

NOTES



“Serving a Great and Noble Art”

Eastman Historian Vincent Lenti
surveys the Howard Hanson years

E-Musicians Unite!

Entrepreneurship, ESM style

Tony Arnold

Hitting high notes
in new music

SUMMER 2009

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



FROM THE DEAN

The Teaching Artist

I SUPPOSE THAT IN THE BROADEST SENSE, ART MAY BE ONE OF OUR GREATEST teachers. Be it a Bach *Goldberg* Variation, the brilliant economy of Britten's orchestration in *Turn of the Screw*, the music in the mad ruminations of King Lear, or the visual music of Miro, it is the stirring nature of such intense, insightful observation that moves us.

Interestingly, these artistic epiphanies bear a remarkable resemblance to what happens during great teaching. And I believe that some of the many achievements of Eastman alumni, faculty and students can be traced to great Eastman "teaching moments."

Like great art, great teaching is not merely the efficient transmission of knowl-

edge or information, but rather a process by which music or information gets illuminated by an especially insightful light, thus firing our curiosity and imagination. Great teachers, like great artists, possess that "special light."

It's hard to define what constitutes good teaching. In the academic world, we try to quantify it, for purposes of measurement, so we design teaching evaluations that hopefully measure the quality of the experience. Yet when each of us is asked to describe our great teachers, we end up being confounded, indeed fascinated, by the dominant intangibles; like music or other art, the priceless stirring aspects we just can't "explain."

Great music inspires us differently, depending on temperament, musical and intellectual inclinations, moods,

backgrounds, circumstances and upbringings. This might explain why when we hear a great piece of music, some are inspired to compose, some to analyze, others to perform, still others to compare, authenticate or comment. In the highest forms of musical experience, we feel a sudden rush to transmit our excitement and impressions. In music schools, this excitable transmission occurs between artist teacher and student.

I think it wise from time to time to pay homage to those whose work really fires the core of what we do at the Eastman School of Music, tipping our hats to the teaching artists who continue to move us, cajole us, and inform our passion for great music and thought. This issue of *Notes* highlights the products of some of those teaching moments.

Teaching is one of civilization's highest arts. Teaching music takes it to an even higher elevation. We are rewarded here at Eastman by having so many passionate artist teachers in our midst. One pundit noted that the great among us have their idles set a little higher than the rest, thus generating more energy and fuelling higher expectations. This quality is in abundance at Eastman.



Douglas Lowry

NOTES

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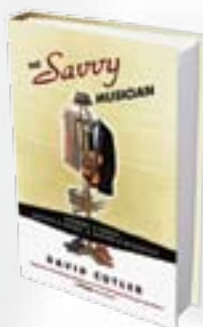
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NIC MINETOR (EASTMAN OPERA THEATRE)



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ON THE COVER: A familiar sight to several generations of Eastman students, this bold portrait of Howard Hanson by Rochester artist Stanley J. Gordon has hung in the Main Hall since 1958, when it was presented by the Polish Arts League of Rochester.

ON THE WEB: More news about the Eastman School of Music, including an Adobe PDF file of *Notes*, can be found online at www.esm.rochester.edu.

BRIEF NOTES

■ **The Ying Quartet** is embarking on a journey with a new member. **Frank Huang** joined the Grammy-winning string quartet as first violinist this summer. Huang's first appearance with the Yings occurred on June 27, during the Bowdoin International Music Festival. He will also be appointed associate professor of violin and associate professor of chamber music at Eastman, where the Yings are quartet-in-residence. They make their Kilbourn Hall debut in October with the first concert in a two-year series of the complete Beethoven quartets.

Timothy Ying, the original first violinist of the all-sibling quartet (founded with his brothers **Phillip** and **David**, and his sister **Janet**), is moving with his family to Canada, where he intends to start a business venture. "We are really proud of everything that the Ying Quartet has accomplished with Tim as first violinist," says Phil Ying. "At the same time, we have complete confidence in Frank as we forge a fresh and dynamic ensemble together."



■ In February, the **Eastman Youth Jazz Orchestra** won the **Big Band Category** in the first **Charles Mingus High School Competition**. Led by **Howard Potter**, director of the Eastman

Community Music School, the 23-member orchestra performed Mingus's *Moanin'*, *Sue's Changes*, and *Gunslinging Bird*, and received the Best Big Band title from Mingus' widow Sue. They repeated the program at the 2009 Xerox Rochester International Jazz Festival, in a concert celebrating this year's XRIJF scholarships, which were dedicated this year to late alumnus **Gerry Niewood**. 2009 winners included Jeff Krol (percussion), Matt Krol (bass), and Gabe Condon (guitar).

First string: violinist **Frank Huang** (far left) joined **Janet**, **David**, and **Phillip Ying** this summer.



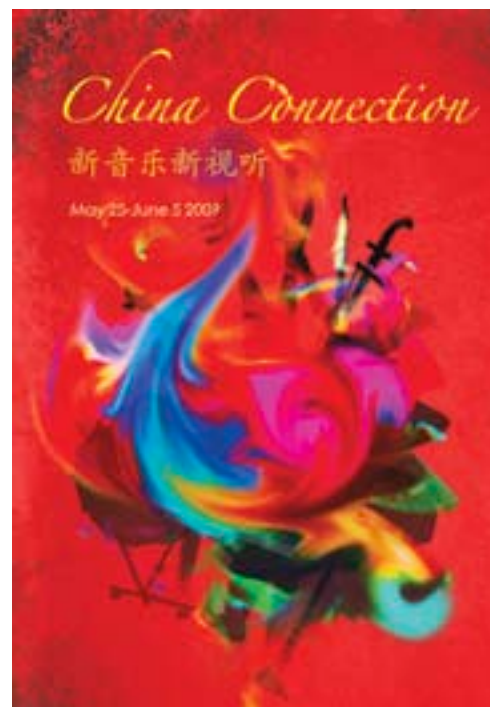


■ Graduate composition students **Michaela Eremiášová and Jairo Duarte-López** co-composed *Car Crash Opera* as the score for an eight-minute animated film and as an independent composition.

The film is still in preparation, but the stage version was premiered early in May at New York University, as part of the New York City Opera's "VOX: Showcasing American Opera" series. *Car Crash Opera* was one of only eight works in the series, chosen from more than 80 submissions.



■ This spring, the National Endowment for the Humanities awarded the **Sibley Music Library** a \$273,820 grant to digitize 10,000 to 12,000 musical scores in the public domain (published before 1923), which are held by not more than two other libraries in the world. Sibley has been digitizing public domain scores—more than 4,000 items so far—for the past four years on demand from Eastman School faculty and students, as well as professional and amateur musicians around the world, accounting for more than 2 million downloads. Check them out at <http://urresearch.rochester.edu>.



■ This May, eight members of the Eastman community made a **China Connection**, meeting with their

composing and performing counterparts to foster the promotion of new music written on both sides of the Pacific Ocean. **The China Connection** is the brainchild of doctoral student Liu Liu. The 12-day tour of four leading Chinese conservatories included concerts of new music written by Eastman and Chinese composers; lectures and master classes given by Eastman faculty; and informal meetings between Eastman and Chinese students.

"The purpose of *China Connection* is for musicians, especially young musicians, to experience the first-hand musical impact of cross-cultural dialogue, and at the same time, to spread or strengthen their international influence," says Liu Liu.

Joining Liu Liu and Dean Douglas Lowry in the collaborative project were Anne Stevens, doctoral student in percussion; Adrian Sandi, doctoral student in clarinet; and YiXuan Song, master's student in violin. Faculty members included Professor of Flute Bonita Boyd; Douglas Humpherys, chair of the Piano Department; and Associate Professor of Theory Steven Laitz.

Read more about *The China Connection* in the Winter 2010 issue of *Eastman Notes*.



Gerry Niewood (BM '70)

Coming Events

October 9–11, 2009

- *Eastman Family Weekend 2009:* Registration and information: www.esm.rochester.edu/familyweekend/

October 9, 2009

- *Eastman Celebrates Kodak Hall:* first concert in the renovated Kodak Hall at Eastman Theatre, with Eastman Philharmonia under Neil Varon. See the transformation at www.rochester.edu/giving/EastmanTheatre

October 14, 2009

- *Eastman Celebrates the Musical Legacy of Gerry Niewood:* Eastman Jazz Ensemble, New Jazz Ensemble, guest artists including Chuck Mangione

October 29–November 1, 2009

- EROI Festival 2009: *Mendelssohn and the Contrapuntal Tradition* www.esm.rochester.edu/eroi/festival-2009.php

November 5–8, 2009

- Eastman Opera Theatre: Marsha Norman and Lucy Simon: *The Secret Garden*

December 19, 2009

- Mark Davis Scatterday and Donald Hunsberger lead Eastman Wind Ensemble at Midwest Clinic, Chicago, including premieres by Michael Burritt and Jeff Tyzik

LETTERS

Casting “an ominous shadow”

I WAS DISMAYED TO FIND THAT THE *EASTMAN Notes* article on Stephen Hough (“Anything predictable ... is the worst crime,” Winter 2009, pp. 14–17) included a lengthy diatribe extolling his sexual orientation. Is this what makes a great institution great? Is this what furthers the goals and aspirations of its students and alumni? And is this what cultivates the pursuit of musicianship at its best, and in one of the world’s magnificent music schools?

If anything, it does just the opposite. I’m proud of Eastman, and Eastman can easily have its reputation destroyed by including one’s private life as an issue. The only issue having anything to do with Eastman is the issue of great talent and music. Your forced injection of “gay” issues into a traditionally fine periodical is a serious mistake and casts an ominous shadow over everything Eastman accomplishes. Who the heck cares if Mr. Hough is a proud homosexual? No one. You either have no idea of the ramifications of your article or are totally irresponsible and more interested in furthering what may be your own orientation relative to the article. Nevertheless, the focal point of your article should not have included absolute nonsense about sexual orientation and should have concentrated on great musical issues.

—ANTHONY CRAIN (MM ’60)
Oswego, NY

Peer Review

IN MY GRADUATE EDUCATION AT EASTMAN, AN important part of my experience was the highly talented peers with whom I performed. People with whom I shared classes in ensemble included William Messerschmidt,

who later worked with the US Army Band; Bob Becker, founding member of Nexus percussion quintet; Vivien Goh, Singapore Symphony Orchestra; Joel Moerschel, Boston Symphony Orchestra; William Blossom, New York Philharmonic; Bonita Boyd, ESM; Robert Goodberg, University of Wisconsin; Donald Bick, Mostly Mozart Festival; Gerry Niewood, Chuck Mangione



Combo, Radio City Music Hall; Donald and Sarah Pistolesi, Milwaukee Symphony Orchestra.

These are just a few of the very good students with whom I shared musical experiences in Rochester, and the quality of the interactions has given me benefit throughout my career.

—GEARY LARRICK (DMA '70)
Stevens Point, WI

Corrections

DEBORAH RONNEN AND SHERMAN F. LEVEY were inadvertently omitted from the Eastman School's 2008 *Report on Giving*, which appeared in the last issue of *Eastman Notes*. They should have been recognized for their gifts to the Friends of Eastman Opera, and for their designated gifts for the Eastman Young Artists Piano Competition. We regret the error, and thank them for their generous support.

IN OUR LAST FACULTY NOTES, CHRIS AZZARA was mistakenly described as an assistant professor of music education; he is an associate professor of music education.

E-Musicians Unite!



As the challenge of creating a career in music grows, Eastman alumni become ever more entrepreneurial

Savvy-vous la musique?

ACCORDING TO DAVID CUTLER (MM '96), MANY TALENTED young musicians start out their lives with a simple road map:

1. Attend music school
2. Become a “pro”

Well, as most anyone reading this magazine has learned by now, there are usually a few more stops on the road map to a satisfying musical career than this. David sets them out clearly in his book *The Savvy Musician*, a guide for aspiring professional musicians of all kinds (the “two-point plan” quoted above is from the book’s introduction).

David, who studied jazz composition, recalls that while he did take Ray Ricker’s “Business of Music” course at Eastman and learned a lot from it, he didn’t hear the word “entrepreneurship” during his music studies at all. “You graduate from music school as a highly, highly trained professional; you should know how to make money—and how you can use your art to make a difference in the world around you.”

Ricker, of course now directs Eastman’s famed Institute for Music Leadership, dedicated to musical entrepreneurship; and David now hears the word quite a lot: he’s Coordinator of Music Entrepreneurship Studies at Duquesne University. And he has a thriving career as a jazz and classical composer, performer, conductor, and author—and (as of September 1) mastermind of www.savvymusician.com. David hopes the new site will become professionals’ first stop for music career-related issues and guidance through the thickets of a career. And if you’re interested in *The Savvy Musician*, you’ll be able to read excerpts from the book online as well as pre-order it.

“This argument of music for music’s sake versus learning the business of music was fought and won long ago,” says David. “I am so proud that Eastman took the first step—not just offering one class, but setting a model for other schools with the IML.”

“Creativity should be at the core of higher education,” says *Savvy Musician* David Cutler.



Last January, Eastman's Institute for Music Leadership sponsored a very successful conference on Preparing the Generation E Musician: The Place of Entrepreneurship in the Higher Education Music School Curriculum. Guests included Heidi Neck of Babson College, who led two workshops designed to stimulate entrepreneurial creativity; and award-winning jazz composer Maria Schneider (MM '83), shown here with IML director Ray Ricker, who exemplified it by renouncing conventional outlets and taking the creation and sale of her music directly to her fans via the ArtistShare website. IML will host its second conference, *The Entrepreneurial Music School in a Changing Economy*, this fall in San Diego, with keynote speaker Bob Johansen of the Institute of the Future.

Facing “the new reality”



Mark Volpe
Eastman presented Mark Volpe with its Alumni Achievement Award at the 2009 commencement ceremony. Excerpts from his address to the graduates are printed here.

In managing four major American orchestras, Mark Volpe (BM '79) has had a remarkable and possibly unique career, which started with a degree in clarinet performance from Eastman. His ties to the Eastman School continue as a member of Eastman's National Council. For his distinguished leadership in the many areas of modern orchestra marketing and management,

Eastman presented Mark Volpe with its Alumni

MANY OF YOUR PREDECESSORS FOCUSED ON THE CRAFT OF PERFORMING an instrument [and studying] Western art music. While those remain essential ingredients in becoming a musician, they are no longer enough. The need for advocacy, the need for long-term strategic positioning, the need to understand demographic trends as well as evolving technology—all necessitate musicians assuming much more responsibility for the future of classical music.

The world includes many, many musicians who can play well, but far fewer people who can really, in a compelling way, explain what they're doing. More than ever before, the ability to communicate is going to be critical to your success. Some of you may assert that you communicate through your music. This and other nonverbal forms of communication are important, but in an age where an entire generation has gone without music education in school, you have to be able to talk about music in a way that can be understood.

Think about the major sports events on television. They're preceded by several hours of talk and demonstrations, and followed by several more hours of talk. The Commissioners all understand that the more you understand the nuances, strategies, and tactics of the game, not to mention the personalities of the athletes, the more interest you'll have in the sport. And this can very much be true in the world of music.

I'm going to share an experience from my days in Baltimore. We had committed with Yo-Yo Ma to record the Britten *Cello Symphony*, a pretty dense work, for Sony Classical. To prepare for that recording we did a series of performances: Thursday and Friday in conventional subscription concerts, and Saturday as a more casual concert—Britten in the first half, and Dvořák in the second half. On Thursday

and Friday, the audience was very polite during the Britten but they were all waiting for the Dvořák.

On Saturday, we took a very different approach. Before presenting the piece, [BSO music director] David Zinman and Yo-Yo got into a discussion—infused with some fun, but really about an interpretive dispute between them. We had a telephone on stage, and David Zinman ended up calling Benjamin Britten. Of course it was a long-distance call, because Britten had been dead for 14 years, but nevertheless, Britten did answer, the [interpretive] issue was resolved, we played the piece, and the audience went crazy.

Well, you might think, this is just shtick, and what does this have to do with music? But I want you to focus on how the audience reacted. We broke down some of those barriers that admittedly exist when you're playing a thorny piece, just with 15 minutes of talk.

While it's increasingly important for you to be able to talk about music in performances and master classes, it's also important that you develop skills that will allow you to become leaders and advocates in your respective communities. Conservatories other than Eastman have too frequently graduated musicians who are not prepared for the real world, with the consequence of bitter disappointment as expectations are not met. I believe more than any other school of music, Eastman understands that musicians are frankly going to have to re-orient themselves after years in the practice room, and adjust their perspective.

While introspection is of course important, we must become relevant to more and more groups within our communities if we are to remain viable. My sense is that Eastman, through its leadership programs, has done a better job than any of its peers in preparing its graduates for the new reality. Now, most orchestras [including the Boston Symphony] are asking their musicians to become much more involved in orchestra governance, in standing on board committees, and in raising money. That's certainly a little daunting, as power begets responsibility. But it can be very, very exciting.

A case in point is the Detroit Symphony, where I was for seven years. Twenty years ago, the orchestra was widely criticized for being racially insensitive, a pretty serious deal in a city in which people of color represent maybe 85 percent of the population. To address these concerns, the musicians, the management, and the board [partnered] with the Detroit Public Schools to create a Performing Arts School that is now connected with Detroit's Symphony Hall.

I will never forget a conversation I had when I was back there, talking with a cab driver who said, my great, great hope, my grandest aspiration, will be when my granddaughter goes to that high school ... I assumed his granddaughter was 14 or 15, but no—his granddaughter was three. So the Detroit Symphony is providing hope, and even more importantly, something to aspire to.

My feeling is now, more than ever, that places like the Eastman School of Music will play a crucial role in a musical world where the rate of change continues to accelerate. The ability to adapt to changing external factors, the ability to influence, and the ability to create strategic partnerships are all integral to achieving our collective mission: to further the cause of music.



Violinist, singer, composer: the multi-talented Caleb Burhans

Getting it out there

Caleb Burhans (BM '03) was recently described by the New York Times as "A man of many talents" for his work as a composer and a performing musician, and the Leonore Annenberg Scholarship and School Funds Program agrees; this spring Caleb was awarded a Leonore Annenberg arts fellowship, based on his artistic achievements and his potential to become a cultural and community leader. Caleb's musical loves are contemporary music, early music, and indie rock. Caleb composes and performs with (among others) Trinity Church Choir, Alarm Will Sound, and his own band, itsnotyouitsme.

Was this award a big surprise?

I did know that Eastman had nominated me, but the Annenberg grant is usually given to artists who are very focused on one thing. I thrive on the variety of aspects of composing, singing and playing.

What will you use the grant money for?

I want to make a recording of larger works with chamber orchestra. I have previously recorded in my studio at home—now I can use decent equipment! I'm also considering hiring a PR firm or management.

Are you keeping busy as a composer?

I have a commission for a string quartet for the Library of Congress, and another for a work for female choir, chamber orchestra, and electronic forces. I'm also working on a second album with itsnotyouitsme, and writing music for a documentary by Artemisia Dentellesky. I am producing a catalogue of compositions, little by little.

Did you learn a lot about entrepreneurship at Eastman?

I didn't take IML courses at all, and I regret that. In fact, I think they should be required for composition students, so you learn not only how to write music but also how to get it out there.

Any advice for current Eastman undergrads?

Do as much as you can when you're in music school; it's your only chance to try everything. I remember doing things like getting together with friends and singing through Bach's *B Minor Mass*. I thought I was just having a good time, but it was as important as any class I took.

Nature's nobleman

In this spring's production of Le Nozze di Figaro, two ESM students explored one of opera's great roles, with help from two experienced faculty members – and from Mozart.

By David Raymond



"The cast had a great chemistry; it was a privilege to share a stage with such very gifted artists," says Mario Martinez. Shown here in Act III of *Le Nozze di Figaro* are Rebecca Farley as Countess Almaviva (far left), Martinez as Figaro with Brent Arnold as Count Almaviva (center), and Julia Bullock as Susanna (far right).



SINCE ITS 1786 PREMIERE IN VIENNA, MOZART'S *Le Nozze di Figaro* has become a mainstay of the opera repertoire. It's also a mainstay of Eastman Opera Theatre, which has performed *Figaro* many times, most recently in a traditional and very successful production in early April 2009.

Figaro's continuing popularity was not a foregone conclusion, since Mozart and his librettist Lorenzo da Ponte based their opera on a popular but politically incendiary play by Beaumarchais which had been performed only two years earlier.

The playwright, the librettist, and the composer all took their cue for the character of Figaro from the concept of "nature"—the natural order of things, as opposed to divine right—which would argue that a man's superiority is not a matter of his social standing, but of his inherent intellectual and moral intelligence, which can be equal to any nobleman's.

In the character of Figaro, Beaumarchais showed a servant who was not only clever but also morally superior to his master—a dangerous thing to do even in an age of revolution and the rise of a middle class.

It's no accident that the opera is usually referred to simply as *Figaro*. While it is an ensemble piece with many juicy, complex roles, Figaro is certainly the most appealing male character in it. It's also one of the great baritone roles in all of opera: with his quick wits and talent for intrigue, Figaro draws a stageful of disparate characters together. A long line of great basses and baritones have played Figaro, and last semester two Eastman students got to join the line.

As assistant stage director for Eastman Opera Theatre, Johnathon Pape has directed several studio productions in the last two years, including *This is the Rill Speaking*, *The Medium*, and *Pelléas et Mélisande*. For his first Eastman Theatre production, he knew that Figaro had to be the center of *Figaro*.

"Figaro is our access point," says Pape. "He's the everyman in the piece, its heart and soul and anchor. The opera is about his struggles for the life he feels he should have, and the singer playing him has to be able to create a character we can root for." For the role Pape chose two graduate students disparate in age, and with varying degrees of stage experience: John Buffett (MA '09) and DMA student Mario Martinez. Neither had played the role before, although both had sung Figaro's arias and Mario played Figaro's boss, Count Almaviva, in a previous Eastman production of the opera.

Besides their guidance from Johnathon Pape, John and Mario were coached by a veteran. Baritone Jan Opalach, a visiting professor in 2008–2009 who will join the Eastman faculty full-time this fall, has appeared as Figaro in four different productions over a 20-year span: New York City Opera, Cincinnati, Columbus, and Canadian National Opera. In Eastman's production, Opalach played Don Bartolo, the



John Buffett

busybody who turns out to be Figaro's father; but he still has a lot to say about Figaro, a role he describes as "so involving, on so many different levels."

And, he adds, "Figaro is much smarter than the Count! He is a man of intelligence who can think quickly on his feet, but he's also very sensitive, with lots of life experience." That experience includes

"The play is certainly a pivotal piece of theatrical history, but it is the operatic version that will prove immortal... it is through Mozart's music

a stint as a barber; this was alluded to in the Canadian production with Opalach, in which Figaro cut Cherubino's hair before he went off to the Army at the end of Act I.

Both students found the coaching experiences extremely helpful. Mario says of his studio teacher: "Jan is a great actor and a very detailed musician, who always addresses very specific musical elements in a phrase."

I NEVER FELT THAT HE [OPALACH] WAS TELLING ME HOW TO play it, his advice was more 'If I were Figaro, what would I do?' " says John. "He didn't feel that he had to shape me; he found a good balance between teaching me the role and giving me the freedom to try it my way."

"In a double cast, it's important to be sure that each person in the cast gets their own take on the character," says Pape. "I wanted John's Figaro to be *his* Figaro, and Mario's to be *his* Figaro." That was natural, at least as far as physical appearance went. "John is very tall and has a gangly physicality," says Pape; "Since he's so tall, I purposely paired him with a Susanna who is short (soprano Julie Norman). I liked what that brought to their character interaction. Mario is nearly as tall, but his body has an earthier, more grounded quality—he is a more imposing figure."

Opalach agrees: "Mario had a greater physicality; he was more Latin, more gestural and demonstrative." Their difference in age played into their performances, too: "John is more youthful, Mario has a solidity."

John Buffett calls the role of Figaro "fun to sing, because he really runs the show. The character is complex and smart, coping with the things that keep piling up. But he's also angry at his treatment as the Count's servant. The acting challenge is in trying not to be ahead of the game—acting surprised at the developments in the story and showing Figaro's quick process of figuring them out."

"It's musically demanding too—you sing so much and it has to be paced well." (Pape explains, "Musically, the part lies rather low for a baritone—it calls for a bass-baritone, with a nice lower extension.")

Pacing is very important throughout for such an important character. "He is all over the stage in the first two acts," says John. "By the last act he gives in to Susanna, but still needs to pump it up for his big aria" (in which Figaro vents his jealous frustration when he thinks his new wife is trysting with his employer). For Mario, this aria is also demanding and dark—"The character hits rock bottom."

For Opalach, this is the end of an arc that begins from the first line of Act I Scene 1: "This is the only time the audience gets to see them as a loving couple. I used to play this scene very physically, showing the loving relationship Figaro and Susanna have." (And they were definitely directed that way by Pape.) "When you establish that, then during his outburst in Act IV, the singer can explore all the irony, pain, and humor in the situation."

For Mario, Figaro is like Mozart himself—"a regular guy, who lives among people and can express his humanity with passion." Mozart's



operas "go beyond the text and drama and any cultural characteristics to the heart of the character. He offers a perspective on the human condition."

Both singers admit they learned a great deal in their months of preparation—but it all boiled down to the realization that, to borrow Jan Opalach's words, "the singing actor is always supported by Mozart."

that the human condition is deliciously probed, lovingly questioned, and ultimately elevated to a place of true nobility." —FROM JOHNATHON PAPE'S DIRECTOR'S NOTE FOR *LE NOZZE DI FIGARO*

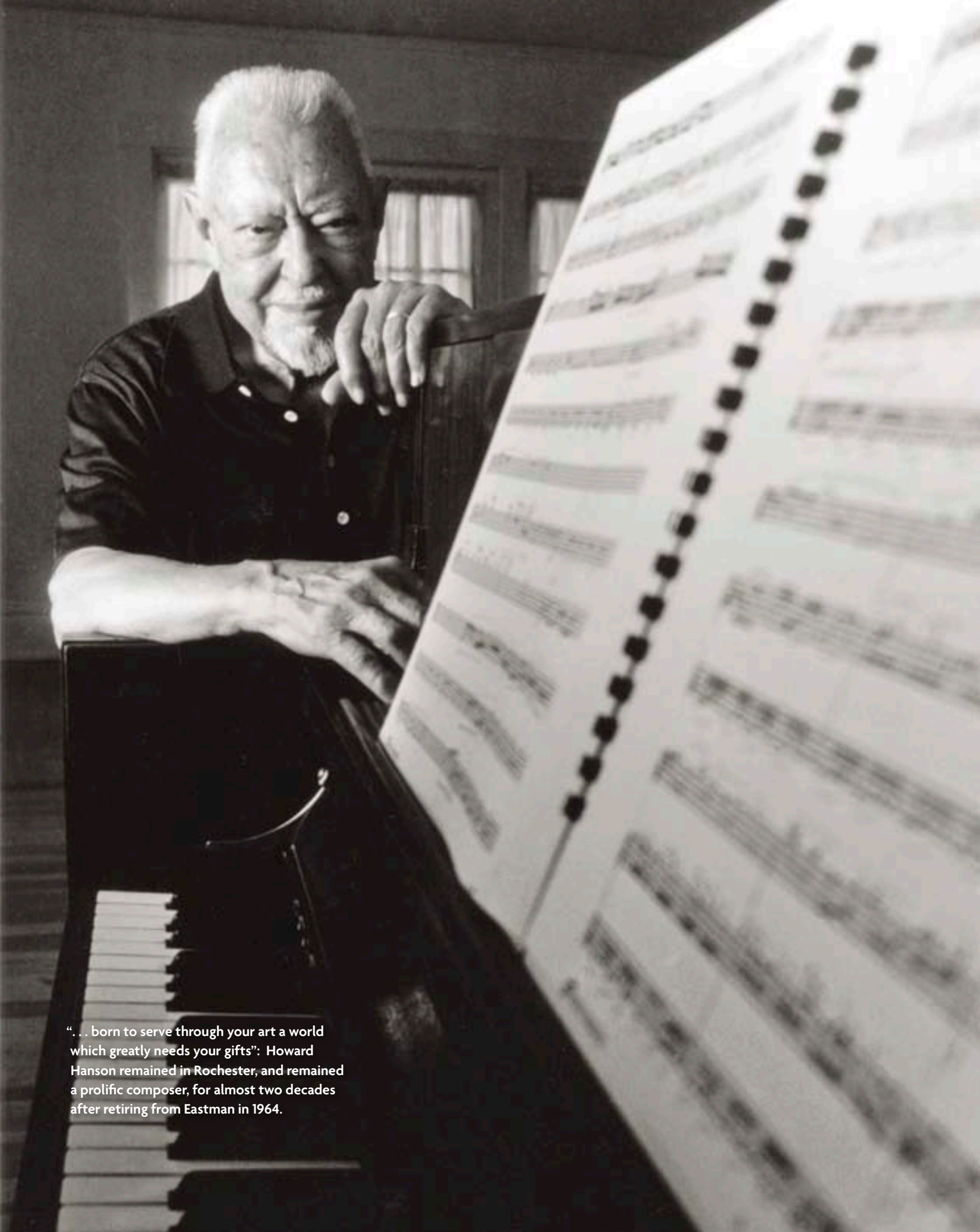
‘Serving
a great
and noble
art’

Eastman Historian

Vincent Lenti

surveys

the Howard Hanson years



“... born to serve through your art a world which greatly needs your gifts”: Howard Hanson remained in Rochester, and remained a prolific composer, for almost two decades after retiring from Eastman in 1964.



In June 2003, Professor of Piano Vincent Lenti (BM '60, MA '63) was appointed Eastman School Historian, with excellent reason—Vince has been part of the School for more than 50 years, as student, director of the Community Music School, and member of the piano faculty. In 2004, the University of Rochester Press published *For the Enrichment of Community Life: George Eastman and the Founding of the Eastman School of Music*, the first volume of Vince's proposed three-volume history of the Eastman School, which covered the period from the establishment of the School in 1921 to the death of George Eastman in 1932. In September, University of Rochester Press will publish volume two of the history, "Serving a Great and Noble Art." The volume covers the remainder of Howard Hanson's tenure at the School (until 1964), and the troubled reign of Walter Hendl (1964–1972). Eastman Notes reprints Vince's introduction to the book, whose title is taken from a speech by Howard Hanson himself.

By Vincent Lenti

WHEN HOWARD HANSON RETIRED AT THE END OF THE 1963–1964 school year, he had been director of the Eastman School of Music for forty years, a tenure that encompassed all but the first three years of the school's history. After forty years under Hanson's guidance, the Eastman School of music was a near-perfect reflection of the values and ideals of its long-term director. A composer, educator, and conductor, Howard Hanson was a man of many talents. As an educator he had a consistent and well-defined philosophy which guided him throughout his many years at the school. Hanson was thoroughly committed to the comprehensive education of the total musician, a philosophy that continues to characterize the education which the school provides to its students. Under Hanson's leadership the Eastman School of Music became widely known for being an institution which welcomed the performer and the scholar, the composer and the educator. It was a school that was committed to the development of musical leadership, and above all it was an institution which was thoroughly American in its outlook, methods, and goals.

When Hanson arrived in 1924, the Eastman School's bachelor of music curriculum was already in place. During the school's earliest years, however, the majority of students were

In his four decades at Eastman, Howard Hanson (shown here in 1925 and in about 1960) expanded the School's outreach to radio and television.

enrolled in a certificate program rather than pursuing an academic degree. Hanson had little sympathy for the certificate program, and from the beginning of his tenure he was committed to making the academic degree the normative education for undergraduate music students.

Under Howard Hanson's direction the Eastman School exerted much influence throughout the country. This arose not only as a result of the school's leadership in the development of undergraduate and graduate programs and curricula, but also through Hanson's long-term association with the National Association of Schools of Music (NASM), an organization that became the professional accrediting agency for music schools and music departments throughout the United States. Hanson had been in attendance at the first meeting of NASM in October 1924, shortly after he had assumed the director's position at Eastman. He held the all-important position of chairman for NASM's commission on curriculum from 1924 until 1933 and later served a number of consecutive terms as president of the association. His leadership in the professional training of musicians at the undergraduate and graduate levels was strongly felt throughout the country.

No cause aroused Hanson's interest more than that of the American composer. His passionate advocacy for American music led him to provide an annual forum at the Eastman School of Music for

the works of American composers, an activity which began in 1927 and continued for the next forty-five years, including seven years following his retirement in 1964. He encouraged the publication of works by American composers, and also recorded American music when there were few if any other such efforts on behalf of American composers. In addition, he conducted pieces from the American repertoire when he was asked to be a guest conductor for orchestras such as the Boston Symphony, the New York Philharmonic, the Philadelphia Orchestra, and the Berlin Philharmonic. No other American musical leader of his generation worked as tirelessly on behalf of the American composer.

BY THE TIME HOWARD HANSON RETIRED, THE SCHOOL WAS very much shaped into an institution that represented his philosophy of education, his commitment to American music, and his vision for the future. The institution's degree programs and curricula were a reflection of his leadership. Only two members of the active faculty could trace their appointment to his predecessor; everyone else had been appointed by Hanson. The indelible stamp Hanson left on the Eastman School of Music created a terrible burden for his successor. In truth, one might speak of the "Hanson Years" and then the "Post-Hanson Years" to describe the period of time between his arrival in





Walter Hendl, Hanson's successor, was a highly regarded conductor with excellent connections in the musical world, but proved to be less suited for a career as a dean and administrator.

1924 as the second director of the Eastman School and the arrival of Robert Freeman as the fourth director in 1972. His immediate successor, Walter Hendl, was burdened not only with the legacy of his predecessor but also with dealing with an institutional inertia which was an inevitable outcome of a leadership tenure that had lasted for four decades.

IN PROVIDING LEADERSHIP FOR THE SCHOOL AS WELL AS FOR the music profession in general, Howard Hanson was always ably assisted by a great talent for public speaking. He was a master of the art of persuasive speaking and was frequently an inspiring orator. His style perhaps reflected his generation more than the present day, and it certainly had something in common with the great public speakers in the religious and political sphere at the time. The effectiveness of his ability to communicate with his listeners came not only from rhetorical skills but also from his fervent belief that the art of music was a sublime expression of the human spirit. He undoubtedly thought of music as being the greatest of all the arts, and it was in these terms that he frequently spoke to the faculty and students.

Hanson's address at the opening convocation in September 1945 was typical of the message which he so often preached from the stage of Kilbourn Hall, but it was perhaps delivered with more than his

usual level of passion and eloquence. The convocation was taking place shortly after the surrender of Japan which brought an end to the Second World War. Therefore, he may have faced a particularly receptive audience as he spoke to the students in these words:

We are serving a great and noble art. We as men and women should be worthy of the art we serve. My hope for each of you is that you will be worthy apostles of an art whose beauty passes understanding, whose blessings pour forth on a wave of sound to a weary, heartsick, beauty-starved world. My hope is that you will be strong yet compassionate, magnificently gifted yet filled with a spirit of humility, technically skilled but emotionally warm and understanding, men and women born to serve through your art a world which greatly needs your gifts; men and women filled with the spirit of revelation which teaches you that all that you have, your talents, your vitality, your youth, your enthusiasm, are gifts from the Almighty for which you are the steward, the custodian.

These words provide a vivid picture of Howard Hanson and his leadership of the Eastman School of Music. Hanson was a complex person. Like many strong leaders he was a man of strong opinions and deeply-held convictions. He was not a person to seek out the opinions and advice of others—especially the Eastman faculty—and there were times when one might discern a self-serving aspect in his decisions and priorities. As the years passed, he became more set in his ways and more resistant to change. Yet throughout his forty-year tenure as director of the school—even when he was promoting his own music and agenda—he always remained in the service of the great and noble art of music to which he was so thoroughly devoted.

“Putting a human face on it”

A CONVERSATION WITH

Vincent Lenti on writing Volume II

In the second volume of your Eastman history, you're writing about a time you experienced (in part) and about people you knew. Did that make the job easier or more difficult?

It really did make it easier. I didn't get to Eastman until 1956, but for many of the years that I was here there were people, legends really, who had been at Eastman since the 1940s and '30s—Emory Remington, Joe Mariano, Eileen Malone, and many more. Often I knew the person I was writing about, and had a sense of what he or she was like as a person, so I was able to put a human face on the events I was writing about.

Is there much documentation of the Hanson era at Eastman?

There certainly is much more documentary evidence available than there was for the first volume. But even though there were academic committees, how many decisions were made is still a mystery. Hanson's decisions often came out of personal, one-on-one meetings—cloakroom conversation.

What kind of person was Howard Hanson? Did you have a close relationship with him?

I did not know him intimately by any means; I knew him more as a presence at Eastman—and he was definitely a presence! I first met him as a student when I was president of the dorm council, but he remembered me from then on—he had an incredible memory, he remembered everyone's name and would always greet a student by name if he met you in the Main Hall.

Hanson was the Eastman School, and the Eastman School was definitely Hanson. It was kind of a benevolent dictatorship; Hanson really didn't empower the faculty to do anything except teach. People might have taught 25 hours or more per week, but Hanson discouraged his faculty members from playing outside concerts, writing books, or doing any of the other things expected of modern faculty members.

Change always trickled from the top, but there was change, the menu did not remain the same. Look at the creation of the Eastman Wind Ensemble, which happened during Hanson's tenure. Of

course, Frederick Fennell had to sell Hanson on the idea, but he did adopt and support it.

What is your assessment of Hanson as a musician?

He eventually became obsessed with his own vision, and his own definition of American music—which, as it happened, did not include a lot of what was actually going on in American music in the 20th century. Much of the music he championed and recorded hasn't really lived; when was the last time you heard an orchestra play a symphony by Alan Hovhaness—or by Hanson himself? But his work with the recordings and the American Music Festivals was valuable in keeping the fires of creativity burning, in showing to America that there were indeed American composers.

As for Hanson's conducting technique—well, he was certainly not highly thought of as a conductor among the student body. I made fun of him, we all did. But he got results, and he had to know what he was doing—he conducted in Boston, New York, Berlin.

You were also at Eastman for Walter Hendl's tenure [1964–1972], which you write about in the last chapters of the book. What was that like?

It was a crisis period for Eastman, and a time that I found was still painful for many people to discuss. Hendl was enthusiastically supported by Allen Wallis [UR President at the time], and other people who thought that a highly regarded musician (which Hendl certainly was) was what the School needed. But Hendl was a conductor, not an educator—certainly not someone who had devel-



Vincent Lenti arrived at Eastman as a student in 1956, and has been here ever since. In 2003 he was named Eastman School Historian.

oped a vision of musical education, as Howard Hanson did. And he had his own demons to contend with, which created an enormous crisis in leadership and led to a student-led uprising

I don't think it was a wise choice; but it should be remembered that this was a time when many good things did happen at Eastman: jazz was added to the curriculum; Musica Nova and the Eastman Chorale were formed; Stravinsky and other important composers and scholars visited the School. Hendl was not directly responsible for all of these, but it was an atmosphere where new things could occur.

Making





meaningful noise

*Soprano Tony Arnold brings
a performer's perspective
to brand-new music*

By David Raymond

TONY ARNOLD, THE SOPRANO WIDELY ADMIRERED for her interpretation of contemporary repertoire, was in residence at Eastman from February through April as the third Howard Hanson Visiting Professor of Composition, a position funded through the Hanson Institute for American Music.

The previous Hanson Visiting Professors, Mario Davidovsky and Yehudi Wyner, are award-winning, widely known composers. Arnold is considered one of the top singers of contemporary repertoire today, but she is not a composer. The composers at Eastman didn't mind at all.

"We wanted a fresh approach to the professorship," says associate professor of composition Carlos Sanchez-Gutierrez. "So we decided to try a performer—a performer who not only is committed to contemporary music, but who also is known for working closely with composers, and who is helping to develop a repertoire."

"None of the experience I've had has been wasted," says Tony Arnold firmly. Now an assistant professor at the University of Buffalo, she never planned to be a singer; her early musical training included piano, woodwind, and composition studies at the Peabody Preparatory Institute and the Maryland Center for the Arts.

Tony Arnold, shown here in rehearsal with Brad Lubman and Musica Nova, found her voice through contemporary music, and is now a powerful voice for contemporary music.

“Composers benefit from direct contact with performers. It is good for them to know if what they put on the page is practical to a performer, if there are practical limitations . . . If the music is difficult to perform, it is often because the concept is flawed.”

“I should have been singing all along,” she says, and indeed she received a bachelor’s degree in voice from Oberlin College in 1990 (she admits that when she auditioned for Eastman, she was turned down), and a master’s degree in orchestral conducting from Northwestern University in 1993.

Studying conducting, she says, made it seem natural to her to interpret music for herself, and to be sensitive to instrumental and vocal balances. However she found that in singing traditional song repertoire, “I just didn’t excel. Intellectually, I knew how Bach or Schubert should sound, but I felt bound by performance traditions. I needed to create a sound world that was mine.”

She found it in contemporary music, whose appeal began when she was 16 years old and heard the famous recording of George Crumb’s *Ancient Voices of Children* by Jan DeGaetani. Arnold found it “incredibly evocative—she was making meaningful noise.”

She found equally meaningful noise years later, when she studied Luciano Berio’s classic *Sequenza III* for solo voice. “To perform it you need to find a balance in your body, and you have to be prepared to make a very deep exploration of the music and its dynamic with the text.” She found this required a completely different set of tools from music in the *lieder* tradition—difficult for some singers, congenial to her.

“I found that my tension level was way lower when singing contemporary repertoire,” she says. “I found freedom from performance traditions. I could flourish and relax—it had a liberating effect.” (On her performing of any music, she adds; just before our interview, she was practicing for an upcoming performance of Bach’s *St. John Passion*.) “I found my own voice through that music.”

Tony Arnold won the Gaudeamus International Interpreter’s Competition for contemporary music performance in 2001, and since then she has made numerous recordings of touchstone contemporary vocal repertoire: not only Berio’s *Sequenza*, but also György Kurtág’s *Kafka Fragments*, Elliott Carter’s *Of Challenge and of Love*, and—the work that started it all for her—*Ancient Voices of Children*.

The Warren and Patricia Benson Forum on Creativity, which began in 2007–2008, is supported through an endowed fund established in memory of Warren Benson by his family and friends. Benson, who died in 2005, was professor of composition at Eastman from 1967 to 1993 and was appointed Professor Emeritus in 1994. He died in 2005. The idea behind the Benson Forum, according to its artistic director Carlos Sanchez-Gutierrez, is a simple one: to bring artists from different disciplines together and see what develops.

The Benson Forum and the Hanson Visiting Professorship came together in late March, when Tony Arnold coached a total of 13 Eastman composition students, nine singers, and 15 instrumentalists in the writing and performance of brand-new songs written to poems by Lia Purpura, writer-in-residence at Baltimore’s Loyola College.

As might be expected from a singer who at one point described herself as “a professional voice user,” Arnold took a no-nonsense approach in assessing both music and performances, from such practical matters as posture (“Don’t fold over,” she told a singer bending over her music) and the need for additional music stands, to matters of text setting (summed up in the phrase “Honor the English language”), to interpretation for singers (“the exaggeration level in singing is huge”) and to instrumentalists performing with singers (“Be in their breathing world”).

During the period of her professorship, Arnold also premiered David Liptak’s *Folgore Songs* with Mark Davis Scatterday and the Eastman Wind Ensemble, and joined Brad Lubman and Musica Nova for first performances of two student works: *Post* by Baljinder Sekhon and *Into Winter’s Grey* by Paul Coleman. She had given master classes at other institutions, but never was a guest on a sustained basis. “To return to Eastman two or three times a week for several weeks [was] a luxury,” she says—and it was a great situation for the composers and performers.

“Composers benefit from direct contact with performers,” says Arnold. “It is good for them to know if what they put on the page is practical to a performer, if there are practical limitations, notational issues, musical phrases that should be re-organized. If the music is difficult to perform, it is often because the concept is flawed.”

The composition department was delighted to host “someone who can help young composers realize that writing for voice and writing for an instrument really are two different things,” says Sanchez-Gutierrez. “Working with Tony forced them to write with a degree of clarity and to make sure that the listener is going to listen.”

Sanchez-Gutierrez also appreciated the “enthusiasm and commitment” of the voice faculty and all the student participants: “All of ESM enjoyed this collaboration.”

Tony Arnold’s committed musicianship and forceful teaching remind Sanchez-Gutierrez of one of the singer’s early inspirations: Jan DeGaetani, who taught at Eastman in the 1970s and 1980s while maintaining a lively performing career: “Because of her interest in new repertoire, and her excellence as a teacher, I think they are very much alike.”



A brand-new Dr. Christopher Seaman shares a hearty laugh at Commencement with Trustee Robert Witmer and Graduate Dean Marie Rolf.

Commencement 2009: “Music’s future made manifest”

EASTMAN’S 84TH COMMENCEMENT CEREMONY, held on May 17, offered something old—plenty of good “old school” traditions including an opulent Eastman Theatre setting, music from the Trombone and Harp Choirs, marshals and maces—and also, of course, something new in 262 brand-new Eastman graduates: “music’s future made manifest,” in the words of Dean Douglas Lowry.

This year’s awards included an honorary doctorate to Christopher Seaman, the music director of the Rochester Philharmonic Orchestra, and an alumni achievement award to Mark Volpe (BM ’79), the managing director of the Boston Symphony Orchestra, who gave the Commencement Address (see p. 6 for excerpts).

Eastman’s Eisenhart Award for Excellence in Teaching went to an enthusiastically-re-

ceived Reinhild Steingröver, associate professor of German; and Professor of Piano Nelita True added the University’s Lifetime Achievement Award in Graduate Education to her shelf of teaching awards.

ON THE WEB For a gallery of photos from Eastman’s 2009 Commencement, visit www.rochester.edu/commencement/2009/photos.html

No strings attached

Eastman’s Guitarfest, conceived by Professor Nicholas Goluses, had a successful debut in the fall of 2007, and the February 2009 edition was even more successful, offering master classes and recitals from a wide variety of musicians. Highlights included a duo recital by Goluses with Professor of Flute Bonita Boyd, a concert by the ESM students of the Great Lakes Guitar Quartet, and a master class and delightful Kilbourn Hall recital by the Los Angeles Guitar Quartet. LAGQ appeared the previous night with the Rochester Philharmonic Orchestra (a Guitarfest co-sponsor) in a new concerto by Sergio Assad. Shown here in the master class are LAGQ’s John Dearman and ESM student Dieter Henning.





Emmy-winner Jeff Beal didn't *Monk-ey* around during his week as soloist and guest composer with the jazz department.

Spring 2009 – a semester of special guests

Jeff Beal (BM '85), PROLIFIC AND EMMY Award-winning composer of TV scores (*Monk*, *Rome*, *Carnavale*), movie soundtracks (*Pollock*), and concert music, returned to his alma mater as an artist-in-residence from March 3–7. Jeff taught classes in film scoring and jazz arranging, and appeared with the Studio Orchestra and Bill Dobbins as guest composer and trumpet soloist. Jeff was one of many distinguished musical guests during the spring 2009 semester at the Eastman School:

- Quartets x 2: The Eastman-Ranlet Series hosted the **Miró Quartet** (February 1), in a program including *Credo*, a new work by **Kevin Puts** (BM '94, DMA '99), and the Grammy-winning **Takács Quartet** (March 22) in a program of music by two of its signature composers, Beethoven and Bartók.
- The legendary orchestral musician **Dale Clevinger**, principal horn of the Chicago Symphony Orchestra since 1966, also visited the School from April 5–7, giving individual lessons and leading master classes.



Teresa Stratas brought her unique interpretive insights to the Lotte Lenya Competition.

- **Erica Azim**, a contemporary master of traditional Shona mbira music and of the Zimbabwean mbira dzavadzimu, came for a recital and a workshop beginning on April 7.
- Oboist **Jacqueline Leclair** (BM '88) returned to appear as soloist with *Musica Nova*, **Brad Lubman** conducting, on April 13; the program included Charles Wuorinen's *Iridule*, written for Jackie in 2006 by the Pulitzer Prize-winning composer.

• **Teresa Stratas**, the soprano who was one of the outstanding interpreters of the music of Kurt Weill, made a return visit to Eastman on April 18 as a judge in the annual Lotte Lenya Competition for young singing actors. Stratas was joined by two notable New York theater figures: **Rob Berman**, music director of the City Center Encores! series, and **Ted Chapin**, president of the Rodgers and Hammerstein Organization.

• In April, Eastman hosted the annual conference of the Society for 17th-Century Music, which included a recital by soprano **Ellen Hargis**, the reigning diva of the Boston Early Music Festival, with Eastman's own peerless lutenist **Paul O'Dette** (April 24).

• Another legendary orchestral and studio musician, bassoonist **Loren Glickman** (BM '45), visited his alma mater in May for lessons and master classes. Glickman is perhaps best-known as the bassoonist in Columbia recordings of Stravinsky's *Octet* and *L'Histoire du Soldat* conducted by the composer in the 1950s.

“Failure was impossible!”: Women in Music turns 5

IN 2005, EASTMAN WELCOMED A NEW FESTIVAL celebrating the talents and achievements of women performers, composers, teachers, scholars, and administrators: the Women in Music Festival, with Sylvie Beaudette, assistant professor of chamber music and accompanying as artistic director. From modest beginnings, the festival has grown over the years to include other arts: poetry, painting, video art, and even (in this year's festival) silent film.

Women in Music has invited several high-level composers as composer-in-residence, including Tania Leon and Nancy Van de Vate; this year the guest was Judith Lang Zaimont, a prolific composer in many genres and also a prolific author and editor in the field of women's music. Besides several performances of chamber and choral works, the festival programs included the premiere of her choral piece *Housewife*, a performance of her *Sabbath Service* at Temple B'rith Kodesh, and a performance of her *Israeli Rhapsody* by the Eastman Wind Ensemble.

As usual, Women in Music offered Eastman students and faculty members in performances of music ranging from



Housewife, the latest installment in Judith Lang Zaimont's series of choral works about the modern female condition, was premiered by the Eastman Women's Chorus.

Hildegard of Bingen to brand-new music by Eastman students. Innovations this year included the showing of two short films by the German filmmaker Lotte Reiniger with musical scores for saxophone and vibraphone

by Eastman students Jennifer Bellor and Elizabeth Kelly, and *Water's Edge: 200 Years of Women Composers*, by mixed media artist Kathleen Nicastro with pianist Kevin Nitsch (DMA '92).

“I was born a composer”

A CONVERSATION WITH Judith Lang Zaimont



When did you decide you wanted to be a composer?

I started composing at age 11, but I was *born* a composer—I never felt I had any choice! I took piano lessons, but I was

Zaimont

not a born performer—the kind of person who needs to perform to flourish.

Did you experience difficulties or pressures as a woman composer?

It never dawned on me till I got to college that there were “women composers.” I

never have thought of myself as “an ‘adjective’ composer.” I’m a composer!

Surely others thought of you as a “woman composer”!

Some of my teachers advised against a career as a composer! It was out of caring, they were trying to save me grief. I asked one teacher for a letter of recommendation, and he said he couldn’t do it—he had seen too many gifted female students disappear into domesticity. I told him he would hear from me again in two years. I was lucky enough to win some prizes early on, and when I returned after two years, he did write the letter!

What are your musical influences?

I’ve always been a tonal composer and my influences reflect that. In my freshman

year I played two records every night: Ravel’s String Quartet and Berg’s Piano Sonata. When I was studying in Paris, I wrote a Theme and Variations that was an exorcism of those influences—each variation was named after a composer I admired: Mahler, Ravel, Stravinsky, Bartók, Rachmaninoff, Hindemith, and Britten.

And the ingredients of your musical style?

Timbral freshness; additive rhythms. And non-musical inspiration: not one piece in my catalogue has an absolute-music title. We all wait for magnificent moments in music, moments that make us want to visit it again. We move fast nowadays, but music should not give up everything at the first hearing. What I ask from an audience is intense *listening* to music.

Diversity at ESM: first steps in “an honest discussion”

DEFINITIONS OF THE WORD “diversity” are, well, diverse—and simply discussing the word can be problematic. But Eastman is making the attempt.

In 2006, at the invitation of University President Joel Seligman, Professor of Musicology Ellen Koskoff and assistant dean Jamal Rossi joined representatives from each UR school in a University of Rochester task force on diversity. Focusing on questions of diversity in the search



Ellen Koskoff

for and retention of faculty, the results of the study were that a number of minorities were critically underrepresented at the University: women; Latinos; African-Americans; and Pacific islanders.

As Eastman’s Diversity Officer, she soon realized that interpreting questions of diversity for the Eastman School needed to take the School’s specific culture into account, and ideally included broadening the discussion to include

staff and students. She also saw a need for curricular diversity: moving beyond the long accepted canon of western classical music to include other kinds of music and ways of studying music. The hoped-for result, according to Eastman’s own recently issued Diversity Statement, is “a musical community that is rich with cultural, social, and intellectual diversity.”

Koskoff points out that Eastman’s student population is overwhelmingly European Caucasian and East Asian. Our diversity issues are shared by other important American music schools, and Koskoff thinks that by trying to ask these questions now, Eastman can be a leader in developing diversity initiatives specific to music schools.

Towards that goal, the Eastman School has received money from the University’s Special Opportunities Fund for the diversity proposal, which consists of three components over the next three years:

- A year-long series of diversity events. The first guest in the Diversity Speaker Series came to Eastman on March 26: the dynamic young vibraphonist and composer Stefon Harris gave a master class and a lecture on “Listening to Jazz,” sponsored by the departments of winds, brass, and percussion, and jazz.
- Hosting a 2010 conference on diversity in music schools, with guest speakers and performers
- A long-term plan for each department at Eastman to independently invite underrepresented minority performers, speakers, and clinicians

Koskoff realizes the wisdom of starting such an ambitious project slowly and carefully. “Diversity is a volatile and sensitive subject that people have difficulty discussing. Here at Eastman, we want to start out by creating a safe place for an honest discussion of diversity issues of all kinds.”



Diversity in words and music: Stefon Harris spoke, taught, and played in a day-long presentation by the Departments of Jazz and of Winds, Brass, and Percussion.

ON THE WEB www.esm.rochester.edu/experience/diversity.php contains Eastman’s diversity statement, and links to sites for Gamelan Lila Muni, mbira ensemble, and much more. Check it for new links and news updates.

Eastman hits the heights

MAY 28 MARKED THE FIRST MILESTONE IN the construction of the Eastman School's new addition: the topmost beam was placed on the structure, indicating that the project has reached its maximum height.

The great event was celebrated by Pike Construction with a longstanding tradition in high steel ironworking: a "topping off" ceremony, a popular practice in Europe and America in which the ironworkers and other dignitaries are invited to sign the girder (painted white), which is then hoisted into place with a small evergreen tree (symbolizing good luck and endurance) attached.

The festivities included words from University President Joel Seligman, Eastman Associate Dean Jamal Rossi, and Rochester Philharmonic Orchestra CEO Charles Owens—and this being Eastman, the celebration included music: a percussionists' jam session performed on the beam itself, and then a brass fanfare as the girder made



In May, Pike Construction workers were on top of the world—or at least on top of the Eastman School.

its way up to the top. Everyone present was invited to sign the beam, beginning with longtime supporter of the project Betty Strassenburgh (BM '52).

The addition at the corner of East Main and Swan Streets, which will include a new recital hall, a recording studio, and classrooms, is scheduled to open in the fall of 2010.



Besides its Eastman Theatre production of Mozart's *Nozze di Figaro* (see p. 8), Eastman Opera Theatre had a busy semester, with four different productions in the Opera Studio. One actually was at the tail end of the fall semester: a December double bill of Jake Heggie's *For a Look or a Touch* and Poulenc's *Mamelles de Tirésias* (shown here), directed by Master's student Jacob G. Allen. An adaptation of Debussy's *Pelléas et Mélisande* followed in January. After *Figaro*, there was a classic American musical in May: Kander and Ebb's *Cabaret*, directed by Master's student Leah Arington.



Eastman instrumental students brought hands-on chamber music to kids in Rochester schools.

Eastman gives back to Rochester

Between March 30 and April 17, Eastman student ensembles offered their annual Music for All presentations of chamber music to the Rochester community—in classrooms, libraries, stores, and other public places. Eastman is still the only music school in the country offering such an extensive musical outreach program, for which students and faculty members spend months preparing. Music for All was only one part of a spring semester marked by much "giving back" from Eastman to Rochester. The School (along with the Rochester Philharmonic Orchestra) took part in the Orchestras Feeding America promotion of donations to local food pantries, and Eastman students and staff also volunteered at the nearby St. Martin's soup kitchen for the homeless.

John Celentano

JOHN CELENTANO, PROFESSOR EMERITUS OF Chamber Music, died April 13, 2009 in Rochester at the age of 96.

Born in Montreal, Quebec, on October 22, 1912, John Celentano was educated in Rochester, including several years at the Eastman School, where he received a Bachelor of Music degree in 1937, a Master's in 1941, and the Performers' Certificate. He was part of Eastman's, and Rochester's, musical life ever since, and his Eastman career was a long and distinguished one.

He taught violin and chamber music at Eastman for 35 years (from 1946 to 1981), also serving as String Department Chair. Performing all over the world as a soloist, orchestral violinist, and chamber musician, he also contributed to community musical life in Rochester, as a member of the Rochester Civic Orchestra (1936–1942), Associate Concertmaster of the Rochester Philharmonic Orchestra (1946–1952), and Concertmaster of the Opera Under the Stars Orchestra (1952–1976). In the 1950s and '60s, he was radio and TV commentator for the *Evening at Eastman* chamber music broadcast series, and also narrated and performed on Rochester Area Educational Television.

He was also a violinist in the Modern Art Quartet (1948–1958) and Eastman String Quartet (1954–1964). With the latter, he toured southern Europe, the Mideast, and North Africa in 1960, sponsored by the U.S. State Department—the first teaching chamber ensemble to do so.

John Celentano was President of the American String Teachers Association in 1975–1976, and received ASTA's Distinguished Service Award in 1981. *School Musician* called him “one of a vanishing breed of truly great chamber music coaches and expert string pedagogues,” and many generations of Eastman string students would agree.

John Celentano was always a passionate and articulate advocate of the importance of chamber music study in instilling technical skill and intellectual curiosity in young musicians. In a 1968 article for *Orchestra News*, he wrote: “Admiration + Comprehension + Participation yields a totality in musical experience which is the distinguishing characteristic of the chamber music experience.” He



“One of the great chamber music coaches”: John Celentano was a part of life at Eastman for more than six decades.

concluded his article by asking, “As teachers, do we need any higher goal to stimulate student interest and devotion to the development of instrumental skill if the reward be intimacy with the immortals?”

The passions of John Celentano's life will forever endure. He and his wife, Mary, funded a variety of life-income gifts which will ultimately establish two important endowments at Eastman, supporting chamber music programming and scholarships. Gifts made in John's memory were directed to the Celentano Award for Excellence in Chamber Music at the Eastman School.

Mendi Rodan

THE ISRAELI CONDUCTOR MENDI Rodan, who was professor of conducting at the Eastman School from 1999 to 2002, died in Jerusalem on May 9, 2009, after a brief battle with cancer. He was 80 years old.



Rodan was a precocious musician, playing violin at age five. At the age of 16, he became first violinist in the Romanian Radio Symphony Orchestra and by 1953 he was conducting that orchestra. After immigrating to Israel in 1960, Rodan served as chief conductor and musical advisor of the Jerusalem Symphony Orchestra (1963–1972). In 1965 he founded the Jerusalem Chamber Orchestra. He was also a permanent guest conductor of the Israel Philharmonic Orchestra, Laureate Conductor of the Israel Sinfonietta, and recently managed the Rishon LeZion Symphony Orchestra (1993–2005). Mendi Rodan taught conducting at the Jerusalem Rubin Academy of Music and Dance, which he also headed from 1984 to 1993. From 2004, he was professor of conducting at the Buchman-Mehta School of Music, Tel Aviv University. Mendi Rodan received the Israel Prize in 2006, as one “of the front line of Israeli musicians and one of the leading artists in the field of musical performance in Israel.”

“Mendi was a consummate conductor and a master teacher,” says his former colleague William Weinert, professor of conducting. “He came to us when he was in his early 70s, but the tremendous intensity and energy he brought to his work were an inspiration to all of us. He set extremely high standards for himself and for our orchestras, and at the same time was a warm and encouraging colleague.”

Joe Sillato

JOSEPH “FOXY” SILLATO, WHO RAN THE EASTMAN SCHOOL’S Duplicating Center for 25 years, died on April 5, 2009, at the age of 80. During his quarter-century here, most everyone at the school, from students to administration to faculty staff, came in contact with Joe. He was known and loved, and loved Eastman in return, specifying that memorial donations be given to the School.

Zelma Arterberry

ZELMA ARTERBERRY, WHO WORKED IN EASTMAN FACILITIES DEPARTMENT for 10 years, died June 30, 2009, after a short illness. She was survived by two sons, a daughter, and an adopted son, as well as many other relatives. Zelma is interred in Vernon, OK.

ON THE WEB For a full obituary for John Celentano, including numerous tributes from Eastman faculty and former students, go to www.esm.rochester.edu/news/?id=539. For more information about the life of Joe Sillato, visit www.aliferemembered.com.

In Memoriam

1930s

Richard S. Darrohn
(BM '38), January 2009

Elizabeth Jones
(BM '32), April 2009

Clara Packard
(x '39), April 2009

Audrey Phelps
(BM '37), January 2009

Emily Barrett Williams
(BM '32), January 2009

1940s

Alfonso Angelone
(BM '49), January 2009

Lyman W. Bodman
(MM '47), January 2009

Ruth D. Brooks
(BM '44), January 2009

Charlotte J. Burgess
(MA '44), April 2009

Mary Gibbs
(BM '43), April 2009

Joanne Iati
(BM '46), March 2009

Edward J. Jantschi
(BM '49, MM '54), April 2009

Robert E. Klein
(BM '48), May 2009

Jean Luebke
(x '49), January 2009

Ruth McGowan
(BM '47), September 2008

F. Virginia Rohde
(MA '40), March 2009

Mary Lou Semon
(x '49), April 2009

William C. Stone
(BM '48, MM '49), March 2009

Martha Christian Will
(BM '40), April 2009

Sarah Jane Williamson
(BM '40), April 2009

Nancy Wolff
(BM '45), December 2008

1950s

Anne M. Buxton
(BM '54), January 2009

Henry Black Ingram, Jr.
(BM '55), September 2008

Kazuko Ishida
(BM '54), January 2009

Charlotte Seifert Knaub
(BM '57), April 2009

Anthony E. Ostrowski
(BM '58), January 2009

John Walter Pozdro
(PhD '58), January 2009

JoAnn Pritchard
(MM '50), January 2009

1960s

Loren D. Geiger
(BM '70, MM '70), May 2009

Joel H. Kuznik
(MM '63), April 2009

1970s

John C. Campbell
(DMA '75), March 2009

Darlene M. Flynn
(MA '78), May 2009

Frederick H. Telschow
(DMA '70), April 2009

1980s

Theodore Dennis Doubek
(BM '89), May 2009

Steven Neil Witsler
(BM '81), April 2009

1930s & 1940s

Willis Page's (BM '39) 90th birthday was cause for celebration in Jacksonville, FL, where he led the symphony orchestra from 1971 to 1983, and later the St. Johns River City Band. A Jacksonville newspaper profile stated: "Willis is working on his memoirs but doubts they'll ever be finished. When you've been a translator for General George Patton in World War II, a protégé of Arthur Fiedler, a conductor of orchestras from Nashville to Tokyo and the first American ever to conduct at Hiroshima, there's just too much to cover."

In August 2008, Governor Linda Lingle presented **Barbara B. Smith** (MM '43) the State of Hawaii's highest award for lifetime contribution to culture, arts, and humanities—an honor previously bestowed on only thirteen people since the award was established in the 1960s.

1950s

Legendary jazz bassist **Ron Carter** (BM '59) is the subject of a new biography by Dan Ouellette, *Ron Carter: Finding the Right Notes*, published by ArtistShare. In June, Ron was honored with the Flamekeeper Award from Elders Share the Arts, for "remembering the past to inspire the future."

In May 2008, four members of the Class of 1951—**June (Potter) Durkee**, **Clifford Snyder**, **Gloria (Cammarota) Stampalia**, and **Ed Willson**—"reunited at Willson's beautiful home high in the mountains of northeastern Italy for a wonderful week of music, reminiscences, and fun!" according to June.

Donald Knaub (BM '53, MM '61), Emeritus Professor of Trombone at the Butler School of Music of the University of Texas at Austin, was honored for a teaching career that lasted more than 50 years: at the Eastman School (1951–1977), where he was co-founder and trombonist of the Eastman Brass Quintet; and the University of Texas (1977–2002). The ceremony also announced the establishment of the University's Donald and Charlotte Knaub Endowed

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 20, 2009.

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

www.esm.rochester.edu/alumni

Trombone Scholarship Fund. Guests included **Curtis Olsen** (DMA '77), **Chris Matten** (BM '76), **Daniel Patrylak** (BM '54, MM '60), and former Eastman dean **Robert Freeman**.

1960s

William M. Anderson (BM '63, MM '64) and Joy E. Lawrence have published the 25th anniversary edition of their internationally recognized music education text *Integrating Music into the Elementary Classroom* (Schirmer Books).

Bill Cahn (BM '68) was an artist-in-residence at the Showa, Japan, Academy of Music from January 5–16, 2009, and at Rowan University (Glassboro, NJ) April 24–27. Bill and his fellow members of Nexus (including **Bob Becker** BM '69) premiered two works for percussion ensemble in April: Gordon Stout's *Prelude—Winter Song* and an arrangement of Arvo Pärt's *Spiegel im Spiegel* by Nexus member Russell Hartenberger.

Tanya Carey (BM '60 MM '61) is artist teacher at Roosevelt University

and the Music Institute of Chicago Academy program since retiring from Western Illinois University and the Quad City Symphony. She is author of *Cello Playing is Easy—Warmups*. In fall 2008, **Gerald V. Carey** (BM '59, MM '61) retired from the Quad City Symphony, where he was principal flute since 1977, and was awarded the Distinguished Service Award from the National Flute Association in August 2008. He is emeritus faculty from Western Illinois University and the Camerata Woodwind Quintet, which he helped found in 1966. Gerald continues to be an active flutist/teacher.

The career articles of duo-pianists **Joan Yarbrough** and **Robert Cowan** (DMA '64) have been placed in the International Piano Archive Maryland, located at the University of Maryland, College Park. They are the only duo-piano team represented among such distinguished solo pianists as Josef Lhevinne, Gina Bachauer, and William Kapell.

Voice Afire Pocket Opera and Cabaret staged **Raymond Luedeke's** (BM '66) new pocket opera *I Confess, I Have Lived*, based on the life, loves, and times of Pablo Neruda, on April 17, 2009 at the Pumphouse Visual Arts Centre, Niagara-on-the-Lake, Ontario. On May 24, in Toronto's St. Lawrence Centre, the Hannafoord Street Silver Band and Motus O dance company presented a choreographed version of Ray's *Circus Music*. Ray continues as Associate Principal Clarinet of the Toronto Symphony.

John White (MA '54, PhD '60) was awarded first prize in choral composition at the 2008 Choral Festival of Segorbe, Spain, for his *Credo Trifarum*, first performed during the 2009 Festival. He is donating his extensive music library to the l'Aquila Conservatory of Music, l'Aquila, Italy, saying "The town ... was devastated by an earthquake [in April] and the library of the Conservatory was completely destroyed ... I hope my donation will be a substantial start to the rebuilding of the Conservatory's library."

A review of **Edward Wood's** (BM '64) CD of Book II of Bach's *Well-Tempered Clavier* appeared on Amazon.com from Amman, Jordan: "... a performance intoxicating for



Bill Cahn (BM '68) joined a squadron of outstanding percussionists for performances with **Pierre Boulez** and the **Chicago Symphony** of **Edgard Varèse's** *Ionisation* and *Amériques*. Bill sent this photo, taken in Chicago's Orchestra Hall, with (left to right) **She-e Wu**, **Vadim Karpinos**, **Dan Davis**, **Pierre Boulez**, current Eastman professor **Michael Burritt** (BM '84, MM '86), **Gordon Gottlieb**, **James Ross**, **Patricia Dash** (BM '83), **Michael Kozakis** (BM '98), **Greg Zuber**, **Cynthia Yeh**, **Shannon Wood**, **Donald Koss**, **Keith Aleo**, and **Bill Cahn**.

its daring, intelligence, and beauty. With superlative vision from Rangell, Rubsam, Wood, and a few others, the musical world at last appears able to see past the great Glenn Gould."

1970s

Diane Abrahamian (BM '79, MM '86) was the guest conductor for the 2009 Wayne Senior All-County Choir (Sodus, NY) and the 2009 Onondaga All-County Vocal Jazz Ensemble (Syracuse, NY). Diane has been a choral director and voice teacher at Penfield High School (Penfield, NY) since 1981.

Deborah Brown (BM '77, MM '79) created and chaired a competition for piano and strings in cooperation with the city of Rockville, MD. 208 students and 46 teachers participated this spring. The winners' recital was held in the F. Scott Fitzgerald Theatre in Rockville.

Stanley Friedman (DMA '76) conducted a series of concerts in Austria and Switzerland (in March, 2009) with *Blechcircus*, a 10-piece brass/percussion ensemble, performing his *La Pittura* (with soloist Bernhard Baer) and *Delosian Dreams* (commissioned by Blehcircus). Stanley also presented master classes at the Anton Bruckner Institute in Linz, Austria, and at Musikhochschule in Feldkirch, Austria and Bern, Switzerland. In April 2009, Stanley was Guest Composer at the Mesa State Trumpet Fest in Grand Junction, CO, where trumpeter Ryan Anthony premiered his *Classical Concerto in C* with the Grand Junction Symphony Orchestra, conducted by Kirk Gustafson. As Featured Composer at the International Trumpet Guild Conference (May 2009, Harrisburg, PA), Friedman wrote the commissioned work *Pitter-Patter (And Other Charms)* for brass quintet and piano.

Composer **Paul Goldstaub** (MM '74, DMA '77) is featured in the cover story of the January 2009 issue of *Binghamton Research Magazine*, published by Binghamton University. The online version of the story, which contains links to audio and video clips describing his recent work with poet Martin Bidney, may be found at <http://research.binghamton.edu/goldstaub>. Other pieces pre-

miered in the last year are *Portraits*, for pianist Michael Salmirs, and *Aria and Chase*, for trombonist Hal Reynolds.

Rob Kapilow's (MA '77) new book, *All You Have to Do is Listen: Music from the Inside Out* (Wiley), shows the interested but uninitiated how to listen to music from Handel to Janáček. Musical examples printed in the book correspond to sound samples on a website, for easy reference. *Gramophone's* Jeremy Nicholas commented, "I can't imagine a better pair of hands than Rob Kapilow's to guide [music lovers] into ... a mysterious and daunting world."

Geary Larrick (MM '70) performs on piano and percussion regularly in central Wisconsin, premiering his *Song I* for cymbal(s) on March 10, 2009, in Gesell Institute at the University of Wisconsin-Stevens Point. Geary is featured in the June 2009 edition of "CU Voices," published at the University of Colorado in Boulder.

This summer, composer/vibraphonist **Ted Piltzecker** (ESM '72) will travel to Uruguay to present workshops in composition and ensemble performance at the conservatory in Montevideo, then to Patagonia to perform at the 7th Festival Internacional de Percusión, and then to Buenos Aires for a series of jazz appearances with well-known drummer Fernando Martinez and bassist Arturo Puertas. More on Ted is at www.TedVibes.com.

John Serry (BM '75, MM '91) recently completed a concert tour of Italy—18 concerts, from Bologna to Ravenna, including performances with his jazz quartet (of Italian players) and several concerts on solo piano. In London, he recorded a solo piano album. John's CD *The Shift* came out in June on Green Peacock Records and is distributed worldwide on iTunes; more information is at graham@gpmanagement.com.

Waddy Thompson (BM '75) writes, "On April 18, 2009, my composition for men's chorus, three horns, and bassoon received its world premiere by the Windy City Gay Chorus."

Don Zimmer (BM '75) is in his fourth decade as Concertmaster of

the Chattanooga (TN) Symphony and Opera Orchestras, and Professor of Violin at the University of Tennessee.

1980s

Chris Braymen (BM '81) writes: "On March 4, 2009, Sony Computer Entertainment America released MLB 09 *The Show*, its popular baseball video game for the PS2, PSP, and PS3 video game consoles. With combined sales of over a million copies annually, and an "E" for "Everyone" rating, I'm delighted to have worked as an audio programmer on this and other Sony titles for the past 7 years. Plus, the unlimited peanuts and crackerjack is an added bonus!. :-)"

On March 7, 2009, **Tim Conner** (BM '85) premiered Thomas Sleeper's *Translucence* for Trombone and Orchestra in Gusman Hall at the University of Miami's Frost School of Music. The Frost Symphony Orchestra was led by Zoe Zeniodi, and clips of the performance are available on YouTube. This was Conner's second premiere of a major work at UM, following the David Maslanka *Concerto for Trombone and Wind Ensemble* in Fall 2007. The Frost Trombone Choir, under Tim's direction, recently premiered an exciting new work for trombones and percussion, *Spawn*, by UM faculty member Scott Stinson.

Wade Culbreath (BM '87) has been named principal timpanist with the Los Angeles Chamber Orchestra, and was recently principal percussionist for Alexander Desplat's Oscar-nominated score for the film *The Curious Case of Benjamin Button*.

Sidney Friedman (BM '80) offers an update on his several careers: "1) As a mentalist and futurist, I was featured on NBC's *Today* show on New Year's Eve doing my annual predictions, as I've done on ABC's *The View* and the CBS *Morning News*. All my Oscar predictions came to fruition, and my economic forecast has been on target. You can view

my *Today* appearance on my website: www.SidneyFriedman.com. 2) My songs "There's a Thing Going on Here" and "Let's Savor It" are being performed by the jump swing band The Flat Cats. 3) My mini-musical *Ben and the Bean*, with lyrics by Daniel Wessels and book by Chris Audain, was performed in June 2009 by the Theatre Building Chicago."

Antonio García (MM '85) taught and performed in Doha, Qatar, in November 2008, rehearsing with the American High School's jazz band and chamber singers, and performing in concert as a trombonist and vocalist with them and with his own students from Virginia Commonwealth University. Tony performed at The Diplomatic Club for an audience including U.S. Congressional Representatives and Arabic heads of state

in celebration of the tenth anniversary of the VCUarts-Qatar campus. In between he sat in on jazz sets at the local Ritz hotel. Tony was also the subject of a five-page feature in the debut issue of *MusicPro* (Fall 2008), available at www.musicpromagazine.com/download. He is the author of a five-book play-along set of jazz instruction titled *Cutting the Changes: Jazz Improvisation via Key Centers* (Kjos Music, www.kjos.com). In February 2009 he served as Director of the Kansas All-State Jazz Ensemble. Visit Tony's web site at www.garciamusic.com.

Thomas Lanners (MM '89, DMA '91), professor of piano at Oklahoma State University, gave master classes at the Universities of Colorado-Boulder and Northern Colorado in

February, and presented at the MTNA conference in Atlanta. In September 2008, he presented a master class and two lectures, and taught lessons to students of Professor Barry Snyder, during a one-week residency at Eastman. Thomas also presented a lecture and coaching session at the Eastman 2008 Summer Institute *Plays Well With Others*. Ned Rorem:



Braymen



Lanners

Piano Music Volume 2 (Centaur), was released in April; Thomas has recorded nearly the entire solo piano output of this renowned composer. *American Record Guide* wrote of his first Rorem CD: "Anyone who cares about mainstream 20th-century piano music should seek out this superlative recording."

Brenda Lynne Leach (MM '85, DMA '89) recently returned from a concert tour in Russia, where she conducted the Mozart *Requiem* with the Moscow Symphony Orchestra and the Moscow Boys Choir. She also performed a solo recital on the St. Petersburg International Organ Festival. A complete concert schedule is at www.BLLmusic.org.

More premieres and performances for **Dan Locklair** (DMA '81): in June, his *St. John's Suite* for organ was performed by Marilyn Keiser at Myers Park Presbyterian Church in Charlotte, NC; his choral triptych *The Lilacs Bloomed* was premiered by the Wake Forest University (NC) Concert Choir in April. The *St. John's Suite* and Dan's Christmas anthem *From East to West* were featured on NPR's *Pipedreams*.

David A. Moore (PhD '86) writes: "On February 23 my *Variations on an Ancient Chinese Melody* (*The Entrance Hymn for the Emperor*) for wind ensemble and piano solo, was performed by University of Tulsa student pianist Emily Yates and the TU Wind Ensemble directed by Kenneth Grass. The piece is based on that 7th century T'ang Dynasty melody that we all remember from volume 1 of *HAM*. On March 3, my setting of I Corinthians 13, *Love Never Ends*, for treble voice, oboe, and Celtic harp, was premiered at Tulsa's Trinity Episcopal Church. I continue to teach Theory and Composition at the University of Tulsa, School of Music, along with my wife, **Susan Goldman-Moore** (BA, Music '71), who teaches voice and music education. My most recent teaching assignment, Film Scoring, has given me some interesting challenges; when I took this course with Ray Wright in the late 70's, the technology (Movieola, pocket calculators, live recording sessions) was completely different from the Logic Pro software and digital mockups now used. I think I'm learning as much

from my students about where to right-click, as they are learning about film music from me!"

Katherine Murdock's (PhD '86) *Unquiet Night*, commissioned by the National Symphony Orchestra, was premiered at the Kennedy Center for the Performing Arts in September 2008. In January 2009, she received the first-ever Kansas Master Artist Fellowship in Music Composition. Katherine has taught composition and theory at Wichita State University for 24 years. Recently, her private student, Matt Aelmore, was accepted into the Master's program in composition at the Manhattan School of Music. Katherine's latest work, *Concertino for Oboe and Wind Ensemble*, was premiered in May 2009 at Wichita State by **Andréa Banke** (BM '95).

Lee Musiker (MM '81) is music director for the legendary Broadway star and cabaret singer, Barbara Cook, who continues to perform and record in her ninth decade. In a review of Cook's show *Here's to Life*, *New York Times* critic Stephen Holden called Musiker "the strongest musical director of her career. Mr. Musiker's harmonically sophisticated, jazz-savvy arrangements have a rhythmic flexibility that allows songs to accelerate and slow down in ways that feel organic to the material and to Ms. Cook's interpretations."

Organist **Adrienne Pavur** (BM '87, DMA '96) recently returned from a concert tour of Italy with the Rutgers-Newark University Chorus. Among the tour highlights were performances at the Cremona Cathedral, the Church of San Lorenzo (Rome), and St. Peter's Basilica in the Vatican. Additional concerts were given in Florence and Tuscany.

Bruce Craig Roter, (BM '84) writes: "My composition, *Those Who Build...* (*Cantata for a New Arts Center*), for Soprano, Chorus, and Concert Wind Ensemble, was premiered on December 13, 2008, to commemorate the opening of the Massry Center for the Arts in Albany, New York."

Chelsea Tipton II (BM '86) recently left his position as resident conductor of the Toledo (OH) Symphony Orchestra to take a job

as music director of the Symphony of Southeast Texas, located in Beaumont, TX. Chelsea, who started in Toledo in 2003, will have his debut concert with the SST on October 17.

1990s

Armando Bayolo (BM '95) made his conducting debut at the John F. Kennedy Center for the Performing Arts leading Great Noise Ensemble and the Congressional Chorus in performances of his violin concerto, *Musica Concertata*, and the premiere of his cantata *I Had Never Seen Snow Before*. Since its founding by Armando in 2005, Great Noise Ensemble has become the premiere new music ensemble in Washington. Great Noise is in residence at the Catholic University of America, a position they have held since Fall 2008.

As a member of the chamber ensemble Alias, violinist **Zeneba Bowers** (BM '94, MM '96) performed the Franck sonata (with pianist Melissa Rose) and Margaret Brouwer's *Crosswinds for String Quartet* in concert in Nashville in October 2008. Of the Franck performance, *The Tennessean's* Evans Donnell wrote, "I felt they created a white-hot fire on stage that happily consumed us."

Rebecca Effler (BM '99) and husband Lee Rogers welcomed the birth of their daughter, Hannah Jane, on January 13, 2009. Becky continued to freelance in the Washington, DC area throughout her pregnancy, most notably performing as an extra hornist for the Washington National Opera's production of Donizetti's *Lucrezia Borgia*, with alumna **Renée Fleming** (MM '83). This spring, Becky also subbed with the WNO's performance of Britten's *Peter Grimes*, and in five performances of Wagner's *Siegfried*, where she doubled on horn and Wagner tuba in the pit.

Ian Greenlaw (BM '95) was recently the baritone soloist in J.S. Bach's *St. John Passion* with the Dayton Philharmonic Orchestra; his fellow singers included soprano Tony Arnold, Eastman's 2009 Hanson Visiting Professor (see p. 18). In June, Ian took part in one of Lorin Maazel's

final concerts as music director of the New York Philharmonic, singing in Britten's *War Requiem*.

Shizuo "Z" Kuwahara, who recently won the George Solti International Conductors' Competition, was named music director of the Augusta (GA) Symphony Orchestra on March 25. "Z" is only the third music director in the orchestra's 55-year history.

Payton MacDonald (MM '99, DMA '01) recently performed his percussion concerto *Cowboy Tabla*, *Cowboy Raga* with the Los Angeles Philharmonic, John Adams conducting. MacDonald also released his second Super Marimba recording (*Super Marimba II*), and has been busy touring with Alarm Will Sound and as a solo marimbist. In addition to his creative work, he has recently commissioned solo marimba pieces from Robert Morris, Caleb Burhans, Charles Wuorinen, and Stuart Saunders Smith.

In March 2008, **Susan Sievert Messersmith** (MM '92) was the trumpet soloist in the Torelli Concerto in D "Etienne Roger," with the South Coast Symphony conducted by **Manny Alvarez** (BM '58). Manny, former Music Director of Orchestra and Opera at the Hartt School of Music, has led the South Coast Symphony (the community orchestra of Charleston, SC) for six years. Messersmith was a member of the Charleston Symphony Orchestra for 14 years, and is the adjunct professor of trumpet at Charleston Southern University.

Noel Painter (MA '94, MM '95, PhD '00) recently won the McEniry Award for Excellence in Teaching at Stetson University, where he is associate dean of the School of Music and director of music theory. (Thanks to **Warren Beauman**, BM '52, MM '58, for sending this news to Notes.)

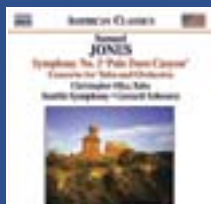
D. J. Sparr's (BM '97) *DACCA:DECCA: GaFfa*, commissioned by New Music Detroit for their "Strange Beautiful Music II" marathon, was selected as an Honorable Mention in the Harvey Gaul Composition Competition from the Pittsburgh New Music Ensemble. D.J.'s *The Glam Seduction* was performed at Colorado State University in February 2009, and by the Firebird Ensemble in March 2009

Eastman alumni on CD/DVD



Why be a mere big band when you can be a Group Large? Jentsch Group Large, headed by composer-guitarist **Chris Jentsch** (MM '93), just

released *Cycles Suite* featuring trumpeter Mike Kaupa (Fleur de Son Jazz 57994). Chris' ambitious work, premiered at The Kitchen in New York, is a meditation on one's own life cycle, and the important connections with the cycles of others; the booklet notes describe it as "the *Finnegans Wake* of big band jazz". Personnel on *Cycles Suite* include reedmen **Ben Kono** (BM '89) and **Mike McGinnis** (MM '97).



Samuel Jones (MA '58, PhD '60) has been composer in residence for the Seattle Symphony Orchestra since 1997. A recent CD of the SSO conducted

by Gerard Schwarz (Naxos 8.559378) displays one of the fruits of the collaboration: Jones's Tuba Concerto, written for and performed here by Christopher Olka. The concerto is paired with Jones' *Symphony No. 3 (Palo Duro Canyon)*, a one-movement evocation of the canyon's "colorful vastness", written in 1992 for the Amarillo Symphony Orchestra.



Pianist **Robert Jordan** (BM '62) recently released *Live in Concert*, a CD collecting performances given from 1972 to 1993 in venues from

Alice Tully Hall to SUNY-Fredonia (where he is now Professor Emeritus). The CD program includes Beethoven's E Major Sonata Op. 109, *Isolde's Liebestod* arranged by Liszt, two etudes by Scriabin, and several other works. *Live in Concert* is available through CDBaby and www.robertjordanpianist.com.



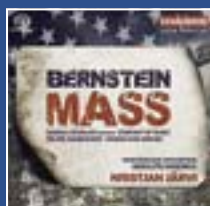
Dominick Argento (PhD '58) is perhaps America's pre-eminent living composer of opera, and his plotless, haunting masterpiece *Postcard*

from Morocco (1971) is his most-performed opera. A production of Argento's eclectic score by Curtis Opera Theatre is preserved on a new Albany release (TROY 1098-99).



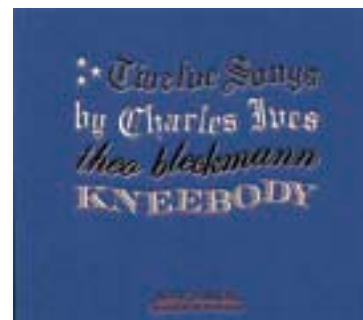
The Empire Jazz Orchestra, conducted by its music director **William Meckley** (PhD '85), presents its fourth CD, *Symphonies in Riffs* (EJO

Records 004). The recording includes music spanning more than 80 years of jazz composition, ranging from Fletcher Henderson and Don Redman to *Wyrgly* by **Maria Schneider** (MM '85), newly commissioned works for big band, and "Great American Songbook" classics by Irving Berlin and Bock and Harnick. Trumpeter **Peter Bellino** (MM '94) is a member of the ensemble and a featured soloist in several selections.



When Leonard Bernstein's *Mass* premiered in 1971, it was considered subversive, sacrilegious, and (to *The New York Times*) "the greatest

mélange of styles since the ladies' magazine recipe for steak fried in peanut butter and marshmallow sauce." Almost 40 years later, Bernstein's Age of Aquarius "Theater Piece for Singers, Players, and Dancers" has aged surprisingly well; prescient in its virtuoso array of musical styles, still relevant in the moral and religious questions it raises. Five recordings of *Mass* are now available, the most recent (Chandos 5070-2 discs) led by conductor Kristjian Järvi and featuring baritone **Randall**



Songs Kneebody Taught Me

As several generations of singers attest, Charles Ives' many songs represent him at his best and most poetic. The great American composer's free-wheeling muse gets a 21st-century makeover in a new CD of imaginative "electro-acoustic recompositions" in modern jazz style of some of his most popular songs, including *At the River*, *The Housatonic at Stockbridge*, and *Songs my mother taught me*. Theo Bleckmann is the singer, and the Kneebody quintet provides accompaniment and "effects." Four-fifths of Kneebody consists of ESM alumni now based in California: sax player **Ben Wendel** (BM '99), keyboard player **Adam Benjamin** (x '99), trumpeter **Shane Endsley** (BM '97), and bassist **Kaveh Rastegar** (BM '01)—the fifth is drummer Nate Wood. *Twelve Songs by Charles Ives* is available on Winter & Winter 9101472; see p. 32 for another release by Ben.

Scarlata (BM '92) in the marathon role of the Celebrant, a role he has played to great acclaim—including for this recording, which was a *Gramophone* "Editor's Choice."



Manhattan takes London, too

It can take some doing for American musicians to be recognized by the Anglocentric *Gramophone*, but **Mark Davis Scatterday** (DMA '89) and the Eastman Wind Ensemble did just that, winning a feature review and accolades in the April 2009 issue for their recent CD with the Canadian Brass, *Manhattan Music* (Opening Day OD 7368, distributed by Arkiv Music).

"Elegant, laid-back performances and sonorous recordings sum up the spirit of a city," said reviewer Laurence Vittes, who reserved special praise for *New York Cityscape* by **Jeff Tyzik** (BM '73, MM '77), "the most beautiful moment on the disc."

Other alums involved in *Manhattan Music* were producer **Dixon Van Winkle** (BM '67) and Canadian Brass tuba player **Chuck Daellenbach** (BM '66, MM '67, PhD '71).



freshmen at Eastman in 2003 and are still going strong, touring the country for performances and workshops, and selling more

Break of Reality, who are working valiantly to bridge the gap between classical cello playing and heavy metal music, started as a group of

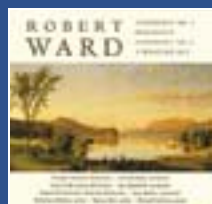
than 20,000 copies of their first album, *The Sound Between*. And now they have produced a new album, *Spectrum of the Sky*. The members of Break of Reality are **Patrick Laird** (BM '07), **Ivan Trevino** (BM '06), current student **Philip Borter**, and University of Michigan student Martin Torch-Ishii.

www.breakofreality.com



Soprano **Mary Nessinger** (MM '80) and pianist **Jeanne Golan** (MM '85, DMA '87) had the idea of asking contemporary composers to write

original songs inspired by two seminal cycles from the early 20th century: Debussy's *Chansons de Bilitis* and Berg's *Seven Early Songs*. The result, an album called *Innocence Lost* (Albany TROY 1113) includes, along with songs by David Del Tredici, Sebastian Currier and many others, *Voyelles* by **Eleanor Sandresky** (MM '84).



Albany Records continues to explore the very explorable and enjoyable music of **Robert Ward** (BM '39), with two recent releases to add to past CDs. Albany TROY 1063 presents Ward's First Symphony and several chamber music pieces; TROY 929 offers his Symphonies Nos. 3 & 6, *Dialogues* (triple concerto), and *A Western Set* from Ward's operetta *Lady Kate*.



Saxophonist **Ben Wendel** (BM '99) just released a solo album, *Simple Song* (Sunnyside 1216). Along with original compositions, Ben

plays imaginative arrangements of John Coltrane's *Lonnie's Lament* and Billy Strayhorn's *A Flower is a Lovable Thing*.

Billboard recommended *Simple Song* highly, calling Ben "A capable leader and composer of modern contemporary neo-bop jazz on his own." Also heard on the album is **Adam Benjamin** (x '99) on Piano and Fender Rhodes.



More music of **George Walker** (DMA '56) from the company that gave you a disc of his orchestral music earlier this year: Albany Records

presents *George Walker: Great American Chamber Works* (TROY 1082). The CD contains George's String Quartets Nos. 1 and 2, Piano Sonata No. 4, and four songs.



Their total performing time is less than an hour, but the four string quartets by Iannis Xenakis (1922–2001) are among the most influential of contemporary chamber works—also the most challenging, for

conventionally trained string players. But the **JACK Quartet** is up to the challenge on a new Mode release, available on CD or Surround Sound DVD (Mode 209)—the first complete collection of Xenakis quartets. JACK consists of **John Pickford Richards** (BM '02, MM '04), **Ari Streisfeld** (BM '05), **Christopher Otto** (BM '06), and **Kevin McFarland** (BM '04). JACK will bring this Xenakis program to Kilbourn Hall on October 16.

► 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.

Check "Alumni Notes" for additional CD releases not mentioned here.

at Redbones BBQ on a concert for which he was a guest guitarist. His *Carnal Node* was performed by the Great Noise Ensemble at the 2008 Capital Fringe Festival in Washington DC, and at Catholic University in March 2009. In April, he was the electric guitarist for the premiere of Michael Daugherty's *Gee's Bend* with the Alabama Symphony.

Phoenix Rising, which is comprised of **Monica Williams** (BM '99), composer/pianist Wendy Loomis, and one rotating guest artist (hang drum, cello, guitar, guzheng, or vocals), released its second CD, *Ascension*, in January 2009.

Ascension has created a buzz in the new age and healing arts communities, recently climbed to #7 on the New Age Reporter Charts, and is also receiving heavy airplay on Music Choice and on many stations in Europe. A track from Phoenix Rising's first CD, *Whispers*, was nominated by the Hollywood Music Awards as best New Age track of the year.



Williams

2000s

Soprano **Nicole Cabell** (BM '02) made a few headlines this spring when she substituted at short notice for Angela Georgiui in the Metropolitan Opera production of Donizetti's *L'Elisir d'Amore*. Earlier this season, she made her Met debut as Pamina in Mozart's *Die Zauberflöte*. Fans of Playbillarts.com's "20 (Plus) Questions" feature, in which Nicole took part on April 16, now know that she adores Barber's *Knoxville: Summer of 1915*, Puccini's *Turandot*,

and Gorecki's *Symphony No. 3*—but that her guilty pleasure is '80s music.

On March 22, 2009, **Andrew Hackett** (MM '05) and **Angelique (Jacob) Hackett** (BM '04, MM '06) celebrated the birth of their baby girl, Cara Danielle. Angelique and Andrew currently reside in Minneapolis, MN. Angelique is a member of the VocalEssence Ensemble Singers and tours both domestically and overseas. Andrew is the principal organist at Hennepin Avenue United Methodist Church in

Downtown Minneapolis and is also employed by the University of St. Thomas in St. Paul.

Carl Johengen (DMA '00) was recently appointed music director of Ithaca's Cayuga Vocal Ensemble, and appears

as tenor soloist with regional oratorio societies; he sang recently with the Hamilton College and Community Oratorio Society, and with the Burlington (VT) Choral Society.

Jenny Kim (BM '00) has been appointed fourth horn of the Los Angeles Opera Orchestra.

Dave Lewis (BM '01) received a Fulbright grant for 2009–2010. He'll spend ten months doing research in Trinidad and Tobago on the varying ways music is being used in response to the HIV/AIDS epidemic.

Jonathan Gabriel Michie (BM '06) was named one of *Classical Singer* magazine's "Certified Singers '08–'09." In an interview, Jonathan revealed that his dream roles are Don Giovanni, Billy Budd, and Sweeney Todd. Jonathan recently made his off-



Andrew Hackett (MM '05) and Angelique (Jacob) Hackett (BM '04, MM '06)

Broadway debut in the City Center *Encores!* production of Jerome Kern's *Music in the Air*.

Sergio Monteiro (DMA '07) writes, "I was appointed chair of the Piano Department at Oklahoma City University. After six years traveling in Europe, I will finally settle down in the US! All my family is of course very happy for my job. And I would like to share this happiness with all friends who always gave me so much support!"

Irina Mueller (BM '03, MM '04) received her Soloist's Diploma from the Staatliche Hochschule für Musik Trossingen (Germany) in January 2008. Performance highlights in the past year have included the Brahms Violin Concerto with the Hochschulorchester Trossingen, a recital tour along the United States East Coast with German concert organist Thomas Strauss, and an orchestral concert in the Concertgebouw, Amsterdam. Previous years have taken her as soloist to Romania and Germany, and to

the Tonhalle Zurich, Birmingham Symphony Hall, Suntory Hall in Tokyo, and other great halls.

Jeremy Siskind (BM '08) won a 2009 *Down Beat* award for best original song (college performance), for his *Little Love Song*, recorded in Kilbourn Hall shortly before his graduation. Jeremy is now studying English and comparative literature at Columbia University, studying piano with Sophia Rosoff and Fred Hersch, and teaching piano and composition for the Yamaha Music Education System.

Jonas Thoms (BM '06) is consortium hornist with the Evansville (IN) Philharmonic (Principal Horn) and adjunct instructor of horn at the University of Evansville.

Leah Tomasino (BM '01) and Peter Paese were married on January 18, 2009. Peter is a New York City Police Officer and Leah is the Orchestra Director at Hauppauge High School. They currently reside on Long Island (see photo on p. 34).

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Eastman LEGACIES

Robert Rosevear (BM '39, MM '43) says:

"My experience at Eastman provided me with a broader view of the role of music in my life than I ever could have imagined.... I have found ways to give back to Eastman what I've gotten from the School."

Robert's legacy of support for more than 50 years includes:

- Annual gifts to the Eastman Fund and charter membership in the George Eastman Circle
- Membership in the Kilbourn Society through numerous life-income gifts that will provide unrestricted support as well as an endowed named scholarship
- Gifts to the Dean's Discretionary Fund that supported the purchase of a natural horn and the Horn Choir tour
- Capital gifts that helped fund the construction of the New Sibley Music Library and the Eastman Theatre Renovation and Expansion

"I hope that my fellow alumni would feel the same as I, and will consider making a contribution that will have special meaning to them personally."

For information on creating your legacy at Eastman, contact **Suzanne Stover**, Director of Development, 585.274.1040

ALUMNI NOTES



Leah Tomasino and Peter Paese

As a part of the Minnesota Orchestra Composers Institute, **Ming-Hsiu Yen's** (BM '03) *YUN* was performed by the Minnesota Orchestra, conducted by Osmo Vanska in November 2008. *Chinatown*, written for PRISM Saxophone Quartet and the Chinese ensemble Music From China, received its premieres in New York, Philadelphia, and Washington DC in February 2009, programmed with newly commissioned works of Zhou Long and Chen Yi. As a pianist, she received third place in the Grieg Festival Young Artists Competition in January 2009. She is working on a commission for Asian Trombone Seminar, and performed her *Two Old Postcards from Formosa* at the SCI (Society of Composers, Inc) National Conference in Santa Fe, NM in April.

Chris Ziemba (BM '08) was a guest on the NPR series *Marian McPartland's Piano Jazz*. The show was taped in October 2008 and aired in March 2009. Chris played standards by Cole Porter and Jerome



Ziemba

Kern, his own compositions, and joined the legendary McPartland in some impromptu duets and free improvisation. "You'd think it would

be pretty nervewracking, but as it happened, as soon as she walked in she was very disarming and I just felt completely at ease," says Chris.



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Locke



Freitas



Ricker

Two ESM musicologists recently had books published by Cambridge University Press. Professor **Ralph Locke's** *Musical Exoticism* covers the presentation of "other" cultures in opera, Broadway musicals, instrumental music, film scores, jazz and popular song. Ralph's studies cover not just the technical aspects of the music, but also ethical and political questions raised by specific works from Mozart's *Rondo alla turca* to Bernstein's *West Side Story*. Associate Professor **Roger Freitas's** *Portrait of a Castrato: Politics, Patronage, and Music in the Life of Atto Melani* is a detailed social, political, and artistic study of one of the 17th century's few fully documented musicians, and demonstrates that the social, the political, and the artistic always go hand in hand.

How to Play Lead Alto Saxophone in a Big Band by **Ramon Ricker** is his fifth book to be published by Advance Music, Europe's premiere jazz publishing house. Ricker

also edited the other books in the *How to Play* series and produced the CDs that accompany each book. Other Eastman faculty members represented in this series are **Bill Dobbins**, piano; **Bob Sneider**, guitar; **Jeff Campbell**, bass; **Rich Thompson**, drums; **Mark Kellogg**, trombone. Alumnus **Brian Shaw** (MM '04) wrote the trumpet book.

In May, six Eastman faculty members were honored for their "landmark years" of teaching: **Richard Grunow**, professor of music education (30 years); **Donna Brink Fox**, Eisenhart Professor of Music Education (25 years); **Steven Laitz**, associate professor of music theory (20 years); **Douglas Humpherys**, associate professor of piano, **Timothy Scheie**, associate professor of French, and **William Weinert**, professor of conducting and ensembles (15 years).

The music of Professor Emeritus of Composition **Samuel Adler** is not recorded as often as it should be, but



For Eastman's *Frühling Posaunen*, an annual springtime celebration of all things trombone, Professor of Trombone **John Marcellus** was joined by Professor Emeritus **John Beck**—and Rochester Mayor **Robert Duffy**. This year's celebration coincided with Opening Day of the Rochester Red Wings, so part of it took place at Frontier Field, on a clear (if nippy) Saturday afternoon.

a new CD (Naxos 8559602) does collect several important chamber, vocal, and concert works, including Adler's Piano Concerto No.3, the song cycle *Of Musique, Poetrie, Art, and Love*, *Soundings* for alto sax and piano, *Pasiphae* for percussion, a Flute Sonata, and two sets of piano pieces.



Adler

Emily Freeman Brown (DMA '89) conducts the Bowling Green Philharmonia in the Piano Concerto No. 3.

The University's 2009 Multidisciplinary Award Recipients include Eastman professors **David Headlam** (music theory) and **Richard**

Killmer (oboe). They'll collaborate with Mark Bocko of the UR's Department of Electrical and Computer Engineering on *Visualizing the Shape of Sound: A Study of Musical Expression on the Oboe*.

More on **Steve Laitz**: he is the new editor-in-chief of the *Journal of Music Theory Pedagogy*, serving from 2010 through 2013. Steve's recent projects include the book *Graduate Review of Tonal Theory: A Recasting of Common-Practice Harmony, Form, and Counterpoint*, and Eastman's new web course, "Music Theory Fundamentals in Four Weeks."

Upbeat news

Eastman's jazz department has a long history of winning *Down Beat* magazine awards, and the tradition continued this year with a 2009 "Best College Big Band" award for the Eastman New Jazz Ensemble and its director, **Dave Rivello**—a nice way to wind up what Dave calls "a great year, performing some very challenging music." Dave and the NJE performed at this summer's Xerox Rochester International Jazz Festival to celebrate the release of *Facing the Mirror*, a CD of his compositions. (For news of another ESM *Down Beat* award-winner, see p. 33.)



STUDENT NOTES



Arabesque Winds

Sophomore flutist **Nicholas Fitton** represented Eastman in the YouTube Symphony Orchestra's premiere in Carnegie Hall on April 15, conducted by Michael Tilson Thomas. Nick played piccolo in Tan Dun's four-minute *Internet Symphony: Eroica*. The YouTube Symphony Orchestra is the world's first collaborative online orchestra. Finalists were selected by a panel of experts from leading orchestras based on their audition videos, and members of the YouTube community voted for their favorites.



Fitton

Sun Min Kim (MM candidate in piano), won First Prize in the Brevard Piano Competition in North Carolina.

Andrew McManus was one of the nine winners of the 57th Annual BMI Student Composer Awards, presented May 15 in New York. The jury included Professor Emeritus Joseph Schwantner, and alumnus Michael Torke (BM '84).

Luis Ortiz, a senior piano major, won the concerto competition and performed with orchestra at the Round Top Music Festival in Texas.

Synergy, by doctoral student composition **Baljinder Singh Sekhon II**, was recently commissioned by

the Robert G. Boehmler Community Foundation and performed by the Lyons (NY) Senior Concert Band on June 8. For the premiere of *Synergy*, the Lyons Band was joined by five more ESM award winners: the members of Arabesque Winds. The Robert G. Boehmler Composition Award supports the commission of a new musical piece written by an Eastman composition major for performance at a Wayne County (NY) school.



Zhang

This spring, **Zhang Zuo** was Eastman's first entrant in the Van Cliburn International Piano Competition since the 1960s, making it through the preliminary rounds. Earlier in the year, "ZZ" was invited to perform with the Hong Kong Philharmonic Orchestra for an audience of 20,000 people. She later performed as soloist with the Lübeck Orchestra, and substituted for soloist Lang Lang in Berlin.

Student composers **Eryn Bauer**, **Yuki Katayama**, **Daniel Bernardo**, and **Erica Seguíne**—students in a film scoring class taught by PhD candidates **Michaela Eremiášová** and **Jairo Duarte-Lopez**—wrote music for several recently preserved short silent films at Rochester's George Eastman House, performed



Red Line Saxophone Quartet

on April 6. The silents were researched and presented by Associate Professor of German Reinhold Steingrover, along with several recent experimental films, with music by Michaela and Jairo. (See also "Brief Notes," p. 2.)

In February, the **Arabesque Winds** (**Diedre Huckabay**, flute; **Elizabeth Spector**, oboe; **Isabel Kim**, clarinet; **Sophia Goluses**, horn; **Eryn Bauer**, bassoon) won Second Prize and Commissioned Work Performance Prize in the 2009 Henri Tomasi International Woodwind Quintet Competition (Marseilles), and reached the semifinals in the "Premio Vittorio Gui" (Florence). In April, Arabesque won the Coleman

Competition's Coleman-Saunderson Prize. On May 22, the group traveled to Washington, DC, for the annual *Eastman at the Kennedy Center* concert and reception.

The **Red Line Saxophone Quartet** recently won first prize in the Music Teachers National Association (MTNA) Chamber Music Competition. The group includes Eastman juniors **Brandon Kies** (alto sax), **Gau Qun** (tenor), and **Quinn Lewis** (baritone), and doctoral student **Douglas O'Connor**. In May, Red Line went for the gold—Gold Medal in the Fischhoff Chamber Music Competition—and won! Red Line is spending the summer touring south-east Asia.



Eastman's 2008–2009 Teaching Assistant Prize winners are **Jonathan Girard** (conducting); **Katie Hannigan** (voice lessons); **Michael Pendowski** (River Campus jazz theory and improvisation class); **Carmen Lemoine** (flute lessons); and **Johnandrew Slominski** (aural skills).



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Bluegrassical

On January 25, Eastman welcomed Library of Congress Living Legend Ralph Stanley, his banjo and high tenor voice, and his Clinch Mountain Boys to the Eastman Theater for a Sunday afternoon of authentic bluegrass music. Ralph and his late brother Carter first toured with the original Clinch Mountain Boys more than 50 years ago. Since then he has introduced bluegrass to international audi-

ences, most successfully with his Grammy Award-winning recording of *O, Death* on the soundtrack of *O Brother, Where Art Thou?* Ralph and the Boys helped start an Eastman School concert season that also included appearances by jazz trumpeter and composer Jeff Beal, early music diva Ellen Hargis in recital with lutenist Paul O'Dette, and many more (see p. 22).