s, a few women were able to transcend the gender barrier in jazz and become members of male orchestras. Those women included Mary Lou Williams and Rochester's adopted jazz maven, Marian McPartland. Without the pioneering efforts of Williams and McPartland, breaking into jazz would certainly have been more difficult for Eastman alumna and award-winning composer Maria Schneider (BM '85). Ellen Rowe (BM '80, MM '82), the first woman director of Jazz Studies at a major university (the University of Michigan), calls McPartland one of her principal mentors.

**Cecile Genhart**  
gave up a virtuoso's  
career for a 40-year  
teaching career  
at Eastman.



**Violinist Catherine**  
**Tait** was an explorer  
of new music and  
a broad-minded  
teacher.





**W**HILE THE AMERICAN Symphony Orchestra League reports that the percentage of women holding positions in American orchestras rose from 8% in 1947 to 46% presently, they also report that women performers are clustered in smaller, regional orchestras. Women are still bumping their heads on the musical glass ceiling. However, in 1952, Doriot Anthony Dwyer (BM '43)—granddaughter of Susan B. Anthony—joined the Boston Symphony, becoming the first woman appointed principal chair of a major American orchestra; she remained the BSO's only woman principal until 1980. Following in Dwyer's footsteps, Eastman faculty member Bonita Boyd (BM '71), became the youngest woman ever to hold major academic (Eastman) and orchestral (Rochester Philharmonic) appointments. And another Eastman alumna, Laura Griffiths (BM '91), recently performed her way into the coveted position of principal oboe with the Cleveland Orchestra.

Cracking the glass ceiling has been perhaps most difficult for female brass players. One woman trumpeter who has achieved great success is former Eastman professor Barbara Butler. She has held principal trumpet positions with the Grant Park and Vancouver symphonies, and has been a featured soloist in concerts and recordings with Chicago's Music of the Baroque since 1975.

American-born trombonist Abbie Conant also has an important story to tell. She was hired as a solo trombone performer with the Munich Philharmonic in 1980, but was demoted to second trombone

in 1982, when the music director told her, "You know the problem: we need a man for solo trombone." Conant won her sex discrimination suit against the orchestra, and regained the solo trombone position she had rightfully won.

**L**EARNING TO PERFORM on a keyboard instrument has always been considered "appropriately feminine," but concertizing in public has usually been left to men. Julie Rivé-King was the first American-born woman to achieve a concert career as a pianist. Trained both in the United States and Europe, Rivé-King began her association with conductor Theodore Thomas in 1877, and in 1883 she accompanied Thomas and his orchestra on tour. In the 1890s, Rivé-King was a frequent soloist with the Chicago Symphony. Amy Marcy Cheney Beach was a child prodigy on piano, making her concert debut in Boston at age 16. She may have given up concertizing in favor of homemaking and composing, but she became one of the first widely recognized American women composers. Wanda Landowska was educated as a pianist in the late Romantic tradition, but she became fascinated with the keyboard works of Rameau and Bach. She acquired old instruments, determined to understand harpsichord and pianoforte performance practice in-depth. She emigrated to the United States as World War II broke out, made her famous recording of the *Goldberg Variations*, and toured extensively.

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Wanda Landowska brought  
"authentic" Bach to a  
generation of Americans.



Maria Schneider is one  
of the contemporary  
jazz world's foremost  
composers and arrangers.



Amy Beach's "Gaelic"  
Symphony was the first by an  
American woman composer.



Marian McPartland, shown here in 1977 with Chuck Mangione, is still playing strong. After she headlined the 2004 Rochester International Jazz Festival, the *Rochester Democrat and Chronicle* called McPartland "a timeless wonder."

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Cecile Genhart made her European debut in 1922 and her New York debut in 1925. The brilliance of her technique and the emotional sensitivity of her performance placed her among this country's truly great pianists, but she chose instead to focus on her teaching. In her 45 years on the Eastman faculty (1926–1971), she inspired and motivated many students toward remarkable accomplishments. Another Eastman faculty member, the late Catharine Crozier (BM '36), opened the field of organ performance to women, making her debut at the American Guild of Organists National Convention in 1942, and concertizing throughout the United States and Europe. She played the inaugural concert at Avery Fisher Hall in 1962, and on her 80th birthday performed a solo recital at the Crystal Cathedral in Garden Grove, California.

**W**OMEN DOMINATE MUSIC teaching at the elementary school level, but surprisingly, women still comprise only about one-third of secondary music teachers and administrators. Women leaders in music education have included Frances Elliott Clark, the first woman president of the Music Supervisors National Conference, and her contemporary, Julia Ettie Crane, founder of the first music teacher training institution in the country. Lila Belle Pitts and Mabelle Glenn both served as school district music supervisors, editors of music textbooks, and producers of many recordings for music classrooms. Vanette Lawler

promoted the use of folk materials from around the world in public school music classrooms, a woman ahead of her time in the pursuit of multicultural music education.

Margery Aber developed the first American Suzuki Summer Institute at Stevens Point in 1971. Woman teachers at that first Suzuki institute included Eastman's own Anastasia Jempelis (BM '46, MAS '48). Eastman's Eisenhart Professor of Music Education, Donna Brink Fox, has been offering MusicTIME classes for babies, toddlers, and their parents for nearly 20 years, long before any of us had heard about the "Mozart effect".

And today, thousands of women music teachers in public and private schools across the country dedicate themselves to providing a comprehensive musical education for every child in this country. It is they who are perhaps most keenly aware of their influence on succeeding generations.

My first woman music teacher, the cherub choir director at my church, made me memorize and recite this Bible passage when I was in third grade: "Since we are surrounded by such a great cloud of witnesses, let us throw off everything that hinders us and let us run with perseverance the race marked out for us." I didn't understand the passage then, nor what purpose was served by having me memorize it. But nearly forty years later, preparing for this presentation and sitting amid a pile of women musician's biographies, I think I finally started to catch on.



**Catharine Crozier**  
(shown in an early  
publicity shot)  
was America's  
most prominent  
female organist.



**Donna Brink Fox** is Eisenhart  
professor of music education  
and now Eastman's acting dean  
of academic affairs.



**Doriot Anthony Dwyer** after  
her 1950 debut as the Boston  
Symphony's principal flutist,  
with a proud Charles Munch.

PHOTOGRAPHS BY GELFAND-PIPER PHOTOGRAPHY  
(DONNA BRINK FOX); AND COURTESY  
OF THE EASTMAN SCHOOL OF MUSIC ARCHIVE



# The nature of his sound: Krzysztof Penderecki visits

IN FEBRUARY, EASTMAN hosted one of the most respected and influential of contemporary composers, Krzysztof Penderecki, for a remarkable week of concerts of his music and meetings with faculty and students.

Born in 1933, Penderecki had a remarkable send-off into the world of music: he graduated from the Krakow Conservatory at only 18, and won the top three prizes (under three different pseudonyms) at the 1959 Warsaw Competition of Young Composers.

Penderecki's early music was extremely original, particularly in the conservative Eastern European musical world. His works of the 1950s and 1960s are experiments in instrumental color, sound mass, use of tone clusters, and texture. They were much imitated, but still sound exciting—"filled with vitality, adventure, and a sense of the monumental," in the words of Professor of Composition David Liptak. Since then, Penderecki has written four operas, seven symphonies, several large religious choral works, and many chamber and orchestral pieces.

A small part of the music of this prolific composer was investigated in two Eastman concerts—a February 24 chamber recital played by faculty members and guest pianist



**Penderecki gave advice to faculty members (including violist George Taylor) preparing a concert of his chamber music, performed with the composer in the audience.**

Dmitri Alexeev; and a February 27 Philharmonia concert led by Assistant Professor of Conducting Brad Lubman and the composer.

The Penderecki pieces played spanned five decades of composition: early chamber works

from the 1950s, acknowledged avant-garde landmarks like *Threnody for the Victims of Hiroshima* (1959/61) and *De natura sonoris* (*On the Nature of Sound*) No. 1 (1966), and recent works

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## A Penderecki premiere at Eastman, 32 years ago

THIS FEBRUARY WAS not Penderecki's first Eastman visit. In 1972, director Walter Hendl invited the composer to the School to be awarded an honorary doctorate. He also conducted the first performances of a new work, *Partita*, at the Eastman Theatre on February 11, 1972, and later that week in Carnegie Hall. The piece was one of several commissions for the School's 50th anniversary celebration during the 1971–1972 school year.

The local press found Penderecki an interesting curiosity: "He looks like a horn-rimmed, disgruntled Polish panda as he speaks via interpreter about his role at the head of the East European avant garde over a cup of black coffee," wrote Theodore Price in the *Rochester Democrat and Chronicle*. (Penderecki's reac-

tion is not recorded, but we can say that he needed no interpreter during his 2004 visit.)

*Partita* got mixed, if cautious, reviews, although the *Daily News* did call it "extraordinarily expressive and moving." (Penderecki has recorded it twice.) On the other hand, Hendl and the Philharmonia—who also played works by Copland and Mahler—got raves. The Associated Press review was headlined "Eastman Triumph in New York City," and the *Post* wrote, "The ensemble combined the flexibility and enthusiasm of youth with high skill."

**Penderecki was an Eastman guest during the Walter Hendl years, along with such other composers as Stravinsky and Khachaturian.**





**Penderecki conducted the Philharmonia and Oleh Krysa played the demanding solo part in Penderecki's violin concerto *Metamorphosen*.**

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in a grander, more traditional, but still powerfully emotional style, like the *Sextet* (2000) and *Metamorphosen* (1992-95)—a demanding single-movement violin concerto 35 minutes long, performed by Professor Oleh Krysa with Penderecki conducting the Philharmonia.

Penderecki also led a composition master class, and talked about the nature of his sound at a symposium. At the latter he played recordings of two recent works: a symphony called *Seven Days of Jerusalem*, and a piano concerto, referring to their style as “post-post-Romantic.”

He maintained that his 1960s style was often imitated “because it was easy to imitate!” Asked if he wanted to be remembered more for his early experimental works or his more recent music, he understandably answered “Both!”

“The first thing I am always asked about is the avant-garde, so I am a bit allergic to this [question],” he said, claiming “The avant-garde is gone. There are some important pieces left; not many. Maybe the avant-garde left music; I never left music.”

“Maybe you shouldn’t believe the composer talking about old work,” he added. “Maybe listening is more important.”

He advised the students, “Every composer is connected to others before: Beethoven to Mozart and Haydn, Bruckner to Beethoven and Wagner, Shostakovich to Mahler. So it is natural that you are influenced. You should not be afraid, and continue to digest what has gone before.”

## Summoning the spirits: the mbira comes from Africa to Eastman

EASTMAN HAS HAD a Balinese gamelan ensemble for several years, but in September 2003, the School welcomed another addition to its growing offerings in world music: an mbira ensemble, directed by Assistant Professor of Musicology Martin Scherzinger.

The mbira is an instrument of the Shona people of Zimbabwe, and Scherzinger has known its music since his youth in Johannesburg, South Africa. Mbira music has been played at religious rituals, royal courts, and social occasions for many centuries, and was admired by European missionaries and other visitors as far back as the sixteenth century.

Like the gamelan, the mbira has a pleasing and immediately recognizable sound—metallic plucking with a pronounced “aura” of buzzing. The instrument has 22 to 24 metal keys, played with the two thumbs plucking down and the right forefinger plucking up. The keys are fixed to a wooden soundboard, which is then wedged into a gourd, to amplify its resonance. Rattling pieces of metal, bottle caps, or shells attached to the instrument produce buzzing sounds when the keys are plucked.

The mbira is usually accompanied by a

gourd rattle, singing, and occasionally by drums. “The Shona is not a drumming culture,” says Scherzinger. “The idea that all African music is dominated by drumming is a western myth.”

The instrument’s full name is *mbira dza vadzimu* (“mbira of the ancestral spirits”). In all-night Shona ceremonies of spirit possession (known as *mapira*), the sound of the mbira has the power to entice the spirits to take part. “The buzzing layers no less than the inherent patterns produced by the interlocking of parts are the gateway to spirit possession,” says Scherzinger.

A Shona mbira piece consists of a basic cyclical pattern that includes numerous interlocking melodies, often with contrasting rhythms. When two mbiras are played together, the interlocking parts result in a rich polyphony of hocketing polyrhythms.

“The patterns are very strict; improvisation is not as free as it is in jazz,” says Scherzinger. “The two players play vis-à-vis each other, without too much variation. The hocketing principle is similar to the gamelan, but the performances are more soloistic.”



**“It’s a radically different way of hearing and thinking about music,” says musicologist Martin Scherzinger about playing in Eastman’s new *mbira dza vadzimu* ensemble.**



# Eastman Opera: A dramatic season

EASTMAN OPERA THEATRE's spring semester offerings were a dramatic (and for those who resist modern opera, surprisingly lyrical) pair of 20th-century works: *Dialogues of the Carmelites* and *Susannah*.

Eastman Opera Theatre usually gives its winter productions in the Opera Studio, on the eighth floor of the Annex. But this year, the group traveled a block south to an unusual but appropriate setting, performing Francis Poulenc's *Dialogues of the Carmelites* in the sanctuary of Christ Church (Episcopal), 141 East Avenue, from February 11–14.

Poulenc's only full-length opera is the story of Blanche de la Force, a timid young woman living during the French Revolution, who becomes a Carmelite nun to escape her greatest fear: death.

When the Revolution destroys her convent, Blanche runs away, but returns to the scaffold to join her sisters in confronting death with courage and grace.

"I do not think I have ever done anything as good," said the composer, and indeed Poulenc's 1957 masterpiece was an immediate success and is one of the most frequently produced 20th-century operas.

*Dialogues of the Carmelites* was extremely well attended, and received a flattering notice from the *Democrat and Chronicle*: "Eastman's young singers were inspired by their realistic and authentic surroundings ... they all gave deeply moving performances."

Eastman Opera has previously performed this work several times in the Eastman Theatre, with full orchestra; this time the accompaniment consisted of music director Benton Hess at the piano. Reviewer John Pitcher called Hess "a convincing 88-key ensemble. His playing had power, sweep, and drama."

For its spring production in the Eastman Theatre (April 1–4), Eastman Opera Theatre presented Carlisle Floyd's *Susannah*, which has been produced hundreds of times since its first performance in 1955.

The piece, which has been called the perfect American opera, is a compact tragedy about the effect of lies and religious



Poulenc's masterpiece *Dialogues of the Carmelites* was performed in a grand, appropriate setting – the sanctuary and altar space of Christ Church (Episcopal).

hypocrisy on a free-spirited young girl. It was enhanced by a moody, beautiful set and lighting (by Mary Griswold and Nic Minetor) and Steven Daigle's finely detailed, never exaggerated, stage direction. Benton Hess led the Philharmonia in a perfectly paced rendition of Floyd's lyrical and deceptively simple score.

Opening night of *Susannah* was made especially notable by a visit from the composer himself. Carlisle Floyd visited the School for a day, talking to opera students and to the Friends of Eastman Opera, and took a bow onstage with the cast at the end.



Tiffany Blake played the free-spirited but tragic *Susannah* in Carlisle Floyd's masterpiece.

## A new scholarship is announced

THE VOICE DEPARTMENT announces the William McIver Graduate Scholarship for Voice Pedagogy.

Established in honor of the beloved Eastman voice professor who died in 2003, the scholarship encourages graduate study in singing and voice teaching. Students must

demonstrate interest in vocal pedagogy and teaching, as well as significant vocal performance ability.

Contributions can be sent in Professor McIver's honor to the Eastman Development Office, 26 Gibbs St., Rochester NY 14604. For further information call (585) 274-1040.



Hans Davidsson received the King's Medal for his work in music and musicology in January from Carl XVI Gustaf at Sweden's Royal Palace.

## “Surprised, honored, and thrilled”

When Professor of Organ Hans Davidsson visited the capital city of his native Sweden in January, the trip entailed more than his usual work- and family-related activities. Davidsson's presence at the Royal Palace in Stockholm was requested by His Majesty the King of Sweden, Carl XVI Gustaf, so that he could receive the King's Medal – the highest recognition that a Swedish citizen can receive.

Davidsson was “surprised, honored, and thrilled” to receive the King's Medal – usually given as a lifetime achievement award, with recipients chosen by the King himself. Approximately ten people receive this award annually, and it had never gone to someone in the field of music and musicology.

The medal was awarded to Davidsson “for significant achievements in musicology (and music) primarily in the fields of pipe-organ research and organ education,” according to Sven-Olof Hedengrin, Vice-Chancellor of the Royal Swedish Orders at the Royal Court. As *Notes* readers know, Davidsson is the founder, and artistic and research director, of the Göteborg Organ Art Center (GOArt) at Göteborg University, an international disciplinary center for research in historical organ building and performance practice.

## Kauffman grant assists IML

ACKNOWLEDGING THE entrepreneurial spirit of the University of Rochester, the Ewing Marion Kauffman Foundation recently selected the University as one of eight institutions across the country—and the only one in the Northeast—to receive a major, multi-year grant to support entrepreneurship education.

In December 2003, the Kauffman Foundation awarded the University \$3.5 million over the next five years, to embed entrepreneurship into programs across the disciplines and schools. The University will match these funds on a 2:1 basis.

The Eastman School of Music's groundbreaking Institute for Music Leadership (IML), designed to enable students, alumni, and professional musicians to become versatile music leaders shaping the musical and cultural future, will now include a new focus in “music entrepreneurship.” Eastman students will learn how to turn promising ideas into sound business plans.

Eastman's portion of the grant will also be used to help fully endow the Catherine Filene Shouse Arts Leadership Program, to create entrepreneurship classes, opportunities and guest residencies, and to create professional development training classes for professional musicians on such topics as “Understanding and Mastering Leadership Roles for Musicians” and “How Economic Conditions Affect Spending for Music in America.”

Entrepreneurship training is a growing trend in colleges and universities. With the awarding of the Kauffman grant to the University, Eastman's Institute for Music Leadership is recognized as being in the forefront.

“Receiving the grant from the Kauffman Foundation has dual significance for Eastman,” says Director and Dean James Undercofler. “One, it recognizes and endorses the important work we are doing in developing creative and innovative musician thinkers and two, it gives us additional resources to expand the depth and breadth of our services. We are enormously grateful to the Foundation for helping us move forward.”



## EWE goes east: Wind Ensemble's eighth Asian tour

WHEN THE EASTMAN Wind Ensemble made its eighth Asian concert tour this spring, it was an educational and challenging musical experience for the 52 performing students, and an exciting and entertaining experience for the audiences. So promised Music Director and Conductor Mark Scatterday (DMA '89), who took over the helm of the famed ensemble following its 50th anniversary in 2002.

The tour, presented by Sony Music Foundation, wound its way through Japan, Taiwan, and Macao in more than one dozen concerts from May 18 to June 12, 2004. In addition, the sesquicentennial birthdays of Eastman School founder, George Eastman, and John Philip Sousa ("the March King") were celebrated throughout the month-long tour, which was supported by Sony Music Foundation, the American Embassy in Japan and the All-Japan Band Association; with the cooperation of Kodak; and in collaboration with the Yamaha Corporation.

Eastman Professor of Trumpet James Thompson was the tour guest soloist, performing two new concertos by Eastman alumni: *Leader, Lieder* (2002), by Dana Wilson (PhD '82); and *Danzante* (2004) by Eric Ewazen (BM '76).

The programming highlighted the contributions of EWE founder Frederick Fennell and Director Emeritus Donald Hunsberger. Robert Russell Bennett's *Suite of Old Ameri-*



**James Thompson, Mark Scatterday, and EWE toured East Asia with two new trumpet concertos by ESM alumni Dana Wilson and Eric Ewazen.**

*can Songs* (1950) was featured on the EWE's historic first Mercury label recording in 1953; Hunsberger's transcriptions of Rachmaninoff's *Vocalise* and J.S. Bach's *Toccata and Fugue in D minor*, BWV 565 represent his role as the creator and developer of the EWE Asian tours, which began in 1978.

"Professor Hunsberger championed this great opportunity for our students and the

music lovers of Asia not only to experience performances at the finest level, but also to have important cultural exchanges," says Scatterday. We are proud to represent Eastman, the University of Rochester, the City of Rochester, and the United States."

► There will be a comprehensive report on the EWE Asia Tour in the December 2004 Notes.

## Ronald McDonald House boosts Eastman Pathways

IN JANUARY, THE Ronald McDonald House Charities of Rochester gave a \$20,000 grant to Eastman Pathways, the program of the Eastman School of Music and the Rochester City School District that benefits inner-city youth through music.

Specifically, the grant will go directly into the Eastman Pathways Endowed Fund, which was established in 2003 through a three-year, \$1 million grant under the Talented Students in the Arts Initiative, a collaboration of the Doris Duke Charitable Foundation and the Surdna Foundation.

That award included \$240,000 in outright funding to support Pathways operations in 2003–05, and \$760,000 in endowed support to help permanently sustain the program. The Eastman School must match the endowment portion of this grant by raising an additional \$760,000 by June 2006.

Eastman Pathways is a program of the William Warfield Partnership, a collaboration since 1996 between the Eastman School and the Rochester City School District. Since 1997, Eastman Pathways has provided approximately 70 motivated City school students each

year with scholarship aid that allows them to pursue music studies through Eastman's community education division at little or no cost.

"Ronald McDonald House Charities has generously supported Eastman Pathways on an annual basis since the program's inception in 1997," said Eastman School Director and Dean James Undercofler. "We are extremely grateful for their recent gift to the Pathways Endowed Fund, which will help ensure that this exceptional program will be available to talented Rochester City students for years to come."

## Explore the possibilities Discover the opportunities

The Eastman School of Music has launched a new corporate relations program designed to build mutually beneficial partnerships with the business community.

### Explore the possibilities

- ◆ Offer financial support:
  - Underwrite local and national alumni relations events
  - Establish a student scholarship
  - Contribute to the Eastman Fund
- ◆ Share your knowledge of entrepreneurship and the music business with the next generation of music leaders

### Discover the opportunities

- ◆ Connect with Eastman students, faculty, alumni, and friends
- ◆ Increase your presence in Eastman's local, national, and international community



### Universal Edition made it possible

Robert Thompson, DMA '92, made it happen. By supporting the rental costs of the renowned Weill Recital Hall at Carnegie, Universal Edition made it possible for 14 Eastman alumni to give an *Eastman in New York* concert, with all ticket proceeds directed to the Unrestricted Scholarship Fund.

Thanks to Universal Edition  
and Robert Thompson, president

To learn more, contact Maya Temperley, Associate Director, Foundation & Corporate Relations, at (585) 274-1435 or [mtemperley@esm.rochester.edu](mailto:mtemperley@esm.rochester.edu).

Eastman School of Music, Development Office  
26 Gibbs Street, Rochester, NY 14604

## Community Education Division: a new name, location, and look

THERE ARE SOME exciting changes in store for the Community Education Division (CED), Eastman's non-collegiate division that serves more than 1100 students of all ages and ability levels. To better reflect its mission and role in the Rochester community, the name was changed to the Eastman

Community Music School, effective May 1, 2004. The new identity is the result of an in-depth, 18-month process involving CED faculty, administration, students, and parents, along with senior administration from the School. Along with its new name, the ECMS now has a new logo (seen above). The Community Music School's new website reflects these changes: [www.rochester.edu/Eastman/community](http://www.rochester.edu/Eastman/community).

A generous gift by Eastman Board of Managers member and University of Rochester

trustee Martin Messinger has allowed the School to purchase the Lincoln Building at 10 Gibbs Street, which will provide ample administrative and faculty studio space for the

Community Music School in a highly visible location on the corner of East Avenue and Gibbs Street.

"We're ecstatic about these changes," says Howard Potter, Eastman's associate dean for community and continuing education. "But while much is new, I assure you that some things will never change: our commitment to excellence; our faculty's dedication; our inclusiveness to students of all ages and abilities; and our strong relationship to the Eastman School."

► A full report on the Eastman Community Music School will appear in the December 2004 Notes.



## Thomas Hildebrandt joins Eastman Board of Managers

THE NEWEST MEMBER of Eastman's Board of Managers, Thomas Hildebrandt, was welcomed at his first board meeting in May 2004. Hildebrandt holds degrees from Wittenberg University and Rochester Institute of Technology. From 1974 to 1998 he worked for Ernst & Young LLP, reaching the rank of senior audit manager and directing business advisory services to more than 50 clients in many industries. He then joined Deloitte & Touche LLP, where he was an Audit Partner responsible for delivery of audit and tax compliance and strategic planning services for many healthcare and other not-for-profit organizations.

In April 2002, Hildebrandt joined the Hillside Family of Agencies. As special assistant to the president and CEO, he is responsible for various assignments relating to organizational design, strategy development

and implementation, mergers and affiliations, government and community relations, and governance and board development. As president of the Hillside and Crestwood Children's Foundations, he is responsible for all aspects of philanthropic cultivation and solicitation.

Hildebrandt was a member of the board of the Rochester Philharmonic Orchestra from 1992 to 2001, serving as treasurer (1994-95) and as chairman (1995-98).

His current volunteer affiliations include Genesee Country Village and Museum (treasurer, 2001-present; vice chair, 2004); Genesee Valley Club (Treasurer, 2001-02; president, 2003-present); Clifton Springs Hospital and Clinic (2003-present); and as treasurer and grants committee chair of the Davenport-Hatch Foundation.



# Keep connected with online Alumni Directory

By Christine Corrado

NOW THERE'S A NEW way to stay connected with your Eastman classmates! The Office of Alumni Relations is delighted to announce that the Eastman School of Music Online Alumni Directory is now available.

The most recent hardbound directory was published in fall 2002. Since then, another class of Eastman musicians has graduated, and alumni have moved around the world and accomplished great things—all necessitating changes to the alumni database. Eastman is now able to support an online directory that not only keeps up with changes in alumni records, but also allows you to find your fellow graduates in a simple yet sophisticated manner.

**Privacy:** To protect your privacy, access to the online directory is granted to authorized users only: Eastman alumni and School administration. Additionally, the default display for an individual's record reveals only basic information: name, degree, and year, instrument and studio, and city and state.

(See "Your Alumni Record" for how to display more information.)

**Accessing the Directory:** Go to the Alumni Relations welcome page at [www.rochester.edu/Eastman/alumni](http://www.rochester.edu/Eastman/alumni) and follow the instructions to create your account. You'll be asked to enter your alumni ID number and an e-mail address.

**Your Alumni Record:** Once your account is created and you've logged in for the first time, you'll be asked to review your own record for accuracy. Any changes you make will be reflected the next time all directory data is refreshed. (Data is refreshed on a monthly basis.) You will also be asked to select which elements of your record are shown to or hidden from other alumni (i.e., you may choose to show your e-mail address but hide your home address). Hiding or showing personal information takes effect immediately. You may return to the directory and update your record at any time.

**Searching the Directory:** Using this interactive tool will enhance the strength, value, and reach of the network of Eastman

alumni around the world. You'll find that looking up friends and colleagues is easy and intuitive. You can search by first, maiden, or last name; class year; instrument or studio; state; and much more.

The directory is only the beginning of online services for alumni. Just as the Main Hall at Eastman was the place to see and be seen when you were a student, so too will the Main Hall online forum allow you to share your personal and professional news—from upcoming performances to new babies—with the entire Eastman alumni community. For a comprehensive list of the many benefits and services available to you as an Eastman graduate, return often to [www.rochester.edu/Eastman/alumni](http://www.rochester.edu/Eastman/alumni).

With Alumni Weekend coming on October 15-17, 2004, this new means of managing alumni information will result in many happy, advantageous connections in anticipation of your return to Rochester!

► Christine Corrado is director of alumni relations.

## Portal to the immortals

On March 18, Studio 413 became the John P. and Mrs. Mary B. Celentano Studio, in honor of many years of service to Eastman by the violinist, who taught violin and chamber music at Eastman from 1946 to 1979, also serving as String Department Chair. (Celentano's former studio is now occupied by Professor of Voice Carol Webber.)

A plaque outside 413 reads: "In recognition of their lifelong dedication, sincere friendship, and enduring generosity to the Eastman School of Music." Many of the Celentanos' colleagues and friends showed up to raise a toast to the couple, to some inspiring words from the man himself, read by Academic Dean Betsy Marvin: "In a 1968 article for *Orchestra News*, John Celentano reminded music teachers that our reward – and our students' reward – for the development of instrumental skill is 'intimacy with the immortals.' In honor of the Celentanos, that is our toast today: To intimacy with the immortals!"



## Musicology

By Gretchen A. Wheelock

THREE OF OUR faculty recently won coveted research fellowships for the coming academic year: Assistant Professor **Gabriela Ilnitchi** received an NEH Fellowship for research on the early theorist Nicole Oresme and the implications of his thought for our understanding of medieval music and philosophies of the cosmos. Having just finished a book on Aribó's *De Musica*, forthcoming from Scarecrow Press, Gabriela is eager to launch a new book on Oresme.

Professor **Patrick Macey** also won an NEH Fellowship to support completion of a major study on the sacred works of Josquin des Prez. Patrick has been publishing pathbreaking articles on individual works of Josquin for many years, and now wishes to put these and other pieces into the context of church and court patronage of the late 15th and early 16th centuries, as well as the larger stylistic surround of Josquin's compositional models and the styles of his contemporaries.

Our third fellowship winner, Assistant Professor **Martin Scherzinger**, has been selected to join the Princeton Society of Fellows for a three-year term, an invitation extended annually to only four scholars from all disciplines in the humanities. This prestigious honor will allow Martin to participate in the interdisciplinary research that has characterized his scholarship to date, and to collaborate on new teaching projects. A recent winner of the Young Scholar Award from the Society for Music Theory, Martin has written articles in such diverse areas as African music, gender studies, popular music, and cultural critique.

An active composer and performer, Martin's engagements in 2003 included several African venues and recorded broadcasts in Canada, and he has worked with Eastman students in performances of his own and others' works. Although he will be in residence at Princeton, Martin will make frequent trips to Eastman during the tenure of his fellowship in order to continue work with the African mbira ensemble he recently

formed (see p. 18) and to supervise dissertations in progress.

Among fellowship holders for the current year, Assistant Professor **Roger Freitas** won two prestigious awards, one from Harvard's Villa I Tatti and the other from the Academy of Rome. Having accepted the latter as more appropriate to his research needs, he is preparing a book on the 17th-century Italian Cantata. Professor of Ethnomusicology **Ellen Koskoff** won a University of Rochester Bridging Fellowship, which grants a semester's leave from teaching so that faculty members can take classes and participate in the activities of a department other than their own. Such fellowships provide welcome opportunities for productive interactions between disciplines as well as enhanced course offerings in our own department. In Ellen's case, the "bridge" is to (and from) the Anthropology department.

Among additional honors to our faculty, Professor **Kim Kowalke** was named the Richard L. Turner Professor in the Humanities, an endowed chair in the College of Arts and Sciences; and Professor Ralph Locke was a second-time winner of the ASCAP-Deems Taylor Award for an essay on the teaching of folk-related influences in western classical music.

Our students, too, have received recognition for their scholarly achievements. **Seth Brodsky** won both Theodore Presser and Ann C. Fehn Memorial Fellowships for dissertation research on the composers Wolfgang Rihm, Helmut Lachenmann, György Ligeti, and Luciano Berio at the Paul Sacher Stiftung in Basel, Switzerland. Closer to home, Seth organized a mini-festival of the works of Berio and Lachenmann, performed by Eastman's contemporary music ensemble Ossia. **Alexander Dean** is the recent recipient of the Jerald C. Graue Award for outstanding achievement in musicology. **Janna Kysilko** was recently awarded the Anne C. Fehn Memorial Fellowship to support research in the area of German music and culture. **Amy Wlodarski**, currently a Fulbright Fellow in Berlin, has been named the Elsa T. Johnson Fellow to support the completion of

her dissertation on the responses of German composers to the Holocaust. **Ayden Adler** and **Jeremy Grimshaw** are recent co-winners of the Charles Warren Fox Memorial Award for best publication or conference presentation in 2003.

Several of our students presented papers this past year at national and international conferences and published scholarly articles in major journals, off line and on. Perhaps most gratifying to their mentors, a record-breaking total of four musicology students received the PhD degree at May's commencement ceremonies: **Rob Haskins**, **Su Yin Mak** (the first PhD in both musicology and theory), **Stanley Pelkey**, and **Elizabeth Wells**. The range of their dissertation topics—on, respectively, John Cage's late number pieces; rhetoric and the concept of lyricism in Schubert's instrumental music; British keyboard music and nationhood in the "long" eighteenth century; and the "stories" of Bernstein's *West Side Story*—speaks well for the diversity of our students' interests and the breadth of expertise represented on our faculty!

That same diversity was evident in the lectures presented by distinguished visitors on our department's Symposium Series this past year: Tim Taylor (Columbia University) spoke on the business of music commercials in early radio; Suzanne Cusick (New York University), addressed the challenges of performing the work of a musicologist in her study of the 17th-century composer Francesca Caccini; Andrew Kirkmann (Rutgers University) shared his recent research on 15th-century composers and sources; and V. Kofi Agawu (Princeton University) introduced us to the workings of rhythmic topoi in West African music. An additional "home-team" symposium presentation featured Martin Scherzinger and PhD students Alex Dean and **Stephen Smith** in a multi-media event, "Music, Mass Media and the Age of Unending War: The Case of Madonna and Creed."

In a significant curricular initiative, our department will inaugurate an MA degree program in ethnomusicology in 2005–06.



This program will augment existing certificate and diploma programs that have encouraged students in other degree programs at Eastman to gain credentials in ethnomusicology. The new MA degree program will allow students to tailor courses to their own individual interests in an array of subfields within the discipline, and will include performance opportunities in Eastman's gamelan Lila muni and mbira ensembles as well as other non-western musical organizations in the Rochester community.

Finally, we are eager to welcome three new faculty members who will join us in the fall. **Honey Meconi**, a specialist in medieval and renaissance music, will join the music department on the river campus with a joint appointment in musicology. Recently appointed to Eastman's faculty are **Holly Watkins** and **Melina Esse**, both of UC Berkeley, whose combined expertise in 19th- and 20th-century music will bring exciting new course offerings in opera, gender studies, popular music, and film.

The five graduate students who will enter our PhD program in the fall are a particularly promising group. In short, musicology at Eastman is thriving in its diversity of talented faculty and students, each of whom is contributing to the range of scholarly and performing activities that make our program distinctive. It is exciting and rewarding to be part of that enterprise!

► *Gretchen A. Wheelock is chair of the Musicology department.*

## Chamber Music: Spotlight on Music for All

By Elinor Freer and Timothy Ying

*"This performance featured wonderful energy, and the quality of the music chosen captured the third graders' attention. This was truly a teaching concert—pieces were of an appropriate length and there was terrific interaction with the students. The ESM students really drew the young ones into the performance and asked them questions which helped them listen to and focus on the music. Bravo!"*

THAT RAVE REVIEW was just one of many received by ESM chamber music groups for their Music for All performances presented in the Rochester area this Spring. Altogether this year's Music for All Program (MFA) sent 40 chamber music groups out into the local community to perform a total of 80 concerts for audiences ranging from preschoolers to senior citizens. Over 2,000 people were able to enjoy live music through MFA this year.

Those of you who have followed Eastman's chamber music news in the past may know that spring semester is the time when all brass, harp, piano, string, and wind chamber music groups bring their music out into the Rochester community and present two performances: one for a school-aged audience and one for an adult audience.

The MFA preparation begins each year in January with a presentation by an established professional chamber music group. This year's guest group was the Pacifica Quartet,



**At January's Music for All concert, children, students, and young and old alike shared in the fun of making music with the Naumburg Award-winning Pacifica Quartet.**

winners of the Naumburg Award, and they presented a superb program for an audience of children with approximately 120 Eastman students in observance. The Q&A session that followed was insightful and inspiring, during which the quartet conveyed the importance educational programs and informal concerts play in their career.

In the weeks following the presentation, the Eastman students then submitted written outlines of their two programs and pre-

sented a run-through of the school program for a faculty member and their peers. Finally, the groups were ready to take their performances out into the community. Both the concerts for school and adult audiences took place during a two-week period at the end of March and beginning of April.

The seeds of Music for All were planted back in 1985, when then Associate Director Jon Engberg proposed an "audience-

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building project,” which would include a new and radical undergraduate requirement: that each student would develop and be involved in a project “the intent of which would be to initiate or foster an interest in music in an audience ... which does not normally attend concerts.” The presentation was to be held somewhere outside the confines of Eastman, where concerts are not normally found, and would have “as a significant element discussion by the presenter about the music, the instrument(s), the performers, the composer, etc.” Ten years later, a pilot project was officially in place, directed by Concert Manager Andy Green and Professor Kathleen Bride. Dubbed *Music for All*, a name suggested by Professor John Graham, the program recruited eight student volunteer chamber music groups to perform locally at a school or community site.

Since then, the program has grown steadily to its current size and scope. The

concert venues are chosen to try to reach people from all walks of life. Schools visited included Rochester city and private schools, a school for the disabled, and classrooms in Scottsville, Wheatland-Chili, and Leroy. Performances for adults were presented at diverse venues, including Brighton Public Library, St. John Fisher College, the Hickey-Freeman Company, Alternatives for Battered Women, St. Peter’s Kitchen, Ronald McDonald House, AIDS Rochester, and the Sisters of St. Joseph.

Eastman is currently the only conservatory to have such an extensive outreach program as an integral part of the chamber music curriculum, requiring students to perform outside the concert hall and providing support and training for them as they prepare. Many professional orchestras and performing organizations already use these sorts of non-traditional performances to create stronger bonds within their communities, and the MFA program will give Eastman graduates practical

experience that they will be able to bring with them as they move into the marketplace.

If classical music is to thrive in today’s society, we believe that musicians must recognize the need and responsibility to bring music to new audiences. As educational and community performances become a significant part of a performer’s job description, the skills acquired and refined through participating in *Music for All* will be of the utmost importance to our graduates. The Eastman School has a distinguished history of strength in its chamber music training, and we want our students to continue to lead the way, whether they are performing on the world’s great stages or winning new audiences in a third grade classroom.

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► Elinor Freer is assistant professor of chamber music and faculty coordinator, *Music for All*; Timothy Ying is associate professor of chamber music and co-chair of the Chamber Music department.

## Conducting & Ensembles

*From faculty reports*

THERE WERE MANY highlights among the year’s orchestral concerts, under the direction of **Neil Varon**. The year started off gloriously with a rich, vibrant performance of Richard Strauss’s *Ein Heldenleben* by the Philharmonia. The students were fresh and energetic, and their dedication to the performance was exemplary. Each family of instruments found the time to hold their own sectional rehearsals, a sign of true dedication.

The Eastman School Symphony has been a tough competitor for the Philharmonia all year long. The underclassmen have worked terribly hard and succeeded in building a very tight ensemble. Their performances of difficult works like Brahms’ Second Symphony and Prokofiev’s second *Romeo and Juliet* suite, have earned them the respect of the faculty and their upperclassmen peers. The year culminated in a gala performance of Prokofiev’s Fifth Symphony, Neil Varon con-

ducting, honoring his colleague and friend, David Effron.

The Eastman Chorale, **William Weinert**, conductor, toured in November to Oberlin, Detroit and Buffalo, and performed unaccompanied repertoire ranging from Renaissance motets and Bach’s *Singet dem dem Herrn* to the premiere of *To His Music*, by Cleveland composer Andrew Rindfleisch. A highlight was a combined performance with the Oberlin College Choir on the stage of Finney Chapel of the Verdi *Pater noster* conducted by Oberlin Professor Hugh F. Floyd (MM ’80, DMA ’83). In February, guest conductor Hans Michael Beuerle from Freiburg returned to conduct the Chorale in a program of “Night Music” by Schubert, Brahms, and Reger, in Christ Church.

The Repertory Singers, led by graduate conductors, performed Haydn’s *Lord Nelson Mass* (Brian Kittredge, MM ’04), the Duruflé *Requiem* (Deanna Joseph, MM ’04), Bach’s *Christ lag in Todesbanden* (Courtney Carey, MM ’04), and excerpts from the Rachmaninoff *Vespers*

(Vera Volchansky, MM, ’04). In February, Masters student Brian Russell led an innovative performance of the Bach *Magnificat*, with one player and one singer per part.

January saw the beginning of a new Eastman Women’s Chorus, conducted by Prof. **Susan Conkling** (MM ’89, PhD ’94) and Mark Bartel (DMA candidate in choral conducting). Their repertoire ranged from masterpieces of the women’s repertoire by Brahms, Holst, and Stravinsky, to more esoteric fare by Hildegard of Bingen and R. Murray Schafer.

The Eastman-Rochester Chorus gave the first Eastman performance of Handel’s *Solomon* in December, with the Philharmonia and seven student soloists. The Chorale and ESSO joined the ERC in an April 16 performance of Beethoven’s *Missa Solemnis*, described by the Rochester *Democrat and Chronicle* as “terrific in every respect.” Special praise went to the chorus for its “power, precision, clarity and heavenly feeling” and to the four soloists: graduate



students Mari-Yan Pringle (soprano), Abigail Fischer (mezzo-soprano), Min Jin (tenor), and Ted Christopher (bass-baritone). William Weinert conducted both the Handel and Beethoven concerts.

Almost every Musica Nova Ensemble program this season featured the use of electronics and computers. This is not even the wave of the future; it is and has been in vogue for some time, and it was music director **Brad Lubman's** decision that it was indeed high time to get things going in that direction. Noted guest composers this year were Charles Wuorinen, David Felder, Wayne Peterson, and Steven Mackey. Additionally, a number of concerts featured at least one

work by some of Eastman's student composers. Because of the great diversity and talent of Eastman's student composers, Musica Nova will devote two entire concerts to their music next season.

Wind conducting DMAs Cindi Johnston Turner and Paul Shewan were appointed to new positions after finishing course work at ESM this past year. Turner is the new Director of Wind Ensembles at Cornell University (teacher **Mark Scatterday's** former position) and Paul Shewan was appointed Director of Orchestras at Roberts Wesleyan College, where he has also been Director of the Wind Ensemble.

Premieres of new works by the Wind Ensemble program during the 2004–05 year

have been Roberto Sierra's *Fandangos* and Michel Colombier's *Emmanuel* (both transcribed by Mark Scatterday, *Canzona 26* by Pietro Lapi (transcribed by Cindi Johnston Turner), and Dana Wilson's Concerto for Trumpet, Jim Thompson, soloist (with a newly revised last movement).

In April/May, EWE goes on its eighth tour of Asia, with stops in Japan, Hong Kong, and Macao (see School News, p. 21). And EWE will play at Carnegie Hall on February 7, 2005. The program includes the premiere of the wind version of Jeff Tyzik's *Concerto for Trombone*, with **Mark Kellogg**, soloist; and Karel Husa's *Music for Prague 1968*, with the composer in attendance.

## Sibley Music Library

By Dan Zager

DURING 2004 THE Eastman School of Music will celebrate the 100th anniversary of the founding of Sibley Music Library. While the Eastman School opened its doors in 1921, the Sibley Musical Library (as it was initially known) had been founded seventeen years earlier in 1904. With an initial expenditure of \$3,000 to purchase scores and books, Hiram Watson Sibley (1845–1932) provided a collection of music materials “for the use of all music-lovers in Rochester.” Housed in Sibley Hall—the home of the University of Rochester Library from 1877, and a building that had been provided by Hiram Sibley (1807–1888), father of Hiram Watson—this public music library served amateurs who wished to make music in their homes.

During the winter of 1921–22 this library, which had grown steadily to include some 6,200 scores and 2,400 books, was transferred to the new Eastman School of Music building. Thus, from its very first year of existence the School had the great good fortune of housing a substantial and well-developed library. Under the direction of three remarkably gifted and knowledgeable librarians—Barbara Duncan (1922–1947), Ruth Watanabe (1947–1984), and Mary

Wallace Davidson (1984–1999)—the Sibley Music Library grew to become the largest academic music library in the nation, with current cataloged holdings of some 336,000 books and scores and 78,000 recordings.

We will celebrate the centennial of Sibley Music Library on two successive weekends in October 2004. The weekend of October 15–16 coincides with Eastman's Alumni Weekend. In addition to tours of Sibley, exhibits illuminating its history, and “behind the scenes” looks at Sibley's conservation lab and recorded sound collections, we will celebrate with lectures and concerts. In fact, the best way to observe the anniversary of this significant music library is to engage with music in various ways—performing, listening, and thinking about music in its social and cultural contexts, for music libraries exist to nurture and sustain the art of music in all of its facets: composition, performance, listening, teaching, thinking, and writing about music.

On the weekend of October 15–16 two guest lecturers will join us: Christoph Wolff, Adams University Professor of Historical Musicology at Harvard University, and Marie McCarthy, Associate Professor of Music Education and Chair of the Division of Music Education at the University of Maryland. Saturday evening, October 16, will feature

the world premiere performance of a work specially commissioned for the celebration of Sibley Music Library's centennial: *Four Seascapes for Chorus and Orchestra*, by the Pulitzer Prize-winning American composer, Dominick Argento (PhD '58).

The following weekend, October 22–23, coincides with the annual meeting of the New York State/Ontario Chapter of the Music Library Association, taking place this year at Eastman. The guest lecturer for this weekend is Thomas Mathiesen, Distinguished Professor of Musicology and David H. Jacobs Chair in Music at Indiana University. He is also Director of the Center for the History of Music Theory and Literature at Indiana, and the second of his two lectures on this weekend will include an overview of the CHMTL. Saturday morning, October 23, will include a recital of works held uniquely by Sibley Music Library, and throughout the weekend members of the Sibley staff will offer brief talks on various aspects of the history of the Library.

Both weekends promise to be rich and full, and we hope that many alumni of the School will join us for these celebratory events.

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► Dan Zager is director of the Sibley Music Library.

# Woodwinds, Brass & Percussion

By John Marcellus

THE “WWBP” STUDIOS continue to keep our students in the public eye and connected to the finest musicians.

In November, **Bonita Boyd** and the flute studio had the honor and pleasure of having renowned and beloved Joseph Mariano back at Eastman. Famous Eastman graduate flutists from all over the world returned to honor him. Mr. Mariano even gave a master class (the first one ever!) to the current Eastman flute class. Other master classes were led by renowned flutists Susan Milan, Robert Dick, and Mimi Stillman. In addition, Mariano participated in a panel discussion with former professors Stanley Hasty, David Van Hoesen, and Morris Secon. (See our “Letters” column for a photograph of this event.) A beautiful portrait of Joseph Mariano painted by his grandson, Michael Vezza, now hangs in the

Cominsky Promenade. It was a great flute year for a terrific flute class at Eastman!

The Horn Choir, led by **Peter Kurau**, performed a tribute to St. Hubert (patron saint of the hunt) on the “Eastman at Washington Square” series in October, 2003. In November a “Live from Hochstein” Holiday Concert was broadcast on Rochester’s NPR affiliate WXXI-FM. In the spring, there were concerts at the Eastman Theatre, the St. John’s Concert Series in Honeoye Falls, and in Rochester in the Music at St. Andrew’s Series. As a result of its success at the 2002 International Horn Symposium in Lahti, Finland, the Horn Choir was invited to present three performances at the 2004 Symposium in Valencia, Spain, from July 24–30.

The Eastman Trombone Choir with Alumni started the school year on August 30, with a “Trombone Salute to the Bemus Pops” on the new Floating Stage at Bemus

Point, on Lake Chautauqua. The Choir also traveled to Penn State in April for the annual *Frühling Posaunen*, with the trombone choirs of Penn State (directed by **Mark Lusk**, BM ’81, MM ’83), Ithaca College (directed by **Hal Reynolds**, DMA ’89), and East Carolina University (George Broussard, Director).

The “Bionic Bones” jazz trombone ensemble performed at the annual Alec Wilder Celebration in February, and made a return appearance at the NYS Brass Conference at SUNY Purchase in April. **Jim Pugh** (BM ’72), instructor of trombone at Purchase, was most helpful to us during the Conference. Master classes included **Steve Witser** (BM ’81), acting principal, Cleveland Orchestra, and **Ralph Sauer** (BM ’65), principal, Los Angeles Philharmonic.

► John Marcellus is professor of trombone and chair of the WWBP department.

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# Jazz Studies & Contemporary Media

By Harold Danko

THE JCM DEPARTMENT generated hundreds of public performances throughout 2003–2004. An array of residencies by prestigious guest artists inspired students, faculty and audiences throughout the school year and during the Rochester International Jazz Festival in June.

In March students got to know the many facets of Bob Brookmeyer during his week-long visit, hearing his jazz pieces and valve trombone artistry on the Chamber Jazz Concert and then his new composition for studio orchestra and string quartet a couple of days later in Eastman Theatre. Pianists Clare Fischer and Barry Harris, drummer Jim Black and Pachora, trombonist/composer Joey Sellers, saxophonists Ron Bridgewater, Pat LaBarbara, Dave Liebman, and Gary Foster, guitarist Barry Greene, and violinist Billy Bang were all in the classrooms and on stage with Eastman students at various times.

Alumni who returned included pianist Gary Versace, woodwind specialist Charles Pillow, and composer/pianist Bill Cunliffe, who premiered a new piece for the Jazz Lab Band commissioned by the Commission Project. Our ongoing collaborations—with Eastman's Community Education Division, the Rochester International Jazz Festival, WGMC radio, as well as the Bop Shop and other local presenters—strengthened the role of Eastman as a year-round venue for top-quality jazz.

Bragging about students is surely the easiest and most satisfying part of my job as chairman. Student performances, commencing with the JCM Student Showcase concert in early fall and continuing through more than a dozen recitals of graduating students in the spring, drew larger audiences and strong positive response. We heard our first recitals by jazz DMA students, pianist Michael Stryker and trombonist Ken Krane, and interesting spin-off groups from our jazz performance workshop program in various gigs around town.

An invitation by the East Coast Jazz Festival to our award-winning “Very Tall Band”



**In March, composer and trombonist Bob Brookmeyer (shown here with Bill Dobbins) spent a week in residence, performing and leading Eastman ensembles in his music.**

provided the opportunity for them to be heard in a festival presentation with other high-level college jazz ensembles. The personnel are Brian VanArsdale (saxophone), Clarence Hines (trombone), Dan Wright (trumpet), Nathan Heleine (saxophone), Kevin Fukagawa (piano), Dan Loomis (bass), and Jared Schonig (drums). Hines, Loomis, Schonig, and Michael Stryker played last fall with the Rochester Philharmonic Orchestra in its annual Eastman student showcase. Pianists Dalton Ridenhour and Alex Collins were winners in the Betty Carter and Winton Kelly competitions, respectively, and pianist Mamiko Kitaura impressed those at the Henry Mancini Institute last summer to the degree that she was hired for a tour with Monica Mancini this spring, arriving back in time to complete her MM studies.

JCM faculty members were busy in and out of school, with CD releases by each of them during the last year. All faculty members were heard in various concerts and recitals at Eastman, and Rich Perry performed again with the faculty jazz quartet at the IAJE conference in New York City in January.

On the academic front, we are focusing on the integration of classroom activities

and performance practices. We were able to expand our faculty with the joint appointment, in JCM and Theory, of pianist Dariusz Terefenko, a PhD candidate who has been a JCM teaching assistant for several years.

I continue in my role as an improvising administrative orchestrator (kind of like driving the bus) while Bill Dobbins, Clay Jenkins, Jeff Campbell, and our other dedicated faculty members attend to the daily musical needs of BM, MM and DMA students. It would be hard to sell “football education” without games to play, and equally hard to promote “jazz education” without gigs to play. Our aim is to provide ample performance opportunities for every student in the program.

In another kind of performance, our first JCM challenge slow pitch baseball game this spring, the Dobbins-led team defeated the Danko team, 26–25, with a bottom of the ninth come-from-behind rally. After sore muscles heal and new strategies are in place, this is sure to become an annual event. Alumni who can hit are hereby encouraged to contact us.

➤ *Harold Danko is chair of the Jazz Studies and Contemporary Media department.*

## Kent Kennan (1913–2003)

WE DON'T KNOW if the death of Kent Kennan (BM '34, MM '36) last November was marked with a moment of silence in music classrooms throughout the land, but it certainly could have been. Kennan's two textbooks, *The Technique of Orchestration* (1952) and *Counterpoint* (1959), are perennial required reading.

Kennan was a respected composer; his *Night Soliloquy* (1939) is standard repertoire for flutists, has been recorded several times, and was one of the few American works conducted by Toscanini. But it's safe to say he is best known as the writer whose textbooks helped train generations of composers in

two basic building blocks of music.

While at Eastman, Kennan won the Prix de Rome for his 1936 *Symphony*. After returning from Rome in 1939, he joined the University of Texas (Austin) in 1940. Called away by World War II, he returned to UT in 1949 and stayed there until retiring in 1983. He earned a reputation as a fair, meticulous, and dry-witted teacher, but not as a prolific composer: for most of his life, teaching supplanted composing. After retiring, Kennan did write some chamber works, and a much-performed arrangement for clarinet and orchestra of Prokofiev's *Flute Sonata*.

Kennan never heard his only symphony performed in 1936 under Howard Hanson, but nearly 70 years later, its slow movement was performed as a 90th birthday tribute by the Austin Symphony under Peter Bay (whom many Eastman alumni will remember as Principal Guest Conductor of the Rochester Philharmonic in the 1980s and '90s). Kennan originally pooh-poohed the revival of this music, but he was very satisfied with Bay's interpretation and with the critical response; one reviewer called it "a forgotten masterpiece of the American symphonic canon."

## In memoriam

### 1920s

**Doris (Twitchell) Fitch**  
(BM '27), October 2003

### 1930s

**Elizabeth K. (Keenholts) Crawford**  
(BM '33), February 2004  
**Frederick Westphal**  
(MAS '39, PhD '48), December 2003  
**W. Stanley Wilson**  
(BM '36), June 2003  
**Gladys Zinsmeister**  
(BM '36), November 2003

### 1940s

**Walter F. Barnett**  
(NO '49), January 2004  
**Catherine Ruth Benner**  
(BM '44), July 2003  
**Karolynn Betts**  
(BM '49), September 2003  
**Harriett (Carnrite) Bressoud**  
(BM '44), December 2003  
**Alice Adele Cave**  
(NO '45), January 2004  
**Rita (Thomas) Malone**  
(MAS '46), February 2004  
**Alfo Micci**  
(BM '40), January 2004  
**R. David Missal**  
(BM '42), November 2003  
**Bernice F. Ring**  
(BM '48), January 2004  
**Charlotte (Wachs) Schuster**  
(BM '41), February 2004  
**Everett Leroy Timm**  
(MAS '43, PHD '48), February 2004  
**Marguerite (Zoppoth) Whybrew**  
(BM '44, MAS '50), December 2003

### 1950s

**Robert W. Diehl**  
(BM '53), February 2004  
**Rudolph V. DiFelice**  
(BM '53), March 2004  
**Carol Ann (Zefers) Harrigan**  
(NO '57), January 2004  
**Bernard Mallon**  
(NO '52), October 2003  
**Mary Jo (Corrick) Pierce**  
(BM '56), February 2004  
**Carolyn Wilhoyte**  
(MM '59), January 2004

### 1980s

**Nori NkeAka**  
(BM '84), January 2004



## 1930s

**Lorn Christensen** (MAS '36), who died in March 2000, was honored by the U.S. Army on December 6 with the dedication of the Chief Warrant Officer Lorn Christensen Music Library Room, 70th Regional Support Command, Fort Lawton, WA. Christensen was bandmaster of the 70th Infantry Division Band during the WWII European campaign and occupation, from 1943–45.

**David Diamond** (NA '37), who turned 88 in July 2003, was the subject of a profile in the Rochester *Democrat and Chronicle* in February. Writer John Pitcher interviewed Diamond, delving into the life and work of “one of the century’s most polished and prolific composers.” The Rochester Philharmonic Orchestra recently commissioned a *Fanfare for George Eastman* from Diamond, which will open the orchestra’s 2004–2005 season.

**Joshua Missal** (BM '37, MM '38) writes “2003, and so far 2004, have been good years for me. Am at work on several new works.” His recently published compositions include *Freedom March*, *Passing*, *Three American Portraits*, several pieces for percussion ensemble, and many other works. Joshua also sent word of the death of his brother **R. David Missal** (BM '42; see “In Tribute”).

**Paul Oncley** (BM '32, MM '33), a Rochester Philharmonic violist for many years, was among many UR alumni guests at a recent dinner at the Kendal Retirement Community in Oberlin, OH. Oberlin (pop. 8,200) and environs has one of the highest concentrations of UR alumni of anywhere in the United States. The Eastman graduates, many of whom teach at Oberlin College, include **Brian Alegant** (PhD '93), **Marci Alegant** (MM '95), **Demain Brichta-Verdugo** (MM '98), **Allen Cadwalader** (MA '77), **Catherine Meints Caldwell** (BM '66), **H. Gerald Crawford** (BM '59, MM '72), **Hugh Floyd** (MM '85), **James Howsmon** (MM '78), **Louise Howson** (BM '85), **Laura Kuennen-Poper** (BM '82, MM '84), **William Lumpkin** (BM '87), **Penelope Peters** (Ma '85, PhD '90), **Deborah Rifkin** (PhD '00), **George Sakakeeny II** (BM '78),

## Send your news!

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

**Fax:** 585-274-1089

**E-mail:** [Eastman-Notes@esm.rochester.edu](mailto:Eastman-Notes@esm.rochester.edu)

Deadline for the December issue of *Notes* is October 29, 2004.

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

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

**Carol Sedgwick** (MM '74, DMA '83), **Kathryn Stuart** (BM '74, MM '76), and **Rochelle Travis** (MM '79). If you live in the Oberlin area and are a UR/ESM alum or have another Rochester connection, contact Donald. [Hultquist@oberlin.edu](mailto:Hultquist@oberlin.edu).

**Mary Clemens Paul** (BM '31) celebrated her 95th birthday last year in Pasadena, CA. She informs us that her social life is in full swing, and her interest in music continues, as she attends an ongoing music workshop within her residential community, as well as performances by the Coleman Chamber Music Association, of which she is a Life Member. One of her fondest Eastman memories is of preparing dinner for a special guest—Howard Hanson!

Clarinetist, teacher, and textbook author and editor **Frederick Westphal** (MAS '39, PhD '48) who died December 23, 2003 (see p. 30), was remembered at a memorial service on February 20 in Sacramento, CA, where he taught from 1948 to 1986. A “Memorial Clarinet Concert” the same day brought together 19 Westphal students from four decades; speakers included former Eastman School Director Robert Freeman. Westphal will receive a posthumous Alumni Achievement Award at Alumni Weekend 2004.

## 1940s

**Frank Hruby** (BM '40, MM '41) reports that he “is back at work reviewing concerts by the Cleveland Orchestra and other local orchestras

via good-music station WCLV 104.9.” Frank was music critic, music editor, and arts columnist for the *Cleveland Press* until its demise in 1982.

**Rosa Julstrom** (MA '47) was profiled in the August 26, 2003, *Macomb (IL) Eagle* for her efforts promoting the music of her late husband Clifford Julstrom, which his widow describes as “always tonal, but with 20th century dissonance combined with romantic and impressionist flavors.” Mrs. Julstrom spent ten years computer-copying Clifford’s compositions, to preserving his legacy and making his work accessible to performers.

**Laura Sias** (BM '47) was honored by the Warren (Michigan) Symphony Orchestra at a concert on November 2, 2003. She had played with the orchestra for 23 years, 21 of them as Principal Double Bass. 50 of her string students performed her *Variations on “Boil Them Cabbages Down”* under her baton, and the orchestra’s principal bass chair was named The Laura Sias Bass Chair.

**Charles Strouse** (BM '47) is having a busy and honor-filled year. In April, the Friars Club presented a musical tribute to the composer, and in May, the Kaufman Center presented *Welcome to the Theater*, a celebration of Strouse’s songs, in its “Broadway Close Up” series at New York’s Merkin Concert Hall. A concert version of his ever-popular *Bye Bye Birdie* was in the City Center *Encores!* Series in May. Strouse recently completed a companion piece to his one-act opera *Nightingale* (a commission from Eastman’s Hanson Institute for

American Music), to be performed in Kilbourn Hall this November.

## 1950s

**Lawrence Angell** (BM '54, MM '55), former Principal Double Bass of the Cleveland Orchestra, taught bassists at Michigan State University during the spring 2004 semester. He was on the faculty of the Hawaiian Contrabass Festival in Honolulu in March 2002 and 2004, will be at the new Symphony Orchestra Academy of the Pacific (SOAP) in June–July, and remains an active soloist, performer, and clinician (see [www.lawrenceangell.com](http://www.lawrenceangell.com)).

Conductor **Paul Freeman** (BM '56, MM '58, PhD '63), founder and conductor of the Chicago Sinfonietta, was featured on the CBS special *Portraits of Color: Chicago African-American History Makers*, which aired in Chicago in February. Freeman is also the subject of WFMT’s *Global Maestro*, the first major national and international classical music radio series led by an African-American symphony conductor. The program is carried on a record 127 radio stations across the United States.

**Walter S. Hartley** (BM '50, MM '51, PhD '53) writes, “Since my retirement from SUNY-Fredonia in 1991, I have been busier than ever, primarily with composition ... I have been guest composer of the saxophone faculties at California State University at Long Beach, San Diego State, West Virginia Wesleyan College, East Carolina University, Florida State, and Indiana University ... in 2000 I received a special achievement award from the International Tuba-Euphonium Association. I have been a member of ASCAP since 1959 and have received their Standard Award for serious composition every year since 1962. Since 1992 I have also been associated with the nationwide community of Sacred Harp singers ... I have also formed a four-hand piano duo with fellow Eastman alumnus **Paul Hartley** [BM '57, MA '60], to whom I am related only musically (we both studied piano with José Echániz) ... We have five grandchildren, whom we visit often; my wife still plays the flute, and is much involved in volunteer service and genealogical

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research.” He adds that many of his compositions are currently available on CD; for more information visit [www.walterhartley.com](http://www.walterhartley.com).

**Sydney Hodkinson** (BM '57, MM '58) recently published a number of recent works including *String Quartet No. 5, Shredded Postcards, Rogatio Gravis, Monumentum pro Umbris, Meditation*, and *Drawings, Set 13* (all Merion/Presser). His guest composer visits include Del Mar College, Corpus Christi TX (September 2003), University of Cincinnati and Stetson University, Deland, FL (November 2003).

**Donald R. Messina** (BM '56, MAS '57) writes, “in addition to teaching over 40 years—part-time now at Aquinas Institute—I have become concert director of St. Andrew’s Church in Rochester, soliciting and scheduling orchestras, choruses, and soloists for concerts and recitals. I also have guest conducted the Hochstein Chamber and Youth Orchestras, the Penfield Symphony, and the Brockport Symphony, and created and conducted the Eastman-Leung Chamber Orchestra for a special concert at St. Andrew’s.”

**Robert Palmieri** (BM '54) and **Margaret Walsh Palmieri** (BM '53) recently edited the second edition of *Encyclopedia of the Piano* (New York-London: Routledge, 2003). Robert is series editor for the three-volume series, which also includes volumes on *Harpsichord and Clavichord* and *Organ*.

**Marian Anderson Paton** (BM '54, MM '56) looks forward to the 50th reunion in October, and writes: “To catch you up: 1980–82: Co-director of the exchange program between the University of Colorado and the University of Regensburg, Germany. 1981–91: Gave numerous women composer lecture recitals in this country and abroad. High point was a televised program in the Athenaeum, Bucharest. 1987: divorced. 1989–90: Voice professor, San José State, CA. 1991–96: Voice professor, University of Regensburg. Thought of retirement. That lasted two years. The past three years, I’ve taught ESL in Boulder and also have taught two brain-injured students with beautiful voices.”

In May 2003, **Lewis Rowell** (BM '55, PhD '58) delivered the 14th annual William Poland lecture at Ohio State University, “The Public Life of Musical Works: Musical ‘Icons’ and Twenty-First-Century Culture.” In December 2003, he was presented with an ASCAP Deems Taylor Award for his article “New Temporal Horizons and the Theory of Music,” in *Music in the Mirror* (University of Nebraska Press, 2002). Rowell is Professor of Music, Ethnomusicology, and India Studies at Indiana University.

Flutist **Gretel Y. Shanley** (BM '53, MM '55) sends *Notes* an “Aloha!” from Hawaii. She was recently first flutist of the Maui Symphony for two years, and appeared as soloist with four major musical groups on Kaua’i; the Topanga (CA) Symphony featured her in Debussy’s *Afternoon of a Faun*. At home, she offers *Happyworld Music for Peace*, for families with infants under three years of age. The historic first recording of the Hindemith and Nielsen wind quintets, with Shanley on flute, has been reissued on Crystal Records.

**Martha Stonequist** (BM '57) was profiled in the Saratoga (NY) *Times Union* on her retirement after 17 years as Saratoga City Historian and Archivist.

## 1960s

**William M. Anderson** (BM '63, MM '64) sends word of two recent books: *Integrating Music Into the Elementary Classroom* (Schirmer, 2004), with Joy E. Lawrence; and *World Musics* (Shaanix Normal University Press, 2003), with Patricia Shehan Campbell. *World Musics* is a Chinese translation of the MENC’s *Multicultural Perspectives in Music Education*, an introduction to world music for elementary and secondary school students.

Dr. **Mary Beth (Henneous) Armes** (BM '63) has moved back to the United States after 20 years as a full-time opera coach in German theaters. In recent years she lived in Munich, where she was assistant choral director at the Gärtner Platz Theater, *Studienleiterin* (head coach) for the Augsburg Theater, and taught at the Munich Hochschule für Musik und Theater.

The International Trombone Association President’s Award was presented to **Edward Bahr** (BM '63, MM '65) on August 9, 2003, at the International Trombone Festival in Helsinki, Finland, “In recognition of his distinguished service and commitment as ITA Audio and Video Reviews Editor from 1975–2003.” After 28 years of writing introductory paragraphs and editing reviews, Bahr completed his editorship with the October 2003 issue of the *ITA Journal*. He is professor of music at Delta State University, Cleveland, MS, and performs in the Tupelo (MS) and Delta Symphony Orchestras.

**Cheryl Carnahan** (MA '69) was recently elected to the board of directors of St. Martin’s Chamber Choir in Denver, CO. She continues to work as a national fundraising consultant and to teach in the Denver area. She taught music theory at the first-ever Colorado Recorder Academy in Boulder in summer 2003. She and her husband, Steve Hahn, live in downtown Denver. They welcome visits and calls from any members of the Eastman faculty.

**Jeanne Rizzo Conner** (BM '66, MM '68) writes: “I have just been named a 2004 ‘Award of Excellence’ winner by Bank of America. This award is granted to less than 1% of the bank’s associates. I am currently the Southeast Florida District Manager of Home Focus Valuation Services, a subsidiary of Bank of America that provides real estate appraisal services for the bank. I also am harpsichordist with La Folia, a small Baroque ensemble performing regularly in south Florida.”

**Karen Hagberg** (MA '68, PhD '76) recently published *Stage Presence*

*From Head to Toe: A Manual for Musicians* (Scarecrow Press). The guide to proper concert deportment for musicians, from symphony conductor to page-turner, is actually the first textbook on this neglected topic. Conductor Michael Tilson Thomas called *Stage Presence from Head to Toe* “a clear, concise, and absolutely to-the-point guide.” Hagberg’s prize-winning piano students have performed in the United

States, Europe, and Japan, and she is a consultant and workshop presenter on stage presence.

**John Kuzma** (MM '68) performed Bach’s *Art of the Fugue* on the newly restored 80/IV Reutel/Morel organ at Montview Boulevard Presbyterian Church, Denver, on March 16, 2004, sponsored by the Denver Bach Society. John is completing his 17th year as Montview’s Minister of Music; he was formerly music director of the American Boychoir (Princeton NJ) and the San Diego Chamber Orchestra. His works have been performed by the Chicago Symphony and many Denver groups, including Colorado Symphony, Denver Brass, Colorado Children’s Chorus, and Denver Gay Men’s Chorus.

**H. Bruce Lederhouse** (BM '61, MM '63) retired in July 2003 as Director of Music of The Church of the Holy Spirit, Orleans, MA. His career as church musician and Episcopal priest also led him to churches in New York, North Carolina, and Tennessee. He currently resides in New York City, where his wife, Sue, is a student at the General Theological Seminary.

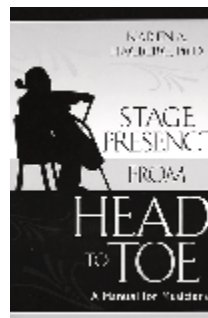
*Consider the Lilies*, the title song for the recent Mormon Tabernacle Choir CD, is a choral setting by **A. Laurence Lyon** (PhD '65). Over 106,000 copies were sold in 2003, making it the Choir’s third-best-selling recording. Lyon’s oratorio *Visions of Light and Truth* was given ten performances in Utah, Idaho, Arizona, and Nevada in March 2003. It has been recorded in CD and DVD format.

Highlights from a long letter from **Laura Mann** (BM '65, MM '72),

professor of voice and opera at George Mason University, include: “One of the most exciting events of 2003 for me was the premiere of the one-act, one-person opera/monodrama *The White Cliffs* by Natalia Raigorodsky, in which I created the lead and only role of Susan Donne ... Tasha (Natalia) also asked me

to select songs for a CD, released last December on the Wings of the Morn-

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# Eastman alumni on CD

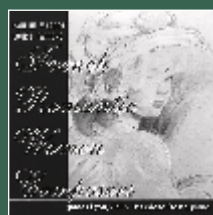
**Michael Torke** (BM '84) had the good fortune of having many of his works recorded on the Argo/Decca label in the 1980s and 1990s – but as classical recordings will, they dropped out of print fairly soon. When it happened, Torke bought up the rights and reissued them himself in 6, a six-disc set on Ecstatic Records (named, we assume, after Torke's popular orchestra piece *Ecstatic Orange*). *The New York Times* included 6 among the best classical CDs of 2003, calling it “a handsome package of vibrant, appealing, and well-wrought music.” For information, visit [www.michaeltorke.com](http://www.michaeltorke.com).

**William Eddins** (BM '83, MM '86), resident conductor of the Chicago Symphony Orchestra, has just embarked on *Bad Boys*, a project he describes as “a planned 10-CD journey through piano repertoire known, unknown, and perhaps unknowable.” Volume I consists of Beethoven's “*Hammerklavier*” Sonata coupled with William Albright's *Nightmare Fantasy Rag*, and is available at [sonatabop.com](http://sonatabop.com).



Adventurous pianist **Janice Weber** (BM '74) recently released a CD of piano music by Leo Ornstein (1892?–2002), one of the great “Futurist”

composers of the early 20th century (Naxos 8.559104). The dates are not misprinted: Ornstein lived to be well over 100, and the music on this CD—including *Piano Sonatas nos. 4 & 7*, *Danse Sauvage*, and *Suicide in an Airplane*—was written between 1913 and 1988!



Violinist **James Lyon** (BM '83) has just released a CD with his Pennsylvania State University colleague, pianist Marylène Dosse,

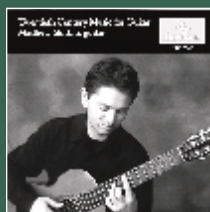
devoted to music by two 19th-century French Romantic composers: Pauline Viardot's (1821–1910) *Six Morceaux* and *Sonatine*

in A minor; and Louise Farrenc's (1804–1875) Sonata No. 2 in A major, Opus 39. Both women were important musicians in their time: Viardot, a mezzo-soprano, gave the first performances of music by Schumann, Brahms, and Fauré, among others; Schumann praised Farrenc's piano music for its “subtle aroma of Romanticism.” The CD is available at [www.cdbaby.com](http://www.cdbaby.com).



**Brian Dyskstra** (MM '65, DMA '69) has a new CD of *Concert Rags* (Centaur 2662), including such lively items as *Caffeinated Rag* and *The Indo-*

*lent Life*, performed by Noel Lester, piano and others.



*Twentieth Century Music for Guitar* with **Matthew Slotkin** (BM '98, MM '99, DMA '01) includes classics by Roussel, Milhaud, Poulenc,

Frank Martin, and Henze, as well as the first recording of Chavez's *Feuille d'album* (Centaur 2646).



**Danan Healy**, who received an MM and Performer's Certificate in vocal performance in 2000, can be heard on the new CD by the group

Aeolian May: *Port of Embarkation*, available at [www.cdbaby.com](http://www.cdbaby.com) and [www.amazon.com](http://www.amazon.com).

An all-**Kamran Ince** (MM '84, DMA '87) CD was released in March by Present Music Ensemble (Innova 600). The program includes Ince's *Flight Box*, the violin concerto *In White*, *Turquoise*, *MKG Variations*, and *in Memoriam 8/17/99*. In addition, Ince's piano duo *Scheherazade Alive* is featured on the new CD *1001 Nights*, played by Ferhan and Ferzan Önder (EMI Classics 557672).



## Grammy gold for Eastman alumni

As usual, Eastman alumni were well represented in the 2004 Grammy Awards nominations. Composer **Joel McNeely** (MM '84) was nominated for his score for the movie *Holes*; jazz trombonist and composer **John Fedchock** (MM '85) got a nod for “Best Instrumental Arrangement” for *Caribbean Fire Dance*; percussionist **Niel De Ponte** (MM '76) was nominated as “Best Instrumental Soloist with Orchestra” for a recording of Tomas Svoboda's *Marimba Concerto* with the Oregon Symphony; and **Dominick Argento's** (PhD '58) song cycle *Casa Guidi* was included in the nods for “Best Contemporary Composition.”

And the winner was ... Argento. True, the work was written as long ago as 1982, for Frederica von Stade; but the first recording of *Casa Guidi* only came out in 2003, with von Stade as soloist and Eiji Oue leading the Minnesota Orchestra (Reference RR100CD), making it brand-new by Grammy rules.

The CD, which received two other nominations, also includes Argento's *Capriccio for Clarinet and Orchestra* (Rossini in Paris) and *In Praise of Music: Seven Songs for Orchestra*.

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**Bill Cahn** BM '68 and **Bob Becker** BM '69, along with other members of the percussion ensemble Nexus, are featured on *Drumtalker* (Nexus 10713). The program includes Peter Schickele's *Percussion Sonata No. 2, "Woodstock"*; Russell Hartenberger's *Invisible Proverb*; and four solo xylophone medleys by Becker. *Drumtalker* is available at [www.nexuspercussion.com](http://www.nexuspercussion.com).



Pianist **Joel Schoenhals**, MM '96, DMA '98, who teaches at Michigan State University, has just made his debut recording, of all 84

pieces in Bartók's *For Children* (Fleur de Son 57958). The *Memphis Commercial Appeal* said, "It would be difficult to imagine a better rendition ... I listened to this album over and over with increasing pleasure."



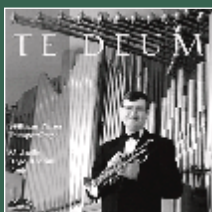
**Mary Térey-Smith** (PhD '72), sent her recent CD *Syrens, Enchanters, and Fairies: 18th Century Overtures from the London Stage*

(Dorian 93251). Térey-Smith conducts the baroque orchestra Capella Savaria on the recording, includes little-known music by J.C. Smith (*The Fairies*), J.A. Fisher (*The Syrens*), T. A. Erskine (*The Maid of the Mill*), and Thomas Arne (*Artaxerxes*).

No Sale Value, a "livetronic" project based in Boston and New York, has released its first CD, entitled *Nu Currency*. The band includes **Pat Donaher** (BM '97), **Chris Vatalaro** (BM '99), **Joshua Valteau**, aka DJ Industrial Average (BM '00), and a guest appearance by **Tim Albright** (BM '98). The album was co-produced by Donaher and former Eastman faculty member **Michael Cain**, and is a collection of groove-based originals and wild, otherworldly group improvisations. It is available through the band's website: [www.nosalevalue.com](http://www.nosalevalue.com).



Antonio TX which she directs. *Mexican And American Music* features Sant'Ambrogio and pianist Jeffrey Sykes in music by Gershwin, Foss, Halffter, and Ponce – not to mention an *Aria* by **Kevin Puts** (PhD '96). For information visit [www.cpmf.us](http://www.cpmf.us).



includes music by Monteverdi, Telemann, Handel, Arutunian, William's father Frank Picher, and others. For information visit [CDBaby.com](http://CDBaby.com) or write [stemikmusic@aol.com](mailto:stemikmusic@aol.com).



**Jean Rayburn** (BM '48, MM '50) celebrated his fortieth year as a strolling violinist at Bevo Mill, a historic restaurant in St. Louis, by releasing *Just For You*, a two-CD set of his renditions of dozens of classic pop songs, beginning with "What Is This Thing Called Love?" and ending with "Wunderbar." To obtain *Just For You*, call Bevo Mill at 314-481-2626.

*Rags to Riches: A Syncopated Century* (ABC Classics), by pianist **Donna Coleman** (DMA '86), is a survey of the evolving ragtime tradition and its influence on composers from Missouri to Melbourne, including Scott Joplin, Jelly Roll Morton, Ives, Bolcom, and others. Order directly from [www.shop.abc.net.au](http://www.shop.abc.net.au).

Conductor **Mariusz Smolij** (DMA '98), music director of orchestras in Louisiana and Poland, has begun a series of recordings of Polish and American masterpieces with

Violinist **Stephanie Sant'Ambrogio** (MM '85) has sent a CD produced by the Cactus Pear Music Festival, a summer festival in San

Organist and trumpet **William Picher** (MM '80) plays both instruments on his new CD *Te Deum* (Stemik CD-104).

The varied program

**Jean Rayburn** (BM '48, MM '50) celebrated his fortieth year as a strolling violinist at Bevo Mill, a historic restaurant in St. Louis, by releasing

Sinfonia Varsovia. The most recent release (Accord ACD 119) contains three American favorites: Gershwin's *Catfish Row*; Copland's *Rodeo*; and Bernstein's *Symphonic Dances from "West Side Story."*



Flutist **Merrie Siegel** (BM '89), currently professor of flute at the University of Idaho, released her first solo CD, *Flute Music of the Ameri-*

*cas*. This innovative collection includes some previously unrecorded pieces by composers from throughout our continent, with works by Marco Granados, Gutiérrez Heras, **Katherine Hoover** (BM '59), and others. For information, contact Merrie at [msigel@uidaho.edu](mailto:msigel@uidaho.edu).

*Angels and Swales* (New World), a CD of music by **Beth Anderson**, was released this spring. *All Music Guide's* David Lewis said, "The listener will delight in this mature, unsentimental chamber music which nonetheless speaks of a love of old things, distant memories, and cherished knick-knacks."

We mentioned *Plaintive Melody*, the recent release by English hornist **Thomas Stacy** (BM '60) and harpsichordist **Kenneth Hamrick** (DMA '92), in the last issue of *Notes*, but we're also happy to quote its favorable review in the February 2004 *Gramophone*, which called the Delos CD "mesmerizing" and Stacy "a musician with a river of elegant lyricism flowing through his veins."

*Some other alumni CDs are mentioned in the "Alumni Notes" section of this issue.*

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



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ing label, called *Songs of Light and Joy* ... After being Artistic Director of the Opera Theater for 6 years, I elected to step aside to teach an innovative new course in stage movement for the fall which I'll be carefully crafting, and to coach opera." Laura also toured for the Virginia Commission for the Arts in two shows, *In a Woman's Voice* and *The Many Faces of Love*. For more information visit Laura's website, [lauramann.com](http://lauramann.com).

**Karen Pfouts Maxwell** (BM '68) will retire in June 2004 after 34 years of public school teaching in grades K-12. For the past 20 years she has been Choral Director at Streamwood High School in Illinois. She has also served as Director of Music/Organist/Choir Director over the years, and taught Music Methods at Judson College.

**Carter Nice** (BM '62), former music director and conductor of the Sacramento Symphony, is entering his 21st season as music director and conductor of the Bear Valley Music Festival, in the High Sierras of CA. The programs (August 1–15) include a chamber music concert, five orchestral concerts, and two performances of Mozart's *Magic Flute*.

Trumpeter and trombonist **John Russo** (BM '66) has been a mainstay of the Ithaca jazz scene for years, founding his East Hill Classic Jazz Band in the 1980s. In January, he performed at LeMoyne Manor in a concert presented by the Jazz Appreciation Society of Syracuse.

**Bruce Smith** (BM '62, MA '65) received his commercial pilot rating on January 31, 2003, and became a certified flight instructor on February 25, 2004. He has also been a violinist in the Detroit Symphony Orchestra since 1975.

**Jerry Neil Smith** (PhD '63) was featured clarinet soloist and composer at Southwestern Oklahoma State University at Weatherford, OK, in December 2003. His *South of the Border* for high school orchestra, premiered in 2002, will be available from Neil Kjos Music Publishers this spring.

**Ellen Lockwood Powley** (BM '67) is an Associate Lecturer in the Women's Research Institute at Brigham Young University, having earned her

Master's in Education and a Doctorate in Educational Leadership. **Harrison Powley** (BM '65, MA '68, PhD '75) continues as Professor of Music and head of the Musicology Division at the School of Music, Brigham Young University. He recently completed a four-year term as President of the American Musical Instrument Society. Continuing their musical performances, they also enjoy piano, voice, violin, and cello recitals by their grandchildren.

In December, composer **Diane Thome** (BM '63) was celebrated with a retrospective concert of her music at Meany Hall, University of Washington (where Thome has taught for 27 years and chairs the composition program). *Seattle Times* critic Melinda Bargreen wrote "Thome is an important composer, and she is a composer who will not be pigeonholed." Recent works performed in concert include *Fragrance of Orchids* (Seattle), *Like A Seated Swan* (Thunder Bay, Ontario), and *Estuaries of Enchantment* (Boulder, Colorado; Singapore). Thome's recent CD, *Bright Air/Brilliant Fire*, was described by *Computer Music Journal* as "a must-have for every electro-acoustic music collector."

## 1970s

**Malcolm S. Brashear** (BM '75) just completed his first semester at the University of South Carolina, in the DMA program for orchestral conducting under Donald Portnoy.

**Paul E. Budd** and **Melissa Shuler** (both BM '78) were married on May 25, 2003, at First Memorial Presbyterian Church, Dover, NJ. Paul is currently organist/choir director at First Presbyterian Church of Boonton, NJ, and music director at Allegro Productions, Lake Hiawatha, NJ.

**Craig Cramer** (MM '77, DMA '83) gave a recital on April 18 in the St. Cecilia's Cathedral Organ Festival in Omaha, NE. He is a frequent guest on the nationally syndicated radio program *Pipedreams*.

**Sara Faust** (BM '74) is president of Faust Harrison Pianos, the largest retailer of rebuilt Steinways and Mason & Hamblins in the country. "Though I no longer seriously play

the piano," she writes, "I recently recorded (with Tienni Chen) the four-hand version of the *Nutcracker Suite* on Piano Disc." (See [www.pianodisc.com](http://www.pianodisc.com).)

**Cynthia Folio** (MA '79, PhD '85) received her 11th annual ASCAP Standard Award for composition in summer 2003. Her *When the Spirit Catches You* ... was premiered February 20, 2004 at Wilmington Music School by the Relache Ensemble. She continues to serve on the board of *Music Theory Spectrum* ex tempore, and is completing her book *Analysis for Performers*. With her husband, **Aleck Brinkman** (BM '66, MA '70, PhD '78) she presented a paper on creativity in jazz in April 2004, at the first Conference on Interdisciplinary Musicology in Graz, Austria. As a flutist, she performs regularly with Network for New Music and New Music Trio.

**Robert Kapilow** (MA '77) was the subject of *Listen Up! Insights from a Quirky Music Tutor*, a profile in the December 3, 2003 *New York Times*. Kapilow's "What Makes It Great?" performance-lectures on classical music from Beethoven to Bernstein have made him a popular guest speaker.

**Frederick Koch's** (DMA '70) *Duplicity* for oboe and string quartet was performed on September 14 at Cleveland State University, for the Cleveland Composers Guild. Koch also lectured to composition students at Baldwin-Wallace Conservatory (November 2003) and Principia College, Elsah IL (January 2004).

**Sonny Kompanek** (MM '73) has orchestrated more than 60 feature films, and teaches film scoring at New York University. His *From Score to Screen: Sequencers, Scores, and Second Thoughts—The New Film Scoring Process* will be published in July 2004 by Schirmer Trade Books.

On March 2, 2003, **Geary Larrick** (MM '70) celebrated 35 years of teaching at University of Wisconsin—Stevens Point. He premiered two new pieces, *Song for Gong* and *Toccata for Claves*. Larrick also serves as a music reviewer for *Multicultural Review* and the *Journal of the National Association of College Wind and Percussion Instructors*. He notes that his

work has been listed continuously in Music Index from 1968–2003, and adds, "The great education I received at Rochester without doubt has helped me through the years to find my niche, as it is said."

**Richard Lawn** (BM '71, MM '76) writes "After serving in various faculty and administrative capacities at The University of Texas for 22 years, I assumed the deanship at the University of the Arts College of Performing Arts in September 2002."

**Judith Leclair** (BM '79), currently principal bassoon of the New York Philharmonic, writes: "I have been active in chamber music in NYC and festivals around the country, including Music from Angel Fire, Bridgehampton, Maine, 92nd Street Y, and NYP chamber ensembles. This summer I will have master classes at the Hidden Valley Music Seminars in Carmel Valley, CA. I am married to Juilliard pianist and professor Jonathan Feldman, and we have a young son, Gabriel."

**Allan R. Mosher** (MM '79) sang three performances of Count Di Luna in *Il Trovatore* with the Valley Lyric Opera of western Pennsylvania this fall, plus the role of the elder Germont in a production of *La Traviata* sponsored by the Youngstown Opera Guild. *Traviata* was conducted by **Randall Fusco** (BM '81, MM '83).

**Leslie Sawyer** (BM '79) continues in her third year with the Colorado Symphony, and also teaches violin and coaches chamber music at Regis University. She adds, "Another new adventure is becoming a foster parent to a 17-year-old girl!"

**John Serry** (BM '75, MM '90) played the 606 Club in London on February 28. His September BBC interview with Julian Joseph on *Jazz Legends* is available on the BBC website. In March, John performed at the Birds Eye jazz club in Basel, Switzerland, and will remain in Europe through-out 2004.

*Modern Drummer* magazine recently announced that **Leigh Howard Stevens** (BM '75) won the "Classical/Mallet Percussionist" category in its 2004 Readers' Poll. Runners-up

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included Vic Firth, Evelyn Glennie, Gary Burton, and Mike Mainieri—good company!

**Waddy Thompson** (BM '75) is author of *The Complete Idiot's Guide to Grant Writing*, published by Alpha Books in January 2004. The comprehensive guide includes a CD-ROM with sample applications, proposals, and follow-up letters. Thompson is Director of External Affairs for the New York Foundation for the Arts.

**Jeff Tyzik** (BM '73, MM '77) guest conducted the Omaha Symphony Orchestra in a concert of music from the Big Band era (arranged by him) in November 2003.

**Nancy Uscher** (BM '72), viola professor and administrator at the University of New Mexico, was recently appointed Provost at the California Institute for the Arts, to start June 15. She will also teach at the Institute's School of Music.

## 1980s

**Laurence Aberman** (BM '86) writes, "After a three year stint with pianist Joe Sample (I actually performed with him at the Eastman Theatre in 2000), I've signed on to play drums in Cirque du Soleil's latest production, *Zumanity*, in Las Vegas, at the NY Hotel and Casino."

The March 10 issue of *Daily Variety* included an article on composer **Steve Bramson** (MM '83), who has composed music for 191 out of 200 episodes of the CBS-TV series *JAG*—one of the longest runs for any TV composer. Bramson, who won an Emmy for *Tiny Toon Adventures* and two Emmy nominations for his *JAG* scores, got his start orchestrating for another ESM alum and respected TV composer, Laurence Rosenthal (see p. 42).

**Ken Carper** (MM '80) recently returned from a trip to Cuba with three pastors of South Florida churches delivering medicine, assistance, and goodwill to sister United Methodist churches. Carper performed on trumpet with numerous music groups, from Havana to the small harbor towns of Antilla and Mayari. Carper donated the trum-

pet he was using to his small sister church in the rural Holguin district.

**David Eby** (BM '89) sends a correction and an update: "I was listed as touring with Pink Martini, a band that I haven't played for in three years. Anyway, I am currently in charge of music production for Crystal Clarity Publishers in California, and am music director for the Ananda World Brotherhood Choir and Spirit of Joy Orchestra. I'm currently working on a book about musical performance as a spiritual path, and the effect of music on consciousness."

**John Ericson** (MM '86) is the featured soloist on *Les Adieux*, a recent CD of music by Franz Strauss, Richard Strauss, and Schumann, recorded at Arizona State University (Summit Education DCD 372). *Horn Call* magazine said: "the level of musicality, nuance, and artistry is not to be missed."

**Terry Farrow** (MM '85) receives his MD degree from Stony Brook School of Medicine this year. He will begin his residency in July in internal medicine. He intends to focus on HIV care. Dr. Farrow was previously an organist/choir director in New York City, as well as a pianist and music director for Broadway and touring productions.

Pianist and composer **Dave Flippo** (MM '82) leads FLIPPOMUSIC (his own world jazz fusion compositions) and the Dave Flippo Group (original and standard jazz vocals), and plays in Pong Unit, which tours nationally and performs with Poetry Slam originator Marc Smith. Flippo is also Music Director of Unity Church, Lake County, teaches at College of Lake County and Swain Music Studios, and is working on his third CD. He is married to Melissa Leeb and father of Gabriel (9) and Gillian (7). For more on Dave: [www.flippomusic.com](http://www.flippomusic.com).

**Gerard Floriano** (DMA '91) is Artistic Director of Rochester Opera Factory. The group's January production of Leoncavallo's *Pagliacci* at Roberts Wesleyan College, conducted by Floriano, attracted large audiences. In the cast were **Laura Enslin** (MM '01) as Nedda, and Mark **Gizzi-Schmidt** (BM '88) as Canio.

After two years with the Count Basie orchestra (1989-91) and four with

Illinois Jacquet (1991-95), **Dave Glasser** (BM '84, MM '86) has been playing alto saxophone in Clark Terry's quintet for the past nine years. His third CD as a leader, *Begin Again* (Chiaroscuro 2004) rose to number 17 nationwide in April. In 2003, two compositions from his second CD as leader, *Dreams Askew* (Artemis 2001) were picked up for use on two episodes of HBO's *Sex and the City*. David, his wife Catherine, and their one-year-old son Gil Edwin live happily in NYC. See [www.daveglasser.com](http://www.daveglasser.com).

In October 2003, **Robert Grenier** (DMA '88), associate professor of music at South Carolina State University and choral director of Holy Trinity Greek Orthodox Church, Columbia, SC, presented the program "Voodoo Melodies in a Catholic Mass: An Unexpected Merging of Pagan and Christian Liturgies" at a meeting of The Secular Humanists of the Lowcountry. Grenier has appeared in many opera productions at Newberry Opera House and Hilton Head, and has also produced many first editions of the music of Haiti.

**Monica Hatch** (BM '83) was married to Dr. Steven Peter Moysey on April 26, 2003. Monica was recently a soloist with the Thayer Symphony and Concord Symphony Orchestras, and has been soprano soloist in five productions of Duke Ellington's *Sacred Concerts*, including two performances at the Boston Globe Jazz and Blues Festival.

**Gilya Hodos** (BM '87) writes, "I am happy to report that I finished my DMA in Piano Performance from the Graduate Center of CUNY. My dissertation title is *Transcriptions, Paraphrases, and Arrangements: The Compositional Art of Moritz Moszkowski*. I also received status as a Nationally Certified Music Teacher through MTNA. I live in the Philadelphia area with my husband, Dr. Leonard Freedman (UR PhD '85) and our three sons. I work with students at Bryn Mawr and Haverford Colleges, teach at the University of Pennsylvania, Abington, and recently gave concerts in Manhattan and Philadelphia."

**Margaret Karam** (BM '84), chair of the Fine Arts Department of Western Reserve Academy, Hudson, OH, writes: "Now that I have two for-

mer students of my own who are at Eastman, it's about time I got back in touch. John Buffett and Pavel Sullivan, both Class of '07, were my students at WRA. I'm hoping that Kyle Knapp, a talented young tenor who auditioned yesterday, will join them!"

**Roxann (Kerkorian) Lahcanski** (MM '82) was honored in April with a 2004 Rochester Philharmonic Orchestra Music Educators' Award for her work as choral director at Bay Trail Middle School, Penfield, NY. ECMS faculty member Bill Tiberio, Instrumental/Band Director of Fairport High School, was also honored by the RPO.

Pianist **Ann Margaret Lamoureux** (BM '81) teaches some 40 students at the JPB Piano Studio in Swansea, MA. She also served as president of the local Chapter of piano teachers (MMTA) from 2000-2003, and has been Minister of Music at St. Peter's Episcopal Church, South Dartmouth, since 1995.

Soprano **Gwendolen Lentz** (BM '81, MAS '84) sang in the Dallas Opera's production of Falla's *La Vida Breve*, and in spring 2004 performed in Perth, Australia.

Selections from an October 2003 solo recital by pianist **Thomas Lanners** (MM '89, DMA '91) were broadcast in November on National Public Radio's *Performance Today*. Thomas played a recital and presented a master class at Northwestern University in October 2003, and will do at the University of Western Ontario in March 2004.

**Kate Light** (BM '80, MM '82) recently completed texts and poems for *Oceanophony*, a full-length concert piece "for Kids and Their Fishy Parents," with music by Bruce Adolph. The piece, about sea creatures and their habitats, premiered last summer at Scripps Aquarium, La Jolla, CA, and was performed this spring by the Los Angeles Chamber Orchestra, at the American Museum of Natural History, and by the Chamber Music Society of Lincoln Center.

The *Beyond Boundaries* concert held on April 7 at Esplanade Concert Hall, Singapore City, featured musicians from the Chinese High School and Hwa Chong Junior College. Conductor was **Lim Soon Lee** (BM '87) and



a featured soloist was violist **Ernie Tan Wee-Hsin** (BM '01), who played the Telemann Concerto.

The music of **Dan Locklair** (DMA '81) has been widely performed this year. In October 2003, Uriel Segal conducted the Louisville Orchestra in the premiere of his *Symphony of Seasons*, commissioned by a consortium of American orchestras. The *American Record Guide* called the work “a quiet yet insistent declaration that eloquence needn't be complex—that through care, modesty, and practical imagination, a composer can achieve a genuine expressive victory.” In addition, Locklair's piano suite *The Five Senses* was first performed by Louis Goldstein in October; his choral works *O Sing to the Lord a New Song* and *From East to West* were premiered in December in Winston-Salem NC and Indianapolis, respectively; and his *Salem Sonata* for organ was premiered by Peter Sykes at the Moravian Church, Salem, NC. More info at [www.locklair.com](http://www.locklair.com).

Clarinetist **Michael Lowenstern** (BM '89) took part in a Composer Portraits concert devoted to music of Giacinto Scelsi (1905–88) on February 26 at Miller Theater, Columbia University, New York. He was featured in Scelsi's *Kya*.

**Eric P. Mandat** (DMA '86) writes, “I presented a seven-city solo recital/master class tour of Korea and Taiwan in October. My ensemble Tone Road Ramblers did a week-long performance/lecture residency at the University of Texas-Austin in September, which featured the premiere of my *No Holds Barred* for accordion, violin, flute, clarinet, alto saxophone, trumpet, two trombones, and percussion.”

Composer **Joel McNeely's** (BM '84) recent credits include soundtracks for the Disney movies *Holes* (for which he received a 2004 Grammy nomination), *Jungle Book 2*, *Mulan 2*, and *Ghosts of the Abyss*, as well as MGM's *Uptown Girls*.

**Gary S. Press** (BM '88) writes: “Currently freelancing and teaching in NYC area. Founding member of the Harlequin Brass. On faculty of the Performing Arts Institute of the Wyoming Seminary in Kingston, PA. Also

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## The real deal

When bassist **David Finck** (BM '80) entered Eastman as a freshman in 1976, “I thought I'd learn all my excerpts, graduate, and play in the Chicago Symphony.” Things didn't work out quite that way; in fact, they worked out even better. Finck has been in constant demand for years not only as a classical, pop, and jazz bassist, but he is also an increasingly successful arranger, songwriter, and producer.

He credits the “solid training” he got at Eastman, but admits, “It's only when you get on the gig that you really start to learn. When you play next to someone who's better than you, you learn a lot.”

When he got to New York after graduating, Finck immediately landed a job touring with the Woody Herman band, and since then he has played with, and learned from, some of the best in the business, including Rosemary Clooney, Paquito d'Rivera, Rod Stewart, and a musician he is particularly fond of, the multifaceted André Previn.

Finck has made two CDs with Previn – just a piano, a bass, and the music of Gershwin and Ellington – and the two will perform in Germany this spring. The collaboration was Previn's idea, after hearing Finck play on a Rosemary Clooney album. “There isn't anything he doesn't know,” says Finck admiringly of Previn; the pianist returns the compliment, saying of Finck, “No one is as good a jazz bass player and collaborator.”

Finck's musical curiosity eventually led him to try his hand at arranging and, later, record producing. “I've seen many producers,” he says. “Some are simply witnesses to the making of a record. Others create a really close working relationship with artists. The producer needs to have a strong vision. A musician may be a great artist, but may not know how to achieve the elements of a great record alone. I enjoy the process of helping someone through that.”



David Finck is always on the gig.

Finck's producing, playing, and songwriting can be admired on two outstanding recent jazz releases, by pianist Peter Cincotti and singer Christy Baron. He's also re-recording Miles Davis' classic 1959 album *Kind of Blue*, a process he calls “revisiting the music.”

Finck also wants to revisit Eastman, to tell students “the real deal” about studio playing, jazz playing, and performing in a Broadway pit – all very different experiences. “What I love about working in New York,” he says, “is that one day I'll play for a Ty-D-Bol commercial, the

next I'll record with Rod Stewart, the next I'll rehearse with André, and then I'll wind up playing for a Broadway musical. It's never boring, and always educational.”



Finck's first CD with pianist extraordinaire André Previn

# A fine old *Sherry!*



**Composer Laurence Rosenthal has won seven Emmys for his music for *Young Indiana Jones* and other TV programs.**

When the Broadway musical *Sherry!* – based on *The Man Who Came to Dinner* – opened in 1967, it had a brief run, and its entire score was thought to have been accidentally burned after the last performance, along with the scenery. More than 30 years later, a trunkful of *Sherry!* was discovered at the Library of Congress: the complete score and orchestra parts from the original production.

But by this time, the show's author, James Lipton, was the host of TV's popular *Inside the Actor's Studio*, and its composer, **Laurence Rosenthal** (BM '47, MM '51) a prolific composer for movies and TV. And so the recording became a reality. Lipton persuaded a number of theater stars to take part in the premiere recording of *Sherry!*, released by Angel Records in February. Rosenthal – who has won seven Emmy Awards and two Oscar nominations – took an active part in reconstructing his score and in attending the recording sessions.

Rosenthal entered Eastman as a piano major who “didn’t think seriously about becoming a composer,” he says. But after arriving, “I came to see that composition was music’s most noble calling,” and he became a double major, later studying with Nadia Boulanger and at the Salzburg Mozarteum. (His freshman roommate was another pianist-composer headed for fame: **Charles Strouse** BM '47).

“When Jim Lipton asked me what I thought of a musical based on *The Man Who Came to Dinner*, I thought it was a terrible idea! It was a perfectly constructed play. But we saw that music could give the story an added dimension, so we worked on it very hard, RCA financed it, we opened in Boston, and it didn’t work! We were really shocked.” (Especially after the musical’s catchy title song, released as a single before the show opened, reached #3 on the charts.)

“Right after we opened in Boston and got terrible reviews, we suffered what is known in the theater as ‘flop sweat.’ We fired the star, the director, and the choreographer, and Jim and I made lots of changes. The show we ended up with was not very successful. We knew there was good stuff in there, but we didn’t obey the rule ‘Don’t fix what’s not broken.’”

They kept receiving offers to revive the show by people who had also seen “good stuff” in it, but with the music missing, had to decline. (Happily, Rosenthal’s *Sherry!* experience didn’t dampen his love of theater; he is writing two new musicals, as well as a concerto for the concertmaster of the Montreal Symphony.)

In 2000, Robert Sher, an Angel Records producer who was curious about the show, called a colleague who worked at the Library of Congress – who found the “lost” trunk, with all the *Sherry!* material in mint condition, that same day. Sher decided to

give *Sherry!* the cast album it never got, with a starry studio cast including Nathan Lane, Carol Burnett, Bernadette Peters, and Tommy Tune.

“They did it because they are friends of Jim’s, true,” says Rosenthal, “but it became clear they were also doing it out of respect for the material. My music has a subtlety and sophistication to it, and they were note-perfect at the first rehearsal.”

Rosenthal and Lipton restored songs cut from the show, and revised lyrics and orchestrations. Rosenthal even wrote a snazzy new *Sherry!* overture (the original show didn’t have one), played by a 52-piece orchestra, more than twice the size of most Broadway pit bands. For financial reasons, the orchestra tracks were recorded in the Czech Republic; the cast recorded the vocals in New York, a tricky process that paid off.



**The star-studded, best-selling *Sherry!* CD.**

The resulting CD is now “basically our original conception of the show,” says Rosenthal. He notes that soon after its release in February, *Sherry!* was the best-selling show CD at Tower Records in New York, Los Angeles, and London. Now that *Sherry!* is back on the charts, the authors

hope for a first-class stage production of the musical – as they envisioned it 37 years ago.

In 1967, *Sherry!* had plenty of competition on Broadway from musicals like *Fiddler on the Roof*, *Hello, Dolly!*, and *Man of La Mancha*. A few years later, rock musicals were in, and *Sherry!* seemed old-fashioned. But times change, as Rosenthal notes. “This is a show in the romantic, melodic tradition of *My Fair Lady* or *Kiss Me Kate* – and audiences are attracted again to shows with melody and charm.”



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working in the investment banking field. Recently engaged to be married.”

In February, **Maria Schneider** (MM '85) and her orchestra gave the premiere of a piece commissioned from her by Hunter College, where she is artist in residence, at the college's Kaye Playhouse. She was interviewed for a *Daily News* feature, “Jazzwoman in an Ivories Tower.”

*Me and Al*, the new musical with music by **Leo Schwartz** (BM '80), was produced as a developmental reading at the York Theatre in Manhattan in April. The show's cast of 14 was made up of actors with numerous Broadway and regional theater credits. The musical, with book by Judy Freed and lyrics by Donald Abramson, is based on the true story of Reinhart Schwimmer, a wanna-be gangster who was killed in the St. Valentine's Day Massacre.

**Chelsea Tipton II** (BM '86) was recently appointed Resident Conductor of the Toledo Symphony Orchestra, starting with the 2003–04 season. In December, he guest conducted the Atlanta Symphony in a *Gospel Christmas* concert with the All-Atlanta Chorus and Sandi Patty. Tipton is Resident Conductor of the Toledo Symphony Orchestra, and this year guest conducted the Atlanta Symphony, Louisiana Philharmonic, and Windsor Symphony Orchestra. On June 27, he will conduct the Boston Pops, sharing the stage with Keith Lockhart.

**Leslie Umphrey** (MM '84) performed the leading role in Opera Southwest's production of Carlisle Floyd's *Susannah* in February. In an article for the *Albuquerque Journal*, Umphrey recalled studying the role of *Susannah* with Phyllis Curtin, who originated it in 1955.

**Paul van der Sloot** (BM '87) writes that he and his wife **Patricia** (BM '88, MM '89) have been married 14 years and have four children: Jennifer (12), Kate (8), Tom (6), and Sam (4).

## 1990s

**Teresa Winner Blume** (MM '99) sang the role of Yum-Yum in *The Mikado* with Opera Carolina and Piedmont Opera in spring 2003.

She was the featured soloist with the North Carolina Symphony's New Year's Eve Gala concert, and in February 2004 was the soloist for Brahms' *Requiem* in Newton, MA.

**Piero Bonamico** (NA '95) conducts the Mad River Chorale (VT) and sings in the Vermont Symphony Orchestra Chorus and Counterpoint. He is also a director of Choral Excellence, Inc, a video company specializing in educational materials for musicians. Piero also co-authored *Choral Concepts*, published in January 2002 by Wadsworth Publishing) with his mentor and former Eastman professor Donald Neuen.

**Laura Bossert** (BM '90, MM '92), a student of Charles Castleman, recently reported that a student in her Longy studio just won a violin position in the Boston Symphony Orchestra. She will be the youngest member of the orchestra.

Pianist **Marcella Branagan** (DMA '95), now on the faculties of Buffalo State College and Allegheny College (Meadville, PA), was profiled in the Buffalo News before a March recital at Unity Church. She described her 15-year hiatus in playing between ages 13 and 24, and her musical tastes (love for Bach, Scarlatti, Haydn, and Debussy; discomfort with Schubert, Mozart, and Beethoven).

**Jeremy Bruns** (MM '96) was recently hired as Associate Organist/Choirmaster at St. Thomas Church in New York City. He will assist St. Thomas' new Director of Music, John Scott.

In April 2002 and February 2004, **Elizabeth Calleo** (MM '96) starred in *Les Amours de Bastien et Bastienne*, a Mozart adaptation co-presented by Cité de la musique and the Opéra de Rouen. In March, the soprano was featured on the national radio program *France Culture*.

**Todd Coleman** (MM '99) accepted a Mellon Postdoctoral Fellowship in Music at Grinnell College for 2003–04, teaching harmony, electronic music and composition. He adds, “I was offered an assistant professorship on the music faculty to begin when my postdoc concludes at the end of the 2004–05 academic year.

Recently my music has been read or performed by the Buffalo Philharmonic or the Minnesota Orchestra. This year is the premiere of a Barlow-commissioned electro-acoustic work for soloist Florent Renard-Payen.”

Cellist **Robert deMaine** (BM '92, MM '93) is professor of music at Wayne State University, Detroit. Principal cellist in the Detroit Symphony, he has also appeared as soloist in works of Haydn, Richard Strauss, Tchaikovsky, and Beethoven with conductor Neeme Jarvi, as well as appearances as a chamber musician (Great Lakes Festival, Interlochen), solo recitalist, recording artist, and composer. This season, he performed with pianist Yefim Bronfman in an inaugural concert at Detroit's Fisher Music Center, and in other concerts and master classes in the US, Canada, and Brazil. In summer 2004, he will be on the faculty of the National Orchestral Institute, and he is the first cellist to receive Italy's Premio Sipario di Milano. Robert and his fiancée, Elizabeth, live in Grosse Pointe, MI.

**Catherine Denmead Madrak** (BM '97, MM '99) and her husband Jason had their first child, Ella McCartney Madrak, on November 17, 2003.

**Bernadette Dino** (MM '93, DMA '96) and **Chris Jentsch** (MM '93) were married in November 2003, the same month Bernadette passed the New York State Bar Exams. In May 2003, she graduated from the Columbus School of Law at Catholic University. Chris has been teaching, performing, and writing a suite for large jazz ensemble commissioned by American Composers Forum.

**James Douthit** (DMA '93) was recently awarded tenure and promoted to the rank of Associate Professor of Music at Bloomsburg (Pennsylvania) University. He also received the Dean's Salute to Excellence in recognition of his superior teaching and professional development activities. Douthit is currently president of the Pennsylvania Music Teachers Association, and has collaborated with Amy Stanley (DMA '93) on articles published in *American Music Teacher* and *Clavier*. Douthit and Stanley will be presenting together at the Musical Teachers National Conference in 2004.

**Rebecca Effler** (double BM '99) married Lee Rogers in August 2003 in Haddonfield, NJ. Rogers is Assistant Principal/Second Trombone with the Cincinnati Symphony Orchestra; Rebecca is free-lancing as a hornist in the Cincinnati area.

**Christopher Fensom** (MM '98) and Tara Lynn Noval were married August 2, 2003 at St. Louis Church, Pittsford NY. Both are members of the Charlotte (NC) Symphony, Christopher as a trumpeter, Tara as a violinist.

**Peter Fletcher** (BM '95) performed a concert called *La Guitare française* (music by Besard, Roussel, Mompou, and Satie, some transcribed by Fletcher) at Holy Trinity Episcopal Church, Atlanta, GA on February 1. This inaugurated a recital tour of the southeast.

**Mathew Fuerst's** (BM '99) *Clarinet Quartet* was performed by the New York City Ballet's Choreographic Institute, and also seen in Washington, DC. Mathew's *Three Etudes* for piano were recently performed by Rodolfo Morales at the classical opening of the Latino Cultural Center, Dallas.

**Akiko Fujimoto** (BM '99) is at Stanford University as a lecturer in music and interim orchestra conductor, on leave from her position as music director of the Mozart Society Orchestra at Harvard University.

**Kelly Hall-Tompkins** (BM '93) won an Honorary Prize at the Naumburg International Violin Competition in June 2003, and was soloist with the Dallas and Greenville Symphonies. The Greenville newspaper printed a rave review of her performance of Mozart's Violin Concerto No. 4: “In a sparkling display of violin mastery, she sang high and low with her 1740 Montagnana instrument, well attuned to Mozart's idioms with full tone and supple grace ... she let loose feats of bowing leger-demain on her Baroque violin, flashing a multitude of stunning colors as she encoored Kreisler's *Scherzo in the Style of Ysaÿe*.”

**Kwak Jung** (MM '98) is chairperson of the next World Harp Congress, to be held in Pusan, South Korea, in

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# A mentor to the arts

When the outstanding arts programs in Ohio's largest high school were endangered, an alumna jumped into action. She also happens to be an Eastman alumna:

**Carrie Klayman**, a 2003 graduate in violin performance and music education, is a 1999 graduate of Mentor High School in Mentor, Ohio, a small city east of Cleveland. Earlier this year, an \$18.8 million dollar budget shortfall resulted in the loss of 187 teaching jobs in the Mentor school district, and threatened other “extracurriculars” like athletics and arts.

Hearing of this, Carrie organized *Arts in Our Schools: A Celebration of the Past, Present, and Future*, a showcase of the arts and of Mentor graduates with careers in the arts. Nearly 30 graduates donated their talents to the show. The program included musical performances; an

art exhibition; a one-act play; and reading of testimonial letters by Mentor grads who couldn't be there.

Carrie organized it all, mostly by phone from her home base in Rochester. “I spent 10 or 12 hours a day working on this. My telephone bills got very high.” But she also got a chance to return to her alma mater, playing in Brahms' *Trio for Horn, Violin, and Piano*.

In planning and publicizing the event, Carrie recalled some

important lessons she learned in her Eastman music education classes about “defending your program, and keeping a positive spin. I wanted to make the show a celebration. That was important because the money issue had raised so much negativity in the community.” (The show itself didn't raise any money issues: Carrie had a shoestring budget of \$170.)

Unfortunately a tax levy to cover the \$18.8 million was defeated at the polls in February, but there's no doubt that the event raised community awareness of the importance of Mentor's arts programs. Since most talented Mentor grads, like Carrie, leave the area to pursue their careers, “There had never been that sense of giving back to the community,” she says. Now, there was. “The 500 people who attended were stunned. They were clamoring to find out how they could help.”



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2008—the 50th anniversary of the introduction of the harp to Korea. To celebrate the announcement, Kwak performed Elias Parish Alvars' Concerto in E, Op. 98, at the Vienna Strauss Festival Orchestra's 2004 New Year's Concert in Seoul Arts Center.

**Daniel Koontz** (BM '92) writes: “My latest piece, a work for chorus and organ titled *The Life of Towns*, will premiere in Bridgehampton, NY. I composed the piece on commission from the Choral Society of the Hamptons, who will perform the premiere.”

**Shizuo “Z” Kuwahara** (BM '98), assistant conductor of the Virginia Symphony, led the Chesapeake All City High School Orchestra, featuring the city's top orchestra and band students, in a concert on January 31. The program included Beethoven's Fifth, Tchaikovsky's *Marche slave*, Suppé's “*Light Cavalry*” Overture, and “The Star-Spangled Banner.” In an article in the *Virginian-Pilot and Ledger Star* titled “Return of the ‘Z’ Man,” Kuwahara was described as “very, very down-to-earth,” “a dynamic personality,” and a “jazz-loving, saxophone-playing baseball fan.”

*A Joyful Noise*, a composition in theme and variations form for young band by **Jennifer Sutton McDonel** (MA '97), will be published by Boosey & Hawkes in June 2004.

**Nicola Melville** (MM '92, DMA '98), a former student of Rebecca Penneys, was named associate professor of piano at Carleton College (MN), ranked as one of the top 4 liberal arts colleges in the United States.

In June 2003, pianist **James J. Myers** (BM '90, DMA anticipated '05) and his partner of ten years, writer/actor Joseph T. Lopez, relocated to Los Angeles. James joined the dynamic faculty at Chapman University as Opera/Voice Coach. In the fall he performed throughout Southern California as solo and collaborative keyboardist: in vocal and instrumental early music concerts at UCLA and in Orange County (harpsichord); and new music projects in Pasadena and Santa Monica (piano). In addition he has been commissioned to compose a work for voice, cello, and piano with Richard Treat (cellist, Los Angeles Opera Orchestra). As Direc-

tor of Music Ministries at Bethlehem Lutheran Church in Grenada Hills, he conducted lectures and seminars on “Leadership in the Worship Experience” at Fuller Theological Seminary and California Lutheran University. In the summer of 2004 he joins colleagues in chamber music concerts in Verona, Geneva, Copenhagen, and Berlin.

In May 2003, **Mauricio Nader** (MM '93) performed concerts of chamber music in Mexico City, as well as performances of Leonardo Coral's Piano Concerto with Orquesta Sinfónica “Carlos Chavez”; in November he performed a recital of music by Ricardo Castro, Albéniz, Gustavo Morales, and Chopin.

This year, pianist **Marilyn Nonken** (BM '92) performed at IRCAM and the Theatre Bouffe du Nord (Paris), Logos (Ghent), Kettle's Yard (Cambridge, UK), the Judith Wright Center (Brisbane), the Cleveland Museum of Art, and Miller Theatre (New York). As a chamber musician, she has appeared with the Elision ensemble in the world premiere of Brian Fernyhough's *Les Froissements des Ailes de Gabriel*, participated in Carnegie Hall's *When Morty Met John* festival, and the Ostrava New Music Days (Czech Republic), and continued to perform in New York City with Ensemble 21, which she co-directs. 2004 will see release of several solo recordings, including etudes of David Rakowski (Albany), Morton Feldman's *Triadic Memories* (Mode), and the complete piano music of Tristan Murail (Metier Sound & Vision).

**Phil Ostrander** (BM '96, DMA '04) is currently professor of trombone and conductor of the symphonic band at the University of Wisconsin-Eau Claire, where he started in fall 2003. He is also a member of the IRIS Orchestra in Germantown, TN, directed by Michael Stern.

Percussionist **Steven Owen** (MM '97, DMA '01) joined “The President's Own” United States Marine Band in December 2003. Founded in 1798, the Marine Band is America's oldest musical organization, has performed for every U.S. President since John Adams. With the Band, Owen performs at the White House, in the Washington, DC area, and on the band's national tour.



**Scott Provancher** (BM '98) was recently appointed manager of the Louisville Orchestra, coming from a job as Executive Director of the Rockford (IL) Symphony. In April, Provancher was interviewed for a long article in the Louisville *Courier-Journal*.

**Burkhardt Reiter** (BM '95) received a \$10,000 award from the Pittsburgh Foundation, which recognized him for "his outstanding achievement as an artist living and working in the Pittsburgh area." Reiter is a teaching fellow in music theory and composition at the University of Pittsburgh, plays trombone with the University of Pittsburgh Chamber Orchestra, and has been composing since he was in junior high school.

**Mike Sakash** (MM '99), who teaches at Washington & Jefferson College (Washington PA), was quoted in an Associated Press article about the College's Freshman Forum classes, in which instructors teach outside their fields to show how the liberal arts are interpreted. (Sakash, a saxophonist, taught Shakespeare's *Macbeth*.) The article also mentioned Sakash's involvement in the Traverser Saxophone Quartet and Appalachian Saxophone Orchestra.

**Eileen Jia Shin** (MM '97) was married to Roger Ro-Gi Chen on April 3 in Princeton, NJ. She is now an associate at the Simpson Thacher & Bartlett law firm in New York City.

**Dean Sorenson** (MM '92) was a clinician at the Texas Orchestra Directors Association in San Antonio, from July 29–August 1, 2003. Interim Director of Jazz Studies and Performance at the University of Minnesota, Minneapolis, he has published many compositions and arrangements (Neil A. Kjos Music).

**Damin Spritzer** (MM '99) is in her fourth year as Assistant Director of Music & Organist and Director of Children's Choirs at St. Rita Church, Dallas, TX, and has begun part-time study towards her DMA in Organ Performance at the University of North Texas. Performing regularly in the Greater Dallas area as well as in Fayetteville, AR, Portland, OR, and Buffalo, NY, she also maintains a small private organ and piano studio. Damin competed in the graduate division of the William C. Hall Pipe Organ Com-

petition in San Antonio TX in March 2003, and was awarded the Honorable Mention for Repertoire Playing as well as the prize for Best Hymn Playing. She was married in November 2002 at St. Rita, and she and her husband James, an MBA engineer, are renovating their first home in their spare time.

## 2000s

**Daniel Bara** (DMA '01), is in his second year on the conducting faculty of the East Carolina University School of Music, and is musical director of the Greenville (NC) Choral Society. He recently led the East Carolina University orchestra and chorus in Vaughan Williams' *Dona nobis pacem* at the North Carolina State Music Convention.

**Andrew Bauer** (BM '01) writes, "I will soon perform the new Euphonium Concerto by **Eric Ewazen** (BM '76) with the Continental Army Band on the upcoming spring tour. This is only the second time the piece has been performed with full wind ensemble. Performance venues include Little Creek Naval Amphibious Base, Virginia Beach; Tennessee Music Educators Conference, Nashville; and the University of Virginia, Charlottesville."

**Jessica Bonatakis-Mattingly** (BM '01) writes "I am currently getting my master's degree at Florida State University in Educational Psychology and Learning Systems, dual specialization in mental health and school counseling. I am interested in working with children and adolescents suffering from social and emotional disorders, using music as a therapeutic intervention."

Violist **Justin Caulley** (BM '03) recently began work on his MM degree at the Mozarteum, Salzburg.

Pianist **Silvia Fraser** (MM '00) was a featured musician in *Vienna: Jews and the City of Music, 1870–1938*, an exhibition at Yeshiva University Museum at the center for Jewish History. She performed on February 7, 2004, with baritone Christian Immler, at Lincoln Center's Avery Fisher Hall.

**Anna Gerrish** (MM '03) was recently hired as adjunct faculty at Middle Tennessee State University,

and joined the faculty at Belmont Academy as coordinator of their early childhood music program. She will also be a soloist with the Magic Valley Symphony, Twin Falls, ID next season.

**James John** (DMA '01) is in his second year on the conducting faculty at the Aaron Copland School of Music at Queens College.

**Laura Karney** (BM '02) owns a reed-making business in East Setauket, NY, gives private oboe lessons, and helps manage Ardesco, a seven-person, nonprofit ensemble she co-founded. In a January 31 *Newsday* article, Laura credited courses she had taken at Eastman for her head start in entrepreneurship.

**Jenny Kim** (BM '00), currently principal horn with the Napa Valley (CA) Symphony, recently won an audition as principal horn of the Fresno Philharmonic.

**Danielle McCormick** (BM '03) performed the role of Maria in *West Side Story* with the Atlanta Lyric Theatre in November 2003. The *Atlanta Journal-Constitution* described her as "reason enough to see this *Story*. She moves well, she can act, and she can really sing."

**Jeff Myers** (MA '03) was awarded a 2004 Charles Ives Scholarship from the American Academy of Arts and Letters, awarded to composition students of great promise. Jeff is currently a DMA candidate at the University of Michigan, studying with Bright Sheng.

**John W. Parks IV** (DMA '01) writes "I just got the percussion job at Florida State University; **James Nalley** (piano; DMA '98) and **Chris Moore** (trumpet; DMA '02) also came in this fall." Their FSU colleague **Evan Jones** (MM '95, MA '96, PhD & DMA '02) writes that they have plenty of company. At present the FSU music faculty also includes **Michael Buchler** (PhD '98), **Beth Newdome** (BM '86), **Nancy Rogers** (PhD '00), **Michael Corzine** (MM '70, DMA '79), **Brian Gaber** (MM '86), **William Kennedy** (MM '77), **Frank Kowalsky** (BM '67), **Karyl Louwenaar Lueck** (DMA '74), **William Peterson** (MM '87), and **Mary Brigid Roman** (BM '66)—a total of

14 ESM alumni, seven of them hired since 2001!

Organist **Jennifer Pascual** (DMA '03), recently named music director of St. Patrick's Cathedral, New York, returned to Rochester to give a recital at Saint Anne Church on February 13, performing music by Franck, Zipoli, Naji Hakim, and Guy Bovet.

**Erica Powell** (BM '01) writes, "This year I will be working for Cunard Cruise lines, aboard the Queen Mary 2, from April 25–October 11. I got engaged in November 2003 to Robert Walker of Newcastle, England. He is a professional drummer/percussionist. We will marry in 2005."

**Jessica Powell** (BM '03) writes, "I'm living in Cincinnati, working on a master's in bass at CCM, and doing a lot of gigging, and some freelance grant-writing. Also working as a grant-writer for Cincinnati Ballet through a Shouse fellowship. I miss Eastman, though!"

Soprano **Misty Ann Sturm** (BM '00) was one of three winners in the 2004 Lotte Lenya Competition for Singers, held in Kilbourn Hall on March 27, receiving a \$6000 cash prize. The other winners were Richard Todd Adams of New York City and Amy Justman of Port Jefferson, NY. Misty sang songs of Kurt Weill and Harvey Schmidt, and "Mein Herr Marquis" from *Die Fledermaus*.



**Yassen Todorov and Richard Gere**

**Yassen Todorov** (MM '00), now teaching violin at San Francisco State University, had an interesting extracurricular assignment: teaching actor Richard Gere to play J.S. Bach's famous (and extremely difficult) *Chaconne* for a scene in his next movie, *Bee Season*. In the *San Francisco Chronicle*, Yassen pronounced Gere "very musical, and a very fast learner, with a good ear."

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**Thomas Trenney** (MM '01) is musical director of First Presbyterian Church, Birmingham, MI. He is also founder of the Birmingham-First Chamber Choir, which presented its inaugural concerts last October.

**Tenly (Polhemus) Williams** (BM '01) married Kevin Williams on June 28, 2004. The couple moved from Colorado to Austin, TX, to pursue master's degrees at the University of Texas-Austin.

## Ensembles

**Earnest Harrison** (BM '42, MAS '46) and his wife **Phyllis Hunter Harrison** (BM '41) appeared together in an oboe and piano recital at Louisiana State University on January 27, 2004. Earnest is Professor Emeritus of Oboe at LSU.

In November 2003, **Leland Peck** (BM '59) and his duo-piano partner, Gloria Bolivar, performed the "Tarantella" from Rachmaninoff's *Suite No. 2* in the Independent and Collegiate Teachers Recital at the Florida State Music Teachers Convention in Jacksonville, FL.

As members of the percussion ensemble Nexus, **Bob Becker** (BM '69) and **Bill Cahn** (BM '68) performed three sold-out concerts with the Los Angeles Philharmonic in the new Disney Concert Hall from December 5–7, 2003. The featured work was Toru Takemitsu's *From me flows what you call Time*, written for Nexus in 1990 and widely performed and recorded by them. On March 6, Nexus gave the first performance of Ellen Taaffe Zwilich's *Rituals* with the IRIS Orchestra under Michael Stern in Memphis, TN. The 25-minute work uses many world percussion instruments from Nexus' extensive collection.

In fall 2003, drummer **Dave Mancini** (BM '74) and his quartet were featured in jazz performances at Rochester's Downstairs Cabaret Theatre, along with former ESM instructor Mike Kaupa and a recent alumnus, **David Guidice** (BM '03).

In March, saxophonist **Gerry Niewood** (BM '70) played with pianist Sarah Jane Clon's quartet at

the Cornerstone, Metuchen, NJ; in April he joined trumpeter **Chuck Mangione** (BM '63) for a concert at Avery Fisher Hall, Lincoln Center.

Vibraphonist **Ted Piltzecker** (BM '72) performed with his septet at Baruch College Vertical Campus in New York on February 26; performing in the group was trombonist **Jim Pugh** (BM '72). Both are on the faculty of SUNY Purchase.

Hornist **Ann Ellsworth** and trumpeter **William Williams** (both BM '87) performed as members of the Manhattan Brass Quartet in January 2004, at Bethel United Methodist Church, Lewes, DE. William is currently principal trumpet of the Santa Fe Opera Orchestra; Ann is a member of the Absolute Ensemble and the alternative horn ensemble Confluence.

**Gwen (Hall) Gassler** (MM '83) directs the Concentus Women's Chorus of Rochester, and is assistant conductor of the Rochester Oratorio Society. On January 25, 2004, Concentus presented *Dancing Day*, a concert of music by Duruflé, Rutter, Vaughan Williams, and others.

Percussionist **Matthew Kroninger** (BM '84) writes from Blandon, PA: "I'm now teaching and performing with our family band—Psalm 150. Our website is [www.psalml150band.com](http://www.psalml150band.com)."

Prism Brass, which includes trumpeters **Matthew Bickel** and **Steve Haase** (both BM '99) and trombonist **Aaron Moats** (BM, '00), recently released *Christmas Collage*. Among the guests on the CD is hornist **Erik Koefoed** (BM '99). Prism also played a spring concert on April 23 at Church of the Reformation, Washington, DC. For more, visit [www.prismbrass.org](http://www.prismbrass.org).

Duo-pianists **Jennifer Blyth** (MM '93, DMA '97) and Eun Ae Baik-Kim, both on the faculty of Dickinson College, gave a recital of music by Stravinsky, Ravel, and Rachmaninoff in November 2003 at Dickinson's Weiss Center for the Performing Arts.

Lt. Col **John Clanton** (MM '95) returned to Eastman on March 15 to lead concerts by the U.S. Army Field Band and Soldier's Chorus. Clanton

was far from the only Eastman alumnus in the group, which also included Master Sgt. **Jaqueline Kadrmas Clarys**, soprano (MM '80); **Master Sgt. Tom Enokian**, percussion (BM '89), and Staff Sgts. **Colleen Curry**, trombone (MM '01), **Melissa Dunne**, harp (BM '98, MM '00), **Melissa Johnson Lander**, clarinet (BM '95), **Reis McCullough**, clarinet (BM '00), and **Alberto Torres**, euphonium.

Pianist **Jonathan Arevalo Co** (MM '98) appeared in a recital with tenor Bartholomeus de Kegel at the residence of Christiaan Tanghe, Belgian Ambassador to the Philippines, on February 23. The duo performed music of Tosti, Schumann, and Belgian composer Joseph Ryelandt.

The new jazz CD *Familiarity* has a strong Eastman connection: featured are pianist **Mark Flugge** (MM '94) and part-time professor guitarist Gene Bertoncini, along with Bertoncini's longtime partner, bassist Michael Moore (whom Flugge met at an Eastman master class). In January, the trio played in the Firehouse Jazz Series in Columbus, Ohio.

Cellist **Rebecca Patterson** (BM '94) performed with her colleagues in the Antares Chamber Ensemble on the nationally syndicated radio show *Saint Paul Sunday* on April 25. The group performed music by Walter Rahl, Messiaen, and John Mackey—and *Dodecaphunphrolic* by **Stefan Freund** (MM '99).

**Rebecca Patterson** (BM '94) sends word of a new CD release on Innova records by her chamber group Antares, with a high Eastman quotient. Besides Rebecca on cello, three of the six composers on the CD are Eastman alumni: **Kevin Puts** (BM '90), **Carter Pann** (BM '90), and **Stephan Freund** (MM '99). All three wrote pieces specifically for Antares, which consists of violin, cello, clarinet, and piano.

**Helen Pridmore** (DMA '96) was recently granted tenure and promotion to associate professor at Mount Allison University in Sackville, New Brunswick, Canada. As a member of Motion Ensemble, a new music group, she performed in New York City in October 2003, toured western Canada, and released a CD of

music of John Cage (Mode Records); see [www.motionensemble.com](http://www.motionensemble.com).

Violinist **Keith Redpath** (BM '93) performed with the Harrington String Quartet in its sold-out Weill Hall debut on February 14. The program included Webern's *Langsamer Satz*, Beethoven's Quartet in E-flat, Op. 74 ("Harp"), the New York premiere of Daniel McCarthy's *Visions in Funk*, and Chausson's *Concert* with pianist Arthur Rowe and violinist (and former Eastman faculty member) William Preucil. *New York Concert Review* said the Quartet "gave aural evidence of an ideal chemistry"; *New York Stringer* praised "an adventurous program and real musicianship." This spring the Harrington Quartet also performed at Southwestern University, Georgetown, TX; Eastern New Mexico University (Portales, NM); and at the Newberry Opera House, Newberry, SC.

**Jane Solose** (DMA '91) recently joined the Conservatory of Music-University of Missouri in Kansas City as Associate Professor of Piano. This past fall she toured Hungary with her sister Kathleen (Duo Solose), performing five duo piano concerts, presenting three master classes, and lecturing at universities and conservatories. Jane's article, "Imaginative Sounds in Many Piano Pieces of Barbara Pentland", was recently published in *Clavier*.

**Sonja Thoms** (BM '03) writes: "I am now pursuing a Master of Music degree at Rice University. I just found out that I was accepted to participate in the Lucerne Festival, August 28-September 17, with Pierre Boulez and Ensemble Intercontemporain. I am excited about this opportunity and hope others can audition for this next year!"

The Aurelia Trio—comprising violinist **Kelly Hall-Tompkins** (BM '93) and pianist **Craig Ketter** (BM '91, MM '93), along with cellist Eric Bartlett—was joined by baritone Pater Castaldi in an all-Ned Rorem program celebrating the composer's 80th birthday, in Merkin Concert Hall's American Masters Festival (NYC). The program included Rorem's *Spring Music*, *Aftermath*, *Songs of Sadness*, and *Romeo and Juliet*.



During the 2004 spring semester, associate professor of Music Education **Christopher Azzara** led two sessions at the California Music Educators Association, improvisation workshops at the Connecticut Music Educators Association Conference, spoke at the MTNA in Kansas City, and spoke in Washington, DC, Peabody Conservatory, and Westminster Choir College.

Professor of percussion **John Beck** is this year's recipient of the JD Award, established by The Commission Project (TCP—founded by Ned Corman BM '59), which honors an outstanding music educator. The JD Award is named after **Justin DiCioccio** (BM '63), the inaugural winner in 1998 and one of Beck's former students. DiCioccio is founder of the jazz program at LaGuardia High School of Music and Performing Arts and professor of Manhattan School of Music's Jazz Division. Renowned sculptor Albert Paley designed a seven-foot sculpture for the JD Award, which is now on display in the atrium of Eastman Place; Beck received a 24-inch maquette of Paley's original. The event was followed by a Kilbourn Hall concert featuring music commissioned by TCP.

In April 2004, associate professor of Music Education **Louis Bergonzi** presented at the Heritage Gold Festival in Chicago, and at the MENC National Convention in Minneapolis. He will take part in the Wisconsin All-State Orchestra from June 19–22 in Green Bay.

Professor of Viola **John Graham**'s spring engagements included a master class at the University of Arizona, Tucson; a solo concert with electronic sounds in the *Sin Frontera* festival (organized by **Matthew McGaughey** BM '99); an Eastman faculty artists tour of Beijing, Wuhan, Xiamen, and Hong Kong in May; a solo recital at the American Viola Society Congress, University of Minnesota, in June. During the summer he will be a faculty artist at the Aspen Music Festival and School.

On October 12, associate professor and Organ Department Chair **David Higgs** played a recital on the James Sprunt Memorial Organ of First Presbyterian Church, Wilmington, NC, in honor of the church's, and organ's,



**A playful award recipient: Professor of Percussion John Beck coaxes sweet music from his JD Award for music education.**

75th anniversary. Higgs played selections that were played at the organ dedication concert in 1928.

Flutist **Sophia Gibbs Kim** of Eastman's Community Education Division served a five-week residency with the Philharmonic Orchestra of Novosibirsk, Siberia (Russia's third largest city), during March and April 2004. She lived with the family of a local musician; participated in the day-to-day activities of the orchestra, performed in concerto concerts and in a solo recital; studied Russian; and taught at the Special School for Gifted Children. Kim's recital repertoire concentrated on American music, including two pieces with Eastman connections: *Night Soliloquy* by the late **Kent Kennan** (BM '34, MAS '36), and the *Serenade for Flute, Harp, and Strings* by **Howard Hanson**.

**Peter Kurau**, associate professor of Horn, was on sabbatical leave during spring 2003. He completed several projects during that period, including recitals, lessons, and master classes at Florida State Univer-

sity, the Southeast Horn Workshop, events at the Universities of Missouri (Columbia) and Kansas City, and the Sibelius Academy, Helsinki Conservatory, and Lahti Conservatory in Finland, in addition to performing regularly with the Rochester Philharmonic Orchestra.

Professor **Patrick Macey** and assistant professor **Gabriela Ilnitchi**, both of Eastman's musicology faculty, were awarded 2004 fellowships for the National Endowment for the Humanities.

**Jean Pedersen**, associate professor of history, published *Legislating the French Family: Feminism, Theater, and Republican Politics 1870–1920* (Rutgers University Press) in August 2003. In the January 9, 2004 *London Times Literary Supplement*, Nicholas White called the book "impressively researched and persuasively articulated ... a happy fusion of legal and theatrical history."

On March 11, Professor of Piano **Rebecca Penneys** gave a recital on

the "Olympia" Steinway piano at the St. Petersburg (FL) Museum of Fine Arts. The piano, designed by noted artist Dale Chihuly, is a remarkable design that reflects the abstract expression of wintry mountain forest juxtaposed with bright Promethean colors (the case is green, the keyboard red and yellow). The piano's extraordinary features include a clear glass piano desk and a translucent glass top.

The October 2004 edition of *The Horn Call* magazine gave a warm review to the recent Eastman Brass CD *Calls and Echoes* (Eastman in Concert Series 1001), which featured arrangements and an original composition by professor emeritus **Verne Reynolds**. Current professor of Horn **Peter Kurau** was (not surprisingly) singled out for praise for "a beautiful, full sound that is warm, with richness and clarity."

**Bob Sneider**, part-time guitar instructor, was the featured artist in the 2004 Monroe Community College Jazz Festival, held in early April. The Bob Sneider Quartet played in the opening concert, and Sneider took part in two days of workshops and performance critiques with Rochester-area middle- and high-school musicians.

Part-time associate professor of saxophone **Walt Weiskopf** and his sextet took part in a two-day workshop at Rochester's School of the Arts in December 2003. Weiskopf and fellow band members played an original ten-movement piece he composed, *Sight to Sound*, at a concert concluding the visit.

Associate professor of composition **Ricardo Zohn-Muldoon** is one of 12 winners of a 2003 commission from Harvard University's Fromm Foundation. Zohn-Muldoon will use the \$10,000 commission to write a substantial new piece for the Tarab cello ensemble. Founded in the 1950s by the wine importer and contemporary music lover Paul Fromm, the Foundation has commissioned over 300 new works from such great names as Luciano Berio, Elliott Carter, Luigi Dallapiccola, and Bruno Maderna. The Fromm Foundation also awarded Zohn-Muldoon a month-long residency on the grounds of La Mortella, on the Italian island of Ischia—home of another notable composer, Sir William Walton.

# STUDENT NOTES

Young Audiences Rochester announced two Eastman student ensembles as winners of "Developing and Performing Education Programs with YAR" for the 2004–05 academic year. They are the **Vif Wind Quintet** (Jeffrey Barker, Julienne Eby, Gina Guhl, Shelley Monroe, and Evan Hart; coached by Richard Killmer) and the **Bethulia Wind Quintet** (Judy White, Anna Petersen, Samantha Angelo, C. Myles Jackson, and Erin Simpson; coached by Anne Harrow).

Three Eastman students were chosen to take part in the Kennedy Center's Inaugural *Conservatory Project*, held from May 24–31 in Washington, DC: Soprano **Heather Davis** (student of Carol Webber), pianist **Jeremy Samolesky** (student of Barry Snyder and Jean Barr), and hornist **Julie Fagan** (student of Peter Kurau). Eastman, one of only eight music schools to participate in the project, led off the festival on May 24 with an hour-long program of music by Poulenc, Rzewski, Schubert, and Professor Emeritus Verne Reynolds.

Undergraduate composition student **Kyle Blaha's** *Soft* was premiered by Cindi Johnston-Turner with the University of Rochester Wind Ensemble in April. His *Sections* was performed on the Eastman Wind Ensemble's spring 2004 tour of Asia, led by Mark Scatterday. And he was won a 2004 ASCAP Morton Gould Young Composer Award, presented in May at Lincoln Center.

**Krzysztof Czerwinski**, student of David Higgs, won first place in two organ competitions in Buffalo, NY in February—one sponsored by the American Guild of Organists, the other the Haskin Scholarship Competition.

Junior **Eric Dombrowski**, a student of David Higgs, won first prize at the Wells Competition for Young Organists at First United Methodist Church, Lubbock, TX. Eric won \$2500 and a return appearance in the church's concert series.

Organist **Steve Fraser**, student of Hans Davidsson, won first prize in March in Fort Wayne National Organ Competition, the oldest organ competition in the United States. The judges included two Eastman alumni: Larry Smith (organ department chair,



**Four gifted Eastman School vocalists walked away winners in the third annual voice competition sponsored by Friends of Eastman Opera, held November 22 in Kilbourn Hall and adjudicated by Christopher Hahn, artistic director of the Pittsburgh Opera. From left to right: baritone Ted Christopher (second prize; student of Robert McIver); Sonia Rodriguez Bermejo (honorable mention; student of Carol Webber); Erin Snell (third prize; student of Rita Shane); Hahn; and Mari-Yan Pringle (first prize, and first winner of the Lynne Clarke Vocal Prize; student of Carol Webber).**

Indiana University) and Roberta Gary (keyboard department chair, Cincinnati College-Conservatory).

**Megan Hall**, senior horn student of Peter Kurau, was recently offered a position with the Philharmonie der Nationen, an international orchestra of young professionals based in Germany, which tours Europe and the US annually.

**Hong Xu**, sophomore student in piano performance, won second place in the ninth annual Hilton Head (SC) Piano Competition, held March 14. He won the Kathleen Rowley Award of \$6,000. Xu played the Concerto No. 21 in C, K. 467, by his favorite composer, Mozart.

*Variations on Chords: Distances* by **Vera Ivanova**, doctoral student in composition, was performed by the Eastman Philharmonia on October 24, 2003, and selected for the Buffalo Philharmonic composers forum on February 24. The same day, she took part in a composition master class at Eastman with Krzysztof Penderecki. In December, violinist Oleh Krysa and pianist Tatiana Tchekina, both on the Eastman faculty, premiered Vera's *Fantasy-Toccata* at the "Eastman in New York" concert; they repeated the piece in April in Kilbourn Hall. Vera also won an ASCAP Morton Gould Young Composers' Award, as well as the Susan & Ford Schumann Award to attend the Aspen Music Festival.

Clarinetist **Jun Qian**, a doctoral student of Kenneth Grant, was featured in a "Live from Hochstein" concert and broadcast from the Hochstein Music School, where he also teaches, on March 24. He performed music of Verdi, Schubert, and Bellini (the last with his teacher). In January he played a recital at the University of Western Ontario, and in March performed with the Ying Quartet at the Sanibel Music Festival (FL). He is principal clarinet for the Eastman Wind Ensemble's 2004 Asian tour.

**Patricia Kline** is the 2004 winner of the Anne Theodora Cummins Prize for outstanding achievement in the humanities.

Senior **Christian Lane** was recently hired as Assistant Organist at St. Thomas Church in New York City. He will assist St. Thomas' new Director of Music, John Scott.

**Sun Min Lee**, DMA candidate in choral conducting, has been appointed to the conducting faculty of Westminster Choir College in Princeton, NJ.

In February, pianists **Ilan Levin** and **Larisa Rozembaigher**, both doctoral students of Rebecca Penneys, performed in the *Classics on Elmwood* spring concert series in Buffalo, NY.

**Nicole Marane**, teaching assistant of David Higgs, won first prize in the

Miami International Organ Competition on March 15. Nicole won a cash prize plus a solo recital on the 2004–05 concert series.

Pianist **Ning Yu**, a master's student of Douglas Humpherys, was featured in *Mabou Mines Dollhouse*, an adaptation of the Ibsen play which ran at St. Ann's Warehouse, Brooklyn, in November–December 2003.

Violinist **Jonathan Ong Yu Zhong**, student of Lynn Blakeslee, was soloist in Mendelssohn's E Minor Concerto in the *Beyond Boundaries* concert held in Esplanade Concert Hall, Singapore City, on April 7. Eastman alumni also took part; see p. 36.

**John Richards**, master's viola student of John Graham, performed in the Lucerne Festival (Switzerland) in 2003 and 2004, and in the Banff Winter Session, 2004.

**Debra Stanley** was one of five students in the country to win a \$2000 Study Abroad Scholarship, offered by the Golden Key Honour Society.

**Aaron Travers**, currently completing his doctorate in composition, recently received a Charles Ives Scholarships from the American Academy of Arts and Letters, given to composition students of great promise, as well as an award from the Lili Boulanger Memorial Fund.





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## The best of three worlds

Part video, part music, part dance, the innovative ImageMovementSound festival celebrated its eighth year in April, with shows at Eastman, Rochester Institute of Technology, and SUNY Brockport.

The festival, says Professor of Composition Allan Schindler, “presents collaboratively conceived and realized works by faculty and student artists that integrate two or more art forms. Interweaving artistic strands based on contemporary classical, world music, and jazz traditions, ImageMovementSound encourages audiences to experience art that is fresh, alive, and unexpected” – a good description of this year’s poster image, by Bill Klingensmith, assistant professor of graphic design, Rochester Institute of Technology.

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