

# NOTES



SUMMER 2007

A MAGAZINE FOR ALUMNI AND FRIENDS OF THE EASTMAN SCHOOL OF MUSIC



## FROM THE EDITOR

# “Beautiful problems”

WHEN I AM putting together the many different items that make up an issue of *Eastman Notes*, I sometimes ask myself if there is a through-line (or if you prefer a musical term, a *Leitmotif*) that truly ties them together, and makes the magazine something more than an Eastman miscellany.

When I listened to the distinguished composer Mario Davidovsky, who visited Eastman this spring as the composition department's first Howard Hanson Composer-in-Residence, I took copious notes, of course. In going over them before writing my article on the event, I was struck by a scribbled phrase: *beautiful problems*. This was Davidovsky's own description of his compositions, but he seemed to be referring to the process and challenge of composing a piece, not the finished work. I can easily see why a composer, whose approach to his work is both craftsmanlike and intuitive, might see his job in this light.

The phrase stayed with me long after the Davidovsky piece was written (see page 20). I found myself applying it to other events I was writing about for this issue, in which people offer imaginative solutions for some pressing questions and problems.

- At Commencement 2007, two musicians addressed questions of immediate concern to young people leaving school, commencing a career, and beginning to address the challenges of life. Christopher Seaman gave urbane and sensible advice; Jamal Rossi offered an inspiring reminder of what makes being a musician special (pages 6–10).
- At about the time you receive this magazine, Douglas Lowry will have begun his term as Eastman's newest dean. We will write about Doug and his ideas for the School in more detail in the next issue, but even the remarks briefly quoted on pages 4 and 5 demonstrate his real understanding of a musical world that has changed a tremendous amount in a short time.
- Is it possible to enlarge the current audience for classical music and create a new one? Eastman has been answering “yes” to this question for more than a decade, in its Music for All program (cover and page 19).

We won't be changing the name of *Eastman Notes* to *Eastman's Beautiful Problems*, but it's an interesting and valid way to think about the magazine's contents (and to find a subject for an introduction). So welcome to the latest issue of your magazine of “beautiful problems”—and creative solutions.

*David Raymond*

David Raymond  
Editor

## NOTES

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Summer 2007

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**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY OF ROCHESTER

10% Total Recovered Fiber  
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ON THE COVER: On Eastman's Music for All Day, March 27, 2007, quintet members Emily Wozniak (horn), Haley Bangs (flute), and Ian Wisekal (oboe) brought chamber music to a fourth-grade class at Rochester's School #15. (Not shown: clarinetist Jason Shafer, bassoonist Jenn Hostler)

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



Canadian Brass

## Coming Events

### September 28

- Canadian Brass and Eastman Wind Ensemble concert/recording

### October 10–15

- EROI Festival

### November 1, 2, 3, 4

- Eastman Opera Theatre  
Stephen Sondheim:  
*A Little Night Music*

### November 9

- Cavalli: *La virtù de' strali d'amore*  
Guest production by Bowling  
Green University Opera Theatre

### November 11

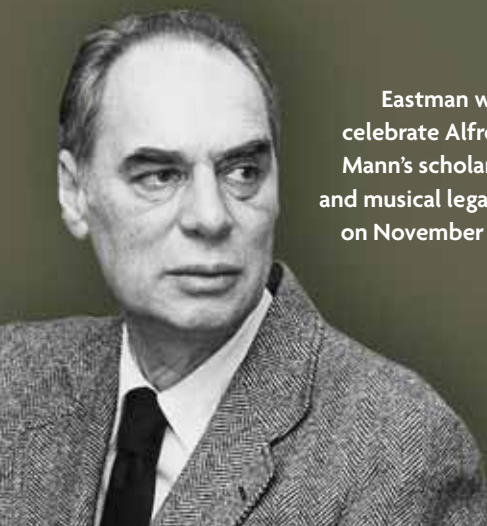
- Tribute to K. David Van Hoesen,  
Professor Emeritus of Bassoon

### November 18

- Tribute to Alfred Mann:  
Bach: *Mass in B Minor*

### November 29

- NYSSMA 75th anniversary  
PRISM concert



Eastman will  
celebrate Alfred  
Mann's scholarly  
and musical legacy  
on November 18.

# Did you know...

## The Eastman School has a planned giving society?

**T**HE KILBOURN SOCIETY recognizes individuals whose support of the Eastman School will be realized through a will provision, a life-income gift, or other type of gift planning vehicle. These commitments are essential to the School, helping to ensure its future financial health and well-being.

The Society humbly carries the name of Maria Kilbourn Eastman, mother of George Eastman. Her legacy of unwavering support to her son provided him "with the stability at the core of his existence, from which he could soar into the heady atmosphere of risk taking and adventure."

The Kilbourn Society perpetuates a parallel legacy, providing the stability from which the School will forever fulfill its mission.

### FOR MORE INFORMATION, CONTACT

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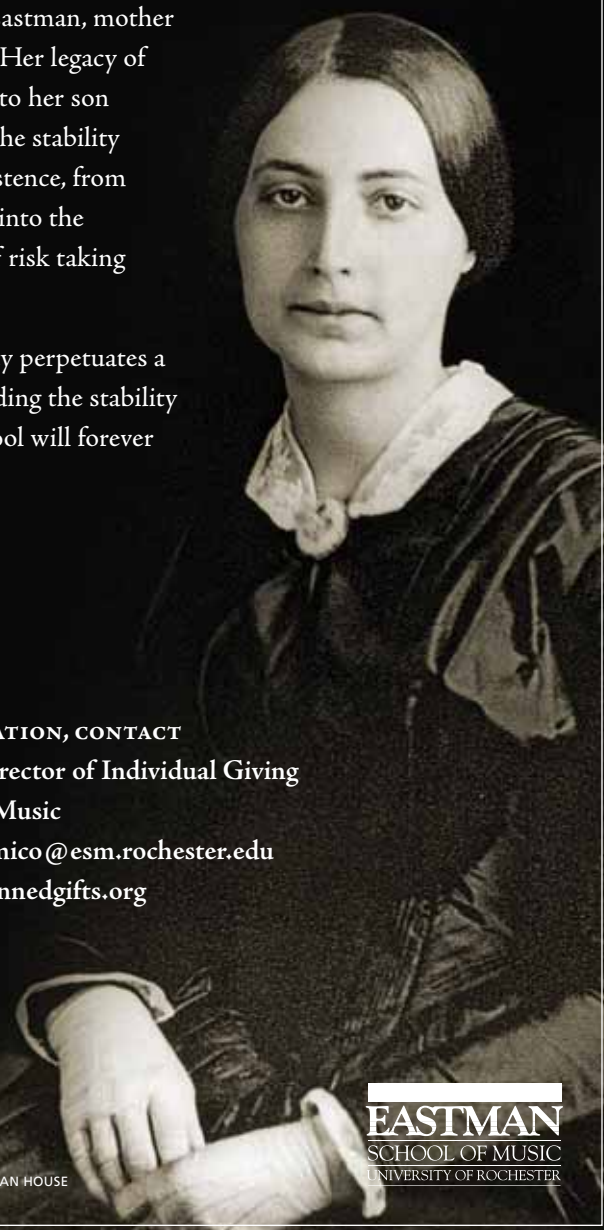
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Maria Kilbourn  
Eastman

PHOTO COURTESY GEORGE EASTMAN HOUSE

**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY OF ROCHESTER







Who are these students in a 1948 rehearsal of *The Mikado* in Kilbourn Hall? See below.

## Wandering minstrels found

IN RESPONSE TO your invitation to identify the students pictured in the photo on page 26 of the January issue, I am on the far right end. I sang the role of Mikado in the production right after coming to Eastman. It was the first of many excellent experiences I had there. I graduated in 1950 with a major in voice and received a master of music two years later. In addition to being active in the opera department, I supervised the recording department for several years prior to graduation.

A three-year enlistment in the Army brought me to West Point, where I was vocal soloist with the United States Military Academy Band. After discharge, I attended Union Theological Seminary in New York, where I received a doctorate in sacred music.

My career has been spent in Oklahoma City as Director of Music at St. Luke's United

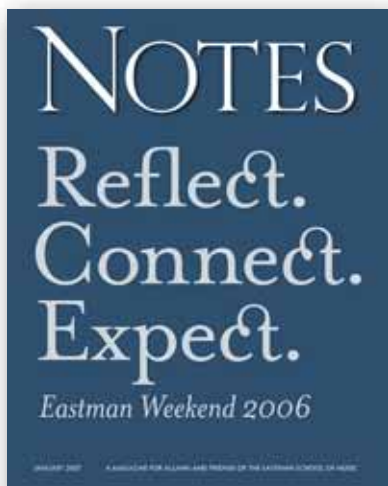
Methodist Church and adjunct professor at Oklahoma City University. Concurrently, I edited *Choristers Guild Letters*, a national publication for church choir directors. I am now retired.

DONALD F. JENSEN (BM '50, MM '52)  
Oklahoma City. OK

I AM HAPPY to respond to the *Notes* picture of a 1948 *Mikado* rehearsal. I am in the chorus—my first opera department experience.

Those persons on the floor—going from left to right—are (kneeling) Gloria Cammarota (BM '51); on his hands and knees in foreground, possibly John Fuqua (BM '51); and behind John, also on his knees, Marcus Gewinner (BM '50). Standing with outstretched arm is Jacqueline Harrison.

Far left and standing are Mildred Hockman (BM '49) and Harold Hawn (BM '49, MM '50). In the center are Mary Jane



Wilfred (with head tilted), and on Mary Jane's right, with necklace, is Janis Johnson. Peering over Jacqueline's outstretched arm is Molly Shanks (BM '50). Between and behind Jacqueline and Clifford is Elaine Bonazzi (BM '51). Behind Janis Johnson's left shoulder is Vergil Gayle Singer (BM '49).

Unfortunately, I'm not able to identify other persons standing in the back of the picture, and hope that the above information is accurate. You'll probably hear about it, if I'm wrong!

It's been fun for me to travel back to a 1948 production—I always enjoy my ESM opera memories. We were all so fortunate to be under the direction of Leonard Treash; I still remember his vivid, effective "method" approach, and think of him with love, respect, and admiration. He showed me the pure joy of singing opera.

JANIS JOHNSON JOHNSON (BM '52)  
(MRS. ROY HAMLIN JOHNSON)  
Fayetteville, WV

Thanks to Janis for her excellent memory! The only alumna we couldn't find in the Directory was Jacqueline Harrison—if anyone knows of her graduation date, or any other information about her, please send it along to Notes.

## Corrections

WE REGRET THAT the name of Katherine Lake Brody (BM '48) was inadvertently omitted from the Eastman Ensemble giving society, recognizing her support to the Eastman Fund, in the *Report on Giving* printed in the January 2007 *Eastman Notes*.

## Feels so good

The "mystery photo" in this issue of *Notes* was discovered while researching Eastman's Alumni Achievement Award to Chuck Mangione this spring (see back cover). Chuck's not present here, though his flugelhorn and trademark floppy hat are, not to mention some mighty groovy Eastman students of the early '70s. If you were one of these snappily dressed folks, or if you recognize someone, let *Notes* know! See p. 22 for contact information.





# Orchestrating Eastman's future

## “The 21st century begins

metaphorically today at the Eastman School of Music,” said University of Rochester President Joel Seligman on May 21, when announcing the appointment of Douglas Lowry as the School’s sixth dean, beginning August 1, 2007.

Lowry comes to Eastman from the College-Conservatory of Music at the University of Cincinnati. A graduate of the University of Arizona and University of Southern California, Lowry is highly respected as a teacher, administrator, composer, and conductor; for his expertise in these areas, President Seligman compared Lowry to an earlier Eastman dean, the legendary Howard Hanson.

“In the coming years,” Dean-Designate Lowry has said, “Eastman will take a hard look at the breathtaking changes in the way that music is experienced and consumed, and examine the emerging relationship between music and other art forms, particularly new media.

“However, we will not waver from the Eastman hallmark: the very highest standards of artistry and scholarship. On these and more, Eastman will continue to play an international leadership role. I am thrilled to be part of that future.”

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**THE WINTER 2008** issue of *Eastman Notes* will offer Doug Lowry's first Convocation Address, as well as an interview about his first semester as Eastman's dean and plans for the future.

**ON THE WEB** For more information on Douglas Lowry and his Eastman appointment, go to [www.esm.rochester.edu/news/?id=369](http://www.esm.rochester.edu/news/?id=369), or [www.esm.rochester.edu/news/lowry\\_douglas.php](http://www.esm.rochester.edu/news/lowry_douglas.php).





"As we sit in front of the computer screen, we are visiting the most-visited theatrical stage," says Eastman Dean-Designate Doug Lowry. "We need to lead this exploration, define its path of events, revive live music."

Few musicians have graduated from Eastman in the last decade without encountering Christopher Seaman, either by performing with the Rochester Philharmonic Orchestra or by listening to it under his baton. The popular British conductor celebrates his tenth anniversary with the RPO in 2007–2008, and played a double role at Eastman's 2007 Commencement: as recipient of the Eastman Luminary Award, and as guest speaker on a subject in which he is an expert.

# Conducting your *life*

By Christopher Seaman

I COUNT IT a great privilege to be giving this commencement address. I am very aware of being surrounded by the faculty, the most distinguished group of musicians and academics I can imagine, and of facing a highly talented company of new graduates about to launch into great careers.

I chose as my title “Conducting Your Life.” I remember when I was 22 (not so long ago), in my first job playing in the London Philharmonic Orchestra, the old French conductor Pierre Monteux passed away at the age of 89, still working. His association was with the London Symphony, and I asked my friend Barry Tuckwell, principal horn of the London Symphony, what was so special about Monteux. “First of all,” replied Tuckwell, “He knew how to conduct himself.”

You will all have your own styles of conducting yourselves, and therefore your lives. But I hope you will allow me to make some observations and suggestions. First of all, I hope you see your future



**“I am very aware of being surrounded by ... the most distinguished group of musicians and academics I can imagine”: Christopher Seaman at Eastman's 2007 Commencement.**







**Christopher Seaman declared himself “overwhelmed” by receiving the 2007 Eastman Luminary Award, given to “individuals who have given extraordinary service to music and the arts at the community levels.” In introducing Seaman, interim dean Jamal Rossi noted, “I have been inspired by his enthusiastic commitment to enriching the lives of Rochester’s citizens through music.”**

work as musicians as a vocation, a calling. The best definition of a vocation I ever heard was from Frank Buchman, who said that a vocation is where other people’s greatest needs and your greatest joy meet each other. For a performer, this would be your joy in meeting people’s deep need for beauty in their lives. For a teacher, this would be your joy in enriching young lives with the priceless gift of music and giving them skill and knowledge and a love of it. That is what

makes being a musician a vocation and this is a vision we all need to keep before us always, through good times and bad.

Some things make it difficult to keep that vision. The first is worldliness. We confuse fulfillment with fame. We prefer celebrities to heroes. Many of the greatest heroes are unsung and unrecognized, sometimes because heroism is not marketable. I am not naïve enough to think that it is not necessary for musicians to promote themselves or be promoted. The world will not land in our laps if we do nothing. I remember when the violinist Nigel Kennedy did his first radio broadcast with me conducting the BBC Orchestra in the UK. He was a quiet lad of about 18, in a black suit, a white shirt and a black tie. (This, too, shall pass!) Nigel told me that when he was at the Yehudi Menuhin School in London, during the coffee breaks the students would ask each other if they had found a good fingering for a particular passage in a concerto. When he got to Juilliard, he found that during the coffee breaks the students would ask each other if they had found a good agent.

Of course, this is the real world and we have to accept this reality provided that it does not make us confuse fame with quality. Otherwise, in an insidious way, we become less and less inclined to make our own choices and judgments, and become the slaves of hype.

I notice this in all kinds of ways. I occasionally call the management of another orchestra to find out how a young conductor recently did—I need a personal opinion. Very often I get responses like “The reviews

weren’t very good”; “The brass section didn’t like the way he spoke to them”; “They like him in Cleveland.” Anything other than having an opinion and sticking to it. Of course, this does not happen each time I call, but it happens an unhealthy amount. We should avoid being ruled by hype, becoming hypophiliacs.

Many of you will go into positions of leadership. You will find that in any organization there are givers and takers—if the majority are givers, you get a good, positive working environment. If the majority are takers, you get a negative one. “Takers” are usually people whose personal ambitions, agendas, and grievances drive everything they do.

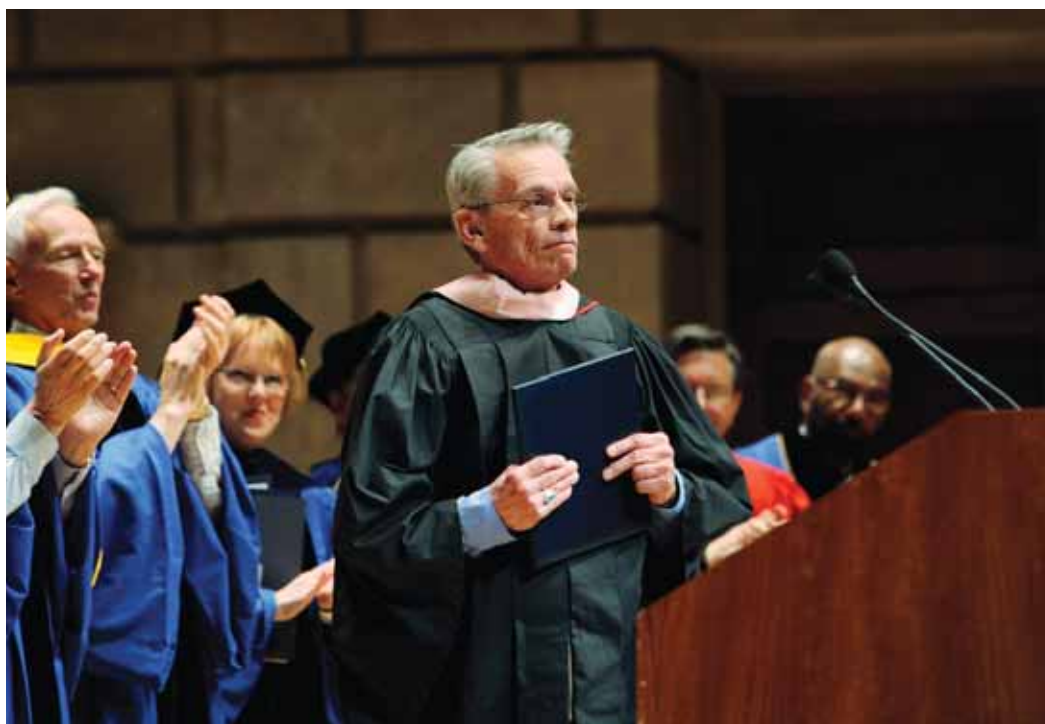
When working with colleagues, the more positive you can be, the better. It is good to try to leave somebody with their self-respect and to give them a chance to save their own face. You will always be



It is good to know yourself as well as possible ... Can you be manipulated by flattery? Or by criticism? You'll get both. We all have our best and worst sides. Try to play to everybody's best side, and you will usually get it.

misunderstood by some people—hopefully, not everybody. If after doing your best you really can't connect with someone, maybe it just can't be helped!

It is better to be driven by your own ambition than by somebody else's. We all know that Mozart was originally driven by the ambition of his father Leopold, but it wasn't long before he had an authentic ambition of his own. Make sure that your ambition is authentically all yours, not someone else's.



**"I hope you can feel as blessed as I have," said Professor of Violoncello Alan Harris, who joined Eastman in 1964, on receiving the Eisenhart Award for Excellence in Teaching. He described a teacher's function as "striving to work yourself out of a job."**

It is good to know yourself as well as possible, especially to know when you can be suckered or hooked. Personally, I am inclined to trust people too easily, and I am still learning! Can you be manipulated by flattery? Or by criticism? You'll get both. We all have our best and worst sides. Try to play to everybody's best side, and you will usually get it. Occasionally you will be disappointed or even hurt. That's life.

Remember that most boasting is not what it seems. It is often an appeal for recognition or acceptance, and it may be good to allow

someone to boast, even though it is a pain in the neck to hear it.

I always encourage musicians to have some close friends outside the music business. This can be a profession of fair-weather friends. If someone's career is going through a bad patch, others can see them as a "loser" and shun them, as if failure is infectious, like influenza or bubonic plague. We all need friends (and especially partners) who will not be over-dazzled by, or addicted to, our success or put off by our failures. All musicians hate it when their colleagues have pushy partners.

It's very easy to criticize. We all love doing it. But if you draw a line above someone's name (especially in an orchestra), remember that one day a line could be drawn above your name. And in 90 per cent of cases, your criticism eventually gets back to the person.

I wonder if you have ever thought about whether your ego is big, or healthy. It is not the same thing. I remember the great soprano Elisabeth Schwarzkopf telling the story of how she was in Milan recording Verdi's *Requiem* with the conductor Victor de Sabata. She knew Toscanini well, and as he lived in Milan, she went to visit him. When he discovered she was recording the Verdi with another

maestro, he totally lost his temper, screamed, and started throwing china ornaments around the room. I wonder if a healthier ego wouldn't have said, "Oh, I wish I was conducting it—but let's hope de Sabata screws up royally," and had a good laugh.

My last suggestion would be to avoid a job where you have to leave your personality outside on the doorstep when you come to work. The best thing we all have to offer any job is ourselves—all that we are, our talents, skills, personalities, even our weaknesses.

So, I wish you the best fortune in the world as you respond to your calling.

When I was a teenager, a wise friend said to me, "Christopher, to whom much is given, from them much will be expected."

So—go into your life and your future. Above all else, be all you are able to be and give all you are able to give.

After the conferring of degrees, Interim Dean Jamal Rossi concluded Commencement 2007 with some inspiring words of his own.

# This I believe

By Jamal Rossi

**A**S YOU PREPARE to move forward from your time at Eastman, I want to share with you some thoughts about your upcoming musical journeys.

To frame these thoughts, I need to let you know that I am a huge fan of National Public Radio. I thoroughly enjoy the shows *All Things Considered*, *Morning Edition*, *Car Talk*, *A Prairie Home Companion*, and many others.

In the last two years, one of my favorite features has been a recurring segment called *This I Believe*: a series of three-minute essays written and submitted by people across every spectrum of society. The show is based on a 1950s radio program of the same name that was hosted by the acclaimed journalist Edward R. Murrow. In creating *This I Believe*, Murrow said the program sought “to point to the common meeting grounds of beliefs, which is the essence of brotherhood and the floor of our civilization.” The website [ThisIbelieve.org](http://ThisIbelieve.org) contains thousands of essays that cover everything from birth to death, good to evil, love to war, and chocolate candy to baseball.

I’d like to tell you what I believe.

I believe in the power of music.

I believe in the power of music to transform lives.

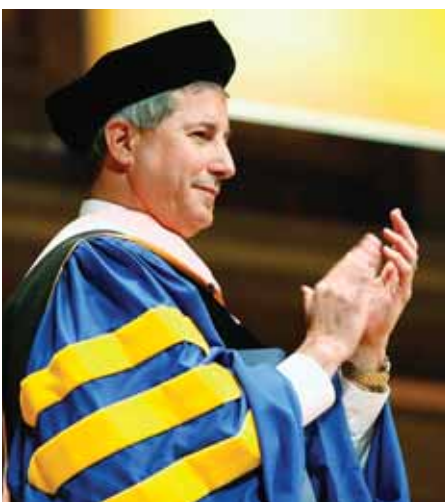
I believe in the power of music to enrich society.

I believe that society is what we make it.

And I believe that each of us has a responsibility to improve the world around us.

I believe that music matters, and that it is worth fighting for and protecting and cultivating in our public schools, in our towns and cities, and in society. Music enables us to express that which cannot be expressed in words.

As you embark on the next phase of your own musical journeys, each of you will be challenged at some point by the choices you have made to become professional musicians. It is during those times



**“Being a musician takes a lifetime of practice, learning, and living”: Interim Dean Jamal Rossi.**

that it will be critical for you to know in your heart what it is that you believe.

You will ask yourselves why you practice for hours every day. You will question what you are trying to communicate through your performances and compositions. You will challenge yourselves to increase the relevance of music to those around you. And you will be challenged to understand what is it you hope to accomplish through your music. Embrace these opportunities to grow as musicians, and as individuals. It is through these challenges that we learn what it is we truly believe, and it is a part of “becoming” a musician.

My friends, you leave here today as graduates of one of the world’s most prestigious music institutions. You leave here as educated and trained musicians. Yet never forget

that being a musician takes a lifetime of practice, learning, and living. As the old Skin Horse in Margery Williams’ beloved children’s classic, *The Velveteen Rabbit*, states when talking about becoming “real”: “Real doesn’t happen all at once. You become. It takes a long time.” It is the same thing with being a musician. Your musicianship will continue to change and grow as it is influenced by the other musicians with whom you work, by the students whom you teach, and by the way you live your lives.

In a recent interview, Eastman alumna Maria Schneider stated, “Music is just an expression of life. If you don’t have an interesting life and a life full of passion and interests other than music, you have nothing to say in your music. It doesn’t matter how many hours you spend in the practice room. Music is just a means to express something else.”

My friends, I believe in the power of music, and I believe that “becoming” a musician is a wonderful journey. On behalf of my faculty colleagues, I extend to each of you our very best wishes for the lives that you will transform, and the ways in which you will influence and enrich society in your own personal journeys.





Walter Hendl on the podium, photographed during his last appearance at Eastman in 2005.

## An “outstanding American conductor” . . .

WALTER HENDL, THE distinguished American conductor and director of the Eastman School of Music from 1964 to 1972, died on April 9 in Erie, Pennsylvania. He was 90 years old and suffered from lung and heart disease.

Hendl was born January 12, 1917, in West New York, New Jersey. He studied with Fritz Reiner at the Curtis Institute, then taught at Sarah Lawrence College from 1939 to 1941. In 1941 he was a pianist and conductor at the Berkshire Music Center under Serge Koussevitsky.

In 1945 he was appointed associate conductor of the New York Philharmonic Orchestra, in 1949, conductor of the Dallas Symphony Orchestra, and from 1958 to 1964,

was associate conductor of the Chicago Symphony Orchestra.

He made several classic recordings with the CSO, including the Sibelius *Violin Concerto* with Jascha Heifetz and piano concertos by Prokofiev and MacDowell with

Van Cliburn. He championed contemporary music, leading premieres of major works by Peter Mennin (BM '45, MM

'45, PhD '48), Bohuslav Martinu, and Heitor Villa-Lobos. In 1965, he led the American premiere of Dmitri Kabalevsky's *Requiem* with Eastman School forces.

In 1964, Walter Hendl succeeded Howard Hanson as director of the Eastman School, serving until 1972. In 1976 he was appointed music director of the Erie Philharmonic

Orchestra, and in 1990 became professor of conducting at Mercyhurst College.

“In his eight years at the Eastman School, Walter Hendl accomplished some great and enduring things,” said former Eastman dean James Undercofler in April 2005, when Hendl visited the School to conduct the Philharmonia in Rachmaninoff's *Symphony No. 2*, “from inviting such prominent composers as Stravinsky, Khatchaturian, and Penderecki for week-long visits, to establishing the Musica Nova ensemble, to encouraging innovative curricula in accompanying, conducting, jazz studies and contemporary media, and electronic music. But he will always be remembered as one of the outstanding American conductors of his generation.”

IN MEMORY OF  
**WALTER HENDL**  
(1917–2007)

## ... and a “truly American” flutist

THE EASTMAN COMMUNITY was saddened to learn of the death of Joseph Mariano on February 15, 2007, in Boston. Mr. Mariano was 96 years old.

Joseph Arthur Mariano was born in Pittsburgh on March 17, 1911, the eldest of four children. His father worked for the Pittsburgh Railroad, and was once given a flute as payment for a job; the instrument intrigued young Joseph, who began lessons at age 12 with Victor Saudek. Mariano went on to the Curtis Institute in Philadelphia, where he studied with two legendary Philadelphia Orchestra musicians: flutist William Kincaid and oboist Marcel Tabuteau.

He received Curtis' Artists Degree in 1935, but had already joined the National Symphony Orchestra, where he played in the 1934-35 season. Then Howard Hanson invited Mariano to the Eastman School, where he taught from 1935 to 1974, also serving as first flute of the Rochester Philharmonic from 1935 to 1968.

During his tenure in Rochester, Mariano was invited by Toscanini to join the NBC Symphony, by Fritz Reiner to join the Chicago Symphony, and by Eugene Ormandy



**Joseph Mariano (shown here in a 1960s photograph) was revered by his students and his fellow musicians.**

to join the Philadelphia Orchestra. But he stayed in Rochester to teach several generations of Eastman flutists, who remember him with tremendous affection and with a respect bordering on awe. In November 2003, Mariano returned to Eastman for the unveiling of a portrait by his grandson, Michael Vezza, which now hangs in Cominsky Promenade; many of his students also came back to Eastman for the event and to honor their teacher.

IN MEMORY OF  
**JOSEPH MARIANO**  
(1911–2007)

Mariano was praised as a teacher and musician by such notable flutists as William Bennett, Jean-Pierre Rampal, Julius Baker, and Aurèle Nicolet. Mariano also won the respect of many American composers. His Mercury recordings of music by Charles Tomlinson Griffes, Kent Kennan, Howard Hanson, Samuel Barber, and Bernard Rogers, among many others, are considered classics.

Joseph Mariano is said to have developed “a truly American style of flute playing,” of “great strength, vitality, and sensuality.”

In the words of one of his students, Nancy Howe Webster, “He [had] unerring instincts as a musician, an incomparable sound, and a way of making each piece he plays his own.”

Contributions in Joseph Mariano's memory may be made to the Eastman School's Joseph Mariano Scholarship Fund.

**ON THE WEB** For more information about Joseph Mariano's life and career, and to view his portrait, please visit [www.esm.rochester.edu/places/portraits/mariano.php](http://www.esm.rochester.edu/places/portraits/mariano.php).

## “A legacy of truth and integrity”

*Mariano's pupil Bonita Boyd, current Professor of Flute at Eastman, offers this tribute to her teacher and artistic mentor:*

I wanted to send a personal tribute regarding the impact Joseph Mariano had on my life, knowing that I am echoing the sentiment of hundreds of musicians, colleagues, and flutists.

Joseph Mariano was, of course, one of the greatest flutists of all time. His style as an artist was tremendously dynamic, bold, and individual. His sound emanated from all around him, and could fill the largest hall. In teaching several generations of young flutists, he imparted his

marvelous use of color in music-making, highly expressive vocal phrasing, and a value system that placed artistic integrity above “quick fixes,” commercialism, and shallow musicianship.

One of my favorite memories was his distinction between “flute player, musician, and artist.” If he assessed my performance as that of a “good flute player,” I knew I had missed the mark!

He powerfully influenced the music business with personal artistic standards that did not give in to the “fad of the day,” but were timeless and true in their nature. He instilled these values in a new generation,

in whose playing one can still at once hear “Mariano phrasing.”

Mr. Mariano was a model of personal integrity, fueled by his great faith, which enabled him to care deeply about his students and colleagues, give greatly and effectively of himself, and leave us all with a legacy of truth and integrity in our lives and music-making.

I consider the Eastman School of Music to be greatly and permanently blessed by Joseph Mariano, and privileged to carry on his values. I know everyone joins me in giving thanks for Joseph Mariano and in celebrating his remarkable life.





## The child, the lovers, and the killers

EASTMAN OPERA THEATRE's spring 2007 season was remarkably varied, giving students the chance to play characters ranging from the adorable to the horrible. February's studio production of Maurice Ravel's *L'Enfant et les sortilèges* (*The Child and the Magical Things*) offered a charming fantasy about a bad little boy who is taught a lesson in charity by a collection of enchanted animals and household objects: cats, a frog, a teapot, an armchair, even 18th-century figures from the wallpaper. The show was at times deliciously campy and ultimately very moving.

*L'Enfant* made imaginative use of a small performing space, but the spring opera production, Bellini's *I Capuleti e i Montecchi* (*The Capulets and the Montagues*), filled the

Eastman Theatre stage with a setting combining elements of the Renaissance and the future. This opera is not based on Shakespeare, but it boils the *Romeo and Juliet* story that inspired him down to its essentials: love, sex, violence—and some beautiful, passionate music by a master of lyrical vocal writing.

Stephen Sondheim's musical *Assassins* provided a bitter, hilarious, sometimes shocking ending to the year. The show gives a voice to presidential assassins (and a few wannabes) both famous and obscure: Lee Harvey Oswald, John Wilkes Booth, Sara Jane Moore, and others. Sondheim's brainy, abrasive music and lyrics and the cast's gutsy performances made for thought-provoking musical theater.

Eastman voice students tackled some complicated characters this year. At top, three *Assassins*: John Wilkes Booth (Jonathan Michie); Charles Guiteau (Matthew Richardson); and Leon Czolgosz (Evan Jones). Center: a naughty *enfant* (Emma Char) with a black cat (Sean Brabant) and a white cat (Melissa Walker)—just two of many *sortilèges* (enchanted creatures) in Ravel's opera; Bottom: Giulietta (Kathryn Blomshield) and Romeo (Jennifer Berkebile), just before meeting their deaths, in Bellini's *I Capuleti e i Montecchi*.





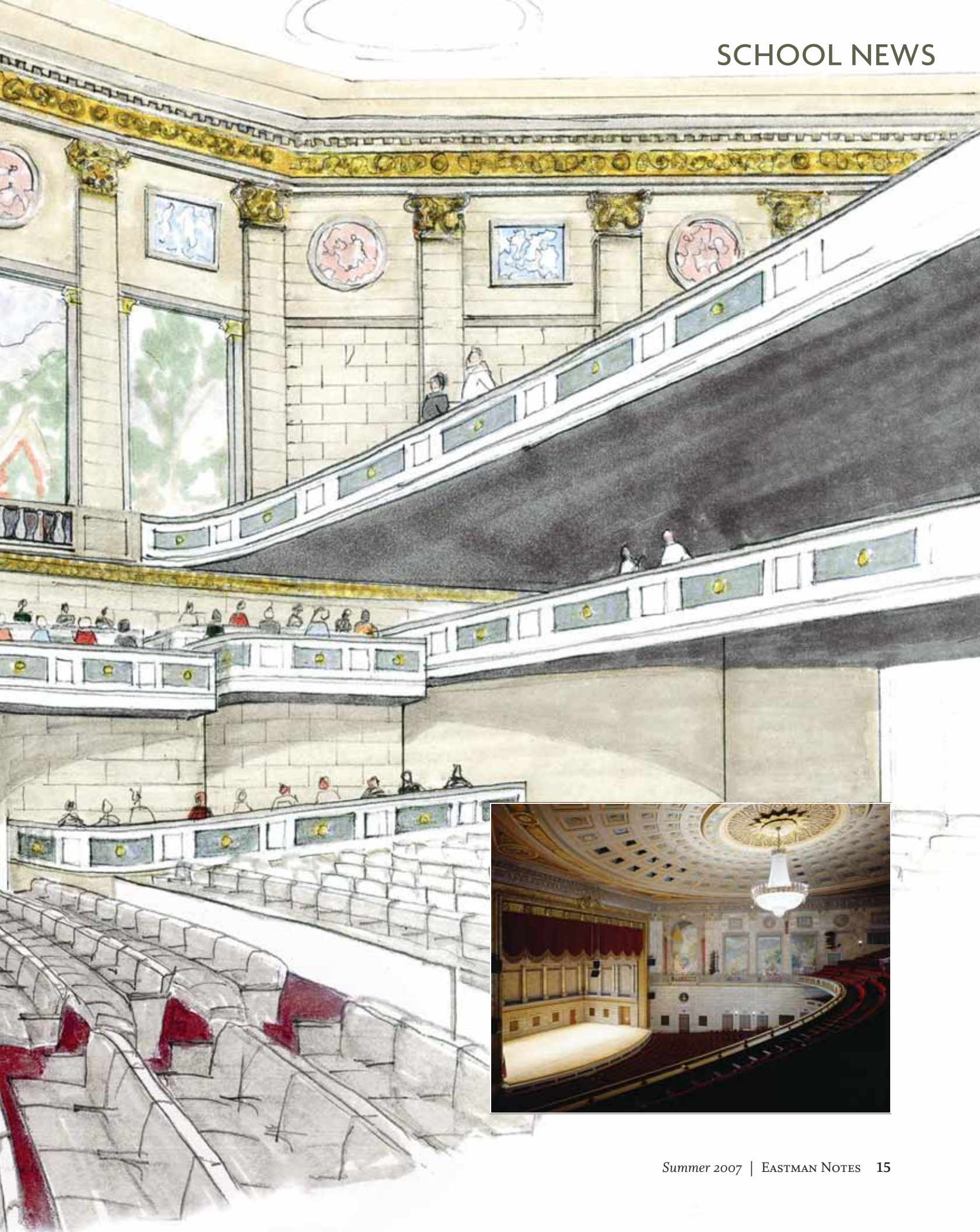
## New jewels in a handsome crown

THE RENOVATION AND refurbishing of the Eastman Theatre got off to a smashing start in fall 2004, with extensive acoustical and decorative changes to the stage. Happily, the project continues—and on March 16, the University announced that an \$8 million commitment from the State of New York will make it possible for the next phrase of Eastman Theatre renovations to begin.

The 85-year-old theatre will retain its 1920s gilded glamour, with modern improvements: redesigned seating, wider aisles, and box seats; greater accessibility; and more convenient amenities, including an expanded lobby. The project will benefit Eastman faculty and students with additional rehearsal spaces, practice rooms, and recording facilities. Construction is expected to begin in summer 2008.









## Music first, machines second

WHEN THE EASTMAN Computer Music Center (ECMC) set up shop in 1981, the electronic music-making scene was much different (and much more labor-intensive) than it is today. But whether the equipment has been analogue or digital, the size of a refrigerator or small enough to fit in a shirt pocket, the music coming out of ECMC has been the main thing for 25 years.

This year ECMC celebrated a quarter-century of being wired with an ambitious collection of concerts, lectures, installations, and other events that brought many ECMC alumni—some of them now highly regarded composers in their own right—back to the School. (The concert series program book included six pages of alumni from the '70s to the '00s.)

Perhaps the best comment on the entire series came from ECMC director Allan Schindler in his history of ECMC printed in the series program. After observing, “Music that is fresh and alive generally reflects not only certain values, paradigms, and issues of its time, but also the technologies of its period,” Schindler goes on to “state the obvious”:

“... far and away the greatest achievement of the ECMC during the past 25 years has been the music. A whole *lot* of music has come out of this place. And some of it has



Flutist Patti Monson performed Elizabeth Brown's *Antartica* for flute and electronics (using the application PureData) in a May 10 concert.

been music of substance, of daring, of wit, of surprise, of mystery, or of unanticipated beauty; but also music that may bewilder, challenge, or even rankle the ear or the mind. Music that is not dead. The ECMC 25th anniversary concert series is intended as a window into the richness of this music.”

**ON THE WEB** Go—surprise!—to your computer and type in [ecmc.rochester.edu/ecmc25/home25.html](http://ecmc.rochester.edu/ecmc25/home25.html). You'll be able to access complete information about the ECMC, a downloadable concert series program including Allan Schindler's complete “[not-so-brief] History” of ECMC, and much more.

## Remembering the early years

For information about Eastman, there's no better source than School Historian Vincent Lenti. On April 28, Vince gave a public talk on the early years of the Eastman Preparatory Department (now the Community Music School), and afterwards had a conversation with Prep Dept. grads Lois Tomlinson (left) and Helen Edelman. The second volume of Vince's history of Eastman will be published in 2008.







The Hildegard Players sang chants of Hildegard in Schmitt Recital Hall. Below, Tania León and Sylvie Beaudette.

## Women in Music Festival: Music, dialogue, discovery

AS IT HAS for three years, Eastman's 2007 Women in Music Festival, held from March 26-30, brought faculty members, students, and guest artists together for a week of music by women composers from several centuries and many countries.

Supported by a \$31,000 grant from The New York State Music Fund, Women in Music 2007 was the most ambitious yet. The Festival welcomed its first composer-in-residence, Tania León, and the first local performances of her *Atwood Songs*, settings of five poems by Margaret Atwood, co-commissioned by Eastman's Hanson Institute for American Music and Syracuse University's College of Arts and Sciences. León and Margaret Atwood both visited Rochester

during the week-long Festival, giving a joint presentation at Rochester Institute of Technology on March 26. León made several additional appearances at Eastman, including a composition department symposium and a master class devoted to her chamber music; she also spoke at RIT and gave a lively presentation for Rochester city schoolchildren.

The remainder of the Festival performances offered music of all kinds, ranging from the medieval chants of Hildegard of Bingen to a tribute to Billie Holiday. Student composers Michaela Eremiasova, Beata Golec, Vera Ivanova, Jung Sun Kang, Elizabeth Kelly, and Erica Seguire heard their music performed, and, in a few cases, performed it themselves. Venues ranged from Eastman's Main Hall to the Atrium of Miller Center, and ancillary events included a continuous video presentation on "Women and Musical Technology" and a Sibley Music Library exhibit on the American composer Frances Copthorne.



Assistant professor of chamber music Sylvie Beaudette founded Women in Music in 2005, and she was still much in evidence in 2007, accompanying soprano Eileen Strempel in the premiere of *Atwood Songs* (performed three times during the week) and taking part in other chamber performances—as did many other Eastman musicians.

**ON THE WEB** For complete information on the music, performers, and events in the 2007 Women in Music Festival, and for information about 2008, visit [www.esm.rochester.edu/wmf/](http://www.esm.rochester.edu/wmf/)



## Jazz with a fine finish

Alto saxophonist Jukka Perko, one of the most popular jazz musicians and recording artists in the very musical nation of Finland, appeared with the Eastman Jazz Ensemble led by Bill Dobbins on March 9, performing compositions by his countryman Vellu Halkosalmi.

Perko's appearance—his first at the School—was a highlight of a lively year of Eastman jazz that also included guest appearances by pianist Fred Hersch and saxophonist Ralph La Lama, and, in June, the Rochester International Jazz Festival. We'll report on RIJF 2007 in the next issue of *Notes*.

## IML guest Mark Wood rocks the practice room

"VERY GOOD PITCH, dude!" High praise indeed for a young violinist, if your teacher is Mark Wood. The noted pop/rock violinist—a longtime session veteran and a member of the bazillion-selling Trans-Siberian Orchestra—visited Eastman in March, seven-string electric violin in hand, as a guest of the Institute for Music Leadership (IML). His Eastman duties included a very full master class on specific techniques for performing rock and blues, including a ricochet bowing he described as his "weapon of choice." In no time, Wood had violinists and cellists rocking out on the Cream classic "Sunshine of Your Love."

Other IML activities this year included a presentation on entrepreneurship by the American Horn Quartet and Internet2 presentations by composer John Adams from London, and on "Understanding Performance Anxiety" from the University of North Carolina, along with many other lectures and workshops.

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**ON THE WEB** For more information on IML events, visit the revamped website at [www.esm.rochester.edu/iml](http://www.esm.rochester.edu/iml).



Mr. "Sunshine": Mark Wood and his "weapon of choice" engaged a room full of string players.



# Eastman joins a nation in mourning

ON APRIL 16, 2007, Virginia Tech senior Seung-Hui Cho killed 32 students and teachers and wounded 25 in the deadliest shooting in modern history. Colleges and universities across the world expressed outrage at the Virginia Tech massacre, sorrow for the victims, and solidarity with the survivors. The University of Rochester as a whole, and the Eastman School in particular, were no exceptions.

In a letter to members of the Eastman community, Interim Dean Jamal Rossi wrote: "This unthinkable act of violence



Memorial ribbons in Virginia Tech's colors of maroon and orange were made available for all at Eastman.

reminds us of the value of life, community, and loved ones. One of the greatest strengths of the Eastman School is our close and supportive community. Now is the time for the community to pull together in support of those who may be touched by this tragic event." Eastman

students organized a memorial table in the Main Hall, which included an open letter for students, faculty, and staff members to sign. A candlelight vigil was held on the night of April 20 in the Alumni Courtyard of the Student Living Center.



## Taking music to all

Tuba player T. J. Ricer joined his colleagues in Just Another Tuba Quartet (Rey David Cortes and Amanda Muskin, euphoniums, and John Elliott, tuba) in an interactive performance in the children's department of Borders Books and Music in Rochester on March 31. The Quartet's appearance was part of this year's Music for All program, which gave student musicians in ensembles ranging from two to six members the opportunity to hone their musical and communicative skills. Music for All 2007 brought dozens of performances to audiences across Rochester, ranging from first graders to senior citizens.

PHOTOGRAPH BY KURT BROWNELL

 **POLYPHONIC.ORG**

A comprehensive website  
for the orchestral musician  
Founded by Paul R. Judy

### Our newest feature



**An interactive feature  
enabling conversation  
about the subjects that  
interest you most!**

Founded in April 2006 by the Eastman School of Music, Polyphonic.org is already recognized as "the orchestra musician's companion": the ideal information and networking source for orchestral musicians.

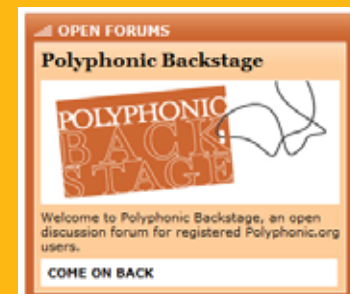
The site's lively, varied content and unique credibility encourage regular visits and active participation.

Features include

- Virtual discussion panels
- Video interviews
- Orchestra Spotlights
- Daily news feeds and blogs
- Articles on Orchestral Life

Stay on top of the beat!  
Join the community!

Register on  
**Polyphonic.org**



## Visiting composers at Eastman: “Prime interest”

TWO DISTINGUISHED AMERICAN composers made significant visits to Eastman this spring, sharing their music, and their insights into their music, with faculty members and students.

Mario Davidovsky came earlier and stayed longer—from March 25 to April 21, in fact—as Eastman’s first Howard Hanson Visiting

Professor of Composition. Born in 1934 in Argentina, Davidovsky emigrated to America in 1960 and has become a distinguished teacher and an honored composer, particularly for his series of electro-acoustic pieces, *Synchronisms*, the sixth of which won the 1971 Pulitzer Prize.

Davidovsky met weekly with composition

students, coached performances of his music, and led a symposium on April 19. Speaking about electronic music in 1950s Argentina, he recalled that Buenos Aires had but a single Ampex tape recorder, kept behind bullet-proof glass, and compared pre-digital studio conditions—cutting and pasting tiny bits of tape to create a composition—to “being left in the desert with a can of water and a knife and being told ‘See you next week!’” Davidovsky’s artistic path led to studies at Tanglewood, emigration, and the direction of the Columbia-Princeton Electronic Music Center in the 1960s.

Steve Reich celebrated his 70th birthday throughout the world during the past year; last fall, Eastman took part in an Internet2 conversation with him from London. In a March 31 symposium at Eastman, Reich (in person) discussed his recent *Daniel Variations*—a powerfully emotional piece inspired by the Book of Daniel, and by the life of Daniel Pearl, the *Wall Street Journal* reporter executed by Islamic extremists in 2002. He walked listeners through the piece’s elaborate organization, which, despite its harmonic and canonic sophistication, the composer described as “99 per cent intuitive.” *Daniel Variations* is typical of Reich’s music in its strong and subtle rhythms; but the composer admitted, “I have increasingly seen that no matter how odd it is, *melody* is the prime interest in my music.”

Calling Eastman “a very lively institution,” Reich advised young composers: “Be involved in the performance of your music ... do it yourself, with friends who take you seriously.” A concert of four Steve Reich pieces the same evening as the symposium demonstrated that Eastman musicians take his music very seriously!

**A lively institution, and lively guest composers. Top, Steve Reich at a Kilbourn Hall rehearsal for the all-Reich concert on March 31. Below, Mario Davidovsky, one-on-one in a composition seminar.**





## “Symbols of what Eastman is all about”

ON APRIL 27, the retirements of Instrument Office Director Joseph Balconi and Senior Associate Dean for Administration and Finance David Strong were observed at a very well attended reception. Pointing out that together Joseph and Dave represented over 70 years of overall experience at Eastman, Interim Dean Jamal Rossi also commended Joseph for his “incredible stewardship of instruments for generations of students,” and described Dave as “the ultimate team player”; both men, he thought, are “symbols of what Eastman is all about.”

At the final faculty meeting of the year, on May 10, a long list of faculty members was honored for years of service. According to



Joseph Balconi



David Strong

Interim Academic Dean Donna Brink Fox, “These individuals have provided a total of 291 years of teaching to the Eastman School of Music.”

- **45 years:** John Beck, Professor of Percussion
- **40 years:** Zvi Zeitlin, Distinguished Pro-

fessor of Violin

- **25 years:** Richard Killmer, Professor of Oboe
- **20 years:** Lynn Blakeslee, Professor of Violin; Nelita True, Professor of Piano
- **15 years:** Matthew Brown, Professor of Theory; David Higgs, Professor of Organ
- **10 years:** Jeffrey Campbell, Associate Professor of Jazz Studies and Contemporary Media; Susan Wharton Conkling, Associate Professor of Music Education; Steven Daigle, Associate Professor of Opera; Brad Lubman, Associate Professor of Conducting and Ensembles; Ciro Scotto, Associate Professor of Theory; David Ying, Janet Ying, Phillip Ying, Timothy Ying, all Associate Professors of String Chamber Music.

Several of the faculty members honored on May 10 for their years of service to Eastman gathered for a portrait on the stairs in the Main Hall (all are listed left-to-right). Front row: Susan Conkling; Lynn Blakeslee; Zvi Zeitlin; Janet Ying. Middle row: Tim Ying; John Beck; Nelita True. Back row: Jeff Campbell; Richard Killmer; Russell Miller; Phil Ying.



Jürgen Thym, professor emeritus of musicology, is still frequently seen at Eastman. On his May 4 visit, he witnessed the unveiling of his portrait on Cominsky Promenade before his faculty comrades—and in the company of his wife, Peggy Dettwiler Thym (DMA '91).



## 1940s

**Louis Gordon's** (BM '48, MM '49, DMA '62) *Ashlandia* was premiered by the Southwest Washington Chamber Players in Washington, DC, on April 9, 2007. On February 11, the Kaiser Woodwind Quintet gave the premiere of Louis' *Movements* at St. Cassian Church, Upper Montclair, NJ. Louis is professor emeritus at Fairleigh Dickinson University.

**Betty Ferris Nolting** (MA '42) presented three sessions at the World Piano Pedagogy Conference 2006 in Atlanta. One session was "Teaching Tips from 65 Years of Teaching." Betty still has an active private studio for piano study in Atlanta.

**Emily Oppenheimer** (BM '43) writes, "Phil and I are enjoying an active life. Although I retired from teaching harp at Juilliard Pre-College last year, I teach privately in my studio at home. We both love to travel and enjoy downhill skiing and sailing with children and grandchildren."

Early in 2007, **Al Schneider** (BM '49, MM '51) played the Beethoven *Violin Concerto* with the Boynton Beach (FL) Symphony Orchestra. He also substituted in the Orchestra of the Americas in Fort Lauderdale.

**Barbara B. Smith** (MM '43) was honored April 29 with the naming of

## Send your news!

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

**Fax:** 585-274-1089

**E-mail:** Eastman-Notes@esm.rochester.edu

We reserve the right to edit submissions for clarity and length. The deadline for the Winter issue of *Notes* is November 29, 2007.

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

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

the Barbara B. Smith Amphitheater and Ethnomusicology Wing of the University of Hawaii at Manoa. The ceremony included a traditional Hawaiian blessing chant for the building, a *mele inoa* (a name chant composed to honor her), performances of Javanese *gamelan* and dance, Japanese *gagaku* and dance, and Hawaiian *hula*. Barbara was designated a "Living Treasure of Hawaii" in February 2007.

music degree by the University of Charleston (WV) on May 6, 2007.

**Sam Fricano** (BM '55) guest conducted a gala concert by the U.S. Army Field Band and Soldiers' Chorus at the Kennedy Center on August 20, 2006. Sam spent most of his 24-year military career with this organization, and was its commander and conductor from 1974 to 1979.

**Crawford Gates** (PhD '54), aged 85, remarked, "I don't recall I have ever done this" when sending in a "53 year report" for *Notes*. Crawford included news on two very success-

ful compositions, the musical theater piece *Promised Valley* (commissioned by the State of Utah for its centennial in 1947) and his score for the *Hill Cumorah Pageant*, which has been used for 50 of the 70 years the pageant has been in existence. Crawford conducted the Beloit Janesville Symphony Orchestra (1963-64, 1966-99), Quincy Symphony (1969-70), and Rockford Symphony (1970-86). He and his wife Georgia have four adult children, 15 grandchildren, and one great-grandchild on the way.

**Sydney Hodkinson's** (BM '57, MM '58) *Piano Concerto*, commissioned by the Hanson Institute for American Music, was premiered by soloist **Barry Snyder** (BM '66, MM '68) with Brad Lubman conducting the Philharmonia, on February 25 in the Eastman Theatre. This brilliant and engaging new piece shared the program with another major, if somewhat older, work, Edgard Varèse's *Amériques*. Other recent premieres of Syd's music include *Bricks* for violin and sextet (Juilliard School, November 2006), *Limb* for solo marimba (Yamaha Hall, New York, March 17, 2007), and *Stonybrook Jam* (Harvard, March 25, 2007).

**Barbara Jackson** (MM '52) is professor emerita at the University of Arkansas at Fayetteville, where she taught music history for 32 years. Director of ClarNan Editions since

## 1950s

**James Foglesong** (BM '50) was given an honorary doctor of

## A joyful musical morning for a 1938 alumnus

**Albert Astle** (BM '38) has many fond memories of his years as a percussionist at Eastman and in New York City and Oklahoma, but he put the sticks and mallets aside in 1953 for a career as a retail music manager. More than 50 years later, he had the chance to return, as he described in a letter to *Notes*.

"About a year ago, our church organist at First Baptist Church, Becky Payne, heard the tape (from the 1938 original recording) of my performance, with the Eastman Symphony Orchestra, of Gusikoff-Machan's *American Concerto* for violin, which I had transcribed for marimba. Becky was very excited and said, "You have to play at a church service.

I will find you a marimba somewhere." She finally found out that the percussion department at Virginia Commonwealth University here in Richmond had two. "I hadn't *seen* or *played* a marimba in 54 years. I went to VCU three times for one hour each. On October 15, 2006, for televised services, I soloed on marimba in two hymns for the prelude, and played a third hymn with the congregation singing. *Didn't miss a note*. Whoa, to be ninety!"

Albert adds, "I'd love to hear from any of the alumni left from '34 to '40. My address is 3400 Chestnut Springs Place #1418, Richmond, VA, 23233."





1984, Barbara has published 60 volumes of works by women composers. In 2007, her editions of religious works by the 17<sup>th</sup>-century composers Isabella Leonarda and Maria Xaveria Petrushona were performed for the 125<sup>th</sup> anniversary of the Ursuline Foundation in Queensland, Australia.

**Stanley Leonard's** (BM '54) percussion works *Hurricane*, *Kymbalon*, and *Shadows* were published by C. Alan Publications in 2006. Stan was an evaluator for the International Percussion Festival in Indianapolis, and in September 2006 led a timpani master class at the Curtis Institute.

**Robert Palmieri** (MM '54) announces that the three-volume *Encyclopedia of Keyboard Instruments* has recently been completed and published by Routledge under his editorship. Volume I, *The Piano*, was edited by Robert and his wife, **Margaret Walsh Palmieri** (MM '53).

The first United States performance of the *Mass in F* by Johann Kuhnau (1660–1722) took place May 1, 2005, at New York's Holy Trinity Lutheran Church. The manuscript of this work, long thought to be lost, was found, edited, and prepared for performance by **Evangeline Rimbach** (MM '56, PhD '57), who wrote about the work in the Winter 2006 issue of Sigma Alpha Iota's publication *Pan Pipes*. (Submitted by **Dorothy Peterson**, MM '65.)

In April 2006, **Bernard Rubenstein** (BM '58) conducted the premiere of the *Violin Concerto* by Cuban composer Jorge Lopez Marín with the Cosmopolitan Symphony Orchestra in New York's Town Hall. Over the past five years, Bernard has conducted several Cuban orchestras, including the Orquesta Sinfónica Nacional in Havana and the Orquesta Sinfónica de Oriente in Santiago de Cuba. He continues to work toward the elimination of the United States travel ban to that country, rich in musical culture. As music director of the Fargo-Moorhead Symphony Orchestra, Bernard celebrated its 75th anniversary with the premiere of Peter Schickele's *Prairie Skies*. His contract has been extended through the 2009 season. In August, Bernard will conduct at the Strings in the Mountains Music Festival in

## In memoriam

### 1920s

**Mildred Elgin Bumphrey**  
(BM '28), November 2006

### 1930s

**Paige Armentrout**  
(BM '39), February 2007  
**Frances M. Coston**  
(x '34), March 2007  
**Elizabeth H. Dabczynski**  
(BM '38), December 2006

**Esther Dickey**  
(BM '33), February 2007  
**Dorothy Eshelman**  
(BM '30), May 2007  
**Helen Goff**  
(BM '38), March 2007  
**Ralph Guenther**  
(MA '39, PhD '48),  
February 2007

**Adele Manson**  
(BM '38, MM '40),  
March 2007  
**Margaret J. McKeon**  
(BM '37), February 2007  
**Frances Meade**  
(BM '35, MM '37),  
May 2007

**Marian Ming**  
(BM '35, MM '64),  
April 2007  
**Ralph Rozzi**  
(BM '37), February 2007

### 1940s

**Dorothy (Villa) Arbogast**  
(MM '45), September 2006  
**Mary (McMahon) Brown**  
(BA '49), March 2007

**Rowena R. Dickey**  
(BM '46), March 2007  
**Mary J. Farr**  
(BM '48, MM '49),  
February 2007  
**Elizabeth T. Guffey**  
(BM '40), February 2007  
**Robert W. House**  
(MM '42), February 2007  
**Eugene Kurtz**  
(BM '47, MA '49), July 2006  
**Frank D. Mainous**  
(MM '41), January 2007  
**Terry L. Martin**  
(BM '41), February 2007  
**Arline McCormick**  
(BM '48), March 2007  
**Rev. Margaret H. Merrell**  
(BM '43), April 2007  
**Betty Morris**  
(BM '44), February 2007  
**Lester Remsen**  
(BM '40), January 2007  
**Steven Romanio**  
(BM '49, MM '52),  
January 2007  
**Kenneth E. Stanton**  
(MM '41), April 2007  
**Charlotte Warshaw**  
(BM '43), May 2007  
**Margaret Zimmermann**  
(BM '48), April 2007

### 1950s

**Ruth D. Bennett**  
(BM '54, MM '57),  
March 2007  
**Marjorie S. Brewer**  
(MA '53), April 2007  
**Theodore R. Grimes**  
(BM '54), May 2007

**Ira D. Halvorsen**  
(MM '52), March 2007  
**Donald Johanos**  
(BM '50, MM '52), May 2007  
**Peter W. Oosterling**  
(BM '58, MM '64),  
January 2007  
**Emmett Mitchell Steele**  
(MM '52), December 2006  
**Sr. Mary S. Storm**  
(MM '50), January 2007  
**Sr. Miriam D. Volker**  
(MM '54), January 2007  
**Janet S. Weed**  
(MA '59), March 2007  
**Richard White**  
(BM '50), December 2006

### 1960s

**Pierce A. Getz**  
(DMA '67), March 2007  
**Rosemary (Nothdurft)**  
**Killam**  
(BM '60), May 2007  
**Gerald Kemner**  
(DMA '62), January 2007  
**Katharine M. Longyear**  
(PhD '68), March 2007  
**John C. Stoll**  
(BM '60), March 2007  
**Gerald L. Welker**  
(BM '63, MM '64, DMA '67),  
February 2007

### 1970s

**Adrian D. Clissa**  
(BM '70), April 2007

► We know that timely reporting of alumni deaths is important to our readers. At the same time, we must ensure that our reports are accurate. Therefore, we ask that friends and family send us either an obituary or a letter of confirmation in notifying us of someone's death. Please write to *Eastman Notes*, Office of Communications, 26 Gibbs Street, Rochester, NY 14604.

Steamboat Springs, Colorado, with clarinetist Eddie Daniels, whose best-selling CD *The Five Seasons* he conducted.

**Jean C. Sloop** (MM '56, DMA '75) was honored by Kansas State University for 48 years of service at a Faculty Senate reception for retirees. Her colleagues and former students presented her with a glass sculpture by Rollin Karg. Upcoming projects include the compilation of an anthology of American art songs and several new singable English translations. Jean will continue to live in Manhattan, Kansas, and would like to hear from Eastman friends: [sloop@ksu.edu](mailto:sloop@ksu.edu).

**Arlene Cohen Stein** (BM '57, MM '70) was delighted to reminisce with



**Arlene Stein (third from left) and friends**

classmates **Louise (Buzzy) Gertsch** (BM '56) and **Charles and Anne Simpson House** (both BM '57) at Eastman Weekend 2006 (see the January 2007 *Notes*). As a team, Anne's and Charlie's careers have been extremely versatile: she as a writer, lyricist, composer, and concert pianist; he as a renowned

tenor. All are looking forward to renewing past friendships next year.

**John Thyhsen** (BM '59, MM '61) released a new CD, *Christmas Music for Friends*, with Barrington Coleman, a collection of beautiful Christmas melodies played on trumpet, flugelhorn, and piano.

**George Walker** (DMA '56) received the 2007 Annual Legacy Award from the National Opera Association at a gala held in New York City in early January.

**Glenn Watkins** (PhD '53) received the Premio Internazionale Carlo Gesualdo in August 2005, and in October 2006 delivered five lectures at a Gesualdo Festival in the Netherlands. He is at work

on *The Gesualdo Hex: Mythologies and Late Styles*.

## 1960s

**William M. Anderson** (BM '63, MM '64) was honored with the Distinguished Service Award from the Ohio Music Education Association on February 9, 2007, in Columbus. He was praised for his "visionary leadership, intellect and integrity, dedication to his profession, and outstanding teaching" and his four decades of service to MENC. He is vice president of the Ohio Alliance in Arts Education.

Last summer, **Frederick Boyd** (BM '69, MM '71) was appointed principal tuba with the Chautauqua Symphony

## Color him successful

**Kyle Blaha** (BM '04) graduated from Eastman "With High Distinction in Composition," and more and more people are agreeing with that assessment. Kyle is now in Juilliard's master's program, and won that School's Arthur Friedman Prize for his orchestral work *Broken Colors*. Eastman has hardly forgotten him: in spring 2007, Kyle returned for the premiere of his *Color Interlude* by the Eastman Wind Ensemble under Mark Scatterday. (The EWE conductor is a Blaha booster, having performed Kyle's *Sections* during the EWE's 2004 tour of Japan and East Asia, and his *Color Prelude* in the US and Canada.)

*Color Interlude* is the second in a planned triptych, written in a bright, appealing, somewhat minimalist style. Like *Color Prelude*, it was written for the Rochester-based Commission Project (the brainchild of **Ned Corman**, BM '59), for performance by several school bands in the Rochester area. And even though he's heard his music performed by the EWE, Kyle says admiringly, "Those high school bands can really play!"

As his titles attest, Kyle is intrigued by the idea of synesthesia ("seeing" musical pitches and keys as colors), and by such masters of instrumental color as Toru Takemitsu



**Kyle with Eastman Professor Emeritus Samuel Adler, who teaches at the Juilliard School.**

and Eastman Professor Emeritus Joseph Schwantner. But he adds, "I am more inspired by individual pieces than by composers." His Eastman teachers included Ricardo Zohn-Muldoon and Carlos Sanchez-Gutierrez: "They work within the student's aesthetic, and try to help their music be the best it can be."

Kyle teaches in Juilliard's Pre-College Program, and is still active as a clarinetist. But even with time at a premium, he is devel-

oping a more mature attitude toward his creative work.

"I used to write much more quickly," he says, "but now I'm really careful about how I approach each work. I want each piece I write to be cohesive, complete, and different."

**ON THE WEB** More about Kyle, including sound clips, is available at [www.kyleblaha.com](http://www.kyleblaha.com)



# Eastman alumni on CD



**Phil Swanson** (MM '80) has released three very different CDs on the MSR label in less than a year and a half. *Lengthening Shadows* (MSR MS 1145) contains music for solo piano;



*The Song Endures* (MS 1209) features the Phil Swanson Trio in improvisations on such enduring songs as Richard Rodgers' "My Romance" and

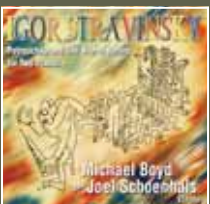


Jerome Kern's "I'm Old-Fashioned"; *Veni Creator Spiritus: Music for Trombone and Organ* (MS 1137) teams Phil with organist Barbara Bruns. All three have been praised by *Fanfare* and *American Record Guide*.



**Nicole Cabell** (BM '01) has released her solo debut album, simply titled *Soprano*, on the Decca label (659002). Nicole shows the talent that won her the title of 2005 BBC Cardiff

Singer of the World in arias by composers ranging from Bellini and Puccini to Gershwin and Michael Tippett. Sir Andrew Davis conducts the London Philharmonic Orchestra.



Pianists **Michael Boyd** (MM '85, DMA '93) and **Joel Schoenhals** (MM '96, DMA '98) present two colorful works by Stravinsky trans-

lated into black-and-white: the composer's arrangements of *Petrouchka* and *The Rite of Spring* for two pianos (Fleur de Son Classics

57976). What the arrangements lack in orchestral colors is made up for in rhythmic energy, and as Boyd and Schoenhals point out in their notes, Stravinsky originally conceived *Petrouchka* as a piece for piano and orchestra and wrote every note of *The Rite of Spring* for piano before orchestrating it.



**John Fedchock** (MM '85) and his critically acclaimed New York Big Band recently released their fourth recording. *Up and Running* (Reservoir

Music) features Fedchock's compositions and arrangements, as well as his "dazzling trombone virtuosity" (*New York Times*). For more information about John's CDs and touring dates, visit [www.johnfedchock.com](http://www.johnfedchock.com).



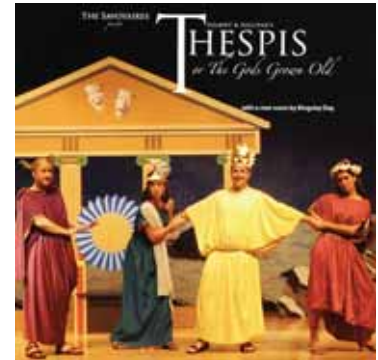
Guitarist **David Solis Olson**'s (BM '98, current DMA student) *Sketches of Latin America* (Flora Azul 001) is a musical tour of Latin America,

with music by Agustin Barrios Mangoré (Paraguay), Antonio Lauro (Venezuela), Manuel Ponce (Mexico), Astor Piazzolla (Argentina), Leo Brouwer (Cuba).



Fiddler **Megan Beller** (BM '03), her pianist husband John, and her father-in-law Charley (percussion) form the group Contranella. Their

new CD contains traditional and original dance music, with such enticing titles as "Reel des Esquimaux" and "Thomas Jefferson on the Front Lawn." (Candy Lane Records CL002; see [www.contranella.com](http://www.contranella.com))



## The gods reborn

Fans of Gilbert and Sullivan know the duo's first collaboration, *Thespis*, or *The Gods Grown Old*, as *The One That Got Away*; only two pieces of Arthur Sullivan's music for this 1871 operetta survive.

W.S. Gilbert's book and lyrics do survive, and writing music for them has been an irresistible challenge to composers; several new versions of *Thespis* have been produced, most recently a version by **Kingsley Day** (MA '75).

Written in 1982 for a Chicago performance, Day's version of *Thespis* got a new lease on life in 2004, when it was orchestrated and produced by the Savoyaires of Evanston, Illinois. The group's performance has been released on CD and shows that Kingsley's original tunes are definitely in sprightly G&S style. Both CD and score of *Thespis* can be ordered at [www.savoyaires.com](http://www.savoyaires.com).



**Nathaniel Bartlett's** (BM '00) debut solo marimba album, *Precipice* (Albany Records TROY 855) was released in August 2006.

The disc, a hybrid multi-channel SACD, includes Interlude by Eastman alumnus **Greg Wilder**, *Precipice* by Eastman professor Allan Schindler, and *Silhouettes* by former Eastman professor Augusta Read Thomas, as well as music by Glass and Reich. Visit [www.nathanielbartlett.com](http://www.nathanielbartlett.com).

Professor Emeritus **Verne Reynolds** was feted at Eastman in May 2007, and he has another tribute in a new CD of his music by trumpeter **Mark Ponzo** (DMA '90). The CD contains Reynolds' *Trio for Trumpet, Horn, and Trombone*, *Calls and Echoes for Two Trumpets*, *Epitaph from Madrigal*, *Catches and Glees*, *Fantasy Etudes for Trumpet and Piano*, and *Solus*. Go to [markponzo@niu.edu](mailto:markponzo@niu.edu).



Separately, **Ashley Lancz Toman** and **Patricia Kline** (both BM '04, MM '06) are professional harpists; together they are the unstoppable

force known as Harptallica, and have just released a CD of tunes from the iconic metal band Metallica. Harptallica is planning a university tour for fall 2007, and Ashley and Patricia were invited to perform at Metal-libash in Los Angeles this June, a festival put on by the U.S. Metallica fan club. For more information visit [www.harptallica.com](http://www.harptallica.com).



Speaking of iconic music, **Jeff Tyzik** (BM '73, MM '77) leads the Rochester Philharmonic Orchestra in a program of music

by George Gershwin (Harmonia Mundi HMU 807441). Pianist John Nakamatsu is featured in the *Rhapsody in Blue* and the *Piano Concerto in F*; the CD also includes Gershwin's *Cuban Overture*. The disc

has garnered enthusiastic reviews from ClassicsToday.com (a "10/10" rating), Audiophile Audition, and the *Dallas Morning News*, which opined, "Jeff Tyzik has Gershwin in his blood ... The concerto and *Rhapsody in Blue* haven't lacked for good recordings, but this one is competitive with the best."



**Thomas Lanners** (MM '89, DMA '91) recently released a CD of Ned Rorem's three Piano Sonatas on Centaur Records (2874). Tom is the

first pianist to record all three sonatas on one disc. He will follow it up with a CD including the remainder of Rorem's output for solo piano. Tom performed some of these works on recitals at the Universities of North Texas and Western Ontario in 2006, and will do so again at the Chicago Cultural Center and the Rode Pomp (Belgium) in fall 2007.



In spring 2006, Centaur Records released a CD of eight compositions by **Cynthia Folio** (MA '79, PhD '85) called *Flute Loops: Chamber*

*Music by Cynthia Folio*. The 21 performers on the disc, available at [www.centaurrecords.com](http://www.centaurrecords.com), include Cynthia herself on flute. Cynthia's flute solo *Arca Sacra* has also been recorded by Nina Assimakopoulos (Vox Novus) and Stephanie Rea (Centaur).



**Jonathan Talbott** (BM '92) has released *Forgotten Virtuosi*, a new Super Audio CD of violin showpieces by such 17th century composers-perform-

ers as Schop, Baltzar, and Marini, who "were the Paganinis and Kreislers of their time," in Jonathan's words (ACD HN 012-2). Three of the recordings are world premieres. For more on Jonathan, see p. 33 or visit [www.jonathantalbott.com](http://www.jonathantalbott.com).



Clarinetist **Gary Dranch** (BM '75) shows off his expertise in contemporary music in *The Twentieth Century Clarinet Concerto*

(MSR Classics), performing large-scale pieces by Paul Hindemith (1947), John Bavicchi (1954), and Daniel Wolff (1999). Gary's previous recording of the Wolff concerto was nominated for a Grammy in 2001. A direct link to this recording is at [www.msacd.com/1180](http://www.msacd.com/1180).

In our item in the last *Notes* on the Musica Omnia recording of Bach's *Lutheran Masses* by Publick Musick and **Tom Folan** (DMA '03), we neglected to mention that two of the soloists are also alumni: mezzo-soprano **Miranda Loud** (MM '94) and tenor **Pablo Bustos** (BM '03, MM '05). More news from Miranda is on p. 32.

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



Orchestra. Fred retired from the Syracuse Symphony Orchestra in 2002, after a 32-year tenure as bass trombonist, and is now performer-in-residence and instructor of tuba and euphonium at the University of North Carolina, Charlotte. He lives in Charlotte with his wife, **Mary Shannon Boyd** (MM '70).

**Elizabeth Buccheri** (MM '66, DMA '78) completed her 20th season as an assistant conductor at Lyric Opera of Chicago. She is coordinator of the collaborative piano program in the Northwestern University School of Music. During 2006–2007, Elizabeth gave master classes for singers and pianists in Lithuania and Latvia and at Eastman. At this summer's Aspen Music Festival, she is assisting David Zinman in a semi-staged production of Puccini's *Madama Butterfly*, and teaching classes in 19th-century opera.

During January, **William Cahn** (BM '68) toured Japan, performing with clarinetist Richard Stoltzman, jazz bassist Eddie Gomez, pianist Peter John Stoltzman, and marimbist Mika Yoshida. The programs included Bill's own gamelan-inspired work *Kebjar-Bali*, with the composer soloing on an array of gongs and bells.

**Robert Cowan** (DMA '64) has resumed his solo piano career after 30 years of performing in a duo with Joan Yarbrough. Professor emeritus of music at the University of Montevallo (AL), Robert played four concerts in the fall of 2006 at Decatur, Demopolis, and Athens State University. He returns to Decatur in September 2007, and will play for the first time in Fort Payne for the Big Wills Valley Arts Council on October 18.

**Patricia George** (BM '64, MM '65) completed a term last fall as secretary of the National Flute Association. Patricia is professor of flute at Brigham Young University (Idaho), the Sewanee Summer Music Festival, and the American Band College. She's also a contributing editor of *Flute Talk*, where you can read her monthly column, "The Teacher's Studio."

As president of Christian Arts International, Inc., and music director of its choir and orchestra,

**Sylvia Khatchadourian-Kutchukian** (BM '63, MM '65) conducted four performances of Handel's *Messiah* at Christmas 2006, and one on Palm Sunday 2007. Sylvia is preparing a CD of Psalms arranged by Dan Dobek.

**Joel H. Kuznik** (MM '63) was named to the Music Critics Association of North America, having written over 40 published articles and reviews in *The American Organist*, *The Diapason*, and the Eastman organ department publication, *Resonance*.

**Larry Palmer** (MM '61, DMA '63) continues as professor/head of organ and harpsichord in the Meadows School of the Arts, Southern Methodist University. Last season he played his 37<sup>th</sup> consecutive annual faculty recital, and organ and harpsichord concerts in York and Annville, PA; was continuo harpsichordist for four *Messiahs* and three *B Minor Masses* with the Dallas Symphony; was re-elected President of the Southeastern Historical Keyboard Society; and published *Letters from Salzburg: A Music Student in Europe 1958–1959* (Skyline Press), based on letters to his parents from his Oberlin junior year abroad. This summer, Larry performed with Texas Camarata at the Boston Early Music Festival, and will play a recital for the British Harpsichord Society at the Handel House in London. On the home front, Larry and his partner have been adopted by a cuddly cat, promptly christened Walph Vaughan Williams.

**Elizabeth Raum's** (BM '66) *The Passion of Carmen* will be premiered by the Royal Winnipeg Ballet in October 2007 and performed on tour throughout Canada. The Maple Leaf Brass recorded her *Fantasy for Trombone* in June. As composer-in-residence of the Colours of Music Festival (Barrie, Ontario), Elizabeth is writing a new work for violinist Lynn Kuo and Nexus Percussion Ensemble, and she has two premieres scheduled for January 2008: *Halifax Harbor* (Symphony Nova Scotia) and a choral work for Calgary's Savridri Singers.

In May 2006, **Paula Goldin Rothman** (BM '67) performed Weber's *Clarinet*

*Concertino*, with **Henry Scott** (BM '66) conducting the Main Line (PA) Symphony Orchestra.

**Patricia Rusk** (BM '63) performed this spring at Washington's Kennedy Center with students from the Chicago Academy of the Arts, where she is chair of the musical theatre department. The CAA is one of two high schools awarded the Kennedy Center's "Creative Ticket" award for excellence in arts education.

**Dottie (Muller) Seep** (BM '69, MM '72) sends us news for the first time! "After raising my two children, I've returned to a 'second career' as a music teacher at Annapolis Area Christian School, and am the founding director of the AACS Community Choir and Orchestra. We have included a Children's Community Choir in our annual concert, and this Children's Choir sang at the National Presbyterian Church, Washington, DC." Dottie adds, "My husband R.V. and I raised two children, Jessica and Jeremy, and 20 months ago we were delighted to welcome Tyler Bradley Ekholm, son of our daughter Jessi and her husband Chris."

**Michael Webster** (BM '66, MM '67, DMA '75) and **Leone Buyse** (BM '68) send greetings from Houston, where they are in their tenth year as professors of clarinet and flute (respectively) at Rice University's Shepherd School of Music and Michael is artistic director of the Houston Youth Symphony. In 2006 they made their first concert tour to Australia, and served for a second year as coaches for the Youth Orchestra of the Americas in Brussels. Crystal Records released Leone's CD with pianist **Martin Amlin** (DMA '77). *Dedicated to Barrère* (Crystal 715) features recently rediscovered works written for the Franco-American flutist Georges Barrère, who taught William Kincaid, teacher of Joseph Mariano.

## 1970s

**Mike Applebaum** (BM '77) writes: "I've never sent any news in the 30 years since I left Eastman (where I got a great musical education), but I think it would be nice to mention my return working-visit to New York from Rome, Italy, where I've lived

with my wife, clarinetist Yvonne Fisher, since 1983. I performed with Ennio Morricone at the UN and Radio City Music Hall last February. I've worked with Morricone for many years, recording and concertizing in many countries. I also teach trumpet and jazz arranging, and keep myself exhausted most of the time with a heavy performance schedule and writing commitments. Yvonne and I have two beautiful youngsters: a 20-year-old daughter and a boy who is 17. Now that's enough about myself..."

**Kathleen Arecchi** (MM '72) was recently elected New England Regional Governor for the National Association of Teachers of Voice (NATS). Kathleen is a professor at Plymouth (NH) State University.

**Truman Bullard** (PhD '71) led a cultural tour of St. Petersburg and Helsinki for the annual White Nights Festival in June, and then returned to Eastman to offer a summer seminar, "Stravinsky: His Debts and Debtors." Professor emeritus of music at Dickinson College, Truman keeps active teaching, lecturing, and playing bassoon in the Central Pennsylvania Symphony.

**Yvonne Caruthers** (BM '74), cellist with the National Symphony Orchestra, played Britten's *Suite No. 1* for members of the Bowen McCauley Dance Company at the Kennedy Center's Millennium Stage on November 19, 2006. Yvonne interviewed Leonard Slatkin for the Smithsonian Associates on October 2, and on September 29, led a seminar on the life and music of Shostakovich at the Russian Embassy, concluding with a performance of Shostakovich's *Quartet No. 3* with NSO colleagues.

**Brooks de Wetter-Smith** (DMA '79) returned from Antarctica in December 2006, where he took photographs for a multi-media collaboration with composer Allen Anderson to be premiered in April 2008. Brooks has recorded a wide range of flute music, including Verne Reynolds' *Flute Sonata* (Crystal), and presents master classes and concerts throughout the world.

**Michael Drapkin** (BM '79) published the third and concluding

# A triumphant Tatiana



**Renée Fleming** (MM '83) was ready for her close-up on February 24, when the Metropolitan Opera broadcast a live matinee of Tchaikovsky's *Eugene Onegin* to 150 movie theaters worldwide.

The high-definition broadcast had a high-echelon cast, including Renée in her first Met assumption of the role of Tatiana, baritone Dmitri Hvorostovsky as Onegin, and tenor Ramon Vargas as Lensky. Critics loved them, Robert Carsen's gorgeously austere production, and Valery Gergiev's conducting, and all agreed that Renée's performance of Tatiana's demanding "Letter Scene" (shown here) was a highlight.

Sold-out in New York, *Eugene Onegin* also filled movie theaters with happy opera lovers, as did other Met transmissions this year like *The Barber of Seville* and Tan Dun's *Last Emperor*. Even more are scheduled for 2007-2008, including Britten's *Peter Grimes* starring **Anthony Dean Griffey** (MM '01).

volume in his series *Symphonic Repertoire for the Bass Clarinet* (Roncorp Publications), which has become standard literature for bass clarinetists worldwide.

**Paul Erhard** (BM '79) has been double bass professor at the University of Colorado College of Music in Boulder since 1986. To expand the solo and chamber music opportunities for the double bass, he formed the innovative Indian classical music trio Atmic Vision with flutist Annada Prasanna (Butto) Pattanaik and tabla player Muthu Kumar in 2004. Atmic Vision's first American tour led to its first CD, *Expanding Horizons* (2006)



and to a nine-week tour in 2007. In addition to a guest artist residency at UC in February, Atmic Vision gave two weeks of workshops and concerts in New York in March. Visit [www.amazingbass.colorado.edu](http://www.amazingbass.colorado.edu) and [www.atmicvision.com](http://www.atmicvision.com).

In April 2007, **Stanley Friedman** (DMA '76) presented master classes and performed and conducted his music at Musikhochschule in Germany, Switzerland, and Austria. An all-Friedman program in Detmold, Germany featured trumpet soloist Giuliano Sommerhalder.

**Robert Gant** (DMA '76) received the second annual Ragan Award, a distinguished alumnus award in music, from his alma mater, Saint Andrew's Presbyterian College (Laurinburg, NC) on January 25, 2007. The first Ragan Award was presented in 2006 to **Margaret Vardell Sandresky** (MM '44), whose father, Dr. Charles D. Vardell, founded the Saint Andrews School of Music in 1961. Margaret, who is professor emeritus at Salem College (Winston-Salem, NC), received the Composer of the Year Award from the American Guild of Organists in 2006.

**Sandra Goldberg** (MM '77) has been a violinist in the Zurich Chamber Orchestra since 1985. In July 2006, she performed her work *Ginasteria* with the La Folia Chamber Orchestra in Zurich, and her solo violin piece *Sh'ma* in the Elizabethan Church

in Basel as part of a simultaneous broadcast on Swiss radio and TV.



**Geary Larrick**

During spring 2007, **Geary Larrick** (MM '70) premiered three of his compositions for solo percussion (bongo drums, gongs, and xylophone) at the Gesell Institute, University of Wisconsin, Stevens Point. Geary's tenth book, *The Late-Life Reflections of a Retired Professor on Just About Everything in the World*, was published in May by Mellen Poetry Press. One of Geary's readers for the book was **Steven Wasson** (BM '69, MM '71, DMA '00).

**Colleen Liggett** (MM '78) is choirmaster at Saint Anne Church, Rochester, where she is in her tenth year as cantor. She also directs the women's chant ensemble Schola Feminarium and early music vocal quartet Musica Transatlantica. She often performs in concerts of American and international folk music with **Mitzie Collins** (MA '05). Both Colleen and Mitzie are active in the revival of Shaker song.

In February, **Ted Moore** (BM '73) and his Brazilian jazz group *Brasilia* performed arrangements from their CD *River Wide* with the Oregon Symphony and conductor **Jeff Tyzik** (BM '71, MM '73). Ted is director of jazz ensembles at UC Berkeley.

*American Music for the Organ* was the title of recent recitals by **David Owens** (BM '72) at St. Andrew's Episcopal Church, Wellesley, MA (December 2006) and Crouse College, Syracuse University (February 2007). David's compositions are published by Andrea Press. He is active in the Boston Chapter of the American Guild of Organists.



**Phyllis Pieffer** (MA '70) has served as vice-president, president, and immediate past president of the board of directors for the Music Teachers National Association. During Phyllis's presidency, MTNA developed relationships with the European Piano Teachers Association and the Canadian Federation of Music Teacher Associations. MTNA held its first joint conference with CFMTA in Toronto in March. Phyllis operates a large independent piano studio, and also teaches at Grays Harbor College, Aberdeen, WA.

**Ted Piltzecker's** (BM '72) *Tango Ruben*, inspired by the music of Astor Piazzolla, was part of a February chamber concert by members of the Philadelphia Orchestra, with guest violinist Julian Rachlin.

**Teresa Radomski's** (BM '73) critical edition of Manuel Garcia's chamber opera *L'Isola disabitata* was published in 2006 by A-R Editions. Teresa also directed the first performance (possibly the world premiere) of this opera at Wake Forest University, where she is professor of voice, and consultant for the Center for Voice Disorders.

ers' exchange sponsored by the Freeman Foundation and Pacific Lutheran University, and premiered his *Explorations (Excerpts)* for piano at the Sichuan Conservatory in Chengdu. Clement's *Spring Ceremony* was programmed in the 2007 Van Cliburn Competition.

**Will Schmid** (PhD '71) is the inaugural winner of the Mockingbird Foundation's DeLucia Prize for Innovation in Music Education, given for his development of the World Music Drumming curriculum now used in thousands of schools. The 2006 summer drumming workshop attracted 483 people from 45 states, Tunisia, Japan, and Canada ([www.worldmusicdrumming.com](http://www.worldmusicdrumming.com)).

## 1980s

Composer **Paul Brantley** (BM '88) enjoyed a long list of performances in the past year. During 2006, his *On the Pulse of Morning* was played by Kenneth Kiesler and the University of Michigan Symphony; soprano Andrea Moore and the Goliard Ensemble toured and premiered his *Looks of Love*; Paul himself premiered *One Door* for solo cello in New York; soprano Amy Synatzke premiered *Divan* (settings of the poet Rumi, in



**Clement Reid on the Great Wall of China**

**Clement Reid** (BM '77) was the featured composer on a Tuesday Music Club concert in Florida in November 2005, which included performances by **Walter Kovshik** (BM '77). Clement's *Adventure for String Orchestra* was played by Anthony Spain and the Northwest Symphony Orchestra in October 2006. In March 2007, he took part in a USA-China compos-

the original Persian) in Pourrières, France; Belladonna performed *dux, comes* at the Schubert Club in St. Paul, MN; the Left Bank Ensemble premiered *Mandorla* for two cellos at the Kennedy Center; and Ethel premiered *Divers* at Joe's Pub and the Winter Garden in New York. 2007 has brought premieres of *Rilke Sonnets* for baritone and string quartet (Concerts on the Heights series



**A shining tenor: Anthony Dean Griffey in Mahagonny.**

## Showing Off

There's much more to Eastman than *Notes*! Each month, the "Eastman Showcase" section of our website singles out an Eastman student or alumnus who is taking music further. Recent showcases have included:

- Rapidly rising tenor **Anthony Dean Griffey** takes on *Mahagonny* for a Weill in L.A.
- **Sandra Dackow** conducts herself admirably in the March 2007 *Instrumentalist*
- Baritone **Jeffery Norris** helps his students find an authentic voice
- Great musicians join violinist **Kelly Hall-Tompkins** in the Kitchen

The site is updated and archived each month, so keep visiting [www.esm.rochester.edu/experience/showcase.php](http://www.esm.rochester.edu/experience/showcase.php). And, of course, keep reading *Notes*!

with Andrew Hurd) and *Service Music* (Excelsior Brass Ensemble, St. Bartholomew's), both in New York; and the New York premiere of *On the Pulse of Morning* by the Manhattan School of Music Symphony. See [www.paulbrantley.com](http://www.paulbrantley.com).

**John Cipolla** (BM '84) is the Kentucky Music Educators Association College/University Teacher of the Year. He was also selected as chair of the International Clarinet Association's Research Presentation Committee for the next three years. John is in his fifth year as assistant professor of music (clarinet and saxophone) at Western Kentucky University.

When an article headed "Kerfuffle in Edmonton Over Booty-Shaking Conductor" is about an Eastman alum, we must bring you the news! The conductor is **William Eddins** (BM '83, MM '86), music director of the Edmonton (Alberta) Symphony Orchestra; the kerfuffle arose from his uninhibited antics during a concert of jazz-influenced music by Gershwin, Bernstein, and others. A letter to the editor of the *Edmonton Journal* decried Bill's actions: "He's not classy; he's rude! He shakes his body, wiggles his bum, kicks his legs out." Bill's fans came to his defense, writing that the conductor "showed his deep connection to the music," and telling the complainer, "Drop your elitist, antiquated attitude." The cause of the kerfuffle replied simply, "My 'wiggling bum' was the first thing that my lovely wife ever noticed about me, so I fear it shall remain."

Trombonist **John Fedchock's** (MM '85) travels last year included a tour of Japan with David Matthews' Manhattan Jazz Orchestra (along with visits to Kunitachi Music Academy and to Fukui to work with students) and a three-day residency at the Dave Brubeck Institute at the University of the Pacific in Stockton, CA, where he worked with the Open World Jazz Septet from Russia. (See "Alumni on CD," p. 25)

After 16 years in Boston performing and teaching flute, **Susan Gall** (BM '84) writes that she "has gone back to school (again). It seems that her BM from Eastman, BS in electrical engineering from California State University, and MM from New

England Conservatory weren't quite enough. Susan is a first-year medical student at Northwestern University Feinberg School of Medicine in Chicago. If all goes well, she will graduate with an MD in 2010 and never set foot on a university campus again. If she tries, permission is given for physical restraint."

**Bradley Gant** (BM '88) has joined Turning Technologies, a software company in Youngstown, OH, as director of education sales. Bradley continues to perform duo concerts with his wife, **Christina Hunting Gant** (BM '89), in the Ohio area.

**Antonio Garcia** (MM '85) is director of jazz studies at Virginia Commonwealth University (and architect of VCU's BA degree with an emphasis in music business), associate jazz editor of the *International Trombone Journal*, and a board member of the Midwest Clinic. In January 2007, he served as director of the Missouri All-State Jazz Ensemble, presented an improvisation workshop, and received a commission to compose new music for next year. Tony's other 2007 appearances include the International Trombone Festival, the IAJE Conference, and The Midwest Clinic. His article "Jazz Education in New Orleans, Post-Katrina" was the cover story of the December 2006 *Jazz Educators' Journal*, and "Transcribing Jazz Solos Without Pitches" appears in the spring issue of *Jazz Improv*. Tony recently published *Cutting the Changes: Jazz Improvisation Via Key Centers* (Kjos Music: [www.kjos.com](http://www.kjos.com)), a five-book play-along set. See [www.garciamusic.com](http://www.garciamusic.com).

**Dave Glasser** (BM '84, MM '86) released *Above the Clouds* (Arbors Records) in September 2006. Dave performs frequently in New York City and Long Island, and continues to teach Bebop Harmony, Charlie Parker Ensemble, and extensive private instruction at the New School. Visit [www.daveglasser.com](http://www.daveglasser.com). Dave and his wife Cathy live happily in New York with their boys Gil (age 3½) and Coleman (age 2).

**Margi Griebing-Haigh** (BM '82) tells *Notes* she's had "a very busy year as a composer," and she's telling the truth! In July 2006, *Bocadillos Floridianos* was performed at the



Left to right: Randall Fusco, Barrick Stees, Margi Griebing-Haigh, and Cynthia Watson take a bow.

International Double Reed Society Conference by oboist **Cynthia Watson** (BM '86) and pianist **Randall Fusco** (BM '81), as was Margi's *Trocadillos*, with these performers joined by bassoonist **Barrick Stees** (BM '81). In November 2006, *Casse-tête* was premiered by the University of Akron's Solaris Quintet, and her *Sinfonia for Choirs of Oboes and English Horns, in memoriam John Mack* was premiered at a Severance Hall memorial concert for the late Cleveland Orchestra principal oboist, performed by 52 oboists and English horn players from the Met and Chicago Lyric Opera Orchestras, Cleveland and Philadelphia Orchestras, Los Angeles Philharmonic, and many others. Spring 2007 brought premieres of *Cortège d'antan*, and of *Danses ravissantes*, recorded for the Centaur label. Margi and Scott Haigh's daughter Gabrielle was soprano soloist with the Canton Symphony in April 2006, singing Marvin Hamlisch's *Anatomy of Peace* with the composer present, and won her second Morton Gould Young Composers Award from ASCAP (aged 13!).

**Mark Kaczmarczyk** (BM '89) is the new assistant professor of conducting and director of opera and musical theater at Ithaca (NY) College.

After a sabbatical year directing Houghton College's academic semester in Melbourne, Australia, **Ben R. King** (DMA '85) began his second term as director and associate dean of Houghton's Greatbatch School of Music. During Ben's first term, the School inaugurated MM and MA degrees in music, the result of a \$15 million endowment gift for music—

the largest gift in Houghton's history. Ben is also chair of the National Association of Schools of Music's Committee on Ethics, and vice president of the New York Association of College Music Programs.

Last summer, **John Kramar** (BM '85) was company stage manager of Chautauqua Opera, assisting director Jay Lesenger on *The Marriage of Figaro* and *Vanessa* and directing an opera scenes program with the company's Young Artists. In fall 2006, John directed Britten's *Curlew River* at East Carolina University (dedicating the production to the memory of Richard Pearlman) and his *Midsummer Night's Dream* at Tennessee State University, sang recitals in North Carolina, and judged the Orpheus Vocal Competition in Tennessee.

**Brenda Leach** (MM '83, DMA '87) toured Russia and Latvia last summer, performing at the Sufanov International Music Festival and organ festivals in Sochi and Riga. She recorded solo programs for Radio Classica in Riga and for the NPR affiliate in Scranton-Wilkes-Barre, PA. Brenda is director of orchestral activities and conductor at Towson University, Baltimore.

The music of **Dan Locklair** (DMA '81) continues to be widely performed. So far in 2007, he has heard premieres of *Stirring the Silence* (Virginia Chorale, March 23) and *The Gates of Morning* (Mars Hill College Choir of North Carolina, May 11), and his string orchestra piece *In Memory H.H.L.*, a tribute to Dan's mother (Cleveland Institute of Music Orchestra, April 4). A recent



Koch Classics CD of Dan's *Brief Mass* (1994) and *Pater Noster* (2000) was praised by *Gramophone*, *American Record Guide*, and other reviews.

**James Lowe** (BM '89) conducted the first national tour of the Tony Award-winning musical *The Light in the Piazza*, which played more than 25 cities from Los Angeles to Boston. Jim is music director of Lyric Opera San Diego, and for several years was associate conductor of Houston Grand Opera. He recently conducted concerts with Sir Elton John, Randy Newman, and the Houston Symphony, as well as the Houston Ballet and Wolf Trap Opera. Jim was the keyboardist, guitarist, lead singer, and songwriter of the rock band Backwash for five years, and is writing an original musical. Jim recently married soprano Susan Holsonbake.

In April, **bruce mcclung** (MM '87, MA '89, PhD '95) returned to Eastman from Cincinnati, where he teaches at the College Conservatory, to deliver a paper on Gershwin's *Porgy and Bess* and Kurt Weill's *Street Scene*. bruce recently published *Lady in the Dark: Biography of a Musical* (Oxford University Press, 2007), a chronicle of the writing and production of the famous Moss Hart-Ira Gershwin-Weill musical of 1941. This well-received book recently won a Special Jury Prize in the George Freedley Award Competition of the Theatre Library Association.

**Ragna Sofie Grung Moe** (MM '81) sends greetings to Rochester from Norway, as well as word about her directorship of *Grieg07*, the international 100-year commemoration of the death of Edvard Grieg, based in Grieg's birthplace of Bergen. Information about *Grieg07* and its main project, "The Sound of Norwegian Spring," is available at [www.grieg07.com](http://www.grieg07.com).

In February 2007, the University of Tulsa Symphonic Winds performed *Harrah Centennial March* by **David Moore** (PhD '86), commissioned in 1998 by the Historical Society of Harrah, Oklahoma, and reflecting the town's cultural heritage of Shawnee Indians and Polish immigrants. David recently organized and cataloged the University of Tulsa's archive of the Hungarian-American

musician and international chess competitor Béla Rósz: good use of his experience working in the Sibley Library Special Collections!

**Tom Nazziola** (BM '88) orchestrated Edward MacDowell's *Woodland Sketches* for a New York Philharmonic concert last December featuring Garrison Keillor.

**Dean O'Brien** (BM '88, MM '91) is a sessional viola instructor at the University of Calgary and violist of the Calgary String Quartet, which has performed throughout Alberta, recently broadcast on CBC Radio, and will tour Portugal in spring 2008. Dean also teaches at the Mount Royal College Conservatory, and is artistic director of the Calgary Pro Musica Society. He spends his summers with the Colorado Music Festival Orchestra in Boulder.

Organist **Adrienne Pavur** (BM '87, DMA '96) recently returned from a concert tour of Wales with the Rutgers-Newark University Chorus, performing in Holyhead, Newcastle Emlyn, Ynyshir, St. David's, Abergavenny, and Cardiff.

**Larry B. Peterson** (MM '84) had two compositions published in 2006–2007: *Alley Cat Love Song* for SA and piano, text by Dana Gioia (Neil A. Kjos Music Co.); and *None Other Lamb*, SATB and organ, text by Christina Rossetti (Curtis Music).

*A Camp David Overture (Prayer for Peace)* by **Bruce Craig Roter** (BM '84) received its Washington, DC premiere in June with the Metropolitan-Washington Philharmonic, and was also recently performed by the Carson City Symphony. Bruce adds, "I am the proud (and very busy) father of three girls, including three-year-old twins."

**Suzanne Rouso** (BM '83) was recently appointed director of operations and education for the Portland (ME) Symphony Orchestra. Suzanne was previously director of education at the North Carolina Symphony and personnel manager for the Eastern Music Festival.

**Anne Mascaro Rupert** (BM '89) conducted the Youth Orchestras of Prince William as part of the

World Projects Band and Orchestra Festival at the Kennedy Center in April 2007. The orchestra debuted at Carnegie in June 2006. Anne has been music director and YSO conductor for this organization of six performing ensembles since March 1999.

**Eleanor Sandresky's** (MM '84) *Suite for String Quartet* was premiered on May 7 by Ethel, the quartet specializing in contemporary music. The five pieces, says Eleanor, "were written in various locations, from New York City to Budapest to Hvar Croatia, and revised in 2006 for Ethel."

**Chelsea Tipton II** (BM '86), in his fourth year as resident conductor of the Toledo Symphony, made his debut with the Cleveland Orchestra on January 14, in a Martin Luther King Day Concert. Chelsea adds, "**Joel Tse** (BM '87), our principal flutist with the TSO, performed an outstanding Nielsen *Flute Concerto* on our subscription concert series in February, and **Bill Eddins** (MM '85) conducted a subscription concert in March. Life for Ohio ESM folks is going well!"

## 1990s

**Brady Allred** (DMA '90) was recently promoted to professor of music and director of choral studies at the University of Utah, Salt Lake City. Brady conducts the University of Utah Singers and A Cappella Choir, oversees the graduate conducting program, and is also artistic director and conductor of the Salt Lake Choral Artists. Brady was recently honored with the Superior Achievement Award by the Utah Music Educators Association.

**James Allen Anderson** (x '99) has been director of orchestral activities at the Hayes School of Music, Appalachian State University, since 2002, winning the School's Outstanding Teacher Award in 2005. Last year he led *Carmina Burana* with Hayes musicians and the North Carolina Dance Theatre, headed a tour of Salzburg, Vienna, and Prague by the Appalachian Chamber Orchestra, and released an ACO recording of music by David Maslanka on Albany Records.

**Matthew Ardizzone** (DMA '97) is admission coordinator at the University of Michigan's School of Music, Theatre, and Dance. He continues to collaborate with Los Angeles-based violinist Movses Pogossian and with faculty at UM, including violinist Yehonatan Berick. Matthew's 2005–2006 season included performances in New York, Los Angeles, Detroit, Toledo, and the upper Midwest. In 2006–2007 he performed in Illinois, Michigan, and Massachusetts, and presented a memorization workshop at the 2007 ASTA National Conference in Detroit, "Total Recall: Harnessing the Power of the Mind to Enjoy Playing by Heart."

**Jonathan G. Bayley** (MM '92) has been appointed associate dean of graduate studies, research, and continuing education in the Faculty of Education at the University of Windsor, Ontario, Canada.

**Chindarat Charoenwongse** (MM '93) performed music by Mozart, Schoenfeld, and Dvorák with the University of Central Oklahoma Faculty String Quartet on May 14, 2007, at the Goethe Institute, Bangkok. In June 2006, she performed Beethoven's *Triple Concerto* as part of the celebration of the 60th anniversary of King Bhumibol's accession to the throne. She has been piano division head at the School of Music, University of Central Oklahoma, since 2005.

**Tracy Cowden** (MM '95, DMA '00) is assistant professor of piano and vocal coach at Virginia Tech. Last fall she performed the Shostakovich *Piano Concerto No. 1* with the Chamber Orchestra of Southwest Virginia, and his *Piano Quintet* with the Audubon Quartet. Tracy would love to hear from former classmates: [tcowden@vt.edu](mailto:tcowden@vt.edu).

**Sarah Graves Garner** (BM '96) was recently appointed affiliate faculty, organ, at Simpson College, Indianola, IA. Sarah is also assistant organist at St. John's Lutheran Church, Des Moines, IA.

**Allison (Jewett) Garza** (BM '98) has won the position of piccolo with the Houston Symphony. Her

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The 2007 Festival will also celebrate the 300th anniversary of the death of **Dieterich Buxtehude**, with recitals by Eastman faculty members and a lecture by Professor Emerita **Kerala J. Snyder**, author of *Dieterich Buxtehude: Organist in Lübeck* (University of Rochester Press).

[www.esm.rochester.edu/EROI/festival-2007](http://www.esm.rochester.edu/EROI/festival-2007)



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husband of two years, Jeff Garza, plays principal French horn in the San Antonio Symphony.

**Amy L. Getter-Santos** (BM '97) and her husband Radames Santos, a professional violinist, welcomed Gabriel Michael Santos on February 15, 2007. He joins big sister Ellie, age six. The family lives in Columbia, MD.

**Rick Hand** (BM '94) writes to *Notes* for the first time, telling us: "My wife, Heather, and I recently welcomed our fourth child. Kaitlyn Emily Hand was born on January 5, 2007. Her siblings—Haley, Lindsay, and Tristan—all adore her. I am a vocal music teacher at the School for Creative and Performing Arts in Cincinnati, and have been the music department chair for the past two years."

**Richard Hermann** (PhD '94) was promoted to full professor at the University of New Mexico, where he is coordinator of the music theory and composition programs. The Del Sol Quartet premiered his *Gerunds and Participles*, an open folio for string quartet (2006–), in March, and the Albuquerque Philharmonic premiered his *Fantasia for Violin, Cello, and Orchestra* (2007) in May. In March, Richard delivered "Boundaries Transgressed: Text-Painting in Dido's Lament" before a joint session of the Rocky Mountain Chapter of AMS and the Rocky Mountain Society for Music Theory. Richard will be on sabbatical during 2007–2008, writing a book on voice-leading and fulfilling several commissions.

**Miranda Loud** (MM '94) is a professional organist, and has begun a career as a professional singer. She is also founder and artistic director of Rialto Arts, Inc., a not-for-profit concert-producing organization, which interweaves environmental concerns and nature-related multi-media with music of many genres.

**Susan Sievert Messersmith** (MM '92) recently performed a recital of trumpet music with pipe organ (played by Gen Bolena), including a selection by **Dean Sorenson** (BM '92), as part of the "Music at St. Helena's" Concert Series in Beaufort, SC. Susan joined the Charleston (SC) Symphony

Orchestra in 1993, and is on a one-year leave of absence to spend more time with her family.

**Robert Moody** (MM '91), music director of the Winston-Salem (NC) Symphony, was recently appointed a resident conductor for the 2007 Eastern Music Festival. Robert's duties include preparing and conducting weekly concerts by the student musicians of the Festival Orchestra.

Pianist/harpsichordist **James J. Myers** (BM '90) is director of collaborative arts at the School of Music, University of Tennessee at Knoxville. He also serves as music director of UT Opera Theater. He was featured in Corigliano's *Three Hallucinations* with the Knoxville Symphony, and in Handel's *Messiah* at the Cystral Cathedral, Garden Grove. James has been a guest lecturer at Fuller Theological Seminary in Pasadena, CA, and with local MTNA chapters. Last summer he was principal coach of Operaworks Summer Festival in Los Angeles. He took part in chamber orchestra concerts in Barcelona and Madrid this spring, and is performing in Baroque concerts throughout Europe and the United States in 2007. James cycles, hikes, and camps with his pals in Great Smoky Mountains National Park, and can be found at village pubs, taking in live Appalachian bluegrass over a pint of stout.

In Fall 2006, **Marilyn Nonken** (BM '92) was appointed director of piano studies at New York University's Steinhardt School. She recently released CDs of Charles Wuorinen's *Adapting to the Times* and *Matrix* by **Louis Karchin** (BM '73). At the 2006 Festival d'Automne in Paris, Marilyn performed works written for her by Pascal Dusapin and Jason Eckhardt. She continues to perform with Ensemble 21 (New York) and Elision (Melbourne).

**Denise Ondishko** (PhD '91) teaches general music at Churchland Elementary School, Portsmouth, VA. She loves teaching children how to write their own songs, recorder melodies, and group drumming patterns. For the past three years she has received grant funding to help a select group of children create their own musical theatre works—



including characters, dialogue, music, dance, and set design! This year's work, *Life Without School*, was premiered on January 9, 2007.

**Jill (Beatty) Pruszyński** (BM '97) writes that she "earned a second degree—BS in nursing—from the University of Pittsburgh in August 2006. I began work in October at the University of Pittsburgh Medical Center's Neuro Intensive Care Unit. And I'm playing cello on the side in the Edgewood Symphony. Strange changes, I realize. :)"

**Keith Redpath** (BM '93) played Mozart's *Violin Concerto No. 4*—with Keith's own cadenzas—in the Amarillo Symphony Orchestra's 2006 New Year's Eve Gala Concert.



**Jonathan Talbott**

Violinist **Jonathan Talbott** (BM '92) has lived in the Netherlands for the past 12 years. He is married to **Nancy Mayer** (MM '90); they have two children, aged 5 and 3. As co-director of the violin consort Ensemble Braccio, Jonathan's research into early violins, their repertoire, and playing styles has led to acclaimed concerts and recordings. (See "Alumni on CD," p. 26)

**Kiri Tollaksen** (BM '92) was a visiting artist at Indiana University's Early Music Institute during 2005–2006, and adjunct lecturer in music (cornetto) for 2006–2007. In December 2005, she recorded a program of Christmas music by Praetorius with Apollo's Fire (Koch Classics). In 2006, she recorded "Ragtime Detroit!" with the River Raisin Ragtime Revue (Stomp Off Records), and Lambert's *Missa super Dominus Regnavit* with La Fenice in Belgium. During 2005–2006, Kiri presented lecture-recitals at Indiana University, Michigan State, Cincinnati College-Conservatory, University of North Texas, and Yale. She performed at the

Bloomington Early Music Festival in May, and taught at the Amherst Early Music Festival in July. Kiri also maintains a teaching studio in Ann Arbor.

**Greg Yasinsky** (DMA '95) premiered his *Concertino for Flute and Orchestra* with his wife, Ann Marie, as soloist and the Washington-Idaho Symphony in November 2006; Ann also soloed in a March 2007 performance with the Coeur d'Alene Symphony (ID). *Concertino* was the required piece in the Flute Division for the Musicfest Northwest Young Artist Competition; the winner performed it with the Spokane Symphony in May 2007. Other recent commissions include *Granite State* (2007 New Hampshire All State Honors Jazz Band), *Jazz Mass* (St. Paul's Episcopal Church, Salem, OR, June 2006), and *Jazz Fantasy* (Mid-Columbia Chamber Orchestra, WA, premiered May 2006 with Greg as saxophone soloist). Greg has published more than 130 compositions played worldwide. He is Meyer Distinguished Professor of Music and Coordinator of Jazz Studies at Washington State University.

## 2000s

**Jacob Bancks** (MM '06) is a finalist in Charter 300, the Annapolis Symphony Orchestra's competition to write a piece reflecting the spirit of the city. Each winner (chosen from 111 applicants) receives \$5,000 and a premiere by the ASO next season. On a visit to Annapolis, Jacob described the inspiration for his new piece to the *Baltimore Sun*: "The voyages across the water people have taken from all over the world, to see this beautiful city."

**Korey Barrett** (DMA '05) writes, "For the past few years I have been resident artist coach at the Minnesota Opera, and in fall 2006 was appointed assistant professor/vocal coach at the University of Oklahoma." Korey coached at the Des Moines Metro Opera in summer 2006 and 2007, working on operas from *Giulio Cesare* to *Nixon in China*.

In October, **Ruth Bennett** (BM '02) was one of 34 harpists selected from around the world to participate in the 16th International

Harp Contest in Israel. On December 9, she made her New York debut in Carnegie's Weill Recital Hall, then immediately joined the Metropolitan Opera Orchestra for a three-week tour of Japan. Ruth is a freelance harpist in New York, and subs frequently in Broadway pit orchestras; she is also part of the Open Gate Ensemble, which presented a concert of music by **Gregory Mertl** (MA & PhD '05) in January.

Soprano **Nicole Cabell** (BM '01) received international attention in December 2006, when she sang in Gounod's *Roméo et Juliette* at Berlin's Deutsche Opera on a few hours' notice, replacing Angela Gheorghiu. In May, Nicole appeared with the Indianapolis Symphony Orchestra in Brahms' *German Requiem* and in a program of arias by Gounod, Charpentier, and Donizetti—which you can hear on her new Decca CD *Soprano* (see "Alumni on CD," p. 25).



**Drake Danzler and Alta Boover**

**Drake Dantzler** (MM '04) and **Alta Boover** (MM '02) were married last fall in Central Massachusetts. **Amy Van Looy** (BM '00, MM '02), **Ali Gradey** (MM '02, DMA '05), **Liz Brooks** (MM '02), and **Oliver Henderson** (MM '03) were in the wedding party. Also attending were **Robin Bricker** (MM '01) and **Erin Snell** (MM '03). Drake and Alta completed their doctoral degrees in opera at the University of Texas this year, and have performed together with Ohio Light Opera and Austin Lyric Opera. Drake sang Ernesto in *Don Pasquale* on tour with Opera Iowa and is spending the summer with Des Moines

Metro Opera; Alta played Ruth in Opera Carolina's *Pirates of Penzance*.

As a member of the New England Conservatory's New England Horn Quartet, **Kristen Dirmeier** (BM '04) is receiving acclaim, awards, and many performances. The Quartet was named an Honors Ensemble at NEC, performed Schumann's *Konzertstück* with the Boston Civic Orchestra in 2005, and received an NEC Performance Outreach Fellowship in 2006.

**Julie Fagan** (BM '05) was recently named substitute principal horn of the San Diego Symphony Orchestra.

**Margaret Gawrysiak** (MM '05) is in her second consecutive year as a Glimmerglass Opera Young American Artist, playing Juno in Offenbach's *Orpheus in the Underworld* and giving a recital in Cooperstown, NY. Margaret was also a regional finalist in this year's Metropolitan Opera National Council Auditions.

**Anna Gerrish** (MM '02, '03) is assistant department chair at the Levine School of Music's Early Childhood and Elementary Music Department.

**Eric J. Goldman** (BM '02) is corporate and foundation relations manager in the Development Department of Southeastern University, Washington, DC. "I am the first person to ever hold this job," Eric writes, "and will be building their corporate and foundation program from the ground up. To be sure, it is incredibly exciting and challenging all at the same time."

**Jennifer Graham** (BM '04) released her debut album, *The Inner Revolution* (Spark the Fire Records), this spring, under the performing name Kira Fontana. The album features original songs and compositions performed by Jennifer/Kira with **Ryan Ferriera** (BM '02) on guitar, **Malina Rauschenfels** (BM '01) on cello, **Ike Sturm** (MM '03) on bass, **Mary Jo Stilp** (BM '00) on violin, **Jason Treuting** (BM '99) on percussion, and **Lawson White** (BM '99) on drums. For samples, visit [www.myspace.com/kirafontana](http://www.myspace.com/kirafontana).

**Angelique (Jacob) Hackett** (BM '04, MM '06) and **Andrew Hackett**

(MM '05) were married August 27, 2006 in Canandaigua, NY, and now live in St. Paul, MN. Andrew is organist at Hennepin Avenue United Methodist Church in Minneapolis and at the University of St. Thomas in St. Paul. Angelique sings for the Cathedral of St. Paul, and is auditioning for opera apprentice programs.

After teaching in 2006–2007 as an assistant professor of theory and composition at Syracuse University's Setnor School of Music, **Vera Ivanova** (PhD '07) accepted a tenure-track position as assistant professor of music at Chapman University, Orange, CA.

**Penny Johnson** (BM '00, MM '03) completed her DMA in piano performance at Manhattan School of Music, where she received the Helen Cohn Award, given to an outstanding graduate of the doctoral program. Penny recently accepted a part-time teaching position at Long Island Conservatory.

**Julianne Kirk** (MM '03, DMA '06) is assistant professor of clarinet at the Crane School of Music, SUNY Potsdam. She is coordinator for the Potsdam Single Reed Summit and assistant director of the Crane Clarinet Choir, and is a member of the Aria Woodwind Trio. During summer 2006, she was a guest artist at the Oklahoma Clarinet Symposium in Norman, OK, and the International Clarinet Association Conference in Atlanta. Julianne served on the faculty of the 2006 Aria International Summer Academy, and is on the faculty of the Crane Youth Music Program and Blue Lake Fine Arts Camp.

**Alison Lowell** (BM '06) writes: "In October 2006, I was selected as principal oboist in the Weill Music Institute's Young Professional Training Workshop, *Reich on Reich*, at Carnegie Hall. As part of Steve Reich's 70th birthday celebration, I performed in his piece *City Life* at Zankel Hall."

**Liza Malamut** (BM '06) writes, "My quartet, Elatio!, were visiting artists at this year's Bloomington Early Music Festival. The quartet, made up of two sackbuts, shawm, and dulcian, performed a concert of 16th-century works from Seville. Robert Weimkin of

Piffaro, the world-renowned Renaissance band, was a special guest."

**Jun Qian** (MM '01, DMA '06) is assistant professor of clarinet (tenure-track) at St. Olaf College, MN.

Pianist **Thomas Rosenkranz** (MM '01, DMA '06) recently toured China as a soloist with the Oberlin Orchestra, and served as a juror for the 2007 Oberlin International Festival and Competition. At the International Festival of Carthage, he performed with the Arab band Le Minaret et la Tour and the Vienna Opera Orchestra. He also gave recitals at Tianan College of Arts and Technology (Taiwan), Samford University, Princeton University, and in Maui's Ebb and Flow Arts Series. Tom is on the faculty of the University of Hawaii, and is head of piano studies at the Cortona Contemporary Festival in Italy.

**Br. Jonathan Ryan, CRSJC** (MM '06) won first prize in the 2006 Arthur Poister and John R. Rodland Competitions, and the \$3,000 scholarship prize in the 2006 Peter B. Knock Memorial Scholarship Fund. In May 2006, Br. Jonathan earned associateship and choirmaster certifications from the American Guild of Organists, who awarded him the Choirmaster Prize for the highest national score in the choirmaster exam. Br. Jonathan has entered the Canons Regular of St. John Cantius, a Roman Catholic men's religious order with a charism of sacred liturgy, arts, and catechesis and an extensive music program, founded in 1998 at St. John Cantius Church, Chicago.

**Micaela Schmitz** (DMA '03) is editor of the magazine *Harpsichord and Fortepiano*. The magazine is not limited to those instruments; items on clavichords, early organs, and other keyboards, as well as contributions, comments, suggestions, and review items, are welcomed at [earlymusica@permutation.com](mailto:earlymusica@permutation.com).

In June 2006, **Nicolas Schneider** (BM '03) received a master's degree in conference interpretation from the École Supérieure d'Interprètes et Traducteurs at the Sorbonne. "My second contract as a professional interpreter was for the Centre Acanthes contemporary music festi-

val in Metz, France, where I provided simultaneous interpretations of the talks and analysis sessions. My musical training proved ideal preparation for life as a conference interpreter."

**Chad Schumacher** (MM '07) was recently appointed piano instructor at The Music School in American Fork, UT, where he'll be in charge of expanding the piano program.

**Melanie Sehman** (DMA '06) teaches percussion and world music at CUNY's Queensborough Community College.



**Brian Shaw and Paula Clary**

**Brian Shaw** (MM '04) and flutist **Paula Clary** were married on May 28, 2006, in New Harmony, IN. Brian's original music for the ceremony was played by an 11-piece trumpet ensemble that included **Eli Asher** (MM '02), **Andy Cheetham** (DMA '04), **Dan Davis** (MM '04), **Steve Marx** (MM '05), and **Jason Price** (MM '04, DMA '05)—with Professor **James Thompson** as soloist! Other alumni at the wedding included **Mike Hay** (MM '03), **Erica Johnston**, and **Melissa Kelly** (MM '02). Brian is a doctoral fellow at the University of Texas, and also plays for the Austin Lyric Opera. In March 2006, Brian performed a series of recitals of new music for trumpet, in Texas, Oklahoma, Indiana, and Illinois. The program included music by **Joseph Turrin** (MM '06), **Michael Hay** (MM '03), and ESM Associate Professor **Dave Rivello** (MM '89).

**Kate Sheeran** (BM '02) was recently named associate director of the Preparatory Division of New York's Mannes College of Music.



**Faith Sherman**

**Faith Sherman** (BM '03) won the \$10,000 first prize in Houston Grand Opera's Eleanor McCollum Vocal Competition. Faith is now in her second year with the Juilliard Opera Center, where she sang Clytemnestre in Gluck's *Iphigénie en Aulide* in February and Ramiro in Mozart's *La finta giardiniera* in April. Faith is a Filene Young Artist at Wolf Trap Opera this summer, and will join the Houston Grand Opera Studio as a Young Artist in September.

In January 2007, **Marisol Taub** (BM '06) won the job of co-principal bassoon with the Yucatan Symphony Orchestra, Merida, Mexico.

**Colin Tribby** (MM '06) premiered *Killers of the Dream*, written for him by **Marco Alunno** (PhD '07), in Kilbourn Hall on April 5, 2007. Funded by the Hanson Institute, the work is written for one percussionist who plays and sings from a variety of set-ups. Colin was recently awarded a second Commissioning Grant from the Hanson Institute for another vocal/percussion piece, by North Carolina composer Justin Poindexter. 2007 marks Colin's third season with the Open Dream Ensemble.

**W. Lee Vinson** (BM '05) has been named section percussionist with the Boston Symphony Orchestra. He begins full time with the BSO in September 2007, primarily as the orchestra's snare drum specialist.

**Zachary Wadsworth** (BM '05) was awarded a 2007 Charles Ives Scholarship from the American Academy of Arts and Letters. Zach also won the 2007 Long Leaf Opera One-Act Opera Competition for *Venus and Adonis*, which was performed in June by Long Leaf Opera, Chapel Hill, NC, on a double bill with Walton's *The Bear*.

**Julian Welch** (BM '06) was awarded the position of fourth horn in the Louisiana Philharmonic Orchestra, New Orleans.

**Yin Zheng** (DMA '06) was appointed assistant professor of piano (tenure-track) at Oakland University, MI.



# FACULTY NOTES

Professor of Piano **Tony Caramia's** "Jazz Teaching Tips and Resources" was the cover story of the Spring 2007 *Keyboard Companion*. Tony was a featured teacher and artist at the 2007 National Conference on Keyboard Pedagogy.

Assistant Professor of Voice **Kathryn Cowdrick's** 2007 performances included the Witch in *Hansel and Gretel* (Augusta Opera), Marcellina in *Le Nozze di Figaro* (Arizona Opera), and Berta in *Il Barbiere di Siviglia* (Florentine Opera). Kathryn and her husband, Associate Professor of Voice **Robert Swenson**, presented at the *Classical Singer Convention* 2007.

**Donna Brink Fox**, Eisenhart Professor of Music Education, was recognized at the Rochester Philharmonic Orchestra's "Outstanding Music Educator" awards in May. Donna was given a special award for contributions to the community.

In April 2006, Professor of Bassoon **John Hunt** became a regular member of the Dorian Quintet, and has performed with them throughout the country. In January 2007, John gave a master class and recital at the University of Memphis, and he con-

tinues as an artist/faculty member at the International Festival Institute at Round Top (TX). In April, John premiered Scott McAllister's *Concerto Polango* with Boston Symphony oboist John Ferrillo and the Waco Symphony Orchestra, conducted by Stephen Heyde. John and his esteemed former teacher, **K. David van Hoesen**, are developing an updated reed profiler.

Associate Professor of French **Timothy Scheie** recently published *Performance Degree Zero: Roland Barthes and Theatre* (University of Toronto Press, 2006), considering the writings of the French author and critic to explore live performance's resistance to theoretical and critical discourse.

**David Temperley**, Associate Professor of Music Theory, published *Music and Probability* (MIT Press) in January 2007. David's book, exploring music perception and cognition from a probabilistic perspective, has already been praised as "Accomplished and imaginative" and "first-rate."

**ON THE WEB** For regular updates on Eastman faculty members' concerts, lectures, publications, and other activities, visit [www.esm.rochester.edu/faculty](http://www.esm.rochester.edu/faculty).



Zvi Zeitlin, Distinguished Professor of Violin, celebrated 40 years at Eastman with a Kilbourn Hall recital on January 21 of music particularly associated with him. Before that, he returned to Russia, which he had not seen since his family brought him to America at the age of 2, taking part in the Ars Nova Music Festival. Zvi gave a recital in Moscow, and a master class—in Tchaikovsky's former home! Zvi told the *Rochester Democrat and Chronicle*: "I'm constantly rethinking and revising. I don't believe in freezing any interpretation. And teaching definitely helps: I've learned a lot from my students."

PHOTOGRAPH OF ZVI ZEITLIN COURTESY OF ARS NOVA MUSIC FESTIVAL

## Eastman faculty on CD



2007 marks the 300th anniversary of the death of the Danish composer Dieterich Buxtehude (1637–1707), the organist whom J.S. Bach walked a hundred miles to hear. Buxtehude's stature as a composer for organ is revealed in *Dieterich Buxtehude and the Mean-Tone Organ, Volume 1* (Loft 1990/91), a two-CD set by Professor of Organ **Hans Davidsson**. This is the first installment of Davidsson's seven-CD project to record all of Buxtehude's organ works on a large mean-tone organ, as opposed to a more modern, well-tempered instrument. For more information see [www.gothic-catalog.com](http://www.gothic-catalog.com). (Buxtehude's life and music will also be a focus of the 2007 EROI Festival; see ad on p. 29.)



Russian string quartets are well served on recent CDs by Eastman-based quartets. Tchaikovsky's First Quartet is famous, thanks to its tuneful and popular *Andante Cantabile* movement, but his other two string quartets are much less frequently performed. The **Ying Quartet** offers all three, plus Tchaikovsky's ebullient string sextet *Souvenir de Florence*, on Telarc 80685—a two-CD set offered for the price of one.



Tchaikovsky's Third Quartet is performed by the Kopelman Quartet, led by Professor of Violin **Mikhail Kopelman**, in a January 2006 concert from London's Wigmore Hall (Wigmore Hall 10). It's coupled with Schubert's "Death and the Maiden" Quartet, in readings described by *Fanfare* as "in a fervid style, rich in tone and boldly expressive." The Kopelman Quartet is also heard in a recent CD of Prokofiev's Second and Shostakovich's Third and Seventh Quartets (Nimbus 5782), of which *Fanfare* wrote simply, "These performances are right on the mark."



# STUDENT NOTES

**Megan Bledsoe**, a native of Alaska and a student of Kathleen Bride, won the Young Alaskan Artist Competition. Besides winning a cash prize and attendant publicity, Megan will play a solo recital in August 2007.

**Beata Golec**, a student of Rebecca Penneys, is participating in the New England Conservatory's Summer Institute for Contemporary Performance Practice. She won second prize in the 2007 Bradshaw and Buono International Piano Competition, performing in a May recital at Carnegie Hall. Beata also performed in the Gala Concert for the Make A Wish Foundation on April 21, 2007, in Niagara Falls.

DMA candidate **Andres Gomez-Bravo**, a student of Rebecca Penneys, was recently offered what he calls "my dream job": a full-time piano teaching position at EAFIT University, Medellin, in his native Colombia. Andres's fellow faculty members will include the renowned pianist Blanca Uribe.

Eastman choral conducting students made an impressive showing at the March 2007 ACDA National Convention in Miami.

**Jason Holmes** won first place in the undergraduate division of the Student Conducting Competition, and master's student **Jill Long** placed as a finalist in the graduate division.

This year Eastman fielded an impressive four winners of Fulbright Awards. **John Koslovsky**, Ph.D. candidate in music theory, was

awarded a Fulbright grant to research Felix Salzer, an Austrian-born musicologist, in Vienna, Austria. **Adam Peithmann**, bachelor of music candidate in organ performance (2007), was awarded a Fulbright grant to study the organ works of Dietrich Buxtehude on North German Baroque instruments with Professor Harald Vogel at the Hochschule für Kunst in Bremen, Germany. **Anton (TJ) Gräsch**, a bachelor's degree candidate in voice (2007), received a Teaching Fulbright. He will travel to Austria to teach English in an Austrian university/high school. And alumnus **Jay Kacherski** (MM '05) was awarded a Fulbright grant to spend a year in Mexico City, researching, studying and performing contemporary Mexican classical guitar music at the Escuela Nacional de Musica (National School of Music).

**Michael Lee**, a senior who has studied with Robert Morris and David Liptak, won the Hanson Young Composer Competition of Society for Chamber Music in Rochester for his *Dance Preludes* for violin, clarinet, cello, and piano. The Society will perform Michael's piece during the 2008-2009 season. Michael has already won awards for his composition and his trumpet playing. His *Variations* will be recorded by the Tragu-Mures Philharmonic Orchestra, Romania.

**Maggie Lubinski**, a student of Mikhail Kopelman, played Saint-Saëns's *Violin Sonata No. 1* for the Stradivari Society of Chicago's master class. Philippe Quint and Vadim Gluzman (shown here with



Philippe Quint, Maggie Lubinski, and Vadim Gluzman



Among the students recognized at the 2007 Eastman School Commencement were this year's Teaching Assistant Award winners (clockwise from top): Daniela Mineva; Chih-Huan Wu; Louima Lilite; and Margaret Billin.

Maggie) were the coaches. Eun Mi Ko served as pianist. Other Kopelman students participating in the master class were **Muneyoshi Takahashi** and **Hyo-Jin Min**.

**Jonathan Michie** (current MM student) and **Debra Stanley** (BM '04), both students of Carol Webber, were the top two winners in Division One of the Lotte Lehmann Foundation CyberSING 2006 Competition. Jonathan also won first place in the Orpheus Voice Competition, held annually in Memphis, TN.

**Kola Owolabi**, a student of Hans Davidsson, has been appointed university organist and assistant professor of music at Syracuse University. His responsibilities include teaching organ lessons, music theory, and ear training courses at the Setnor School of Music. He will play for weekly services and special events at Hendricks Chapel, and coordinate the Malmgran Concert Series.

**Johanna Siebert** (MA '89 and current PhD student in music education) won an Outstanding Adult Student Award from Rochester Area Colleges Continuing Education (RACCE). Johanna is curriculum supervisor of music for the Webster (NY) Central School District.

**Jeremy Siskind** was second place winner in the University of Western Florida/Phillips Jazz Piano Competition, held at Pensacola Jazzfest in April 2007.

## Ensembles

Flutist **Judy White**, a student of Bonita Boyd; oboist **Anna Petersen**, a student of Richard Killmer; and pianist **Cara Johnson**, a student of Rebecca Penneys, performed in the final round of the 2007 Coleman Chamber Music Competition. Their program comprised trios by J.S. Bach, Thea Musgrave, and Madeleine Dring.

Eastman student ensembles were an important part of the *Darfur/Darfur* exhibit at Rochester's George Eastman House earlier this year, performing music during the installation on Sunday afternoons in March and April. Groups taking part were **Trio Schema**, **Ossia**, and **Undertones Wind Quintet**. Graduate student **Philip Borter** performed Bach's *Cello Suites Nos. 1 and 2*. The students' participation was made possible by Eastman Associate Professor of German Reinhild Steingröver.



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## Old friends and lots of love

Before he became a Grammy and Emmy-winning composer and performer, Chuck Mangione was an Eastman student (BM '63) and teacher (1968-1972). One honor Chuck hadn't yet received was an Alumni Achievement Award, but on May 27, Jamal Rossi presented a visibly moved Chuck with the award. To read more about the occasion, visit [www.esm.rochester.edu/experience/showcase\\_jun\\_2007.php](http://www.esm.rochester.edu/experience/showcase_jun_2007.php).



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