

NOTES



SUMMER 2008

FOR ALUMNI, PARENTS, AND FRIENDS OF THE EASTMAN SCHOOL OF MUSIC

FROM THE DEAN

Composing our future

A DOMINANT THEME today at Eastman is transformation, not only in the work we do (and how we do it) but also of the house in which we live. Nowhere was this more evident than in two recent and quite remarkable announcements: the Eastman Kodak Company's \$10 million commitment toward the Eastman Theatre Renovation and Expansion Project (upon completion, our main performing hall will be called "Kodak Hall at Eastman Theatre"), and the Davenport-Hatch Foundation's \$2.9 million commitment to building the new 230-seat Hatch Recital Hall in our new addition. Both gestures will transform the workplace for Eastman students, faculty members, and the visiting artists who use our "play-space" to empower George Eastman's vision.

Fundamental to this transformative work is our community of the whole—faculty, staff, students, parents, patrons, alumni—bound together by a common impulse. Communities are built of partnerships, and nowhere has our partnership with the Rochester Philharmonic Orchestra been more evident or meaningful. The RPO is not only a performing and teaching partner (the RPO performs in the Eastman Theatre, and many RPO musicians are on our faculty), but our considerable fund-raising for the Eastman Theatre Renovation and Expansion Project will continue to manifest itself by the Eastman School of Music and the RPO sharing this opportunity.

Our strategic plan, *Empowering the Eastman Advantage*, was completed this spring. It charts a burst of motivating action steps that challenges us to exhibit not only vision but also execution. True to the times, our vision's success will require the energies and ambitions of the entire Eastman community, and, in fact, of the global music village in which Eastman has been a leadership player. In one respect, we're motivated more by a common energy than a common "thing," so we're banking on our community to join in propelling us to Eastman's appropriate dimension. Our ambition is worthy of resource and energy commitment on a leading scale. Why? Because Eastman is about leadership. For the whole Eastman community, there will be no more thrilling collaboration.

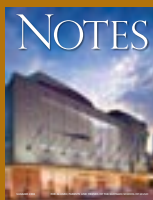
Join us.



Douglas Lowry

NOTES

Volume 26, Number 2
Summer 2008



EASTMAN NOTES ONLINE Starting with this issue, *Eastman Notes* will be available in an online edition, available at www.esm.rochester.edu.

Alumni will soon have the option to read *Notes* **online only** and opt out of receiving the printed edition; watch for our Winter 2009 issue for full details.

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UNIVERSITY of ROCHESTER



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PHOTOGRAPH BY GELFAND-PIPER PHOTOGRAPHY (JOHN BECK DRUMSET)



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ON THE COVER: The view from Swan Street: A dramatic sky highlights this rendering of the proposed Eastman School/Theatre addition, designed by Chaintreuil | Jensen | Stark Architects of Rochester. (Rendering courtesy of Chaintreuil | Jensen | Stark Architects, LLP)

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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.



David Oistrakh

Coming Events

September 19–20, 2008

- *Music & Globalization*: symposium and concerts

October 10–12, 2008

- David Oistrakh Festival: Centenary tribute to the great Russian violinist

October 16–20, 2008

- EROI Festival 2008: Inauguration of the Craighead-Saunders Organ at Christ Church (www.esm.rochester.edu/EROI)

October 16–19, 2008

- Eastman Weekend/Meliora Weekend: Including presentations by **Charles Strouse** (BM '47) and **Samuel Adler** and a concert by Eastman Philharmonia and Eastman Wind Ensemble. Check updates at www.esm.rochester.edu/eastmanweekend.

November 6–9, 2008

- Eastman Opera Theatre: Britten: *The Turn of the Screw*

Detail of the Craighead-Saunders Organ at Christ Church.



EASTMAN WEEKEND

~ October 16–19, 2008 ~

MELIORA WEEKEND

There is something for everyone!

Reunion gatherings, academic symposia, family events, student performances, anniversary celebrations, and so much more. For complete weekend details, visit www.rochester.edu/melioraweekend. Registration begins in early August: look for materials in the mail this summer.

EVENTS INCLUDE

A Conversation with Charles Strouse (BM '47)

Three-time Tony Award winner for his scores for *Bye Bye Birdie*, *Applause*, and *Annie*

Samuel Adler Tribute Part of a year-long 80th birthday celebration for the composer and former Eastman faculty member

Dedication of the Craighead-Saunders Organ

Part of the annual Eastman Rochester Organ Initiative (EROI) Festival

Concert by Eastman Philharmonia and Eastman Wind Ensemble

Events with jazz legend Dave Brubeck, who will receive an honorary doctorate.

River Campus Events:

Keynote address by **Anderson Cooper**, comedy from **Stephen Colbert**, an appearance by **Jonathan Franzen**, and much more.

OFFICE OF ALUMNI RELATIONS

877-MELIORA (877-635-4672)

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More Memories: Hanson and Hendl, Mariano and Milan

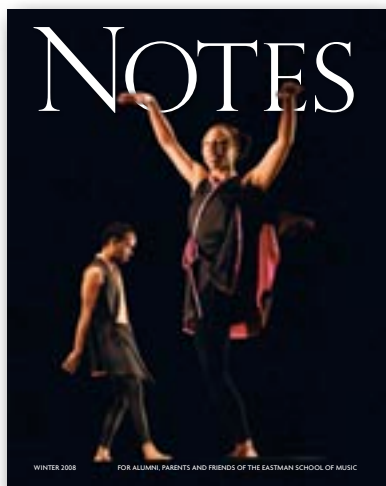
WHILE I DID not have any classes with Howard Hanson during my graduate studies at ESM, there were a number of occasions where I had contact with him, one of those occasions being extremely important.

... There was one instance where Dr. Hanson saved my bacon. My wife and I had applied for independent Fulbright Scholarships. We had applied to study with Anton Heiller in Vienna, Austria. My family was German, and my grandmother had even taught me to read the Fraktur, when I was in elementary school. That made no difference to the Fulbright Commission. I was supposed to attend the Goethe Institute to improve my German! I appealed directly to Dr. Hanson. He looked up my record and went to bat for me. One does not forget these things.

The day before Dr. Hanson was to leave for Maine for the summer, he wrote to the State Department on my behalf, pointing out that this was unfair on the face of it and that some mistake must have been made and should be corrected. I received a call later from the State Department, saying that a mistake had been made, that they would make amends, and all would be well. That brought a huge sigh of relief to us, and we both studied in Vienna and have lived happily ever after ... thanks to Dr. Hanson.

GEORGE E. KLUMP (DMA '62)
La Crescenta, CA

THE ARTICLES CONCERNING the passing of Walter Hendl and Joseph Mariano within a few months of each other made me recall a rather touching incident that occurred during Hendl's first concert with the Rochester Philharmonic. At the beginning of the second half, Hendl stepped off the podium, walked over to Mariano, and spoke to him in a voice that was inaudible to most of the orchestra (I was in the back stands of the viola section). Later I learned that Mariano was ill with a high fever but nevertheless played the concert. Hendl's words were apparently of great thanks. Hendl, by the way, conducted



the very demanding program superbly, entirely from memory. The recollection of him precisely cueing the complex entries of the extensive fugato in the second movement of the Hindemith *Symphonic Metamorphosis* remains to this day.

THOMAS D. DUNN (BM '64, MA '66)
Silver Spring, MD

I ENJOYED READING the tribute to Milan Yancich. There were a few little discrepancies, however. I was his colleague in the Rochester Civic and Philharmonic Orchestra from 1955 to 1966, except for January 1962 to December 1964, when I was in the West Point Band. I was the fourth horn (1955–59), the second horn (1959–61, 1964–65) and third horn (1961–January 1962, 1965–66). Milan was in and out of the orchestra at various times from 1954, not 1953. He was third horn from 1954–61, January–May 1962, and 1964–65), and fourth horn from 1965 onward. Although he was the principal horn of the Columbus Philharmonic from 1946–48 (not 1946–51), he was only assistant first horn of the Chicago Symphony Orchestra (1948–51) and third horn of the Cleveland Orchestra (1951–52).

Milan was a dear man and we shared many fine moments together, including sharing a trunk on the Philharmonic's tour of April 1956. We kept in touch over the years, and my last communication was Christmas 2006, when he said, "I keep busy with new publications and still stumbling through Grade II

piano. I could be arrested for my horn warm-ups. All well otherwise. Cheers! Milan." His wife, Pauny, is a wonderful lady, and we try to stay in touch with her.

NORMAN SCHWEIKERT (BM '61)
Washington Island, WI

A bassoon boo-boo

I WAS PLEASED to see the group picture from David Van Hoesen's tribute weekend last November. Many of the participants traveled great distances to be part of the celebration. However, I was very disappointed that only Mr. Van Hoesen and John Hunt were identified. The people in the picture represent all three decades of Mr. Van Hoesen's illustrious career, and we *are all alumni* of the Eastman School.

JEANNE COONAN (BM '74)
(pictured in the second row behind Mr. VanHoesen and next to John Hunt)
Fairport, NY

We hoped to print all 30 names with this Notes piece as well, but we couldn't have the photo as large as we wanted and include the long list as well. Our apologies to all the ESM bassoonists involved!

Three generations of Eastman

IN REPORTING ON Margaret Kvamme's debut album, *Sevenfold Gifts*, you mistook me for my daughter, Eleanor (MM '84 in piano), thereby removing forty years from my age. While I did feel invigorated by the compliment, I do feel obliged to tell you that I actually earned my Masters in Composition in 1944 under Dr. Hanson and a minor in organ with Harold Gleason; and that I am now 87 years old.

My father, Charles Vardell, also had a degree from Eastman, where he earned a PhD in composition. He and Hanson had been fellow students at the Institute of Musical Art in New York before it became Juilliard; so when Dad wanted to get advanced music degrees later in life, he turned to his old friend. This means that we are a three-generation

Eastman family, and I'm wondering if there are any others out there. It's Charles Vardell (PhD '40), Margaret Vardell Sandresky (BM '44), and Eleanor Sandresky (BM '84). I absolutely loved Eastman and have cherished the memories of my teachers and friends. My training there has been invaluable to me.

MARGARET VARDELL SANDRESKY (BM '44)
Winston-Salem, NC

A welcome to Professor Katherine Ciesinski

IN SEPTEMBER 1978 I started as a freshman vocal student at Eastman. I was more than lucky to have an important vocal union with Jan DeGaetani. Two years before Jan left us in 1989, the phone rang in my New York City apartment, and it was Jan. I was puzzled. After I graduated, we remained very close. We wrote to each other often, but on the whole, I was the one who made the phone calls. Jan was not one for small talk. She came out with whatever was on her mind, whether you wanted to hear it or not. In this case I was ecstatic! Jan said, "Janie, first of all I have to tell you that I really should not be calling you, but ... I wanted to be the one to tell you that (slight pause) you're going to Marlboro this summer." I still remember her telling me how proud she was. Shortly after, this famed mezzo-soprano fell ill, so this was important. Jan would never know of the other major musical offerings that came my way in the years to follow.

The reason I started with this story is because I met mezzo-soprano Katherine Ciesinski at Marlboro. We became close friends very quickly. There were only ten blocks between our two apartments in New York. We saw a lot of each other as the years went by. Whatever happened to one of us happened to the other. We felt each other's sorrows and joys.

Jan's voice became weaker and her trips to the city became sparse. I became frightened. Though Jan was not telling the world what she was suffering from, it was apparent to me that time was running out. The time came, and the call followed. [*DeGaetani died of leukemia in 1989.*] After speaking to my



Jan DeGaetani

parents who were abroad and to my sister, the next call was to Katherine. I was traumatized and felt alone. The only thing I could say was, "Kathy—will you be my mentor?" She replied by saying, "I would be more than happy to, Janie."

As time went by, with each musical item of urgency I would call Katherine. I would pick up the phone and she would be there! She was so seldom home that this really



Katherine Ciesinski

the truth. She is patient, soft-spoken, and will never fail you. Katherine stands tall no matter what is going on in her life. She is creative and full of innovative ideas and thoughts. Deep in my heart, I felt that she was so much like Jan that if she were to be my mentor I would always feel safe and secure with the choices I made, with or without her assistance.

In September 2008, the Eastman School will be gaining a treasure chest of informa-

In September 2008, the Eastman School will be gaining a treasure chest of information from world-renowned mezzo-soprano Katherine Ciesinski.

made an impact as the years went by. She moved to Houston in the mid-'90s, where she held a teaching position and continued her singing career. There were times I could not find her, *but*, every time I really needed her she was there. Sometimes I had to make decisions within minutes and Katherine was always there!

So why did I ask Katherine to be my mentor just moments after Jan had left us? I realized that Katherine has many of the same qualities that my former mentor excelled in. Katherine is caring, bright, takes risks, and always speaks

tion from world-renowned mezzo-soprano Katherine Ciesinski. Katherine possesses all of the positive energies and enthusiasm any distinguished school would dream of having. A quarter-century after graduating, I am here to see another great master bring her own form of integrity and knowledge to her peers and students. I feel proud that my alma mater has chosen so wisely. I welcome my dear friend to the institution that so graciously opened its arms to me so many years ago.

JANE ADLER (BM '82, MM '84)
New York, NY

George Eastman watches over (left to right)
Joel Seligman, Antonio Perez, and Douglas Lowry,
on the Eastman Theatre stage.



A DEFINING MOMENT

\$10 million in support
from Eastman Kodak
brings George Eastman's
vision nearer completion

BUILDING ON THE community legacy and vision of founder George Eastman, Eastman Kodak Company is providing \$10 million to the University of Rochester to support the renovation and expansion of Eastman Theatre. The estimated total cost for the project will be greater than \$35 million. In recognition of Kodak's major support, the performance hall will be renamed "Kodak Hall at Eastman Theatre" when the renovations are completed.

The historic announcement was made on April 11, 2008, to a crowded Eastman Theatre, by Eastman Kodak chairman and CEO Antonio Perez, University president Joel Seligman, Eastman School dean Douglas Lowry, RPO music director Christopher Seaman, and RPO president Charles Owens.

“Kodak has had a close relationship and a strong partnership with the University and the RPO throughout their history, a bond that began with George Eastman and is stronger today.”

ANTONIO PEREZ
Chairman and CEO, Eastman Kodak Company

“Kodak’s support ... reflects the long and enduring partnership between Kodak and the University ... The people of Rochester will enjoy an enhanced performance hall and an increasingly vibrant cultural district.”

JOEL SELIGMAN
President, University of Rochester

“This is a defining moment. The Eastman Theatre renovation and expansion project will enhance the School as a world leader in presenting new ideas and enterprises in music teaching and performance.”

DOUGLAS LOWRY
Dean, Eastman School of Music

“The long-held dream of the Rochester Philharmonic Orchestra to have a world-class, 21st-century concert hall in which to inspire and enrich our community has now become reality.”

CHRISTOPHER SEAMAN, RPO music director,
and CHARLES OWENS, RPO president



Music for the announcement event was provided by a brass group of Eastman students and Rochester Philharmonic Orchestra musicians, led by Mark Scatterday, and by Christopher Seaman leading the RPO strings in “Spring” from Vivaldi’s *Four Seasons*.

As detailed in the winter 2008 issue of *Eastman Notes*, the renovations at Eastman Theatre will enhance the concert experience for the audience and performers, and complete George Eastman’s original plan. They include a plan to reduce the number of seats inside the main performance hall. When complete, Kodak Hall at Eastman Theatre will seat 2,250. The removal of some 800 seats at the back of the orchestra level will allow for wider aisles, the addition of box seats, and expansion of the lobby, and will improve acoustics.

A new building, to be constructed adjacent to and connected to Eastman Theatre, will include a recital hall (see sidebar story), a rehearsal hall large enough to accommodate large Eastman ensembles and the RPO, teaching studios for Eastman School faculty, and a new recording and video control room. The new wing’s entrance will draw patrons into a soaring atrium lobby.

Construction is scheduled to occur between July 2008 and late 2009 or early 2010. While the construction of the new addition will occur throughout the entire 18-month construction period, the renovation of the main hall at Eastman Theatre will occur during the summers of 2008 and 2009.



A new recital hall for Eastman

AS ALL WHO have sought recital time in Kilbourn Hall will attest, an ever-present need at Eastman is another exceptional recital hall. In May, an announcement was made that will help make that hall—an important part of the Eastman Theatre Renovation and Expansion Project—a reality.

The Davenport-Hatch Foundation—a private foundation whose purpose is to make gifts and grants to aid and support charitable organizations in and around the Rochester, N.Y., area—has made a \$2.5 million commitment, the largest gift in its 56-year history, to benefit the University of Rochester and the Rochester Philharmonic Orchestra for the renovation and expansion of the Eastman Theatre. The pledge, when combined with the Foundation's previous gift of \$400,000 for Eastman Theatre stage renovations in 2004, represents a \$2.9 million commitment.


In recognition of the Foundation's support, and in honor of its founder, Augustus T. Hatch, the new hall will be named Hatch Recital Hall. Eastman Dean Douglas Lowry calls the new 230-seat hall "an elegant performance space, sonically spectacular and aesthetically brilliant, framing the art of chamber music at Eastman and ennobling the highest ideals of this art form. We are deeply grateful to the Davenport-Hatch Foundation for their leadership gift."

"We believe this project adds to the legacy of excellence of two of our community's jewels—the Eastman School of Music and Rochester Philharmonic Orchestra—and will have a significant impact on downtown development," said A. Thomas Hildebrandt, chair of the Foundation's grants committee.



The exciting new project, inside and out. Top, a rendering of the proposed Hatch Recital Hall. Bottom, the exterior of the Eastman Theatre expansion, facing Rochester's East Main Street.

Pomp and cir



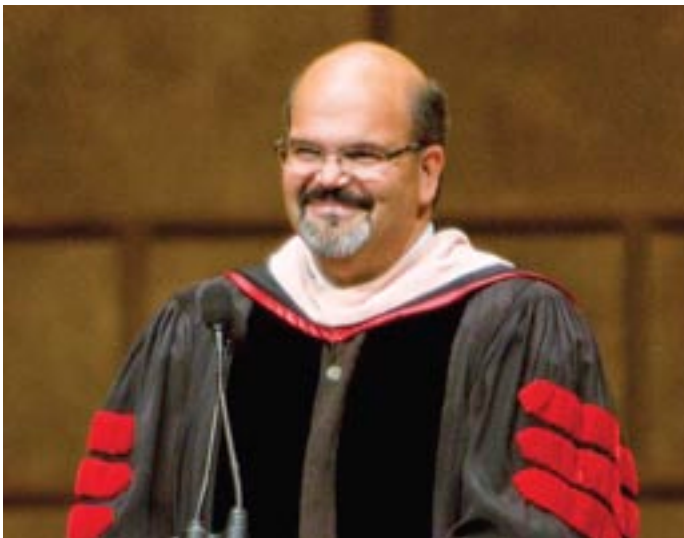
In many ways, the Eastman School of Music's 83rd Commencement, held May 18, 2008, resembled the previous 82: the dimly-lit grandeur of the Eastman Theatre, pomp and circumstance onstage, and golden tones emanating from the pit (courtesy of the Trombone Choir, Mark Kellogg conducting). But among the traditional trappings were plenty of new people and new ideas—first and foremost, Eastman's new dean, Douglas Lowry, delivering his first Commencement remarks.

cumstance

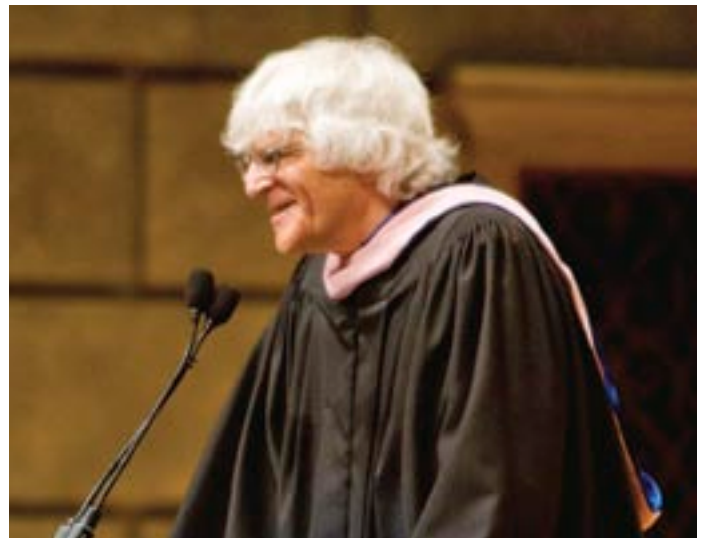
A photograph of a brass band performing in a concert hall. The musicians are seated and playing their instruments, with a large floral arrangement visible in the background. The image is taken from a low angle, focusing on the brass instruments and the musicians' hands. The lighting is warm and focused on the performers.



The 262 graduates at this year's ceremony included the largest number of doctoral graduates in Eastman history—42. The tenor of the official remarks was that, thanks to an Eastman education, all 262 were well-equipped to enter a challenging and rapidly changing musical world, at what Dean Lowry called “one of the most remarkable times in musical history.”



Professor of guitar Nick Goluses was a popular choice for the Eisenhart Award for Excellence in Teaching. “The root of the word *virtuoso* is *virtue*,” he told the graduates. “When you perform, everyone will know how you live.”



The guest speaker was “critic, composer, and provocateur” Greg Sandow, new to Eastman's stage, but a familiar face to Eastman students for his Institute for Music Leadership class “Classical Music in an Age of Pop.”

*“Inviting yourself
into the house
of
GOOD
FORTUNE”*

*Eastman’s dean urges graduates
to join him in “the mosh pit of the human condition”*

By Douglas Lowry

THIS IS A great day for our graduates. Surrounded by family and friends, faculty and staff, and students with whom you’ve shared concerts and classes, toils and triumphs, now it’s time to chart your own course. This moment’s always a little bitter-sweet, maybe even daunting. But transitions are, by and large, healthy and exciting, signs of real growth and emergence.

I believe you’re graduating at one of the most remarkable times in music history. I know we talk a lot about music’s uncertainty, about its shifting sands, but this very uncertainty may be your greatest single opportunity. Your charge now will be to take your impeccable standards and accomplishments in artistry and scholarship, your gathered knowledge and experience, and then combine all that with the blessing of youthful exuberance, so you can go out and radically jolt music into its next great epoch.

As you leave us today, you’ll be called upon to exhibit a great spirit of aesthetic adventure, and at least two qualities that that this new age requires of its leaders. And you are, indeed, the leaders. You are ... Eastman.

First, your ability and willingness to be collaborative. I’m not talking about your ability to get along, or to make great music with



This year, Douglas Lowry greeted his first graduating class as Eastman’s dean: “Now it’s time to chart your own course.”

others in a string quartet or an orchestra or a chorus. The kind of collaboration I’m talking about is extra-musical collaboration. For your *music* will not only be inspired by, but will flourish and grow in, the garden of real-world social and political upheaval, of human paradoxes, dramas and joys. Your music, *our* music, will be strong and vibrant *because* it is performing on that theatrical stage, collaborating, regenerating itself.

THIS SPIRIT OF collaboration might not be such a big deal were it not for the way that we become musicians. Music is a solitary profession, at least in its preparation and its working out. It's a profession of sometimes excruciating solitary confinement, be it the quiet and solitude that the scholars seek in order to read, think and write, or the violinists or pianists or composers who hone their craft during thousands upon thousands of hours of solitary sweat and toil.

But living in this new collaborative world has at its core one simple impulse: generosity.

This is a tricky and somewhat complicated issue, because we are, after all, an attention-seeking profession, although I don't think we're unusual in that regard. I once asked an educational psychologist this pesky question: "So, give me your take on the human dilemma." His reply—he dealt with parents, children, artists, educators—"The human drama (he changed my word 'dilemma' to 'drama') is really quite simple. It's about attention; about the getting, but also about the giving."

Twyla Tharp, one of America's most notable choreographers, wrote in her book, *The Creative Habit*, that we artists and scholars and teachers and composers want to be lucky so that the good breaks can come our way, so that *our* work can get attention. Tharp said, "If you want to be lucky, be generous." She went on: "I don't use that word lightly. Generosity is luck going in the opposite direction, away from you. If you're generous to someone, if you do something to help him out, you are in effect making him lucky. This is important. It's like inviting yourself into the house of good fortune. Whenever I feel I'm working in a groove, it's invariably because I feel I am being the benefactor in the situation rather than the beneficiary."

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

More specifically, this notion of vigorously connecting your music with other art forms is not a new idea. Stravinsky's association with Diaghilev brought us *Petrushka*, *Firebird*, and *Le Sacre du Printemps*. He collaborated with Picasso on *Pulcinella*. With the French poet, Jean Cocteau, he produced *Oedipus Rex*. With the novelist André Gide, *Perséphone*. With W.H. Auden, *The Rake's Progress*. For George Balanchine he wrote more than a dozen ballets. Dance gave Stravinsky a forum, and he gave his choreographers and the dance world some extraordinary music for dance, creating a whole

network of contacts that brought his music to life. Not to mention, of course, the fact that he gave us so much brilliant music that we appreciate completely on its own. It is great music because it is great theatre, and music is theatre in the broadest sense of the term.

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

There's an interesting book by Mitchell Singer called *The Untethered Soul*. Singer begins Chapter Two with this shocker, a particularly radical idea for us in the performing arts. The musician knows he or she has to have an ego to survive, wants an audience to buy their tickets, and is someone who seems to be self-absorbed. But, Singer says, "Your inner growth is completely dependent upon the realization that the only way to find peace and contentment is to stop thinking about yourself."

Another aspect this era will demand is a cutting-edge imagination. It's widely acknowledged that we're moving rapidly into a creative explosion, and that the creative imagination in all its guises will be paramount. The groundbreaking creative work will more than likely

be done in groups, and will be quite improvisational in nature. This will require of the musician an improvisational spirit. This is counter-intuitive, when you think about it, since, except for jazz, most of us never really learned to improvise. But now, for our music to survive, we'll *have* to improvise, and improvise artistically, and not just with musicians.

This is, I believe, where the Eastman musician and scholar will excel, because it's not just the intense music and scholarship, it's the exposure, the deep exposure, to the arts and ideas that will fuel your creativity. True, to navigate this new world will entail a lot of risk, but the best creative work occurs when the best artistic minds risk being wrong, and wrong a lot of the time. Joseph Clinton Pearce put it this way: "To live a creative life, we must lose our fear of being wrong."

In closing, I think making great music is not just a matter of great technique, of insightful rhythm, of emotional or intellectual insight and comprehension and musical communication, but of expressing all that music through the conduit of the true and authentic person ... yourself.

Those in the audience listening to your music are, yes, looking for the poet in the human. But just as frequently, they're looking for the human ... in the poet.

Graduates of the Eastman class of 2008, I have every confidence that you'll build and retain your individual musical identities as you compose some amazing musical collaborations. I also know that your core strength is your creative musical heat. *You* are, after all, the hottest school for music in America.

But now, for our music
to survive, we'll have
to improvise, and
improvise artistically, and
not just with musicians.

What do a screaming hardcore metal vocalist & a jazz trumpeter have in common

*For Jerseyband, they are
one and the same.*

Jerseyband trumpeter and vocalist
Brent Madsen, in mid-rampage.





The original members of Jerseyband all met at Eastman, stayed together after Eastman, and have quickly made a name for themselves with a unique style of metal rock they call “lungcore.” In April, Jerseyband returned to Eastman as guests of the Institute for Music Leadership, to discuss their origins, success, musical inspirations, and sustaining a career in the age of the website, the MySpace profile, and the MP3.

Before their appearance, IML intern Chris Van Hof (now BM '08) interviewed Jerseyband saxophonist Alex Hamlin (BM '00); Notes presents excerpts from Chris's complete interview, which is available (in an archive of interviews with other IML guest artists and Eastman alumni) at www.esm.rochester.edu/iml/spotlight/.

By Chris Van Hof

Can you give us a brief history of the creation of your band?

The band started at Eastman in room 624 of the annex after a jazz improvisation class in 1999. We were only six in number then: trumpet, two tenor saxes, baritone sax, synthbass/Rhodes/turntables, drums. We have since swapped the keyboardist for a guitarist and bass guitarist. The impetus for forming was casual: Ed's (tenor 2) father had arranged some gigs for him to play in his hometown of Cape May Court House, New Jersey, for the coming summer. We were just playing around after class one day when Ed thought that we could be the group to play those gigs in Jersey that summer. And thus came forth the working title of the band, “Jersey”. The working title stuck, and we added “band” to the name because a rock band already existed that used “Jersey” as their name.

What drew all of you together to fuse two very different kinds of music?

In the beginning, our attitude was, “Every style and genre has great merits that can be learned from and appreciated.” At first, we allowed ourselves to genre-hop song to song and most of the time even within the same song—it was about being adventurous, spontaneous, and fun. The band served as a forum in which all of us felt free to experiment with our compositions. It was through this practice that we arrived at our method of combining metal with the traditional instruments



Jerseyband performs at an appearance at Eastman in April. From left: Ryan Ferreira (BM '02), "incendiary guitar"; Alex Hamlin (BM '00), baritone sax; Ed RosenBerg (BM '03) and Matt Blanchard, tenor sax; and Brent Madsen (BM '01), trumpet. Not shown: Mike Chiavaro (BM '05), bass; and Ted Poor (BM '03), drums.

that we will form with people globally and locally—and the Internet really helps us do just that.

In what other projects are the members involved?

I have been freelancing on saxophones and woodwinds in the New York area in addition to doing some tours. Recently, I did a European tour of *Grease* as well as a Ray Charles music revue show band in Monte Carlo, Monaco and Mumbai, India. I'm also producing, recording, and mixing a demo CD for Amy Lynn and the Gun Show based out of New York. Ted Poor tours with trumpeter Cuong Vu frequently in Europe, America, and East Asia. Ed RosenBerg teaches privately in composition, music theory, saxophone, and woodwinds, and is just finishing a master's degree in composition at Queens College. Brent Madsen is finishing a master's in classical trumpet performance at the University of Maryland. Mike Chiavaro is involved in multiple

rock projects in New York, including the Knights On Earth, Bacci, Keith Ward, Christine Hagan, The Exit, and Bell, and is authoring a electric bass lesson book. Ryan Ferreira plays guitar with Antibalas Afrobeat Orchestra and Alarm Will Sound, and also works as a freelance recording engineer.

What are some of the challenges you have faced as an artist?

I think the hardest challenge I'm faced with as an artist is eloquently describing my music to those who aren't musicians and getting them excited about it.

What is the essence of Lungcore?

For me, the essence of Lungcore is best understood from an orchestration perspective. The resonance created by the lower range of the trumpet, tenors, and baritone saxes lies at the root of this idea. In this lower range of the horns we use open and dissonant intervals in a rhythmic fashion which comes across as woody, guttural, and huge. When I write for this section I think of it as if I'm writing for one gigantic distorted baritone guitar! Also, I think it is about using the horn section as the focus of the rock group and as the main deliverer of the song content.

The Jerseyband sound

The band's unassuming trumpeter, Brent Madsen, intermittently pulls the horn from his lips just long enough to let out his version of an ape on a rampage. One moment, Madsen screams, "Move my carrot!" and the next, your head is spinning, because Jerseyband has already exchanged the gates of hell for a jaunt in PeeWee's Playhouse. Backed by drums, electric guitar, and guitar synth, Jerseyband's horns (three saxophones and a trumpet) cut through meaty arrangements that shock their audiences into submission. Enthusiasts have compared their sound to Mr. Bungle, Zappa, and Meshuggah, but one thing is clear: this band is best categorized in its own genre of horn driven metal called Lungcore.

—Chris Van Hof

of jazz. By exploring multiple styles of music we found out what styles we enjoyed experimenting with the most. In turn our writing became more specific in terms of its overall sound.

What's been the key to this band's success? What will be the key to future success?

Each member's commitment and love for this music which we make as a collective has been unwavering and essential to the survival of Jerseyband. The development of all five of Jerseyband's CDs and the band's presence on the Internet has played an important role in its success. It is the recording in many cases that has served as a great introduction to new listeners and fans of Jerseyband, which includes those who invite us to play at their clubs, music festivals, and colleges. The Internet has proven to help us tremendously in the realm of promotion, selling CDs, and building a fan base outside New York City. I believe that the Internet will continue to have an important role in determining future successes for the band. It is the most inexpensive and effective tool we have for promoting ourselves. The most important key to the band's future success is in the new relationships



Eastman Opera: Dancing girls and a double bill

AFTER PRESENTING STEPHEN Sondheim's Broadway operetta *A Little Night Music* last fall, for spring 2008 Eastman Opera Theatre presented the real thing: a lavishly staged and costumed production of Franz Lehár's *The Merry Widow*, perhaps the classic Viennese operetta. Hanna Glawari, her lover Prince Danilo,

and the can-can girls of Maxim's in Paris attracted almost 3,000 people to the Eastman Theatre for a four-performance run, making *The Merry Widow* one of the best-attended Eastman Opera shows in recent years.

Earlier in the year, Eastman Opera presented an unusual double bill in the Opera

Studio: Gian Carlo Menotti's classic Grand Guignol *The Medium*, and Lee Hoiby's home-spun slice of southern small-town life, *This is the Rill Speaking*. Both were directed by Johnathon Pape, and the Hoiby opera resulted in Eastman Opera's first recording for Albany Records (see p. 30).



Above: The glamorous *Merry Widow* has been a hit all over the world since 1905, and it was a big hit for Eastman Opera Theatre this spring. Here, Amanda Kingston as Hanna, the Merry Widow, sings the famous “Vilja-Lied” in Act II.

Right: Korin Kormick as Madame Flora, and Julia Bullock as Monica, ramp up the horror in Menotti’s *The Medium*.

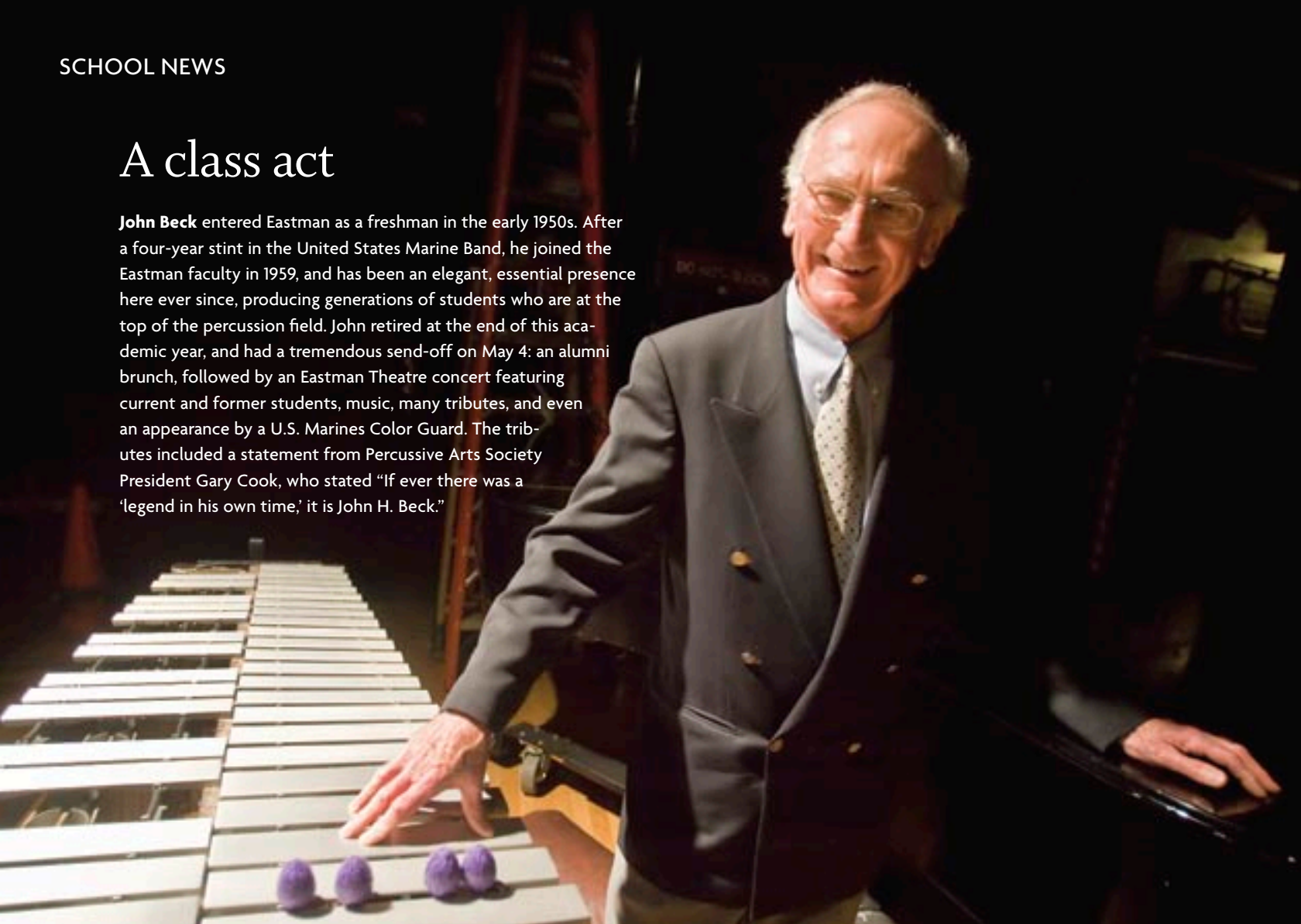


Julia Cramer (Judy) and Joshua Fein (Willy) sing their way through a hot summer evening in Lee Hoiby’s *This is the Rill Speaking*. At left are Kate Hannigan and Jacob Allen (Mother and Father). The one-act opera was later recorded for Albany Records.



A class act

John Beck entered Eastman as a freshman in the early 1950s. After a four-year stint in the United States Marine Band, he joined the Eastman faculty in 1959, and has been an elegant, essential presence here ever since, producing generations of students who are at the top of the percussion field. John retired at the end of this academic year, and had a tremendous send-off on May 4: an alumni brunch, followed by an Eastman Theatre concert featuring current and former students, music, many tributes, and even an appearance by a U.S. Marines Color Guard. The tributes included a statement from Percussive Arts Society President Gary Cook, who stated “If ever there was a ‘legend in his own time,’ it is John H. Beck.”



Three other longtime Eastman faculty members retired in the past year, and recently had their photograph portraits added to the Cominsky Promenade wall on the second floor of the School: **Gretchen Wheelock** (left) joined the musicology faculty in 1984 and is currently professor emeritus of musicology; violist **John Graham** (center) joined the string faculty in 1989; **Thomas Schumacher** (right) joined the piano faculty in 1995, and will continue as a part-time professor.

Nancy Van De Vate: “If you want it all you have to do it all!”

By David Raymond



Nancy Van De Vate was the composer-in-residence for Eastman's 2008 Women in Music Festival. She attended Eastman in the early 1950s, studying piano with Cecile Genhart, but was also intrigued with the discipline of composition, and she has made her name as one of America's most prominent women composers. She has lived in Vienna since 1985, teaching at the Institute of American Studies, and founding the Vienna Modern Masters CD series.

During the Women in Music Festival from March 24–28, 2008, Eastman musicians presented several of Van de Vate's works, including the premiere of *A Long Road Traveled* by the Ying Quartet and violist John Graham, and scenes from her opera *All Quiet on the Western Front* by Eastman Opera Theatre.

Did you study composition at Eastman as well?

I studied with both Howard Hanson and Bernard Rogers. Both had a very down-to-earth, practical approach to composition. Their philosophy was “write a lot of music.” They also taught me how to “unsquare” a melody to give it interest, and they both put great emphasis on knowing the orchestra.

What made you decide to pursue composition instead of performance?

I was 24, I had already married and begun to raise a family, and I realized that temperamentally I was just not a concert pianist. When a recital's over, it's over—all that work and preparation. But composition—it stays, there is permanence to it. I still loved playing chamber music and in ensembles, but I was happiest when I was left alone with pen and paper.

Tell me about the development of your composing style.

When I was starting as a composer in the 1950s and 1960s, the reigning academic style was atonal or serial: absolutely no melodies,

and repeating a motive was considered unintellectual. This was not my way of writing, and I think it explains why American composers of that period who didn't follow that line—Barber, Hanson, Diamond—recently came into fashion again. I have once written in that “approved” style, a quintet I wrote in 1975. I tried to do it right, and it is the ugliest piece I've ever written! It had some success, but I cut it from my catalogue. I try to use every technique available to a contemporary composer—and twelve-tone composition is a technique, not a style, and it's a mistake to adopt it as one.

Any other influences?

Around the same time as that quintet, 1975, I visited Hawaii and Indonesia and found my encounter with what we'd now call “world music” very freeing. I had let the cosmos around New York City define musical reality for me, and there was much more out there. In 1983, I visited the “Warsaw Autumn” festival and heard music by contemporary Russian composers like Gubaidulina and Schnittke. This was music I was comfortable with: intense, emotional, color-oriented.



Van De Vate's opera *All Quiet on the Western Front* has been widely seen in Europe. Eastman Opera students performed the death scene for the composer in a master class.



The 2008 Women in Music Festival brought compositions by 36 women, from Ruby Aspinall to Barbara York, to Eastman.

Why did you move to Vienna? Did you find something you couldn't find in the United States?

There is a density of culture in Europe you don't find in America, a nurturing of performers and composers. I also found, when I finally heard a concert in the Musikverein, that I needed to forget what I learned about the orchestra in American concert halls. This is a hall that has a sound of its own, whose acoustics were the kind of sound that Tchaikovsky or Mahler had in their minds. Symphony Hall in Boston is one of very few in America that is comparable. It reminded me that "all-purpose" concert halls don't really have any purpose.

Is there much European interest in American music?

I found the students were very receptive to American music, because they don't know this repertoire in general. And European singers are very interested in American musical theatre. American singers are the hardest-working and best-trained, and they are very, very welcome; there are 156 opera houses in Germany, and more than half their rosters are American singers.

How about music by women?

Well, I have *never* known music by women to be much played by symphony orchestras or opera companies, anywhere. Studies show it is always about

one or two per cent of the programming in America, and it's the same in Europe. That figure increased a bit last year, but that was because of the popularity of Joan Tower's *Made in America* [written for a consortium of American orchestras; it also won a 2007 Grammy Award].

And Vienna Modern Masters is trying to redress the balance.

Well, not by choice! But to get my music out there, I saw I needed to take over publishing and recording of it. If you want it all you have to do it all! So I founded Vienna Modern Masters. We have produced 125 CDs, 50 featuring music by women, and I hope mainstreaming women's music.

The profile of women composers is certainly much higher than it was 40 or 50 years ago. Have you experienced any milestones on this road?

In 1970, I was present at the first meeting of the League of Women Composers, begun specifically to give women an opportunity to hear their music. This was obviously an important consciousness-raising event. But by 1985, when the League met at the University of Oregon, I saw that things hadn't changed much and was more of a political activist, a rabble rouser—which I don't think is bad. I have learned that social change takes place because people make it take place.

University establishes donor recognition society

THE UNIVERSITY OF Rochester has established the George Eastman Circle to honor donors who provide leadership Annual Fund support to any of the University's schools and units. It is the only society to recognize Annual Giving across the entire University of Rochester.

Annual Fund gifts have a significant impact here at Eastman, and in every area of the University. They are, by definition, unrestricted, current-use funds that provide the school with maximum flexibility for responding quickly to new opportunities or to meet unexpected needs. They provide essential support for Eastman School operations, educational programs, and student scholarships.

The George Eastman Circle is more than a donor recognition program. It is an opportunity for the University's alumni, parents, and friends to join together to strengthen and advance the University as it enters the next transformational period in its history. Members will have access to programming that highlights and celebrates the University's greatest achievements.

Member status will be granted to supporters who make a pledge of annual support at one of the following levels:

Founders	\$50,000+
Patrons	\$25,000–\$49,999
Benefactors	\$10,000–\$24,999
Fellows	\$5,000–\$9,999
Members	\$1,500–\$4,999

Members of the George Eastman Circle will help the University provide even greater service to the community and world. By joining together, they are honoring the legacy of one of the University's greatest benefactors, George Eastman.

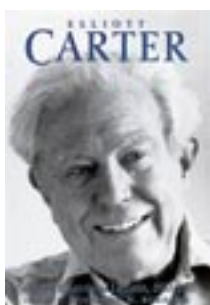
➤ For more information on becoming a member of the George Eastman Circle, please contact Anne M. Boylan at 585-274-1044 or aboylan@esm.rochester.com.

Eastman Studies in Music reaches 50

REACHING 50 is a milestone in anyone's life, and it was an especially sweet occasion for the University of Rochester Press, when the fiftieth book in its Eastman Studies in Music series was published in February.

"When we began, I didn't dare dream that this could happen," says Ralph Locke, Eastman professor of musicology and series editor of Eastman Studies in Music since 1994. "We started producing two books a year, and now we are up to seven each year and growing, which means we can publish books on a wide range of topics and reach a wider spectrum of the reading public." Suzanne Guidod, editorial director of the UR Press, has called Eastman Studies in Music "our flagship series, due entirely to Professor Locke's devotion, inexhaustible enthusiasm, and unwavering commitment to excellence."

A wide range of topics indeed: from Bach and Berlioz to Cage and Carter, from Moravian Church music to modernism, the 50 books published by Eastman Studies in Music range across musical history and intellectual issues. For example, Eastman Studies book #50 is the essay collection *Music Theory and Mathematics: Chords, Collections, and Transformations*, and upcoming publications include a study of Wagner in Venice, a tribute to the revered scholar-pianist Charles Rosen, and a guide to composing for Japanese instruments. *Eastman Notes* has published excerpts from two Eastman Studies in Music books: *Claude Debussy as I Knew Him* by Arthur



Hartmann (June 2004); and Alec Wilder's *Letters I Never Mailed* (December 2006).

ON THE WEB For more information on all Eastman Studies in Music titles, go to www.urpress.com.

The devoted and enthusiastic editor of Eastman Studies, Ralph Locke, has overseen a list of publications on subjects ranging from Berlioz to Broadway musicals. Books on Elliott Carter and on French organ music are among the best sellers.

ESM loves NY (and Canada)

SEVEN EASTMAN SCHOOL of Music musicians were invited as "backup" for New York State Governor David Paterson at the relaunching of the "I Love NY" campaign at Rockefeller Center this spring.

On May 6, 2008, Quartet Aura and the Miles Brown Trio traveled to New York City for a media event promoting the variety of sites, attractions, and activities offered throughout the state.

The Miles Brown Trio (graduate students

Miles Brown, bass, and Sam Farley, piano, and Eastman alumnus Brady Miller BM '03, drums), greeted media guests with the state song, "I Love New York." (New York residents will remember the catchy tune, heard on TV commercials during the 1970s and 1980s.) Quartet Aura—violinists Doris Lee and Zach Piper, Jared Davis, viola, and Elise Hughey, cello, all



Eastman juniors—performed background music from Mozart and Beethoven to Joplin and Gershwin.

On June 10, "I Love NY" was re-introduced to Canada at a travel industry event in Toronto. Again, Eastman students performed: a jazz trio consisting of drummer Kevin McDonald, bassist Geoffrey Saunders, and pianist Jeff McLeod.

In memoriam

1930s

Edith L. Geiger

(BM '34), May 2008

Helen Neilly Morgan

(BA '35), April 2008

Robert Wayne

(BM '37), March 2008

1940s

Margaret Stalder Beadling

(BM '40), January 2008

Francis James Brown

(BM '47), January 2008

Alexander Courage

(BM '41), May 2008

Mary Evelyn Golz

(BM '44, MM '48), January 2008

Mac Morgan

(BM '40), June 2007

1950s

George Daniel Eddinger

(BM '51), August 2007

Richard Ferrin

(BM '50, MM '51), April 2008

Ronald W. Noll

(MA '52), January 2008

Clinton Edward Norton

(BM '50), February 2008

1960s

Margaret Elizabeth Donnelly

(MM '64), December 2007

Hugh McElrath

(PhD '67), May 2008

1970s

Martha Herby

(MM '76), October 2007

2000s

Gretchen Snedeker

(BM '05), April 2008

Gretchen Snedeker

IN APRIL 2008, Eastman was shocked and saddened by the death of **Gretchen Snedeker** (BM '05), a master's degree student in horn performance, after injuries sustained in an automobile accident.

Gretchen received her bachelor's degree and a Performer's Certificate from Eastman in 2005. She was also a Howard Hanson Scholar and on the Director's List. In her master's application, Gretchen wrote, "I can safely say that I think of Eastman not only as an excellent academic and musical institution, but also as my home."

Gretchen was employed as Professor of Horn at Colgate University, and played principal horn in the Colgate University Orchestra, the Catskill Symphony Orchestra, and the Utica Symphony.

Upon her death, Dean Douglas Lowry



Gretchen Snedeker

stated: "Gretchen was close to many members of the Eastman community and beloved by her fellow students. Her influence as a human being resonated with everyone who knew her."

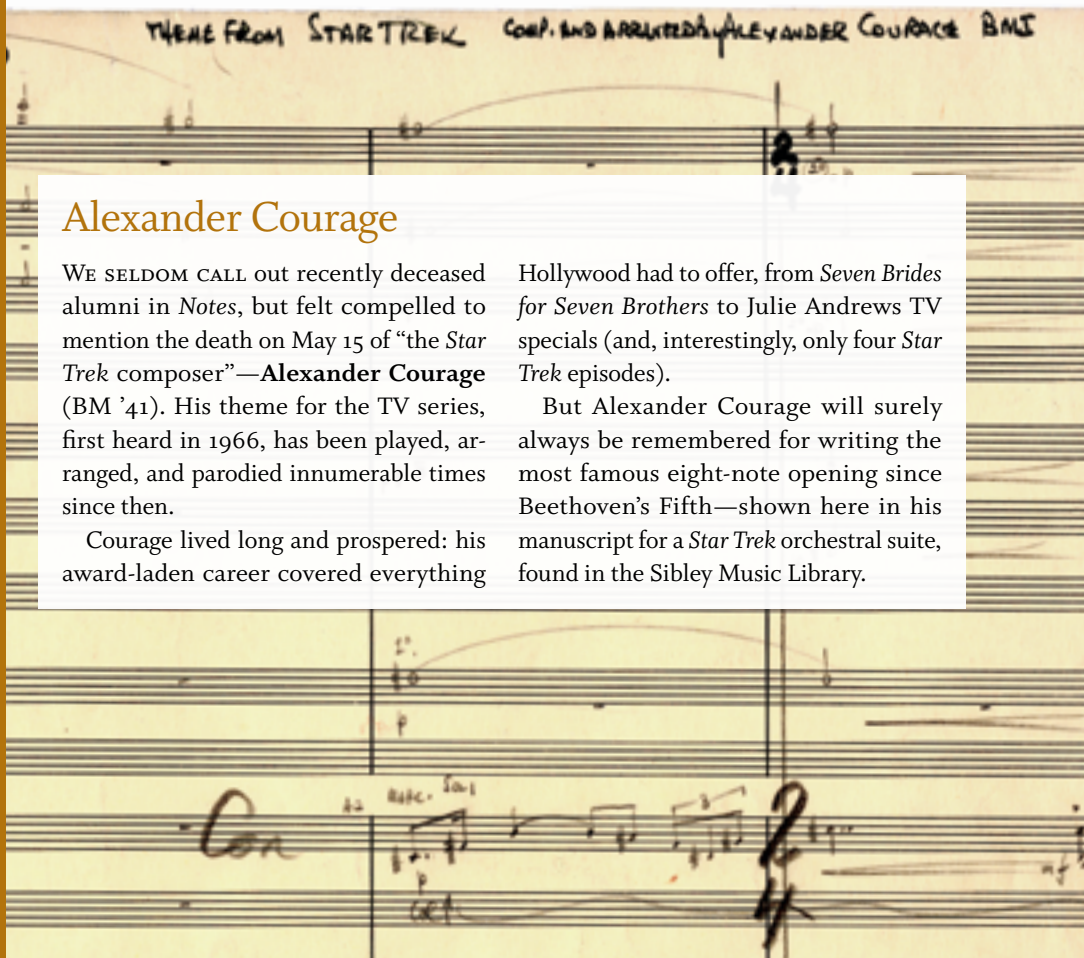
Alexander Courage

WE SELDOM CALL out recently deceased alumni in *Notes*, but felt compelled to mention the death on May 15 of "the *Star Trek* composer"—**Alexander Courage** (BM '41). His theme for the TV series, first heard in 1966, has been played, arranged, and parodied innumerable times since then.

Courage lived long and prospered: his award-laden career covered everything

Hollywood had to offer, from *Seven Brides for Seven Brothers* to Julie Andrews TV specials (and, interestingly, only four *Star Trek* episodes).

But Alexander Courage will surely always be remembered for writing the most famous eight-note opening since Beethoven's Fifth—shown here in his manuscript for a *Star Trek* orchestral suite, found in the Sibley Music Library.



1940s

Beth Stiles Leffingwell (BM '45, MM '47) remains an active cellist, and sends word that she has just published her third book, *Leff Continuity, Anchorage Arts from Earthquake Into Millennium*. It describes the Leffingwell family's move to Anchorage, Alaska in the 1960s, set against the city's cultural coming-of-age, which included Beth's starting of high school orchestra programs. ("Visual and performing arts," she says, "are how life expands in dark, cold winters.") Beth's previous autobiographical books are *As One Twig Is Bent* (2002) and *Music Versus Marriage* (2005).

Charles Strouse (BM '47) turned 80 on June 7, but had already been celebrating a busy birthday year. In February, jazz pianist Eric Comstock paid tribute to Strouse's songs from *Bye Bye Birdie*, *Annie*, *Golden Boy*, and many other Broadway musicals in the American Songbook Series at Lincoln Center; and on May 14, Strouse presented his papers, including the original manuscripts of those shows, to the Library of Congress.

1950s

Gerald Crawford (BM '59, MM '72) is retiring after a 42-year teaching career in higher education. Gerald has been a Professor of Singing at the Oberlin Conservatory for 29 years, and has also served as the Director of the Division of Vocal Studies for 19 years.

In our last issue, *Alumni on CD* mentioned a new CD of music for brass by **Vincent Frohne** (MM '59, PhD '63). Release of the disc spurred a long interview in the *Peoria Journal Star* in December 2007. Besides mentioning Vincent's book-in-progress, *Aesthetics and Creativity in the 20th Century*, writer Gary Panetta described his work *Adam's Chains*, which was performed by the Berlin Philharmonic Orchestra in 1969. "The music is stark, angular in some places. In others it is tempestuous and colorful," Panetta wrote. "Judged by the opinion of his musical peers—if not by musical directors of American symphony orchestras—Frohne rates highly indeed."

Sigma Alpha Iota International Music Fraternity has awarded **Doris Gazda** (BM '55) the designation of Member Laureate. A Member Laureate is an initiated member of the Fraternity who has achieved international distinction in the music profession. The Phoenix Alumnae Chapter nominated Doris for this award because of her contributions to music education in string pedagogy, string method books, and string orchestra concert music. Her website, www.gazdastrings.com, lists her music and materials.

William Lee (BA '54) and **Joan Rhodes** (BM '54) met and enjoyed a romance during their years at Eastman, then went their separate ways. Each married another person, and each developed serious spinal health issues. Bill was diagnosed with Spinocerebellar Ataxia (SCA); Joan was confined to a wheelchair after an automobile accident. Bill was divorced in 1979, Joan was widowed in 1991. In 2002, Bill found a book about Eastman with a photograph of Joan, called her to tell her about it, and a romance was reborn. In 2005, Bill and Joan were married, and in 2006 renewed their vows on an Alaskan cruise. Bill and Joan were featured in a Valentine's Day issue of the United Spinal Association's *Action* magazine.

George Walker (DMA '56) writes: "The Woodruff Library of Emory University has acquired my archives. Included in the collection are the original manuscripts of my famous Trombone Concerto, Piano Sonata No. 2, and Cello Sonata, all composed when I was at Eastman. The manuscripts of the Pulitzer Prize-winning work, *Lilacs* for Voice and Orchestra, are also in the collection." We would add that the New Haven Symphony Orchestra recently commissioned George to write a new work to be performed in Carnegie Hall next February.

1960s

Lee Burswold (PhD '63) recently had several works for beginning and intermediate student string players, including many duos and trios for violins and violas, published by Lathan Music, a Lorenz Company, and introduced at this

Onward to Eastman Weekend!



Russell Scarbrough

For a busy musician, two years seem to fly by in the time it takes to count out an eight-bar rest. Ten years is but a movement of life, yet there's hardly a moment available to mark all the accomplishments. On to the next piece, the next semester, the next gig.

The time is rapidly approaching to celebrate Eastman Weekend. We invite all of our Eastman friends, students, parents, faculty, and staff, and especially, our hard-working and prodigious alumni, to reunite for a weekend of memories, family, and music. The School will inaugurate its beautiful new Craighead-Saunders Organ (as part of the Eastman Rochester Organ Initiative Festival, running concurrently), while looking forward to the completion of the Eastman Theatre renovation/expansion. Broadway's Charles Strouse ('47), as well as former faculty members Wayne Barlow ('34, '37) and Samuel Adler, will be honored.

Jazz musician Dave Brubeck, who has brought his music to the stage of Eastman Theatre many times, will return here to receive an honorary degree from the University of Rochester. And of course, the Eastman Wind Ensemble and Philharmonia will be featured there on Saturday evening.

The classes of 1957 and 1958 celebrate their 50th reunions this fall, and will continue the tradition of receiving commemorative medallions, personally awarded by University of Rochester President Joel Seligman and Eastman School Dean Douglas Lowry. In order to include all graduates who have reached 50+ years beyond their graduation, all alumni from the classes of 1952 and earlier will also receive medallions.

This year is the first time that Eastman Weekend occurs in tandem with the University of Rochester's Meliora Weekend. That means that all the extraordinary happenings on the River Campus are open to Eastman guests as well. Look for the Eastman Weekend/Meliora Weekend registration booklet in your mailbox soon. I look forward to personally meeting you all at this extraordinary weekend. See you then!

Best Regards,

Russell Scarbrough (MM '04, DMA '08)
Assistant Director of Alumni Relations

spring's American String Teachers Association Convention. Information is available at www.lorenz.com.

Percussionist **Bill Cahn** (BM '68) performs on the new Richard Stoltzman CD *Variations and Fantasies* (BMG Japan). The disc follows a successful tour of Japan and a performance at Carnegie Hall's Zankel Auditorium. From May 7–9, 2008, Bill returned to the Northwestern University School of Music for a mini-residency in the percussion department. As members of Nexus, Bill and **Bob Becker** (BM '69) paid homage to John Cage and Toru Takemitsu at Toronto's Music Gallery on March 30, 2008.

George T. Faust's (MM '67) piano set *Antique Roses*, consisting of *Blossoming Rose—Rosa Mundi* (1996) and *Full Bloom—Celeste* (2008) was performed by George's wife, Jane K. Faust, in March 2008, as part of the Rochester Piano Teachers Guild Teachers' Recital. This was the premiere of *Full Bloom—Celeste*.

Trumpet players take note: **Mick Hesse** (BM '69) has just

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 14, 2008.

News of your upcoming events such as concerts and lectures can be posted live on the Eastman alumni website: www.esm.rochester.edu/alumni

published *Perfecting Your Practice for Peak Performance* (Studio 1023 Publications), filled with useful exercises and life experiences that will help aspiring musicians in their quest to become the best they can be in their performing careers.

Robert Silverman (MM '65, DMA '70) celebrated his 70th birthday on

May 25th in Vancouver, BC, with a recital program of Haydn, Franck, Brahms, and Liszt. The "dean of Canadian pianists" (*Vancouver Sun*) also recorded a disc of Brahms and Schumann works in June. Robert retired from the University of British Columbia five years ago, and has frequently worked as a combined lecturer/performer on

Mediterranean cruises; he'll return to UBC next year.

Jerry Neil Smith (PhD '63) performed the solo part in *Brooklyn Bridge*, a new work for solo clarinet and wind ensemble by Michael Daugherty, on December 6, 2007, at the University of Central Oklahoma in Edmond. Jerry became director of the University of Oklahoma's School of Music in 1975, and later served as a faculty member until retiring in 1997. During much of that time, he was principal clarinet in the Oklahoma City Philharmonic. Jerry has also held similar positions at the University of Northern Iowa and at California State University at Long Beach. In 2006–2007, he served as Acting Director of the University of Central Oklahoma (Edmond) School of Music.

David Russell Williams (PhD '65) recently published *Music Theory from Boethius to Zarlino* (Pendragon Press), a companion to his *Music Theory from Zarlino to Schenker*. The book is intended for the non-specialist, as a practical and basic introduction to the treatises, people, and scholarship of Medieval and Renaissance theory.



Jennifer Pascual, director of music at St. Patrick's Cathedral, leads a rehearsal for the choir in April as they prepare for Pope Benedict XVI's visit to New York City.

A joyful noise

Eastman alumni played an important part in the preparations for Pope Benedict XVI's historic three-day trip to New York City in April. **Jennifer Pascual** (DMA '01), director of music at St. Patrick's Cathedral since 2003, was appointed music director for all the papal liturgies on this visit. Her huge, eclectic duties included preparing a mass for 50,000 people at Yankee Stadium, which—besides choral music by papal favorites Beethoven, Mozart, and Brahms—included Schubert's *Ave Maria* sung by American Idol Kelly Clarkson. Jennifer didn't receive *quite* as much media coverage as the pope, but in a *Daily News* interview, she called the experience "the highlight of my career—and my faith." In addition, **Daniel Brondel** (MM '95) directed the Cathedral of St. Patrick Young Singers at the Pope's prayer service in Yonkers; the selections included the first performance of *Love is Come Again*, an anthem by **Stephen Fraser** (MM '04).



A concert at the Juilliard School on February 25, 2008 celebrated the career of Juilliard faculty member and Eastman professor emeritus Samuel Adler, who turned 80 in March. Attending the concert were former Eastman composition students (left to right) Brian Schober (BM '73, DMA '80), Eric Ewazen (BM '76), David Snow (BM '76), Samuel Adler, Annette LeSiege (PhD '75), and Louis Karchin (BM '73).

1970s

Gary Dranch (BM '75) performed the Hindemith Clarinet Concerto with New York's Greenwich Village Orchestra earlier this season. In a program note, Gary recalled playing the concerto for his junior year Woodwind Jury—accompanied by Maria Luisa Faini! In June, Gary soloed in the first performance of John Bavicchi's *Tomorrow Will Be Today* at Lawrence Academy, Groton, MA. The unusual work is a double concerto for clarinet and soprano based on Japanese poetry.

Stanley Friedman (DMA '76) is a five-time winner of the International Trumpet Guild Composition Prize, most recently for *Hineni*, from his *Jewish Suite* for clarinet, trumpet, and piano. This piece and other Friedman works are programmed for performance at the 2008 ITG conference at the Banff Centre in Alberta, Canada. Friedman also has been commissioned by Blech Circus (Austria) for a major work, *Delossian Dreams*, for large brass/percussion ensemble. Friedman frequently tours, presenting master classes, and conducting and soloing in concerts of his music. 2008 venues include Aspen and the Western Chamber Music Institute, Colorado, and Texas Christian University, Fort Worth.

David Harman (DMA '75) was honored this spring as the 2008 Musi-

cian of the Year by Mu Phi Epsilon, an international professional music fraternity. David is director of the Rochester Philharmonic Youth Orchestra, the University of Rochester Symphony Orchestra, and the Penfield (NY) Symphony Orchestra.

Geary Larrick (MM '70) premiered two original compositions back to back in Stevens Point, WI: *Marimba Sonata II* on March 12, 2008, for the Lighthouse Program at Saint Paul's United Methodist Church; and *Poem VIII for Bongo Drums* on March 13, 2008 for Gesell Institute—University of Wisconsin.

Karyl Louwenaar (Lueck) (DMA '75) recently announced her retirement from Florida State University.

In February, **Ted Moore** (BM '73), Director of the Jazz Department at UC Berkeley, gave a drum set clinic for a group of student drummers from the Muse Academy of Music in Tokyo. The clinic included a performance on set, drum set technique, practice routines, Brazilian percussion for drum set, including percussion instruments in the drum set, and many solo ideas.

David Myers (MM '73) received the 2008 Distinguished Career award from the Georgia Music Educators Association at its January convention in Savannah. David keynoted three conferences in 2007: an



A poor country gave the NYPO—shown in concert at East Pyongyang Gran Theatre—a lavish welcome.

North Korean overtures

The New York Philharmonic's performance in Pyongyang, North Korea last February—the first by a western orchestra—is probably the No. 1 classical-music news story of 2008. The 400 musicians, staff members, TV crews, and NYPO patrons formed the largest contingent of Americans seen in North Korea since the Korean War ended in 1953.

Several Eastman alumni were in the NYPO for this historic trip and broadcast: bassist **William Blossom** (BM '69); flutist **Mindy Kaufman** (BM '78); English hornist **Thomas Stacy** (BM '60); percussionist **Christopher Lamb** (BM '81); bassoonists **Judith LeClair** (BM '79) and **Roger Nye** (BM '86); and saxophonist **Albert Regni** (BM '58). They were joined by Eastman part-time instructor of clarinet **Robert DiLutis**.

They and their colleagues, led by NYPO music director Lorin Maazel, brought two works to North Korea that were premiered by the NYPO—Dvořák's *"New World" Symphony* and Gershwin's *American in Paris*—and offered the traditional Korean song *Arirang* as an encore.

international seminar sponsored by the Lifelong Lectorate in Music and the Association of European Conservatories in Groningen, Netherlands; the 5th International Research in Music Education conference in Exeter, UK; and the Big Ten CIC Music Education Conference at the University of Iowa. He is Founding Director of the Center for Educational Partnerships in Music, whose innovative university-community partnership, Sound Learning, was recognized in 2007 as one of 12 nationally distinctive arts education programs to be studied by Harvard Project Zero as part of their Wallace-funded "Qualities of Quality" initiative. Sound Learning also received the Atlanta Partners in Education A+ award for 2007.

Raymond Pancarowicz (BM '75) writes: "In February 2007, I retired from 30 years of teaching and administration in the Virginia Public Schools. For 20 years I was Instrumental Music Department Chair for the Virginia Governor's School for the Arts in Norfolk, which I helped establish in 1985. In 2006 the GSA Symphony Orchestra, which I directed, won First Place at the Heritage Festival of Gold Competition, held in Boston's Symphony Hall, performing works by Brahms and Enesco. I am working in Las Vegas, where I play viola for *Phantom of the Opera*, the *Las Vegas Spectacular!* at the Venetian Hotel."

In March, trombonist **Jim Pugh** (BM '72) served as guest faculty member at the 41st Working Phase of the Youth Honors Jazz Orchestra of Germany ("BuJazzO"). This national youth jazz orchestra consists of the most talented young German jazz artists, who worked closely with the faculty in individual lessons, sectionals and big band rehearsals, ending their intensive days with jam sessions into the wee hours. The big band ended the week with a recording session of an all-American program with charts by Bob Brookmeyer, Thad Jones, **Maria Schneider** (MM '85), Jim McNeely, and Ed Partyka.

John Serry (BM '75, MM '91) recently completed a 12-concert tour (December 2007–January 2008) of Prague and several other cities in the Czech Republic as guest pianist and composer with the group

of guitarist Adam Tvrđý. The performances, in concert venues and jazz clubs, included several of John's recorded compositions, including selections from his new album, *The Shift*. Recorded with Serry's quartet in London, *The Shift* will be released through the Austrian label Couch Records, on iTunes.

1980s

We received an alum-filled note from busy trombonist **Lisa Albrecht** (BM '86), who premiered Christopher Basset's *Prayer* and *Shenanigan* at Eastman last October, with pianist **Joseph Werner** (BM '73, MM '75). The performance also featured Eastman faculty trombonist **Mark Kellogg** (BM '86). Lisa and **Paul Bellino** (BM '90) premiered *Service Music*, by **Paul Brantley** (MM '88) as members of the Excelsior Trombone Ensemble, and were recently featured on APR's *Performance Today*. The concert also featured Eastman's **John Marcellus** on *Them Bones* (written for him by former Eastman horn professor **Verne Reynolds**), and **Heather Buchman** (BM '87), who performed and conducted the ensemble. The performance took place at Hamilton College, where Heather is Assistant Professor and Conductor of the Hamilton College Orchestra and Brass Ensemble. Lisa is Associate Principal Trombonist with the New York Philharmonic, and participated in their recent, groundbreaking tour of Asia and North Korea.

Teresa Bogard (MM '85), who has taught at the University of Wyoming since 1992, recently earned that university's John P. Ellbogen Meritorious Classroom Teaching Award. Teresa is regarded as one of Wyoming's best piano teachers. Winners of the award are nominated by students, and the choices based entirely on classroom performance and helpfulness to students.

Teresa Cheung (MM '89) was recently named Music Director of the Altoona Symphony Orchestra. Teresa will conduct the ASO in the first concert of its 80th season on August 30, 2008. She is also assistant conductor of the American Symphony Orchestra, conductor for Empire Opera, and music direc-

tor and conductor of the Manhattan College Orchestra.



Niewood, Cipolla, and Pillow

John Cipolla (BM '84) sends us a photo of **Gerry Niewood** (BM '70), John, and **Charles Pillow** (BM '84). All three ESM alums played winds for the Christmas Show at Radio City Music Hall in November and December 2007. (No photos of Rockettes or tap-dancing Santas, unfortunately.) The 2007 show celebrated Radio City's 75th Year Anniversary.

Bradley Ellingboe (MM '83, MM '84) was appointed "Maestro del Coro" of the Tuscia opera Festival (Viterbo, Italy) in the summer of 2007; he returned to Italy in summer 2008. In February 2008, he was named Faculty of the Year by the University of New Mexico Alumni Association. Bradley made his Carnegie Hall debut in May 2008, conducting Fauré's *Requiem*.

David Finck (BM '80) was a contributing author for the book *Frank Sinatra, the Man, the Music, the Legend*, published in 2007 by the University of Rochester Press. (For more on David, see "Alumni on CD," p. 27, and "Faculty Notes," p. 31.)

On April 8, 2008, assistant professor of music **Marianne Gythfeldt** (BM '88) performed a concert, "Radical Departures: An Evening of Relentlessly Bold Music, Ranging from the Divine to the Vulgar," in the University of Delaware's Gore Recital Hall of the David and Louise Roselle Center for the Arts. A native of Norway, Gythfeldt assumed the position of assistant professor of clarinet at UD after 15 years of professional life in New York City's finest chamber ensembles, orchestras and educational institutions.

Cory Hall (MM '88) has constructed a unique web site devoted exclusively to tempo in the music of J.S. Bach, at www.BachScholar.com. The site includes a detailed analysis of the

complete B Minor Mass, as well as other works.

In 2007 **David Heuser's** (BM '89) *A Screaming Comes Across the Sky* won the Columbia Orchestra's American Composer Competition; the Maryland-based orchestra performed the piece in June. David also received a Composer Assistance Program Grant from the American Music Center for preparation of performance materials for the premiere of *Something Miraculous Burns*, commissioned by the San Antonio Symphony and premiered in November 2007. The work was hailed as "... luminously gloomy ... intense, deeply felt music ... masterful in harmony and orchestral color" by the *San Antonio Express-News*, which described David's *Thin Green Traces*, premiered by the SOLI Chamber Ensemble in December 2007, as "darkly expressive music ... tautly disciplined and lean." Also in 2007, David received an Artist Foundation of San Antonio grant for a piece for a consortium of 11 saxophone quartets from around the country. In June, the Texas Music Festival premiered David's *Three Lopsided Dances* in Houston.

Brenda Lynne Leach (DMA '87, MM '83) served as guest conductor for several professional orchestras in Russia, including the Karelia Symphony Orchestra, the Nizhny-Novgorod Philharmonic Orchestra, and the Kislovodsk Philharmonic Orchestra. She also conducted Beethoven's *Triple Concerto*, featuring soloists from the Baltimore Symphony Orchestra. Brenda also remains active as an organ recitalist. Recent performances include the Latvian Summer Music Festival, where she played the historic organ at the Riga Dom, the Safanov International Music Festival, the Sochi International Organ Festival (Russia), and, closer to home, Methuen Memorial Music Hall (Boston). She also made several recordings for broadcast on the PBS affiliate WVIA in Scranton, PA. Brenda is Director of Orchestral Activities at Towson University in Baltimore, MD.

2008 is another year full of premieres and performances for composer **Dan Locklair** (DMA '81). Robert Moody conducted Dan's *Phoenix* with the Arizona MusicFest

Eastman alumni on CD



Composer **Jack Beeson** (BM '42, MM '43) has written ten operas, only a few of which have been recorded. Now two one-acters can be added to the list of Beeson on disc: *Sorry, Wrong Number* and *Practice in the Art of Elocution*, performed by the Center for Contemporary Opera, Richard Marshall, conductor (Albany TROY 1009).



The David Finck Quartet just released *Future Day* (Soundbrush Records 1012; www.soundbrush.com). Busy bassist Finck (BM '80) is joined by Joe Locke, vibes; Tom Ranier, piano; and Joe La Barbera, drums. The selections include two tunes by Finck, *New Valley* and *Look at You*.



Erin Hannigan (MM '96) offers a modern program of music for oboe on *From Hafiz to Firewing (and beyond)* (Crystal 820), including the Henri Dutilleux Sonata, two works by Simon Sargon, and *Firewing: The Flame and the Moth* by **Dan Welcher** (BM '69).



Saxophonist **Frederick L. Hemke's** *Simple Gifts* (MM '62) with organist **Douglas Cleveland** (BM '90) (ENF records 7005, www.fredericklhemke.com) includes several arrangements by Fred of the famous Shaker song, as well as Russian and Norwegian folk songs and several concert works.



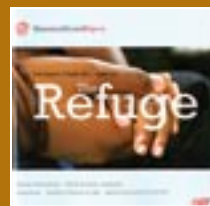
Lance Hulme's (MM '89) first solo CD, *Flame Dance: The Music of Lance Hulme* (Albany TROY 998) includes his orchestral piece *Stealing Fire*, winner of the International Lutoslawski Composition Competition and the ASCAP/Rudolf Nissim Prize. Other performers on *Flame Dance* include oboist **Johanna Cox** (BM '95) and singer **Clara O'Brien** (MM '86).



Soprano **Nicole Cabell** (BM '01) is featured on two new recordings of operas familiar and unfamiliar. She is Musetta in Puccini's *La Bohème* with Anna Netrebko and Rolando Villazon, conducted by Bertrand De Billy with the Bavarian Radio Orchestra (Deutsche Grammophon 1121902). She also takes on the title role in Donizetti's *Imelda de Lambertazzi* (Opera Rara 36), a takeoff on the Romeo and Juliet story, conducted by former RPO music director Mark Elder.



Ron Nelson's (BM '52, MM '53, DMA '57) reputation as "the dean of living American band composers" is enhanced by a new collection performed by the Keystone Wind Ensemble of Indiana University (PA), conducted by Jack Stamp (Klavier 11168). The program includes Ron's famous *Savannah River Holiday*, along with other fanfares and overtures.



Christopher Theofanidis's (MM '92) recent opera *The Refuge* brings together many musical styles to tell the story of Houston's immigrant population. A performance by the Houston Grand Opera Chorus and Orchestra under Patrick Summers has just been released on Albany TROY 1024-1025 (2 CDs). The many soloists in *The Refuge* include **Faith Sherman**, mezzo-soprano (BM '03).



Thomas Stacy (BM '60), English hornist of the New York Philharmonic, took out his oboe d'amore for new CD of baroque concertos by J.S. Bach and Telemann (Naxos 8.570735). Tom is accompanied by the Toronto Chamber Orchestra, conducted by Kevin Mallon.



Organist **Terry Yount** (MM '75, DMA '80) is joined by Chris Dolske, trumpet, for *God of Grace and Glory*, with a program of marches by Telemann, chorales by J.S. Bach, and famous pieces by Hovhanness, Widor, and Mouret. The CD is produced by Ligonier Ministries (www.ligonier.org).

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

Alumni on DVD



Nicholas DiVirgilio (BM '58) took part in a major classical music event of the 1960s: the American premiere of Benjamin Britten's *War Requiem*, given in the summer of 1963 at Tanglewood. Erich Leinsdorf conducted the Boston Symphony Orchestra, and Nicholas, the tenor soloist, was joined by soprano Phyllis Curtin, Finnish baritone Tom Krause, the Chorus Pro Musica, and Columbus Boychoir. The event was televised by Boston's WGBH-TV, and has recently been released on DVD (VAI 4429) as part of the Boston Symphony Orchestra archives. Britten's *War Requiem* is now a modern classic of choral literature; the DVD offers a chance to hear it when it was a brand-new work. The DVD booklet includes an endorsement from current BSO general manager **Mark Volpe** (BM '79).



Ann Labounsky (BM '61) released *Jean Langlais: The Man and His Music* in 2006. A major part of Ann's career has been devoted to this French organist and composer (1907–1991), with whom she studied in Paris. Ann narrates and performs on the DVD, which has been professionally produced based on her research and scholarship. To watch a preview, read viewers' comments, or order it online, visit www.annlabounsky.com; it is also available from the Organ Historical Society (www.organsociety.org) and to members of the Musical Heritage Society.



Executive Producer **Richard C. Resch** (MM '72) has collaborated with Sibley Music Librarian **Dan Zager** on *Singing the Faith: Living the Lutheran Musical Heritage*, a DVD telling the story of Lutheran hymn singing from 1523 to the present. The project was written by Zager, and includes performances by Richard Resch, **Craig Cramer** (MM '77), and **Rick Erickson** (MM '77). *Singing the Faith* is published by Concordia Publishing House: www.cph.org.

Orchestra in February and the Portland Symphony Orchestra in May. In March, his *Break Away!* was performed by the De Paul University Singers in March, and his *Arias and Dances* for harpsichord was premiered in Winston-Salem, NC. Dan's *St. John's Suite* for organ was premiered by Maureen Howell in Charlotte, NC in May.

Jack Mitchener (MM '89, MM '94, DMA '95) has been appointed to the organ faculty of Oberlin College. He was previously at the North Carolina School of the Arts and Salem College.

Tom Nazzola (BM '88), along with members of The BQE Project, composed and performed a new score for the 1920 German silent film *The Golem* on March 9 at the Whitman Theater at Brooklyn College. Says Tom: "The score, which was commissioned by the Brooklyn Center for the Performing Arts, reveals an amalgam of influences on Jewish music (including Sephardic, Greek, and Arabic) which I've incorporated into my own compositional approach. The ensemble features a palette of exotic instruments, from Middle Eastern drums to mandolin."

Charles Pillow (MM '82) performed his arrangement of Mussorgsky's *Pictures at an Exhibition* at Keystone College (PA). The concert was a live version of Charles' 2004 CD recording on Artistshare. Charles has released his second Artistshare CD, a version of Holst's *The Planets*. Featured with the music is a multimedia artwork display of abstract collages by Harriett Fink.

Russell Schmidt (BM '86, MM '88) is Director of Jazz Activities at Bowling Green State University, and has served as Artistic Director of the Toledo Jazz Orchestra since 2004. For the past few summers, he has been on the faculty of the Rocky Mountain Summer Conservatory (Steamboat Springs, CO), leading the Jazz String Quartet Program. During the past year, Russell has been featured as a jazz pianist on four new CDs. *The Surprise of Being—Live at Birdland* is a Cleveland Jazz Orchestra release with Grammy Award-winning saxophonist Joe Lovano. *Live at the Bop Stop*, with the **Paul Ferguson** (MM '86) Jazz Orchestra, was released on Azica Records. Russell

backs up jazz vocalist Barbara Knight on her latest recording, *Angel Eyes*. And *Season of Change*, a piano trio release, is Schmidt's debut as a leader on the Amp Recording label.

Jeff Stockham (MM '80) won first place in the 19th Century Historic Division of the 2008 National Trumpet Competition, held on March 14–16, at George Mason University, Fairfax, VA. For the final round, he performed Joseph Küffner's *Polonaise for Keyed Bugle*, Opus 128 (1823), on an original 1820s B-flat keyed bugle. Jeff was accompanied by the Federal City Brass Band, which performed on Civil War era instruments.



Denali and McKinley Xia

Ming-Yi Daniel Xia (DMA '85) and his wife Ting-Yi Lin recently sent a photo of their twin boys Denali and McKinley Xia, born December 21, 2006.

1990s

In May, **David Beauchesne** (BM '95, MM '99) was appointed executive director of the Rhode Island Philharmonic Orchestra & Music School. David was previously director of education and community partnerships, and oversaw the planning and creation of the organization's new headquarters in Providence.

By the time you read this, **Candice L. Dlugosch** (BM '97) will be Mrs. Chad Doswell. Candice sent us happy word that Chad asked her to marry him on Christmas morning 2007, and that they plan a July 2008 wedding in Minnesota. She adds that on November 1, 2007, Chad was promoted to the rank of Staff Sergeant/E6 and she was promoted to the rank of Sergeant/E5.

Baritone **Ian Greenlaw** (BM '95) returned to Rochester in January

2008 to sing Don Giovanni in the Mercury Opera presentation of Mozart's opera. In June 2009, Ian will join the New York Philharmonic as one of the soloists in Britten's *War Requiem*, conducted by Lorin Maazel.

John Hollenbeck (BM '90, MM '91) sends us a very thorough update: "On August 5, 2006, I was married to Katharine Schroeder. Eastman grads who performed at the wedding include: **Dan Willis**, **Gary Versace** (MM '93), **Tom Nazziola** (BM '88), and **Kurtis Pivert** (MM '92). The newest recording by my Claudia Quintet, *FOR* (Cuneiform Records), was chosen as CD of the Year by the BBC. The Quintet took part in a Citi Global Encounters program in Istanbul, Turkey, organized by Weill Music Institute at Carnegie Hall. In 2007 I was named a 2007–2008 Guggenheim Fellow. In fall 2006, I accepted a Professorship (of Jazz Drumset, Improvisation, and Composition) at the Jazz Institute Berlin."

In May, **Jacinto Núñez** (BM '93) graduated *magna cum laude* from The University of Akron School of Law, earning a Juris Doctor degree. While in law school, he served on the editorial board of the *Akron Law Review*. Jacinto will begin his law practice with Thompson Hine in Cleveland, OH.

Bob Padgett (BM '94) announces his latest CD, 7: *The Live CD Project*. For audio samples, lyrics, and more news about Bob, visit bobpadgett.com, or write him at kitchen@bobpadgett.com.

Robert Paterson (BM '95) led members of the American Modern Ensemble (AME) in a program titled *Food & Music* this May in New York. The program included works by Leonard Bernstein, William Bolcom, Aaron Jay Kernis, and the premiere of Robert's own *Eating Variations*.

Géza Rhomberg (MM '93) is the manager of the famed Austro-Hungarian Haydn Orchestra, Adam Fischer, director, famed for its recordings of all of Haydn's symphonies and many other works. In February, the AHHO performed Haydn's *Creation* in Barcelona.

Dean Sorenson (MM '92), Director of Jazz Studies at the University

of Minnesota, was recently commissioned by the Roseville Visitors Association to compose the Sesquicentennial song for Minnesota, "Shines for All To See." Its world premiere, on January 12, 2008, at the first annual Roseville Winter Jazz Festival, was performed by the JazzMN Big Band, directed by Doug Snapp, with singers Judy Donaghy and T. Mychael Rambo.

Mike Titlebaum (BM '91, MM '92) has been appointed to a one-year term as director of jazz studies at Ithaca College for 2008–2009.



David N. Ware (MM '94) is an associate professor of music at Jackson State University (MS), where he directs the Jazz

Ensemble II, Brasswind Ensemble, and Trumpet Ensemble. A soloist, chamber, and jazz musician and clinician, David has performed with the Memphis Chamber Orchestra, Cheyenne Symphony Orchestra, New World Symphony Orchestra, and the Walt Disney All-American College Jazz Orchestra. He is the author of numerous articles, the method book *Flexibility Studies for Brass Instruments* (Cimarron Press), and the upcoming *The Attitudes and Opinions of Band Directors at Select Historically Black Colleges and Universities: A Study of Philosophies, Methodologies, and Pedagogy* (Edwin Mellen Press).

2000s

Jacob Bancks (MM '06) is composer-in-residence for the Millennium Chamber Players. In March, Mezzo-soprano Kate Lindsey and the New York Youth Symphony premiered Jacob's ... *among the leaves*.... Jacob has also had recent commissions from the South Dakota Symphony and eighth blackbird.



Daniel Black (MM '06) was a finalist in the Fifth International Prokofiev Competition in composition, held in April in St. Petersburg. Daniel won for his *Concertino for Horn and*



Logan William Erickson as the boy and Anthony Dean Griffey in the title role of Britten's *Peter Grimes*.

A great Grimes

Anthony Dean Griffey (MM '01) portrayed Peter Grimes in a new Metropolitan Opera production of Britten's opera this spring, directed by Tony Award-winning director John Doyle. The production itself was controversial, but Griffey's performance was widely praised. *The New York Times'* Anthony Tommassini declared: "Singing with exemplary artistry and raw emotion, Mr. Griffey found his way into the daunting role of Grimes, fully conveying that reclusive fisherman's instability and violent streak while revealing the wounded child within ... an overdue personal triumph for a selfless artist."



JACK

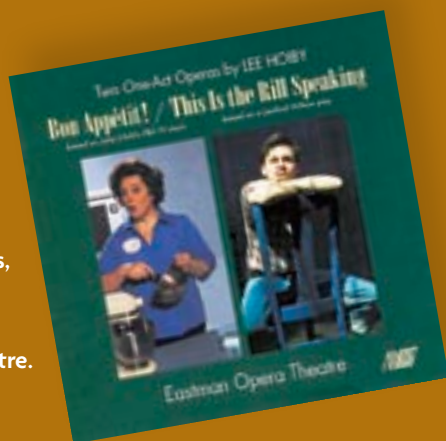
Showing off

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:

- New music in the (Fifth) House with **Melissa Ngan Snoza** (BM '02) and **Eric Snoza** (BM '01)
- Broadway puts on a happy face for **Charles Strouse's** (BM '47) 80th birthday
- You don't know **JACK!** (**John Pickford Richards** BM '02, MM '04, **Ari Streisfeld** BM '05, **Christopher Otto** BM '06, **Kevin McFarland** BM '04) now, but you will soon
- Professors **Kathryn Cowdrick**, **Benton Hess**, **Johnathon Pape**, and students in Eastman Opera Theatre's CD debut

The site is updated and archived regularly, so keep visiting www.esm.rochester.edu/experience/showcase.php. And, of course, keep reading *Notes*!

A tasty treat for opera lovers, served by Eastman Opera Theatre.



Orchestra; he was the third youngest of the 12 finalists and the only American to reach the final round. Other winners were from Russia, England, Spain, Japan, and China.

As a member of the Seattle Opera's Young Artists Opera, mezzo-soprano **Margaret Gawrysiak** (MM '05) performed multiple roles in a double bill of Puccini's *Gianni Schicchi* and Ravel's *L'enfant et les sortilèges* in March and April 2008.

David Crowell (BM '03) performed two concerts in 2007 on saxophone and flute with the Philip Glass Ensemble: at the Barbican Theatre in London, and to a sold-out Carnegie Hall in New York. As a composer he was recently commissioned to write a new work for the University of Kentucky Percussion Society. He has also recently had his work performed by the NOW Ensemble and at the 2007 Bang on a Can Summer Festival, for which he received an ASCAP grant to support his composer residency.

After joining the faculty of St. Olaf College (MN) as assistant professor of music, clarinetist **Jun Qian** (MM '01, DMA '06) lost no time creating two new ensembles, a Youth Clarinet Ensemble and the Virtuosi Chamber Winds. Both groups debuted in April in a concert with the St. Olaf Clarinet Choir, performing an arrangement of Mozart's *Serenade K. 375*, along with pieces by Rimsky-Korsakov, Debussy, and Gordon Jacob.

Analisa Leaming (BM '07) is appearing in the Asian tour of *The Sound of Music*. The eight-month tour of the Rodgers and Hammerstein favorite began in March, with Analisa portraying Sister Sophia and understudying the lead role of Maria. She's well prepared in case she has to go on for the star, having played Maria in the summer of 2007 for the Ohio Light Opera.

Tim Pyper (BM '03, MM '06) won first prize at the Poister National Organ Competition at Syracuse University. Tim is studying for a DMA at Cornell University.

On May 11, violinist Lisa Tipton and pianist Adrienne Kim premiered **Nicolas Scherzinger's** (MM,

DMA '00) *Noah's Arc*, for his new son, Noah, at Carnegie Hall's Weill Recital Hall, on a program with Charles Ives' Violin Sonata No. 4, Dvorák's String Quartet in F Major, Op. 96 (*American*), John Halle's *Rozology*, Daniel Strong Godfrey's *Arietta for Piano and Cello*, and Libby Larson's *Four on the Floor*.

Let Freedom Ring, a setting of Martin Luther King's "I Have a Dream" speech by **Colin Tribby** (MM '06) and Justin Poinsdexter, was performed on February 24, 2008 by the Carolina Chamber Symphony Players. *Let Freedom Ring* was first performed in Kilbourn Hall in January 2005.

The members of the ViM Saxophone Quartet—**Kristin Rarick**, **Michael Matlock**, **Dimitri Kostaras**, and **Richard Miserendino**, all BM '07—were finalists in the 2008 Third International Chesapeake Chamber Music Competition.

Marguerite Lynn Williams (BM '01) recently published her first volume of harp ensemble arrangements, *HarpScores Volume 1* (Lyon & Healy); Volume 2 is scheduled for June 2008. She was recently the runner-up for both the San Diego Symphony and Toronto Symphony Principal Harp auditions as well as a finalist for the Cleveland Orchestra. Marguerite, **Katherine Young** (BM '01), and Naomi Grey were awarded First Prize in the Cooperative Press Recording Competition for their Chamber Music recording of Sy Brandon's *Meditation and Dance* for oboe, cello, and harp, included on the Emeritus Records CD *Collage*.

Zachary Wadsworth (BM '05) is a winner of the Pacific Chorale's 2008 Young Composer Competition, for his *Fantasy on a Theme of William Billings*. The work, which Zachary describes as "a choral meditation on two of [Billings's] sacred Lenten pieces: *Fairfield* and *When Jesus Wept*," was premiered in Santa Ana, CA on March 29.

Christina (Ina) Woods (BM '07) won first place in the Rochester Oratorio Society's "Classical Idol" competition, including a cash prize, an inscribed trophy, and an engagement with the ROS in spring 2009.

Revered jazz guitarist and Eastman Summer Session favorite **Gene Bertoncini** recently released *Concerti* (Ambient Records 007), a elegant collection of standards with Gene joined by string quartet and bassist **David Finck** (BM '80). Arrangers include assistant professor **Dave Rivello** and former JCM department chair Fred Sturm; see www.AmbientRecords.com.



Hans Davidsson, Professor of Organ, was awarded the Culture Prize 2007 by the Swedish Church in Gothenburg—the home of the GoART organ research center. The award was presented on March 11, in the Gothenberg City Hall. The citation read: “Hans Davidsson receives the prize for his significance for sacred music, for his rich ability to create ideas and vision, for his passion for the Queen of Instruments, and for his important role in the development of Gothenberg as a city and center of organs.”

Brad Lubman, Associate Professor of Conducting & Ensembles and conductor of Musica Nova, has another new-music band on his hands: Signal, a 22-piece chamber orchestra that made its New York debut on May 31 during the Bang on a Can Marathon, playing Steve Reich's

Daniel Variations. Signal, whose executive director is cellist **Lauren Radnofsky** (BM '03, MM '07), fills a need for new-music ensembles with 20–30 members, in the manner of London Sinfonietta or Ensemble Intercontemporain.

Honey Meconi, Professor of Musicology, is the very happy recipient of a \$50,400 National Endowment for the Humanities Fellowship, which will allow her to spend a year in Europe and in the United States, studying the manuscripts of *chansonniers*—one-of-a-kind illuminated manuscripts of songs, each one done by an independent artist—with a book to follow: *A Cultural History of the Chansonnier*. Honey is completing a book about the famous 12th-century nun and composer Hildegard of Bingen.

Ramon Ricker, Professor of Saxophone and Director of the Institute for Music Leadership, participated in an interactive symposium at the 2008 American Educational Research Association annual meeting in March. His portion of the symposium was entitled *Preparing Tomorrow's Musicians to Succeed in a World with Changing Musical Needs and Career Opportunities*.



Honey Meconi

This spring Associate Professor of Composition **Carlos Sanchez-Gutierrez** was the first composer-in-residence with the Binghamton Philharmonic Orchestra. Carlos curated and presented a series of contemporary chamber music concerts in the BPO's Explorations Series, and the orchestra under José Luis-Novo premiered his ... *Ex Machina*, for piano, marimba, and orchestra, on April 5 at SUNY-Binghamton. The soloists were pianist Cristina Valdes and marimbist Makoto Nakura.

William Weinert, Professor of Conducting and Ensembles, recently led Collegiate Honor Choirs and conducting master classes for ACDA

events in Hartford, CT and Norman, OK. After Rochester performances of the Bach B Minor Mass and Bruckner Mass in E Minor in late 2007, he led the Eastman Chorale in a February performance of Pizzetti's rarely heard *Messa di Requiem* and the premiere of *Onia* by current ESM student Michaela Eremiasova. The chorale has been invited to present the Pizzetti Requiem at the biennial convention of the National Collegiate Choral Organization in Cincinnati in October. Bill conducted Mendelssohn's *Elijah* with the Eastman-Rochester Chorus, Eastman Chorale, and ESSO on May 2, repeating it two days later as guest conductor of the Oberlin College Musical Union and Chamber Orchestra.

Celebrating service

At the last faculty meeting of the 2007–2008 academic year, the following faculty members were recognized for their years of service:

45 years

- **Vincent Lenti**
Lecturer in Piano and Eastman School Historian

30 years

- **John Marcellus**
Professor of Trombone
- **Marie Rolf**
Professor of Music Theory
- **Allan Schindler**
Professor of Composition

25 years

- **Jonathan Baldo**
Associate Professor of English
- **Robert Wason**
Professor of Music Theory

20 years

- **Jean Barr**
Professor of Accompanying and Chamber Music
- **W. Peter Kurau**
Associate Professor of Horn

15 years

- **Nicholas Goluses**
Professor of Guitar
- **Oleh Krysa**
Professor of Violin
- **Ernestine McHugh**
Associate Professor of Anthropology and Religion

10 years

- **Harold Danko**
Professor of Jazz Studies and Contemporary Media
- **Roger Freitas**
Associate Professor of Musicology
- **Donald Harry**
Associate Professor of Tuba
- **James Thompson**
Professor of Trumpet

STUDENT NOTES

Senior **Erik Asgeirsson**, a student of Steven Doane, won first prize in the Dora Dawson Music Awards, given by the Tuesday Musicales of greater Pontiac, MI. Erik performed in a recital at Central Methodist Church, Waterford, MI, on March 11, 2008.

This spring, junior **Mark Edwards** was a finalist in the Rodland Competition in Ridgewood, NJ, and in the Fort Wayne National Organ Competition. Both were scheduled for the same day; Mark decided on the Rodland. It turned out to be a happy choice—he won it!

Doug O'Connor, a student of Chien-Kwan Lin, won second prize (a Yamaha saxophone, 3500 Euro, and two concert engagements with the Thailand Philharmonic Orchestra) in the second International Jean-Marie Londeix Saxophone Competition.

Graduate composition students **Michaela Eremiasova** and **Jairo Duarte-Lopez** recently wrote theme music for the Toronto Blue Jays on Canada's SportsNet, a Toronto-based sports channel. Michaela



Asgeirsson

and Jairo, who are married, hired a 55-piece orchestra of Eastman musicians, recorded their music on a Wednesday, and it went on the air the following Friday!

Angela Occhionero is the 2008 recipient of the Eastman Community

Music School's Jack L. Frank Award for Excellence in Teaching, awarded in June at the ECMS graduation ceremony.

Jonathan Ortloff, a senior organ student of David Higgs, won first place in the American Theatre Organ Society's 2008 Young Theatre Organist Competition by a unanimous decision of the judges. Jonathan was selected from an international pool of entrants in a preliminary recorded round to compete live in the final round at the ATOS' 2008 convention in Indianapolis. Jonathan is finishing his undergraduate degrees in organ and in mechanical engineering. Jonathan has also studied theatre organ with Eastman professor William Porter. He serves on the board of directors of the Rochester Theater Organ Society, and is the first-ever Eastman student to enter the competition.

Jeremy Siskind and **Chris Ziemba** participated in a workshop at Carnegie Hall's Zankel Hall with the famous jazz pianist and composer Fred Hersch, from March

11–16, 2008. In May, Jeremy and Chris took their act to Washington's Kennedy Center as members of the jazz ensemble Triple Threat, with fellow pianist **Matthew Valerio**, bassist **Jesse Brehency**, and drummer **Dave Tedeschi** (see back cover story).

This spring, **Arabesque Winds** won the grand prize in the Chamber Music Foundation of New England's International Chamber Ensemble Competition, held at Carnegie Hall's Weill Recital Hall. The group, coached by Robert DiLutis, consists of Eastman students **Dierdre Huckabay**, flute; **Liz Spector**, oboe; **Isabel Kim**, clarinet; **Eryn Bauer**, bassoon; and **Sophie Goluses**, horn. They performed Ligeti's *Six Bagatelles*.

ON THE WEB High-level performances, important venues, international competitions—Eastman students are showing their greatness everywhere! For a complete list of student achievements for 2007–2008, visit www.esm.rochester.edu/news/honors_2008.php.



Teaching talent

The 2007–2008 winners of the Eastman's Teaching Assistant Prize were announced in late April. They are:

- Academic Class and Ensemble Instruction: **Naomi Gregory**, music history
- Small Group Skills Instruction: **Sarah Marlowe**, theory aural skills; **Steven Marx**, music education trumpet class; **Angela Occhionero**, music education clarinet class; **Douglas O'Connor**, saxophone chamber coaching
- Private Applied instruction: **Michael Unger**, applied organ

The photo shows (left to right) Naomi, Michael, and Doug in the top row, and Sarah, Steven, and Angela in the bottom row. 13 teaching assistants were nominated by their departments for the TA Prize. Members of the TA Prize Committee visited these 13 TAs several times during the spring, then submitted written evaluations of their observations. These six students appeared consistently at the top of the evaluations.

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EASTMAN
SCHOOL OF MUSIC
UNIVERSITY of ROCHESTER

EASTMAN at the KENNEDY CENTER TRIPLE THREAT MAY 21st



6pm
Performance
Location: Family Theatre
Kennedy Center for the Performing Arts

7pm
Alumni and Parents Reception
Location: South Gallery

Jeremy Siskind BM '08 • PIANO | Matthew Valerio BM '08 • PIANO | Chris Ziemba BM '08 • PIANO
Jesse Breheney BM '08 • BASS | Dave Tedeschi BM '08 • DRUMS

A 'Triple' treat for the Kennedy Center

Eastman brought jazz to the Kennedy Center's Conservatory Project in May. The School has taken part in this showcase event for the country's best music schools and students since 2004, but 2008 was the first year we sent outstanding jazz students—in the form of Triple Threat, composed of five musicians from the Class of 2008: pianists Jeremy Siskind, Matthew Valerio, and Chris Ziemba; bassist Jesse Breheney; and drummer Dave Tedeschi.

Together they make three jazz piano trios in one, "each one distinct and very musical," in the words of their coach, Jazz Studies and Contemporary Media professor Harold Danko. "Through it all, their talent and friendship shines, and Eastman is well represented."

Triple Threat's May 21 concert, followed by an alumni and parents reception, was a big hit.



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