

EASTMAN

NOTES

SPRING 2014

SCHOOL OF
MUSIC

Douglas Lowry

“Making
Music Matter”

DOUGLAS LOWRY

1951-2013

Creating MUSIC *in Her Own Way*

On the ship from her native Germany to her new home, whenever her mother was looking for Dietlinde Payne she knew she would find her intently watching the accordion player perform.

And when Dietlinde settled in Rochester as a teenager, one of her passions quickly became taking the bus to watch Eastman students perform.

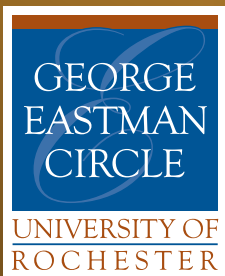
After retiring from a teaching career, she decided to give back to the University through a George Eastman Circle Scholarship that supports the students who bring her so much joy.

"I'd like to see them become musicians or maybe even music teachers, combining two of the things that are so important."

—DIETLINDE PAYNE '64

Retired Teacher
Rochester, New York

SUPPORTS: *Eastman School of Music*



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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.



At the end of Eastman's memorial tribute for Douglas Lowry on November 3, Neil Varon and the Eastman Philharmonia performed Lowry's *Geo* (inspired by George Eastman) while a collage of photographs was shown on a screen above the stage.

2
From the Dean

3
Brief Notes

26
School News

29
Recordings

31
Alumni Notes

33-34
*Tributes,
In Memoriam*

35
Faculty Notes

36
Student Notes

10

A Man Who Made Music Matter

Eastman celebrates the achievements of Dean Douglas Lowry—and holds to his dreams for its future.

18

Dialogues on an Operatic Masterpiece

Eastman Opera Theatre prepares Poulenc's *Dialogues of the Carmelites*.

22

Helping Women Find a Voice

Eastman's Women in Music Festival celebrates ten years of discoveries.

ON THE COVER: Douglas Lowry, September 2007. PHOTOGRAPH BY KURT BROWNELL

EASTMAN NOTES

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The Healing Art

Having entered the spring semester with optimism and in anticipation of many exciting events, we also remember the fall semester with mixed emotions. Due to the loss of three treasured members of our community, the fall was simultaneously difficult yet rewarding, filled with sadness yet life affirming.

In August, staff pianist Gerald Lee passed away following more than 30 years of devoted service to Eastman's voice and opera department as an accompanist and vocal coach. Jerry assisted and encouraged several generations of voice students, who remember him with great respect and affection.

In late September, Douglas Lowry, the Joan and Martin Messinger Dean of the Eastman School of Music resigned and passed away one week later following a valiant battle with multiple myeloma. His death had a seismic impact on our school, on our university, and throughout the international music world, due to Doug's contributions as an articulate spokesperson about the role of music in society, his moving musical compositions, and the genuineness of his personal interactions with everyone with whom he worked.

In early December, pianist Tatiana Tchekina lost her life in a terrible automobile accident. Tatiana's students have spoken movingly about her nurturing spirit, dedication to each of them as individuals, and her commitment to the integrity of the music they performed together.

Throughout the course of these heart-rending events, I was reminded yet again of the profound power of music. The Eastman community, which is already one of the special hallmarks of our school, united in a manner that made me grateful and proud to be a member of such a remarkable group of people. As everyone came together in support of one another and of the families of those who passed away, I was struck by the invaluable role music played in beginning the healing process for us all.



Shortly after Dean Lowry's passing, the Eastman Philharmonia dedicated its performance of Mahler's "Resurrection" Symphony to his memory. During and after this remarkable performance, it seemed as if those in attendance gained some indescribable insight and appreciation for the impact each individual's life has on countless others. A different kind of understanding was gained as part of a Memorial Celebration for Doug that was held on November 3. The moving tributes offered by Doug's close friends, colleagues, and three children

gave us insights into his many passions. But it was the music composed by Doug himself that enabled us to truly appreciate this man's voice and artistry.

And in a candlelight vigil held in December in memory of Tatiana Tchekina, we were moved to the very core of our beings by the deep love and devotion expressed by the students with whom she worked. The vigil concluded with a recording of Tatiana and her beloved husband, violinist Oleh Krysa, that left us speechless. I cannot imagine any other form of art or means of communication that could have had so powerful an impact.

We live in a world where we are seemingly bombarded daily by news that divides us—stories of violence in our cities and wars throughout the world, of poverty, need, and economic despair. Music, on the other hand, unites us—healing our spirits, nurturing our souls, and building our communities. The value of music resides in its celebration of life itself.

We remember our dear friends and colleagues lost, as we move forward in advancing Eastman's mission of preparing our students to enrich the world through music.

Jamal J. Rossi, Dean



Kathryn Lewek in *The Magic Flute*; Erin Morley (on left, with Alice Coote) in *Der Rosenkavalier*; Kathryn with Dean Jamal Rossi on January 4.

Alumni Conquer the Met

If you heard the Metropolitan Opera's January 4 Saturday afternoon broadcast of Mozart's *Magic Flute*, you heard an Eastman alumna in her Met debut. Soprano **Kathryn Lewek** (BM '06, MM '08) took the stage for the first time, dispatching the Queen of the Night's two killer arias (in a killer costume, designed by Julie Taymor). Kathryn

is already an old hand at the role, performing it in Bregenz, at Covent Garden, and at the Washington National Opera before coming to the Met.

Katie wasn't the only Eastman soprano with a splashy Met performance this fall. **Erin Morley** (BM '02), understudy to Mojca Erdmann, went on as Sophie in the opulent production of Richard Strauss's *Der Rosenkavalier* in November. *The New York Times* praised Erin's "limpid, fluid soprano" and

"thoroughly confident and rounded portrayal of the girl who is innocent but strong-willed and morally incorruptible."

Scores of Scores

A grant from the National Endowment for the Humanities enabled Sibley Music Library to digitize 20,000 public domain music scores, which can be downloaded free from the University of Rochester's Digital Repository, UR Research. Now for the next step: Eastman Scores Publishing, offering performer-friendly, print-on-demand copies of more than 250 of those scores—mostly of chamber music—with many more on the way. Information is available on the Sibley Library website.

Classical Collisions

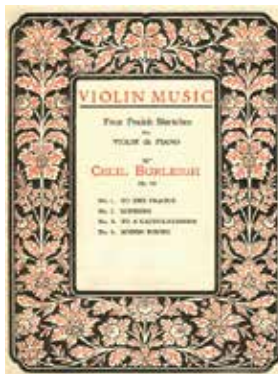
Eastman student ensemble Sound ExChange was recently awarded a \$100,000 grant from the Max and Marian Farash Charitable Foundation to

partner with Rochester Institute of Technology, Microsoft Studios, and the Rochester Philharmonic Youth Orchestra in Sound ExChange Interactive Classical Visions Project, which will create new

ways for performers and audiences to interact with live music through digital technology. Last fall, Sound ExChange also gave a concert in an unusual venue, Rush Rhees Library on the River Campus.



SoundExChange Orchestra turned Rush Rhees into a new kind of music library.



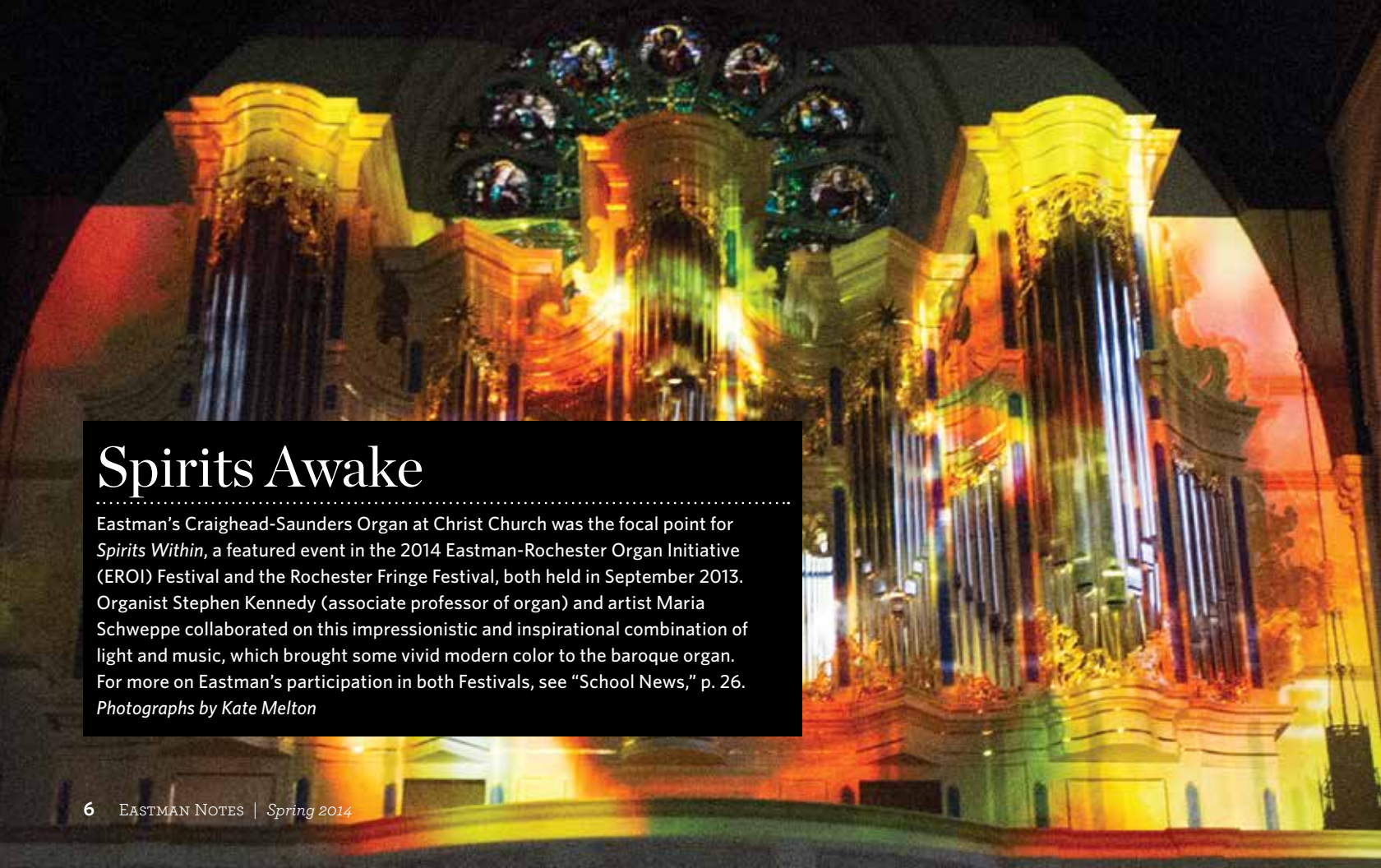
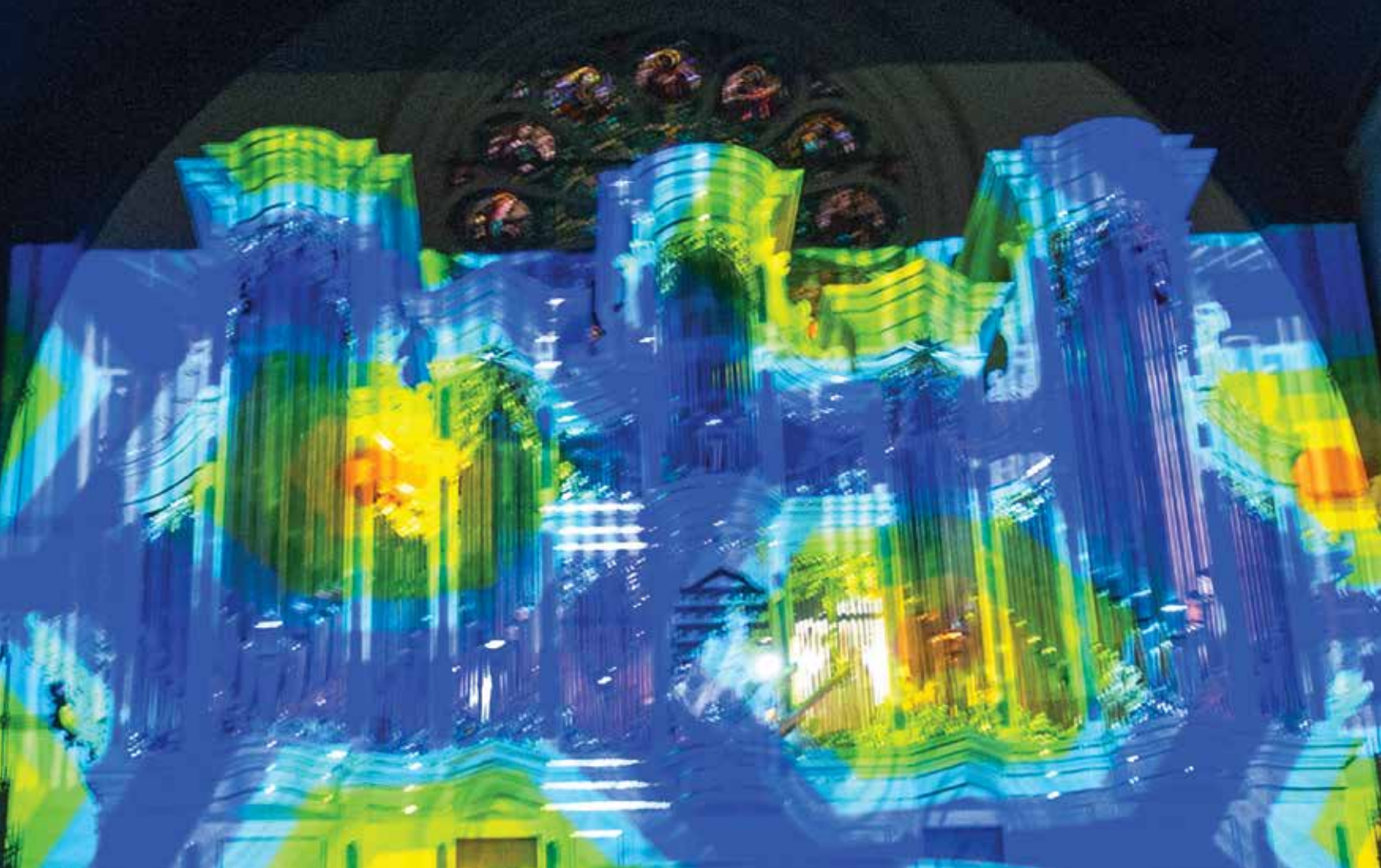
Two examples of unusual American chamber music repertoire available from Eastman Scores Publishing.

A Romantic Atmosphere

Eastman Opera Theatre visited 1930s Budapest for its fall production, the Jerry Bock and Sheldon Harnick musical *She Loves Me*, directed by Stephen Carr. Nicely balanced between Broadway and operetta, this romantic show tells the story of feuding clerks in a fancy perfume shop who unknowingly fall in love. Cast members (pictured left to right) included Matt Moisey and Danika Felty as the lovers George and Amalia, John Leighton as delivery boy Arpad Laszlo, Rebecca Herlich, Sara Sommerer, Abby Middleton, Evan Roberts, Alexander Brickel, and EE Ming Chua as shoppers, and Kimberly Merrill and Jarrett Logan Porter as shop clerks Ilona Ritter and Ladislav Sipos. Photograph by Gelfand-Piper Photography







Spirits Awake

Eastman's Craighead-Saunders Organ at Christ Church was the focal point for *Spirits Within*, a featured event in the 2014 Eastman-Rochester Organ Initiative (EROI) Festival and the Rochester Fringe Festival, both held in September 2013. Organist Stephen Kennedy (associate professor of organ) and artist Maria Schweppe collaborated on this impressionistic and inspirational combination of light and music, which brought some vivid modern color to the baroque organ. For more on Eastman's participation in both Festivals, see "School News," p. 26. Photographs by Kate Melton



Water Music

Last summer, Eastman Community Music School went on the road for a two-week session on the Keuka College campus. Eastman at Keuka, which ran from July 15-25, consisted of programs in voice, guitar, strings, and jazz—and was a great success, numbering 40 high school students who received top-notch instruction and had plenty of fun on the campus and on Keuka Lake. ECMS is already planning its 2014 visit to Keuka; for information visit esm.rochester.edu/summer.
Photograph by Kurt Brownell









A Man Who Made Music Matter

By David Raymond

He was a multi-talented musician and a devoted family man. An intellectual polymath with a great sense of humor. An indefatigable reader, journal keeper, and poet. A deeply creative and analytical soul. A lover of Shakespeare and Seamus Haney. A gifted educator, and as dean of the Eastman School of Music, one of the world's prominent music educators.

During his lifetime, Douglas Lowry was a man determined to, in a favorite phrase of his, “make music matter” to as many people as possible. When he died on October 2, 2013 after a two-year battle against multiple myeloma, he had done just that, in his own life and in the lives of many others.

Douglas Lowry was born in Spokane, Washington, in 1951, and moved with his family to Pocatello, Idaho, in 1959. As he wrote in an unpublished autobiographical sketch, he was self-taught on the guitar and trombone, performing

in the high school marching band and local coffee houses. He also met his high-school sweetheart and future wife, Marcia Rhoads, at Pocatello High School. “He stood out even then,” she remembers. “Serious, a little nerdy, very musical, and an amazing writer.”

He went on to the University of Southern California for master’s degrees in trombone performance (1976) and orchestral conducting (1978). After several busy years of conducting, teaching, and trombone playing (which included a famed performance of the solo in Ravel’s *Boléro* with the Santa Monica Symphony), Lowry was invited to join the USC faculty in 1989, eventually becoming associate dean of the Thornton School of Music, all the while continuing as a busy working musician. In 2000, the University of Cincinnati College-Conservatory of Music invited him to serve as its dean and also as Thomas James Kelly Professor of Music. During his seven-year tenure in Cincinnati, he started initiatives to engage the community in the arts, including master classes and concerts with the Cincinnati Symphony Orchestra.

He went on to the University of Southern California for master’s degrees in trombone performance (1976) and orchestral conducting (1978). He stayed at USC, serving in various teaching and academic leadership positions, and eventually becoming associate dean of USC’s Thornton School of Music, then transferred to the University of Cincinnati College-Conservatory of Music, where he was dean and the Thomas James Kelly Professor of Music. During his seven-year tenure in Cincinnati, he started initiatives to engage communities in the arts, including joint master classes and concerts with the Cincinnati Symphony Orchestra.

Doug Lowry’s accomplishments at USC and in Cincinnati were outstanding, but he viewed his appointment to Eastman as the culmination of his career. He came to Eastman in 2007 with high hopes, many ambitions, and a profound knowledge of the musical world, inspiring and guiding many changes in a relatively brief time. In the words of University of Rochester President Joel Seligman, “Rarely has an academic leader more completely achieved his aspirations.” He was named the first Joan and Martin Messinger Dean in 2011 and was reappointed in May 2013.

As Eastman’s dean, Lowry quickly showed his skill at all aspects of the job: building strategic partnerships locally, nationally, and internationally; recruiting important faculty artists and scholars; and raising Eastman’s profile with events and special programs

everywhere from New York City to Los Angeles, as well as virtual partnerships with leading music institutions in Europe and in China.

He founded the Center for Music Innovation and Engagement, part of Eastman’s Institute for Music Leadership, as an incubator for new forms of music presentation moving beyond the old symphony orchestra or chamber music models. The Paul R. Judy Center for Applied Research, founded in 2013 and focused on rehearsing and creating alternative classical music ensembles, reflects Douglas Lowry’s incisive appraisal of the rapidly changing landscape of the music world, and his insistence that Eastman play a part in it.

Under Lowry’s leadership, Eastman also changed its look, completing the most extensive architectural transformation in its history in December 2010. Eastman Theatre, the school’s historic performance venue, was renovated as Kodak Hall at Eastman

Theatre, and the new Eastman East Wing, which contains the state-of-the-art Hatch Hall as well as rehearsal and teaching spaces, was built.

Along with his academic and professional commitments, Douglas Lowry remained active as a conductor and, especially, as a composer. His music has been performed by numerous orchestras, and several of his instrumental works have been recorded. He was especially prolific during his years in Rochester.

Geo, commissioned and premiered by Christopher Seaman and the Rochester Philharmonic Orchestra, opened Kodak Hall at Eastman Theatre in October 2009, and February 2013 saw the premieres of *Freedom Zephyr*, Lowry’s ode to the Underground Railroad, by the Rochester Philharmonic, and *Wind Religion* by the Eastman Wind Ensemble. Eastman voice students performed his operetta *The Polite Abductress* at the Memorial Art Gallery in the spring of 2013.

“Doug Lowry cared a lot about people and how music relates to their lives,” said Mark Scatterday (DMA ’89 and now director of the Eastman Wind Ensemble) in one of many tributes to Douglas Lowry after his death. “Whether it was faculty, staff, student, supporter, or concert patron, he always engaged directly and genuinely. I appreciated that Doug really ‘got it’—that music should nurture the soul and alter people’s reality. Doug cherished the fact that he was a leader in helping people achieve this in their lives. I loved the man—he will be missed but never forgotten.”





Douglas Lowry, shown in fall 2010 with two recent achievements: the rebuilt Kodak Hall at Eastman Theatre, and the score of *Geo*, his work for the Rochester Philharmonic Orchestra.

Opposite: Douglas Lowry as a teenage guitarist.



Inspiring Us Toward Success

By Jamal J. Rossi, Dean

Douglas Lowry's passing resonated deeply throughout the entire Eastman community—students, faculty, staff, alumni, friends, and colleagues. This was partially because his life ended much too prematurely, with so much yet to accomplish. More importantly, it was because of all that he had already accomplished and the lives that he had enriched.

The tributes that poured in following his passing made clear how proud our alumni were that Doug Lowry was Eastman's dean. Many individuals recounted a select meeting in which they were immediately touched by his personal charisma. Others commented on how intellectually inspired and emotionally moved they had been by his writings and speeches. Doug was a keen observer of the world, with the capacity to crystallize complex issues into clearly formulated and contextualized concepts. As you can read in the excerpts from his writings that accompany this article, Doug could raise important questions about music's future in society, challenge us to strive for greater achievements, and inspire us toward success.

Douglas Lowry became the sixth leader of the

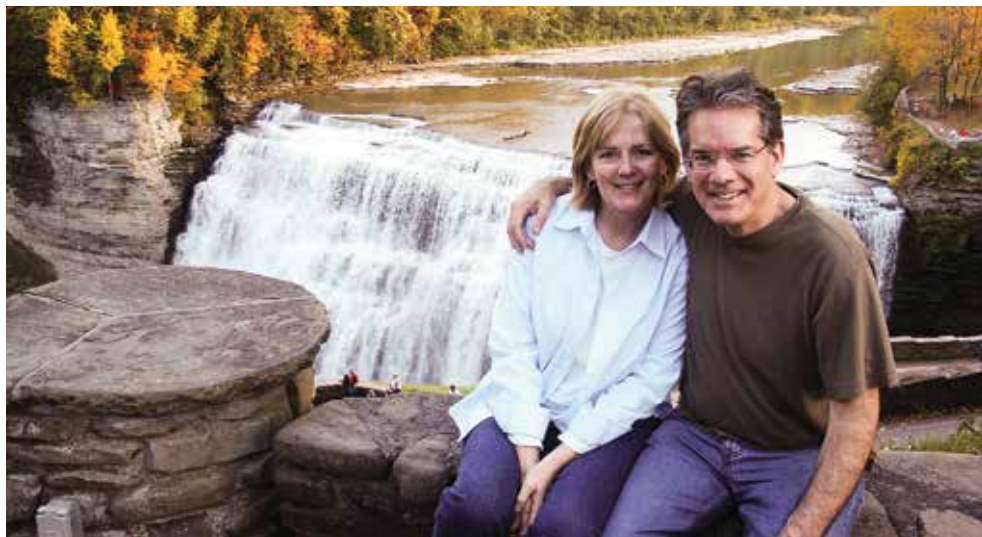
Eastman School of Music in 2007, and served as the first Joan and Martin Messinger Dean. He wore the mantle of dean with ease and grace. While never authoritarian in nature, he was very comfortable in the role of leader. In addition to being an effective academic leader, Doug was a prolific composer, an accomplished conductor, a skilled performer, writer, poet, and gourmet cook.

Having worked closely with Doug for six years, I believe his greatest gifts were his emotional intelligence and his immense interpersonal skills. Doug could relate to people; he could put people at ease. He was an attentive listener, and he had a genuine and sincere interest in what others were saying. His personal warmth, quick wit, keen intelligence, and caring spirit were clearly evident to everyone with whom he interacted.

Doug's accomplishments as the dean of the Eastman School of Music were many, and we are a far better school because of his contributions. His legacy will live on for generations of future students through those of us whose lives were enriched by his presence, influence, and friendship.

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Clockwise from top left: Doug Lowry speaking at his introduction to the Eastman community in May 2007; with Renée Fleming (MM '83) and University President Joel Seligman; with his daughters Jennifer and Melanie, his wife Marcia, and his son Timothy; with Eastman student Liu Liu touring a Chinese conservatory in 2010.

Jamal J. Rossi (DMA '87) served as Executive Associate Dean of the Eastman School of Music under Douglas Lowry. He is now the Eastman School of Music Dean.



“He knew what questions to ask”

By James VanDemark

I found Doug a very simpatico person—not just as a leader, but also as a person with a unique combination of confidence, humility, and humor. He was also a paragon of what a leader in the arts can be: literate, knowledgeable in the visual arts, composer, performer, conductor—a real Renaissance man.

Doug recognized that music serves many, many purposes, and he knew that music’s role in contemporary society is changing. He always took this in an optimistic sense—he was confident that the change would be only for the best, and he tried to inspire Eastman with that sense of vision. Yes, he knew that it was important for us to help our students find employment, yes, but he also knew that everything in the arts needs to start with a creative spark.

Doug was instrumental in setting me up with the Rochester City Ballet and Jamey Leverett for the world premiere of *InCantation*, a contemporary dance

piece with music by Adrienne Elisha in which I performed on stage, integrated with the dancers. When I came to Doug with the idea, he immediately got it and said, “Oh, you need to talk to Jamey Leverett, to Adrienne, and so on.” He knew who to ask, and what questions to ask.

With his imagination and his knowledge of the arts, Doug had a strikingly informed notion of how music could inspire interdisciplinary activities. He knew that the different artistic disciplines speak different, but complementary, languages, and he had the vision to see how things could be partnered.

For me, the most appealing thing about Doug was that his vision and his experience went far beyond 26 Gibbs Street. He had a global vision for the school and for music. Not everything Doug wanted to do was realized, but it’s our responsibility to continue his legacy, to see some of those ideas come to fruition.

ON THE WEB The Eastman School of Music website contains a tribute, “Remembering Douglas Lowry.” You can read a full biography of Lowry, view a photo gallery, and read tributes from Eastman colleagues, students, alumni, and friends, and you can offer your own words of tribute and remembrance.

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Clockwise from top left:
Douglas Lowry, Joel Seligman, and Jamal Rossi;
Dean Lowry at the 2008 Eastman commencement;
Douglas and Marcia Lowry;
Ramon Ricker (DMA '73), director of Eastman’s Institute for Music Leadership, composer Maria Schneider (MM '85), and Douglas Lowry; Dean Lowry with Lydia Li-ting Tseng (left) and Karen Chia-ling Ho at 2011 commencement.

James VanDemark is Professor of Double Bass and co-chair of Eastman’s Department of Strings, Harp, and Guitar.



I am honored to be Eastman's sixth dean, and equally excited about getting to know the Eastman family. This is a culture bound by exemplary and adventuresome teaching, creativity, and scholarship. Its ethos is founded on two simple tenets. First, that teaching matters when it transforms the student; second, that music matters when it transforms the listener. Our driving Eastman ambition, therefore, is to make music matter.

—“Making Music Matter,” *Eastman Notes*, Winter 2008

“Something meaningful, something communal”

SELECTIONS FROM SPEECHES AND WRITINGS BY DOUGLAS LOWRY

During his six years as dean of The Eastman School of Music, Douglas Lowry gave many speeches and addresses, and wrote numerous articles and letters. All display proof of Lowry's engagement in what he called “the robust theatre of ideas, the mosh pit of the human condition” and his conviction that it was Eastman's role to “make music matter.” His writing displayed a wide-ranging intellect, a fluent way with words, and a remarkable range of artistic and scientific references.

I believe that reports of the demise of serious music are exaggerated. But we must create new engagement possibilities for music with those legions of intelligent, curious, informed people that are missing out, or going elsewhere for their aesthetic inspiration. We must figure out a way to captivate them in a way that is steeped in the fundamental essence of great music, yet urgently means something for future generations.

—From Dean Lowry's first convocation address, September 2007

The spirit of collaboration will be central to the survival and splendor of music's next great era, as music tumbles about in the combustion chamber of the real world, the robust theatre of ideas; not just musical ideas inspired by somebody else's musical ideas, but the mosh pit of literature, visual art, drama; of the sciences, of social friction, of politics; in short, in the mosh pit of the human condition—the human condition with which you must and will engage. Trust me, it needs you...

Although we as musicians want community, some of us have lost the notion of what it takes to create one, or have felt mistakenly that just generating an audience constitutes creating a community. But that is such a dim view of the audience. It diminishes their purpose to simply a bunch of people gathered to pay us attention; it is not enough. The audience *is* our community, like the community many of you graduates

have developed over the last few years. These are people with whom you have laughed, cried, became strong friends, and shared perhaps one of the most personal experiences ever invented: you've made music together. Because music is such a powerful conduit through which to create an authentic communal bond.

—From Dean Lowry's commencement address, May 2012

Schools of music have complicated missions but one simple purpose: to educate talented young performers, scholars, composers, and teachers in the critical functions of their chosen professions. We have a responsibility to furnish experiences that not only teach the art, but also bear some resemblance to the world that our students will inherit. This includes preparing them in the musical rudiments and the real-life challenge of inspiring and building an audience, knowing important aspects of the business, and becoming entrepreneurs...

The attentive musician listens to the pulse of the times—not to curry favor with current stylistic trends, but to form an understanding of how music's presentation and enjoyment have evolved. To assume that the musical experience of 1813—how it looked, felt, dressed; where it took place—would and should remain the same in 2013 ignores some basic laws of nature.

—From “Special Effects,” *Eastman Notes*, Fall-Winter 2013

Writ large on our façade, George Eastman's muse looks over us: For the enrichment of community life. We are the alchemists who must convert music into something meaningful, something communal. I would argue that if we keep connected to the soul of civilization, the audience will take care of itself.

—From Dean Lowry's inaugural address,
October 2007

To be sure, walking into the minefield of human paradoxes requires a good dose of courage, and perhaps a hint of giving up something of the context within which we've been trained ... Yet the process is liberating, that process of yielding a bit of your own self-importance. Maybe a lot.

—From Dean Lowry's first commencement address,
May 2008

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 having already done its work ... 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.

—"Building Bridges," *Eastman Notes*, Spring 2013

I think it would be great to hand every man, woman, and child a clarinet or bassoon or trombone, and have them play in an organized ensemble, in order to save classical music. But genuine, authentic music is more than that. For our students, the experiences availed to you at the Eastman School of Music will be as important as those gleaned from your families, your peers, your teachers, and yes, people out there who do not speak or play your language. But most of all, you and your unique history present a spectacularly rich digging ground.

That's what we mean here at Eastman when we say that we're making music matter. In finding our musical voice we discover our ancestral musical undercurrent. But we must also, to become authentic, mesh with the diverse human elements that enrich our collective voice. Somewhere in there, we'll be able to say we discovered our own musical mythology.

—"Discovering our Musical Mythology,"
convocation address, September 2009

.....
"I feel like I am walking onto
a grand movie set, a musical
one": Dean Lowry on the
staircase of the Wolk Atrium of
the School's East Wing, 2010



Dialogues on 'Carmelites'

Eastman Opera Theatre is hoping to inspire audiences with its spring production of Francis Poulenc's masterpiece

By David Raymond

I do not think I have ever done anything as good," Francis Poulenc said after completing his opera *Dialogues of the Carmelites*. Benton Hess, music director of this spring's Eastman Opera Theatre production, agrees: "Musically Poulenc was 110% inspired here. The subject suits him so beautifully well. It doesn't get any better than this opera."

Poulenc's *Dialogues of the Carmelites* made a powerful impression at its 1957 premiere and has remained one of the most frequently produced 20th-century operas. As members of the artistic team preparing Eastman's spring production agree, it also offers students, and audiences, a remarkable musical and dramatic experience.

For the libretto of *Dialogues of the Carmelites*, Poulenc adapted a play by the French Catholic writer Georges Bernanos, based on the novel *Last to the Scaffold* by Gertrud von le Fort. Both novel and play explore the mysteries of faith and martyrdom, and the notion that "We do not die for ourselves alone, but for each other," through the story of Blanche de la Force, a timid young woman

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Rochester's Christ Church was an unusual but highly appropriate setting for Eastman Opera Theatre's 2004 production of *Dialogues of the Carmelites*, directed by Steven Daigle.





in late 18th-century France who becomes a Carmelite nun, in hopes of escaping her overwhelming fear of death. When the French Revolution begins and the Reign of Terror is in full sway, the nuns are arrested and the convent disbanded. Blanche runs away, but just before the execution she returns, joining her Carmelite sisters in confronting death with courage and grace.

The character of Blanche de la Force is fictional, but le Fort and Bernanos drew on the historical record for inspiration. In 1794, at the height of the French Revolution, a



convent of Carmelite nuns in the town of Compiègne was arrested as enemies of the new, religion-free state. They took a vow of martyrdom and were quickly executed as traitors. Their deaths occurred just a few days before the end of the Reign of Terror.

In the 1950s Poulenc was held by many critics to be simply a composer of frivolous, melodious music. He certainly started out that way in the 1920s as a member of *les Six*, composing ballet scores, light-hearted songs, and salon-like piano pieces. After the shock of a friend's violent death in the 1930s Poulenc returned to his Roman Catholic faith, and his large catalogue of compositions eventually included many pieces with religious texts: a Mass, a *Stabat Mater*, a *Gloria*, motets, and his most ambitious work, *Dialogues of the Carmelites*.

But as Benton Hess points out, even when setting the most serious or spiritual texts, Poulenc never completely changed his musical style. "He was a chameleon. A single piece of his will contain bar music and church music, sacred and profane." *Dialogues of the Carmelites* has lively, sensuous moments, including a breathtaking setting for women's voices of the Ave Maria. But Poulenc also responded to the drama of the story. The conclusion of the opera, in which the nuns march to the guillotine while singing "Salve Regina," is devastating.

"For me, *Dialogues of the Carmelites* in many ways stands apart from the rest of the operatic canon," says

Assistant Professor Stephen Carr, who will be staging the production. "I first heard the final scene in a music class at school, and I still remember sitting at my desk with my jaw hanging open. I've always wanted to direct it." At the time of our interview he admitted he was just beginning the process and was, as he put it, "buried in the research."

There's a lot of research to do. Blanche de la Force is Bernanos' invention, but the other characters really existed (the nuns are buried together in Paris), so "there is a lot of source material to plow through," says Carr. "My goal is to help the students find out who these women really were, and to feel as connected as possible to the real-life characters they're bringing back to life on stage."

Updating an opera's setting is a common practice in modern opera production, but Carr will respect the late 18th-century setting. "Sometimes a story is so profound and universal that it doesn't need to be told in another time period in order for an audience to appreciate its timelessness."

Benton Hess has conducted five productions of *Dialogues of the Carmelites*, including its Israeli premiere, which took place in Tel Aviv in 1995. That was a problematic production, he recalls: "All the nuns were played by Israeli singers, and of course this opera is *very* Catholic. During rehearsals, while they were working on their individual scenes, it seemed that the singers just didn't understand the opera. Then we did the dress rehearsal and they finally saw the whole thing. By the final ensemble they were so overcome, they couldn't sing.

"At the first performance, we came to the final chord and ... nothing, total silence. Except I soon found out it wasn't silence. I gradually heard people behind me sobbing, overcome with emotion. Every single member of that Israeli cast and audience knew what it was like to die for a cause—they lived it every day." (He adds that this Israeli premiere took place near the original Carmelite convent, in Haifa.)

An additional part of the opera's appeal, Hess thinks, is that "Poulenc shows us how good these people are. There is nothing subversive about these 16 nuns at all; they just want to remain in their convent and their life of prayer."

Professor of Voice Katherine Ciesinski has played Mother Marie in *Dialogues of the Carmelites* with Houston Grand Opera, and more recently with Hawaii Opera Theatre. For Ciesinski, the opera is about "the debilitating effect of fear, and how it shapes us. What does it take to give us the courage to live or to die?"



Left: Francis Poulenc takes a bow at the triumphant Paris premiere of his opera in May 1957.

Above: Another scene from the 2004 Eastman production. Stephen Carr has a much different concept for his upcoming production: clean lines, a very simple set dominated by two staircases and a cross, and a black-and-white color palette.



She concurs with Hess about the emotional investment in performing this opera. “When you perform in it, you are emotionally so gripped that there are times when you can’t speak.”

“What makes it a compelling piece,” says Ciesinski, “is its extreme contrasts between light and darkness, like a lighthouse flashing, stark on, stark off.” Continuing the lighthouse metaphor, she says, “The nuns attempt to be a beacon in bleak and dark times—a spiritual community hooked into divine inspiration during a time that wants to eradicate it.”

Associate Professor of Voice Kathryn Cowdrick has played two roles in the opera with Arizona Opera: Mother Marie and the dying Prioress (whose harrowing death

ends the first act of the opera) with Arizona Opera. She sees the characters as “courageous during a time when nothing makes sense, and realizing that sometimes God doesn’t make sense to us. The opera is also about a young woman’s journey from doubt to commitment, and her changes of heart. Young people experience the very same things in their lives.”

As a teacher, she sees rehearsing and performing *Dialogues of the Carmelites* as “the opportunity to work together to create an ensemble. Young people now don’t always see the value of that; they’re the text generation, and we don’t really ‘dialogue’ any more. But it is an amazing experience, one whose importance you don’t really realize fully until you’re done.”

EASTMAN OPERA THEATRE
presents Francis Poulenc’s
Dialogues of the Carmelites
April 1, 2, 3, 4 in Kodak Hall.



Helping Women Find a **Voice**

Women in Music Festival celebrates a decade of discovery

“We want to focus on the accomplishments of women in music, rather than the problems facing women in the world of music,” Sylvie Beaudette said in 2005, the year of Eastman’s first Women in Music Festival. “We want to create such a positive and inspiring event that people will want to join in.”

She succeeded. Eastman’s Women in Music Festival started modestly in March 2005 as an outgrowth of a Music Leadership class led in fall 2004 by Beaudette, an assistant professor of accompanying. Beginning as a weeklong series of five midday concerts in the Main Hall, the festival became an annual event.

Now the festival fields an average of 150 enthusiastic male and female performers per year, presenting rare, rediscovered, and brand-new music by an average of 35 composers. Composers-in-residence have included some very prominent names (see p. 25) and the Festival has encouraged younger women composers as well, including Eastman students.

The festival takes place each March, as part of Women’s History Month; this year it runs the week of March 24 through 29. The 2014 guest composer is Jennifer Higdon, who won a Grammy in 2009 and the Pulitzer Prize in 2010, and as always, the festival programs include music from Medieval and Renaissance to jazz.

Beaudette is sure that students’ exposure to women musicians operating at a high professional level will reverberate far into the future. “It is already more common to see a piece by a female composer on a student recital at Eastman,” she says. “Alumni who have taken part in the festival teach and perform music by women all over the world. I hope our legacy is in making students aware of the variety of music offered by women composers.”

.....
For a history of the Women in Music Festival visit
esm.rochester.edu/wmf/

.....
Soprano Eileen Strempel (BM ’88) has returned to Eastman to perform in several Women in Music Festivals, and performs frequently in recital with pianist and festival director Sylvie Beaudette.





Scenes from a festival: a Main Hall noontime concert, 2007; singers perform music of Hildegard of Bingen, 2007; the premiere of Hilary Tann's *Exultet Terra* conducted by Lee Wright, 2011.



Tania Léon



Nancy Van de Vate



Judith Lang Zaimont



Hilary Tann



Lorraine Desmarais



Emma Lou Diemer



Melinda Wagner

The Women in Music Festival

has invited several prominent composers as guests over the years. These distinguished composers not only provided fine music, but also displayed their knowledge and expertise in master classes, lectures, radio interviews, and visits to Rochester city schools.

In 2006, **Tania Leon** arrived as the first composer-in-residence, along with poet and novelist Margaret Atwood, for a week highlighted by the premiere of Leon's *Atwood Songs*.

In 2008 **Nancy Van de Vate** ('52) heard the premiere of her chamber work *A Long Road Traveled* and scenes from her *All Quiet on the Western Front* performed by Eastman Opera Theatre.

2009 brought **Judith Lang Zaimont** for the premiere of her choral work *Housewife*, as well as performances of several of her chamber works.

Emma Lou Diemer (MM '49, PhD '60) visited her alma mater in 2010, for a visit that included the premiere of her *Variations on a Theme of Howard Hanson* and performances of her choral music that included local church choirs.

Welsh-born composer **Hilary Tann** was the guest for the 2011 festival, which included the premiere of her choral work *Exultet Terra* and a performance of *Shakkei* with Associate Professor of Saxophone Chein-Kwan Lin. In

2011 Women in Music also went on the road, performing concerts at Union College and City University of New York.

Canadian jazz pianist **Lorraine Desmarais**, who writes music in classical and jazz idioms, performed with the New Jazz Ensemble in 2012 and also heard a performance of her *Sonatine* for flute.

Last year brought Pulitzer Prize-winning composer **Melinda Wagner**, who heard the work that won her Pulitzer, her Flute Concerto, performed by Bonita Boyd and the Rochester Women's Philharmonic.

The 2014 Women in Music Festival, occurring March 24 through 29, features another Pulitzer winner and one of America's most-performed composers, **Jennifer Higdon**.



Jennifer Higdon



Organ graduate student Thomas Gaynor performing one of William Bolcom's *Gospel Preludes*, with Jacob Fuhrman turning the pages.

At William Bolcom's organ master class: Brian Schoettler, Bryan Holten, Jacob Fuhrman, Bolcom, Thomas Gaynor, and Alexander Whitaker

EROI Festival 2013: The Gospel Truth

Our annual EROI (Eastman Rochester Organ Initiative) Festivals usually look into music of the past: Buxtehude, J.S. Bach, and Mendelssohn have been the focus of a few past EROI Festivals. Last fall, EROI moved into the 20th and 21st centuries with *Spectrum of Sound: Aspects of Organ Music Since 1940*, an exploration of the new approaches and sounds of composers as different as Gyorgy Ligeti and John Cage, Olivier Messiaen and Anton Heiller.

EROI's guests included composer/organist Martin Herchenröder, who performed a recital covering

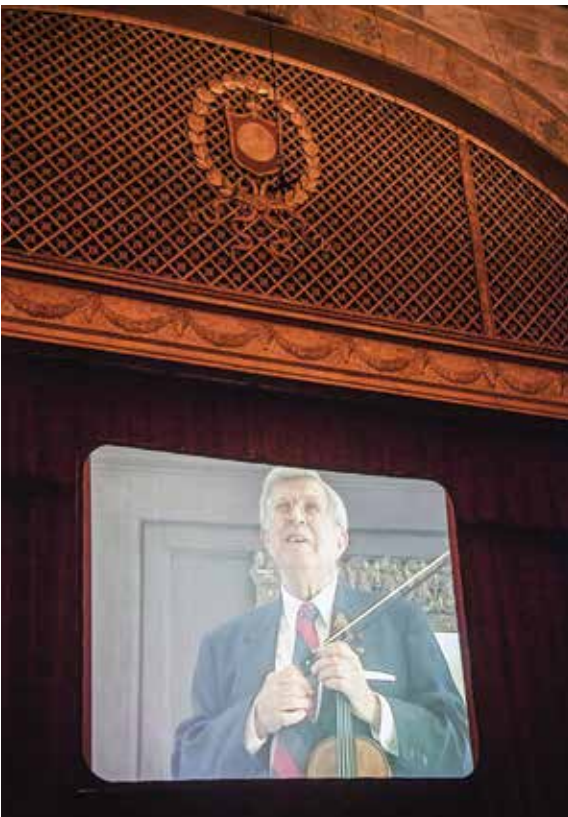
60 years of music, Jon Gillock in a Messiaen recital, Hans-Ola Ericsson, and Pulitzer Prize-winner William Bolcom, who has written some of the most distinctive American works for organ, who gave a paper titled "Confessions of a Non-Organist" and led a master class on his *Gospel Preludes*. An Eastman student, Malcolm Matthews, won first prize in the Westfield International Organ Competition, presented during the EROI Festival in Rochester and also at Cornell University. The prize includes a \$10,000 cash award, a recording with Loft Records, and concerts in America and Europe.

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ON THE WEB: For full details of the EROI festival's offerings go to esm.rochester.edu/organ/eroi/



Two Million-Dollar Scholarship Gifts

Late last year, Eastman received two separate million-dollar scholarship gifts. The school was delighted when an anonymous couple, who are generous arts philanthropists, contributed \$1 million to establish a new endowed scholarship for keyboard students, with a preference for organ majors. The gift was made in recognition of Eastman's longstanding tradition of excellence, and the outstanding contributions its faculty, alumni, and students have made to the music world in general and to the art of the pipe organ in particular.



Eastman was also honored to receive over \$1.1 million to establish the Catherine A. Murphy and Carl E. Amt Endowed Fund to support scholarships. Dr. Murphy graduated with a master's degree from Eastman in 1945, and she established this scholarship fund to honor her brother Carl, who graduated in 1937.

Eastman conquers PASIC

Eastman percussionists played an important part of the 2013 Percussive Arts Society International Conference, held last November in Indianapolis. Featured ensemble was the Eastman Percussion Ensemble, led by Professor Michael Burritt, performing a dazzling program of contemporary music including two world premieres. This was the Percussion Ensemble's first performance at PASIC. And PASIC's lifetime achievement award was given to Ruth Cahn (BM '68), a longtime member of the Rochester Philharmonic Orchestra and the Eastman Community Music School faculty (see "Faculty News," p. 35, for more information).

A Farewell to Zvi

An October 13 event in Kilbourn Hall celebrated the life and work of Zvi Zeitlin at Eastman. Zeitlin, who died in 2012 at the age of 90, started teaching at Eastman in

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Making a hit at PASIC, left to right: juniors and Percussion Ensemble members Sean Lowery, Sarah Persichetti, Emily Park, Jarryd Elias, and Sam Um.

.....
Left: Zvi Zeitlin returned to Kilbourn Hall last October in a video of the great violinist's master classes at California's Music Academy of the West, taken by MAW Director Robert Weinman.

Upcoming Notable Events



Itzhak Perlman

February 22, 2014

Violinist Itzhak Perlman plays Bruch's G Minor Concerto with Eastman Philharmonia and Neil Varon

March 19, 2014

From the Top—taping of the NPR series in Kodak Hall with Christopher O'Riley and guests Sir James and Lady Jeanne Galway
• www.fromthetop.org

April 3-6, 2014

Eastman Opera Theatre—Francis Poulenc: *Dialogues of the Carmelites* (see p. 18)

May 17, 2014

University-wide Doctoral Commencement (PhD/DMA)

May 18, 2014

Eastman Graduate and Undergraduate Commencement (BM/MA/MM)

June 20-28, 2014

Xerox Rochester International Jazz Festival
• www.rochesterjazz.com

July-August 2014

Summer@Eastman 2014
• summer.esm@rochester.edu



Eastman's Class of 2017, 154 strong, arrived on campus the week of August 28, and immediately entered a round of academic and social activities, led for the last time this year by Linda Muise, who retired this year after 32 years as Assistant Dean for Residential Life. Linda is shown here on Freshman Move-In Day with Resident Assistants Mary Baron and Alexa Tarantino. This year's Freshman Week was documented on film; see it on Eastman's YouTube channel.

1966 and continued to teach and concertize widely (including an annual recital in Kilbourn Hall) until shortly before his death. Friends, family, and fellow musicians (including Eastman professors Charles Castleman, Mikhail Kopelman, and Anna Gourfinkel) gathered to celebrate the memory of the violinist and teacher, but the most welcome guest at the party was Zeitlin himself, shown in video of a master class at the Music Academy of the West, where he taught each summer since 1973.

Eastman's Next Strategic Plan Presented

In October 2013, the Eastman School of Music presented its 2013-18 strategic plan to the University of Rochester Board of Trustees. While Eastman's previous plan addressed critical physical needs and prioritized strategic investments in special projects, this new blueprint for the future focuses on developing innovative new

academic programs that will ensure Eastman's position as a leader in music education by building on its traditional core values of exemplary musicianship, scholarship, and pedagogy.

Throughout the current academic year, Eastman faculty will be considering potential new degree programs that encompass contemporary music composition, collaborative arts, convergent media, leadership, and online learning. Although the new strategic plan broadens Eastman's curricular scope to help prepare our students for an ever-evolving music world, the dedication to educating young musicians at the highest possible level remains constant. The Eastman commitment to excellence that runs through our history will remain the hallmark of our future.

SAVE THE DATE!

Eastman Weekend: October 17-19, 2014

This exciting weekend of special programming for all alumni, parents, and friends will provide unique opportunities for alumni to reconnect with fellow classmates and our parent community to come together with their families.

If you have recently moved, please update your address information so that we can share the latest news with you about Eastman Weekend 2014. You can

update your information in one of two ways:

- Use the Rochester Alumni Exchange: alumniconnections.com/olc/pub/UROE/
 - Or send your information to alumni@esm.rochester.edu
- We look forward to seeing you in the fall.

ON THE WEB: www.esm.rochester.edu/eastmanweekend

{ RECORDINGS }



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THOMAS MEGLIORANZA

1 Schubert: Winterreise, D. 911

meglioranza.com

Tom (MM '95) performs Schubert's great valedictory cycle with pianist Reiko Uchida. "It's a piece I worked on quite a bit during my days at Eastman," says Tom, "with my teacher Carol Webber, in Dr. Jean Barr's accompanying classes, and in a Schubert lieder class taught by Steve Laitz." *BBC Music Magazine* called this "a meticulously thought-through account of *Winterreise*."

CHRISTOPHER WILKE

2 Graceful Degradation: The Last Lute Sonatas

christopherwilke.com

Christopher (DMA '11) performs rare solo works from the early Classical period, including first recordings of pieces by Haydn and his contemporaries. *Graceful Degradation* was featured on NPR's *Sunday Baroque* and *Classical Guitar Alive*, and was the fourth most downloaded early music album on Amazon.com in June 2013. "Would that all CDs combined such fine playing with such

intelligent program building," wrote Tom Moore in *Early Music America*.

NEW ENERGY JAZZ ORCHESTRA

3 Celestial Boogie

This CD of arrangements and originals features a number of Eastman graduates, including trumpeter and composer **Jonathan Kruger** (MM '82, DMA '84), who contributes "Quarter-Mile Blues," and composer **Carl Atkins** (DMA '82), who founded the group as Sheer Energy in the 1980s, with the title track and several other pieces.

COLOSSUS

4 Colossus

colossusjazz.bandcamp.com

This 17-piece jazz orchestra, created in 2012, consists of current and former Eastman students, co-led by **Dave Chisholm** (DMA '13), **Mike Conrad** (MM '13), and current student **Levi Saelua**. Their compositions and arrangements make up this debut album, culminating in Dave's arrangement of the hymn "Come Thou Fount of Every Blessing."

FEINER MUSICKE

5 Now Sleeps the Crimson Petal

Tenor **Mel Foster** (BM '89) and his wife, harpist **Ellen Heinicke Foster** (BM '89) have joined forces in life and in music; their company Feiner Musicke is dedicated to the publication and performance of music for voice and harp. This CD includes famous songs by Caccini, Mozart, Schubert, Stephen Foster, and Debussy, among others.

WEBB WIGGINS

6 Variazioni

FoM 2013

Smithsonianfom.org

On this CD, **Webb** (MM '68) plays two 17th-century Italian harpsichords from the Smithsonian collection in 16th and 17th century keyboard works by Frescobaldi, Storace, Cabezón, Merula, and Luzzaschi.

RENÉE FLEMING

7 Guilty Pleasures

Decca 4785107

Renée (MM '83) offers a collection of 17 pieces she enjoys singing but has never recorded, ranging

from songs by Berlioz and Duparc, through arias from operas by Smetana, Dvořák, and John Corigliano, to the Irish song "O Danny Boy." A highlight is the "Flower Duet" from Delibes' *Lakmé*, with Renée joined by mezzo Susan Graham.

CLAUDIA QUINTET

8 September

Cuneiform Rune 377

The *New York Times* praised the latest album by composer, drummer, and four-time Grammy nominee **John Hollenbeck** (BM '90, MM '91) and his longtime fellow quintet members as "inspired ... It's a crew ready for any kind of chamber-esque or open-ended maneuvers he prescribes." Each of the 10 pieces composed by John for the album bears a date indicating its inception or its completion.

KANDINSKY TRIO

9 On Light Wings

OmniTone 15219

This piano trio has been in the business for 25 years and includes two Eastman alumni: pianist **Elizabeth Bachelder** (BM '69, MM '70, DMA '81) and cellist

Alan Weinstein (MM '86).

The unusual program for this CD includes John D'earth's *Natural Bridge* and *Silent Faustus* and Gunther Schuller's 1984 piano quartet *On Light Wings* (with guest violist Roger Chase).

KURT WEILL

10 One Touch of Venus

Jay 21362

Weill's 1943 Broadway hit, which includes the classic song "Speak Low," receives its first full recording on this two-CD set. The cast includes Melissa Errico as Venus, Tony Award winners Judy Kaye and Victoria Clark, and several Eastman alumni in the ensemble, including **Analisa Leaming** (BM '07) and **Michael McKinsey** (BA '01, BM '02).

GARTH SIMMONS AND MICHAEL BOYD

11 American Visions

Garthsimmons.com

Trombonist **Garth** (MM '93) and pianist **Michael** (MM '85, DMA '93) recently released this disc of three landmark sonatas in the American trombone repertoire: sonatas by Robert L. Sanders, George

Eastman at the 2014 Grammys

Kent Knappenberger (MM '89) received the first annual Grammy Music Educator Award. The 2014 Grammy Awards were scheduled for January 26, just as we went to print, but several Eastman alumni were nominated:

Dave Slonaker's *Intrada* (see this page) was nominated for Best Large Jazz Ensemble Album.

Scott Healy (BM '82), Best Instrumental Composition for "Koko on the Boulevard" from *Hudson City Suite*

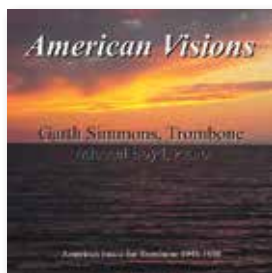
John Hollenbeck (BM '90, MA '91), Best Instrumental Arrangement Accompanying Vocalists, for "The Moon's a Harsh Mistress" from *Songs I Like a Lot*

Maria Schneider (MM '85), Best Contemporary Classical Composition, for *Winter Morning Walks* (nominated for two other Grammys)

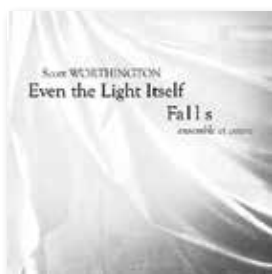
Martha Cluver (BM '03) and **Eric Dudley** (BM '01) are members of Roomful of Teeth, nominated for Best Chamber Music/Small Ensemble Performance.

Bob Ludwig (BM '66, MA '01) had five nominations: as mastering engineer of Album of the Year (Daft Punk's *Random Access Memories*), Record of the Year (*Get Lucky* by Daft Punk and Pharrell Williams), Best Historical Album (the Rolling Stones's *Charlie is My Darling—Ireland 1965*), and Best Engineered Album (*Annie Up* and *Random Access Memories*).

For the results, check for an update on the *Eastman Notes* app.



11



15

Frederick McKay (BM '23), and Richard Monaco. Other works include "Dynamo" for solo trombone by **Michael Johanson** (BM '91).

ANDRE CANNIERE
12 **Coalescence**
Whirlwind WR 4642

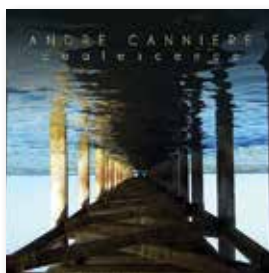
Trumpeter **Andre's** (MM '03) follow-up to his acclaimed 2012 album *Forward Space* is a collection of original compositions with political and nostalgic themes. *The Guardian* called *Coalescence* "exhilarating" and *All About Jazz* called it "an original concoction all [Andre's] own."

ANNE ELLSWORTH BM '87
13 **Late Night Thoughts**
CD Baby 8166672

Anne (BM '87) offers an album of contemporary chamber music with horn, much of it in first recordings.

SYDNEY HODKINSON
14 **Shifting Treks**
Navona 5922

Three orchestral works by longtime composition professor **Syd** (MM '58)—*Potpourri*, *Epitaphion*, and



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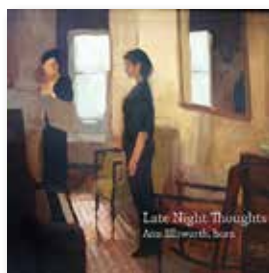
the piano concerto whose title is borrowed for the disc—are featured, along with the St. Petersburg State Symphony Orchestra, the Moravian Philharmonic Orchestra, and Professor of Piano **Barry Snyder** (BM '66, MM '68).

SCOTT WORTHINGTON
15 **Even the Light Itself Falls**
Populiste Records

Scott (BM '09) recently released his first album: this 86-minute work performed by ensemble et cetera. The recording is only available digitally; go to populiste-records.bandcamp.com and look up Scott Worthington *Even the Light Itself*.

IRA B. LISS BIG BAND JAZZ MACHINE
16 **It's About Time**
Bigbandjazzmachine.com/recordings

This new CD includes five tracks composed and arranged by **Chris Braymen** (BM '81), including a tune Chris composed with Maynard Ferguson. Performers include **Bernie Dresel** (BM '83), and Ira Liss credits his wife **Ava (Estis) Liss** (BM '86) with



13



17

the inspiration and motivation for the project.

MAX STERN
17 **Perek Shirah**
Cdbaby.com/maxstern

Max (BM '69) just released his new disc of this work for narrator and orchestra, in which he conducts the Israel Philharmonic Orchestra. Max describes it as "a cosmic song of praises from Psalms, filled with stunning instrumental effects."

ETHAN BORSHANSKY
Iseline Aerial
Beatport.com

Ethan (BM '06), according to the Beatport website, "Has found a niche for himself in the Brooklyn party circuit... his style of deep experimental techno shines through superior sound design." Ethan's latest EP includes six new electro-acoustic tracks.

DAVE SLONAKER BIG BAND
18 **Intrada**
Origin 82651

Dave (MM '80) conducts this album of his arrangements and original compositions, performed by a band that includes **Ed**



14



18

Czach (BM '80, MM '82) on piano, Assistant Professor of Trumpet **Clay Jenkins**, **Bill Reichenbach** (BM '71) on bass trombone and bass trumpet, and **Brian Scanlon** (BM '81, MM '83) and **Bob Sheppard** (BM '77) on reeds.

EMILY MITCHELL
A Harp for Christmas
Albany TROY 1438

Emily (BM '75) is Instructor in Harp at Stephen F. Austin State University in Texas. This new CD is a collection of arrangements of favorite carols by Gary Schocker. Emily's recent recordings include *Garden in Harp* (Azica Records), with compositions by Gary Schocker, played by trombonist **James Pugh** (BM '72) and the Cavani String Quartet, whose members include violinist **Annie Fullard** and cellist **Merry Peckham** (both MM '87).

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.

1950s

The 80th birthday of **Ruth Drucker** (BM '54, MM '55) was celebrated at Towson University on March 9, 2013 with a concert performed by ten of Ruth's former and present vocal students. Ruth retired from Towson in 1995 after 28 years of teaching; she also taught at Peabody Conservatory for 25 years. The program included several songs by Ruth's son **David Drucker**, a former Eastman graduate student. Attendees contributed to the Ruth and **Arno Drucker** (BM '54, MM '55) Fund for Towson music students.



1 Mitzie (Mary) Collins (BM '63, MA '05)

Professor, and is a Higher Education Consultant on Educational Technology and Online Learning.

1960s

1 Mitzie (Mary) Collins (BM '63, MA '05) delivered a paper at the 12th congress of the World Cimbalom Association in Taipei, Taiwan, in October 2013. The CWA is dedicated to the support and promotion of instruments in the cimbalom family, found throughout the world. Mitzie is the only North American on the 12-member board of this Hungarian-based organization. As a faculty member of the Eastman Community Music School, Mitzie teaches western music history and hammered dulcimer and directs the Striking Strings Hammered Dulcimer Ensemble.

Geary Larrick (MM '70) has a drum set method books review in the Summer 2013 issue of *National Association of College Wind and Percussion Instructors Journal*. He has published 36 reviews and 46 articles in *NACWPI Journal*.

On November 19, 2012, **Dean Witten** (BM '73) celebrated his 100th percussion ensemble concert at Rowan University with five of his former students. This all-star alumni ensemble consisted of **Matthew Witten** (BM '00) **Andrea Lustig-Bianchi** (MM '03), Mika Godbole, Anthony DiBartolo, and Brittany Hoffman. The program included the world premiere of Jennifer Higdon's *Like Clockwork*, and one of the first American performances of Gerard Grisey's *Le Noir De L'Etoile*.

1980s

2 "A Jazz Bridge to Greater Understanding," a grant project of **Antonio García** (BM '85), received the 2013 Virginia Commonwealth University

Community Engagement Award for Research. Tony, VCU's director of jazz studies, and his students traveled to the University of KwaZulu-Natal in Durban, South Africa. The American and South African musical teams commissioned four new works, performed on both continents, and recorded a joint CD, *Leap of Faith*. They also researched racial and cultural divides in their respective cities, adding historical and personal depth to their music. Tony also performed and taught in Canada and the United States; released the CD *Front Burner*; produced and performed on the debut vocal CD by his wife, Mary Hermann García; and continued as jazz editor of the *International Trombone Association Journal* and board member of The Midwest Clinic.

Robert Liebman (BM '81) reports that his 11-year-old daughter Daniela Liebman made her New York debut at Carnegie Hall on October 27, performing Shostakovich's Piano Concerto No. 2 with the Park Avenue Chamber Symphony. Daniela has performed widely as a recitalist and a concerto soloist, with a repertoire including works by Liszt, Mozart,



2 Antonio García (BM '85)



3 Leslie Odom Miller (DMA '89, MM '89)

Bach, Grieg, Beethoven, and Rachmaninoff; many of her performances can be seen on YouTube.

The music of **Dan Locklair** (DMA '81) was the subject of an American Public Media *Pipedreams* radio broadcast during the week of September 30. Susan Bates performed Dan's Organ Concerto (2010) with conductor Gerard Schwarz, and the program included six other organ works. It can be heard at pipedreamspublicradio.org.

org. On June 12, public radio station WDAV presented the world broadcast premiere of Dan's *Hail the Coming Day (A Festive Piece for Orchestra)*, performed by the Winston-Salem Symphony under **Robert Moody** (MM '91).

3 Leslie Odom Miller (DMA '89; MM '89) was the 2013 Outstanding Music Alumna for Butler University. During her visit to Butler in September, Leslie taught an oboe master class, and presented a speech to students from the Jordan College of the Arts. She is currently Associate Professor of Oboe and Music Theory and Graduate Coordinator for the School of Music at the University of Florida in Gainesville.

Walter Moran (BM '79, MM '81) was recently appointed Superintendent of Schools for the Eastchester, New York, Union Free School District. For the past 13 years, Walter served as Principal of Eastchester

1970s

Marie Morin Fetzner (BM '74) earned her Doctorate of Education degree from the University of Rochester's Warner Graduate School of Education and Human Development in May 2012. The former Assistant to the Vice President, Educational Technology Services, Marie retired from Monroe Community College (MCC) in August 2012. She continues to serve as an MCC Adjunct Assistant

{ ALUMNI NOTES }

Middle School, and before that as a school administrator in the North Rockland and Byram Hills School Districts and Band Director in the Chappaqua Public Schools.

1990s

All the Days of My Life, an album by **Vicente Avella** (MM '98), was honored by the Global Music Awards with an award of excellence as Instrumental Performance Solo, and awards of merit for Album and cover art/graphics. The album features Vicente as pianist in his original music and arrangements of classical music suitable for weddings.

Flutist **Linda Chatterton** (BM '90) recently performed solo recitals at London's St. Martin-in-the-Fields and Dublin's National Concert Hall, and gave a Mozart concerto performance with the State Hermitage Chamber Orchestra in Moscow. Linda recently concluded a nine-state concert tour with Trio Matisse (flute-cello-harp).

Betsy Fitzgerald (BM '99) recently left her position as Executive Director of The Grand Opera House in Macon, Georgia, to become the Vice President of Leadership Giving and Major Gifts for the United Way of Central Georgia.

4 On June 15, **Ingrid Gordon** (BM '92) produced

a concert with her ensemble Percussia in New York City featuring pianist **James Myers** (BM '91, DMA '11) and works by two Eastman alumni, *Prisoners of the Image Factory* by **Bob Becker** (BM '69, MM '71) and *Disciples of Gouda* by **Marc Mellits** (BM '87).

Thomas Lausmann (MM '98) was recently promoted to the position of *Studienleiter* (head of the music staff) at the Vienna State Opera, where he has worked since 2010 as a coach and assistant conductor. In 2014, he will return to the Bayreuth Festival for a seventh summer season as musical assistant to Christian Thielemann.

5 **See-yin (Oliver) Lo** (MM '96, DMA '00) is adjunct associate professor at the Hong Kong University of Science and Technology (HKUST). His class "Music, Drama and Theatre" recently won the inaugural Common Core Course Excellence Award, for courses which demonstrate the University's efforts to enhance balanced and holistic education.

In August, **Robert Moody** (MM '91) conducted the Los Angeles Philharmonic at the Hollywood Bowl in a "Tchaikovsky Spectacular", one of the longest running traditions in the Bowl's history. In 2014, Robert will lead the Chicago Symphony Orchestra in a "Music Now!" series concert,



4 Ingrid Gordon (BM '92, second from left) with Percussia



5 See-yin (Oliver) Lo (MM '96, DMA '00) (second from left)

including a premiere by CSO resident composer Anna Clyne, and a Ravinia Festival concert. In March 2013, Robert made his European debut with the Slovenian Philharmonic Orchestra, and this season leads the Charlotte Symphony Orchestra, North Carolina Opera, Jacksonville Symphony, Louisville Orchestra, and Arkansas Symphony Orchestra. Robert is artistic director of the Arizona Musicfest, music director of the Portland



6 Helen Pridmore (DMA '96)

Symphony Orchestra, and music director of the Winston-Salem Symphony.

6 **Helen Pridmore's** (DMA '96) CD *between the*

shore and the ships... with clarinetist Wesley Ferreira, released in September 2012 on the Centrediscs label, recently won Canada's East Coast Music Award for Best Classical Recording.

2000s

Pianist **Sarah Chan** (DMA '05) performed this season as soloist with the New York Concert Artists Symphony and the Enid Symphony Orchestra. Sarah also presented a solo recital at the Munich Kunstlerhaus

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We reserve the right to edit submissions for clarity and length. The deadline for the Fall 2014 issue of Notes is May 15, 2014.

this summer, and debuted at Merkin Concert Hall in New York City in October.

David Hart (MM '06, DMA '11) and **Leslie Hart** (MM '05, DMA '11) welcomed a baby boy, Thomas Michael, on February 22, 2013 in Palo Alto, California. David teaches instrumental music at The Harker School and Leslie continues to freelance as a hornist and teach at Castilleja School.

Vera Ivanova (PhD '07), assistant professor of music at Chapman University (Orange, California), won the 2013 Earplay Donald Aird Composers Competition for her *Three Studies in Uneven Meters*. *Three Studies* was recorded by pianist Mikhail Korzhev on Navona Records, and performed at the 35th International Moscow Autumn Festival, Florida State University's Biennial Festival of New Music, and by the Locrian Chamber Players. Vera's *Aftertouch*, performed by Daniela Mineva, was released on Navona Records; and *Mbira, or in Cage with Adams* for digitally retuned piano, composed for Aron Kallay, was just released on MicroFest Records. Vera contributed to the "CAGE 100 Party Pieces Project," premiered on October 17, 2013 at Miller Theatre in New York.

Mariusz Kozak (MM '03) was recently appointed assistant professor of music theory at Columbia University. Last year he was a post-doctoral resident scholar in music theory at Indiana University's Jacobs School of Music. He completed his PhD in 2012 from the University of Chicago, with a dissertation titled *Moving in Time: The Role of Gesture in Understanding the Temporal Organization of Music*. Mariusz and his wife, Joanna, are thoroughly

enjoying the challenges and rewards of living in New York City.

Samuel Mehr (BM '10) recently published papers on music education and

child development in the *Journal of Research in Music Education* and in *PLOS ONE*, the open-access science journal. Samuel is studying developmental science and music

cognition at Harvard, where he is a doctoral student with Howard Gardner and Elizabeth Spelke.

Soprano **Mari-Yan Pringle** (MM '07) recently

performed in the New York City Fringe Festival, playing the leading role in *Truth*, an opera by **Paula Kimper** (BM '79) about the Abolitionist and Women's Suffragist Sojourner Truth.

TRIBUTES

Tatiana Tchekina

The Eastman community was shocked and saddened by the death of Tatiana Tchekina, pianist and Assistant Professor of Accompanying, who died December 7 in an automobile accident.

Tatiana Tchekina was born in Moscow on January 25, 1944, into a family of singers. She studied at the Moscow and Kiev Conservatories with Boris Zemlyansky and Vsevolod Topilin, and taught chamber music at the Kiev Conservatory and Accompanying at Gnesins Musical and Pedagogical Institute in Moscow, joining the Eastman faculty in 2002.

She performed with her husband, the violinist and Eastman professor Oleh Krysa, throughout the world to great acclaim, appeared at major music festivals, and regularly participated in master classes in Japan. She was an official accompanist at the David Oistrakh International Violin Competition in 2004, and in 2008 at Qingdao International Violin Competition (China). With Oleh Krysa, she also recorded 20 CDs on the Melodiya, BIS, Triton, TNC, and Russian Disc labels.

"Professor Tchekina was a great artist," said Eastman Professor of Violin Federico Agostini. "Some of our best violin students were blessed by the great privilege of performing with her. She will be missed by all of us as a wonderful friend and as a great musician."

Tatiana Tchekina is survived by her husband; their

.....
An outstanding pianist,
a great artist, a beloved
teacher: Tatiana Tchekina
graced the Eastman
faculty since 2002.



sons Peter, violinist, and Taras, a conductor; a grandson, Konstantin; her brother, Alexander; and her sister Ludmila.

Gerald Lee

Eastman was saddened to learn of the death last summer of Gerald Lee. An Eastman staff member since 1981, Jerry provided more than 30 years of service to Eastman's voice and opera department as an accompanist and vocal coach. "Jerry always approached his work with thoroughness and care, whether preparing students for auditions or preparing a large-scale Eastman Opera production," said Voice Department Chair Steven Daigle.

Eastman School Historian and Professor of Piano Vincent Lenti offered his memories of Jerry Lee:

"Almost all of my teaching responsibilities during my first year on the faculty (1963–64) consisted of teaching piano students in the preparatory department. And almost all of those students were young and playing at a rather modest level. Much to my delight, however, I had one student who was the exception. He and I immensely enjoyed that year of lessons, working on repertoire by Bach, Mozart, Beethoven, Chopin, Rachmaninoff, and Bartók. In 1981 my former student joined the staff here at Eastman. His name was Gerald Lee, and I note with deep sadness his recent death."



The leading lady of piano jazz:
Marian McPartland in the 1960s

TRIBUTES

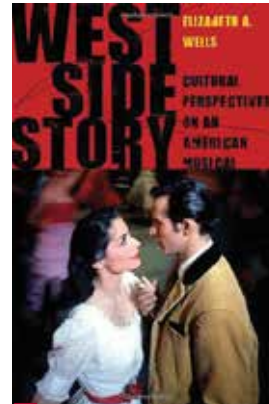
Marian McPartland

The death of the remarkable Marian McPartland on August 20 deprived the jazz world of one of its great musicians, and also deprived Eastman of a dear friend. She visited the school and performed here many times, picked out and encouraged outstanding talent among the jazz piano students, and rewarded it with the Marian McPartland jazz scholarship. In 2007 she received an honorary doctorate from Eastman. McPartland was perhaps best known to a wide public as the host of NPR's *Piano Jazz* for 30 years, creating a remarkable body of interviews and performances with a completely undogmatic range of guests.

Jim Foglesong

James Foglesong (BM '50), a record label executive and music producer who was a member of the Country Music Hall of Fame, died July 2 at the age of 90. After graduating from Eastman as a voice major, the West Virginia native worked for Columbia Records in New York; he moved to Nashville in 1970 to become the head of Dot Records. From 1984 to 1989 he headed Capitol Records' Nashville division, launching the career of Garth Brooks, country music's best-selling artist, who called him "truly, a great, great man." Jim also worked with George Strait, Reba McEntire, Loretta Lynn, and many other country stars. After retiring from the record business, he taught at Trevecca Nazarene University and Vanderbilt University's Blair School of Music.

7 Elizabeth Wells' (MA '96, PhD '04) *West Side Story: Cultural Perspectives on an American Musical* (Scarecrow Press) won the "Music in American Culture" award from the American Musicological Society. The citation for the book read in part: "In graceful and engaging prose, Wells argues that it wasn't so much collaboration that accounted for the work's success but competition and compromise on the part of all participants, including its largely unknown cast. This book probes deeply the complex question of hispanicism (both cultural and musical), the problematic place of gender, the reception of juvenile delinquency, and—perhaps most skillfully—the rich web of musical influences infusing the score."



7 Elizabeth Wells (MA '96, PhD '04)

program was not only to empower these men with the ability to create music themselves, but also to share that music with their community at Rikers. We performed two concerts with nearly 300 inmates in attendance. We hope to offer private lessons to these men once they are released (all of the men we worked in will be released within the year), and to create opportunities for them to play together monthly." Rhythm on Rikers was featured on the front page of the Arts Section of the *New York Times*.

Alexander Pena (MM '13) has been appointed director of RocMusic, a Rochester music education program offering group instruction for economically disadvantaged children and teenagers, providing tuition-free classes for six hours each week in singing, reading and writing music, and instrumental study. RocMusic is a partnership of Eastman, the Hochstein School of Music and Dance, the Rochester City School District, the City of Rochester, and the Rochester Philharmonic Orchestra.

IN MEMORIAM

1930s

Joshua Morton Missal (BM '37, MM '38), September 2013

1940s

Marilyn (Sheetz) Brown (BM '41), September 2013

Dorothy W. Cordwell (BM '41, MM '42), July 2013

Virginia Farmer (BM '43), June 2013

Claire Heiss (BM '47, MM '49), August 2013

Katherine W. Lawson (BM '45), August 2013

Charlotte Lenkowsky (BM '44), August 2013

Ruth C. (Cole) Matthews (MA '49), October 2013

Catherine (Amt) Murphy (MM '45), October 2013

Bernadine M. Rosenquist (BM '47), September 2013

Donald Smith (BM '40), September 2013

Vivian VanZandt Wallace (BM '41), September 2013

1950s

Donald W. Bechtold (BM '57), July 2013

Ronald T. Bishop (BM '56), July 2013

William D. Clifford (BM '55), July 2013

Sarah Elizabeth Coss (BM '58, MM '60), July 2013

James Everett Dumm (MM '57), July 2013

Frederic I. Fisher (MM '53, DMA '63), September 2013

James S. Foglesong (BM '50), July 2013

Antoinette Galetto (MM '58, DMA '78), July 2013

Rolf Legbandt (BM '58), August 2013

Merrilynn Ann Pepos (BM '54, MM '58), May 2013

Barbara Petri (BM '55), March 2013

Joan Templar Smith (MM '52, PhD '76), October 2013

1960s

Stephen Zoltan Kecs kemethy (BM '66), August 2013

Ross Wayne Powell (MM '64), May 2013

{ FACULTY NOTES }

In October, Professor of Music Education **Christopher Azzara** traveled to Germany to teach improvisation as a guest faculty member at the Hochschule für Musik und Theater in Hamburg and the Staatliche Hochschule für Musik und Darstellende Kunst in Mannheim. “Many of the participants in this [Hamburg] class didn’t have experience improvising, but before the class was over, we had improvised to the spiritual “Joshua,” “Mary Ann,” “Long, Long Ago,” and a Mozart canon, applying the techniques from *Developing Musicianship through Improvisation*,” wrote Chris in a blog post you can read on the Eastman website.

In the last issue of *Notes* we told of the publications of *Regards sur Debussy*, a collection of presentations from the International Colloque Debussy in Paris in 2012. The volume includes contributions by Professors of Music Theory **Matthew Brown**, **Jonathan Dunsby**, and **Marie Rolf**. In November, *Regards sur Debussy* received the Paul Marmottan prize from the Académie des Beaux-Arts.

1 Ruth Cahn (BM '68), senior instructor in percussion at the Eastman Community Music School (ECMS), received the Lifetime Achievement in Education Award from The Percussive Arts Society at its 2013 convention in November. Established in 2002, the award honors recipients for demonstrating the highest ideals and professional integrity in percussion education and pedagogy. Recipients have a significant history of exceptional and innovative teaching practices. As the Jack Frank Instructor in Percussion for ECMS, Ruth teaches a percussion studio of 29 students, directs four percussion ensembles, and



1 Ruth Cahn (BM '68) at PASIC 2013 with **John R. Beck** (MM '83)

oversees the summer Music Horizons program for gifted high school students.

2 This fall, John Fetter (MM '06, PhD '11), Assistant Professor of Music Education, received the Rochester Education Foundation's Making a Difference Award for his work with the Urban Strings program. This partnership between the Eastman School of Music and the Rochester City School District provides private or small group lessons to string students in grades three through seven. John organizes and coaches current Eastman music education and performance



2 John Fetter (MM '06, PhD '11)

majors who serve as teachers. John has also received the University of Rochester Presidential Diversity Award for his efforts with Urban Strings.

In October, **Steven Laitz** (PhD '92), professor of music theory, was named director of the Gail Boyd de Stwolinski Center for Music Theory Pedagogy. He becomes only the second director of the Center, which was founded in 1985 at the University of Oklahoma, and will continue to serve on the Eastman faculty while leading the Center.

Carlos Sanchez-Gutierrez and **Ricardo**



3 Rich Thompson

Zohn-Muldoon, both professors of composition, were named Ithaca College's Karel Husa Visiting Professors of Composition. Carlos and Riccardo are visiting Ithaca separately several times during this academic year, giving master classes, lessons, talks, and having several works performed (including performances of the Eastman BroadBand in April, 2014). Concurrent with their residencies, Ithaca College is holding a Latin American Music Festival, with events in October and November 2013 and in March and April 2014.

On September 27, 2013, Professor of Oboe **Richard Killmer** received the Distinguished Alumnus of the Year award from the University of Northern Colorado, where he received his bachelor's degree in 1960.

October saw performances of two works by Professor of Composition **Robert Morris**. *Clear Sounds among Hills and Waters* for solo piano was performed October 8 at the University

of Colorado at Boulder, and his... *gradually*... for violin and piano was performed at Harvard University on October 18.

Honey Meconi, professor of musicology, gave the invited lecture “Power, Prestige, and Polyphony: the Use of Parchment in Music Manuscript ca. 1450-1600” at the international conference *Sources of Identity: Makers, Owners, and Users of Music Sources before 1600*, held at the University of Sheffield (UK) from October 4-6.

Associate Professor of Piano **Enrico Elisi** performed Brahms's Piano Concerto No. 1 with the Williamsport Symphony Orchestra on October 15.

Assistant Professor of Music Theory **Johnandrew Slominski** and Eastman theory PhD student **Gilad Rabinovich** presented the paper “Classical Improvisation for Classical Musicians” at the Fourth Tel Aviv International Early Music Symposium. Johnandrew also presented the opening concert of the Sarasota Steinway Society's 2013-2014 season.

3 Rich Thompson (MM '84), associate professor of Jazz Studies, won the Golden Apple award from Rochester's WROC-TV, given monthly to an outstanding teacher in the Rochester area. Rich and his student Ian Colbert, who nominated him for the award, were featured on the December 10 newscast. Rich is Band Coordinator at Burger Middle School, where he has taught for 28 years. When asked why he kept teaching at Burger despite a busy performing schedule, Rich replied, “For these kids, because of what they can do. I'm a musician and it's fun to watch these kids grow and learn the craft.”

Ryaan Ahmed, a master's degree student of Paul O'Dette, was recently named a Paul and Daisy Soros Fellow, chosen for his musical and academic accomplishments along with his status as a first-generation American citizen. At the age of seven, Ryaan and his family emigrated to the United States from the United Kingdom. He graduated from Harvard University with a degree in Computer Science. His scholarly work focuses on examining the application of computational methods to musicology.

1 Last summer, senior **Marissa Balonon-Rosen** led Pianos for Peace, a two-fold project that brings music and art to neighborhoods, employing pianos as a catalyst for discussion and community building. Donated, used upright and baby grand pianos were painted in bright colors with peace themes and placed in eight locations throughout downtown Rochester, where anyone could play them (or listen to someone play). At the end of August the pianos were moved to create a Piano Park for Peace in Rochester; in September they were donated to various youth and peacemaking organizations.

Erika Pinkerton, a master's degree student of Juliana Athayde, is one of 20 recipients of a Graduate Arts Award from the Jack Kent Cooke Foundation, given for her community service work, academic achievement, and artistic goals. Erika received her undergraduate degree from Vanderbilt University, and in addition to her violin studies has tutored music theory students and volunteered as a violin and piano teacher for underprivileged children.

Pianist **Cahill Smith**, a student of Natalya Antonova, is the first winner of



1 Peaceful pianos in the park with Marissa Balonon-Rosen (in leopard-print shirt).



2 Jonathan Wintringham

the Lowry Award, given through a generous gift from George Abraham. Cahill made his recital debut at Carnegie Hall's Weill Recital Hall on October 27 in a concert of music by the Russian late-Romantic composer Nicolai Medtner. A number of Eastman students and alumni joined Cahill for this concert: soprano **Yunjin Kim** (MM '12), soprano, in select songs, and violinists **Ji-Yeon Lee** and **Hirono Sugimoto Borter** (MM '13),

violinist **Wendy Richman**, and cellist **Phillip Borter** (MM '10) in Medtner's Piano Quintet.

2 Saxophonist **Jonathan Wintringham**, a master's degree student of Chien-Kwan Lin and assistant director of the Eastman Saxophone Project, was recently featured on the American Public Media program *Performance Today*, where he performed a piece by Astor Piazzolla and was interviewed by

host Fred Child. You can see Jonathan's performance and the full interview on the *Performance Today* website.

Daniel Nistico, a DMA student of Nicholas Goluses, recently released the album *Viaje Místico ... A Mystical Journey*, a recital including well-known guitar works by Barrios and Albéniz as well as more recent works. Daniel, a native of Melbourne, Australia, also won a Welsford Smithers Travelling Scholarship which enabled him to study at Eastman, and in October took second place the World Competition, open to all instrumentalists.

Eastman violin students **Da Sol Jeong** and **Markiyan Melnychenko** took first prize in the first Oleh Krysa International Violin Competition, which was held from October 24 to November 3 in Lviv, Ukraine. Markiyan was also recognized for the best performance of the Concerto

No. 2 by Ukrainian composer Myroslav Skoryk.

On November 20, Eastman Broadband performed at Carnegie Hall's Zankel Hall, one of four ensembles selected to participate in a workshop led by the Pulitzer Prize-winning composer David Lang and members of the International Contemporary Ensemble. According to the *New York Times*, BroadBand "expertly handled the aural illusions of Carlos Iturralde's enigmatic *Fata Morgana*, in which a ghostly wind trio in a balcony faintly haunted the knocks, moans and judders of an onstage string trio." The ensemble performing the premiere of *Fata Morgana* consisted of current students **Hanna Hurwitz**, **Jessica Wooldridge**, and **James Sullivan**, as well as recent graduates **Deidre Huckabay** (BM '09), **Andy Brown** (MM '08), and **Mariel Roberts** (BM '09).

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“Please understand that time is precious.

I urge you to not take anything for granted. To raise your awareness to the height of revelation, for every moment in your life will be rendered much richer if the light of your attention burns brighter.”

—From Dean Lowry’s commencement address, May 2012

