

NOTES



SUMMER 2010

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



NOTES

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EASTMAN
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FROM THE DEAN

A musical model

IN DECEMBER OF THIS YEAR, WE WILL WITNESS THE COMPLETION OF GEORGE Eastman's original dream when we open our new addition. What many once knew as the Swan Street parking lot was a small triangular parcel of land—the last piece of real estate George needed to complete his school and theater, at least as he had originally imagined it back in 1922. But the price the owner demanded was in George's mind too high, and so the theater project went ahead without that property. In the ensuing years, the University of Rochester purchased the lot, and we are now completing the second phase of our Eastman Theatre Renovation and Expansion Project.

Although “bricks and mortar” have occupied our time, energy, and resources

as of late, we are equally committed to intensifying the signal Eastman sends to the nation and the world. We returned to New York City: our Eastman Virtuosi performed at Merkin Concert Hall, and the Ying Quartet performed at the Morgan Library. We continued our participation in the Kennedy Center's Conservatory Project, as well as in a John Adams residency in the nation's capital (see p. 28). We are a leader in our expanding deployment of Internet2 technology to enhance our “virtual partnerships” around the world. Our students learn from distinguished artists and scholars from places as far away as Oslo, and we share our perspectives with those audiences, all in real-time master class exchanges. Our goal is to share with the world what we now routinely call The Eastman Advantage.



Douglas Lowry

Yet perhaps the most important thing we as a faculty, administration, and staff can do is evolve a vision for the Eastman School of Music that synergizes our collective legacy with the realities of contemporary musical culture. The music world has its problems, to be sure, but in order for it to remain vital, it has to be relevant, and sometimes this “relevance” isn't something we want to hear. We must have the courage to ask if the way we all learned, programmed, presented and studied music is sufficient to sustain interest in the 21st century.

As Dean of the Eastman School of Music, I have an ethical and moral responsibility to keep these issues before us. We are surrounded with too many examples of businesses, cultural institutions, and behaviors that clung tenaciously to a preservationist 20th century view of the world, only to find that the world's inhabitants went in a whole different direction in the 21st.

We intend to create an Eastman that takes the lead. With the highest musical values at the core, our initiatives in areas of music innovation and entrepreneurship are geared to inspire just this kind of questioning and debate. But rather than merely questioning, we're going to concentrate on actually *building* some new experimental musical models. We welcome your participation in that journey.

KURT BROWNELL PHOTOGRAPHY (DOUG LOWRY);
GELFAND-PIPER PHOTOGRAPHY (OPERA)



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BRIEF NOTES



■ In another step on its inexorable climb to world dominance, the **Red Line Saxophone Quartet** won the grand prize at the 2010 Coleman International Chamber Ensemble Competition in April. This was Red Line's fourth prestigious competition win in two months: in March the quartet—doctoral student **Doug O'Connor** and just-graduated seniors **Brandon Kies**, **Quinn Lewis**, and **Gai Qun**—won first prizes in the North American Saxophone Alliance Quartet, Plowman Chamber Music, and Chesapeake Chamber Music Competitions. And Red Line just released its first CD, *Back Burner*; check www.redlinesax.com.



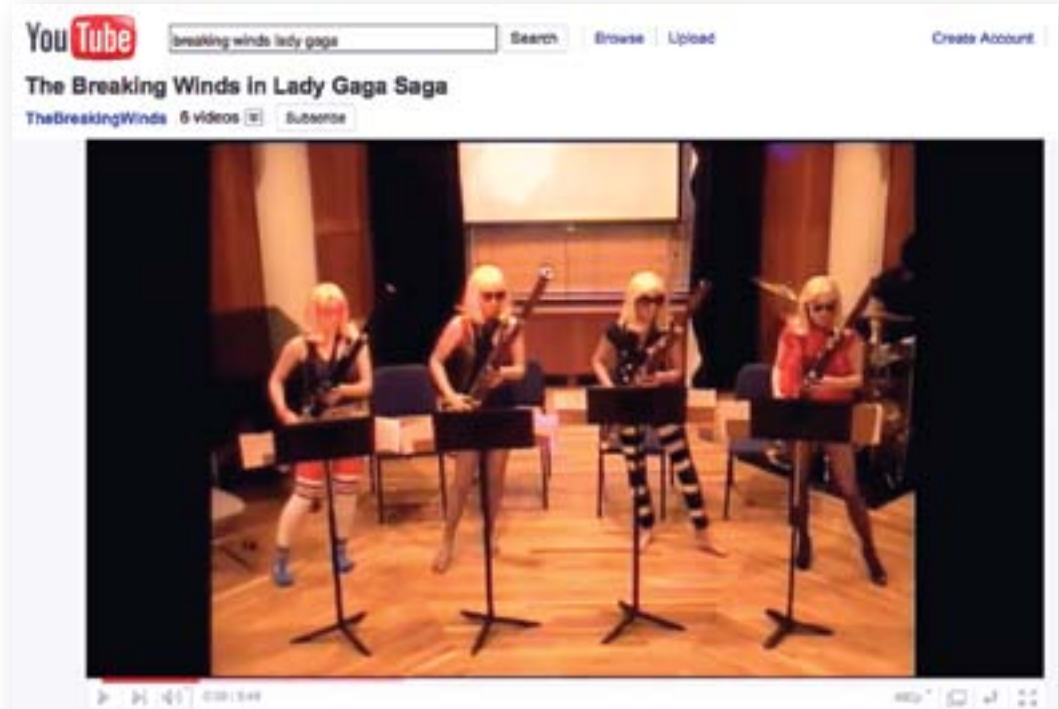
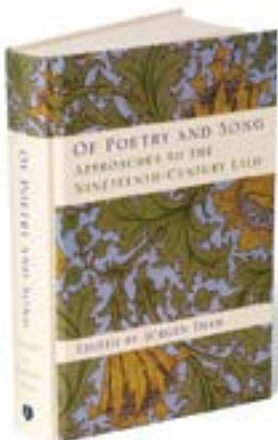
■ *DownBeat's* 2010 student music award winners included two guitar students of Bob Sneider: freshman **Gabe Condon** (left; Undergraduate Outstanding Performance) and senior **Graham Keir** (right; Undergraduate Jazz Soloist). Gabe was the only jazz guitar finalist for the National Foundation in the Advancement in the Arts YoungArts program.



■ Are you a flutist who needs a refresher on Ravel's *Daphnis et Chloé*, or a hornist eager to improve your Tchaik 5 or *Firebird*? **Eastman Speed Lessons** to the rescue! The video lessons cover the standard orchestral repertoire for a particular instrument, and are taught by Eastman faculty members and their students. Flute, clarinet, horn, trombone, and percussion are available, with more instruments and repertoire to be added. See www.esm.rochester.edu/IML/entrepreneurship.



■ The University of Rochester Press' **Eastman Studies in Music Series** just published its 75th new title, and appropriately it's edited by Eastman professor emeritus of musicology **Jürgen Thym**. *Of Poetry and Song: Approaches to the Nineteenth-century Lied* deals with the intimate interaction of poetry and music in the lieder of Schubert, Schumann, Wolf, Mahler, and others. For more details, visit www.urpress.com.



■ They've got the music, the moves, the wigs—and the double reeds: Eastman's **Breaking Winds**, a bassoon quartet consisting of **Eryn Bauer**, **Brittany Harrington**, **Kara LaMoure**, and **Lauren Yu** (all students of John Hunt), was an unexpected sensation on YouTube with their rendition of a medley of Lady Gaga's "Telephone", "Poker Face", and "Bad Romance." At this writing, *Lady Gaga Saga* has received 165,606 hits and several pages of excited comments, ranging from "epic" to "freaking AWESOME!!!!" to merely "IN LOVE." To be #165,607, head to YouTube, search under *The Breaking Winds in Lady Gaga Saga*, and enjoy.

■ This summer, **Sean Newhouse** (BA '03) wound up his duties as Associate Conductor of the Indianapolis Symphony Orchestra in preparation for an exciting new job: Assistant Conductor of the Boston Symphony Orchestra and assistant to its renowned music director, James Levine. Sean's duties include Symphony Hall subscription concerts and summer performances at Tanglewood.





Coming Events

October 15–17, 2010

Eastman Weekend 2010, including:

- Special guest artist **Ron Carter** (BM '59), in performance and in conversation with Dean Lowry
- *The Gift of Music: The Rhythm of Life*, concert in Kodak Hall at Eastman Theatre
- Gala Dinner and much more!

www.esm.rochester.edu/alumni/weekend

November 4–7, 2010

- Eastman Opera Theatre triple bill: Paul Hindemith: *Hin und zurück*; **Robert Ward** (BM '39): *Roman Fever*; Jake Heggie: *To Hell and Back* (libretto by **Gene Scheer** MM '82)

November 11–14, 2010

- EROI Festival 2010: *Pedaling through Time: New Perspectives on Pedal Technique*; www.esm.rochester.edu/eroi/festival-2010.php

December 6–12, 2010

- *The New Eastman Evolution*: opening week of new Eastman School wing (see artist's rendering above) with concerts, recitals, and other events.

Eastman Weekend

October
15–17, 2010

Reunion class members,
all alumni, parents,
and families are welcome!

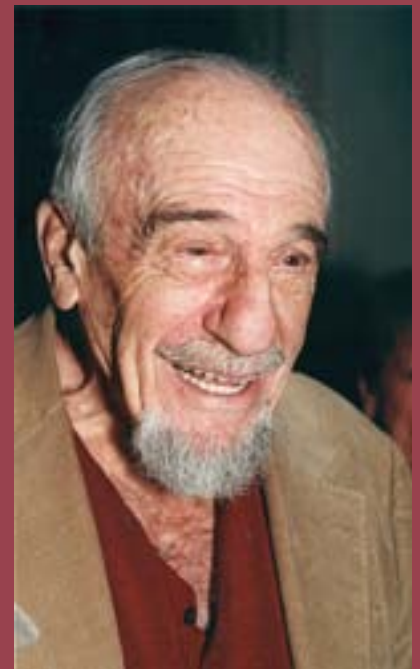
- 🍂 Celebrate the 50th (1959–1960) and 25th (1984–1985) reunion classes
- 🍂 Tour the new Kodak Hall at Eastman Theatre and enjoy a sneak peek at the Eastman Theatre expansion
- 🍂 Hear jazz bassist Ron Carter (BM '59) in a master class and concert
- 🍂 Enjoy time with Eastman friends
- 🍂 Special concerts, rehearsals, and presentations

For program details and registration,
visit www.esm.rochester.edu/eastmanweekend

Remembering the recently passed

While *Eastman Notes* was getting ready for the press, we received word of the deaths of several prominent alumni too late for inclusion. The Winter 2011 issue of *Notes* will include brief tributes to:

- **Jack Beeson** (BM '42, MAS '43), famous American opera composer (*Hello Out There*, *Lizzie Borden*)
- **Mitchell "Mitch" Miller** (BM '32), oboist, record producer, conductor, and 1960s TV star
- **Robert Palmer** (BM '38, MM '39), distinguished American composer and composition teacher at Cornell University
- **Dorothy Katherine Payne** (BM '56, MM '67, DMA '67), noted theorist and author of *Tonal Harmony: with an Introduction to Twentieth-Century Music*
- **Rosa Rio** (Elizabeth Raub) (x 1920s), theater and silent-movie organist



Mitch Miller (BM '32) photographed during a 1999 visit to his alma mater.



Wes Nance and the ECMS Trumpet Ensemble at Kodak Hall opening in October 2009.

Sound the trumpets

THANK YOU FOR THE GREAT PICTURE OF THE trumpet ensemble on page 9 in the latest issue of *Eastman Notes*. The fact is, though, that this group is actually the Eastman Community Music School Trumpet Ensemble! Sorry if that wasn't clear. There always seems to be some confusion about who this group is: sometimes people think we're Eastman students, sometimes they announce we're all members of the RPYO, etc.

I founded this group several years ago in an effort to get the most talented high school trumpeters in the Rochester area playing together regularly. I usually have the entire RPYO trumpet section, the HYSO trumpet section, and then any other talented players in my studio at ECMS or whom I hear about in the area.

Alumni from the group are trumpet majors at Eastman, Northwestern, Oberlin, Peabody, Crane, Ithaca, Boston University, Carnegie Mellon, Wheaton, etc. We give a yearly recital in Kilbourn Hall, and have had many pieces commissioned and premiered by the group in the last five years.

Thanks again for the great picture, and again, I'm sorry we missed an opportunity to promote the Eastman Community School.

WES NANCE (BM '90, MM '92)

Second Trumpet, Rochester Philharmonic Orchestra; Instructor of Trumpet, Eastman Community Music School

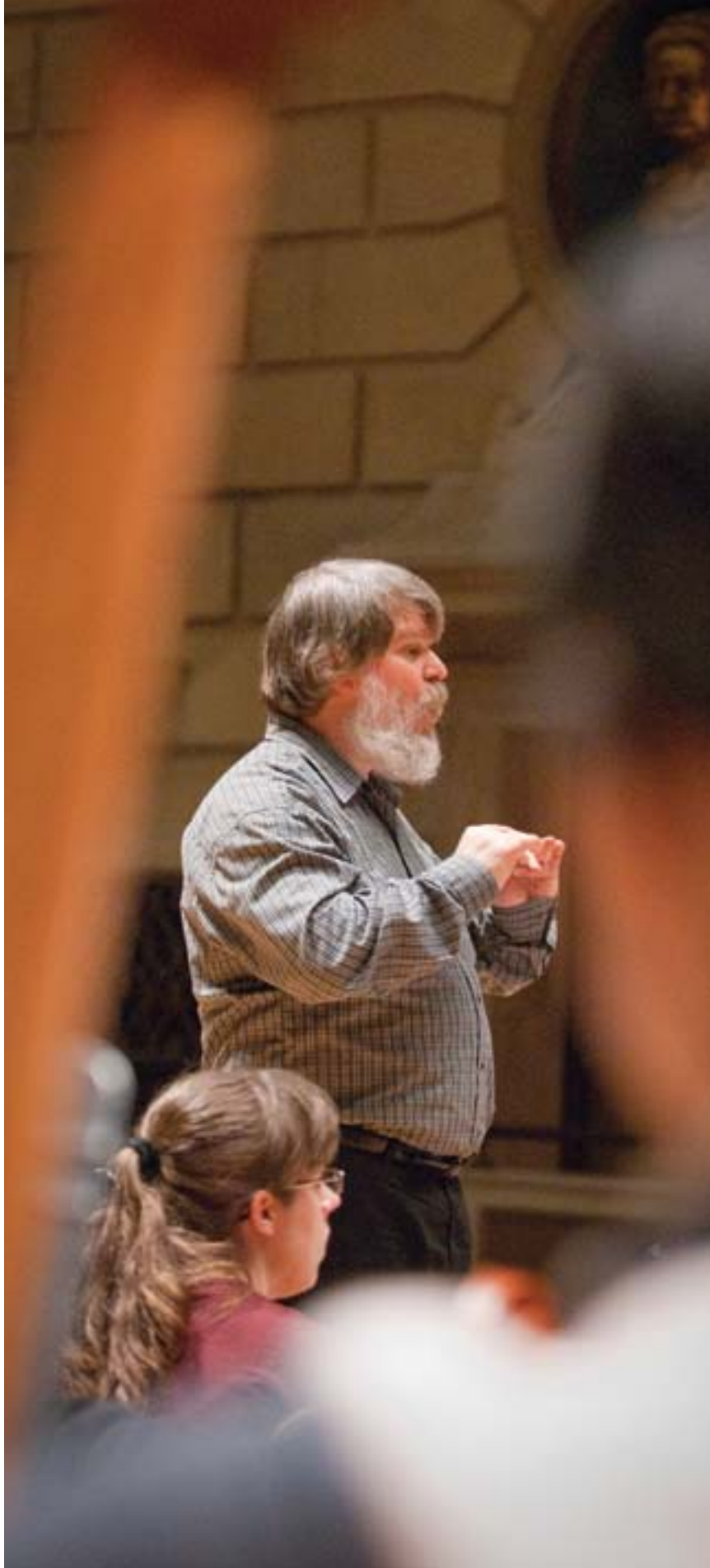
Cocktails with Respighi

I FIRST MET DR. HANSON IN FEBRUARY OF 1941, when I came to Rochester to audition for Eastman. After auditioning for Vincent Pezzi on the bassoon, I also auditioned for Rufus Arey on the clarinet. I was then sent to Dr. Hanson's office, and he was most cordial to me, asking about my family, my high school record, and what I hoped to do with my life. In a few days I received a letter from Eastman informing me I had been accepted as a bassoon major and that I had been awarded a Rochester Prize Scholarship.

Fast forward to 1946, when I returned to school after serving in WWII. I was assigned to play in the Senior Orchestra with Dr. Hanson conducting. One of the numbers on the program was Respighi's *Pines of Rome*. Dr. Hanson had studied with Respighi, and was very fond of his music. It may have been the day of the dress rehearsal when the following incident took place. The end of the very beautiful third movement requires a recording of a nightingale to be played by a member of the percussion section. The moment came, but what we heard was not the song of the nightingale, but the Spike Jones recording of *Cocktails for Two*! Some of us started to laugh, but Dr. Hanson failed to see any humor in the prank. His face turned a dark red and he exploded!

EDGAR KIRK (BM '44, MM '48, PhD '59)

East Lansing, MI



Baro

An early music legend
puts down his lute
and steps up
on the podium to teach
the Philharmonia
a few new tricks in an
“historically informed”
program of music
by three Baroque
masters



Under O'Dette's direction, Philharmonia musicians tried their hands at such historically informed techniques and methods as playing percussion with hard wooden sticks (see p. 1), and strumming violins in imitation of guitars, not to mention playing such Baroque standbys as the higher-pitched clarion trumpet and the foundation of the ensemble, the harpsichord.

oque as a second language



THIS IS MUSIC THAT HAS EVERYTHING going for it,” says Paul O’Dette of the mostly Baroque program—suites by Telemann, Rameau, and Handel—he conducted this spring with the Eastman Philharmonia Chamber Orchestra. The enthusiastic reaction of the students seemed to bear this out.

This was O’Dette’s debut conducting an Eastman ensemble other than his Collegium Musicum. Neil Varon, who was on sabbatical in the spring 2010 semester, asked several conductors to sub for him with the Eastman orchestras, and he asked O’Dette to lead two concerts. While he is indeed one of the world’s leading lutenists and early-music performers, he is no novice at conducting—he recently won three Grammy nominations for his Boston Early Music Festival recordings of Baroque operas.

“Neil said I could conduct anything I wanted,” says O’Dette, and not surprisingly for his contribution to the program for the Philharmonia Chamber Orchestra concert he led on March 31, he chose Baroque repertoire, specifically “repertoire outside the standard symphonic canon, that the students don’t have a chance to perform. I was interested in choosing music they wouldn’t know. If we’d played a Bach orchestral suite, it would be difficult to fight ideas about the music they have from their CD collections.”

O’Dette’s programming included one familiar piece, Handel’s *Royal Fireworks Music*, and two novelties—an orchestral suite by Georg Philipp Telemann, and selections from Jean-Philippe Rameau’s

opera-ballet *Nais*. Telemann and Rameau are certainly well-known composers, but their music is usually encountered on early-music concerts and recitals, almost never in orchestral concerts. According to O’Dette, their music belongs there—if it is properly performed.

But he adds, “It can be tricky to run a rehearsal without turning it into a performance practice symposium.”

In rehearsals, O’Dette spent a fair amount of time instructing the students in dotted and double-dotted rhythms, properly placed appoggiaturas, and other niceties of the style, as his wife and fellow faculty member, the gambist Cristel Thielmann, walked from section to section, answering questions about reeds or adjusting the holding of a bow.

O’Dette summed up his rehearsal approach as “Teaching baroque as a second language. What the students found,” he says, “is that baroque music is often easier to play when it is played the right way stylistically.”

IT CAN ALSO BE MORE FUN. ALMOST ALL THIS MUSIC WAS based on baroque dance forms, and O’Dette made sure those dances rocked, with quick tempos and well-articulated rhythms. In fact, the conductor (who started out as a rock guitarist) mentioned rock-and-roll several times when illustrating a performance point during a rehearsal.

“This is among the most brilliant orchestral music of the baroque period,” says O’Dette. “It is amazingly inventive, it is very challenging for the players, and it is virtually unknown. Rameau uses the full orchestra and gets everybody involved. The students were amazed that the music was so exciting.”

O’Dette’s career began in the early 1970s, when he began to study



lute at the Schola Cantorum Basiliensis in Basle, Switzerland. He has been at Eastman since 1976, and he has seen the early music movement grow by leaps and bounds in those three-and-a-half decades.

“When I started at Basle in 1970, there was virtually no information available on the instrument. I got everything I knew about the lute from reading original sources. The conservatory in Basle was the first devoted to early music, and the coursework consisted of study of original sources and treatises. At that time, there were no performance practice courses, with all the performance issues laid out and organized.”

DURING HIS NEARLY 35 YEARS AT EASTMAN, PAUL O’Dette has seen the presence of early music grow exponentially. As the early-music movement gathered steam (and incidentally, as O’Dette developed into one of the world’s leading lutenists), Eastman gradually went along; now it is a lively part of the mix at the School, with almost all the different academic departments contributing. In the last few years, the School has offered a degree in Early Music, specializing in historical plucked instruments such as harpsichord and lute, which besides its performance component has important requirements in musicology and theory.

“Research indicated that historically informed performance could change the music in a powerful way, but mainstream musicians resisted this. Eventually [by the 1950s and 1960s] performers like [harpsichordist] Gustav Leonhardt and [violinist and conductor] Nikolaus Harnoncourt showed that performances of this music could be not only historically informed, but also life-changing, and more notice was taken. Performance standards rose steadily in the ’70s and

’80s—so high that the mainstream had to recognize it, and leave this repertoire to people who know how to perform it.”

The days of Eugene Ormandy or Leonard Bernstein conducting the *Water Music* or *St. Matthew Passion*, played by a large orchestra with a harpsichord plunked down in the middle for “Authenticity,” are long gone. Knowledge of early-music performance has moved from being a specialist’s area to a part of a versatile conductor’s, and orchestra musician’s, arsenal.

“At the beginning of the 20th century, all Baroque music was played in the same style. Had Bach been around at that time, he would not have recognized his music as his, the two styles are so different aesthetically,” says O’Dette. “That idea doesn’t hold water, of course—styles in every other art have certainly changed in the past 300 or 400 years.

“It is taken for granted now that a really good musician is well-versed in lots of musical styles,” O’Dette explains. “For example, Simon Rattle has conducted Rameau suites with the Berlin Philharmonic—but he does it in an informed way, with Baroque bowing and following the other conventions of French Baroque performance.

“To perform Baroque music, musicians need to rethink all of the basic elements of performance: Phrasing, articulation, tempo, dynamics, expression, everything. This can be terrifying to an established musician—but students want to learn about the distinctive style for each period of music, about tone production and how you view phrasing. They’re like sponges, open-minded and flexible.”

One of the world’s greatest lutenists, O’Dette has recently added another string to his instrument, as a Grammy-nominated conductor.





Beyond the half-cadence

Dean Lowry presents Eastman's latest graduates with a challenge ... and an invitation

By Douglas Lowry

WE'VE BEEN PRIVILEGED TO WATCH you assert yourselves so grandly during the past few years through your music, your imagination, and your innovation. And so today, May 16th, 2010, we arrive at an unbelievable intersection, a true "commencement moment," a half-cadence in which one musical narrative is finished and another about to begin.

On the one hand we know you feel relief; that is, about the first function of the half-cadence. You have, after all, just finished your degree. Yet we also know that you sense considerable anticipation about the next phase, and so your feelings are seasoned with both optimism and anxiety.

You're not alone. You're about to inhabit a world that forecaster Bob Johansson calls the VUCA World: volatile, uncertain, complex, and ambiguous.

True leaders know that volatility, uncertainty, complexity, and ambiguity are the very stuff of humanity. As a musician, as an Eastman-trained musician, you are particularly well-equipped to handle this. Why? *The very characteristics of the world you are about to inhabit are the very characteristics of our greatest music: volatility, uncertainty, complexity, and ambiguity.*

At a practical level, how will you manage? For starters, you carry out of here an Eastman toolkit full of all the components of a superb musical foundation, plus a little packet of intangible will power. This will enable you to not just relish uncertainty, but to thrive on it. You also



have encoded in your Eastman DNA two urgent motifs that are part of the new Eastman: *innovation and engagement*. In other words, for you, it's not enough to stand still and observe; it is imperative that you passionately invent, and engage the audience in the passion of your new musical invention.

Dean Douglas Lowry: "It is the creative personality that lives constantly in a state of flux, and therefore understands the nature of music. And the nature of music mirrors the nature of the world."



Perhaps most importantly, you are possessed of a radiant creativity. This may trump all else. It is the creative personality that lives constantly in a state of flux, and therefore understands the nature of music. And the nature of music mirrors the nature of the world. Isn't it interesting that so many times it's not the stable moments in music or any art that give us a thrill, but the unstable ones: shaky moments when the tensile strength of a great piece of music is tested by the extreme push and pull of musically dramatic opposites, as well as a variety of very mixed musical feelings.

THIS ALL MAKES A QUOTE BY W.H. AUDEN SO TIMELY and spot-on when we talk about musical or practical instability, and especially how to negotiate it. Auden's quote underscores the primacy of the creative personality, and could, in fact, read like an Eastman mantra: "Great creative work is clear thinking about mixed feelings."

"Clear thinking about mixed feelings": an inherent feature of great teachers or performers or composers who are able to press the forces of musical equilibrium to a bursting point, and then distill all that mixed up drama into a clearer, more penetrating understanding. It is something that pretty much anyone of accomplishment, no matter their *métier*, possesses at the core. Moreover, "clear thinking about mixed feelings" involves not just the heart, but the mind as well. Which underscores a philosophy we have here at Eastman: great creative work, rooted in deep feeling, is shaped and informed by the mind.

Two long-time Eastman faculty members were honored at the 2010 Commencement. Eastman Historian Vincent Lenti (shown above) received the University's Hutchison Medal for service to the community, and Assistant Professor of Clarinet Kenneth Grant was chosen for the Eisenhart Teaching Award.

Be we conductors, composers, performers, scholars or educators, we are all at base teachers. Every great musical experience, truth told, is a learning experience. Every great act of rehearsal or practice or performance, be it the theater of the classroom, the book, the article, the piece of music, is a teaching experience in which we learn not only content, but the drama of the content. And we learn most dynamically as players in the drama of its presentation. More to the point, by creating and sharing what we create, we teach. And by teaching, we lead.

Now all of us can probably count on one hand our great teachers. I find it interesting that rarely do we talk about what they taught, but end up describing circumstances or situations or ways of doing things that spurred our attentions. In other words, we remember their basic humanity, their unique style, idiosyncrasies, their basic compulsion, their manic need to excite our curiosity. Great teachers are also demanding. Odd, isn't it? We remember our great teachers as the drivers of the hardest intellectual and musical bargains.

Just a week ago, some of our alums in the clarinet world took it upon themselves to honor Stan Hasty, who taught at Eastman from 1955 to 1985, 30 years. At 90, he's still vibrant and still has that glint in his eye. 66 of Stan's former clarinet students showed up for this reunion. One even flew in from Rome. And there were 32 spouses, partners, and friends. There were many events at which hundreds of Stan Hasty stories were told (see p. 18).

One student recalled taking a lesson with Stan and while he was playing, he, as some clarinetists are wont to do, squeaked. Stan glared at him and said, "Come again?" The student replicated the squeak, even louder this time, proud perhaps that he could repeat it. Stan looked at him and said, "Now that you know how that feels, don't ever do it again!"

The really touching moment of the reunion, however, was when, even a good two hours after Stan had gone home, there were still 20–30 clarinetists standing around . . . re-connecting.

And so this brings me to my closing theme. *Come visit us. Come back, and come back often.* As the novelist Ann Patchett has said, you go through life leaving a trail of crumbs, and sometimes when you re-trace and go back to the occasions of your early experiences, you discover patterns, junction spots, directions you took, and then some illumination occurs. Perhaps in re-discovering the vitality of the earlier experience, we discover the mystery of who we are now, and maybe it makes more sense than it did before.

As for all this uncertainty, you'll be fine. Eastman has built you quite a fine paradox. You're grounded in deep and strong musical tradition. But you have lived in a can-do place that has challenged you to improvise and collaborate, to adventure, to be musically and personally adaptable. After all, it was Charles Darwin who said, and I paraphrase, "It's not the strongest or most intelligent of the species that survive, but those that have learned to collaborate and improvise, the ones most adaptable to change."

“Never, ever be satisfied”

*Never stop asking the questions—
or stop searching for the answers*

By Clive Gillinson

IT'S WONDERFUL TO BE HERE, IN THIS SPECTACULAR building, in this truly great school. Listening to this wonderful trombone choir reminded me: When I was at the London Symphony Orchestra, one of our trombone players decided that his dream was to create a brass band in a prison. He was introduced to the inmates at the prison. I'm not trying to imply in any way that trombone players are insensitive, but he stood in front of them and said, "I hope you realize it is incredibly difficult to play a brass instrument, so I hope you're going to be in here a long time."

A lot of them, unfortunately, were in there for a long time. In fact, he and the band were immensely successful. In fact, just before their first concert, one of the inmates was released; and for the first time in British prison history, he came back voluntarily in order to play in the brass band concert. It shows you there's a lot of power in music.

As a parent, one thing I always think about is what you can really give to your children. In the end, I think it comes down to three things: love, values, and education. All of you who are graduating—obviously, coming from here, you've had a phenomenal education. In terms of love, President Seligman [earlier] talked about the care and the love your parents have given to you. And the one thing I would like to talk a little bit about is values.

I've had an incredibly lucky life, and I've met and worked with some of the most extraordinary musicians in the world. And I think what I've learnt from them



Clive Gillinson, the 2010 Eastman Commencement speaker and recipient of the Eastman Luminary Award, was managing director of the London Symphony Orchestra from 1984-2005, and has been Executive and Artistic Director of Carnegie Hall since 2005.

In both positions he has overseen strategic and artistic planning, resource development, education, finance, administration, and music education. In his 2010 Commencement address, Mr. Gillinson explained the values that have guided him in trying to bring great music to society at large, values he considers essential to any musician.

has defined a lot of my values and helped to see what really matters in life.

I guess the first lesson I learned was that money follows vision. Never chase money. Always go for the things you truly and utterly believe in.

When I took over as the London Symphony Orchestra's manager, they were financially in a very poor position. I had just heard a rumor that Mstislav Rostropovich, the great cellist, was in two years going to be celebrating his 60th birthday [in 1987] with another London orchestra. That orchestra was in good financial shape, but they thought they couldn't afford it, and so they went to another orchestra to see if they could share it. When I heard about this, I thought, "I cannot believe it." You know, that any orchestra could feel that they should share something that should have a really unitary vision—a celebration of one of the greatest artists of all time. So I went to Rostropovich's manager and I said, "We'll do this." She said, "But you're in unbelievably bad shape—you can't afford it. *They* can't afford it, and they're in good shape." I said, "I promise, we'll raise the money."

S O SHE WENT TO ROSTROPOVICH AND SAID, "THERE'S THIS lunatic at the London Symphony Orchestra who said they want to do this all on their own. They're in a terrible financial state, but they promise they'll do it." He said, "If they believe in me like that, I believe in them." And he brought the festival to us; in fact, Rostropovich became one of the closest people in my life and was a big part of transforming the London Symphony.

It's that whole issue of going for the things that matter and that you believe in and somehow you've got to make matter, you've got to make happen; and in point of fact we did raise the money and it was immensely successful. It was a huge artistic triumph, but it was also financially successful as well.

One of the most important lessons Rostropovich taught me was that every single thing you ever do matters. Somebody else told me this story, not him: it was at the time when Alexander Solzhenitsyn, the writer, had been denounced in the press; he hadn't got a home and hadn't got a place to stay, so Rostropovich very bravely offered to let him stay in his home. At that point, all of Rostropovich's dates disappeared out of his diary. He had no work, nothing. His friends didn't recognize him in the street. It was a terrifying time in the Soviet Union, and his life collapsed.

He was told one day, "There is one recital you can do, in an aircraft hanger up in Siberia. There will be four thousand people there." And so he went up there with his pianist, and there was nobody there.

And he said, "What's happening?"

They said, "We're really sorry, we forgot to promote the concert, so there's nobody here."

"Really nobody?"

"Well, there are ex-political prisoners who have walked for the last four days across the snows of Siberia because, somehow or other, they'd heard that you were going to be giving a recital. But, obviously, you can't do a concert for five people in an aircraft hanger."

And Rostropovich said, "On the contrary, I do the concert if they've walked all this time for it."

So he did his entire recital program for these five people, and he did all of his encores to a standing ovation from the five. That tells you about his philosophy of life: there was never, ever anything in music that didn't matter.

A lesson I learned very early on is that questions are more important than answers. So many people you meet are in a hurry to give you the answers and tell you what you ought to do. It's not what matters. What matters is asking the questions, and having an eternal curiosity and always wanting to understand and know more. Then there's a chance that you come up with the right answers. Albert Einstein somehow managed to say everything that one would want to say so succinctly, and he always said that he had no particular talents, just an insatiable curiosity. The fact that he knew that was the most important talent he had says it all.

I remember when I first arrived at Carnegie Hall, people would often ask, "What's best for Carnegie Hall?" when we sat down for a planning meeting. I always said, "That's the wrong question. The right question is, 'What's best for music, and what's best for the way music can affect peoples' lives? If you ask *that*, you'll always do the right thing for Carnegie Hall in the end.'" And I think if throughout your lives as musicians you ask those two questions, and answer them honestly, you will end up doing the right things.

The other big, big issue for me in terms of values (if you want to call it a value) is humility. One of the things that I always found astonishing with people like Rostropovich or Lenny Bernstein is that they were never satisfied, however good the performance was today. In fact, Rostropovich never wanted to talk about today's performance. All he was thinking about was how it was going to be better tomorrow. He didn't want praise. He was very, very perfunctory about people praising him today, because that performance was finished; it was gone. What did he learn from it, how would it be better tomorrow?

I REMEMBER IN MY VERY EARLY DAYS AT THE LONDON Symphony, one of the incredible things every conductor would say when they came was: "I've just been conducting the Berlin Philharmonic or the Vienna Philharmonic. When we come to London, when we go to most places, if the rehearsal on the day of the concert finishes at one o'clock, no matter what, [even] if there's still things we think need doing, at one o'clock that's when it finishes and everybody stops. In Berlin and Vienna, if the players think it can still be better, they will be asking questions and they'll be expecting the conductor to go on rehearsing, until they feel it's as good as it possibly can be." It's that whole perpetual quest to be better and never, ever be satisfied.

I remember an amazing thing about Lenny Bernstein: when he was in his sixties, he threw away all of his scores of the Tchaikovsky symphonies. He bought them again, so that he could start thinking about Tchaikovsky fresh and not be influenced by all the markings and everything else he had put in [the scores] throughout his life. He wanted to test and challenge himself again, he was never, ever



satisfied. You never, ever find the answers. You have to go on seeking.

Another huge influence on me is a wonderful book called *Man's Search for Meaning* by Victor Frankl, a Viennese psychiatrist who was a concentration camp survivor and went through unbelievable horrors. At the end of WWII, Frankl went straight back to Vienna and started practicing again, despite everything that had happened. He'd lost all his family, but to him everything was about forgiveness; about what you put into life, and how you contribute to other peoples' lives. His philosophy was that everything that matters in life *ensues*, you don't *pursue* it. If you pursue happiness, money, wealth, success, you never find them. If you pursue the things that matter, helping other peoples' lives, caring about music, caring about the affect music can have on peoples' lives, that will ensue a life that really matters. For me, his view about *ensue* rather than *pursue* is a true fundamental of life, and I think this is one of the great books.

Also out of this whole thing of *ensue* comes the issue of careers. I have children in their late twenties. And one of the things they could never really, and still almost never, believe is that, no matter what, I can virtually guarantee that not one of you in thirty years' time will be doing what you expect to do.

The thing that is interesting and almost always true about talented

Eastman produced an impressive 269 graduates on May 16—128 bachelors of music, 94 masters' degrees, and 47 doctorates.

people is that they are *multi*-talented. They have immense opportunities throughout life, as you all will. You're all extraordinarily talented. But the only way you'll know what all the opportunities are is if you bring total passion and total commitment to everything you do, so that, as with Rostropovich, there is no such thing as a second-class date. There's no such thing as something that matters a bit less. If you do it with total commitment, windows of opportunity open, and you will find your life going off in directions.

I would almost guarantee there's no one on this stage who is doing what they thought they were going to do with their lives. I'm certainly not. I did practice the cello, and I hoped to be a cellist, but life's gone off in a different direction, as it does for everybody. And I think what is wonderful about life is to pursue the things that really matter and your life will then take its own course. It's very hard to force it; the thing that is really difficult to come to terms with is that you actually won't be guiding a lot of the time. The only way you'll guide it is by being totally committed to what you do and utterly passionate about what you do.



Eastman's Opera Gala propelled its audience through a season's worth of repertoire in a few hours, including Richard Strauss's *Ariadne auf Naxos* (above), Massenet's *Manon* (bottom left), and Donizetti's *L'elisir d'Amore* (bottom right).



A spring semester sampler of operatic delights

EASTMAN OPERA THEATRE'S ROSTER for a semester usually consists of two or three titles, but this spring it included no less than nine of them.

The winter studio production paired two one-acts: Mozart's brief farce *Der Schauspieldirektor* (*The Impresario*) with Puccini's convent tragedy *Suor Angelica*; and spring brought an *Opera Gala* to Kodak Hall, something new for Eastman Opera. Students were put through their paces in fully staged and beautifully costumed scenes from six favorite operas—*Don Giovanni*, *Così fan tutte*, *L'elisir d'amore*, *Lakmé*, *Der Rosenkavalier*, and *Ariadne auf Naxos*—and the complete second act of Massenet's *Manon*.

Wolk gift benefits Eastman expansion, renovation

IN JULY, THE LOUIS S. AND MOLLY B. WOLK Foundation made a \$1.5 million commitment to the University and to the Eastman School to support the renovation and expansion of the Eastman Theatre. In recognition of the Foundation's support, the atrium in the new addition being built next to the Theatre will be named Wolk Atrium.

The Wolk Foundation is named for Louis Wolk, a prominent Rochester real estate en-

trepreneur and civic philanthropist, and his wife, Molly, who was a volunteer in community organizations. The foundation supports educational, cultural, healthcare, and social programs in the Rochester area.

"All of us at Eastman are grateful for the Wolk Foundation's commitment to this historic project, which will address critical performance and rehearsal needs for students, ensure Eastman's future as a world-class learning center, and strengthen the 'Eastman Advantage' hallmarks of artistry, scholarship, leadership, and community engagement," said Eastman School of Music Dean Douglas Lowry.

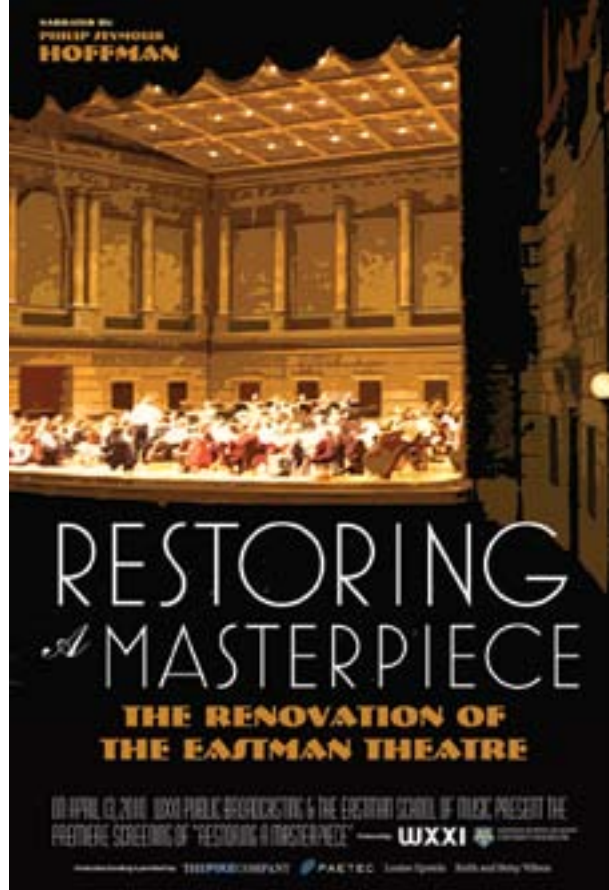
The building addition to Eastman Theatre is part of the Eastman School's \$46.9 million project, which featured major enhancements to the Eastman Theatre's interior last year, including box seating in Kodak Hall and expansion of the lobby. Kodak Hall at Eastman Theatre is the performance home of the Eastman School and the Rochester Philharmonic Orchestra, which has been a co-collaborator on the project.

The Wolk Atrium will be a six-story, 73-foot-high space highlighted by a 19-foot chandelier suspended from the center of the skylight apex. This striking, light-reflecting sculpture, by renowned glass artist Dale Chihuly, was commissioned through an anonymous gift. The atrium's limestone walls hold glass and wood panel accents and its 45-by-50-foot floor is ceramic tile. In

addition to the 222-seat Hatch Recital Hall, the new building will house a rehearsal hall to accommodate large ensembles, teaching studios for Eastman faculty members, and a recording and media control room.



This artist's rendering shows the imaginative and colorful Dale Chihuly chandelier, a focal point of the six-story atrium in the new Eastman School/Theatre addition.



The poster for the premiere of *Restoring a Masterpiece*, which took place on April 13 in Kodak Hall at Eastman Theatre.

Masterpiece Theatre

Last October, the renovated Kodak Hall at Eastman Theatre opened to the public; several months later, this musical and architectural jewel was unveiled again, this time on TV.

The Eastman School and Rochester's public television station, WXXI, co-produced the one-hour documentary *Restoring a Masterpiece: The Renovation of the Eastman Theatre*, which showcases the renovation of the Eastman Theatre and also tells the intertwined histories of the Eastman School and the Rochester Philharmonic Orchestra.

Before its television premiere on June 1, 2010, the documentary, narrated by Academy Award-winning actor Philip Seymour Hoffman, received a sneak preview before an invited audience in Kodak Hall itself on April 13.

For more about *Restoring a Masterpiece*, visit www.wxxi.org.



In his 20s, Samuel Barber was already the famous composer of *Adagio for Strings* and other works.

Eastman notes an American classic: Samuel Barber at 100

2010 marks the centenary of one of America's greatest and most-performed composers, Samuel Barber. The Ying Quartet, Eastman's quartet in residence, commemorated the occasion on March 9, 2010 (Barber's actual 100th birthday) at New York's Pierpont Morgan Library.

The Yings not only performed Barber's String Quartet Op. 11, the source of his most popular work, the *Adagio for Strings*, but also gave a Barber world premiere: an *Essay for Strings* written when the composer was in his twenties. The manuscript of *Essay for Strings* was a recent gift to the Morgan Library from Robert Owen Lehman.

The University of Rochester Press' Eastman Studies in Music Series celebrated the Barber centenary by publishing Peter Dickinson's *Samuel Barber Remembered*, edited by Peter Dickinson.

The book is a fascinating read; Barber moved in high cultural circles, and those doing the remembering include Barber's longtime partner Gian Carlo Menotti, soprano Leontyne Price, fellow composers William Schuman, Aaron Copland, and Virgil Thomson, and many other notable names. There are also several brief interviews with Barber himself from different periods of his life.

ON THE WEB For more on *Samuel Barber Remembered*, visit www.urpress.com

Eastman celebrates a happy 90th birthday for a master clarinetist

By Ramon Ricker

THE WHO'S WHO OF THE EASTMAN CLARINET world convened at Shadow Lake Golf and Racquet Club and the Eastman School to celebrate 90 years of the life and music of "The Man"—Professor Emeritus of Clarinet Stanley D. Hasty—on Friday, May 7, and Saturday, May 8, 2010.

Professor Hasty (BM '41) taught at Eastman from 1955–1985, transforming the lives of many former students. 105 people, including 66 clarinet alums, spouses, faculty, and friends, gathered with high anticipation and devotion to reminisce and applaud Mr. Hasty as a master clarinetist, artist, teacher, and mentor.

Drs. Ramon Ricker (DMA '73) and Elsa Ludewig-Verdehr (MM '58, DMA '64) planned and co-chaired the Friday evening gathering, and on Saturday Dean Douglas Lowry, in conjunction with the Office of

Alumni Relations, hosted a brunch at Max of Eastman Place. [Dean Lowry provides a story from the event on p. 12.]

Tours of the School were provided to many alumni who returned after a hiatus of 20 to 30 years. Friday night's high point was a special presentation by Dr. Elizabeth Gunlogson, who wrote her doctoral dissertation on Mr. Hasty. Her *Stanley Hasty: His Life and Teaching* highlighted, in photos and recordings, many of Mr. Hasty's professional accomplishments.

Short recollections and tributes by Tom Martin, Dr. Frank Kowalsky, and Dan Johnston (BM '62) summarized the sentiments of this distinctive collection of musicians.

ON THE WEB Further information can be found at: http://www.esm.rochester.edu/iml/Stanley_Hasty/pics/ and http://www.esm.rochester.edu/iml/Stanley_Hasty/video/



Stanley Hasty receives a well-deserved 90th birthday salute from a "distinguished collection of musicians"—and with more than 66 clarinet alumni, a large one.

Women in Music 2010: The tradition continues

“I AM VERY PROUD OF THE FACT THAT THE Women in Music Festival has become a tradition at Eastman,” says Sylvie Beaudette. The assistant professor of chamber music and accompanying, who began the festival in 2003, has seen this annual celebration of women in all areas of music grow each year.

2010’s Women in Music Festival, held from March 22–26, was the biggest yet, with performances taking place not only in Eastman’s Main Hall and Miller Atrium, but also “on the road” for noontime concerts at Nazareth College, First Universalist Church, and at the UR’s Goergen Hall.

Besides Eastman students and faculty members performing music by women composers from many periods of musical history, the Women in Music Festival included a lecture on the life and music of the British Victorian-Edwardian composer Dame Ethel Smyth, and a recital by piano-and-percussion Ricochet Duo (marimbist Jane Boxall and pianist **Rose Chancler**, MM ’90, DMA ’94).

Beaudette coordinated the long list of events with doctoral piano student Liu Liu. “I am very proud of the fact that the Women in Music festival has become a tradition at Eastman,” says Sylvie Beaudette. The 2011 Festival is already under way, with composer-in-residence Hillary Tann scheduled to visit Eastman next spring.

The 2010 Festival’s composer-in-residence was one of Eastman’s most successful graduates: Emma Lou Diemer (PhD ’60), whose music was featured at a March 23 concert of organ, choral, and chamber music: from a 1958 *Fantasy* for organ (written when she was an Eastman student), to the premiere of her *Quartet on Themes by Howard Hanson* (from his “Romantic” *Symphony* and opera *Merry Mount*).

The work, commissioned by Eastman’s Hanson Institute, commemorates the famous composer who taught Diemer while she was working on her doctoral degree, and whom she recalls as “genial, fatherly—a real mensch.”

Like Hanson, Diemer’s vast output includes symphonies, concertos, organ and



chamber music, and choral works large and small—but unlike Hanson, no opera, at least not yet.

“An opera or a musical comedy is something I’ve never done and would like to try,” she says. “Then again, Brahms never wrote an opera.”

The 2010 Women in Music Festival was the most ambitious one yet, with events “on the road” at locations including a recital at Nazareth College (top). The Festival also featured a popular composer-in-residence with Emma Lou Diemer, shown here conducting a master class on her organ music.

Eastman has a full guestbook for spring

Eastman hosted an unusually varied number of guests this semester, including two important composers: Pulitzer Prize winner **Shulamit Ran** was the Hanson Institute's Composer-in-Residence, visiting Eastman for several weeks; late in March, Eastman welcomed the German composer **Helmut Lachenmann**.

The JCM department welcomed some hot performers to its spring semester concerts, including pianist and bandleader **Michael Weiss** (Chamber Jazz), the outstanding woodwind and sax virtuoso **Gary Foster** (Studio Orchestra), and trumpeter and singer **Byron Stripling** (Lab Band). In March, composer and arranger **Fred Sturm**, who chaired Eastman's JCM department from 1991–2002, returned for a visit, performing with the New Jazz Ensemble.

The spring 2010 semester also included master classes, lectures, and guest performances by a wide range of musicians: the **American Brass Quintet** and **Amernet String Quartet** (visiting Eastman for Kilbourn series concerts), trombonist **Norman Bolter** of the New England Conservatory, pianist and contemporary music specialist **Gloria Cheng**, composer **Claude Baker**, choral conductor **Simon Carrington**, who also led a concert with the Repertory Singers; and masters of the Zimbabwean mbira **Musekiwa Chingodza** and **Bud Cohen**.

Eastman's ongoing Diversity Initiative welcomed three guest speakers in its "Expanding Our Horizons" series: UR Vice President **Paul Burgett** (BM '68, MA '72, PhD '76), **Myra Hindus**, Vice President for Cultural Diversity at Berklee College of Music; and **Velvet Brown**, professor of tuba and euphonium at Penn State.



The American Brass Quintet's Music for All kickoff presentation on the Kilbourn Hall stage was attended by Eastman students in the program and, as the photos show, some very interested school kids.

"Music for All" highlights Eastman's community outreach this spring

DURING MARCH AND APRIL, THE 2010 Music for All outreach program, a staple of Eastman's curriculum, brought chamber music to schools, libraries, nursing homes, and many more locations both public and private. All of the School's brass, harp, piano, string, and wind chamber music groups took part, learning the presentation and programming skills needed to bring music to everybody in the community.

This year's Music for All program was but one example of Eastman students reaching out to the community at large. During the school year, Eastman faculty members, students, and guest artists presented a series of chamber music concerts, under the title "If Music Be the Food..." to benefit Rochester's Foodlink, a non-profit regional food bank. The series was created by Professor of Viola Carol Rodland and organist Robert Poovey (DMA '89), Director of Music at Rochester's St. Paul's Church.



In March the School participated in the national food drive "Orchestras Feeding America" (March 15-31); donations were also taken at the Women in Music Festival and the School's annual Bake-Off.

TRIBUTE

Jane Buzzard

JANE BUZZARD, WHO DIED ON MARCH 7, 2010, WORKED AT EASTMAN for almost 30 years, beginning in 1981 in the Concert Office and Registrar's Office, and soon after as a full-time receptionist-clerk in the Registrar's Office. Jane retired in 2006, but soon returned to the Registrar's Office as a part-time clerk, where she remained until this year. Eastman Registrar John Podvin recalls Jane as "a very friendly, sociable, personable person. I think almost every Eastman student met Jane—and she was always willing to do whatever she could to help students."

Annabel Muentner

ON MAY 17, 2010, ANNABEL MUENTER LOST HER VALIANT BATTLE with cancer. A Friends of Eastman Opera board member since 2006, Annabel enthusiastically contributed to the FEO finance committee, Student Opportunity Awards, and annual voice competition, which she chaired for four years.

Since 2008, she had served as vice-chair of the board of directors. "Annabel made such a huge impact on all of us," said Eastman Opera Theatre's Steven Daigle and Johnathon Pape. "The voice department, school, and students were blessed to have her love, compassion, knowledge, and determination."



Jennifer Pasucal (DMA '01) married Robert M. Evers on August 15, 2009 at New York's St. Patrick's Cathedral, where Jennifer is Director of Music and Robert is Music Administrator. Eastman professor David Higgs was an organist for the ceremony.

Trombonist James Pugh (BM '72) and his wife Grace Talusan welcomed the arrival of their first son, Mattox Rey Emory Pugh, on April 19, 2010. Jim writes: "Mattox bears the middle name Emory, after the late ESM professor Emory 'Chief' Remington."



IN MEMORIAM

1930s

Rosario D. Celentano (BM '39), June 2010
Kathleen Funk Pearson (x 1930s), March 2010

1940s

Elizabeth Ann Birnbaum (MA '48), April 2010
Yolanda Dragone (BM '45), May 2010
Edward H. Easley (BM '43, MM '48), March 2010
Ruth E. Hanson (MM '41), June 2010
Marie Kasckow (BM '47), October 2009
Janeth McGreal (BM '43), February 2009
Harry Joe Wahler (BM '48, MAS '48), December 2009
Kathryn L. Woodworth (BM '49), February 2010

1950s

Robert W. Bailey (BM '50, MM '52), December 2009
Joan Chandler MacDonald (BM '50), December 2009
Marylee Dozier-Hicks (BM '51), March 2010
M. Teresine Haban (PhD '57), April 2010
Alex H. Kanack (BM '53, MM '58), April 2010
Laraine Pearl Lindstrom (MA '52), May 2010
Joan C. Macdonald (BM '50), December 2009
Lucille Mellan (BM '56), January 2010
C. Murray North (MM '56, DMA '58), April 2010
Donna V. Renton (BM '57), August 2009
Erwin Sapiro (BM '54, MM '55), February 2010
Mary I. Watson (BM '54, MM '56), March 2010

1960s

Kathleen M. Johnson (BM '60), November 2009
Kenneth J. Lawless (BM '64), May 2010
Richard W. Weinhorst (PhD '62), March 2010

1970s

Terry James Peyton (BM '71), February 2010
Geoffrey Brian Richter (BM '71, MM '73), May 2010
Gail L. Walton (MM '77, DMA '87), February 2010

1980s

Beth Anne Newdome (BM '86), February 2010

ALUMNI NOTES

1930s & 1940s

This spring, the American Music Center announced that composer **Jack Beeson** (BM '42, MM '43) was a recipient of its Letter of Distinction, along with Fred Ho, Meredith Monk, Esa-Pekka Salonen, and The Society for New Music. In the words of the citation, they "have left their mark on the new American musical landscape in five very different ways. Collectively they have served the community as composers, performers, mentors, teachers and music advocates. Their contributions to the field are diverse and unparalleled." (Jack Beeson died shortly after this honor was awarded; see p. 5.)

During 2009–2010, **Robert Thayer** (BM '49) served as Interim Director of the Bower School of Music at Florida Gulf Coast University, Fort Myers. Dean Emeritus of the College of Musical Arts at Bowling Green State University, Robert held interim positions at DePauw University (Indiana) (2001–2002), the University of Connecticut (2003–2005), and Lawrence University (Wisconsin) (2005–2008), and was Interim Chair of the Department of Music Education at Bowling Green State University in 2008–2009.

1950s

Vincent Frohne (MM '59, PhD '63) was invited by St. John's College of the University of Cambridge, England, to take part in their World Forum, an international platform for discussion, learning, listening, and discovering taking place in August 2010. In April, Vincent heard the premiere of his first work for classical guitar, *Peireus*, Op. 52, performed at the W.I.U. Guitar Festival in Macomb, IL by **Brad DeRoche** (DMA '05).

On March 8, 2010, **Crawford Gates** (PhD '54) attended a lecture-recital before an audience of 800 by PhD candidate Matthew Thompson at the University of Kansas School of Music in Lawrence, Kansas, on *The Instrumental Conception of Choral Ensemble in the Secular Choral Arrangements of Crawford Gates*. The recital portion was the performance of three of Crawford's arrange-

ments, conducted by Matthew and sung by the KU Concert Choir. Crawford was one of six Utah citizens named "Pioneers of Progress" in 2009. A Crawford Gates Archive has been established at Brigham Young University. It contains 875 musical compositions and arrangements, personal correspondence for over 70 years, recordings, videos, and memorabilia.

David Mulbury (BM '58, DMA, '69), professor emeritus at the College-Conservatory of Music, University of Cincinnati, presented an all-Bach organ recital to open "The Good Shepherd Institute," held annually at Concordia Theological Seminary, on November 1, 2009. Included in this program was Bach's *Ricercare a 6 voci* (from *The Musical Offering*), arranged by Helmut Walcha.

Maurice Sapiro (BM '54, MM '55) writes: "On February 16, 2010, my twin brother **Erwin Sapiro** (BM '54, MM '55) passed away. It was his idea that we attend Eastman, and that we become music teachers. In his long career as a music teacher, he guided and inspired thousands of students. I was also fortunate to have benefited from his wisdom."

A two-day festival of operas and music theater pieces by **Nancy Van de Vate** ('52) was presented by the Longy School of Music (Cambridge, MA). The festival included fully staged performances of her *In the Shadow of the Glen* (based on Synge) and *Where the Cross is Made* (based on O'Neill), and three pieces featur-

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, 2010.

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

www.esm.rochester.edu/alumni

position as staff pianist for the music school at Rollins College, Winter Park, FL. She is also pianist for Orlando Ballet. Jackie is the widow of Dr. **Earl Compton** (BM '74).

The Canadian Brass, including founding member **Chuck Daellenbach** (BM '66, MA '68, PhD '71), embarked on a five-city tour of China in May 2010. This was the group's first return to the country since its groundbreaking 1977 appearance as the first Western musical group in the country following the end of the Cultural Revolution. The concerts included Xi'an, Beijing, Dalian, Luoyang, and Shanghai, followed by a master class at the Shanghai Conservatory.

Kathryn Hoffer (BM '69), who has performed and taught in Anchorage AK since 1974, is the 2010 recipient of the American String Teacher's Association's Elizabeth A. H. Green Award for her contribution to public school music education and orchestra programs. Kathryn has also been concertmaster of the Anchorage Symphony Orchestra since 1983.

On August 17, 2009, **Hal Kacanek's** (BM '64) composition *The World Needs Bread*, for clarinet, trumpet, antique cymbal, percussion, and didgeridoo, was performed for the *Earth Speaks* conference on world hunger at Conference Point, Williams Bay, WI. On December 19, Hal performed the United States premiere of Sean O'Boyle's *Concerto for Didgeridoo and Orchestra* with the Concord Chamber Orchestra of Milwaukee. Hal's work in developing a specialized notation for didgeridoo now makes O'Boyle's composition accessible for those interested in performing it. On April 24, 2010, Hal presented the closing keynote, "Tots that toot ... and other sound ideas about sounds we make" for the Eighth Annual "Think Big Start Small" Columbia County Early Childhood Conference. There's more on Hal at www.soundswemake.com.

George E. Klump (DMA '62) and his wife, Barbara, have kept busy this year. In February, April, and May they presented a recital of four-hand piano music by Brahms, Dello Joio, Gershwin, and others, repeating it in April and May. George performed the Haydn Organ Concerto in C Major



Kathryn Hoffer receiving an ASTA honor (see 1960s)

ing solo singers: *A Night in the Royal Ontario Museum*; *Cocaine Lil*; and *Venla Vera: Ode to a Gezira Lovely*.

1960s

As members of Nexus, percussionists **Bob Becker** (BM '69) and **Bill Cahn** (BM '68) took part in the Canadian premiere of Steve Reich's *Mallet Quartet* in the Royal Conservatory's Koerner Hall in Toronto. Reich himself attended—and took part in performances of his *Music for Pieces of Wood* and *Clapping Music*.

Jacqueline Shaykar Compton (BM '65), is retiring in June 2010 from 25 years of teaching as elementary music specialist. She has accepted a

Eastman alumni on CD



Jonah and the Whale, a 1973 cantata by **Domenick Argento** (PhD '58), has just been released in a performance by the Boston

Modern Orchestra Project (BMOP/SOUND 1015). The piece, one of Argento's earliest large-scale choral works, is scored for a narrator, tenor and bass soloists, chorus, and an unusual orchestra of three trombones, three percussionists, organ, piano, and harp.



Albany Records continues its schedule of releases of music by the late **Jack Beeson** (BM '42, MA '43) with a reissue of an RCA recording of his 1975

"romantic comedy in music" *Captain Jinks of the Horse Marines*, with a libretto by Broadway's Sheldon Harnick based on Clyde Fitch's play. It preserves the original production by members of Kansas City Lyric Theatre, Russell Patterson, conductor. (See pages 5 and 21 for more about Beeson.)



Separately, **Ben Britton** (BM '08) is a saxophonist and **John Britton** a current trumpet student; together they're The Britton Brothers

Band, and just released their debut CD, *Uncertain Living* (Record Craft). Joining Ben and John in the band are **Chris Potter**, tenor sax; **Jeremy Siskind** ('08), piano; **Taylor Waugh**, bass; and **Austin Walker**, drums, for a program showing elements of jazz-rock, swing, and bop. *Uncertain Living* also boasts play-long tracks for four numbers and transcriptions of Chris Potter's solos—available at www.thebrittonbrothers.com.



The Miró Quartet, which recently played in Eastman's Kilbourn Concert Series, recently released *The Miró Quartet Live!*, a CD pairing Dvorák's

"American" Quartet with *Credo* by **Kevin Puts** (DMA '99) (Longhorn Music LHM20100001, produced by the University of Texas at Austin's Butler School of Music). The work, an emotional response to the Columbine High School shooting of 2000, was commissioned by the Ying Quartet for its Lifemusic series and was premiered at Eastman in 2007.



Richard Elliott (MM '84, DMA '90) is featured on two recent CD releases. *Every Time I Feel the Spirit* is his second solo CD on the Mormon Tabernacle organ and was released in September 2009 on the Klavier label (K 11174). Richard is also featured as soloist, organist, and composer on the Mormon Tabernacle Choir's newest Christmas recording, *Ring Christmas Bells*, which was released in the fall of 2009 in both CD and DVD formats.



For her latest release, soprano **Renée Fleming** (MM '83) chose Muse instead of Mozart and Leonard Cohen instead of Leonard Bernstein. On *Dark Hope* (Decca 3956) Renée tries out her "other voice" (i.e., the lower end of her lyric soprano range) on indie-rock songs from Arcade Fire ("Intervention"), Tears



Fennell marches again

Frederick Fennell (BA '37, MS '39) remains a legendary figure in the world of bands and band directors, with a huge recorded legacy of more than 600 titles. Fennell's 1950s Eastman Wind Ensemble recordings for Mercury set the standard, followed by a series Fennell made in the 1990s with the Dallas Wind Symphony for Reference Records. This company recently contacted *Eastman Notes* to let us know that, like the Mercury classic recordings, they are still very much available! As with the EWE recordings, they cover a great deal of repertoire from large-scale symphonies to light encore pieces. Available now are:

- *Marches I've Missed* (RR-85)
- *Trittico* (RR-52)
- *Fennell Favorites!* (RR-43—live recording)
- *Pomp & Pipes*, with organist Paul Riedo (RR-58)
- *Beachcomber* (RR-62)

For information on all these CDs, visit www.reference recordings.com

for Fears (“Mad World”), Muse (“Endlessly”), Peter Gabriel (“In Your Eyes”), Leonard Cohen (“Hallelujah”), and more.



The Debussy Trio's *Look Ahead* (Klavier K 11180) includes a number of contemporary pieces for the combination of flute, viola, and harp, leading off

with *Skitter* by **Sydney Hodkinson** (BM '57, MM '58) and ending with *Rage, Denial, Hope* by **David S. Lefkowitz** (PhD '94).



Three Eastman alumni are featured in a recent Albany Records release by Sequitur of “non-concertos” by contemporary American

composers (TROY 1181): **Jacqueline Leclair** (BM '88) in Martin Matalon's *Trame I* for solo oboe and chamber ensemble; **Michael Lowenstern** (BM '89) in Steven Burke's *Over A Moving Landscape* for bass clarinet and chamber ensemble; and **Greg Hesselink** (BM '90) in Ross Bauer's *Thin Ice* for cello and chamber orchestra.



The Scarecrow (Longhorn Music 2007004) is the recording debut of a recent opera by **Joseph Turrin** (HNR '06), to a libretto by

Bernard Stambler, based on Nathaniel Hawthorne's “Feathertop.” The one-acter is performed by students at the University of Texas at Austin School of Music.



New York Philharmonic principal bassoon **Judith Leclair** (BM '79) has just released a CD recital of *Works for Bassoon*. Along with

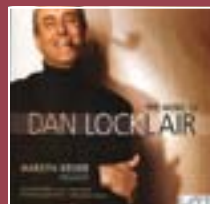
the classic bassoon sonata by Camille Saint-Saëns, the program includes pieces by Roger

Boutry, Bernard Andrès, Ludwig Milde, and Reinhold Glière (Avie 2181).



(In) Habitation: Musical Settings of Margaret Atwood Poetry by American Women Composers (Centaur CRC 3002) is a longtime project of

soprano **Eileen Strempel** (BM '88) and pianist **Sylvie Beaudette**, piano (DMA '93 and presently assistant professor of chamber music), bringing women composers together with the works of the prominent Canadian poet and novelist. The program includes songs by Judith Cloud, Elisenda Fabregas, Amanda Harberg, Lori Laitman, Libby Larsen, and a work premiered by Eileen and Sylvie at the 2007 Women in Music Festival: *Atwood Songs* by Tania León.



The Music of Dan Locklair (DMA '81) is a collection of some of the prolific composer's finest organ music, performed by Marilyn Keiser (LOFT

LRCD-1110), including *Salem Sonata*, *PHOENIX Processional*, and *The Æolian Sonata*.

Complete program notes and more can be found at <http://www.gothiccatalog.com>.



Naxos Records recently released a disc of chamber music and songs by **George Walker** (DMA '56, '57), ranging in time from the song

Response (written in 1940, when he was 18) to a setting of Shakespeare's *Take, O Take Those Lips Away* (2004). The program includes two major works, String Quartet No. 2 (1968) and *Poem* for soprano and

chamber ensemble (1987). George is the pianist for five songs; the other participants include the Son Sonora String Quartet and the Videmus Ensemble. (Naxos 8.559659)



Tent of the Sun (Klavier K 11179), a new CD by the University of Colorado Wind Symphony led by Allan McMurray, includes two recent

works for band by **Carter Pann** (BM '94): *Serenade for Winds* (2008) and *Concerto Logic* (2007–2008).



Kristian Bezuidenhout (BM '01, MM '04) was one of the music world's leading forte-pianists well before he left Eastman. Kris has

begun a survey of one of the monuments of keyboard literature, the works of Mozart, for the Harmonia Mundi label; Volume One was just released (HMU 907497). *The New York Times*' Allan Kozinn praised Kris's “Lively interpretive imagination and the deftness with which he uses the fortepiano's distinctive coloration to bring the music to life.”

► 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.

on a program of Viennese Classicists, with Barbara playing music of Mozart. George's high school chamber music ensemble (two violins, four cellos) toured Mexico in February and has made recordings.

In 2009–2010, **Steven Herbert Smith** (MM '66, DMA '78), professor of piano at Penn State, began a series of eleven recitals, *Piano Masterworks of Beethoven*, performed at the University Park campus. Also this year, Steven performed the "Emperor" Concerto with the Nittany Valley Symphony in September; played César Franck's Sonata with Eastman's **Charles Castleman**; performed a lecture recital on *Beethoven and the High School Student* for the Pittsburgh Piano Teachers Association and the Pittsburgh MTA in November; and gave a recital featuring Schumann's *Liederkreis*, opus 24, with tenor Richard Kennedy in December.

Craig Wright (BM '66) was recently elected to the American Academy of Arts and Sciences, as were (in his words) his "soon-to-be new best friends, Denzel Washington, Steve Martin, and Sonny Rollins." Wright is the Henry L. Moses Professor of Music at Yale; his *Listening to Music* just appeared in its sixth edition and is the basis of his music appreciation course, now available at Open Yale Courses. While lecturing in Florida, Craig was delighted to become reacquainted, after a hiatus of 44 years, with William Cerny, Professor Emeritus at Notre Dame University, who, while an Eastman faculty member during the 1960s, gave Wright his first class in music history and suggested that he stop fooling around and actually step across the threshold of the Sibley Music Library.

1970s

Stanley Friedman (DMA '76) recently completed several major chamber works: a sonata for clarinet and piano; *Will Wonders Never Cease* (for the Italian WonderBrass); *Nachtwandelaar* (for trumpet and bass); and *Fame's Penny-Trumpet* (for soprano, trumpet, and piano, based on Lewis Carroll). Stanley's first novel for children, *I, Dinosaur*, has just been published: www.bellissimapublishing.com.

Kevin Hanlon (MM '78) was invited to an 11 week residency at the Banff Centre in January–March 2010. During that time, he composed, collaborated, rehearsed, and performed with other residency artists. Large-scale compositions supported by this process include a concerto for electric guitar and orchestra and two song cycles based on the poetry of Stephen Crane.

Last fall, **Baird Knechtel** (MM '70) was honored with a lifetime achievement award from the Canadian Viola Society, which he founded in 1977 (he remains its honorary president). Baird received the award on October 10, and celebrated in part with the first performance of a Viola Concerto in E-flat by the 18th-century composer (and possible ancestor) Johann Georg Knechtel. Baird has pursued a second career as violist upon retiring after 40 years as a music teacher with the Toronto District School Board. He also performs with the clarinet-violin-piano Trio Bravo.

Geary Larrick (MM '70)'s article, "Significant Recent Scholarship," appeared in the spring 2010 *Journal of the National Association of College Wind and Percussion Instructors*. Geary also writes reviews for *NACWPI Journal*, *Music Educators Journal*, and *MultiCultural Review*.

Ellen Keck Stauder (BM '73) will be the next dean of the faculty at Reed College, where she is the David Eddings Professor of English and Humanities. Her research focuses on the poetry of Ezra Pound, especially his experiments in free verse rhythms and modernist form. Ellen's use of innovative rhythm analysis technology has revolutionized the way students understand poetry and poetics. In 2000, she helped to create INTRA (Interactive Tutorial on Rhythm Analysis), a web-based tool that uses interactive exercises to help students understand the way rhythm structures temporal experience in poetry.

Lee Rothfarb (BM '71) was recently promoted to full professor at the University of California, Santa Barbara. His new book, *August Halm: A Critical and Creative Life in Music*, was published in November 2009 by the University of Rochester Press in the Eastman Studies in Music series.

The family that plays (and composes) together: **Hollis Thoms** (PhD candidate 1977–1979) opera *The Rime of the Ancient Mariner*, based on the Coleridge poem, was premiered at St. John's College (MD) on February 14, 2010. **Sonja (Thoms) Winkler** (BM '03) conducted the performance. Dr. Jason Thoms, Hollis' oldest son, sang the title role, and his wife Treva Foss one of the narrator parts.

1980s

On December 20, 2009, pianist **Donna Coleman** (DMA '87) and the other members of the Trio di Belladonna (violinist Monica Curro and cellist Judith Hamann) gave a concert of trios by Brahms and Ives at Melbourne's Iwaki Auditorium that was streamed directly to the Internet.

In July, **Peter DuBois** (BM '80 and now Director of Eastman's Sacred Music Diploma program) was named host of *With Heart and Voice*, the popular sacred organ and choral music program produced by Rochester's WXXI-FM and broadcast on more than 100 public radio stations

across the country. Peter has been interim host of the show since last July, and signs on as national host beginning Sunday, September 12.

Always-on-the-move soprano **Renée Fleming** (MM '83) took part in a unique celebration last December, celebrating the 20th anniversary of the Czech Republic's Velvet Revolution. Joining Renée in a concert in downtown Prague were Lou Reed and Joan Baez, along with former Czech President Vaclav Havel. (See Alumni on CD, p. 23, for more news about Renée.)

Dave Glasser (BM '84) writes, "My new CD *Evolution* is receiving new plays daily on radio stations across the country. The CD is #1 on CJLO Canada, #18 on the CMJ jazz chart, and #2 chartbound for *Jazzweek*." For *Evolution*, Dave enlisted the support of pianist **John Nyerges** (BM '80, MM '97), bassist **Jeff Campbell** (MM '92), and drummer **Rich Thompson**

(MM '84). *Jersey Jazz Journal* said: "Among the younger alto players around now, Glasser is one of the most likely to attain the legendary status that has come to Phil Woods. He is equally effective at any tempo, is a wonderful composer, and seems to have a facility for creative improvisation that knows no bounds."

Trumpeter **John Hagstrom** (BM '87) took a brief vacation from the Chicago Symphony Orchestra to perform with the U.S. Marine Band on March 15. John was a member of the "President's Own Band" from 1989 until 1996. John performed Larry Bitensky's *Awake, You Sleepers!*, which he premiered at the 2002 International Trumpet Guild Conference.

Madeleine Mitchell (BM '81) performed as violin soloist with the St. Petersburg Philharmonic

Orchestra in November. She also gave a recital of British music in St. Petersburg, including works by Michael Nyman and James MacMillan from her recordings *Violin Songs* (www.divine-art.com) and *In Sunlight: Pieces for Madeleine Mitchell* (www.nmrec.co.uk). After touring

the United States in February with former classmates **Ruth Morrow** (MM '80, MA '84) and **John Gilbert** (BM '81) she returned to Florida, California, and Oregon for recitals and master classes.

In April, tenor **Andrew Richards** (BM '87) premiered as Parsifal at the Stuttgart Opera. The violent, post-apocalyptic Calixto Bieto production received varied reviews; Andrew was praised for his committed singing and acting of a difficult Wagnerian role. In May, Andrew made an unexpected debut at the Vienna Staatsoper, filling in for an indisposed Ramon Vargas in Massenet's *Werther*, with mezzo-soprano Elina Garanca as Charlotte. "Andrew Richards seemed to come directly out of Goethe's novel," one critic wrote, "and he sings and acts with great expression, very stylish, with a great sense of taste and credibility." Follow Andrew's operatic adventures at <http://tenorrichards.blogspot.com>



Peter DuBois (BM '80)

James E. Richards (PhD '86) is Associate Dean for Academic Affairs in the College of Fine Arts and Communication at the University of Missouri-St. Louis, where he was music department chair from 2003 to 2009. He received the College's 2009 Faculty Excellence Award. In June 2009 James conducted the New York premiere of *Booth!*, a music theater work composed by **Barbara Harbach** (DMA '81).

Steven Smith (BM '81, MM '83) has been appointed Music Director of the Richmond (VA) Symphony Orchestra, after a three-year search that included over 240 applicants. Smith's inaugural concert as RSO Music Director was a gala performance with Gil Shaham on April 24, 2010. Smith will continue as Music Director of the Santa Fe Symphony and Chorus, where he is in his eleventh season, and of the Cleveland Chamber Symphony. He was Assistant Conductor of the Cleveland Orchestra for six years.

Along with awards to two ESM students (see Brief Notes, p. 2), *DownBeat's* 2010 awards included a Jazz Education Achievement Award to **Fred Sturm** (MM '84), chair of Eastman's jazz department for many years. Besides his tenure at Eastman, Fred created and directed Lawrence College's jazz studies program for 22 years. Last March, Fred revisited Eastman for a guest appearance with the Jazz Ensemble (see School News, p. 20).

1990s

Daniel Koontz (BM '92) tells us: "My *Soft Stillness and the Night* for piano and percussion has been released on Luminescence Records, recorded by Strike Percussion. Timetable Percussion also recently premiered my piece *Muybridge Cycles* for marimba trio."

Carolyn True (DMA '90), professor of music at Trinity University (San Antonio), was recently named the 2010 recipient of the Dr. and Mrs. Z. T. Scott Faculty Fellowship, in recognition of her outstanding abilities as a teacher and adviser. In addition to her work as teacher and performer, for the past ten years Carolyn has held the "True Studio Piano Camp"

at no cost to students, so they can focus on individual and practice group sessions. Carolyn has a very proud aunt: Eastman Professor of Piano **Nelita True**.

2000s

Baritone **John Buffett** (BM '07, MM '09) gave a recital at Western Reserve Academy Chapel on May 16. Last summer John made his Boston Early Music Festival debut in chamber operas by John Blow and Marc-Antoine Charpentier, and this summer he is a resident artist with Utah Opera.

Julia Bullock (BM '09) writes: "I'm currently attending Dawn Upshaw's Graduate Vocal Arts program at Bard College. It is a curriculum which Ms. Upshaw designed to nurture and promote the holistic development of a singer. Even though I'm in my first year, it seems to be fulfilling its mission. On February 26 I performed L'Enfant in Ravel's *L'Enfant et les Sortilèges*, presented by the Bard College Conservatory of Music. On March 12 I performed Lukas Foss' *Thirteen Ways of Looking at a Blackbird* in a Music Alive! concert in Bard College's Olin Hall."

Sarah Chan (BM '05) performed Mozart's Piano Concerto No. 25 with the Manhattan Chamber Orchestra, under the direction of Eduard Zilberkant, at Merkin Concert Hall in New York City on May 5, 2010.

After spending several years as a performer and arranger in the Army, **Andrew Cheetham** (DMA '04) will start as Assistant Professor of Trumpet at Eastern Illinois University beginning in the Fall 2010 semester. Andy, his wife Carol Ann, and two-year-old daughter Samantha will be moving to Charleston, IL in early August, and look forward to settling down close to family in the area.

Reed Criddle (MM '08) has been appointed Director of Choral Studies at Utah Valley University.

Reed, who is currently studying at the University of Michigan, will lead the school's Chamber Choir, Masterworks Chorale, and new this fall, a Women's Choir.

Mezzo-soprano **Margaret Gawrysiak** (MM '05) won the Second Prize of \$9,000 in the 2010 Lotte Lenya Competition finals, held at Eastman on April 17. Margaret has performed with the Seattle, Glimmerglass, Aspen, and Des Moines Metro Operas, Opera Company of Philadelphia, and the San Francisco Merold Program, and with symphony orchestras in Seattle, Buffalo, and Syracuse.

Anthony Dean Griffey (MM '03) sang the title role in Stravinsky's *Oedipus Rex* with the New York Philharmonic, Valery Gergiev conducting, during the NYPO's recent *Russian Stravinsky* festival. In June, Tony sang the demanding tenor role in a demanding work, Beethoven's *Missa Solemnis*, conducted by Alan Glibert. The *New York Times* praised his "appealing combination of boyish bloom and ardent power."

Louima Lilite (DMA '08) was about four hours away from Port-au-Prince, Haiti, when the 7.0 magnitude earthquake struck on January 12. He returned to Eastman that month to sing in a benefit concert called *Harmony for Haiti*, organized and coordinated by MA degree students **Jordan Haynes** and **Emeric Viani**. Louima is assistant professor of music at Oklahoma Baptist University, and is coordinator of the North Haiti Music Camp, where he was when the earthquake hit.

Baritone **Jonathan Michie** (BM '06, MM '08) is an Apprentice Artist with the Santa Fe Opera this summer, covering four roles including Papageno in *The Magic Flute* and the Vicar in *Albert Herring*. For the 2010–2011 season he'll join the Florida Grand Opera to sing Ping in *Turandot*, Hermann in *The Tales of Hoffmann*, and Masetto in *Don Giovanni*. Upcoming projects include a recital with pianist Thomas Bagwell, under

the auspices of the Lotte Lehmann Foundation, and a CD of songs by Victor Herbert with other singers from the worlds of Broadway and opera.

Jaclyn Rainey (BM '09) recently won the audition as third horn of the Louisville Orchestra.

On May 24, 2010, **Faith Sherman** (BM '03) appeared in Wolf Trap's *Discovery Goes Digital*—live streaming performances of two American one-act operas, John Musto's *Bastaniello* and William Bolcom's *Lucrezia*. Faith was a Filene Young Artist with the Wolf Trap Opera Company in 2006 and 2007.

In 2009 **Omri Shimron** (MM '00) played a chamber music recital at the Kerrytown Concert House in Ann Arbor, MI with cellist David Peshlakai, principal cellist of the Kalamazoo (MI) Symphony, and performed his first solo recital at Elon University's Whitley Auditorium, repeated at Erskine College (SC). Omri also presented a lecture recital on new piano music from Israel at the Mid-Atlantic and national conferences of the College Music Society. He continues to coordinate freshman/sophomore theory and teach class and studio piano at Elon.

Jeremy Siskind (BM '08) is one of five finalists for the American Pianists' Association Jazz Fellowship awards. Current Eastman DMA student **Chris Ziemba** (BM '08) is the first alternate.

John Alexander Tabaka (BM '05) was part of a record-setting graduating class of 23 at the Reformed Presbyterian Theological Seminary, Pittsburgh, PA. John received a Master of Divinity degree. After graduation he plans to intern at a RPCNA church in Colorado Springs, and work towards ordination.



Busy professor emeritus of percussion **John Beck** (BM '55, MM '62) writes: "April 20, 2010: I was a jury member for the *Conservatoire de musique et d'art dramatique du Québec* in Montreal. April 22–26: in residence at Rowan University (NJ), teaching and giving clinics and master classes, along with a concert of my music. I wrote a duet called *A Few Moments Of Fun* for **Dean Witten** (BM '73), professor of percussion and a former student of mine, for us to play at the concert. June 11–13: judge for the Atlanta Modern Snare Drum Competition in Atlanta, GA. July 12–16: Eastman Summer Percussion Institute. July 27–August 1: Kosa Summer Percussion Festival (VT). August 24–26: U.S. Marine Band Alumni Concert, Washington, DC. September 3–11: *Giornate della Percussione* Competition, Fermo, Italy. My new book *Percussion Essentials: A Practical Manual For Music Educators* is published by Kendor Music."

Baritone **Jan Opalach**, assistant professor of voice, who won the Naumberg Foundation Award in 1980, returned last February for a Naumberg Looks Back concert with the Mann String Quartet in Carnegie Hall's Weill Recital Hall, performing Barber's *Dover Beach* and lieder by Wolf.

On March 27, the Eastman Virtuosi appeared in New York's Merkin Concert Hall at Kaufman Center, the first Eastman faculty ensemble to represent Eastman in New York since the School's annual series in Alice Tully Hall in the early 1980s. Taking part in Eastman's "official re-entry into the New York area" (in Dean Douglas Lowry's phrase) were, from left to right: Steven Doane, Barry Snyder, Phillip Ying, Nicholas Goluses, W. Peter Kurau, John Hunt, Bonita Boyd, Kenneth Grant, Richard Killmer, James Thompson, Kathryn Denny, and Ulrika Davidsson; Mikhail Kopelman is not pictured. The group played music by Telemann, Dvořák, Poulenc, and the New York premiere of *Pulse* by award-winning composer Sebastian Currier. The very successful concert was followed by a lively reception for New York-area Eastman School and University of Rochester alumni and friends.

Celebrating service

In May, 14 Eastman faculty members were acknowledged for their years of service to the School.

40 Years (1970–2010)

- **Barry Snyder**
Professor of Piano

35 Years (1975–2010)

- **Ralph Locke**
Professor of Musicology

30 Years (1980–2010)

- **Ellen Koskoff**
Professor of Ethnomusicology
- **Robert Morris**
Professor of Composition
- **Rebecca Penneys**
Professor of Piano

25 Years (1985–2010)

- **David Headlam**
Professor of Music Theory
- **Patrick Macey**
Professor of Musicology
- **Elizabeth Marvin**
Professor of Music Theory

20 years (1990–2010)

- **Tony Caramia**
Professor of Piano
- **Jean Pedersen**
Associate Professor of History

15 Years (1995–2010)

- **Kenneth Grant** (BM '73)
Associate Professor of Clarinet

10 Years (2000–2010)

- **Clay Jenkins**
Associate Professor of Jazz Studies and Contemporary Media, trumpet
- **Reinhild Steingrover**
Associate Professor of German
- **David Temperley**
Associate Professor of Music Theory

Faculty on CD



Harold Danko, chair of Eastman's jazz department, can be heard on two recent releases from Steeple Chase: a solo album called *Escapades* and as part of the Rich Perry Quartet's *Gone*. In a tandem review, *AllAboutJazz.com*

praised Harold's imaginative way with such standards as "Poinciana," "Gone with the Wind," and "All the Things You Are," stating, "Danko's approach is one of subtlety and sophistication, not pyrotechnics."



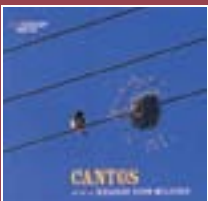
Jon Manasse, associate professor of clarinet, just released a performance of *the* clarinet concerto—Mozart's, that is—on the Harmonia Mundi label (HM 780). Jon is accompanied by conductor Gerard Schwarz and the Seattle

Symphony Orchestra. The Mozart is coupled with Ludwig Spohr's Clarinet Concerto no. 2.



Several acclaimed Harmonia Mundi recordings of Renaissance and Baroque lute repertoire by **Paul O'Dette** have just been re-released in a box set titled *The Art of the Lute* (Harmonia Mundi 2907536). Paul's scholarship, virtu-

osity, and versatility are featured in a program of 100 lute piece by J.S. Bach, Dowland, Kapsberger, and many others.



A CD of music by Associate Professor of Composition **Ricardo Zohn-Muldoon**, which is also the recording debut of **Eastman BroadBand**, has recently been released by Bridge Records (9325). The program consists of

Nino Polilla, *Flores del Viento*, and *Comala*, which also includes the participation of fellow ESM composer **Carlos Sanchez-Gutierrez** as narrator. Sanchez-Gutierrez's *Cinco para Cuatro* for string quartet is included on a recent release by the Cuarteto Latinoamericano (Dorian 92108).



In April, Eastman announced the winners of the 2009–2010 Teaching Assistant Prizes for Excellence in Teaching: **Lisa Caravan** (Music Education Strings Class); **Man Yiu Kitty Cheung** (Applied Violin); **Toni James** (Piano Class); **Deanna Joseph** (Basic Conducting); **Daria Rabotkina** (Applied Piano); and **Daphne Tan** (Music Theory).

Four Eastman students represented the School at the Annual *Eastman at the Kennedy Center* event (part of the KC's Conservatory Project) on March 3: freshman **Tomasz Arnold**, marimba; seniors **Rebecca Farley**, soprano, and **Zhang Zuo**, piano; and DMA student **Doug O'Connor**, saxophone. For her performance of songs by Richard Strauss, Rebecca was joined by pianist **Lyndon Meyer** (MM '10) and sophomore violinist **Markiyan Melnychenko**. Another Eastman student visited the Kennedy Center in May: hornist **Michael Alexander**, a student of Peter Kurau, was invited to perform in John Adams' *Chamber Symphony* under the composer's direction, as part of his residency this spring at the Kennedy Center.

Organist **David Baskeyfield**, doctoral student of David Higgs, won the First Prize and the Audience Prize in the Miami International Organ Competition, held February 26. David will also compete in the 2010 AGO National competition in Organ Improvisation.

For the second year, several students in the Film Scoring Techniques class taught by doctoral students **Michaela Eremiasova** and **Jairo Duarte-Lopez** contributed original scores for several short silent films screened last March at Rochester's George Eastman House. **Brandon Campbell** wrote a score for Lotte Reiniger's *Das Ornament des Verliebten Herzens* (1919); **Graham Keir** for John Randolph Bray's animated film *Colonel Heeza Liar*

on the Jump (1917); **Maximilien Letaconnoux** for *How a Cowboy Makes his Lariat* (1917); and **Julia Redschiner** for *Unmasking the Medium* (1917).

Organist **Annie Laver**, doctoral student of Hans Davidsson, was one of three finalists chosen for the American Guild of Organists National Competition, held in July in Washington DC.

Senior flutist **André Washington**, student of Bonita Boyd, was awarded a 2010 Fulbright Research Grant and will study next year at l'Ecole Normale de Musique de Paris with the noted flutist Jean Ferrandis. Graduating senior cellist **Michael Kaufman** was named a Fulbright alternate.

Baritone **Nicholas Wiggins**, a student of Jan Opalach, is this year's recipient of the annual scholarship awarded by the Rochester Chapter of The Links, Incorporated. The Links Scholarship is presented an African American scholar-musician of extraordinary talent and academic achievement, Nicholas is a dual-degree student majoring in economics on the River Campus and vocal performance at Eastman.

ON THE WEB For a complete list of Eastman student achievements for 2009–2010, including competition awards, scholarships, and significant performances, go to: www.esm.rochester.edu/news/honors_2010.php



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Travel, learn . . . and listen

While it may not be as blue as Johann Strauss said, the Danube River provided a historic backdrop for the University's latest "Travel and Learn" program trip—a cruise from Budapest to Prague (May 27 to June 4), which included stops in such musically storied places as Linz and Vienna.

With such a musical itinerary, it is no surprise that Eastman Dean

Douglas Lowry was one of the tour hosts, along with Joel and Friederike Seligman. Dean Lowry is shown here with President Seligman and alumni Steven Scheschareg (BM '88, MM '90) and Teresa Turner Leopold (MM '79), both of whom live and work in Vienna: Steven as a baritone at the Neue Oper Wien, and Teresa as a pianist at the Hochschule für Musik. They gave a recital for the tour group on May 30.



MARCIA LOWRY