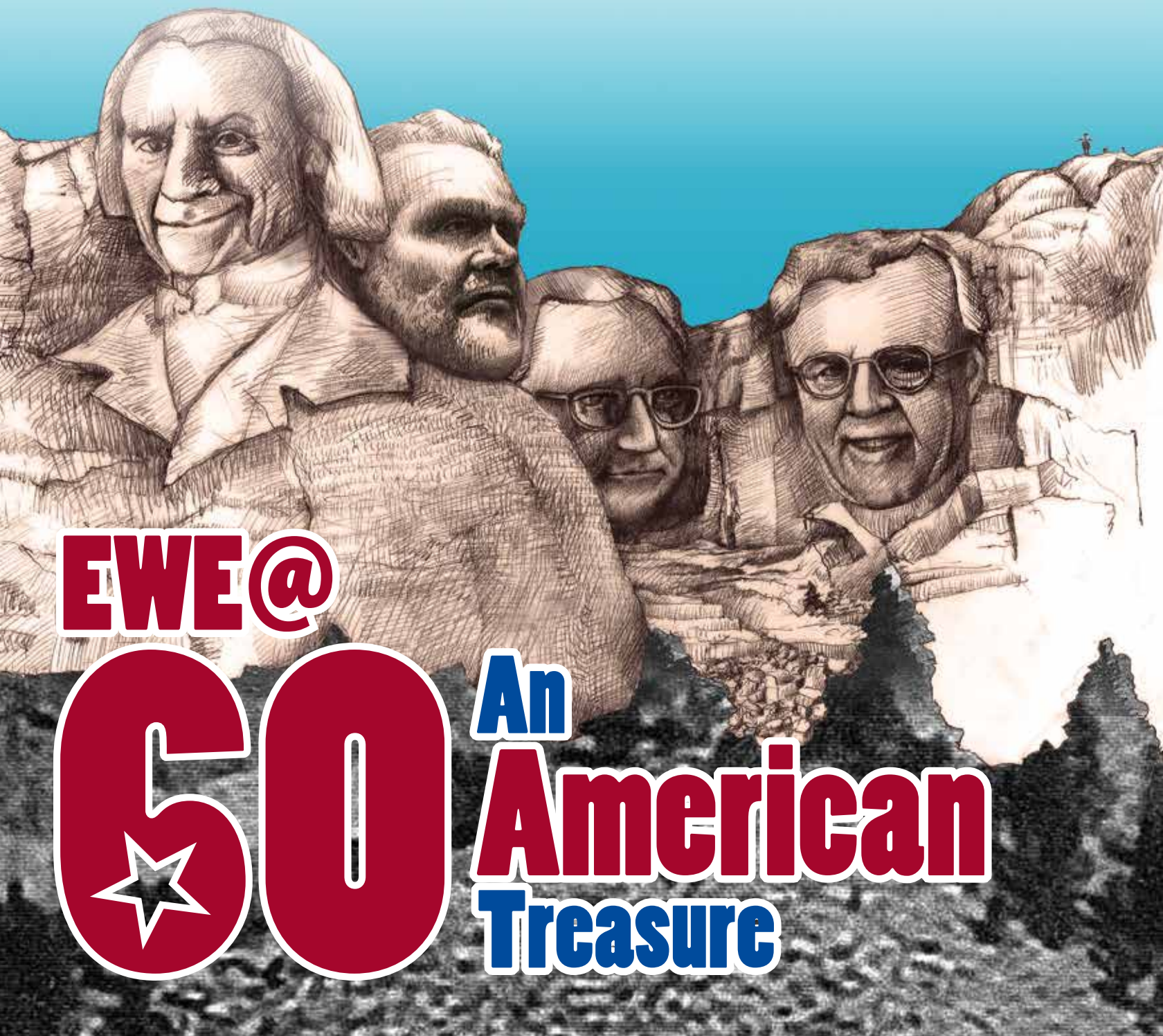


EASTMAN

NOTES

SPRING 2013



EWE@

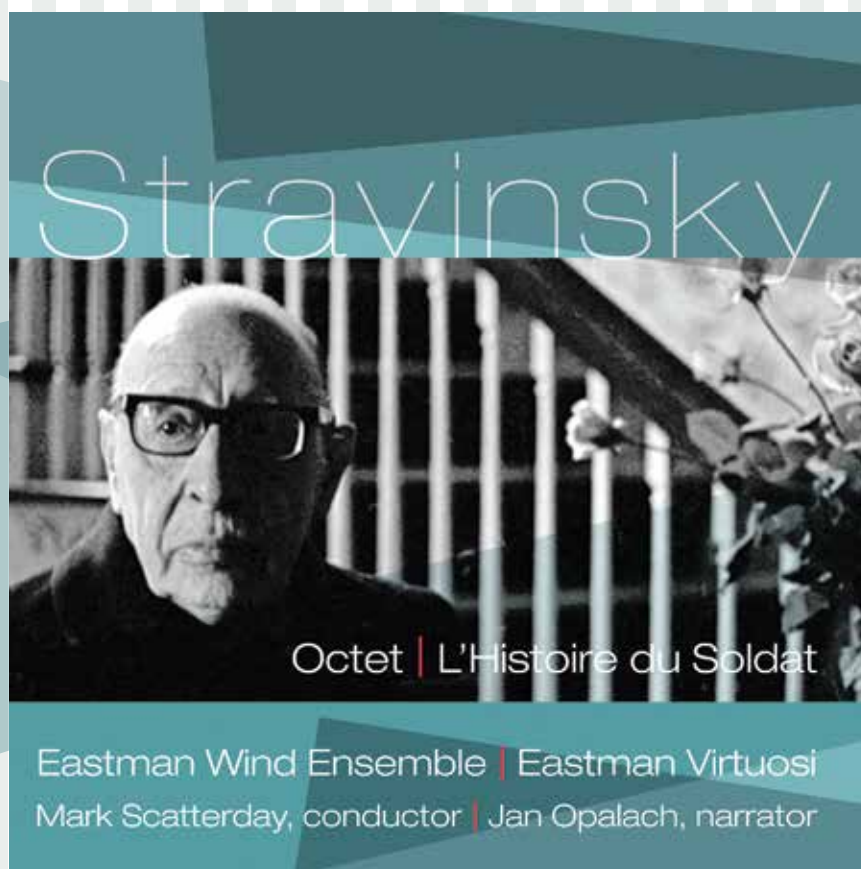
GO

An

**American
Treasure**

NOW AVAILABLE

THE LATEST IN THE LONG LINE OF CLASSIC EASTMAN WIND ENSEMBLE RECORDINGS



Stravinsky: *Octet* and *L'Histoire du Soldat*

Eastman Wind Ensemble (in the *Octet*)

Eastman Virtuosi with Jan Opalach, narrator
(in *L'Histoire du Soldat*)

Mark Davis Scatterday, conductor

The Eastman Wind Ensemble's history of recording began in 1954 and includes many outstanding performances of the greatest 18th, 19th, 20th, and 21st century wind repertoire. The tradition continues with this exciting new recording of two classic Stravinsky works.

ON THE AVIE LABEL

AVAILABLE FROM AMAZON.COM, ITUNES, ARKIVMUSIC,
AND OTHER ONLINE MUSIC SOURCES



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER





Mark Davis Scatterday, who took over the directorship of the Eastman Wind Ensemble in 2002, is only the fourth director in the EWE's long history.

5
Brief Notes

24
School News

28
Recordings

30
Alumni Notes

36
*Tributes,
In Memoriam*

38
Faculty Notes

39
Student Notes

40
From the Dean

14

An American Treasure

The Eastman Wind Ensemble was America's first, and is still its best, symphonic wind ensemble—and is now a lively sexagenarian.

ON THE COVER: One American artistic icon meets another in Doug Fitch's whimsical imagining of "Mount EWE." All four Eastman Wind Ensemble directors are represented, left to right: Frederick Fennell; Mark Davis Scatterday; A. Clyde Roller; and Donald Hunsberger. ILLUSTRATION BY DOUG FITCH.

8

The Argento Papers

The Pulitzer Prize-winning composer (PhD '58) celebrates his 85th birthday with a rare revival.

18

Exploring Great Britten

Eastman celebrates the composer's centenary with two of his most important and individual works.

EASTMAN NOTES

Volume 31, Number 1
Spring 2013

Editor

• David Raymond

Contributing Writers

• Bradley Bambarger
• Michael Isaacson
• Douglas Lowry
• Suzanne Mueller
• David Raymond
• Helene Snihur

Contributing Photographers

• Kurt Brownell
• Adam Fenster
• Gelfand-Piper Photography
• Kate Melton
• Gerry Szymanski
• Rachel Leigh Van Pelt
• Brandon Vick

Photography Coordinator

• Karen Ver Steeg

Design

• Steve Boerner
Typography
& Design, Inc.

Published twice a year by the Office of Communications, Eastman School of Music, 26 Gibbs Street, Rochester, NY 14604, (585) 274-1050.

Eastman-Notes@esm.rochester.edu



10% Total Recovered Fiber
100% Post-Consumer Fiber

About an Israeli composer...

Max Stern (BM '69) noted that we didn't print a picture of his recent CD *Songs of Ascents* in our Summer 2012 Notes, so he sent a copy of it. The CD has been acknowledged by the Israeli National Library. He also noted that



his piece of the same for bassoon and cello was the subject of a recent master class at Kansas State University which can be viewed on YouTube. He adds, "Unrelated to the above, I read the [Summer 2012] issue with much nostalgia. I remember

John Thomas from years I played in the RPO and around school, as I remember when Zvi Zeitlin arrived during my sophomore year. In addition I remember both Bonnie Boyd and Vinny DiMartino as freshmen, who recorded one of the works of my student days. Now some are retiring and some have left us entirely."

An Alaskan Family...

I was born in Ketchikan, Alaska, in 1924. I am an Alaska Tlingit Native. When I finished college, I went back to Alaska and stayed there until 1957, when my family and I moved to Seattle, WA. I never tried to make a living in music but it was a very important part of my life: giving recitals in Alaska; singing in large and small choruses in Seattle; 29 years as a paid chorister in the choir of St. Mark's Episcopal Church; chorister in the Seattle World's Fair Opera in 1962, performing *Aida* and *Carmen*.

I retired from The Boeing Company after 30 years, and did what I really wanted to do. My brother Fred Paul nursed The Alaska Land Settlement Act of 1971 through Congress and developed The North Slope Borough which had the oil companies as their tax basis. Congress

awarded Alaska a billion dollars and lots of land, and established 13 regional Alaska (Native) Corporations to handle their money. He wrote a manuscript of his work which I prepared for printing. It was published in 2003 with the title *The Fight For It: The Largest Peaceful Redistribution of Wealth in the History of Mankind, The Creation of the North Slope Borough*.

My father William Lewis Paul (aka Shquindy Tee-hit-ton) wrote a manuscript titled *The Alaska Tlingit, Where Did We Come From?*, which I prepared for publication in 2011. I am completing a biography of my grandmother, Kah-thli-yudt Tee-hit-ton, aka Matilda Kinnon Paul Tamaree (1860-1953). It is finished except for family trees of both her antecedents and descendants. Lineage of Alaskan Natives is traced through the mother.

Frances Paul DeGermain (BM '46)
aka Shah-nah-Xee Nahn-ya-ah-yi

And an English Alumna

I just wanted to say what a super edition the Summer 2012 was. The cover picture and other colourful illustrations were striking, the feature on Debussy was most interesting. Thank you for including my small news piece—I so enjoyed seeing fellow alumni after 30 years on my tour of classes and recitals. I was also pleased to meet Joel Seligman in London on his European tour in the summer. I wish I could have attended the Eastman Weekend but am very busy with concerts (including Debussy and Delius 150th birthday events) and premieres.

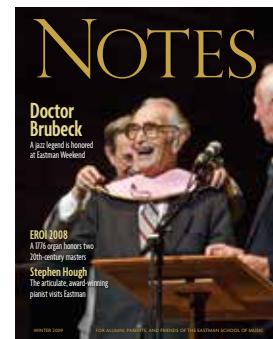
Madeleine Mitchell (MM '81, Fulbright/ITT Fellow)
London, England

Madeleine is a Professor at the Royal College of Music, and Director of the London Chamber Ensemble and www.redviolin.co.uk

From the Editor

The great American jazz pianist and composer Dave Brubeck died of heart failure on December 5, 2012, in Connecticut, one day short of his 92nd birthday. Brubeck, whose main teacher was Darius Milhaud, brought elegance and a chamber-music quality to his music making, and his "jazz goes to college" tours in the 1950s proved that this native American music deserved a place in academia—a lesson learned by

many music schools including Eastman. And such Brubeck compositions as *Take Five*, *Blue Rondo à la Turk*, and *UnSquare Dance* are still popular. Brubeck visited Rochester several times late in his career as a guest of the Rochester International jazz Festival, and in October 2008 he was delighted to receive an honorary doctorate from the University of Rochester—as this *Eastman Notes* cover shows.





EASTMAN@KEUKA

SUMMER MUSIC CAMP

SUNDAY, JULY 14–
FRIDAY, JULY 26, 2013

**JAZZ | STRINGS
VOICE | GUITAR**

World-class music programs
in the breathtaking Finger Lakes,
for middle and high school students

For applications and
scholarship information,
please visit
esm.rochester.edu/keuka



Summer @ EASTMAN

July 1-August 9, 2013

Institutes, courses, workshops, lessons and ensembles for all levels of musicianship, including

- Our award-winning Music Horizons program
- Summer Jazz Studies
- Institutes for harp, guitar, viola, saxophone, trombone, world music
- Courses for college students, teachers, and professionals

www.esm.rochester.edu/summer



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

What are YOU doing this summer?

Chris Martin Rouses CSO

Chicago Symphony Orchestra principal trumpet **Christopher Martin** (BM '97) had his chance to shine in front of the CSO when he premiered *Heimdall's Trumpet*, a new concerto by **Christopher Rouse** (the Pulitzer winner who taught composition at Eastman for many years), in December. "Martin soared to the ecstatic heights and plunged to the subterranean depths of his instrument with virtuosic aplomb. The sheer nonchalance with which he tossed off these death-defying feats was jaw-dropping," said critic John Van Rhein.

Festive Pianists

Eastman's current piano department chair, and a previous one, both have good reason to feel festive. **Douglas Humpherys** (DMA '95) was recently appointed Artistic Director of the Gina Bachauer International Piano Foundation. He was the first Gold Medal winner of the Bachauer Competition in 1976. And Professor of Piano **Rebecca Penneys** recently announced a new home for her own summer piano festival and competition. Located at Chautauqua for many years, now it is in a state-of-the-art venue at the University of Southern Florida at



Among the many tributes to the 100th birthday of John Cage last year, the percussion group Nexus was in there swinging (and striking) last November, in a revival of Kenneth Patchen's radio play *The City Wears a Slouch Hat*, a 40-minute work featuring Cage's music. Nexus (which includes **Bill Cahn** BM '68 and **Bob Becker** BM '69) performed the piece at the Percussive Arts Society International Convention and later at Bard College.

Tampa—for more information visit rebeccapenneyspianofestival.org/.

Music Milestones

Ayden Adler's (MA '97, DMA '99, PhD '07)

Eastman dissertation, on the early years of the Boston Pops, was called "Classical Music for People Who Hate Classical Music", but she's obviously not one of those people. Last summer, Ayden joined the New World Symphony as Senior Vice President of Musician Advancement and Dean, after a stint as executive director of Orpheus Chamber Orchestra and a previous managerial post with the Atlanta Symphony.

Michaela Eremiasova (PhD '11) is the winner of the 2013 ASCAP Foundation Rudolf Nissim Prize for her *Emblems* for violin and chamber orchestra. Michaela's piece,

first performed at Eastman in 2010, was selected from nearly 250 entries for the \$5,000 prize. She's collaborating with her husband **Jairo Duarte-López** (MA '10) on an operatic version of Lorca's *Blood Wedding*, commissioned by Montclair (NJ) State University.

Winds of Fortune

Breaking Winds, the Eastman-born bassoon quartet that boldly goes where no bassoon quartet

has gone before, recently completed a successful Kickstarter campaign to fund its first CD: *Breaking In*, a disc of original compositions and arrangements (including the now-classic YouTube fave *Lady Gaga Saga*). The members are **Brittany Harrington** (BM '10), **Yuki Katayama** (BM '11), **Kara La Moure** (BM '10), and **Lauren Yu** (BM '11); for updates and information visit www.breakingwinds.org



Douglas Humpherys



Rebecca Penneys



Breaking Winds aren't broke, thanks to Kickstarter.

A Leap into 1969

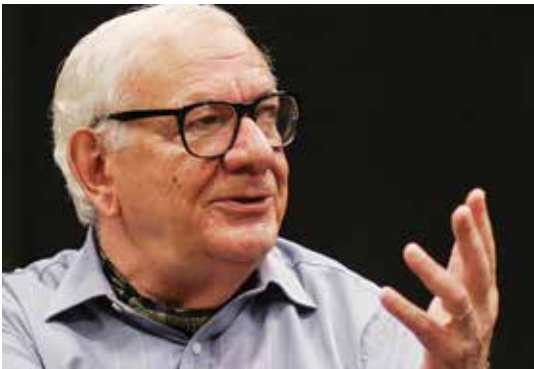
The Beatles and Karlheinz Stockhausen never actually met, but their imagined powwow is the jumping-off point for Alarm Will Sound's multi-media concert 1969. The celebrated New York new music group, which got its start at Eastman more than a decade ago, returned in February to perform 1969 in Kodak Hall. The show included music not only of Stockhausen and Lennon and McCartney, but Luciano Berio (pictures) and Leonard Bernstein, along with the political and social struggles of the late 1960s. *Photograph by Adam Fenster*





DOMINICK ARGENTO: THE LYRIC, THE LITERARY, AND A LIFE IN OPERA

By Bradley Bambarger



There is a neat symmetry to composer Dominick Argento's career these days. His opera based on a Henry James novella, *The Aspern Papers*, was revived in April with a starry cast by the Dallas Opera 25 years after the work was given a premiere there that was a landmark for both company and composer. The 85-year-old, Pennsylvania-born Argento has lived in Minneapolis since 1958—moving there just after receiving his Ph.D. at Eastman—and over the years since, the Minnesota Opera had come to mount all of his major operas but one. That lone outlier, *The Dream of Valentino*, will be staged by the company next season, in a freshly revised version by the composer, to mark the work's 20th anniversary.

Argento—who has composed 14 operas in his career—won a Pulitzer Prize in 1975 for his song cycle *From the Diary of Virginia Woolf*, written for revered English mezzo-soprano Janet Baker. He earned renown for his way with complex literary texts (often writing his librettos himself), as well as his trademark of placing primacy on the lyric voice in his works. Some of the happiest memories of Argento's career are associated with that initial Dallas Opera production of *The Aspern Papers*, he says, though the composer is excited about the revival, too.

"There are real superstars in this cast—Susan Graham and Nathan Gunn, it's hard to beat that pair—just as there were 25 years ago, with Frederica von Stade and Richard Stilwell," Argento says. "The original production was wonderful—it was broadcast in 'Great Performances' on PBS, which you can see on YouTube now. To me, everything was right with it, and that's rare, because a composer almost always has something to complain about. I remember thinking at the time that it was so unbelievably good that it would never be surpassed. The new Dallas production, though, has given me high hopes."

Argento wrote his first produced opera, *The Boor*, during his days at Eastman, where he studied with Alan Hovhaness, Bernard Rogers and Howard Hanson. Last autumn, it was announced that Argento made a commitment through a charitable remainder trust to endow a professorship at Eastman at \$1.5 million. In honor of Argento, the

.....
Argento during a 2004 master class at Eastman in 2004 (top left). Frederica Von Stade in the premiere of Argento's *The Aspern Papers* (bottom left); a scene promoting the 2013 Dallas Opera revival, with the model wearing the same dress from 1988.



endowed position will be named the Dominick J. Argento Professorship. According to Douglas Lowry, Joan and Martin Messinger Dean of the Eastman School, the gift will support the school's faculty in presenting new musical ideas and developing adventurous concepts in teaching music and performance.

Recalling his time at Eastman, Argento says: "It was such an inspiring experience, even beyond the extraordinary musical education. My teachers—Hovhanness, Rogers, Hanson—were such major figures. Getting to know their music and their philosophies meant everything to me—and the confidence they instilled in me changed my life. They were so encouraging about my work, so helpful. Hanson did me incredible kindnesses. Orchestral parts are expensive to copy out, and I didn't have the money to have it done for *The Boor*, so he had the school pay for it. He also helped me get a publisher, Boosey & Hawkes, right out of Eastman, which was an enormous boost. And Frederick Fennell, a prominent conductor, led the first performance of my opera at Eastman. It was quite a start."

In the more than half-century since his days at Eastman, Argento has seen American opera undergo a rich evolution that seemed highly unlikely, he says: "When I started out, you were lucky to see one American

adds. "Now we have so many great singers devoted to the art form here—and they're not just great singers, but great actors, too. That's been another real evolution in my time. One used to be overjoyed if a singer got through a part without knocking over the furniture onstage, but now the acting among opera singers is tremendous, so that the theatrical realism has been infinitely enhanced. That can only help build the audience for opera."

After leaving Eastman, Argento married a singer, soprano Carolyn Bailey, and they settled in Minneapolis, where Argento would help found the company that would become Minnesota Opera. He also taught music theory and composition at the University of Minnesota for some 40 years, now holding the title of professor emeritus.

"I thought I'd stay here for a year and then go off to one of the coasts where the action was, to New York or San Francisco, but that's not how it worked out," Argento says. "I found so many opportunities for me, so much support. It's a cultured community here, a place where people have a real need for art. Going to the opera in New York sometimes seemed just like the thing to do for certain types, but people here craved what art could bring them emotionally. The Scandinavian, Lutheran roots of this community make it very sincere, I think. Of course, it's colder than hell here—in fact, there's a snowstorm as we speak, nothing new—but there's a literary quality to the community that I've always loved, with good education and a nice tradition of liberal politics."

Katherine Ciesinski, now a professor of voice at Eastman, featured in the original 1988 cast of *The Aspern Papers*, with the mezzo-soprano singing alongside Von Stade, Stilwell, and Elisabeth Söderström. Ciesinski also starred in the second production of *The Aspern Papers*, at Washington Opera, and she sang in *The Dream of Valentino*, too. She first met Argento in Minneapolis in the early '80s, when she sang his song cycle *From the Diary of Virginia Woolf*. She was struck by the composer's "incredibly dry wit, his magnificent brain and his self-effacing qualities—he is not grandiose in any way," she says. "He takes a childlike delight in what the human voice can produce—not unsophisticated at all, but marked by his literary curiosity and sparkle."

Ciesinski spent time with Argento later in Florence, Italy, a place he first went on a Fulbright Fellowship and loved so much that he ended up making it a home away from home. She recalls: "I got another image of him there, in a more creative mode. He was inspired by the spirit of Florence, the undulations of the river, the poetry you find in every shape and place in Italy." Argento's wife, Carolyn, passed away in 2006. Ciesinski describes their relationship as marked by "playful banter—they were always kidding each other." The composer wrote the choral work *Evensong: Of Love and Angels* in memory of his

.....
Argento's first opera, *The Boor*, was performed at Eastman in 1957. His *Postcard from Morocco* (1971), one of the most frequently produced American operas, was performed by Eastman Opera Theatre in 1994.



opera a year. My fellow students weren't interested in opera at all: It was all string quartets, symphonies, abstract music—not vocal and choral music or opera. There just wasn't any market for it here, with no commissions. You really need to have a commission to embark on an opera, because it takes two or three years to write one—and you have to have something for food and shelter while you do it.

"Another thing to remember is that, 50 years ago, there were hardly any American opera singers interested in American repertoire and contemporary music," Argento

wife, with the premiere in 2008 at the National Cathedral in Washington, D.C., as part of the institution's centenary.

The Dallas Opera's premiere of *The Aspern Papers* was a milestone for all concerned, according to Keith Cerny, the company's general director and CEO: "The original premiere was extremely important for the Dallas Opera, as it was a major commission for a company known for outstanding singing and debuts—but far less so for commissions of new works," he says. "Our commissioning of such 21st-century works as Jake Heggie and Gene Scheer's (BM '81, MM '82) *Moby-Dick* might not have been possible without the invaluable experiences we gained in mounting earlier world premieres, beginning with *The Aspern Papers*."

Although *The New York Times* review of *The Aspern Papers* in 1988 described the composer's idiom, with a hint of distaste, as that of "genteel melodrama," the critic went on to call Argento "a melodic athlete—his wind is strong and his step graceful ... Impressive, too, is Mr. Argento's ability to curry favor with the voice—indeed, with everyone and everything connected to this venture. His orchestrations have a fragile glow to them that lets the sound of singers soar out freely."

A later *New York Times* piece, from 2006, put the ups and downs in the new world of American opera in context, including Argento's work. The writer, critic Anne Midgette, pointed out that good receptions at the premieres of Argento's operas *The Voyage of Edgar Allen Poe* (1976) and *Casanova's Homecoming* (1985) didn't guarantee the works as many revivals as might have been expected. Cerny says he thinks he knows why: "Opera is a very expensive art-form to produce, which presents special challenges to composers as well as the opera companies with which they collaborate. And audiences often prefer to experience a brand new work rather than a revival of an earlier composition—no matter how worthy. This situation isn't limited to Mr. Argento, by any means.

"In the lifecycle of a new opera, the 25-year mark is important so that audiences can begin to evaluate the 'staying power' of a particular work," Cerny adds. "What's remarkable is that, although it's based on a story by Henry James, *The Aspern Papers* almost entirely reflects one man's theatrical conception and vision—a very rare thing in our team-oriented performing arts world. As both composer and librettist, he exercised a tremendous influence on the tone and atmosphere of the original production—and on the casting, too."

As for the lyric style of Argento's music—which some

critics have faulted for a lack of modernist edge—Cerny says: "It's my opinion that classical music has reached the point where composers are valued on their originality and their impact, not whether their work is defined as conservative or avant-garde. What I find most interesting about Argento's career is his love of the human voice in performance, whether choral or solo, and his ability to draw musical inspiration from eclectic literary sources. We should also acknowledge Argento's consistent creative output over the course of a long career that hasn't



yet ended, since he's working with Minnesota Opera on those revisions to another work right now."

Reflecting on what has sustained him through the challenges of a career in opera of 56 years and counting, Argento comes back to something he learned at Eastman: "Bernard Rogers taught me integrity—that being a composer isn't just handling notes and instruments; it's about what you're trying to achieve with music, the why of writing music," he says. "As a teacher, he really made me think about such things, and I never stopped. My interest has always been in people, feelings, emotions. My purpose, I've always thought, is to move people to think about who we are—in fact, every opera I've ever written is really about people discovering who they are."

Bradley Bamarger has written about music for Billboard, DownBeat, Gramophone, and Listen, among many others. He has also penned liner notes for albums on such labels as ECM, Harmonia Mundi, Sony Classical, Decca, Deutsche Grammophon and Angel/EMI. He founded and curates the new jazz concert series Sound It Out in New York City, where he lives.

The Aspern Papers debuted in Dallas in 1988 with a starry cast. Shown around the piano are (front) soprano Elisabeth Söderström and tenor Neil Rosenshein; (back) mezzo-sopranos Katherine Ciesinski and Frederica Von Stade, and baritone Richard Stilwell.



.....
 Where were you in '62?
 If you were graduating
 from Eastman, then you
 belonged at Eastman
 Weekend's celebration
 of 50 year graduations
 (from 1961 and 1962).
 Each alumnus and
 alumna received a
 ribboned medallion from
 Douglas Lowry and Joel
 Seligman.

All Eastman, All Weekend

They only come around every couple of years, so Eastman Weekends are always chock-full of great events, but Eastman Weekend 2012 seemed chock-fuller than usual of concerts, ceremonies, other special events and (of course) ample opportunities for socializing. Several of the weekend's highlights are detailed here, but they also included a 15th anniversary reunion of Arts Leadership program students, a celebration of the 20th anniversary of Eastman's guitar program, and lots more.

ON THE WEB To see photographs of the "lots more," visit www.esm.rochester.edu/alumni/weekend

.....
 Noted entrepreneur
 Paul Judy, member of
 the Eastman National
 Council, received the
 University of Rochester's
 Dean's Medal from
 Dean Lowry at Saturday
 night's Gala Dinner,
 commemorating his
 leadership of the
 Institute for Music
 Leadership.





Eastman Weekend opened with a tribute to Ray Wright, Eastman's great jazz professor of the 60s through the 80s. A concert brought back a stageful of noted jazz alumni to perform with both ESM jazz ensembles, then at a "jazz club" well into the wee hours. The weekend also included a session of "reminiscing on Ray," a studio orchestra reading of Wright arrangements led by Don Hunsberger, and the dedication of rehearsal room 120 as the Ray Wright Room (see plaque at left).



2012 marked the 50th anniversary of the Eastman Philharmonia's historic tour of Europe and Russia under Howard Hanson and Frederick Fennell. Orchestra members from the tour gathered to have lunch and to share warm memories of a remarkable Cold War adventure.

Fanfares from **Uncommon Men** (and Women)

SIX DECADES OF
CONCERT TOURS,
PERFORMANCES,
AND RECORDINGS
HAVE MADE
THE EASTMAN
WIND ENSEMBLE
AN AMERICAN
INSTITUTION



On February 8, 1953, a new kind of musical group gave its first performance at Eastman, when Frederick Fennell led the Eastman Wind Ensemble's first concert in Kilbourn Hall. Audience members expecting a wind band playing Sousa marches might have been intrigued by that first program, a high-minded affair which included music by Riegger, Mozart, and Hindemith.

The Eastman Wind Ensemble—aka “EWE”—has been part of Eastman, and the School's frequent ambassador at home and abroad, for six decades. Its many recordings familiarized listeners all over the world with unusual (often brand-new) wind repertoire, inspiring generations of aspiring players and conductors. Celebrating this year's anniversary with a concert 60 years to the day after their first appearance, the EWE did what it

does best, pairing classic wind repertoire by Mozart and Stravinsky with two brand-new pieces by Roberto Sierra and Eastman's Dean, Douglas Lowry.

In its six decades, the Eastman Wind Ensemble has had only four conductors, three of them alumni. Its founder, the remarkable Frederick Fennell (BA '37, MS '39), remained a frequent guest at Eastman and a doyen of the wind ensemble, conducting internationally until his death in 2003. He was followed from 1962–1964 by A. Clyde Roller, who left Eastman for the Houston Symphony and died in 2007; then by Donald Hunsberger (BM '54, MM '59, DMA '63) from 1965 to 2002; and from 2002 to the present by Mark Davis Scatterday (DMA '89). Hunsberger and Scatterday led the EWE's 60th anniversary celebration concert in February, and both talked to *Eastman Notes* on the Ensemble's past, present, and future—which includes an exciting new recording.

.....
At the EWE's 50th anniversary concert in February 2002, the baton was passed from Donald Hunsberger to Mark Davis Scatterday. All four directors were present and on the podium at the concert: Frederick Fennell (also shown in the background photo, from 1953); Hunsberger; Scatterday; and A. Clyde Roller.



“An irreplaceable experience”

Don Hunsberger on four decades and more with the EWE

Donald Hunsberger, director of the Eastman Wind Ensemble from 1965 to 2002, certainly counts as the EWE's most durable director. He remains a frequent presence conducting the EWE. Don agreed to answer some questions about his remarkable tenure.

You were in the original EWE and its first concert. Do you have any particular memories of the experience?

Yes, I was in the first EWE playing euphonium (there was no “doubling” type program then, so we trombonists played euphonium, clarinetists played saxophone, etc.). All the brass and woodwind performers in the School played at one time or another in the Symphony Band, a 100+ member, heavily-doubled ensemble patterned after the large symphonic bands of the University of Michigan, Illinois, Indiana, etc., so it was more enjoyable and musically rewarding to play in a smaller one-on-a-part (two on each clarinet part) ensemble patterned after an expanded orchestra wind section. But, I don't think

anyone in 1952–53 had any idea what the whole movement would develop into during the next few decades.

What was the initial public reception like?

The popular opinion was that this was a much cleaner sound with clearer timbres and balances. The repertoire was aimed at original works, not the orchestral transcriptions that were the mainstay of most symphonic band programs. The Mercury recordings quickly spread the concept; however, there was a deep division among many band directors based on how strongly you liked and supported the huge symphonic band versus this fifty-piece ensemble sound. During the remainder of the Fennell decade, ore recordings and individual tours to the National CBDNA Conference (Chicago) and Carnegie Hall helped increase the Ensemble's stature nationwide.

Did you perform regularly in that first year? Was the EWE an accepted part of the academics here from the start?

Once Fred Fennell set his instrumentation and personnel, it remained constant for the entire academic year. (We didn't start the current rotation system until later in the 1960s.) Since he administered the entire ensemble program (orchestras, wind ensemble, symphony band) the EWE merely became part of the overall offerings of the department.

What are a couple of your most vivid memories of performing in and leading the EWE?

Seeing how the Ensemble developed as an international

“Eastman ... here it is!”

Mark Scatterday on Stravinsky and the EWE

Under its present director, Mark Davis Scatterday, the EWE has had a lively decade, including tours taking them throughout East Asia, a triumphant appearance at the Midwest Clinic in 2009, and several well-received recordings, including *Manhattan Music* (2005), which was nominated for a Juno (Canada's Grammy Award), and preceded their latest project.

The history of the Eastman Wind Ensemble can be followed in recordings: from the very first Mercury issue, *American Concert Band Masterpieces*, in 1954, through many more Mercury releases, to a successful Sony collaboration with trumpeter Wynton Marsalis including

the bestselling *Carnaval* (still in print), *Live in Osaka*, to *Manhattan Music*. The latest in the distinguished series was released in February by the British-based label Avie.

The new CD spotlights Stravinsky: EWE members play the Octet, and ESM faculty members of Eastman Virtuosi perform *L'Histoire du soldat*, under the name Eastman Virtuosi. Both works are led by the EWE's current director, Mark Scatterday, who says one of his goals for the recording was “to put students and their teachers together on the same recording. I wanted something that would say ‘Eastman School of Music—here it is!’”

Scatterday decided to work on a Stravinsky project, though his other ideas included CDs of music by Karel Husa and Roberto Sierra. Thinking that “we seemed to have the right players for the piece,” he chose Stravinsky's Octet. Wanting to pair it with something appropriate by Stravinsky, he settled on *L'Histoire du soldat*, as performed by an array of Eastman faculty members.

These pieces have been recorded many times, and very well, including a couple of recordings led by the composer himself. Scatterday admits that courting comparison

leader in repertoire development and performance practices, and then how we applied these new works to match the needs of the students in learning these compositional styles and performance techniques. This, plus working with many, many students in the ensembles, has been one of the greatest rewards over the 37 years I was responsible for leading the program. One of our goals was to be certain that each student experienced all the new performance requirements currently in practice. Graduates would frequently say, “I learned how to play my instrument in my private lessons; I learned orchestral repertoire in the Philharmonia and ESSO; and I learned how to play in an ensemble in the EWE.”

When the Mercury recording program fell apart in the later 1960s, we turned to touring as a way to get the Eastman message out to the industry and the public. The seven tours we did in Japan and Southeast Asia were an irreplaceable experience and the numerous American tours reached many conductors and instrumentalists on a personal level.

What were your feelings on “passing the baton” to Mark Scatterday?

When I decided to retire in 2002, I had been on the faculty for 40 years, I was about to turn 70, and the EWE was a grand 50 years old! What better time to close the ET curtain than the combination of those three celebrations!? I was blessed to have mentored many, many fine people in our DMA conducting program and in the ensembles over the years, and felt that there were quite a



Donald Hunsberger

few who would be capable of maintaining and projecting the principles and ideals of the wind ensemble program.

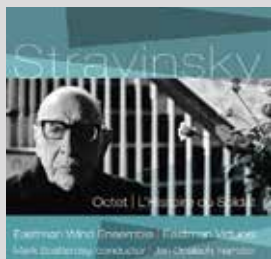
When Mark was selected for his own unique skills following a national search, I was very pleased, as I knew the great success he had in building the wind program at Cornell and in administering the music program there. I was certain that he would continue the traditions of the EWE—as he demonstrated earlier this month with the 60th Anniversary of the EWE, along with the concurrent Fifth Annual Fennell Conducting Workshop presented by the Conductor’s Guild.

ON THE WEB You can watch a video about the history of the EWE, with commentary from Donald Hunsberger and Mark Davis Scatterday, on the University YouTube channel: <http://bit.ly/WExQtw>

with them is daunting, but he welcomed the chance to show off his players in more standard repertoire.

“My field is so full of the latest, the greatest, the newest,” he says. “That’s because we are concerned with building up the repertoire.” The Stravinsky project, he says, is a wonderful chance to show that the wind ensemble is “such a flexible group—it can include so many different sounds.”

If it is successful, it may be followed by another Stravinsky CD—including the composer’s original and revised versions of the *Symphonies of Wind Instruments*, and the Piano Concerto.



STRAVINSKY: OCTET AND L'HISTOIRE DU SOLDAT (Avie Records 2277) is available from Amazon.com, iTunes, ArkivMusic, and other online sources.



Mark Scatterday



.....
Benjamin Britten in 1954,
photographed by Yousuf Karsh

Encounters *with* Britten

2013

marks the centennial

of one of the 20th-century's greatest and most-performed composers, Benjamin Britten (1913–1976). ¶ If Eastman isn't quite celebrating a Festival of Britten, some of the modern master's significant works have been on the schedule this year.

¶ Eastman Opera Theatre's fall production was his chamber opera *The Rape of Lucretia*; this May, Eastman Rochester Chorus presents Britten's *War Requiem*, one of the 20th-century's great choral works.

Looking Into Lucretia's World

By Suzanne Mueller

During the last decade or so, Eastman has presented several of Britten's operas under the direction of Steven Daigle: The Turn of the Screw, Albert Herring, A Midsummer Night's Dream, and last fall, The Rape of Lucretia. One of Britten's less frequently produced pieces, this tragedy set in ancient Rome but given a Christian framework is a challenging work for young singers. The original version of this article appeared in the Fall newsletter of Friends of Eastman Opera. We thank FEO and writer Suzanne Mueller for permission to reprint it.

What is it like to inhabit a disturbing operatic world of conflict between good and evil? If the opera was written by Benjamin Britten, according to some starring members of the cast of *The Rape of Lucretia*, it is an amazing experience. Britten's twentieth-century treatment of a tragic ancient tale of power, corruption, violence, and virtue, was presented by Eastman Opera Theatre October 25–28.

Senior Sophia Feddersen played the role of Lucretia for the Thursday/Saturday performances. Britten's music is challenging rhythmically, vocally, and melodically, but Sophia loved the challenge. "Eastman prepares you technically for emotionally intense roles with music that is clearly within a student's vocal range," she says. "This was a chance to employ my skills in this compelling libretto and disturbing opera of innocence and corruption." It was her first experience playing a character who incurs trauma and suicide. She talked over the role with friends, teachers, and her parents, determining how she would commit to the part while remaining secure emotionally, and Steven Daigle directed the opera in such a way that she could manage the role without losing herself.

"The biggest challenge to the acting was to play Act One, before the rape, differently from Act Two when Lucretia is altered by the rape," she said. From this opera Sophia discerns that rape is an act of power, a tool of oppression, and an attack on chastity and innocence.

Laura Osgood is in the third year of her doctoral studies. She played the Female Chorus in the opera at the Friday/Sunday performances. The Female Chorus reflects and narrates the thoughts and emotions of the

female characters. In this staging her character felt intense personal empathy with Lucretia, as the Female Chorus had also experienced rape. Laura explained, "This role tied the tale of ancient Rome to present day. [I played a] modern woman, victimized by rape, who related her trauma to family and friends through literature. She

can't come out and say it yet, which makes the drama much more personal and very intense. The Female Chorus also speaks for women as a whole as they carry so many burdens, from folding laundry to planning funerals. At one point the Female Chorus sings, 'Time carries men but time treads upon the tired feet of women.' This gives the Female Chorus a universal message."

Laura spoke of her effort to achieve a balance between acting a demanding emotional role and performing the music. "It's almost scary to indulge in this kind of show, but it has been an exciting and wonderful experience."

Ben Curtis, a master's degree candidate in Voice and Literature, played the villainous Prince Tarquinius in the Thursday/Saturday performances. Ben, a gregarious fellow originally from California, said, "Britten was a master at setting the text—emphasizing words with high notes or low notes to convey emotion. I can feel the aggression in the character in just the way it is written in his music... it provides the

leering, aggressive, single-mindedness of Tarquinius's character. I don't feel I have to or should adopt the persona of this character. That is a dangerous idea.

"I try not to overthink it, because I don't want to complicate it or internalize it too much. I want to perform it on stage, put it aside, and go home to a nice dinner with my wife." Of his character, Ben says, "Tarquinius was an immature man, used to taking anything he desired, and always indulged his fantasies. We've all known people like that. There is a deep darkness in Tarquinius. There is nothing good about him."

All three of the students said *The Rape of Lucretia* was the most intense piece they had ever performed, [but] felt that they could confidently go forward to new venues with this role in their repertoire. Their hope is that this opera will cause people to question, discuss, and take action against the evils of the world.



.....
Eastman Opera presented Britten's stark parable of innocence and evil as its fall 2012 production. In one of the two student casts, Lucretia was played by soprano Melissa Fajardo and Tarquinius by baritone Garrett Obrycki.

“The Poetry Is In The Pity”

By David Raymond

2013 is Britten's centenary, and 2012 marked the 50th anniversary of one of his most celebrated works, the *War Requiem*. This coincidence led Eastman's Director of Choral Activities, William Weinert, to program the *War Requiem* this spring with the Eastman Rochester Chorus. It was still a relatively recent work when Weinert first heard it in 1979 in Madison, Wisconsin; since then he has conducted it once at Eastman, in 1997.

By the 1960s Benjamin Britten was recognized as a leading opera composer, and perhaps England's greatest contemporary composer, period. Early in the decade he was commissioned to write a choral requiem mass to be performed at the re-dedication of Coventry Cathedral, which had been bombed and nearly destroyed during World War II. Musically, he was an obvious choice for such a high profile commission; politically, a somewhat controversial one. Britten was a pacifist and during World War II was a conscientious objector—which did not endear him to some people.

He chose to approach it in an original and audacious way. This is a requiem by an imaginative and expert composer of opera and art songs. Britten uses the traditional Latin text of the Requiem interspersed with poems by Wilfred Owen, who served in World War I and was killed only a week before the Armistice. His poetry offers a scalding critique of the waste and folly of war, “the monstrous anger of the guns,” tempered by a compassionate look at the soldiers on either side. As he said in a line quoted by Britten on his score: “My subject is war, and the pity of war. The poetry is in the pity. All a poet can do today is warn.”

In keeping with the idea of reconciliation, Britten wrote with soloists in mind who were British (tenor Peter Pears), German (baritone Dietrich Fischer-Dieskau), and Russian (soprano Galina Vishnevskaya, though Heather Harper substituted when the Soviet government would not allow Vishnevskaya to travel to England.). Britten conducted



.....
England's Coventry Cathedral, partially destroyed by Nazi bombs in 1940, was the inspiration of Britten's *War Requiem*—and the site of its first performance in 1962.

EASTMAN-ROCHESTER CHORUS, William Weinert, conducting, performs Benjamin Britten's *War Requiem* on May 3 at Kodak Hall at Eastman Theatre. Also performing will be Eastman Chorale, Philharmonia, Children's Chorus, and vocal soloists.

The *War Requiem* was first performed in 1962 in the space it was intended for. Acoustically, Coventry left much to be desired, but the work was still a tremendous worldwide success—of a kind difficult to imagine for a new classical work today, says Weinert. It was performed soon after in London and Berlin, and its American premiere

was given in the summer of 1963 by the Boston Symphony Orchestra under Erich Leinsdorf, with Nicholas Di Virgilio (BM '58) as the tenor soloist; the performance is available on a DVD. Britten led a Decca recording of the *War Requiem* with Pears, Fischer-Dieskau, and, finally, Vishnevskaya, which sold 200,000 copies in a few months and has never been out of print. The *War Requiem* has retained its initial power and is now considered a classic contemporary choral work.

One challenge of performing a piece this ambitious is the sheer space needed for it. The massive undertaking required that Eastman buy a stage extension for the refurbished Kodak Hall, which juts out over several rows of seats at the front. Britten calls for a large chorus, a children's chorus, a large symphony orchestra with plenty of brass and percussion, a chamber ensemble of 12 players, and three soloists. Weinert reckons there will be about 300 musicians involved.

The chorus and the soprano (with the full orchestra) are confined to the Latin Mass for the Dead, as is the children's chorus, accompanied by organ. The tenor and baritone soloists sing the Owen poems, with a prismatic accompaniment by the chamber ensemble. Britten moves back and forth among these varied and contrasting forces with almost cinematic vividness.

Huge as the *War Requiem* is, says Weinert, “Britten wrote very cannily for these forces and put them together with great skill. It's a very complicated work, but nobody is asked to sing anything way beyond their capabilities. In a way, it's not as difficult as it sounds.”

Eastman revisits Kurt Weill's “American Opera” *Street Scene*

A SLICE OF LIFE

By David Raymond

In the late 1940s, Kurt Weill not only was a thoroughly assimilated German émigré, he was a successful Broadway composer. His big hits were *Lady in the Dark* and *One Touch of Venus*, but his shows also included the anti-war musical *Johnny Johnson* and a modern operetta, *The Firebrand of Florence*. 1947 saw the production of his most ambitious work, *Street Scene*—a full-fledged opera for Broadway. (His German theater works with Bertolt Brecht, notably the *Threepenny Opera* and *Mahagonny*, were nearly unknown in the United States, and he preferred it that way.)

It was based on a Pulitzer Prize-winning play from 1929 by Elmer Rice which caused a sensation with its evocation of a day in the life in a New York tenement house. The huge cast of characters, many of them recent immigrants, reflects the range of life in the building, but the play focuses on a single family, the Maurrants, whose domestic problems culminate in adultery and murder.

Weill had seen *Street Scene* in Germany, and he recalled its gritty naturalism when he sought a subject for the opera he yearned to write for Broadway. Before the opening, he wrote in the *New York Times*: “It was a simple story of everyday life in a big city, a story of love and passion and greed and death... And it seemed like a great challenge to me to find the inherent poetry in these people and to blend my poetry in these people and to blend my music with the stark realism of the play.”

As Weill's Broadway shows often did, *Street Scene* brought the composer together with some noted literary figures. The Harlem Renaissance poet Langston Hughes wrote most of the lyrics (firmly guided by Weill) and Elmer Rice adapted his original script—one reason *Street Scene* contains so much dialogue, comparable to

a German *Singspiel* like *Fidelio* or *The Magic Flute*. The show was advertised as a “dramatic musical,” but the title page of the published score announces “*Street Scene*, An American Opera.” *Street Scene* was produced in Germany and by the New York City Opera in the 1950s, and the work has definitely found its home in opera houses.

Eastman itself put on *Street Scene* as early as 1953, then again in the early 1990s. The conductor was Kim Kowalke, now professor of musicology at Eastman and Turner Professor of the Humanities in the University's College of Arts and Sciences. Kowalke's relationship to the opera remains constant; in fact, he is preparing *Street Scene* for the complete edition of Weill's music.

Eastman Opera Theatre director Steven Daigle is staging the 2013 *Street Scene* in a season which included Benjamin Britten's *Rape of Lucretia* (which was also produced on Broadway—briefly—in 1947) and Handel's *Orlando*. According to Daigle, there are numerous practical reasons for a school opera department to put on a show as huge as *Street Scene*.

“One important reason is the size of the piece,” says Daigle. “*Street Scene* has a very large cast, and they all have important roles to play. For all the characters and all the different musical styles that Weill uses, it's also a very tight show—it only has one set—so it is also ideal in terms of building a performing ensemble.”

Street Scene dates from an interesting period for



.....
Kurt Weill (1900–1950) arrived in New York City with his wife, Lotte Lenya, in the 1930s, and soon became one of Broadway's most adventurous composers.



American opera, just after World War II and into the 1950s—when works by such composers as Gian Carlo Menotti (*The Consul*, *The Saint of Bleeker Street*) and Marc Blitzstein (*Regina*) were not only performed in opera houses, but often made their bows on Broadway, sometimes for substantial runs. “Even Stravinsky wanted to have *The Rake’s Progress* produced in a Broadway theater,” says Kowalke. *Street Scene* was very favorably received (in a season that also included *Brigadoon* and *Finian’s Rainbow*). Its 148-performance run was short for a Broadway musical, but very impressive for a new American opera. Classical music critics and composers such as Aaron Copland admired the piece (Kowalke points out that the young Leonard Bernstein was less impressed—“but then ten years later he rewrote it as *West Side Story*”).

“The idea of ‘American opera’ really accelerated in the 1950s,” says Daigle. “With works like *The Crucible*, *Susannah*, and *The Tender Land* you see composers writing on American subjects and influenced by American musical styles.” In contrast to those evocations of rural life or American history, *Street Scene* draws on urban American pop music of the 1940s. “Weill wanted to reproduce the music of a summer night in New York City,” says Kowalke.

“This show calls for well-rounded performers with the ability to dance, to act (sometimes in dialect), and

in some cases sing in extreme vocal styles,” says Daigle. *Street Scene* includes a blues, a swinging jitterbug (which generally stops the show), a children’s games scene, a sweet Rodgers-and-Hammerstein-style ballad for a girl graduating from high school, and much more. Most of this music is given to secondary characters; the leads—the

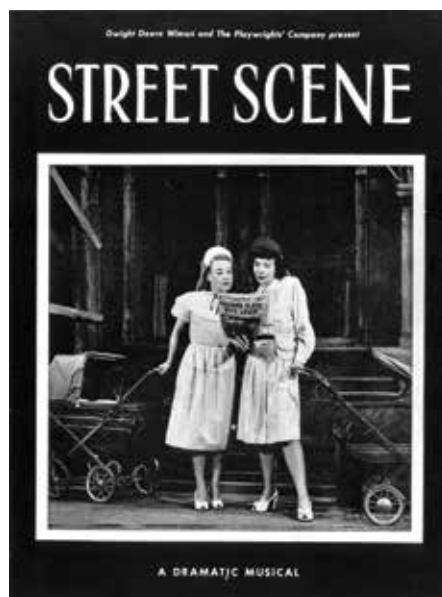
Maurrants, their daughter Rose, and their neighbor Sam Kaplan, a shy, bookish young man who is in love with Rose and dreams of running away with her—sing music of operatic breadth and impact.

Conducting *Street Scene* made Kim Kowalke realize what a difficult, but rewarding, work it is. “It is so eclectic—kaleidoscopic really—in its musical idiom. It is difficult to give all those different musical styles and moments their due while keeping a sense of forward motion.”

Well performed, it all hangs together, as Weill knew it would. In a note for the Columbia Records original cast recording

(produced by the Eastman-trained Goddard Lieberman) Weill wrote, “... not until *Street Scene* did I achieve a real blending of drama and music.”

“A show like this epitomizes our lyric theater program—choosing repertoire that reflects all lyric theater forms,” says Steve Daigle. “And while *Street Scene* is a slice of life from the past, it also has a theme that couldn’t be more relevant today. How do Americans negotiate the melting pot of our society?”



.....
The original *Street Scene* program cover shows one of the opera’s few lighthearted, if ironic, moments: two nursemaids reading about the murder that occurred in the preceding scene.

EASTMAN OPERA THEATRE
presented *Street Scene* by
Kurt Weill, Elmer Rice, and
Langston Hughes, April 4-7,
2013 in Kodak Hall at
Eastman Theatre.

Delightful, Delectable, Debussy

It was Extravagant, it was Inspirational, it was Intimate, it was Theatrical... it was *The Prismatic Debussy*, Eastman's salute to the 150th birthday of this most innovative and most seductive of composers. The month-long celebration in October brought together almost all departments of the School.

"The enthusiasm with which the Eastman community embraced the festival was manifested by numerous concerts featuring Debussy's compositions and even new works inspired by him," says Professor of Musicology **Marie Rolf**, who was also Artistic Director of *The Prismatic Debussy*.

Things got off to a rousing start on October 13 (Saturday night of Eastman Weekend) with *Extravagant Debussy*, narrated by Marie Rolf and involving the Eastman School Symphony Orchestra, Philharmonia, Eastman Wind Ensemble, and, in the grand finale from Debussy's *Martyrdom of St-Sebastian*, the Eastman Chorale.

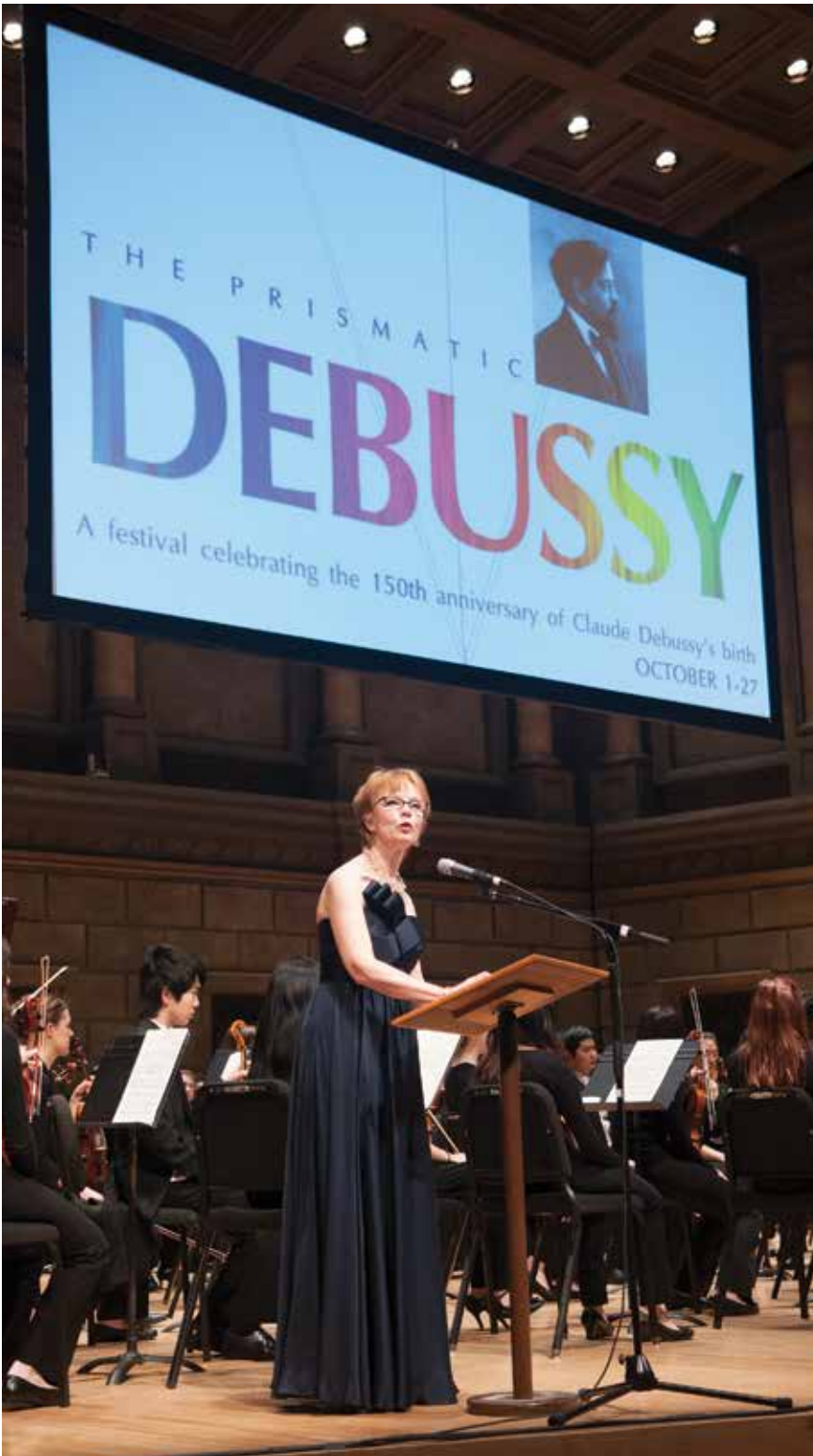
Theatrical Debussy was an imaginative retelling of his great opera *Pelléas et Mélisande*... without singers! Debussy's score was arranged for a small ensemble of classical and jazz musicians, accompanied by projected panels from a comic-book retelling of the opera's story by P. Craig Russell (who was a guest during the weekend and gave a talk about his work at the Memorial Art Gallery).

Eastman composers **Carlos Sanchez-Gutierrez**, **David Liptak**, and **Brad Lubman** contributed new musical works to *Inspirational Debussy*, a Musica Nova concert—their inspiration being Debussy's evocative piano prelude "Des pas sur la neige" ("Footprints in the Snow"). Debussy was truly prismatic in *Intimate Debussy*, as Eastman students and faculty members provided a prism concert of non-stop transcriptions of such favorite Debussy pieces as *Prelude to the Afternoon of a Faun*, "L'Isle joyeuse," and "Golliwog's Cakewalk."

Debussy Premieres was a day devoted to study and performance of Debussy's songs, with internationally known scholars joined by Eastman voice students and guest soprano **Elizabeth Calleo** (MM '96). "Eastman's marriage of artistry and scholarship was front and center throughout," says Rolf of this day... where five Debussy songs were premiered and presented in historical and analytical context."

She adds: "All events were open to the Rochester community (whose positive response, whether at a flash mob at a local mall or at a concert in Kodak Hall, was overwhelming) and, on the last day, even linked to two locations in the United Kingdom via Internet2 simulcast."

"Audience members at the concert involving the School's large ensembles (*Extravagant Debussy*) were



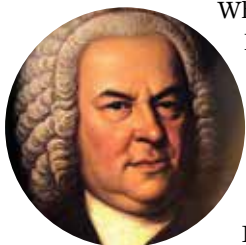
FOR MUCH MORE INFORMATION about *The Prismatic Debussy*, visit www.esm.rochester.edu/debussy/

Professor Marie Rolf, director of Eastman's Graduate Studies Program and a world-renowned Debussy scholar, hosted "Extravagant Debussy", the opening night of the Prismatic Debussy Festival, which featured narration and video projections.



stunned by how immensely varied the composer's output is," says Professor of Musicology **Ralph Locke**. "The Prism concert in Hatch Recital Hall and the video-enriched chamber performance of *Pelléas et Mélisande* revealed how strong the 'bones' of his music are: they can be fleshed out in different instrumental colors and still weave a magical spell."

EROI 2013: Bringing Back Bach



When you think of Johann Sebastian Bach, do you immediately think "organ"? If so, you were probably at Eastman between September 27–30 for this year's EROI Festival, *Bach and the Organ*.

A joint presentation of Eastman Rochester Organ Initiative and the American Bach Society, the popular festival brought Bach lovers, performers, and scholars to Rochester for several days of lectures, panel discussions, and of course music. A vast assortment of Bach's organ music was performed in mostly sold-out concerts. Many were at Christ Church, home of the Craighead-Saunders Organ, whose clear, penetrating tone makes it an ideal instrument for Baroque music in general, and Bach's music in particular.

Highlights included a recreation of an 1840 all-Bach

organ recital in Leipzig by Felix Mendelssohn, which reunited current organ faculty members **David Higgs** and **William Porter** with Hans Davidsson; further recitals by Eastman students, **Jacques van Oortmerssen**, **Robert Bates**, and **Edoardo Bellotti**; and a festive program of concertos and cantatas by Bach and G.H. Stölzel, featuring the Boston Early Music Festival Chamber Ensemble under **Paul O'Dette**.

Plans are underway for the 2013 EROI Festival, whose focuses will be several centuries beyond Bach: *Spectrum of Sounds: Aspects of Twentieth-Century Organ Composition and Performance*, to be held September 26–29.

A Quartet Goes to Washington

A student string quartet proudly represented Eastman at the Inauguration of President Barack Obama in Washington on January 21, 2013. Violinists **Che Ho Lam** and **Markiyam Melnychenko**, violist **Kelsey Farr**, and cellist **Hyeok Kwon** were selected after a School audition process at the invitation of U.S. Senator Charles Schumer, chairman of the 2013 Joint Congressional Committee on Inaugural Ceremonies (JCCIC). The JCCIC hosts the luncheon, held in the U.S. Capitol immediately following the swearing-in ceremony and Inaugural address. Appearing as the Eastman String Quartet, the students performed before a distinguished audience that included President Barack Obama, Vice President Joseph

JCM professor **Jeff Campbell** reports on the Eastman Jazz Ensemble's February 2 performance in Chicago's New Trier Jazz Festival: "The band played beautifully for a very large audience of high school students, their parents, and band directors. The festival T-shirt lists the headliner, Count Basie Orchestra, along with the Eastman Jazz Ensemble, so lots of kids will be wearing our name around their respective schools. Our students were able to mingle and converse with the Basie band members; Dennis Mackral [director of the Basie Band] performed with us as well. All in all, it was a huge success."

Eastman's "inauguration quartet": Violinists Che Ho Lam and Markiyan Melnychenko, violins; Kelsey Farr, viola; and Hyeok Kwon, cello.



Biden, former Presidents, Senators, Representatives, and Cabinet officials.

"This appearance underscores Eastman's reputation as a music school of the highest caliber, whose alumni appear in renowned venues around the world," said Eastman Dean **Douglas Lowry**. "Our distinguished alumna Renée Fleming performed during the last inauguration celebrations, and we're thrilled that Eastman students were part of the 2013 inaugural events!"

The Eastman String Quartet's program spotlighted work by fellow Eastman students: arrangements of Copland's "Hoedown" and the University of Rochester's alma mater "The Genesee" by master's degree students **Reuben Allen** and **Michael Conrad**, respectively. The quartet also performed music by Haydn, Mozart, Dvořák, and Scott Joplin, and "America the Beautiful."

The students described the Inaugural Luncheon performance as the opportunity of a lifetime. Kelsey Farr attended the Inauguration in 2009, but never expected to be part of the activities four years later. Che Ho Lam recalled watching the 2009 Inauguration on television in his native Hong Kong, and said "it was definitely a privilege" to be part of the current celebrations.

Eastman Goes to the Fringe... and Beyond

From September 19–23, 2012, Rochester's arts community walked on the wild side, or at least on the artistic fringe, and Eastman joined in enthusiastically. The first

Fearless, fringe-y and a bit freaky: an Eastman-created adaptation of Oscar Wilde's *Salome* featured an eclectic score and a student cast ready for anything, making for one of the Fringe Festival's most memorable shows.



Rochester Fringe Festival, which took place at numerous venues all over downtown, included a number of performances involving Eastman students. One of the hits of the Fringe Festival was *Hide the Moon: based on Salome*, a musical retelling of Oscar Wilde's *Salome*; it used music from Ella Fitzgerald to Björk (arranged by junior **Matthew Moisey**) instead of Richard Strauss. Part opera, part cabaret, part rock concert, and quite decadently appealing on its own.

Senior percussionist **Peter Ferry** presented The Nostalgia Project, a multimedia performance in Hatch Hall. The piece is a collaboration between Peter and **Matt Evans** (BM '12) with two Rochester Institute Technology students. At the beginning of the piece, Peter asked the audience to submit photos to him on their smartphones; they were added to a bank of other pictures which appeared on the screen above his as he performed. Peter also showed his partner in a performance of Steve Reich's *Clapping Music* ... Peter Ferry—and got the audience involved in it as well.

Keith Elder Eastman's New Director of Concert Activities

In November, **Keith Elder**, an attorney and former arts administrator with major orchestras, was named Eastman's Director of Concert Activities. In addition to providing leadership to the concert office staff, Keith advises the Dean on the School's concert series, manages all aspects of the School's performance venues, and oversees the operations of the Eastman Theatre Box Office, Theatre Shop, and concessions.

After receiving his Bachelor of Science degree in



Keith Elder

music from Indiana University in 1993, Elder worked in various operations roles for Boston University School for the Arts and the Boston and Detroit Symphony Orchestras. A tubist, he also has performed as a freelance musician with various ensembles, including the Tanglewood Music Center Orchestra, Motor City Brass Band, Plymouth Philharmonic, and the

New England Brass Band.

Elder received his Jurist Doctorate from New England School of Law in May 2006 and currently has a private legal practice in Kingston, Mass., where he is the President of the Plymouth Sunrise Rotary Club.

"Keith's leadership, background and enthusiasm will add a wonderful dimension to Eastman," said **Michele Gibson**, Senior Associate Dean at Eastman School of Music.

Eastman's 2012 Teaching Assistant award winners were: **William Cahill Smith**, Class Piano; **Samantha Inman**, Written Theory; **Samuel Bivens**, Written Theory; **Sora Oh**, Sight Reading; **Matthew T. Evans**, Chamber Music Coaching; **Erik Koski**, Music Education Voice Class; and **Melanie Pozdol**, Secondary Oboe Lessons. "These winners were selected from a finalist group of 15 nominees who had been recommended from their individual departments," says Donna Brink Fox, Dean of Academic Affairs. "They represent various approaches to teaching: large-group, small-group, and private studio instruction. They are the most accomplished young teachers within our community, and we so appreciate the energy and dedication they bring to our program."



GERRY SZYMANSKI (TEACHING ASSISTANTS)

Notable Visitors

The academic year has brought many distinguished visitors to Eastman, as it always does. A sampling of outstanding scholars and performers in our halls during the past few months includes:

The 2012 EROI Festival

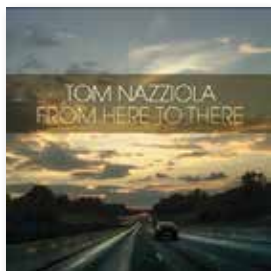
brought the fine musicians of the **Boston Early Music Festival Chamber Ensemble**, and world-renowned Bach scholars

Christoph Wolff of Harvard, **Peter Wollny** of the Bach-Archive Leipzig, and **Peter Williams**.

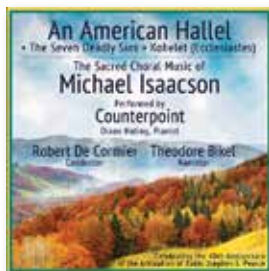
Duo Diorama—violinist **Ming Huan Xu** and pianist **Winston Choi**—were guest artists this fall. Their recital included the premiere of ... *gradually* ... by Professor of Composition **Robert Morris**.

On March 6, **Leon Botstein**—president of Bard College and a noted conductor and writer on music—delivered the 2013 Glenn E. Watkins Lecture in Hatch recital Hall, on "The Future of Performance and Concert Life in Historical Perspective."

RECORDINGS



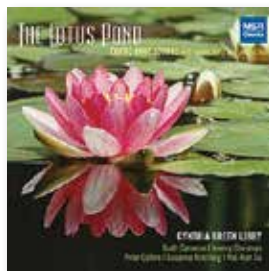
1



2



3



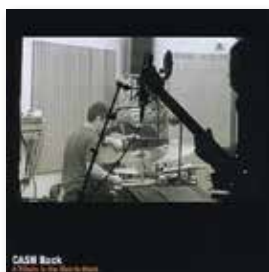
4



5



6



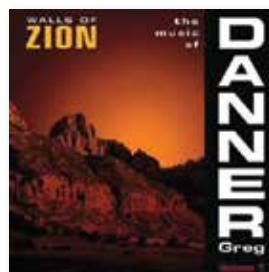
7



8



9



10

TOM NAZZIOLA

1 From Here to There

www.tomnazziola.com

Available at CDbaby.com

Tom (BM '88) explains: "Works from this album span a variety of mediums including orchestral, film, choral, soloist and chamber ensemble. A host of well-known artists are featured, such as **Dan Willis** (BM '91), Jack Morer, Conrad Harris, **John Arrucci** (BM '80), Doug Oberhamer, **Victoria Paterson** (BA '93), David Nyberg, Laura Keopke, Dave Anthony, VocalEssence, and many others."

MICHAEL ISAACSON

2 An American Hallel

Michaelisaacson.com

Michael (PhD '79) writes that when he was Robert De Cormier's teaching assistant in Choral Music at ESM in 1971, strong ties were formed that enabled them 41 years later to collaborate on this new CD of Isaacson's choral music—performed by Counterpoint (accompanied by **Diane Huling** (BM '75, MM '81) and with the famous actor Theodore Bikel as narrator (see p. 31).

SHIRANTHA BEDDAGE

3 Identity

[Addo Records](http://AddoRecords.com)

www.shiranthabeddage.com

This is **Shirantha's** (DMA '07) second album as leader; it features his original compositions as played by a conglomerate of musicians from Toronto and New York, including Dave Restivo, Mike Downes, Mark Kelso, Larnell Lewis, and Nathan Eklund.

CYNTHIA GREEN LIBBY

4 The Lotus Pond

[MSR Classics](http://MSRClassics.com)

Cynthia (DMA '83) offers an intriguing program of contemporary chamber music for oboe by Gamal Abdel-Rahim, Do Hong Quan, Macelle Soulage, Derek Limback, Elizabeth Vercoe, and **Hilary Tann**, a guest of Eastman's Women in Music Festival in 2011 and 2012.

K. DAVID JOHNSON/ MONICA L. JOHNSON

5 Memories of Brazil

Available from CDbaby

Dave (MM '82) writes: "Memories of Brazil reflects on my years in Rio de Janeiro, as solo timpanist

of the Orquestra Sinfonica Brasileira and a Fulbright Professor of Music at the Federal University. It features music written by the Brazilian composer Ney Rosauro, including a new two-part work written especially for the occasion. **Monica Johnson** (also MM '82) is featured on one piece as vocal soloist."

BATON ROUGE SYMPHONY ORCHESTRA

6 Weill/Ibert/Berg Concertos

[Sonoluminus DSL 2161](http://Sonoluminus.com)

These three concerti were all composed between 1923 and 1925 for string instruments with wind orchestra; featured soloists are violinist **John Gilbert** (BM '81), cellist **George Work** (BM '79, MM '81), and pianist Dmitri Shteinberg, and the Baton Rouge Symphony Orchestra led by its music director, **Timothy Muffitt** (DMA, '96). The recording has received rave reviews and a Grammy nomination.

7 CASH Back: A Tribute to the Man in Black

Available on Amazon.com and CDbaby

This new tribute to Johnny

Cash features **T. J. Ricer** (DMA '10) on bass and vocals, **Eric Carlin** (MM, DMA in progress) on guitar and vocals, **Allan Ward** (MM and MME) on drums and vocals, and **Sara Ricer (Parulski)** (BM), vocals. Cash classics like "I Walk the Line," "Folsom Prison Blues," and "I've Been Everywhere," alongside songs ranging from Bob Marley's "Redemption Song" to Sting's "I Hung My Head" make this a Johnny Cash tribute album that brings a different energy to the music while respecting the source.

MAKI SEKIZUKA

8 Yumeji Takehisa and Taisho Era Romance

[YZBL-2501 oikawa-classic.com/](http://YZBL-2501.oikawa-classic.com/)

Maki (MM '04), a mezzo soprano, recently released this collection of Japanese art songs from the Taisho Era (1912-1926). Yumeji Takehisa (1884-1934) was a popular Japanese poet and painter who designed several covers for music publisher Senoo Ongaku Shuppansha. The CD features pieces performed by three more Japanese singers with piano accompaniment.

PATRICIA PETIBON

9 Nouveau Monde

[DG 479.0079](http://DG.com)

The noted early-music soprano offers a collection of songs and arias by Rameau, Purcell, Handel, and others; among the supporting musicians is baritone **Kevin Greenlaw** (BM '95).

GREG DANNER

10 The Music of Greg Danner, Vol. 1: Walls of Zion

Available from Rhapsody, Amazon.com

Greg (MM '80), Professor of Theory and Composition at Tennessee Tech University, presents the first volume of his music for winds, including recordings by the Rutgers Wind Ensemble, Drake University Wind Symphony, U. S. Air Force Band of Mid-America, and the Tennessee Tech Symphony Band.

MOIRA DANIS

11 Some People's Lives

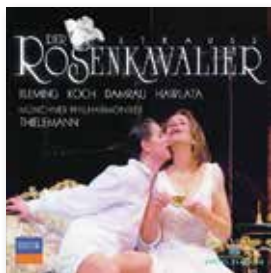
[EPD 81124 \(available at cdbaby.com\)](http://EPD.com)

In her third CD, **Moir** (BM '80) provides a generous helping of cabaret caviar, including songs by Janis

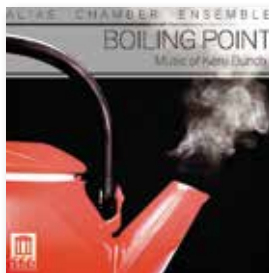
{ RECORDINGS }



11



12



13



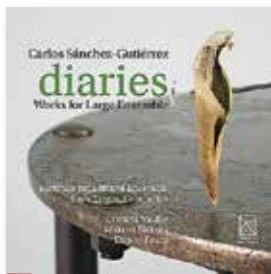
14



15



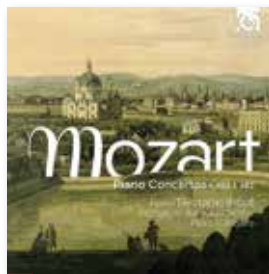
16



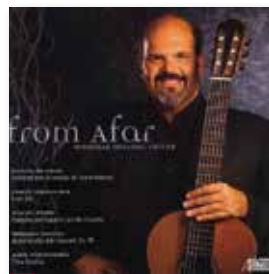
17



18



19



20

Ian, Stephen Sondheim, Cy Coleman, Jimmy Webb ... and **Charles Strouse** (BM '47): "Anyone Who Loves," from his 1982 musical *Dance a Little Closer*. Moira introduced *Some People's Lives* at a release party at New York's Don't Tell Mama on December 7.

RENÉE FLEMING

12 Strauss: *Der Rosenkavalier*

Decca 0289 478 1507

Renée (MM '83) plays one of her most famous roles, the Marschallin in Richard Strauss's bittersweet comedy, in this performance from Munich conducted by Christian Thielemann and featuring Sophie Koch and Diana Damrau (previously released on DVD). Renée won a Grammy for her earlier Decca CD *Poèmes* (see *Eastman Notes*, Winter 2012).

ALIAS CHAMBER ENSEMBLE

13 Boiling Point: Music of Kenji Bunch

Delos DE 3430

The new music group, ALIAS, based in Nashville, includes violinist **Zeneba Bowers** (BM '94, MM '96), **Licia Jaskunas** (MM '91),

Leslie Norton (BM '84), and **Chris Norton** (BM '83, MA '86). The first ALIAS CD, *Hilos*, was nominated for a 2011 Grammy, and this one has quickly sold out its first printing.

BRUCE NOLAN

14 Brahms: Complete Late Works for Clarinet

Hommage

Mozart: Clarinet Trio, K. 498; Clarinet Quintet, K. 581

The Orchestral Clarinetist
www.BruceNolan.com
(also available from CDBaby, Amazon.com, iTunes, Rhapsody)

Bruce (BM '75) has had no less than four releases in the last year. The CDs of Brahms and Mozart masterpieces feature pianist **Robert Spillman** (BM '57, MM '59); *Hommage* includes short solo and chamber works by Debussy, Ravel, Messiaen, Berg, Stravinsky, and Lauridsen; *The Orchestral Clarinetist* is a USB Flash Drive with Bruce's performances of excerpts from a multitude of clarinet solos in orchestral literature, from Beethoven to Wagner to Sibelius to

Walton—and the "Wedding Dance" from *Fiddler on the Roof*.

ALLEN VIZZUTTI

15 Ritzville

Available at vizzutti.com and iTunes

Trumpeter and composer **Allen** (BM '74, MM '76) has been featured on albums by Sinatra, Streisand, and Prince; his latest solo album, *Ritzville*, features the legendary Chick Corea and Stanley Clarke, along with Los Angeles jazz stars. Says Allen: "*Ritzville* is a calling card for a fresh new musical chapter about to unfold."

MISSY MAZZOLI

16 Song From the Uproar: The Lives and Deaths of Isabelle Eberhardt

New Amsterdam 42

This multi-media chamber opera by a young composer hailed as "Brooklyn's post-millennial Mozart" by *Time Out New York*, had a sold-out premiere in February 2012. This original cast CD included the NOW Ensemble, including soprano **Katie Maroney** (DMA '10).

CARLOS SANCHEZ-GUTIERREZ

17 Diaries

Urtext Digital Classics
JBCC211

Professor of Composition **Carlos Sanchez-Gutierrez** has a new CD of recent music for large ensembles: *Diaries*, performed by Eastman BroadBand Ensemble, formed at ESM by Carlos and fellow faculty composer **Ricardo Zohn-Muldoon**.

NICOLE CABELL

18 Silver Rain

Blue Griffin 253

A winner of the Cardiff Song Competition, soprano **Nicole** (BM '01) sings songs with words by Langston Hughes and music by Ricky Ian Gordon, who accompanies her. *Gramophone* compared Gordon's songs to the best of Samuel Barber, and praised Nicole for "a voice of arresting opulence and intensity."

KRISTIAN BEZUIDENHOUT

19 Mozart: Piano Concertos K 453 and 482; Rondo in A, K 386

Harmonia Mundi 902147

Kris (BM '01, MM '04) is already a prolific recording

artist, with Mozart as a specialty; he is recording all of that composer's solo piano music. Here he turns to two popular Mozart concertos, accompanied by Freiburg Baroque Orchestra. *Gramophone* gave the CD four stars for performance and five for sound, and described Kris's playing as "characteristically thought-provoking."

NICHOLAS GOLUSES

20 From Afar

Albany Records

Professor of Guitar **Nicholas Goluses**, who just returned from a concert tour of Ireland, recently released *From Afar*, a survey of solo guitar music by Falla, Ponce, Britten, Mikos Theodorakis (of *Zorba the Greek* fame), and **Joseph Schwantner**, the Pulitzer Prize-winning composer who taught at Eastman for many years.

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

{ ALUMNI NOTES }

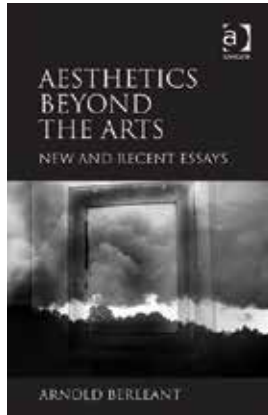
1930s

This season is **Elizabeth Jones's** (BM '39) 61st in the alto section of the Worcester (MA) Chorus. Founded in 1858, it is the third-oldest community choir in America. She is in rehearsal to perform under the direction of Christopher Shepard. Performances this season include Broadway classics, Mozart and Haydn masses, and a concertized *Carmen*, as well as the traditional *Messiah*.

1950s

John Beck (BM '55, MM '62) had a busy year as a performer and clinician. In March he attended the University of Arkansas Percussion Festival; in April he was in residence at the Akademia Muzyczna im. I.J. Paderewskiego in Poznan, Poland; in May and July he participated in Percussion Rochester (see the Summer 2012 *Eastman Notes*) and in Eastman's Summer Percussion Institute. He returned to Poland in August to participate in Międzynarodowe Forum Perkusji (Zagań), participated in Giornate della Percussione as a judge and clinician, and in October-November attended the Percussive Arts Society International Convention in Austin, TX.

1 Arnold Berleant (BM '53, MM '55) just published his eighth book, *Aesthetics beyond the Arts: New and Recent Essays* (Ashgate Publishing Limited), a book of essays written over the past decade which continues Berleant's wide-ranging investigation of aesthetic experience, not only in the arts but in nature, the city, and environment in general. Arnold has lectured nationally and internationally, and his books have been translated into Chinese, Greek, and Polish.



1 Arnold Berleant (BM '53, MM '55)

2 As an early commemoration of his 80th birthday, **D. Donald Cervone** (BM '55; PhD '70) assembled former members of The Brockport Singers, a chamber chorus he conducted from 1968-1982, while on the faculty at the State University of New York, College at Brockport. Two days of rehearsals culminated in a public presentation at the First Baptist Church of Brockport, June 10, 2012. The program included the first performance of Cervone's second setting of the text of *Nunc dimittis*, composed especially for the occasion in memory of deceased members of the Singers and deceased colleagues of the Music Department.



2 D. Donald Cervone (BM '55, PhD '70)

David Dalton (BM '59, MM '61) was honored at the 2012 International Viola Congress held at ESM (see the Summer 2012 *Eastman Notes*) for his advocacy of the viola and its literature. Included are his published collaborations with his teacher, William Primrose, in the great violist's memoir, and *Playing the Viola: Conversations with William Primrose* (Oxford). David and Primrose are the co-founders of the Primrose International Viola Archive at Brigham Young University, the world's largest repository of materials related to the instrument. Dalton was president of both the American and International Viola Societies, and is now BYU



3 Kenneth W. Megan (MM '73)

professor emeritus. Dalton first met Primrose when the latter was a visiting artist at Eastman, in the summer of 1961.

Ann (Myers) Patrick Green (BM '57, MM '59) announces the publication of three piano pedagogy books: *Piano Music for Little Fingers, Primer and Books 1 and 2*, by Dover Publications.

Vance Jennings (BM '50) responded to fellow alum **John Ricca's** request for anecdotes about **Howard Hanson** in the last *Eastman Notes*. He played principal clarinet in the Senior Symphony under Hanson, performing the Debussy *Rapsodie* under his baton

in spring 1950. "Years later, while I was teaching at the University of South Florida, we had Dr. Hanson come down and work with our composition students here in Tampa. He immediately remembered all of the Eastman graduates on our faculty. I have a warm spot in my heart when I recall his memories."

Three friends from the class of 1954 had a reunion in Boston in May. **Nancy Burris Roberts** has retired to New Hampshire after living in France for 21 years, where she became a highly regarded painter. **Doris Bogen Preucil** is still teaching violin at the school she founded in 1975, the Preucil School of Music in Iowa City, Iowa. **Toni Chandler Rapier** is in her 41st year of playing cello in the Boston Pops Esplanade Orchestra. Also included is **William Preucil** (BM '52, MM '56), Emeritus Professor of Viola at the University of Iowa.

1960s

In summer 2012, **Elizabeth Buccheri** (MM '66, DMA '79) was appointed Head of Music for the Aspen Opera Theatre. The Aspen website reads: "Pianist/Coach Elizabeth Buccheri has enjoyed a decades-long career in opera. She has worked at the highest international level in her long associations with Lyric Opera of Chicago and the Chicago Symphony Orchestra. In recent years, Buccheri has served as Chair of the Artistic and Awards Committee of the Solti Foundation U.S., which provides monetary support for the careers of young American conductors. Since 1999, Buccheri has mentored collaborative pianists at Northwestern University, many of whom now work in opera companies and universities in the United States and Canada."



4 Jennifer Sayre (BM '71, MM '72)

Bill Cahn (BM '65) and his colleagues in Nexus (who include **Bob Becker** BM '69) performed Steve Reich's *Clapping Music* and *Mallet Quartet* at Toronto's Royal Conservatory of Music on October 11, 2012. The concert celebrated the 30th anniversary of the Soundstreams Contemporary Music Series; *Musical Toronto* said Nexus performed "with such ease and grace, each of the performers were like extensions of each other."

On September 11, 2011, **Raymond Egan** (ESM '67) conducted the premiere of his *In Memoriam 9/11* for a cappella mixed chorus in Los Angeles.

1970s

Geary Larrick (MM '70) has publication references in *RILM Abstracts of Music Literature* (46), *Books in Print* (10), *Music Index* (86) and *WorldCat* (127). Geary performs each week on solo marimba at Saint Paul's United Methodist Church in Stevens Point, Wisconsin.

3 The Director of the United States Coast Guard Band, **Kenneth W. Megan** (MM '73) was promoted to the rank of Captain in the United States Coast Guard. Coast Guard Academy Superintendent Rear Admiral Sandra Stosz presented the commission to Kenneth in a ceremony during the Band's concert at Fort Trumbull on September 2, 2012. Over the span of his career, Kenneth has earned two Coast Guard Meritorious Service Medals, two Coast Guard Commendation medals, and the Coast Guard Achievement Medal.

Ted Piltzecker (BM '72) appeared as a guest performer and composer at the 10th Festival Internacional de Percusión in Patagonia,

An Unforgettable Eastman Reunion—After Forty Years

In 1972, 26-year-old **Michael Isaacson** (BM '69) was a new Eastman PhD student in composition with Warren Benson, Rayburn Wright, and Samuel Adler. Because of his experience as a high school choral conductor for the New York City Board of Education, Michael was offered a teaching assistantship with the new Professor of Choral Music, **Robert De Cormier**, then in his early fifties. De Cormier was musical director for Harry Belafonte and Peter, Paul and Mary, as well as Director of the New York Choral Society. Michael was thrilled to be learning the popular and classical sides of the choral arena.

Michael tells the rest of the story: "The De Cormiers were social people ... and often served as musical parents to the graduate students. During my assistantship, I prepared *Chichester Psalms*, sang in De Cormier's performance of Beethoven's Ninth, and most significantly watched the maestro teach, rehearse, and relate to the singers in Eastman's choral ensembles in music from the Renaissance to the 20th Century.

"After graduation I moved to Los Angeles, where I carved out a busy career in academic and commercial composition and assisted film composers Alex North, Elmer Bernstein, and Walter Scharf. The De Cormiers and I kept in touch about our families and work projects. De Cormier recommended me to the Boston Pops, providing orchestrations for John Williams and Joan Baez. I helped De Cormier produce CDs for the De Cormier Singers and Counterpoint, a Vermont choral group De Cormier had founded. For the Arabesque label, we co-produced two CDs of operas from Terezin [WWII concentration camp] by Victor Ullman and Hans Krasa.

"Recently, as was his custom, De Cormier sent me the latest CD of his own choral compositions and arrangements, performed by Counterpoint. The music and singing was, as expected, first rate. But I was taken aback to read that De Cormier was retiring as Counterpoint's director because he had turned ninety!

"How could this be?" I thought; "How has time



Robert DeCormier, Louise De Cormier, and Michael Isaacson, reunited last year to record Michael's *American Hallel*—see "Recordings," p. 28.

flown by so quickly?" I immediately called to congratulate him, telling him that the CD sounded like the work of a conductor in his prime. "How can you retire, Bob? You have at least one more CD that you must conduct!" "What's that?" he

inquired, and I responded 'A CD of my choral music—performed like only you can make the music happen.' After a thoughtful pause De Cormier answered, 'If you get the financing, I'd be honored to conduct a program of your music.'

In Fall 2012, they were reunited in Montpelier, Vermont, for a live *Counterpoint* performance of 66-year-old Isaacson's *An American Hallel* with 91-year-old De Cormier conducting and Louise De Cormier elegantly narrating, *The Seven Deadly Sins*, with a libretto by east coast poet Nicholas Gordon, and *Kohélet*, a capella settings from Ecclesiastes. That weekend they met again in Burlington, to record the program professionally for the ECM label. (See "Recordings," p. 28.)

Michael concludes: "This heartwarming story of a reunion that enabled creative networking, lifelong mentoring, and a mutually loving and respectful musical relationship between teacher and student is true example of how Eastman continues to bring music to the world by creating lasting communities of older and younger musicians. Now we're happily thinking about another CD we can create together."

{ ALUMNI NOTES }

Argentina last July. In October he performed at Kennesaw State University in Georgia with Japanese artists Kenny Endo and Yoko Kimura, and in February he returned to South America as a guest at “Vibraciones,” an international vibraphone and marimba festival in Lima, Peru. Ted is a professor of music composition at the SUNY Purchase, and was recently promoted to First Pilot for the United States Coast Guard Auxiliary.

4 Harpist Jennifer Sayre (BM '71, MM '72) performed 16th-century Spanish music along with soprano Karol Steadman as a featured artist at the American Harp Society National Conference in New York City in July. Jennifer performed on a rare reproduction of an *arpa de dos órdenes* (cross-strung harp). Attending the concert were Jennifer's students Renee David of Arroyo Grande, CA, and Toni Krall of San Luis Obispo, CA, plus former student **Leslie Warren Lin** (BM '86), of New York City. Leslie was also active as an organizer of the conference.

Kathleen Tesar (BM '79) is celebrating 10 years at The Colburn School in Los Angeles. Currently Associate Dean in the Conservatory of Music, she moved to Colburn after serving four years as Eastman's Director of Admissions. Kathy oversees admissions, registration, international students, probation/retention, and compliance with state licensing.

One composer on another: **Hollis Thoms** (PhD candidate '77-'79) recently published an article entitled “Rolling His Jolly Tub: Composer Elliott Carter, St. John's College Tutor, 1940-1942” in *The St. John's Review* (St. John's

College, Annapolis). Carter died on November 5, 2012, a month short of his 104th birthday.

On November 8 and 10, **Jeff Tyzik** (BM '73, MM '77) conducted the Rochester Philharmonic Orchestra in the first performance of his *Images: Musical Impressions of an Art Museum*. The 40-minute work, written to celebrate the centennial of the University's Memorial Art Gallery, brings to life seven works in the MAG collection. Jeff has been the RPO's Principal Pops Conductor since 1994 and has frequently led his music on the subscription series as well.

Gordon Stout (BM '74, MA '80), professor of percussion at Ithaca College, was inducted into the Percussive Arts Society Hall of Fame in November 2012. Gordon was recognized for his contributions to percussion performance, scholarship, and commitment to the percussion profession. His *Mexican Dances* is a standard piece for marimba players throughout the world—and was written when he was a junior at Eastman.

5 Ron Wagner (BM '76) writes: “After living in Japan for three years playing percussion for the Cirque Du Soleil show ZED, I am living in

Los Angeles again and performing as a percussionist for the Hollywood Cirque production *IRIS, A Journey Through the World of Cinema*. Film composer Danny Elfman wrote the musical score.”

Donald Zimmer (BM '75) recently retired as Concertmaster of the Chattanooga Symphony and Opera Orchestras after 34 years of service. He was honored at the opening Masterworks concert in September. He continues to teach full-time at the University of Tennessee at Chattanooga.

1980s

Gilya Hodos (BM '87) is President for the Pennsylvania Music Teachers Association. She is also the Artistic Director for The Dean's Concert Series at Thomas Jefferson Medical College in Philadelphia, and the Music Director for the Bala Cynwyd Library Concert Series. A faculty member at Penn State Abington, Gilya also maintains a vibrant and active piano studio in Merion Station, PA.

John Lawson (BM '84), after 25 years as Second Bassoon, recently auditioned and won the position of Principal Bassoon with the Chamber Orchestra of the Springs, Colorado Springs, CO. **Elizabeth**

(Hubbert) Lawson (BM '86) was recently appointed Elementary Music Teacher at Manitou Springs Elementary School, in Manitou Springs, CO. John adds: “We continue to live in Florissant, CO, adjacent to the Florissant Fossil Beds National Monument, with our boys. Harry (age 18) attends the University of Colorado, and Aubrey (age 15) attends the Fountain Valley School.”

Stacia Lewandowski (BM '83) writes: “I am happy to announce that I have a new pair of books out: *Light, Landscape and the Creative Quest: Early Artists of Santa Fe* and *Walking in the Path of the Artists*, both published by Salska Arts, Santa Fe, NM.”

Kate Light (ESM '80, '82) writes: “*The Life and Love of Joe Coogan*, an opera based on a Carl Reiner episode from *The Dick Van Dyke Show*, with my libretto and music by Paul Salerni, was performed in November by the Otterbein University Opera Theater at Battelle Fine Arts Center in Westerville, OH. Our one-act “sitcom” opera was paired in performance with Douglas Moore's one-act opera *Gallantry*.”

This summer and fall saw performances of several important compositions by **Dan Locklair** (DMA '81) *In the Almost Evening* (1983) for soprano, clarinet, and piano was performed November 11 at Wake Forest University (Winston-Salem, NC); *From the rising of the sun ...* for brass, percussion, and organ was premiered on September 9 in Atlanta; *Dance the Joy!* for organ was performed at the London Festival of Contemporary Church Music in May.

Bevan Manson (BM '81, MM '83) wrote string

quartet arrangements for Village Vanguard Orchestra saxophonist Gary Smulyan and legendary bassist George Mraz for a performance at New York's Birdland on September 30. His new woodwind quintet, *Switchback* was premiered in Los Angeles on November 12 by Midnight Winds.

Eight ESM Alumni/Faculty were among the 24 performers and composers featured at this summer's Portland (ME) Chamber Music Festival, which celebrated its 19th season in August: violists **Lawrence Neuman** (BM '87) and **Carol Rodland**, cellists **Brant Taylor** (BM '99), **Marc Johnson** (BM '68), and **Natasha Brofsky** (BM '87), violinists **Jennifer Elowitch** (Artistic Director, BM '88) and **Robert Lehmann** (MM '92), and composer **Michael Alec Rose** (PhD '85).

Oboist **Jacqueline Leclair** (BM '88) has moved from Bowling Green State University (Ohio) to McGill University's Schulich School of Music in Montréal. She was oboe professor at BGSU for five years, and also the Director of the MidAmerican Center for Contemporary Music for two years. At McGill, Leclair is full-time oboe professor and Chair of the Woodwind Area.

1990s

Joseph Byrd (MM '96) is a Facilitator-in-Training with Shakespeare Behind Bars, the oldest program of its kind in North America, offering theatrical encounters with personal and social issues to the incarcerated, allowing them to develop life skills that will ensure their successful reintegration into society, exclusively the works of William Shakespeare. It is the subject of Philomath Films



5 Ron Wagner (BM '76)

{ ALUMNI NOTES }

award-winning documentary *Shakespeare Behind Bars* (2005).

6 Flutist **Linda Chatterton** (BM '90) did a series of concerts and master classes in Iceland, England and Thailand this year, performing the music of Roberto Sierra, Tania Leon, Edie Hill, and the premiere of Ailis Ni Riain's *chainstitchembroidered* in August at the British Flute Society convention in Manchester. In the United States, her contemporary music group Ensemble 61 premiered **Aaron Travers's** (MA '03, PhD '05) *Now Say Nay* in St. Paul, MN. Linda recently received an Artist Initiative grant from the Minnesota State Arts Board and a Next Step grant funded by the McKnight Foundation.

7 **Jeremy Gill** (BM '96) edited and wrote the introduction for George Rochberg's *A Dance of Polar Opposites: The Continuing Transformation of Our Musical Language*, published this fall by University of Rochester Press. In this book the renowned American composer, who died in 2005, distilled a lifetime of insights about Western music across 300 years—and painted a picture of what he believed our musical future may be.

Aaron Goldman (BM '99) recently won the Principal Flute position in the National Symphony Orchestra, Washington, DC.

Maria Harding (BM '93) is celebrating her 16th season as Principal Flutist with the Omaha Symphony. In August 2012, she was invited to perform at the National Flute Association Convention's ceremony honoring Eastman Flute Professor **Bonita Boyd** (BM '71) as Ms. Boyd received a Lifetime Achievement Award from the NFA (see



6 Linda Chatterton (BM '90)

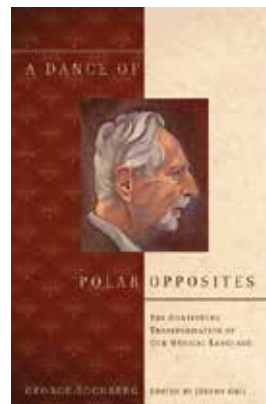
Eastman Notes, Summer 2012). At this convention, she was asked to perform in a memorial concert for piccolo instructor Jack Wellbaum, the former piccoloist of the Cincinnati Symphony (1950–1990). In September 2012 she presented Bloch's *Suite Modale* with chamber orchestra in the Springfield-Drury Music Festival, directed by **Christopher Koch** (BM '93).

8 In August 2012 **Christopher Heacox** (MM '97) was hired as the executive director of The Florida State University's fine and performing arts series *Seven Days of Opening Nights*. The multi-disciplinary series presents music, dance, theatre, film, visual arts, and literature September through May including a two week festival in February.

In 2007, Guy Walker of

New York City made an unusual discovery when he answered a Craigslist ad offering old records: four 78-r.p.m. acetate discs of Kurt Weill's *Railroads on Parade*—music for a patriotic pageant presented at the 1939 New York World's Fair, and a work that even Weill scholars did not know had been recorded. Among the scholars Walker consulted were Eastman Professor of Musicology **Kim Kowalke** of the Weill Foundation for Music, and **bruce mcclung** (MM '87, MA '89, PhD '95), who wrote a book about Weill's Broadway musical *Lady in the Dark* and is working on one about the music performed at the World's Fair (whose composers besides Weill included Aaron Copland, Sir Arthur Bliss, and Ralph Vaughan Williams).

Robert Moody (MM '91), Music Director of the Portland Symphony



7 Jeremy Gill (BM '96)



8 Christopher Heacox (MM '97)

Orchestra, led the PSO in its first concert of the season in October, with Mason Bates's *Mothership*, Tchaikovsky's Piano Concerto No. 1 with Andrew Russo, and Copland's Symphony No. 3. The *Portland Press Herald* called it a "concert decidedly worth attending," and noted that the Tchaikovsky and Copland pieces received standing ovations.

Kevin Puts (BM '94, DMA '99) is writing a new opera based on the classic Cold War spy thriller *The Manchurian Candidate*, to be performed by the Minnesota Opera in 2014–2015. Kevin's first opera, *Silent Night*, won the 2012 Pulitzer Prize for music. Mark Campbell, the librettist of *Silent Night*, will provide the libretto based on the Richard Condon novel and John Frankenheimer film. No word yet on who will be

operatic counterparts of Frank Sinatra, Laurence Harvey, Janet Leigh, and Angela Lansbury.

Omri Shimron (BA '97, MM '00, MA '04, DMA '04) was recently awarded tenure at Elon University and promoted to Associate Professor in the Department of Music. During the 2011–2012 academic year, he performed and lectured on Frederic Rzewski's *The People United Will Never Be Defeated* at Duke, Winthrop University, and at Virginia Tech. He completed a recording of this work in August 2012 at the University of South Carolina School of Music. In July 2012 he returned to the Chautauqua Institution, joining hands with ESM Professor Rebecca Penneys, and alums **John Milbauer** (BM '92) and **Nicola Melville** (MM '92, DMA '98) for an annual eight-hand/two-piano concert. In 2012–2013 he is scheduled to perform a solo recital at Randolph College (VA) and will be presenting two chamber recitals at Elon. He and his partner Huan (and their two cats) now reside in Greensboro, NC.

D. J. Sparr (BM '93) was commissioned by the Washington National Opera to write a one-hour opera, *The Tao of Muhammad Ali* (*A Ghost Story*), with librettist Davis Miller. The project is part of WNO's American Opera Initiative. Mentors for the program include composer Jake Heggie, librettist Mark Campbell (see the entry for **Kevin Puts**, above), and conductor Anne Manson. Also part of the project is **Scott Perkins** (MA '04; MA '10; PhD '11; see under 2000s).

Casey Gavin Springstead (BM '97, MM '99) is the new music director of

{ ALUMNI NOTES }

the Hochstein School of Music's Youth Symphony Orchestra. Casey is also director of the Hochstein School's Youth Wind Symphony, a member of Hochstein's resident ensemble. Twenty.21, and is active as a collaborative pianist. Since 1999 he has been a junior and senior high instrumental music teacher in the West Irondequoit (NY) School District.

9 Stephen Williamson (BM '91) was recently announced as the new principal clarinetist of the New York Philharmonic. Stephen, who was previously with the Chicago Symphony Orchestra and the Metropolitan Opera Orchestra (2003-2011), replaces Stanley Drucker, the orchestra's principal clarinet for 60 years before

his retirement in 2009. Stephen can be heard with the Chicago Symphony on the soundtrack of *Lincoln*, written by John Williams.

2000s

Baritone **Andrew Bawden** (MM '08) was awarded Second Place in The American Prize in Vocal Performance's Friedrich & Virginia Schorr Memorial Award, college/university art song division, for 2012. Andrew also won The American Prize - Chicago Opera Award in the spring of 2012. Andrew, who won Rochester's Classical Idol Competition in 2007, has recently performed with Opera Vivente, Ash Lawn Opera Festival, Hubbard Hall Opera Theater, and Tri-Cities Opera.

Soprano **Megan Bell**



9 Stephen Williamson (BM '91)

(BM '06) recently gave a solo recital at the Chicago Cultural Center in Preston Bradley Hall for the Women's Club of Musicians "Award Winners in Concert" Recital Series. The recital featured works of Bach, Mozart, Bellini, Larsen and others.

Ethan Borshansky (BM

'06) writes: "I have had two releases this year: One is *Hold Tight EP* on an international techno label from Toronto, Thoughtless Music. And the other, released in August, is *Pattern Patterns EP* on Mexican City's techno label Panta Muzik."

Soprano **Julia Bullock** (BM

'09) was a winner of the 2012 Young Concert Artists International Auditions, held on November 10 at the 92nd Street Y (NYC). Each First Prize Winner will be presented next season in three major debuts: at Merkin Hall in New York, the Kennedy Center's Terrace Theater, and Boston's Isabella Stewart Gardner Museum.

Guy Capuzzo (ESM '00) is Associate Professor of Music Theory at the University of North Carolina-Greensboro. His book *Elliott Carter's "What Next?": Communication, Cooperation, and Separation* was recently published by the University of Rochester Press.

James Hirschfeld (BM '03) and **John Pickford Richards** (BM '02, MM

ROCHESTER ALUMNI EXCHANGE

It's always a great time to reconnect with fellow Eastman School of Music alumni!

The Rochester Alumni Exchange – a free online service – offers a variety of ways to keep Eastman and all of the University of Rochester's schools connected to their alma mater and the 100,000 other Rochester alumni around the globe. These services include:

ROCHESTER CAREER ADVISORY NETWORK

Create a profile and help other alumni and students in their career choices. If you are interested in changing jobs or careers, connect with other alumni who can share advice.

CLASS NOTES

Have a new job, perhaps expanding your family, or looking to just catch up? Use Class Notes to share your news and see what your classmates are doing.

EVENTS CALENDAR

Find and register for alumni events around the world. It's easy to do securely and quickly.

ALL-ALUMNI DIRECTORY

Search a directory of all Rochester and Eastman alumni to find former classmates and alumni in your hometown or who work in your field or industry.

FACEBOOK CONNECTIONS

Are you a member of the largest social networking community? With just a few clicks, you can connect your Alumni Exchange and Facebook profiles and add Class Notes to your Facebook page.



Interested? www.rochester.edu/alumni.html
and click on "Rochester Alumni Exchange" to get started.

Questions? E-mail webmaster@alumni.rochester.edu



EASTMAN SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

{ ALUMNI NOTES }

'04), who met while at Eastman, were married July 6 at the Common Ground Center in Starksboro, VT. James is a freelance trombonist in New York, and John is violist and executive director for the JACK Quartet.

Matilda Hofman ('09) has been named the artistic director-conductor of the Diablo (CA) Symphony, celebrating its 50th anniversary season. Matilda kicked off the season in October at the Leshner Center for the Arts in Walnut Creek.

Leila Kelleher (MM '07) writes: "My husband, **Peter Franck** (PhD '07) was awarded the 2012 Outstanding Publication by the Society of Music Theory at their conference in New Orleans last week. It is awarded for the most outstanding publication in the field within the last 3 years (and is awarded yearly)."

Pianist **Alexandria Le** (BM '05) is currently pursuing a DMA at SUNY Stony Brook (where she received an MM in 2007). She won the Pro Musicis International Award in September 2011, and presented Carnegie Hall (Weill Hall) and Pickman Hall (Cambridge, MA) solo debuts to glowing reviews in April and January 2012, respectively. She was also a winner of Emerson String Quartet's Ackerman Chamber Music Competition in April 2012, and selected in May 2012 to join Ensemble ACJW (run by Carnegie Hall, Juilliard, and the Weill Institute).

10 So Yoon Lee (MM '02) performed the Mozart Piano Concerto No. 26 with the Galveston Symphony Orchestra in November 2012, under conductor Roy Ochoa. Dr. Lee is scheduled to have her recital series at Fort Bend Recital Hall in Stafford, TX in next spring.



10 So Yoon Lee (MM '02)



11 Mike Tetreault (BM '01)

She is a piano faculty member at Texas Southern University in Houston, TX.

Abigail Levis's (BM '09) performances this fall included recitals with pianist Jonathan Ware in the New York City area and in Portland, ME, and an appearance as alto soloist in *Messiah* at the Ogunquit (ME) Playhouse on December 8.

Hornist **JG Miller** (BM '06) was named a member of the U.S. Army Field Band.

Composer **Scott Perkins** (MA '04; MA '10; PhD '11) was recently appointed Assistant Professor of Music at DePauw University, where he teaches courses in composition,

music theory, and musicianship. Current projects include a commission from the Washington National Opera for a short opera with librettist Nat Cassidy, performed at the Kennedy Center on November 19; a commission from the National Guild of Organists for a work for choir and organ to be premiered at their national convention in 2014; and the score for a film by Emmy-winning director David Marshall.

Jeff Myers (BM '03) writes: "We recently welcomed Maximilian August Myers into the world June 11 in Honolulu, Hawaii. In the same month I won the Hilary Hahn online encore contest with my piece *the angry birds of Kauai*. She

will tour and record the violin and piano encore. My opera *Buried Alive* is being developed by American Lyric Theater and my opera *Maren of Vardo: Bride of Satan* is being workshopped at Center City Opera. I am the Con Edison Composer in residence at the Bloomingdale School of Music in NYC where I am working on a piece for the school's strings and a requiem for JACK Quartet with Martha Cluver."

The "IfCM Collective" from the Institute for Creative Music travelled to Northwestern Montana and Washington during the week of November 5 to present workshops and concerts with the support of a Plum Creek Foundation Great Classrooms Grant. Led by drummer **Chris Teal** (MM '09) and trombonist **Nick Finzer** (BM '09), the group includes pianist **Chris Ziemba** (BM '08, MM '10), trumpeter **Mike Kaupa** (ECMS instructor) and bassist **Matthew Golombisky**. During the quintet's 10-day tour, they connected with over 1300 students from sixth grade to University level, with a vibrant approach to improvisation for all, song learning, composition, performance, and technology.

11 Percussionist Mike Tetreault (BM '01) was unsuccessful in a January 2012 audition with the Boston Symphony Orchestra, but his experience was detailed in a National Public Radio interview with Guy Raz last July. "If I think about these auditions and those processes and narrative in which each chapter is lightly improved than the previous, then I'm encouraged," Mike said to Raz. "I'm an infinitely better player having gone through the preparation." Check npr.org for a transcript of Mike's interview.

Patrick Walle (BM '09) is the new Third Horn/Associate Principal Horn of the Nashville Symphony.

2010s

Professor of Flute Bonita Boyd announces "Great news from the Eastman Flute Studio! **Luke Fitzpatrick** (BM '10) won the Principal Flute position in the West Point Band! **Laura Kaufman** (BM '11) won First Prize in the National Flute Association's 2012 Young Artist Competition. Congratulations!" (For news of another Boyd student, see Aaron Goldman, 1990s.)

Lin Lo-an (MM '12) won the gold medal in the San Antonio International Piano Competition in October, earning a \$15,000 prize and the opportunity to perform with the San Antonio Symphony. She was also honored for best performance of a Baroque work.

Katie Maroney (DMA '10) writes: "I've been singing in NYC, constantly coming across other Eastman alumni, which is wonderful, and an exciting thing I've been a part of this past year (and continuing into 2013) is the world tour of *Einstein on the Beach* with the Philip Glass Ensemble and Robert Wilson. There are a couple of other ESM people in the production—**Hai-Ting Chinn** and **Joe Damon Chappel** are both also singing, and **David Crowell** plays with the Philip Glass Ensemble (Woodwind 3) so he's involved naturally. **Andrew Serman** is also an ESM alum, and has been playing with Philip Glass for over 20 years. (See "Recordings," p. 29)

University of British Columbia School of Music recently announced the appointment of conductor

Eastman MAIL

*A free monthly newsletter for
Eastman School of Music alumni,
parents and friends*



The "Eastman Advantage" continues long after graduation; in fact, it often lasts a lifetime, as our alumni maintain professional and personal contact with each other—and with their School itself.

EastmanMAIL, our monthly e-newsletter, will help you to do just that. Eastman is working to increase our alumni outreach, and EastmanMAIL will provide you with announcements of alumni events in your region and elsewhere, important information about events at Eastman, and much more useful news.

TO SIGN UP FOR EASTMANMAIL, GO TO

www.esm.rochester.edu/alumni/publications/eastmanmail

Previous issues are also available for your review.

Jonathan Girard (DMA '12), as Orchestra Director. Jonathan will conduct the UBC Symphony Orchestra and teach conducting courses. In the 2012–13 season he also conducts the UBC Chamber Strings.

T. J. Ricer (BM '10) is now teaching Tuba, Euphonium, and Music Education at the University of Hawaii-Manoa, and plays tuba with the Royal Hawaiian Band.

Conner Gray Covington (MM '12) is Assistant Conductor of the Memphis Symphony Orchestra, conducting various community and outreach concerts while working closely with Music Director Mei-Ann Chen. Conner is also Music Director of the Memphis Youth Symphony Program. This past May, Conner competed in the Malko Conducting Competition in Copenhagen, and was the youngest participant to advance to the third round. In Denmark he conducted the Danish National Symphony for a jury headed by Lorin Maazel, and he recently competed in the Tokyo International Conducting Competition.

Gladys Apitzch Shell
(BM '38), March 2013

1940s

Ruth D. Barnard
(BM '40), September 2012

Anthony J. Camesano
(x '46), January 2012

Theodore S. Cline
(x '48), September 2012

Alan J. Cope
(MM '46), August 2012

Janice R. Elliott
(MM '46), February 2013

John Leland Golz
(BM '42, MM '47),
September 2012

Phoebe Hansen
(BM '48), January 2013

Gloria (Greene) Iacone
(BM '48), November 2012

Marian L. Jones
(x '47), October 2012

Ezra L. Kotzin
(BM '41), October 2012

Lois J. Lambie
(MA '43), February 2013

Elaine M. Majors
(BM '49), October 2012

Ferdinand D. Pranzatelli
(BM '42), December 2012

Howard Scott
(BA '41), September 2012

Elizabeth Seager
(MA '48), January 2011

Alan R. Sigel
(MM '47), March 2013

Robert Murrell Stevenson
(PhD '42), December
2012

1950s

Stanley Mark Ackerman
(MM '58), January 2013

William F. Briggs
(MM '58), March 2013

Virginia R. Brubaker
(MM '53), October 2012

Jacob Hamm
(MM '56), September 2012

Charles T. House
(BM '57), March 2013

David E. Jensen
(BM '55), August 2011

Robert T. Leblanc
(MM '59), December 2012

Mary Ruth Leonard
(MM '50), March 2013

Stanford L. Martin
(BM '50, MM '52),
March 2013

Roland F. Moritz
(BM '51, MM '52),
January 2013

Sally Lou Norem
(BM '53), January 2013

IN MEMORIAM

1920s

Carrie S. Day
(BM '29), February 2013

1930s

Vivian A. Bradshaw
(BM '38), January 2013

Clark Brody
(BM '36), November 2012

Lillian DeHart
(x '38), January 2013

O. Lee Gibson
(MA '38), January 2013

Willis H. Page
(BM '39), January 2013

Angelina M. Parnall
(BM '39), September 2012

Norman Peterson
(BM '30), November 2012

Sara Riel
(x '39), January 2013

John V. Sinclair

(MM '50), March 2013

Jean Sloop

(MM '56, DMA '75),
September 2012

Noel S. Stevens

(BM '56, MM '58, DMA
'59), February 2013

Marion Undhjem

(MM '51), February 2013

Lucille Van der Wyk

(November 2012), MA '53

Robert R. Vehar

(MM '59), January 2013

John W. Woldt

(PhD '50), January 2013

Ruth (Griffith) Yunker

(BM '52, MM '53),
November 2012

1960s

Virginia Halfmann

(BM '65), November 2012

Marjorie Hartzell

(BM '60), January 2013

Dennis C. Kain

(BM '61), September 2012

Joanne E. Robertson

(MM '66), August 2012

Janet Sheldon

(MM '60), April 2012

Lawrence R. Singer

(BM '64), December 2012

Joan W. Stanley

(BM '61), January 2013

Leigh D. Steiger

(BM '68, MM '73),
April 2012

Julia Sumberg Sutton

(PhD '62), July 2012

Robert G. Whitmore

(PhD '64), August 2012

David Russell Williams

(PhD '65), December
2012

1970s

Sherry Zannoth Cavalli

(MM '72), November
2012

Stanley Jack Gaulke

(DMA '78), June 2012

Quentin Lee Lane

(MM '73), January 2013

Annette LeSiege

(PhD '75), August 2012

1980s

Douglas Howard Frew

(BM '80), January 2013

Tallon Sterling Perkes

(BM '84), October 2012

1990s

Frederick Tyler Dunn

(MM '93), February 2013



In the late 1980s, Mary Wallace Davidson guided the Sibley Music Library to its new home in Miller Center.

TRIBUTE

Mary Wallace Davidson

Mary Wallace Davidson, Librarian of the Sibley Music Library from 1984 to 1999, died on October 11 in Danvers, MA. Prior to coming to the Eastman School of Music, Mary worked as a music specialist at the Brookline (Mass.) Public Library (1962–1964), Music Librarian at Radcliffe College (1964–1967) and subsequently at Wellesley College (1967–1984). Mary concluded her career as Head of the Cook Music Library at Indiana University (2000–2004), before retiring to the Boston area, where she volunteered her time caring for the distinguished library of the Harvard Musical Association. She contributed a chapter on “John Sullivan Dwight and the Harvard Musical Association Orchestra: A Help or a Hindrance?” to *American Orchestras in the Nineteenth Century*, ed. John Spitzer (University of Chicago Press, 2012).

Mary’s most visible legacy at Eastman is the wonderful building that houses the Sibley Music Library. Dedicated in 1989, the building continues to look and function very well. Mary designed the building with space for our collections to grow; we still have significant expansion space for the circulating collections—a rare circumstance among libraries these days. Many of the staff members appointed by Mary continue to work here.

Like her predecessors at Sibley, Mary built strong collections of books, scores, and recordings.

Her work in continually developing the collections here is her invisible, but no less important, legacy. Faculty and students don’t know when they are using resources that Mary selected, but her work here included much in the way of developing and conserving the collections that will always be fundamental to teaching and learning, performance and scholarship at Eastman.

Mary was a respected leader in the Music Library Association, which she served as President from 1983 to 1985, and in the International Association of Music Libraries, whose United States branch she served as President from 2005 to 2008. In 1998 Mary received the highest recognition given by the Music Library Association, the Citation for Distinguished Service to Music Librarianship.

Beyond her enormous accomplishments as a music librarian, Mary was a generous and caring person, one who invariably inquired about family members and delighted to keep up on the lives of her colleagues’ children. We at Eastman were privileged greatly to have her here—as librarian, colleague, and friend.

—DANIEL ZAGER, ASSOCIATE DEAN
OF SIBLEY MUSIC LIBRARY



Professor of Violin **Federico Agostini** is the subject of a new video on Eastman's YouTube channel. Besides comments from Professor Agostini, who joined the ESM string faculty this fall, the video includes interview segments with String Department chairs **Alan Harris** and **James VanDemark** and scenes of performances by Agostini with Eastman Professor of Piano **Enrico Elisi** and students **Alexander Tatarinov** (violin) and **Olga Krayterman** (piano), as well as excerpts from a 1988 video of Vivaldi's *Four Seasons* as performed by Agostini with I Musici. The video is available at <http://bit.ly/12o3G1c>.

Music Education department chair **Christopher Azzara** (MM '88, PhD '92) presented and performed during Eastman/Meliora Weekend 2012, performing in the Ray Wright Tribute

Michael Alan Anderson, Assistant Professor of Musicology, won two national awards this fall: an ASCAP Deems Taylor Award for "Fire, Foliage and Fury: Vestiges of Midsummer Ritual in Motets for John the Baptist," an article in the journal *Early Music History*; and the Noah Greenberg Award, recognizing efforts between scholars and performers to foster outstanding contributions to historical performing practice, for his work with the Chicago-based vocal ensemble Schola Antiqua.

Concert with Eastman New Jazz Ensemble on October 12, and giving a presentation on "Improvisation: Music Literacy Beyond the Page" on the River Campus on October 13.

Professor of Music Education **Richard Grunow** went far afield in October, giving presentations at Long Island University, in Mannheim, Germany, and for the Wisconsin Music Educators Association in Madison, WI.

In November, **David Higgs**, chair of the organ department, received the Paul Creston Award, presented

by a significant figure in church music and the performing arts.

1 Elizabeth West Marvin (MA '81, PhD '89), Professor of Music Theory, was recently awarded the Gail Boyd de Stwolinski Prize for Lifetime Achievement in Music Theory Teaching and Scholarship, recognizing outstanding pedagogical contributions in music theory. She has published in the areas of music cognition, music theory pedagogy, and theory and analysis of atonal music, among many other areas. Two of Marvin's former students will be commissioned to write articles about her contributions for the *Journal of Music Theory Pedagogy*.



1 Elizabeth West Marvin

by St. Malachy's—The Actor's Chapel. Named after the prominent American composer who was also organist at St. Malachy's for many years, the award recognizes artistic excellence

Timothy Scheie, Associate Professor of French, has been elected president of the Association of Departments of Foreign Languages (ADFL) for a one-year term beginning in

January 2013. The ADFL is a central resource for the language and literature community in the United States and Canada. Approximately 1,000 college and university departments are members.



The **Ying Quartet** performed Samuel Barber's String Quartet, source of the perennially popular *Adagio for Strings*, in 2010 at the Pierpont Morgan Library to celebrate the composer's centenary; this work is featured on their newest Sono Luminus CD. Of special ESM interest is the coupling: Howard Hanson's rarely performed String Quartet (1923) and *Concerto da Camera* (1917). The Yings used source materials from Sibley Library in preparing their recording.



Eastman celebrates *Mendelssohn Rarities* for organ and chorus on a new Loft CD. These accomplished early works include organ music performed by Professor **David Higgs** and former professor **Hans Davidsson**, and choral works sung by the Christ Church Schola Cantorum, led by **Stephen Kennedy**. Many other Eastman students and recent alumni also take part in this recording.

{ STUDENT NOTES }

Soprano **Adelaide Boedecker** won first prize in the National Opera Association's 2013 Voice Competition. She was presented with the Nicholas Vrenios Memorial Award of \$2000 and a scholarship to the AIMS program in Graz. She will sing the leading role of Rose in Eastman Opera Theatre's production of *Street Scene* (see p. 22) and will perform at the Crested Butte Opera Festival this summer.

Three Eastman students placed in the 2013 American Protegè Competition, held in Carnegie Hall's Weill Recital Hall. First Place winners included cellist **Henry Chen**, student of Steven Doane, and pianist **Sun Min Kim**, student of Nelita True; Second Place winners included violist **Molly Goldman**, student of Carol Rodland. In the March 3 winners' recital, Molly performed *Edge of Amber* by Professor of Composition David Liptak, commissioned for the 2012 International Viola Congress held last spring at Eastman.

Mezzo-soprano **Melissa Fajardo** won the Friends of Eastman Opera's 12th annual competition, held February 15 in Kilbourn Hall. She received the Lynne Clarke Vocal Prize, donated by John Clarke in honor of his late wife, a founding member of the Friends of Eastman Opera. Soprano **Keely Futterer** was awarded second place and received the new Annabel Muentner Vocal Prize, donated in memory of Ms. Muentner, who chaired the voice competition for many years. Soprano **Sophia Burgos** was awarded the third prize, and bass **Zachary Burgess** received Honorable Mention.

Senior jazz guitarist **Gabe Condon** was selected to



1 Joel Callonia Dyson

perform in the 2012-2013 Mid-Atlantic College Jazz Orchestra, which will be performing in New York City and Washington, DC.

1 Soprano **Joel Callonia Dyson**, a junior in the studio of Robert McIver, is this year's recipient of Eastman's William Warfield Scholarship, and was featured soloist at the annual Warfield concert on January 13 in Kilbourn Hall.

When the prestigious New York String Orchestra Seminar performed in Carnegie Hall on December 24 and 28, it included

three Eastman students. Senior **Michael J. Fuller** and junior **Michael Franz**, students of James VanDemark, joined the bass section, and violinist **Evie Chen** (a student of Mikhail Kopelman) also attended the seminar.

Freshman soprano **Emily Helenbrook** was heard singing on the popular national public radio series *From the Top* broadcast on October 28. Emily performed "O luce di quest'anima" from Donizetti's *Linda di Chamounix*,

The Eastman Community Music School's Pathways program graduated 12 students in May 2012: **Chastity Henry, Elexus Johnson, Marcus Krieger, Hannah Krueger, Jamia McCuller, Emma Marshall, Yvana Melendez, Olivia Monin, Gaelynn Petry, Matthew Sieber-Ford, Cestaris Torres, and Emmett Tross**. Nine Pathways students received an ECMS Diploma, six received a Certificate of Advanced Achievement, and three received a Diploma with Honors. **Matthew Sieber-Ford** entered Eastman as a freshman and jazz trumpet student in September 2012, and in May 2012 guitarist **Adrian Di Matteo** (BM '12) became Eastman's first Pathways graduate.



accompanied by *From the Top* host Christopher O'Reilly. The segment was recorded live last summer at the Chautauqua Institute Amphitheatre.

John Liberatore, a PhD student in composition, was this year's winner of the Presser Music Award, given by the Presser foundation to support a graduate student's research project. John used the funding to spend eight weeks in Japan this summer, studying with the composer Jo Kondo and discussing form, narrative, and aesthetics.

Trombonist **Grant Reed**, a junior from the class of John Marcellus, is a finalist in the Trombone Competition sponsored by the Eastern Trombone Workshop and the United States Army Band. A senior from Marcellus's studio, **Matt Norman**, is a finalist for the International Trombone Association Van Henry Prize. He'll compete at the International Trombone Festival in Columbus, GA, in June.

Jiao Sun, a senior student of Rebecca Penneys, won first prize (\$7,500) in the XVII Chautauqua Piano Competition, held in August 2012 and involving 24 pianists from all over the world.

Professor of Percussion **Michael Burritt** shares three recent accomplishments from his studio: "**Sidonie Wade** (MM '13) just won a position with the Army Band, Pershing's Own, in Washington, DC. **Colin McCall** (BM '14) won first prize in the Coeur d'Alène Concerto Competition and performed with the orchestra in March. **Andrea Venet** (DMA) took second prize at the New York City Marmiba Competition at NYU. Very proud of all these folks!"

Building Bridges

Much of what we do at Eastman has to do with building bridges. The recently released CD on the Avie label of some major works by Stravinsky—his Octet for Wind Instruments and *L'Histoire du Soldat*—performed by the Eastman Wind Ensemble and Eastman Virtuosi under the direction of Mark David Scatterday (with Jan Opalach as narrator in *L'Histoire*), represents a milestone of sorts. The project was part of a larger celebration of the 60th anniversary of the founding of the Eastman Wind Ensemble. In so many respects, this project, begun back in 1953 by Frederick Fennell, serves as a dramatic example of one of Eastman's hallmarks: creative innovation. Fennell drew out of the symphony orchestra a subset, the “band” of winds, brass and percussion, and from its sonic possibilities built a new genre, with thousands of new works now composed for this ensemble. And the richness of this creative work continues today. Fennell drew on some of music's seemingly infinite possibilities.

This constant morphing is not only evidenced by the evolution of the wind ensemble, but in the many new music groups sprouting up across the land. Like Alarm Will Sound, an innovative ensemble founded by a group of Eastman alumni who wanted, among other things, to turn some of music's tried and true formulas for presentation on their heads. The result is an infusion of new repertoire brought to life as visionary drama, with visuals, multimedia, popular music, and innovative arrangements of classical “standards.” In this way, music strives to reach new levels of dynamic engagement, mobilizing music as theater in a dramatically relevant, exciting context.

Current Eastman students also want to explore and re-imagine the typical concert experience. For this purpose, Eastman students formed Sound ExChange, a group that balances old and new work in out-of-the-way places and whose philosophy is centered around one basic theme: engagement.

There are other bridges being built at Eastman, other mergers taking place. Eastman Opera Theater's production of Kurt Weill's *Street Scene* is one such example. Weill won a Tony for *Street Scene*, but the work is an example of a curious and growing phenomenon, a slow merger of opera and musical theater that continues to captivate composers of operatic bent, much like the fusion of jazz and classical. ESM's chair of opera and voice, Steve Daigle, displays his belief in this convergence by not just programming *Street Scene*, but also prior productions



of, for example, Sondheim's *Assassins* and other high quality works of musical theater. These represent more than just aesthetic curiosities. A new genre is being built, bridging the legacy of opera with indigenous American musical theater.

There is something going on at Eastman, a restless curiosity and venturing forth. Our hallowed traditions are not ignored, but are in fact fortified. And alongside those traditions emerge not just “new music,” but combinations of music with other art forms.

Such convergences do not occur in an environment that sees music as already having done its work. This “something” inculcates our students with an ever-evolving spirit interested in *doing* musical entrepreneurship, not just talking about it as if it is a suitable object of study. We wish to move music forward by tweaking its movements, freshening its possibilities, discovering new angles of old repertoire we had perhaps not considered.

When I come into the main hall at Eastman, I feel like I am walking onto a grand movie set, a musical one. And all around are bridges under construction. The endless spirit of innovation ... at Eastman.

Notable Events

Visit esm.rochester.edu or the web addresses given below to learn more about individual events.

May 19, 2013

88th Annual Commencement
Kodak Hall at Eastman Theatre

June 2-8, 2013

International Bass Conference
Hosted by Eastman School of Music
Isb.convention.com

June 21-29, 2013

Xerox Rochester International Jazz Festival
www.rochesterjazz.com

July 1-August 9, 2013

Summer@Eastman 2013
esm.rochester.edu/summer

July 14-26, 2013

Eastman@Keuka Summer Music Camp
esm.rochester.edu/keuka

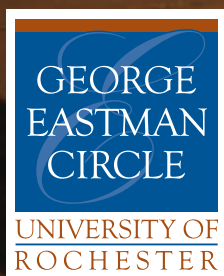
COMPOSING A BRIGHTER *Future*

“Growing up in the Great Depression, an education at the Eastman School of Music would have been completely out of reach had it not been for a full, four-year scholarship I received my freshman year. This generous award paved the way for a successful musical career, and my gratitude has been an important impetus for joining the George Eastman Circle. I’m thankful that now I can make a difference for future generations of Eastman musicians.”

—WALFRID KUJALA '48E '50E (MM)

Principal Piccolo, Chicago Symphony Orchestra (retired)
Emeritus Professor of Flute, Northwestern University

SUPPORTS: *Eastman School of Music Fund*



Members of the George Eastman Circle, the University of Rochester's leadership annual giving society, commit at least \$1,500 in unrestricted annual funds to areas they care about most, for a minimum of five years. To learn more about joining, visit www.rochester.edu/giving/gec or call (800) 598-1330.



UNIVERSITY of
ROCHESTER

The
MELIORA
CHALLENGE

All gifts count toward *The Meliora Challenge*, a University-wide fundraising Campaign that was launched in October 2011 and runs through June 30, 2016. Visit campaign.rochester.edu.



EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

26 Gibbs Street
Rochester, NY 14604-2599

NON-PROFIT
ORGANIZATION
U.S. POSTAGE
PAID
PERMIT NO. 780
ROCHESTER, NY

Comic-Book Opera

A highlight of Eastman's fall concert schedule was *Prismatic Debussy*, a month-long festival of concerts and other events commemorating the 150th birthday of Claude Debussy. Events included an unusual presentation of music from the opera *Pelléas et Mélisande*: no singers, just a chamber jazz ensemble accompanying the story, which was told in panels from a comic-book version of the story by P. Craig Russell. For more on *Prismatic Debussy*, see pp. 24-25.

