

# NOTES

A woman with dark, curly hair is performing on stage. She is wearing a gold, sleeveless, floor-length dress with a wide gold belt. Her sleeves are long and white with a feathered edge. She has a gold starburst headpiece. She is looking upwards and to the left, with her right arm raised and her left hand near her waist. The background is a dark, textured wall.

SUMMER 2011

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



# NOTES

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## FROM THE DEAN

# New plans, new purposes

THE PAST ACADEMIC YEAR HAS BEEN ONE OF EASTMAN'S MOST ENERGETIC AND productive ones. The Eastman Theatre Renovation and Expansion Project was completed in December 2010, to spectacular effect. But to truly commemorate the opening of the new Kodak Hall at Eastman Theatre, we figured there was no grander way to celebrate than to invite one of our own, famed soprano Renée Fleming (MM '83), for a February concert to benefit the new Renée Fleming Endowed Scholarship Fund for Voice and Opera Students.

Her three-hour concert on February 20 sold out Kodak Hall. Ms. Fleming, as gracious and gifted as her star billings declare, sang gorgeously and left the audience clamoring for more. And the Philharmonia, under Neil Varon, could not have sounded better. Renée reminded us from the stage that as she landed in Rochester in the middle of a blizzard, she knew she was coming home. During her brief visit, she generously met with students, old Rochester friends, faculty members, and supporters. It was a triumphant homecoming.

It was also a symbol of the one value we must fiercely protect: our artistic standards. Similar standards are exemplified in the diverse musical and scholarly achievements of our faculty, alumni, and students. Our outstanding guest artists and scholars, our forays into New York City, our ever-expanding efforts at reconnecting with alumni in places like Los Angeles and Chicago (and coming soon to a city near you!)—all demonstrate, we hope, that actions are louder than words.

This year the School will celebrate its 90th anniversary by taking a fresh look at artistic leadership, from composition to performance to execution to analysis. We will take a hard look as well at what it will take to marshal the forces of music to create a vibrant and viable future for our beloved art form.

For some of our reputable musical institutions, the story in 2010-2011 has been one of tribulation. Orchestras, and classical music in general, seem to be in strife. Yet excitement and passion for music remains at an all-time high. Our job is to capitalize on that enthusiasm. We must not only educate our young musicians and scholars, we must inspire in them an unbridled sense of innovation and curiosity.

It's not just that music and the arts change, but that the institutions that support and nourish the arts change. Fundamentally. Not much looks the same anymore because, well, it isn't. If inspiration is one of the goals of music, then it must inspire in 21st-century cultural terms. When Renée Fleming bridged the gap between songs by Richard Strauss and songs by John Kander, the composer of the musical *Chicago*, the same burnished Fleming voice sang both. Such risky juxtapositions are precisely how new hybrid musics are born.

So, whom do we want to inspire? To what do 21st-century temperaments relate? And how? In May of this year, I encouraged our Class of 2011 thus: "Don't just have a plan, have a purpose." We believe that's what we're doing in the New Eastman Evolution: building a new purpose ... for music.

BRANDON VICK





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ON THE COVER: Amor (Cupid, played by Helen Huang) saved the day in Eastman Opera Theatre's winter production, Gluck's *Orfeo ed Euridice*.

Eastman Commencement 2011: a full house for the second Commencement to be held in the restored Kodak Hall.

## 4 Brava Renée!

America's favorite soprano (MM '83) returned triumphantly to Eastman last winter, filling Kodak Hall for a concert and benefiting her new scholarship for voice and opera students.

## 7 The L.A. Connection

Emmy-winning composer Jeff Beal's (BM '85) trek from Eastman to Los Angeles put him "in the center of pop culture."

## 10 ...this is the work of composing

Professor of Composition David Liptak (MM '75, DMA '76), on creating his own music and being inspired by the music of others.



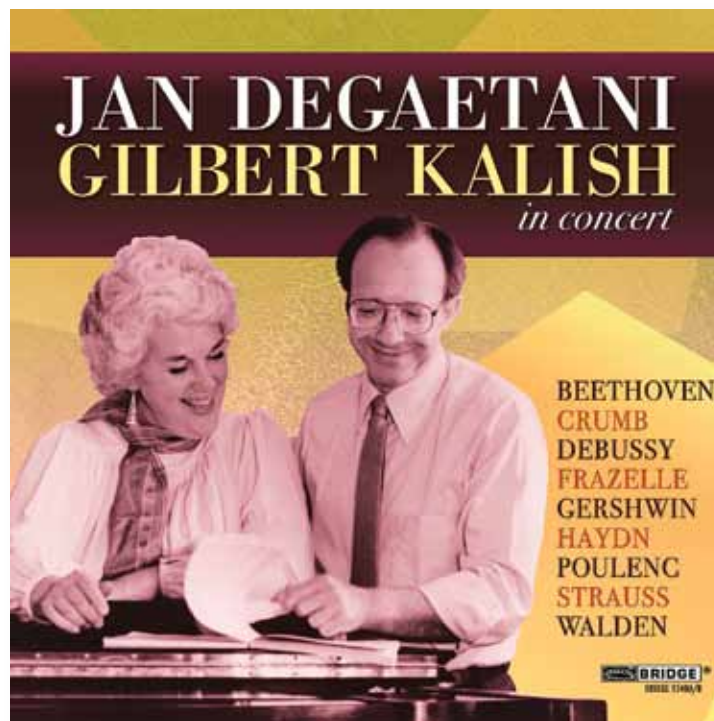
# BRIEF NOTES



■ The 2011 Xerox Rochester International Jazz Festival (June 10–18) attracted 128,000 music fans to Rochester (and to Eastman). As always, a highlight was the annual XRIJF/ESM Jazz Scholarships program on June 13. This year's recipients were drummer Michael Craig and trombonist Brendan Lanighan, starting as freshmen in September and studying with Rich Thompson and Mark Kellogg, respectively; and trumpeter Joe Kozlowski, transferring from SUNY Fredonia to study with Clay Jenkins. (Shown are, from left, Eastman's Harold Danko, Festival Director John Nugent, Michael Craig, ECMS dean Howard Potter, Joe Kozlowski, Brendan Lanighan, and Festival Director Marc Iacona.) For more on Eastman at the 2011 XRIJF, see pages 20 and 21.



■ It's hot on the fourth floor of Eastman's East Wing! ESM's new East Wing Media Production Suite, which opened in December 2010, was named one of the "Top 20 New Rooms" in the June 2011 issue of MIX, a journal of music production. The "hottest new studios" include production rooms from Norway to New York City. Eastman's suite, designed by Lawrence P. Swist, is the School's hub of distance learning, Internet distribution, live broadcasts, and general archiving purposes.



■ The revered mezzo-soprano Jan DeGaetani, who taught at Eastman for almost two decades, died in 1989, but her artistry as a singer and doyenne of contemporary music lives on. She shone brightly as a recitalist with pianist Gilbert Kalish; Bridge Records salutes their prolific partnership with a new release taken from a 1987 recital at Carnegie Hall. Jan DeGaetani and Gilbert Kalish in Concert ranges from Haydn and Beethoven to Stanley Walden and Kenneth Frazelle ([www.bridgerecords.com](http://www.bridgerecords.com)).



■ Ricardo Zohn-Muldoon, associate professor of composition, was a finalist for the 2011 Pulitzer Prize for his cantata *Comala*, based on *Pedro Páramo* by Mexican novelist Juan Rulfo. *Comala* appears on the recording *Cantos*, performed by Eastman BroadBand under the direction of Juan Trigos, tenor Scott Perkins, and soprano Tony Arnold, narrated by fellow Eastman composer Carlos Sanchez-Gutierrez.



■ In June, Professor of Oboe Richard Killmer, who joined the Eastman faculty in 1982, was named an Honorary Member of the International Double Reed Society. The Society noted: "... the enormous number of students you have worked with who have made their mark on the double reed world is a true testament of your influence." Killmer joins two other Eastman legends as an Honorary Member of the IDRS: bassoonist K. David Van Hoesen and oboist Robert Sprenkle, who died in 1988.



# Brava Renée!



For Eastman Dean Doug Lowry, it was “a triumphant homecoming.”

For 2,000-plus fans, it was a terrific three-hour concert offering everything from *Don Giovanni* and Richard Strauss to George Gershwin and Leonard Cohen. For her newly established Scholarship Fund for Voice and Opera Students, it was a \$150,000 boost. Renée Fleming’s return to Eastman for a gala benefit concert on February 20 was definitely *the* event on the School’s calendar this year.

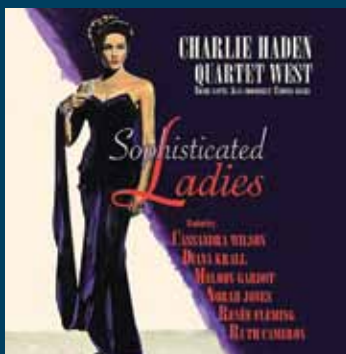


Renée and The Three Tenors: as an encore to the February 20 concert, graduate students Joshua Bouillon, Matthew Grills, and Eric Reiger joined the soprano in the Brindisi from Verdi’s *Traviata*. Shown left-right are Joshua, Renée, Eastman Philharmonia director Neil Varon, Matthew, and Eric.



In spring 2011, the soprano headlined at the Met as Rossini's seductive Armida (above, with tenor Lawrence Brownlee)

## Renée after Eastman: *Capriccio*, Castafiore, Calleja, et al.



**FEBRUARY/MARCH/APRIL:** RENÉE STARRED AT the Met in revivals of Rossini's *Armida* (mounted for her last year and also available on DVD) and, in a role now closely associated with her, as Countess Madeleine in Richard Strauss' *Capriccio*.

**March:** Release of Charlie Haden's CD *Sophisticated Ladies* (Concord Jazz), in which the great jazz bassist is joined by a roster of great jazz divas—the lineup includes Diana Krall, Cassandra Wilson, and Renée singing the standard “A Love Like This”.

**April:** Renée received a Fulbright Lifetime Achievement Award, and sang at New York's Blue Note in a concert for Japanese earthquake relief. She also sang in the premiere of a new work by **Todd Frazier** (BM '92), *We Hold These Truths*, an oratorio setting words by Thomas Jefferson from the Declaration of Independence to his inaugural address. The Kennedy Center performance took place on April 3, not long before Jefferson's 268th birthday (April 13, 1743).

**May:** In what might be called diva-to-diva transference, Renée lent her singing

voice to the soundtrack of *The Adventures of Tintin*, Steven Spielberg's upcoming animated movie based on Hergé's venerable adventure comic books. She sang the “Jewel Song” from *Faust*, the signature tune of the *Tintin* character Bianca Castafiore, soprano extraordinaire (and Capitaine Haddock's paramour).

**May/June:** Concert and opera engagements in Berlin, Budapest, Warsaw, and in Paris, where she played Desdemona in *Otello* at the Opéra—and performed with cast members of *Glee* for the American Ambassador.

**July:** concert with the Israel Philharmonic under Zubin Mehta with tenor Joseph Calleja, a high-definition broadcast to movie theaters all over the world, and (just incidentally) a performance at the Royal Wedding of Monaco.

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► For information on the Renée Fleming Fund, contact Eastman's Office of Advancement: 585-274-1040 or [development@esm.rochester.edu](mailto:development@esm.rochester.edu).



# THE L.A. CONNECTION: COMPOSER JEFF BEAL

*By David Raymond*

COMPOSER JEFF BEAL (BM '85) MIGHT NOT be a household name (yet), but his resume is filled with plenty of them: *Ugly Betty*, *Adrian Monk*, *Jackson Pollock*, *Georgia O'Keefe*, and *Stephen King*—not to mention *Al Pacino* and a dissolute Roman Emperor or two.

As one of Hollywood's most in-demand composers for TV and movies, Jeff has been involved in an impressive variety of projects—and won three Emmy Awards for his television scores. At Eastman's 2011 Commencement, he received the Distinguished Alumnus Award and gave the Commencement address.

Jeff played classical trumpet as a student, and recalls the galvanic effect playing Stravinsky's *Rite of Spring* had on him as a trumpeter in the Oakland Youth Symphony. As a young performer and composer, he also discovered jazz and became intrigued with the idea of “combining the two genres—the intersection of written composition

and improvisation.” His experimentation resulted in a trumpet concerto he played while still a student, as well as other compositions.

During his years as Eastman, Jeff won an unprecedented 11 *DownBeat* student awards for his playing, composing, and arranging; he also met his wife and frequent collaborator, soprano Joan Sapiro Beal (BM '84). One of the students in Ray Wright's now-legendary film scoring courses at Eastman, Jeff has returned periodically for performances with the Jazz Ensemble and master classes on film composing.

He moved to New York after graduation, and like many new graduates, discovered that acclaim as a student did not immediately translate into success in the “real” musical world. When Jeff was offered the opportunity to write the score for a Rochester-produced movie comedy called *Cheap Shots*, he took it. He enjoyed his apprenticeship, the *Cheap Shots* score attracted some notice



**From *Ugly Betty* to *Salome*: Jeff Beal was honored with Eastman's Distinguished Alumnus Award for his contributions to film and television scoring.**

(one reviewer compared it to the music of Fellini's great composer, Nino Rota), and other assignments followed, including jobs writing for commercials and for the television series *Unsolved Mysteries*.

He had found a new and congenial niche as a composer. "Writing for TV and movies tends to be fast-paced; there's a great immediacy to it," says Jeff. "That fits the tempo at which I like to work—and I like having a definite deadline to meet."

Higher-profile assignments followed, including two films with actor-director Ed Harris, *Pollock* and *Appaloosa*; a number of docu-

mentary films; and scores for such adventurous HBO series as *Rome* and *Carnivàle* and such popular comedies as *Ugly Betty* and *Monk* (whose theme won him his first Emmy, in 2001). He won another Emmy for his virtuoso scoring of "Battleground", an episode of *Nightmares and Dreamscapes* based on a Stephen King story.

"The Battleground" had no dialogue at all; Jeff's continuous music helped to tell the story of a gangster (played by William Hurt) who kills the CEO of a toy company and is then plagued by attacks from soldiers, helicopters, and other deadly toys.

For his soundtrack to *Rome*, Jeff had to conjure up a musical milieu that no longer exists—ancient Rome. He studied ancient Roman instruments (and collected and learned to play a few of them). The fact that no notated music survives from that

time was not at all a shortcoming, he says; what he needed to do was

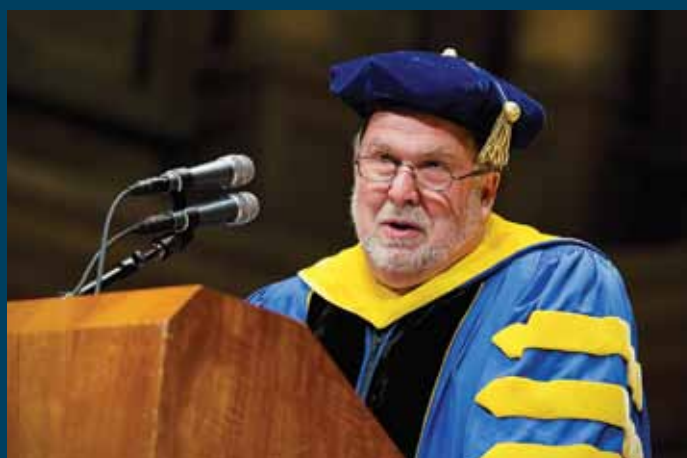
"try to capture the sensibility of the time."

"When I'm starting on a film," he explains, "I will read the script and sketch out a few things. When the film has reached the rough cut stage, I will start writing music. Technology now allows for a much more interactive process between the composer and the director. The back-and-forth between me and the director can start earlier in the process, and as a result the music can inform the tone of the piece."

## Commencement 2011 highlights

"I'm hoping this makes up for that Performer's Certificate I never got," joked Jeff Beal (BM '83) as he received Eastman's Distinguished Alumnus Award. He had more serious things to say in his acceptance speech, including a mention of his battle with multiple sclerosis. He concluded with "The arts are our social and spiritual glue – they bring joy and transcendence and sometimes catharsis to our lives. And we need them more than ever."

Associate Professor of English Jonathan Baldo, an Eastman faculty member since 1983, was an acclaimed choice for the University's Edward Peck Curtis Teaching Award. Jon was praised as "an unsung hero of the faculty" by Dean Lowry, but he accepted this honor in characteristically charming and self-deprecating style: "I recently taught a class on the films of Alfred Hitchcock. As many of you know, one of Hitchcock's favorite plot devices is the character of a man who is accused of a crime he did not commit and must prove his innocence. This morning, I know how that character feels – although



**English professor Jon Baldo really *was* chosen for the University's Edward Peck Curtis teaching award, and deservedly so.**





**Jeff wrote imaginative, atmospheric scores for two very different HBO series: *Rome* (left) and *Carnivàle* (right).**

“The composer shouldn’t have the pretense that he’s adding to the intellectual level of the film. My job is to read the emotions in a scene and connect with the audience on a visceral, emotional level.”

Along with drama and comedy film credits, Jeff is a noted composer of music for documentaries. He has worked closely with the director Jessica Wu on *In the Realms of the Unreal* and the upcoming *Last Day at the Oasis*. “The composer can play a great role in a documentary,” says Jeff. “If you are immersed in what is happening on the screen, you become a musical narrator.”

At the time of his visit to Eastman in May, Jeff was finishing work on a new documentary: *Wilde-Salome*, starring Al Pacino and centering on a production of Oscar Wilde’s *Salome* (the basis of the Richard Strauss opera). This film, a follow-up to Pacino’s *Looking for Richard III*, was quite a challenge for the composer: “You have several different movies in one: first, the Oscar Wilde play itself; then a documentary about Oscar Wilde and his life; and finally one about Al himself as an actor and artist in this production of *Salome*. My job as composer was to balance those threads—to make them flow together and feel right. It was a challenge, but creatively a lot of fun.”

While his fame is steadily growing as a composer, Jeff Beal continues to be a creative force in the world of jazz, performing and composing and regularly releasing albums. He has also regularly produced concert works, from a string quartet for the Ying Quartet to an upcoming piece based on his *Wilde-Salome* music.

Jeff Beal is a respected talent in a town notorious for chewing up talent. “I have found a home in the L.A. artistic community,” he says. “You have to find your tribe—people who share your sensibilities and who connect with you. I’ve found, for example, that HBO is very loyal to their artists.

“I have to say, I’m very happy being plugged into and part of a dominant force in our culture. And while it’s a commercial environment, a business, there are many people in the film community whose aspirations and passions are very artistic, who care about making something good. There are artistic people in the center of pop culture.”

I am not distressed, I am delighted to be the man mistaken for the actual person who surely was chosen.”

Eastman’s own major teaching award, the Eisenhart Award, went to Professor of Piano Natalya Antonova, who unfortunately couldn’t be present at the Commencement ceremony.

This was a special occasion not just for soprano Anna Lenti, who graduated with a bachelor’s degree in Vocal Performance, but for her family—Anna’s degree was the eleventh Eastman degree earned by a member of her family. The list reads:

- Anna Lenti (BM ’11)
- Elizabeth Lenti, her sister (BM ’02)
- Christina Lenti, her mother (BM ’72)
- Anthony Lenti, her uncle (BM ’67, MM ’69, DMA ’79)
- Marianne Lenti, her aunt (BM ’67, MM ’70, DMA ’79)

And Eastman School historian and piano professor Vincent Lenti, Anna’s father (BM ’60, MM ’62)



**An Eastman family affair: Vincent, Anna, Elizabeth, and Christina Lenti on Commencement day.**

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Imagination  
Ordering  
Revision  
Evaluation  
Re-ordering  
Re-considering  
Re-imagining



# ...this is the work of composing.

By David Liptak



On March 22, 2011, Eastman Professor of Composition David Liptak gave a presentation on “Composing New Music” in the Rochester Institute of Technology’s Caroline Werner Gannett Series Visionaries in Motion. Notes presents some excerpts from his talk—which also included recorded musical examples, and a live performance of Liptak’s *Constellations* by pianist Zuzanna Szewczyk. The entire talk, with complete musical illustrations, can be seen and heard at [www.cwgp.org/2010-11/david\\_liptak.php](http://www.cwgp.org/2010-11/david_liptak.php).

**T**O INTRODUCE WHO I AM AND WHAT I DO, I WILL START WITH A FEW DEFINITIONS. The words I define are not difficult, and, in fact, appear to be commonly understood, their meanings agreed upon by large consensus. However, I think it is helpful to reflect upon these words which, combined as a phrase, define my professional life.

Working backwards . . . Music is many things. Although I am happy to be in the presence of many kinds of music, I’m going to speak about the specific sort of music which engages my attention as a composer and listener—and sometimes performer—in a more complete and substantial way. If asked to identify the things that make this kind distinct within the larger possibility of music, I find myself saying things like:

*This is music that has internal and integrated structure which is derived from and partner to the musical substance.*

*This is music which engages understandings that have been established by past work.*

*This is music that has the ambition to become unique and particular.*

*This is music which contains improvisation, but is not only improvisation. In that way, the music is a result of slowing down the “performance time” through reflection and consideration.*

Is this last definition what it means to “compose” music? The work of composing music of the type that I describe almost without exception takes longer than the performance duration (as does the business of musicians preparing for a performance) . . . so, yes, producing the music is an act of reflection and consideration.

Composing is also slowed by the technical process of producing the notation—the “script”—which, among other possible things, becomes the shared language between composer and performer.

The process of evaluation and repeated consideration (criticism) of the imaginative idea defines “composition” from “improvisation,” although improvisation is almost always a part of the composition process. This may be improvisation as commonly understood—an act of performance of music which may be regulated by a set of guidelines or be more free in nature. Improvisation may also be an internal fantasy, in which ideas of sound are followed

by whimsy, in a way that satisfies the taste of the person who imagines them. We sometimes refer to this as “inspiration,” and we have legends of past composers who received their music from a divine sphere, becoming agents for its delivery. I suspect, rather, that a composer like Mozart composed during a period of precise clarity (and regularity) regarding a musical language that matched his unrivaled ability to speak it.

What makes music “new?” Is music “new” because it has been recently composed? Yes . . . but there is more to it than that. Earlier, I identified one of the traits of the music that engages me as “having the ambition to become unique and particular.” How is this achieved? What does it mean?

Another way to address the question of “new-ness” or “originality” is to speak about it in terms of degree. Does the music seem to relate to everything that came before by mostly “re-tracing” it, or does it mostly seem to “build upon or from it?” Does it break away completely, or does it cling to established forms and expectations?

**A few favorite  
20th-century  
composers  
of David Liptak’s:  
Igor Stravinsky;  
George Gershwin;  
Bela Bartók; and  
Paul, George, Ringo,  
and John.**



Where does it place itself between these two extremes? Does it, indeed, seem to have “the ambition to become unique and particular?”

I’ve said that the music that interests me as a composer engages understandings that have been established by past work. This engagement implies a relationship, and the least interesting response of the new is a simple rejection or endorsement.

J. S. Bach provides a good example. Considered old-fashioned and conservative in his lifetime, we now appreciate Bach’s innovative work for many reasons, not the least of which is his complete exploration of all the applications of a contrapuntal way of writing only partially revealed by the work of his predecessors and contemporaries.

Every composer I know is also an avid listener, and conversations between composers more often than not become a sharing of the music that captivates us, growing more animated as the repertoire discussed becomes closer to our own work. I remember hearing the recording of Luciano Berio’s *Sinfonia* soon after it was released in 1969, and this piece—and especially the third movement—shat-

tered my previous thinking about what it meant to compose music.

Some influences have renewed importance whenever I visit the music I have come to know so well: the keyboard music of Schumann; the early ballets of Stravinsky; the operas, especially *A Midsummer’s Night Dream*, of Britten; vocal music of the 14th and 15th centuries, mostly from Italy and France; anything by J. S. Bach; Bartók’s string quartets; the Beatles; the smooth and silky music of Gershwin—these are just the beginning.

When I’m asked to describe what my music “is like,” my answer has always been a disappointment—certainly to me and probably to the one who asked the question. What I really want is for the question to be answered by listening to the work, probably more than once. The descriptions always fall short; they don’t translate the intentions behind the music into the meanings or evocations that I would like to be stirred by the sounds.

We’re not entirely helpless with words, however. We can speak about the technical ways the music is structured, we can describe

the structure of the music in broad terms, or we can relate the story of “how the music was composed” or “came to be.” In that way, we can create a framework for listening. When I said “technical,” I didn’t mean analysis of the music in the professional language composers often use, or at least only that. It might be of some meaning to some listeners to know, for example, that a certain part of the music is written in “canon” at the 5th below, or that certain parts of the music are constructed in three- and four- note chords which, when taken in combination, produce revolving patterns where all the available chromatic notes are used up before the cycle begins again—a kind of “merry-go-round” of pitches turning over and over again. It might be of use to have descriptions about the music which are both guiding and suggestive, of the sort that we use in all our experiences with the identification of objects. *The house is blue—the music is cool, silvery, and flowing. The car is fast—the music races along energetically.*

Music has been described as a “language,” and, especially, as a “language that can express emotion and feeling.” I believe that there is truth to this, but not in the direct way that sends a precise message



from the composer, through a performance medium, to a receptive listener. In fact, I think the power music holds is much larger and more complicated, impossible to pin down to a simple description or explanation. Listeners may come to know “sadness” when listening to music, but I doubt it has much to do with the composer’s “sadness.” There is something, however, in music that allows for the illumination of powerful thoughts and feelings that are within us. This is thing which grabs us—composers, too.

For me, composing is a multi-layered, fluid, and self-consuming activity. It is not unlike exploring the inside of a box that looks familiar on the outside but is uncertain and disorienting as you enter. Spirits dwell within. Uncertainties abound. Memories, feelings, and other intruders appear suddenly, and everything needs to be controlled. Improvisation is tempered through technique, fire is cooled with water.

I want to rephrase what I said earlier, this time in the first person. I want to play with, explore, and imagine new combinations of



internal structure in the new music that I write. I strive to blur the boundary between structure and substance.

I wish to explore a relationship between my new music and the understandings of past work. I am interested in exploring my personal history with music.

I search for music that is unique and particular. This search is endless.

I want my compositional process to be wide open, to include all forms of whatever improvisatory imagination I can bring, but always tempered through reflection and consideration. Imagination, ordering, revision, evaluation, re-ordering, re-considering, re-imagining—this is the work of composing.

There are always more questions than answers, more uncertainties than fixed understandings. As a composer, I feel every individual work of mine is somehow not complete, falling short of finding the elegance that I sense is being withheld from me. This keeps me going; this lack of completion feeds the search for the secrets of the Muse.

## A David Liptak sampler

Professor Liptak provided brief descriptions and examples of several of his works during his talk. Both words and music can be heard at [www.cwgp.org/2010-11/david\\_liptak.php](http://www.cwgp.org/2010-11/david_liptak.php).

***Giovine vagha, i' non senti* (1996):** ... is drawn from a two-voice “ballata” by the 14th-century composer Francesco Landini. The composition combines the Landini music with music composed in an entirely different way, and the relationship between the new and old work is presented in an evolving and varied way.

***Ice Flowers* (2004)** is a duet for the violin, from the western, European art music world, and the Japanese koto, one of the oldest of instruments ... This duality was behind my work in writing the music.

***Speaking Your Mind* (2006)** features the [solo] viola with a quartet of percussionists performing on chimes, a tam-tam (or gong), bamboo wind chimes, temple blocks, and tom-toms. I like to think about the music as spreading outward from the soloist.

***Scintilla* (1987)** “A spark, a flash.” The music I write [often] begins with a central idea which is not really music. Often an image, or a line of poetry, or even a word, or some quality of movement (is it “quick, darting, or deft?”), or an illusion, or anything that is ordinary in the living of our lives that can seem so filled with possibility when examined closely.

**“December” from *Folgore’s Months* (2008),** a setting of four texts from the 14th-century Italian writer Folgore da San Gimignano, in English translation. Folgore’s texts are 12 sonnets written for the famous “Spendthrift’s Club,” which flourished in his faded Tuscan city about the year 1280. “A dozen extravagant youths of Siena had put together by equal contributions 216,000 florins to spend in pleasuring. It was their practice to give mutual entertainments twice a month; at each of which, 3 tables having been sumptuously covered, they would feast at one, wash their hands at another, and throw the last out the window.”

**“Cygnus,” “Columba,” “Aquila,” from *Constellations* (2010),** a collection of nine movements for solo piano, and the titles of each are taken from one of the 88 constellations that fill the skies at night ... The third, sixth, and ninth pieces in the set depict “bird” constellations, and refer to Robert Schumann’s piano music. *Cygnus* (the swan) quotes from the first piece in *Kreisleriana*. In *Columba* (the dove) there is a short “footnote” quotation of “The Prophet Bird” from *Waldszenen*. And finally, there is a disguised quotation of “Des Abends” from the *Fantasy Pieces*, op. 12, in *Aquila* (the eagle).



Eastman Opera Theatre Assassins, 2007

## Coming Events

### October 12, 2011

- Eastman Family Weekend (UR Meliora Weekend)

### November 3, 4, 5, 6

- Eastman Opera Theatre—Stephen Sondheim and John Weidman: *Assassins* Kilbourn Hall

### November 10-13, 2011

- EROI Festival 2011: *Improvisation and Organ Pedagogy* (presented with the AGO Committee on Professional Education)  
[www.esm.Rochester.edu/EROI](http://www.esm.Rochester.edu/EROI)

### October 2012

- Eastman Weekend 2012—including Ray Wright Jazz Alumni Reunion and Tribute (October 12); Debussy Festival Concert: *The Prismatic Debussy*



Dear Alumni, Parents, and Friends,

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# “A touchingly human sound”: fortepianist Kris Bezuidenhout

By David Raymond



Kristian Bezuidenhout (DMA '06) just turned 30, but he is hailed as an up-and-coming talent in the world of early music. Or perhaps an already-arrived talent would be more accurate: His concert and recital schedule takes him all over the world, and he has begun a nine-CD survey of Mozart's solo piano music for the Harmonia Mundi label. Kris was born in South Africa, moved to Australia with his family when he was eight, and now lives in London. Now an instructor of historical keyboards (part-time) at Eastman, Kris returned to Rochester in June to play a Mozart recital in Hatch Recital Hall, sponsored by Pegasus Early Music.

## How did you start playing the fortepiano?

When I arrived at Eastman, I was aiming to get a DMA studying flute *and* piano, with Bonita Boyd and Rebecca Penneys. I thought I'd become quite a regular modern pianist. But Malcolm Bilson and Paul O'Dette ignited the fire, showing me how understanding 18th-century notation would help me in terms of playing Mozart and Haydn; the more I learned about early keyboards and performance practice from them, the more fascinated I became. Both Bonnie and Rebecca were amazing—neither felt threatened by this in any way and both were very supportive.

## Malcolm Bilson and Paul O'Dette are great figures in the early music world—did they help you professionally as well?

I can say without a hint of exaggeration that they opened many doors for me. The early music world is relatively small but very rich—it is full of gifted and well-connected people. Paul was able to arrange my first solo recitals at the Boston Early Music Festival, and things snowballed after that.

The early music world is a little like the new music world, I think: everybody in it has very strong opinions! I appreciated having guides to all that when I was starting out.

## You are working through all of Mozart's mature piano music for your CD series.

## Does his solo piano music call for improvisation as much as his piano concertos?

The sonatas are much more fully formed than the concertos—the ornamentation is mostly written out, as one can see by comparing the manuscripts to the first edition printed scores which came out during Mozart's lifetime. Mozart intended most of these pieces not for himself to play, unlike the concertos, but for students and the typical Viennese “gifted amateur.”

## Period performance practice has been in the mainstream for a few decades now.

## Do you think performance standards have risen?

Yes—string, wind, and brass players are much fussier about the instruments they play now, and manufacturers produce higher quality instruments than they did 20 years ago. Players concentrate less on how to play the instrument and concentrate on making a beautiful sound.

## Do you find the fortepiano revelatory for the music of composers after Mozart, like Beethoven and the Romantics?

For “pre-Steinway” music—before the 1860s or 1870s—the fortepiano can be revelatory. Around that time, pianos began to be cross-strung, which gives greater density to the sound. Straight-strung pianos from, say, the 1840s, have greater transparency and delicacy—a touchingly human sound, you might say. If you are playing Schubert chamber music or accompanying Schumann's *Dichterliebe* with such an instrument, you and your colleagues need to re-evaluate the balance—the earlier piano doesn't have that built-in force and dominance, so singers or string players don't need to work as hard to be heard.

## Where will you be performing after your Rochester recital?

I will be in Australia in July and August, and performing for the first time at the Salzburg Festival in August. Then recitals in Wigmore Hall [London], Lucerne, and Bremen. In the fall I will be appearing with the Concertgebouw Orchestra of Amsterdam, and for the first time with the Chicago Symphony—performing Beethoven concertos with Trevor Pinnock!





A highlight of the 2011 Women in Music Festival was an all-Hilary Tann concert at Downtown United Presbyterian Church, featuring the first performance of her choral work *Exultet Terra*, conducted by Lee Wright (BM '03).

## Exultent feminae! Women in Music 2011

EASTMAN'S 2011 WOMEN IN MUSIC FESTIVAL had it all: silent short films with live original music, a preview of a new musical, a distinguished composer-in-residence, premieres of new works, a send-off concert for a tour by Eastman musicians, and daily noontime concerts with poetry readings.

As in the past seven years, all of the activities, coordinated by Festival Artistic Director Sylvie Beaudette and ESM student Eun Mi Ko, celebrated the different roles women occupy in the world of music.

Welsh-born composer Hilary Tann, who teaches at Union College in Schenectady, was this year's composer-in-residence. Besides speaking on Welsh poetry in the University's Neilly Lecture Series, Tann spoke at local high schools and heard many performances of her music, including an "All Tann" program including the pre-

miere of her *Exultet Terra* with local choirs Madrigalia and Musica Spei, and a double-reed quintet from Eastman's oboe and bassoon studios. Her *Shakkei* was performed twice: with Assistant Professor of Saxophone Chien-Kwan Lin at Nazareth College, and with oboist Kathleen Suher and Sinfonietta Cordancia at the Sacred Heart Cathedral. (See p. 17 for an interview with Hilary Tann.)

Other highlights:

- A reading performance of *Lily, a Musical Portrait*, a musical by Amanda Jacobs and Lindsay Baker (Eastman Opera Theatre's stage manager) based on Edith Wharton's *The House of Mirth*, was presented by Empire State Lyric Theatre at the Memorial Art Gallery.

- The "Women in Music Festival Tour" preview concert at Nazareth College featured Eastman students, faculty, and alumni in a program they took to City University of

New York and to Union College (see back cover of *Eastman Notes*).

- The George Eastman House presented a program of little-known short films from the 1920s and 1930s by Bauhaus master and avant-garde artist László Moholy-Nagy, with music composed and performed by Eastman School of Music students (see Student Notes, p. 40).

- The closing concert of the Women in Music Festival included the world premiere of *Mausolée "à la gloire de Marcel Dupré"* by the French composer Rolande Falcinelli (1920–2006), performed by the University of Rochester Symphony Orchestra under its director David Harman and organist Timothy Tikke.

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**ON THE WEB:** For details on the 2011 Women in Music Festival, visit [www.esm.rochester.edu/wmf/](http://www.esm.rochester.edu/wmf/).

# “Composing under the influence”: Hilary Tann

Hilary Tann, the 2011 composer-in-residence of the Women in Music Festival, was born in South Wales, studied at the University of Wales, Cardiff, and is now the John Howard Payne Professor of Music at Union College in Schenectady. Tann’s works have been performed by the Knoxville Symphony Orchestra, BBC National Orchestra of Wales, the Royal Liverpool Philharmonic Orchestra, and the Thailand Philharmonic Orchestra. She has recently been commissioned to write concertos for violin, alto saxophone, and cello.

Growing up in South Wales, the composer developed a love of nature which has inspired all her music. *Exultet Terra*, for example, is subtitled “Among Thy Trees” and invites the audience to consider the beauty, peace, and joy of the pastoral world. In addition to her musical activities, Hilary Tann is also a member of the Route 9 Haiku Group, and has had poetry published in several of the group’s collections.

## Did you always know you were meant to be a composer?

One shouldn’t wish to be a composer—one has to compose.

I started piano lessons when I was very young, and started writing music of my own when I was six. At eight I produced my first “written down” piece, inspired by the Wye Valley and in  $\frac{3}{4}$  time. I realized that I expressed myself through writing music; I thought that everybody wrote music!

## Your lecture at Eastman was called “Composing Under the Influence”—the influence of what?

The influences are the rich musical traditions of Japan—and more than anything I am inspired by the beauty of nature—particularly the landscape of Wales, with its mountains and cliffs. As for being “under the influence”: I like the idea of being intoxicated with the music of another culture—not simply borrowing the language of another music and appropriating it without integrity, but making it your own.

In 1984 I was teaching at Bard College and one night decided to take a break from marking papers to go to a Japanese concert on campus. It featured the *shakuhachi*, the vertical bamboo flute. What I heard sounded to me like my inner music, and I immediately took lessons on it for six years, in Japan and in the United States.

## What about influences from other classical composers or works?

I was an orchestral cellist—the outside second desk—which was an ideal position for a composer: I was close to the conductor and I could also hear all the other instruments. I remember playing Sibelius’s

**Welsh-born composer Hilary Tann took bows for her music throughout the Women in Music Festival. Here she is seen at Nazareth College, after a performance of her *Shakkei* by Eastman saxophonist Chien-Kwan Lin.**





*En saga*, a piece built over a very long pedal point, which made a great impression on me. I love music in the British pastoral tradition, especially the slow movement of Vaughan Williams's *Pastoral Symphony*, with that long solo for the natural trumpet. I am fascinated by living composers, and I have an appetite for almost all contemporary music—though I don't care for much Minimalist music, which often seems to me to be mechanistic to a fault. And like almost all composers, I have to have Bach—my “Desert Island Discs” composer.

**Tell me more about your interest in haiku.**  
**What fascinates you about it?**

A haiku takes you back to a particular moment, in one breath—you return to the cusp of the moment, and more attuned to the natural world. As an example, I'll give you a haiku I wrote during a visit to my home town in Wales:

*Of the old church  
 Oak, rhododendron,  
 And yew.*

This captures that particular scene for me, and my feelings when I saw it, perfectly. I don't carry a camera with me or watch TV, so this is a way I record a moment—to me a haiku is more vivid than a snapshot, and gives me an immediate visual and emotional context.

**What was your reaction to Eastman's Women in Music Festival?**

I spend a lot of my life being regarded as a “woman composer”, but it was terrific to be involved with a festival of good contemporary music. And such a diversity of music, too. Break down the barriers!

It was a buoyant experience to encounter students who had done their work and didn't have to have things explained to them; rehearsals really were all about the music. It was as if I was asthmatic and could finally breathe freely! And I was very happy to hear music written by so many young women at Eastman.

► A recent CD, *Songs of the Cotton Grass*, collects several of Hilary Tann's chamber works (Deux-Elles label, available on CD and as an MP3 Download).

Ms. Tann's website is [www.hilarytann.com](http://www.hilarytann.com).



The BSO's Sean Newhouse (BM '03) returned to his alma mater in April to speak to conducting students and to lead the Philharmonia in rehearsal.

## Here for the music: Eastman welcomes distinguished musical guests

THE SPRING SEMESTER BROUGHT SOME OUTSTANDING guest artists to Eastman, sharing music and insights into music with students and faculty. The list this year included:

**Graham Johnson**, one of the world's leading vocal accompanists (January 11 and 12), who has recorded the complete lieder of Schubert and Schumann as well as many other vocal CDs with a panoply of excellent singers. Johnson lectured on the art of accompanying singers and gave master classes on French and German art songs—his first visit to the School since 1995.

Avant-garde jazz composer and trumpet virtuoso **Cuong Vu** (March 31–April 1), whose trio includes drummer **Ted Poor** (BM '03), along with bassist Stomu Takeishi. Their three-day residence included a workshop on improvisation for Eastman composers and a concert sponsored by the Warren and Patricia Benson Forum on Creativity, sponsored by the composition department.

No less than seven German organists from Bremen's Hochschule für Künste were in residence at Eastman in March. **Winfried Dahlke**, **Klaus Eichhorn**, and **Christophe Grohmann** performed in an Eastman at St. Michael's concert on March

27, followed later the same day by a concert on the Memorial Art Gallery's Italian Baroque Organ by **Tillmann Benfer**, **Tobias Gravenhorst**, and **Rudolf Kelber**. And on March 29, **Edoardo Bellotti**, a previous visitor to Eastman, returned for a recital on Christ Church's Craighead-Saunders Organ (see also “Faculty on CD,” p. 39).

Members of the artist faculty of the **China Conservatory, Beijing**, visited Eastman on April 26—part of the “Eastman China Connection”. (Eastman musicians visited China two summers ago.)

The concert featured traditional Chinese music and instruments such as the erhu and pipa, and also the premiere of *Into Still Waters a Tear Drops*, by Eastman Dean Douglas Lowry.

Conductor **Sean Newhouse** (BM '03), who is now Assistant Conductor of the Boston Symphony Orchestra, visited on April 27 to speak to conducting students and lead part of a Philharmonia rehearsal.

Newhouse had the proverbial “big break” last February, stepping in for the ailing James Levine to conduct the BSO in Mahler's Ninth. That was his debut with the orchestra ... on two hours' notice!





## Operatic ambition

EASTMAN OPERA THEATRE'S AMBITIOUS spring 2011 season began in January with one of the landmarks of operatic history, Gluck's *Orfeo ed Euridice*. Johnathon Pape's production gave an Edwardian look and feel to this classic opera; it was a true collaborative effort, calling upon Rochester's Madrigalia as the chorus and Geomantics Dance Theatre. *Orfeo* was presented on a thrust stage in Harro East Ballroom, a large pop concert venue a couple of blocks from Eastman, and was seen by the largest audiences ever for a winter opera production.

Spring brought a lavish Kodak Hall production of Jules Massenet's romantic tragedy *Manon*, directed by Steven Daigle and conducted by Benton Hess. This was Eastman's first production of this opera-house standard, and musically, scenically, and sartorially it was on a very high level.



Country girl-turned-courtesan Manon Lescaut (Claire Boiling) wows *tout Paris* in the "Gavotte" from Act III of Massenet's *Manon*. Bottom: Orpheus (Erin Gonzalez) mourns his dead wife Eurydice (Jeong Eyn Joo). The Eastman production of Gluck's opera was updated to the early 1900s.





Eastman students performing in XRIJF 2011 included bassist/vocalist Katie Ernst and Trio Slaye: pianist Chris Ziemba, bassist Dave Baron, and (not pictured) drummer Kevin McDonald.

## Eastman musicians shine at the Rochester International Jazz Festival

THIS YEAR'S XEROX ROCHESTER International Jazz Festival brought a thousand different guest musicians to town, and a good percentage of the participants up and down "Jazz Street" (AKA Gibbs Street) were Eastman faculty and staff members, alumni, and students.

### *Faculty and staff members*

Guitarist **Bob Sneider** was pretty much everywhere all the time: giving one of the first festival concerts with his quartet playing the music of Wes Montgomery; joining the Vitale Brothers in the Rochester Club Ballroom, trumpeter **Mike Kaupa** at the Central Library, and the ECMS Jazz Combo; hosting a Youth Jam Session with other Eastman fac-

ulty members; and closing each night with a jam session at the Rochester Plaza State Street Bar and Grill.

The **Harold Danko Group**, with Harold Danko, piano, Dick Oatts, saxophone, **Clay Jenkins**, trumpet, Michael Formanek, bass, and Jeff Hirshfield, drums, performed at Max of Eastman Place.

Pianist **Dariusz Terefenko** performed Dixieland music with the Smughtown Stompers on the Mary Jemison Boat on the Genesee River.

**Dave Rivello** conducted the "Producer's Performance" by saxophonist and Festival producer John Nugent in Kodak Hall, with Dave's new arrangements of "Yesterdays," "Moonlight in Vermont," and other stan-

dards. Also performing were pianist **Bill Dobbins** and bassist **Jeff Campbell**. Later in the Festival, the Dave Rivello Ensemble performed in Xerox Auditorium.

On the outdoor Jazz Street stage: drummer **Rich Thompson** with the Rick Holland Uptown Society Jazz Orchestra; the **New Horizons Big Band**, directed by **T.J. Ricer**, and **Eastman Music Educators Big Band**, led by Bill Tiberio; and The Lawnmowers, including Kodak Hall stage manager and singer/guitarist **Ron Stackman**.

## Students

The Bishop/McLeod Organ Trio, with Jeff McLeod, organ, Ben Bishop, guitar, and John Fatum, drums, was featured in the Verizon Wireless Festival Big Tent.

The students of the **Eastman Jazz Performance Workshop Honors Units** were featured in three concerts on the Jazz Street Stage.

The Xerox Rochester International Jazz Festival-Eastman School of Music Jazz Scholarship Performance in Kodak Hall at Eastman Theatre featured the **Eastman Youth Jazz Orchestra** directed by Howard Potter; and the **Eastman Jazz Ensemble** directed by Bill Dobbins, with Dick Oatts, alto saxophone, and Harold Danko, piano, in a program of the music of Thad Jones.

The **Eastman Youth Jazz Orchestra** and **Eastman Community Music School Jazz Combo** (seniors and juniors from the EYJO) were led by Howard Potter in Jazz Street Stage show.

## ESM alumni

Accordianist, organist, and pianist **Gary Versace** and his trio appeared at the Rochester Club as part of the “Viva Italia” series.

Double bassist /vocalist **Katie Ernst** (a brand-new graduate, BM '11) performed at Max of Eastman Place.

The **Po' Boys Brass Band**—**Evan Dobbins**, **Nick Finzer**, **Mike Frederick**, **Erik Jacobs**, **T.J. Ricer**, **Chris Teal**, and **Chris Van Hof**—appeared on the Jazz Street Stage.

Pianist **Chris Ziemba** (BM '08, MM '11) and his trio played at the Central Library of Rochester.

Trumpeter **Rick Braun** played the Harro East Ballroom.



**Trombonist, arranger, and composer extraordinaire: Bob Brookmeyer's most recent visit to Eastman included the public premiere of his *Christmas Tree* by the EJE.**

## Three jazz legends, two premieres

BOB BROOKMEYER AND BILL HOLMAN, TWO legendary jazz arrangers and composers, visited Eastman in March. Besides the customary round of workshops, rehearsals, and master classes, Brookmeyer and Holman got to hear their music performed and conducted by Eastman musicians.

On March 1, Dave Rivello and the Eastman New Jazz Ensemble gave the first public performance of Brookmeyer's recent work *Christmas Tree*, written for Germany's NDR Big Band, who gave the first performance on a radio broadcast; Brookmeyer conducted the rest of the program of his music. Holman, a three-time Grammy Award win-

ner for his instrumental arrangements and compositions, was the guest of the Eastman Studio Orchestra under Bill Dobbins—and also performed as saxophone soloist, with Bob Brookmeyer on trombone. Another notable jazz concert at Eastman occurred in February, when the Chamber Jazz Ensemble and guest conductor Ryan Truesdell performed arrangements by the famed bandleader and composer Gil Evans, written for the Claude Thornhill Orchestra in the 1950s and not performed publicly since.

The ECJE traveled to New York on March 13 to repeat this program in a “Celebrating Gil Evans” concert at St. Peter's Church.



# Hallelujah!

Sing it loud, sing it proud: 2010 was a remarkable year for appointments and awards to Eastman choral conducting graduates and students, according to Director of Choral Activities Bill Weinert.

The roster includes:

- **Craig Arnold** (DMA '91): Professor of Conducting, Manhattan School of Music
- **Daniel J. Bara** (DMA '01): Director of Choral Activities, University of Georgia
- **Reed Criddle** (MM '08): Director of Choral Activities, Utah Valley University
- **Hugh Floyd** (MM '85): Director of Choral Activities, Furman University
- **Gerald Gray** (MM '89): Director of Choral Activities, SUNY Fredonia
- **Allen Hightower** (MM '90): Professor of music and Conductor of Nordic Choir, Luther College
- **Harris Ipock** (DMA in progress): Conducting Instructor, Hobart and William Smith Colleges
- **James A. John** (DMA '01): Artistic Director, Cerddorion Vocal Ensemble of New York City
- **Deanna Joseph** (DMA '11): Director of Choral Activities, Georgia State University
- **Brian Kittredge** (MM '04): Interim Director of Choral Activities, University of Alabama, Birmingham
- **Malcolm Merriweather** (MM '10): Assistant Conductor of New York Choral Society; music staff of Cathedral of St. John the Divine, NYC
- **Laura Petravage** (MM '09): Conducting Staff, American University
- **Gregory Ristow** (DMA '11): Director of Choral Activities, De Pauw University (fall 2011)
- **Brian T. Russell** (DMA '10): 2010 Julius Herford Dissertation Award for *The Psalm Motets of George Philipp Telemann*
- **Tom Trenney** (MM '02): Artistic Director, Abendmusik, and Minister of Music, First-Plymouth Church, Lincoln, NE
- **Erica Washburn** (DMA in progress): Director of Choral Activities, New England Conservatory of Music

## Rochester alumnus Martin Messinger endows position of Eastman School Dean

THIS SPRING MARTIN E. MESSINGER (UR '49) and his wife Joan made a commitment to endow the position of Dean of the Eastman School of Music. On September 14, Douglas Lowry, Eastman's sixth Dean, will be named the first Joan and Martin Messinger Dean of the Eastman School of Music. The deanship provides a source of permanent funding in support of programming and areas of critical need.

A Life Trustee of the University, Martin Messinger has been a member of the University's Board of Trustees since 1989 and a member of the Eastman School of Music's Board of Managers since 1998. He joined the Eastman School's newly formed National Council in 2008. The Messinger family's generosity helped provide a new home for the Eastman Community Music School, dedicated in October 2005 in memory of Marty Messinger's mother, Anne Waltuck Messinger. Other areas of the University that have benefited from the family's philanthropy over the last four decades are Rush Rhees Library, the Debate Union, the Goergen Athletic Center, the annual Library Recognition Award, and the Center for Jewish Studies.

"Marty and Joan Messinger built an ex-



Martin E. Messinger



Douglas Lowry

traordinary philanthropic legacy at the University," said University President Joel Seligman. "Their longstanding commitment and generosity have enriched the academic experience for students and faculty. We are particularly grateful for this leadership gift that emphasizes the Eastman School's pre-eminent role in music education."

"This commitment [to Eastman] is just the beginning," said Messinger. "It is my hope that others will join us in honoring the Eastman School's legacy of innovation and artistry through generous endowed funding for its faculty leaders."

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► Mrs. Joan Messinger died in the spring of 2011, soon after this announcement was made. See p. 26 for a brief obituary.

## Another NEH grant to Sibley Library

THIS SPRING, EASTMAN'S SIBLEY MUSIC Library received a National Endowment Award of \$300,000 to support its continuing efforts to digitize music scores in the public domain and provide free online access to rare and unique scores that are no longer protected by copyright, are not widely held by other libraries, and are not digitized elsewhere. In 2009 the Sibley Library received its first NEH grant, which resulted in the digitization of 9,600 public domain scores—303,000 pages of digitized music.

The new grant supports the digitization of 9,500 additional scores through September 2012, and the hiring of two additional staff

members to continue the current pace of the project.

Administering the project are Sibley Music Library's Alice Carli, Conservator, and Jim Farrington, Head of Public Services. Linda Blair, Head of Cataloging, provides bibliographic assistance to the project.

The Library's scores digitization program has become an important source of music for scholars and musicians around the world. To date, Sibley Music Library has digitized more than 11,000 public domain scores and books, accounting for more than three million downloads from the University of Rochester's Digital Repository "UR Research" ([urresearch.rochester.edu](http://urresearch.rochester.edu)).



## Thinking inside the ring: Eastman students learn boxing bass-ics

HE'S A HEAVYWEIGHT IN THE MUSICAL world, but at 5'6" and 138 pounds, professor of double bass James VanDemark is a "light-weight" elsewhere.

When he took up boxing a couple of years ago to increase his strength and boost his stamina, J.B. found the result so striking that he sent some of his women students to his trainer for a conditioning and strength-building session. They, too, came back with more confidence, stamina, and energy, resulting in greater bow control and a bigger, more focused sound. In April, Van Demark sent 18 of his male and female students to Rochester's ROC Boxing & Fitness for an introductory regime led by a professional trainer, Dominic Arioli, AKA "Coach Dom": a rare, if not the first, collaboration between a music school and a boxing gym.

"Many of the basic gestures of boxing have an immediate relationship to string playing," says VanDemark. "Learning how to punch

involves very rhythmic use of the hands and arms. The speed bag necessitates an internal rhythm and excellent eye-hand coordination. Boxing also offers complete conditioning, building upper body and leg strength and giving a huge cardiovascular workout, all of which have a really immediate application to playing a large upright bass."

According to Jessica Wolfe (BM '11), "The exercises involved a lot of coordination and strength building. I think boxing has certainly improved several aspects of my playing—strength, stamina, coordination, and confidence."

We'll give the last word to Coach Dom: "In music, you have to have the fundamentals down, like the scales. And in boxing you need the proper fundamentals. And in both, you've got to practice. They say, 'How do you get to Carnegie Hall? Practice, practice, practice.' Well, how do you get to Madison Square Garden? Practice, practice, practice."



**Great Jumpin' J.B.!** Bass professor James VanDemark jumps rope to build stamina. Above: "Coach Dom" Arioli in the ring with student Ben Crofut (BM '11).



## The joys of collaboration

ON JANUARY 22, EASTMAN MARKED THE International Day of Collaborative Music, a Music Teachers National Association (MTNA) project to promote collaborative music making. Eastman's partners in this venture included schools and musical organizations throughout America and the world. The events included presentations by many departments, the Eastman Community Music School, and wound up that night in Hatch Recital Hall with *The TRUE Story of Cinderella*, a short opera performed by voice students and narrated by Dean Douglas Lowry.

Jean Barr, professor and director of the piano accompanying and chamber music degree program, coordinated Eastman's Day of Collaborative Music and served on the MTNA's steering committee for the project. Barr notes that students "find themselves excited about making music with others, sharing ideas, and working out interpretations together."

Later in the semester, Eastman students brought their collaborative skills out into the community for the annual "Music for All" initiative (March 25–April 18). Eastman wind, string, and other chamber groups brought their music to public schools, libraries, bookstores, and other locations, as they have for 16 years.



**Dynamic duo: at the keyboard, two Eastman professors—Day of Collaborative Music director Jean Barr and Professor of Piano Thomas Schumacher, in Hatch Recital Hall.**



**Well on their way to 1,000: Eastman grad students Hilary Glen, Priscilla Yuen, and Helen Hou-Sandi (all MM '11). Below, one of the colorful origami cranes.**

## Eastman students and friends unite to support Japan's earthquake victims

By Alice Matsumoto

IN JAPANESE CULTURE, THE CRANE IS A SYMBOL of hope, luck, and prosperity, and Japanese folklore says that folding 1,000 paper cranes makes a wish come true. When we at Eastman first heard of the March 11 tsunami and earthquake disaster in Japan, we immediately thought of alumni and friends who are living and working there now, and decided to show our good wishes for the survivors. The "Day of One Thousand Cranes", which I helped to organize and promote, was the first of several Eastman School efforts to raise money for Japan.

The event, sponsored by Eastman's Office of Student Life, was held between 10 a.m. and 8 p.m. on April 1 in Cominsky Promenade. All in the Eastman community were invited to experience paper crane folding and Japanese calligraphy and sample Japanese tea, candy, and traditional music. A slide show with images and updated facts spread awareness about the catastrophic event.



Eastman's Day of One Thousand Cranes also attracted people from the Rochester Philharmonic Orchestra, the University community, and Eastman Community Music School students and parents. For all the activity on Cominsky that day, the atmosphere was peaceful, and with all the different colors of paper cranes, it was very pretty too.

By the end of the day, 1009 cranes were folded, and donations totaling \$1,550 were raised for the American Red Cross. The cranes are on display at Eastman as a symbol of our peace, hope, and goodwill towards the victims of the disasters in Japan.



# Eastman says good-bye to two legendary teachers

## Stanley Hasty

D. STANLEY HASTY, PROFESSOR EMERITUS OF Clarinet, died on June 22, 2011, at the age of 91. He was one of the most respected and successful clarinetists and pedagogues of the twentieth century, and many of his former students occupy significant musical positions throughout the United States.

Born February 22, 1920 in McCook, Nebraska, Stanley Hasty started playing clarinet in the ninth grade, taught by Val P. Henrich, principal clarinet of the Denver Symphony. In 1937, Hasty entered Eastman, to study with Rufus Mont Arey. After receiving his Bachelor of Music degree in 1941, Hasty moved to New York City to pursue a career. Unable to find work as a musician, he moved to Los Angeles to study aeronautical engineering, but eventually returned to New York, studying at the Juilliard School for one year.

Stanley Hasty's orchestral career spanned 25 years in six major orchestras: the National Symphony Orchestra, the orchestras of Indianapolis, Cleveland, Baltimore, and Pittsburgh, and the Rochester Philharmonic Orchestra. Professor Hasty also taught at the Cleveland Institute of Music, the New England Conservatory, the Juilliard School, the Peabody Institute, and the Eastman School of Music, whose faculty he joined in 1955, retiring in 1985.

Eastman awarded Stanley Hasty the Eisenhart Award in 1978 and the University Mentor Award in 1984. In 1980, Eastman celebrated the "Hasty Festival": four days of seminars, master classes, and concerts commemorating his 25 years at the school. And in May 2010, Eastman celebrated Stanley Hasty's 90th birthday with a weekend that brought 66 Eastman clarinet alumni back to the School to celebrate.

"Stanley Hasty . . . made it possible to do whatever I have achieved in my career and life through the logic and clarity of his teaching, the musical principles he espoused as well as the example he set as a person, teacher and performer," said Elsa Ludewig-

Verdehr (MM '58, DMA '64). "Those of us who studied with him were privileged beyond measure - we knew it then, we know it now, and always carry within ourselves the remembrance of the time we spent with him."

According to Larry Maxey (MM '60, DMA '69), "Stan Hasty combined the analytical skills of a research scientist with the soul of a poet. The clarity and logic he applied

Fulbright grant for study at London's Royal College of Music in London during 1953-1954. The legendary British hornist Dennis Brain sat in on some of Reynolds's RCM classes, and one of his prized possessions was a copy of Mozart's fourth concerto with markings from Brain.

Reynolds performed with the Cincinnati Symphony and American Woodwind Quintet, and was principal horn of the



**"Privileged beyond measure": Stanley Hasty's 90th birthday weekend in May 2010 was a celebration to remember, as he was surrounded by dozens of former students.**

to playing and teaching the instrument was surpassed only by the wonderful insights he brought to the music. I used to leave lessons and immediately sit down outside his door to write down everything I could remember from the previous hour. Godspeed, Stan, and thanks for everything."

## Verne Reynolds

VERNE REYNOLDS, PROFESSOR EMERITUS OF Horn at Eastman, teacher of many of America's best horn players, and a noted composer, died on June 28, 2011.

Verne Reynolds received his bachelor's degree from the Cincinnati Conservatory of Music and his master's degree from the University of Wisconsin, as well as a

Rochester Philharmonic Orchestra from 1959 to 1968, joining the Eastman faculty in 1959. While at the School, he was a founding member of the Eastman Brass, which toured and recorded extensively. In 1983, the quintet members received the Kilbourn Professorship, recognizing their work in elevating the brass quintet genre and expanding its repertoire.

A respected composer, Verne Reynolds published numerous original instrumental and vocal works, and won an ASCAP Award in 1979. He was particularly well-known among brass players for his transcriptions of pieces by composers from Samuel Scheidt to Rossini, as *Centones* (for brass quintet) and *Cantos* (for horn choir). Among hornists, he

# In memoriam

## 1930s

**Lydia Hees DeMarco**

(BM '32), June 2011

**Helen Oakland**

(BM '31), May 2011

**Eleanor Wright**

(BA '38, MA '40),

February 2011

## 1940s

**Mary Ellen Fietzer**

(BM '41), January 2011

**Bryant F. Figerold**

(x '44), January 2011

**Glenns Garlick**

(MM '43), January 2011

**Mary Jane Grizzell**

(BM '41, MM '43),

January 2011

**John D. Haldane**

(BM '42, MM '46),

March 2011

**D. Stanley Hasty**

(BM '41), June 2011

**R. Joy Hujsak**

(BM '45), December 2010

**Gloria R. Krause**

(BM '46), September 2010

**Esther E. Lenox**

(x '49), March 2011

**Jane S. Lockard**

(MM '46), March 2011

**Katherine J. Pavlock**

(BM '47), January 2011

**Carl Piarulli**

(x'43), June 2011

**Oswald G. Ragatz**

(MA '43), June 2011

**Marion K. Young**

(x '44), March 2011

## 1950s

**William G. Abray**

(MA '53), September 2010

**Shirley Basch**

(x '54), March 2011

**Jess T. Casey**

(MM '51, DMA '58),

October 2010

**O. Herbert Colvin**

(PhD '58), January 2011

**Stanley E. Easter**

(BM '55), January 2011

**Harris Goldman**

(BM '54, MM '55), May 2011

**Truman Daniel Hayes**

(MM '51), January 2011

**Jean Eichelberger Ivey**

(MM '56), May 2010

**Ralph B. Lewis**

(PhD '58), January 2011

**Barbara Martinson**

(BM '56), April 2011

**Lois Pardue**

(BM '52), February 2011

**Marjorie Schempf**

(MM '50), June 2011

**Sublett H. Scott**

(MM '56), June 2011

**Thomas C. Yalanis**

(BM '56, MM '58),

April 1994

## 1960s

**Fredric J. Lewis**

(BM '68), September 2009

**Audrey A. Paterson**

(BM '65), December 2010

**Elaine Patton**

(MA '67), December 2010

## 1970s

**Phyllis Anne Hutton**

(MM '74), April 2011

**Eldon Lavar Krantz**

(DMA '74), December 2010

**Deborah Faye Miller**

(BM '72), May 2010

## 2000s

**Robert Elliott Raymond**

(BM '08), December 2010



**Longtime Eastman horn professor Verne Reynolds returned in 2000 to conduct the Horn Choir at the Holiday Sing.**

is also celebrated for his devilishly difficult *48 Etudes* and his comprehensive book *The Horn Handbook* (Amadeus Press, 1996).

Verne Reynolds was elected an Honorary Member of the International Horn Society in 1994, a rare honor reserved for truly legendary musicians and educators. At that time, W. Peter Kurau, now Professor of Horn at Eastman, wrote in tribute to his former teacher: "I have had the privilege and honor to associate with him in a variety of ways: as his student, as a musical collaborator, as a recipient of his home-grown vegetables, as a performer of his superb compositions and arrangements, and as a teaching colleague at Eastman. ... He has been and remains one of my musical mentors, one whose supreme standards of artistic excellence have inspired me and generations of musicians and audiences."

After Reynolds's death, Professor Kurau stated: "The music world and the Eastman School have lost an iconic figure in the profession ... [Verne Reynolds's] legacy to the music world and the Eastman School is profound and eternal, and we are all the richer for his contributions and his peerless standard of excellence."

## Joan Messinger

JOAN MESSINGER, WHO WITH HER HUSBAND MARTIN MESSINGER (UR '49) was an important donor to the Eastman School, died on April 25, 2011. The couple was married for more than 54 years; Mrs. Messinger was the matriarch of a large and loving family. Her charitable interests included Jewish Camps, education, art, and the Westchester Reformed Temple.

Not long before her death, the Eastman School announced that the Messingers had made a commitment to endow the position of the School's Dean. Later this year, current Dean Douglas Lowry will be named the Joan and Martin Messinger Dean of the Eastman School of Music (see School News, p. 22).

## 1920s

**Carrie Elizabeth Shaw Day** received her bachelor's degree from Eastman in 1929, but she is still going strong, celebrating her 105th birthday on April 27, 2011. In June Mrs. Day made her third visit to Bath (ME) Alumni Weekend; she was director of music for the Bath School District from 1954 to 1972. At the reunion, Carrie sat at the piano to play the Morse High School fight song, "The Blue and the White"—and followed it up with a favorite of her own: Cole Porter's "Night and Day"!

## 1930s & 1940s

**Elizabeth Artman Hagenah** (BM '47, MM '49) founded Stockbridge Chamber Concerts Inc. in 1975 with members of the Boston Symphony Orchestra. In 2009, Elizabeth founded and acts as artistic director for "Concerts At 7", another successful series with BSO artists, now in its third summer season in Plainfield, MA. In June 2009, Elizabeth gave a solo piano recital at Trinity Church, Wall Street, NYC, and in August 2010, she performed Beethoven's "Archduke" Trio and Trio Op. 1 No. 1, and Mozart's Trio K. 548, with BSO members **Joel Moerschel** (BM '70) and Catherine French.

*Celebrations*, a new work for pipe organ and chamber orchestra by **Margaret Vardell Sandresky** (MM '44), was premiered by Timothy Olsen with the Winston-Salem Symphony under Robert Moody on December 21, 2010.

**Robert Ward** (BM '39), Pulitzer Prize-winning composer of *The Crucible*, was a recipient of the 2011 National Endowment for the Arts' Opera Honors in June—the highest award our nation bestows in opera. The other 2011 honorees are stage designer John Conklin; Speight Jenkins, director of the Seattle Opera; and mezzo-soprano Risë Stevens.

**Robert Wykes** (BM '49), professor emeritus at Washington University

## 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.

**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, 2011.

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

(MO), not only celebrated his 85th birthday on February 22 with a concert of his chamber music, but also took part in it, as the reader in his *Lake Music*.

## 1950s

The Rhode Island School of Design awarded **Arnold Berleant** (BM '53, MA '55) the degree of Doctor of Fine Arts *honoris causa*, recognizing his contributions to the foundational literature in environmental aesthetics. Arnold, Professor of Philosophy (Emeritus) at Long Island University, is the author of seven books and numerous articles on aesthetics and environmental philosophy, the editor or co-editor of three collections of essays, and founding editor of the on-line journal, *Contemporary Aesthetics*.

Arnold is an honorary member of the Finnish Society of Aesthetics, the Sydney Society for Literature and Aesthetics, and the Société française d'esthétique, and a honorary life member of the International Association for Aesthetics.

**The Rev. Carl Wayne Leazer** (MM '56) writes that he was "honored to have [my] composition *Christ is born today/Hodie Christus Natus Est* featured in the Peconic Bay (NY) Masterworks Choir Christmas concerts in December on Long Island." Carl, a retired Lutheran Pastor, has

sung with the Peconic Bay choir and in benefit recitals.

**William Alden Lee** (BM '54) writes: "In September 2005 **Joan** (née **Joan Beals**, BM '54) and I were married after more than 50 years' separation, having been sweethearts in the early '50s (after meeting in one of Tom Canning's theory classes) and having gone our separate ways after graduation, Joan ending up in Washington State and Bill in Maryland." Bill ends, "Please tell anyone who may or may not have known us and is so inclined, to get in touch with us, as we would love to see or hear from you."

**Stanley Leonard** (BM '54) was inducted in the Hall of Fame of the Percussive Arts Society at their annual international convention in Indianapolis in November 2010. He joins other ESM percussionists—**John Beck**, **Gordon Peters**, **William Cahn**, **Bob Becker** and **Fred D. Hinger**—in this roster of percussionists who have made significant contributions to percussion music and performing. Stan is also heard as a timpanist on the recent CD *Acclamation*.

**Robert Palmieri's** (BM '54) article "Rachmaninoff versus Modern Music" was published in the May/June 2011 issue of *Clavier Companion*.

**John Ricca** (BM '59, MM '64) received his master's degree the year that Howard Hanson retired from 40 years as director of Eastman.

Now John, who currently lives in Buffalo, is working on a biography of Hanson. If you have memories of Doctor Hanson from your years at Eastman, please contact John at [joricca@aol.com](mailto:joricca@aol.com).

**Lewis Rowell** (BM '55, PhD '58) presented two talks at Princeton University on March 28: "The Origins and Evolution of the South Indian Tala System" and "Tribal Musics of India." On April 13 the Indiana University Symphony Orchestra, under the direction of David Effron, performed Lewis's *Overture to "The Eumenides."* Organist Merlin Lehman's performance of Lewis's *Recitative and Variations on an Ayre by Jeremiah Clarke* (1966) was recently published on CD by St. Luke's Episcopal Church, Evanston, IL.

**Gretel Y. Shanley** (BM '53, MM '55) presented a benefit solo recital—*Favorites: Yours and Mine*—in January 2010 on Kaua'i, HI. Gretel can be heard on the recently reissued Crystal CD *Sextuor*, with saxophonist Harvey Pittel and the Westwood Wind Quintet, praised by *Fanfare* as "Delightful music—winningly played." She performed in Dvorák's *New World Symphony* with the Topanga (CA) Symphony Orchestra last August.

**Robert Spillman** (BM '57, MM '59) conducted performances of Bach's B Minor Mass in March 2011 in Denver and Boulder, CO, as part of the 30th Anniversary season of the Boulder Bach Festival.

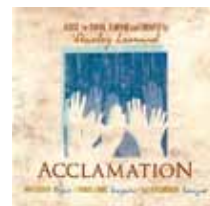
The Baroque violoncello piccolo is a rare instrument—but Eastman has one, thanks to a generous gift from **John White** (MAS '54, PhD '60). This five-stringed instrument, smaller than a modern cello, is the instrument for which J. S. Bach wrote his Sixth Suite and Vivaldi his concertos. We will have more about this fascinating addition to Eastman's early music instrumentarium in the next edition of *Notes*.

## 1960s

**William M. Anderson** (BM '63, MM '64), and Patricia Shehan Campbell



**Arnold Berleant**  
(BM '53, MA '55)





are the editors and authors of chapters in the new third edition of the three-volume *Multicultural Perspectives in Music Education* (Rowman and Littlefield, 2010).

**Bill Cahn** (BM '68) and his colleagues in Nexus celebrated the group's 40th anniversary, and the 80th birthday of the great Japanese composer Toru Takemitsu (1930–1996), with three performances of his work *From me flows what you call Time*, written for them in 1990, with the Syracuse Symphony Orchestra, Kozuyoshi Akiyama, conducting. In April, Bill presented two percussion workshops to college and high school students at the University of Mary Hardin-Baylor in Belton, TX.

**Sharon Cuthbertson** (ESM '69) writes: "I was installed as Worship Musician at the Lutheran Church of the Incarnate in Davis, California in September 2010. I also work as a licensed Therapist in Children's Mental Health in Contra Costa County."

**Raymond Egan** (ESM '67) directed the premiere of his *Mass for St. Luke's* on May 22, 2011 at St. Luke's Presbyterian Church, Rolling Hills Estates, CA. The choirs were the St. Luke's Kirk Choir and the Holders of the Song Chorus; the soloists were Elin Carlson, Ann-Marie Wightman, Amy Engelhardt, Matthew Terry, and Lisa Webb. The rhythm section was Proven Groove.

**Henry Fuchs** (BM '60) appeared as guest pianist with flutist **Phil Swanson** (BM '62) and the Foothills Chamber Ensemble in Tucson, Arizona on May 16, 2011, performing Mozart's Piano Quintet K. 452 and Poulenc's Sextet for Piano and Woodwind Quintet.

Recent publications by **Patricia Dengler George** (BM '64, MM '65) include *FLUTE 101: Mastering the Basics, A Method for the Beginning Flutist with Teaching and Phrasing Guides* and *The Flute Scale Book* (Theodore Presser, 2010), and *FLUTE 102: Mastering the Basics* (Fabulous Flute Music Company, 2010), all written with Phyllis Avidan Louke. Patricia is currently the flute professor at the Sewanee Summer Music Festival and the American Band College. She is a consulting



**In 1911, John Philip Sousa toured the world with his Band, but China was not one of the stops. This was rectified almost a century later, on December 26, 2010, when The New Sousa Band and conductor Keith Brion left the United States for a nine-day concert tour of six cities in China, beginning in Shanghai and ending in Beijing. Among the band members was Eastman's John H. Beck (BM '55, MM '62), who reports to Notes: "There were 62 members of the band, 14 guests, a manager, and one stage crew. There was ample time for sightseeing, the concerts were well received, and the experience was fantastic. Although this band has no relationship to the Eastman School of Music, seven of its members are current or former Eastman students." Seen left to right in this photograph taken at the China National Army Band Hall in Beijing are: John R. Beck (MM '84, snare drum and xylophone) his father John H. Beck, Dannel Espinoza (current DMA student, baritone sax), Mark Ponzo (DMA '90, cornet), Les Thimmig (BM '65, bass clarinet), Ed Reid (BM '82, MM '87, cornet), and T.J. Ricer (BM '10, tuba).**

editor of *Flute Talk* magazine and writes the monthly column "The Teacher's Studio."

**Donald King** (BM '64, MM '65) writes: "I am retiring after my 38th year as a trombonist with the Kennedy Center Opera House Orchestra. After studies with Emory Remington, I was in the U.S. Air Force Band, followed by extensive freelancing at Wolf Trap Park and other venues. I have played for over 125 different operas, every major world ballet company, and many musicals."

Springsteen knows it, The Band knows it, and now everybody knows it: *Rolling Stone's* recent "Best of Rock" issue singled out producer/engineer **Bob Ludwig** (BM '66, MM '00) as the "Best Ears in Rock" for his outstanding work on hundreds of original recordings and remastering of classics by Queen and the Rolling Stones, to name just two.

**William Platt** (BM '66) retired in September 2010 after 40 years as Principal Percussionist of the Cincinnati Symphony and Cincinnati Pops Orchestras. Bill recorded over 100 CDs and toured Europe, Asia,

the Canary Islands, and the United States, with several appearances at the Casals Festival in Puerto Rico. Bill is a visiting instructor at the University of Southern California, an Artist/Clinician for Zildjian cymbals, DW and Craviotto drums, ProMark and Cooperman drumsticks, Aquarian drumheads, and Hamilton stands, and is a member of the CSO Board of Directors.

**Ralph Sauer** (BM '65) conducted the brass section of the Helsinki Philharmonic Orchestra in a special concert on March 24, 2011; the program included *Aria and Dance* by **Thom Ritter George** (BM '64, MM '68). While in Helsinki, Ralph taught at the Sibelius Academy, going to Oslo the following week to work with the Norwegian Radio Orchestra and the Norwegian Academy of Music. Ralph is visiting professor at Arizona State University.

**Max Stern** (BM '69) lectured last summer on "King David: Four Portraits in Music" (University of Tartu, Estonia) and "The Influence of the Bible on Western Music" (Vilnius, Lithuania). His compositions are also widely performed, particularly *Song of Ascents* for bas-

soon and cello, which was played in the Czech Republic, California, and Portland, OR.

## 1970s

Soprano **Julianne Baird** (BM '73, MA '76) and the early-music group Parthenia performed a program called *Les Amours de Mai* at the University of Connecticut in memory of Bruce Bellingham, professor emeritus at UConn and a former Eastman faculty member.

**Adria Benjamin** (BM '75) was recently appointed Professor of the Professional Practice at Mannes College, and Orchestra Artistic Director of the Ork Mozart International Festival.

In January, **Philip Collins** (BM '70), former principal trumpet for the Cincinnati Symphony and Pops Orchestras, lectured on "So You Want to Be a Musician?" at Tennessee Tech University.

**Richard Decker** (BM '72) has been appointed Vice President of Artistic Administration for the Rochester Philharmonic Orchestra. He was Vice President and General Manager for the Syracuse Symphony Orchestra since 1990, and before that a member of the SSO horn section.

**Stanley Friedman** (DMA '76) was trumpet soloist with the Eroica Ensemble, conducted by Michael Gilbert, in his *Classical Concerto in C* for performances in Memphis on April 9, 2011 and in Jackson, Tennessee on April 10. Stanley teaches composition at the University of Mississippi and composes by commission.

**Geary Larrick** (MM '70) celebrated two twenty-year musical anniversaries in Stevens Point, WI: as a solo marimba player for the Lighthouse program at Saint Paul's United Methodist Church, and as percussionist in the Grenadiers Band.

In summer 2010, **Bradford Meyerdirks** (MM '77) participated in the teacher institute "Celebrating the 325th Anniversary of Johann Sebastian Bach's Birth." Sponsored by the National Endowment for the Humanities, Bradford traveled

# Eastman alumni on CD



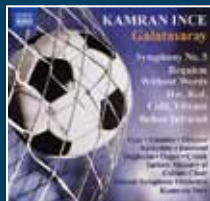
Composer **James Willey** (BM '61, MM '63, PhD '72) and the Esterhazy Quartet have been making beautiful music together since 1977,

when Jim wrote his first string quartet for the group. Now there are eight of them, all written for the Esterhazy, who recently recorded String Quartets nos. 3, 7, and 8 (Albany TROY 1245). (There is also a separate, downloadable version of Quartet No. 2.) The works' inspirations and techniques range from serialism to 18th-century New England hymnody. Andrew Porter's *New Yorker* review of No. 3 can stand for all of these works: "Willey's command of modern harmonies, his metrical astuteness, shaping of form, and handling of textures delight ear and mind." "I really am very pleased with all aspects of this release," says Jim Willey. "The hall was wonderful; the Quartet really grasps these works and plays them beautifully; we had a first-rate engineer, and Albany has done a grand job putting everything into some sort of coherent package. And the music is good if I do say so myself—and I do."



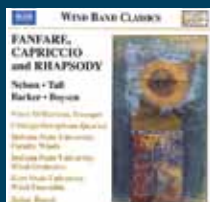
Contemporaries of Ludwig van Beethoven praised his late piano sonatas for their "most estimable originality," and they remain some of the

most revered pieces in the keyboard repertoire. Fortepianist **Penelope Crawford** (BM '63) of the University of Michigan, an estimable musician in her own right, offers a new take on Beethoven's Opp. 109, 110, and 111 in her new CD "*Magnificent Landscapes*": *Beethoven's Last Piano Sonatas*. Penelope plays an 1835 Viennese Graf fortepiano, similar to the instrument used by the composer (Musica Omnia 0308).



**Kamran Ince** (MM '84, DMA '87) conducts the Bilkent Symphony Orchestra, soloists, and chorus in an overview of his compositions (Naxos

8.572553). *Galatasaray* (2005) is a rousing salute to Turkey's world-famous soccer (or, if you prefer, football) club, for chorus and orchestra; *Requiem Without Words* mourns Muslims, Christians, and Jews killed in the 2003 terror bombings in Istanbul; his *Symphony No. 5* is an epic piece in the conservative style of a national anthem; *Hot, Red, Cold, Vibrant* and *Before Infrared* are rocking, rhythmic short orchestral works.



Music of **Ron Nelson** (BM '52, MAS '53, PhD '57) is included on two new wind ensemble recordings. *Fanfare, Capriccio, and Rhapsody*

(Naxos 8.572528) includes Ron's *Fanfare for the Kennedy Center* (performed by the Indiana State Wind Ensemble) and *Medieval Suite* (performed by the Kent State Wind Ensemble). John Boyd conducts both ensembles. And Ron's *Fanfare for the Hour of Sunrise* opens *Marquee Mojo*, a new release by the University of Nevada, Las Vegas Wind Orchestra, Thomas G. Leslie, conductor (Klavier 11185).



**Gordon Johnson** (BM '74) describes his *Trios No. Five* (Tonalities GJ 105; available at [www.tonalities.com](http://www.tonalities.com)) as the latest installment in

"my ongoing obsession with The Piano Trio." The program includes tunes by Cole Porter, Wayne Shorter, and even Victor Herbert, as

well as Gordon's own *Cilantro*. Gordon, who turned from flute to jazz bass while at Eastman, adds: "Since retiring from 'road gigs' in 1990, I resettled in my home town of Minneapolis. I occasionally travel in North America with vocalist Stacey Kent. I perform regular in the local jazz scene, and I am a piano tuner and technician."



*American Portraits*, a program of recent short orchestral pieces by American composers with Paavo Jarvi and the Cincinnati Symphony

Orchestra, includes two by Eastman alumni. **Carter Pann's** (BM '94) *Slalom*, written in 1999, is a musical "taste of the thrills of downhill skiing ... a collection of scenes and events one might come by on the slopes," in the composer's words; **Kevin Puts'** (BM '94, DMA '99) *Network* is an early work (1997) inspired by Minimalism, "metallic, driving, and rhythmic, but it also relies heavily on contrasts in texture." (Cincinnati Symphony Orchestra Media CSOM-945)



**Todd Reynolds** the composer and Todd Reynolds the performer joined forces to produce *Outerborough* (Innova 741). It con-

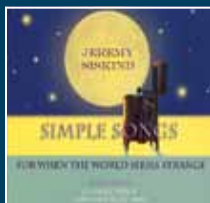
sists of two CDs—one of Todd's own compositions, the second of music by other composers performed by Todd, who plays violin, viola, kick drum, and electric bass – and sings. Todd's thank-yous include one "to my fellow students and mentors at the Eastman School of Music, '85–'87, where I was inspired to devote my life to improvisation and the music of our time."





The Hungarian-born composer Miklós Rózsa (1907–1995) was known for such Hollywood film scores as *Ben-Hur* and *Spellbound*, but

he also wrote a considerable number of concert works, including concertos for Heifetz and for Piatigorsky. A new CD by the Budapest Symphony Orchestra MÁV, conducted by **Mariusz Smolij** (DMA '99) includes Rózsa's *Three Hungarian Sketches*, *Cello Rhapsody* with soloist Mark Kosower, and *Hungarian Nocturne* (Naxos 8.572285).



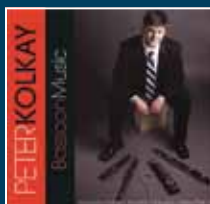
Pianist **Jeremy Siskind** (BM '08) recently released *Simple Songs (for When the World Seems Strange)*.

Among the musicians joining Jeremy is drummer **Ted Poor** (BM '03). *DownBeat* gave the CD four stars and described Jeremy as “prodigiously talented” and “impossible to pigeonhole.”



So Percussion, whose members include **Jason Treuting** (BM '99), has taken the new-music world by storm, and now has a new CD: a major new

work for percussion, Paul Lansky's ten-movement, 28-minute *In Threads*, available from Canteloupe Music.

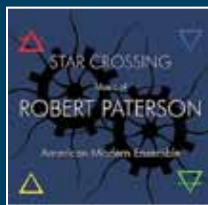


Bassoonist **Peter Kolcak** (MM '00) and pianist **Alexandra Nguyen** (MM '00, DMA '03) just released *BassoonMusic* (CAG Records

106), a survey of 21st century American works by George Perle, Paul Moravec, and **Katherine Hoover** (BM '59), among others. If you enjoy the CD, catch Peter and Alexandra performing this repertoire live at Merkin Hall in New York on April 2, 2012!



Strings Quartets 1 and 2, and the Rogen Trio performing her Trio (Parnassus 96045).



Ensemble under Rob's direction and available at [americanmodernensemble.org](http://americanmodernensemble.org). For more news about Rob's music and AME, see p. 38.



More chamber music by **Katherine Hoover** can be heard on a new Parnassus CD, which includes the Colorado Quartet performing her

The chamber music of **Robert Paterson** (BM '95) is featured on the new CD *Star Crossing*, performed by members of American Modern

**Beth Meyers** (BM '00, MM '02) sends word of a recent CD by the flute/viola/harp-plus trio Janus, *i am not* (New Amsterdam 024), which has already enjoyed critical acclaim. It includes music by Eastman alums **Caleb Burhans** (Keymaster) and **Jason Treuting** ((blank)). For more information see [www.janustrio.org](http://www.janustrio.org).



*Song Nouveau* (LarkFrost Publishing), described as “songs of nature and life that are beautiful, poetic, and immediately accessible.”



Recordings), an all-acoustic CD featuring 16

The TangleTown Trio consists of violinist **Jo Nardolillo** (DMA '08), mezzo Sarah Mattox, and pianist Judith Cohen. The trio just released its first CD,

**David Miller** (BM '91) and guitarist Shawn Persinger, collectively known as Prester John, recently released *Desire for a Straight Line* (Innova

original works for guitar and mandolin. The album has received many positive reviews, and David and Shawn have been performing throughout the Northeast in support of it.



**Timothy Sparks** (MM '91) is the baritone soloist in a recent recording of Mahler's *Das Lied von der Erde*—in a rarely-heard but very effective

arrangement for chamber ensemble by Arnold Schoenberg. Timothy is joined by mezzo-soprano Ellen Williams and the Duraleigh Chamber Players, conducted by Scott Tilley (Centaur 3044).



**Robert Lehmann** (MM '92) recently released a recording of chamber music for strings by the Mexican composer Manuel Ponce

(Centaur Records). Musicians on the CD include **Jennifer Elowitch** (BM '88), **Kimberly (Mitchell) Lehman** (MM '93), and **William Rounds**.



**Correction:** The Los Angeles Philharmonic Orchestra Trombones' recent CD, *Abide With Me: Hymns and Spirituals*, was included in

our Winter 2011 “Alumni on CD” roundup, but we neglected to include a picture of the CD booklet cover. So here it is, with help from **Sonny Ausman** (BM '68), one of the featured trombonists on the CD along with fellow Eastman alum **Ralph Sauer** (BM '65). *Abide with Me* is available from cdbaby.com.

► 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.

to Eisenach, Leipzig, and Potsdam, Germany with several other educators. In March, his panel presentation “Effective Alternative Evaluation for Online or On-Site Music Classes without Student Stress or Lowered Standards” was presented at the third International Symposium on Assessment in Music Education in Bremen, Germany.

As Director of the Jazz Department at UC Berkeley, **Ted Moore** (BM '73) has been busy with performances and workshops. On January 30, Ted performed with the UC Berkeley Faculty Ensemble at the Jazz School in Berkeley, CA. On February 5, he hosted a workshop with saxophone great Mike Zilber, in which Ted and Mike performed in a sax trio, and on February 16–18, he hosted and conducted three days of drum set workshops for students from Tokyo.

**Mark Mordue** (BM '75) retired as professor of euphonium and tuba at Ball State University this spring. He gave his last concert with fellow faculty members in the DaCamera Quintet on April 5. Mark plans to play with the Marion Philharmonic and America's Hometown Band, and also enjoy fishing and sailing.

**Thomas Muraco** (BM '71) conducted the Manhattan School of Music production of Verdi's *Falstaff* in April.

**Clement Reid's** (BM '77) *Trio for Tenor Saxophone and Percussion* was premiered in Tacoma, WA, in January, and on the Pacific Lutheran University Artist Series in February. *Summer Holiday for Band* was featured by the Sumner High School Symphonic Band in May 2010. Last July, Clement participated in the Aspen (CO) Composers Conference, presenting “Aspects of Compositional Teaching,” and performing *Explorations for Piano and Theater Piece #2 for Toy Piano*. In February 2011, the Northwest Symphony Orchestra played Clement's *Northwest Fanfare*.

**Jeffrey Showell** (BM '74, MM '76) was named dean of the College of Musical Arts at Bowling Green



**Bowling Green State University faculty members Lisa Gruenhagen (MM '94, PhD '08), Mary Natvig (BM '81, MA '82, PhD '91), and Emily Freeman Brown (DMA '90) attended BGSU's Centennial Celebration on November 9, 2010.**

State University, effective June 30. Jeffrey comes to BGSU from the James Madison University School of Music, where he created the Harlem Symphony Initiative and was involved with the design, programming, construction, and fundraising for a new performing arts center.



**Jeffrey Showell**  
(BM '74, MM '76)

**Waddy Thompson** (BM '76) writes: “As of June 27, 2011, I am Executive Director of the InterSchool Orchestras ([www.isorch.org](http://www.isorch.org)), which provides six graded orchestras and a band for kids

in the public and private schools of New York City. Also, on July 5, the third edition of my *Complete Idiot's Guide to Grant Writing* was published.”

## 1980s

**David Belcher** (DMA '89) was named Chancellor of West Carolina University on April 8, 2011, officially starting his post on July 1. David's previous positions were at Missouri State University and the University of Arkansas at Little Rock.

**Ken Carper** (MM '80), of Naples, FL, presented a “nearly solo” trumpet recital March 6 at East Naples United Methodist Church, as a benefit for a church in the Holguin district of eastern Cuba. “Increasing relationships between people here and friends in Cuba was a goal. This,

in addition to generous financial support, was accomplished in this program,” said Ken, who closed the concert with the Naples New Horizons Band, which he directs.

Organist **Jim Cochran** (MM '80, DMA '92) was profiled in *Naplesnews.com* in June 2011, before he took part in an organ festival concert at Naples (FL)'s Philharmonic Center for the Arts which included 12 professional organists. Jim is director of music and organist at Vanderbilt Presbyterian Church.

In February 2011, bassist **David Finck** (BM '80) and pianist Sir André Previn appeared in three evenings of jazz at The Blue Note in New York City.

**Mark Foley** (MM '89) has been promoted to full professor of double bass at the Wichita State University School of Music. He continues to serve as principal bass of the Wichita Symphony Orchestra and as music director of the KNOB Festival of New Music.

In July 2010, **Jackie Leclair** (BM '88) was appointed Director of the MidAmerican Center for Contemporary Music at Bowling Green State University College of Musical Arts, where she is professor of oboe. “I am responsible for planning the yearly New Music Festival that takes place each October. 2011 is the 32nd year of the Festival. I also plan the Forefront Recital Series each season, presenting world-class new music soloists and chamber

groups. One exciting new MACCM project is the outreach program in the nearby Toledo School for the Arts we just founded. This fall, five of our DMA students (our DMA program is in contemporary music) will meet ten Toledo School for the Arts students after school (grades 6–12), mentoring them on creativity and music composition. I feel invigorated and challenged in great ways by this new role I play.”

**Dan Locklair's** (DMA '81) *Pater Noster* was performed twice in California in March—in Stanford and in San Francisco, by the Duke University Chorale. The *a capella* choral work was written in 2000 and has already been recorded three times. Dan's Organ Concerto was premiered in Winston-Salem, NC on June 29; current commissions include an organ suite for The Reformed Church of Bronxville (NY) and a multi-movement work for the Harvard and Radcliffe Choral Society.

An Eastman-trained duo performed in recital in Arlington (MA)'s Menotomy Concert Series in February 2011: violinist **Ricardo Odriozola** (BM '87) and pianist **Einar Rottingen** (MM '86), in a program of music by Scandinavian and American composers—including three works written for them, one by **Betsy Schramm** (PhD '93).

In October 2010, composer-vocalist **Akmal Parwez** (PhD '81) was invited by the University of Gujrat, Pakistan, to give a lecture-performance on “mystic music.” Akmal presented ten of his vocal compositions, accompanied on the Saarang, Harmonium, Taanpura, Tabla, and Dholak by professional instrumentalists from PTV (Pakistan Television). The event received much media coverage, and the audience included prominent musical and literary figures from all over the country.

**Maria Schneider** (MM '85) writes: “I've been composing a lot, and I hope to record two large works next year through ArtistShare.” Maria's newest music includes *Carlos Drummond de Andrade Stories*, written for Dawn Upshaw and the St. Paul Chamber Orchestra, recently performed in Carnegie Hall, and *Winter Morning Walks*, also for Dawn Upshaw with the Australian



# A musical theatre career takes off

Since she won Second Prize in the Lotte Lenya Competition in 2007—and graduated from Eastman a month later—

**Analisa Leaming's** career has taken off with a bang. While she graduated with a degree in vocal performance, she admits she just wasn't that interested in opera—but she loves musical theatre and decided to devote herself to it.

Not long after starting on the New York audition circuit, Analisa landed a plum job: an international tour of *The Sound of Music*. “I figured I'd be cast as Third Nun or something,” she says, “but I was chosen to understudy the actress playing Maria Von Trapp.” (She had played the role at the Ohio Light Opera, directed by Eastman's **Steven Daigle**.) The eight-month tour took Analisa to Taiwan, South Korea, and various cities in China, where classic American musicals are extremely popular. She returned to the United States and another major tour, playing Grace, Oliver Warbucks' secretary, in *Annie*, directed by its lyricist and original director, Martin Charnin. (As readers of *Notes* surely know by now, *Annie's* composer is **Charles Strouse** BM '47.)

Since then, Analisa has appeared in a Berkshire Theatre production of Stephen Sondheim's *Sweeney Todd* (and met Sondheim himself), and the recent City Center Encores! revival of Frank Loesser's *Where's Charley?* This spring she returned to Rochester to play Marian Paroo in Geva Theatre's production of Meredith Willson's *The Music Man*, “by far the biggest thing I've done professionally.” Analisa's Eastman teachers, **Robert Swensen** and **Kathryn Cowdrick**, and numerous Rochester friends came to the theater during the *Music Man* run to check out Marian the Librarian.



On the footbridge at the ice cream sociable: Analisa returned to Rochester to play Marian in *The Music Man* opposite John Bolton as Harold Hill.

Chamber Orchestra, performed at the Ojai Festival (where the Maria Schneider Orchestra also performed).

Cleveland Orchestra bassoonist **Jonathan Sidney Sherwin** (BM '80) was profiled in the Cleveland *Plain Dealer* in March—the article mentioned his additional Eastman training as a singer.

**Jeffrey Turner** (BM '84) has accepted the position of Director of Orchestral Studies at Duquesne University, where he will conduct the Symphony Orchestra and provide artistic and administrative leadership for the orchestral program. Jeffrey is completing his 24th season as Principal Bassist of the Pittsburgh Symphony Orchestra. He is featured on the world premiere recording of Leonardo Balada's *Caprichos No. 4* (Naxos 8.572176).



**Stephen Wogaman** (BM '82)

**Stephen Wogaman** (BM '82) has been appointed as the fourth president of the Chamber Music Society of Detroit, an organization founded in 1944 by the legendary radio personality, Karl Haas.

**Susan (Gall) Sims** (BM '84) writes: “I am currently an orthopedic surgery resident at the University of Rochester Strong Memorial Hospital (seriously—I am not making this up!). I went back to school in 2004 to gather medical school pre-requisites and graduated in May 2010 from the Northwestern University Feinberg School of Medicine with my MD. I was very fortunate to match into the competitive field of orthopedic surgery at Strong and now live in Irondequoit with my hus-

band Christopher Sims, two dogs, and a cat . . . I had 15 great years as a professional flutist but eventually started to feel I had done what I came to do in music and had one more career left in me. Of course—medicine, what else! This has been an extremely interesting and challenging road and I am very happy to be on it. Now that I'm back in Rochester, I re-experience the joys of ESM concerts, this time from a much more relaxed seat in the concert hall.”

In January 2011, **Jonathan A. Sturm** (BM '85) was Artist-in-Residence with the Des Moines Symphony, performing Astor Piazzolla's *Four Seasons of Buenos Aires*, working with music students in Des Moines area schools, and performing with the Des Moines Youth Symphonies. In March Jonathan traveled to Kaliningrad, Russia, where he performed Beethoven's *Triple Concerto* and a recital with the Ames Piano Quartet. In 2010 the APQ recorded their seventh and eighth CDs for Dorian/Sono Luminus. In May he performed the Piazzolla *Four Seasons* in Cleveland, and during June was a guest violist at Stringwood chamber music camp (MN). October saw the premiere of three of his own arrangements of violin showpieces in Des Moines. Jonathan also wrote three articles for a new encyclopedia on African Americans in music, a book review of a recent Cambridge University Press monograph on Jews in Haydn's music, and a chapter on Louis Spohr's early opera *Faust* for the forthcoming *Faust in Music* (Oxford University Press). Jonathan is visiting professor of chamber music at Drake University, in addition to his full-time work at Iowa State University.

## 1990s

**Joseph Byrd** (MM '96) received the Doctor of Ministry in Spiritual Direction from the Graduate Theological Foundation in South Bend, Indiana in May 2011. He was also awarded the Charles Wesley prize in Sacred Music and Liturgy for his work on Dietrich Bonhoeffer's *Morning Prayer*, a contemplative worship liturgy based on Bonhoeffer's *Letters and Papers from Prison*.

In April, soprano **Elizabeth Calleo** (MM '96) took part in the pre-

miere of a new opera, *The Second Woman*, at the Théâtre Bouffes du Nord in Paris; libretto is by Bastien Gallet and the composer is Frédéric Verrières, known in France for musicals and film scores. London's *Financial Times* praised the opera, adding that Elizabeth "performed heroically."

On February 27, 2011, two former Eastman freshman roommates collaborated on Beethoven's *Emperor Concerto*. **Hwaen Ch'qui**, known during his undergraduate days as **Jeff Tomlinson** (BM '97, MM '98), was soloist; **Jason S. Ladd** (BM '97) conducted the Marquette University Symphony Orchestra. Hwaen actively performs recitals throughout the United States, Europe, and Japan, and was awarded the Special Prize at the 2008 Sviatoslav Richter International Piano Competition. Jason is Assistant Director of Instrumental Music at Marquette.

**Damon Coleman** (x '95), cellist with the Toledo Symphony, performed the Tchaikovsky *Rococo Variations* under conductor Stefan Sanderling on April 2, 2011 at the Franciscan Center of Lourdes College (OH).

In October 2010, Philippine pianist **Jonathan Arevalo Co** (MM '98, PC '99) gave concerts in Stockholm, Gothenburg, Oslo, and Stavanger, promoting the solo piano music of the late Philippine National Artist **Lucrecia Kasilag** (MA '50), and collaborating with French-Filipina soprano Armela Fortuna and Vienna-based Filipino tenor Abdul Candao.

**Tracy Cowden** (MM '95, DMA '00) was promoted to associate professor with tenure in the Department of Music at Virginia Tech, where she teaches in the piano and voice areas. She was a recent soloist with the Roanoke Symphony Orchestra, and a chamber musician at the Wintergreen Summer Music Festival.

**Carmen Creel** (BM '92), Director of Principal Gift Recognition at the University of Chicago, presented on a panel at the Association of Donor Relations Professionals national conference in San Francisco on December 6, 2010. In "Career Strategies 101," Carmen shared insights into her career journey as a professional clarinetist, orches-



**Andrés Mojica (BM '92)**

tra manager, artistic administrator, and her transition five years ago into higher education fundraising. Carmen produces engagement events at the World Economic Forum (Davos, Switzerland), the Aspen Ideas Festival, in major American cities, and in Chicago, and consults with small to mid-size arts and cultural organizations on the principles of philanthropy and donor engagement.

**Peggy Dettwiler** (DMA '91) received the 2010 Elaine Brown Award for Choral Excellence at the American Choral Directors Association of Pennsylvania annual summer conference in State College, PA, in August 2010. The award is presented "to an individual for outstanding lifelong work in the choral art." Peggy is professor of music and director of choral activities at Mansfield University in Mansfield, PA.

**Melissa Dunne** (BM '98, MM '00), has been harpist with the United States Army Field Band for 10 years, and in the Fall of 2010 was appointed Professor of Harp at Catholic University.

Eastman alumnae and sisters, **Mary Elizabeth "Betsy" Fitzgerald** (ESM '99) and **Marguerite Lynn Williams** (ESM '01) gave harp recitals in Macon, Griffin, and St. Simons Island (GA), in September 2010. Lynn was featured in the Mozart in the South music festival in Charleston, SC, performing the Mozart Flute and Harp Concerto and Debussy *Dances*. Betsy performed

the harp transcription of Rodrigo's *Concerto de Aranjuez* in January 2011, with Sinfonia Gulf Coast in Destin, FL.

**Kim Fraites-Dow** (BM and BA '98) was recently named Chief Development Officer for the Girl Scouts of Eastern Pennsylvania. Kim oversees fundraising, marketing, and communications for the GSEP. She previously worked for the Philadelphia Orchestra, the Piatigorsky Foundation, and the Juilliard School.

**Kelly Hall-Tompkins** (BM '93) is President of the Board of the Bach Vespers at Holy Trinity Lutheran Church (NYC). And the work with Music Kitchen continues to keep her busy all over New York: the organization has presented more than 50 performances since 2005.

Pianist **Juyeon Kang** (MM '95, MA '99, DMA '03) performed in recital at the Goethe Institute in Bangkok on June 7, joined by pianists May Phang and Sang Woo Kang. Juyeon performed three short pieces by Mozart as well as Liszt's *Paganini Etudes*.

**Jason Kwak** (BM '95) writes: "In 2011, I received the Presidential Award for Excellence in Teaching from Texas State University. This is the second time I've received this honor, the first time being in 2004 from Texas A&M University-Kingsville. In Summer 2011, I was one of the directors that hosted the Second Texas State International Piano Festival. The faculty included

two Eastman Piano professors: Barry Snyder and Enrico Elisi. I was promoted to Associate Professor with Tenure from Texas State University, and recently performed and gave master classes in England, Malaysia, Turkey, and Taiwan."

**Thomas Lausmann** (MM '98) and his family relocated to Vienna, Austria in September 2010, where he joined the full-time music staff at the Wiener Staatsoper. In summer 2011 he returned to the Bayreuther Festspiele for his fourth season as an assistant conductor.

**Linda Lister** (MM '93) writes: "In 2011, my book *Yoga for Singers: Freeing Your Voice and Spirit Through Yoga* was published, and I became Director of UNLV Opera Theatre."

**Timothy Long** (MM '92), a native of Holdenville, OK, was recently profiled in NewsOK.com. Timothy's career after Eastman has included vocal coaching at the Juilliard School, 12 years on the staff of the New York City Opera, and teaching at SUNY Stony Brook, as well as performances at the Kennedy Center and Lincoln Center's Mostly Mozart Festival.

**Andrés Mojica** (BM '92) is in his third year as University Organist and Organ Professor at the University of Puerto Rico, Rio Piedras. His monthly recitals on the new three-manual Casavant organ at the University theatre attract large audiences ranging from 400 to 700 people, exposing them to the pipe organ and its repertoire.

Pianist **Marilyn Nonken** (BM '92), Director of Piano Studies at New York University's Steinhardt School, received critical acclaim for her recent recording of Olivier Messiaen's *Visions de l'Amen* (Bridge 2010) with Sarah Rothenberg. Other recent recordings include *David Laganella: The Calls of Gravity* (New Focus 2010), *Chris Bailey: Immolation Ritual* (Innova 2010), and *Roger Reynolds: The Complete Piano Music* (Mode 2010). Marilyn's upcoming recordings include new works by Miguel Chuaqui, Hugues Dufourt, Joshua Fineberg, and Elizabeth Hoffman. She is also in contract with Cambridge University Press to write a book on spectral music for piano, *Revolution at the Keyboard*.



**Robert Paterson** (BM '95) has written a new piece for the Vermont Symphony Orchestra, which will be premiered and performed 13 times next fall, conducted by Jaime Laredo. He adds: "I am Music Alive composer-in-residence from 2009–2012 with the Vermont Youth Orchestra Association. This residency will culminate in a commission for a 20-minute work for orchestra and choir, to be premiered in winter 2012. I won the 2010 Cincinnati Camerata's Composition Competition for my choral piece *Do not stand at my grave and weep*; this piece was performed May 6 on the Contemporary Americana Festival sponsored by Boston Metro Opera. I had three premieres of commissioned choral works, two by the Chamber Choir of Europe conducted by Nicol Matt, and the Vermont Youth Orchestra Choir." As a climax (so to speak) to all this activity, Rob's *Tongue and Groove* and *Clarinetrix* were performed in XXX: *A Night of Erotic Music*, a concert by the American Modern Ensemble (which he directs) on May 1; see the shocking visual evidence below.

Soprano **Tami Petty** (MM '96) performed with bass Matthew Boehler in a Lotte Lehmann Foundation Recital at Christ & St. Stephen's Church in New York on March 13. (Baritone **Jonathan Michie** BM '06, MM '08 was featured in a later recital in the series.) This followed Tami's Alice Tully Hall debut in Rossini's *Petite Messe Solennelle*, as the inaugural recipient of the Sorel Organization's Emerging Artist Award.



**Damini Spritzer** (BM '99)

**David Pope** (MM '97) has been promoted to the rank of Professor of Saxophone at James Madison University. He is featured on two new recordings: Matt Smiley's *Quartet Art* and Theodore Wiprud's *Fire In Heaven And Earth*. He recently performed and gave a master class at the University of Southampton (UK). Three of his former students went on to earn graduate degrees at Eastman.

**Berkeley Price** (MM '94, DMA '96) is Professor of Music and Band Director at Antelope Valley College.

Berkeley recently performed *Yellow Jade Banquet* by Deon Nielsen Price with the National Symphony Orchestra of Ukraine and the China National Symphony in Beijing; Berkeley's recording of this work, with other music by Price, is on Cambria CD-1170. He also performed Weber's Clarinet Concerto No. 2 with the Antelope

Valley Symphony Orchestra, and the Artie Shaw Clarinet Concerto with the Antelope Valley College Concert Band. "Best wishes to all Eastman alumni and faculty and especially to those from the mid 90's!"

Last year, **Tandy Reussner** (MM '91) published *David Craighead: Portrait of an American Organist* (Scarecrow Press), a full-scale biography of Eastman's revered organ professor. Besides being a complete reference book for Craighead's life and distinguished musical and teaching career, Tandy references historical events in the framework of his life, "placing his life's work in the context of the world in which he worked," says Tandy, adding, "It's a perfect addition to all ESM students' and alumni's libraries!" For more information, go to [www.scarecrowpress.com](http://www.scarecrowpress.com).



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

**Todd Rewoldt** (MM '99, DMA '01) writes: "I recently released a new CD with my quartet, *SWARMIOUS II: Also Normal* (Aleppo Records). In November 2010, my new method book *Altissimo Studies for Alto Saxophone: Scales, Arpeggios, Trills, and Selected Passages from the Repertoire*, was published by RadnofskyCouper Editions. Finally, I have recently been promoted to Associate Professor of Saxophone at San Diego State University."

Composer **Donald (D.J.) Sparr** (BM '97) was recently selected for a two-year residency with the California Symphony. The symphony will commission and perform one of D.J.'s works each season, and he will visit local schools to discuss his music and work with composition students.

**Damini Spritzer** (BM '99) celebrated the release of her first commercial organ CD on the Raven Recording label in April 2011. Her work on the composer (R.L. Becker) is for her doctoral degree in organ performance at the University of North Texas (class of 2012). Damini will lecture on Becker for the 51st Annual Conference on Organ Music at the University of Michigan in October 2011. She lives in Dallas, TX with her husband James and their two children (Soren, 6, and Rowan, 4).

Toronto-based **Jason van Eyk** (MM '98) was recently appointed National Executive Director of ArtsSmarts—a national, dynamic in-school arts education program that engages students in the creative process. Jason left the Canadian Music Centre, where he has served as a Regional Director since 2003, to take up this new post. Jason also received a Metcalf Foundation Renewal Grant, which supports exceptional individuals working in nonprofit organizations.

**Elizabeth Wells** (MA '96, PhD '04), head of the music department at Mount Allison University, received a 3M National Teaching Fellowship, Canada's top teaching honor (or honour). Elizabeth was praised for "innovative and provocative arts courses that explore the cultural impact



**Robert Paterson** (BM '95)—third from right, with members of the American Modern Ensemble.

of modern musicians, women and music, and music and difference.” The 3M Selection Committee noted, “Dr. Wells blends the characteristics of exceptional teacher and influential leader.” She was profiled, along with the other 3M winners, in *Maclean’s Magazine*, the Canadian equivalent of *Time* and *Newsweek*.

Trombonist **Nat Wickham** (DMA ’93) appeared in a “fireside recital” with pianist Caryl Conger on February 13 in Estes Park, CO. Nat is principal trombone in the Greeley Philharmonic Orchestra and lead trombonist in the Colorado Jazz Orchestra.

**Kim Woolly** (MM ’95) was recently granted tenure and promoted to Associate Professor of Bassoon at the University of Southern Mississippi. In addition to teaching at USM, Kim performs with the Mobile and Gulf Coast Symphonies.

## 2000s & 2010s

**James Allen Anderson** (DMA ’09) was recently elected President of the Conductors Guild—the only music service organization devoted exclusively to the advancement of the art of conducting and to serving the artistic and professional needs of conductors. The Guild has a membership of over 1,600 members in the United States and more than 30 other countries.

Composer **Jacob Bancks** (MA ’05, PhD ’11) heard the premiere of his *Litany of the Sacred Heart* in March, performed by members of eighth blackbird, the Pacifica Quartet, and Schola Antiqua of Chicago, directed by Eastman Assistant Professor of Musicology **Michael Anderson**.

Soprano **Megan E. Bell** (BM ’06) was awarded the Edith Newfield Scholarship at The Musicians Club of Women’s 2011 Annual Music Scholarship Auditions held on Saturday, March 12 at Roosevelt University.

**Julia Bullock** (BM ’09) writes: “Last spring I joined Eastman faculty and students in a fundraising campaign for the Shropshire Music Foundation—a not-for-profit benefiting over 10,000 war-affected



**Duo Sonidos: violinist William Knuth (BM ’04), guitarist Adam Levin.**

children and adolescents through music education and performance programs in Kosovo, Uganda, and Northern Ireland. Inspired, I decided to host a benefit to support the Shropshire Music Foundation and the St. Louis Center for Survivors of War Trauma’s refugee youth performance group International Play Ground. On January 8, the Instruments of Peace Benefit Concert, performed by myself and pianist Sandra Geary, was held at the Trinity Presbyterian Church in University City. . . . I’m glad to know that my interpretive and creative artistic abilities can contribute to the communities in which I live and come from.”

**Sarah Chan** (DMA ’05) gave her New York solo piano debut recital at Carnegie Hall’s Weill Recital Hall on March 12, 2011. Sarah was selected to perform in the New York Concert Artists and Associates’ 2011 “Carnegie Emerging Artists Recital Series.” In May, Sarah was awarded The American Prize in Piano Performance for 2011, in honor of her performances of the Brahms First and Mozart 25th Piano Concertos.

**Todd Coleman** (DMA ’02) was granted tenure and promoted to associate professor this spring at Elon University (NC), where he is the founding academic coordinator for the Bachelor of Science in Music Technology program. Through his leadership, the program has grown in three years from two majors in 2008 to over thirty, with plans to move into larger studio and lab spaces next summer, while recruiting new faculty members including legend-

ary record producer Elliot Mazer. Todd continues to compose, and his 2007 Flute Concerto is available on Tantara Records.

**Christina Custode** (BM ’10) was named “Best Female Vocalist” in Artvoice’s “2010 Best of Buffalo,” and released an original holiday song called “The Mistletoe Song” last Christmas. Christina teaches general music and voice in the Niagara Falls School District, sings with the pop-rock trio Rerun, and is working on a full-length CD project.

In July, the Detroit Symphony Orchestra announced the return of DSO Principal Cello **Robert deMaine** (BM ’92, MM ’93) for the 2011–2012 season. Robert will perform for three-fourths of the DSO’s Classical Series (under music director Leonard Slatkin), and has taken a leadership role in launching a DSO chamber music series. He is also scheduled to record John Williams’ Cello Concerto with the DSO next spring.

Composer **Gareth Farr** (MM ’92), a native of New Zealand and a recent New Zealand arts Foundation Laureate, was profiled in *The Wellingtonian* (he recently moved to NZ’s largest city). Gareth offered his thoughts on his new city, his music (including pieces for the Sydney and Beijing Olympics), a trip to Antarctica, his Leap Day birthday (he recently turned 40 and 10), and his alter ego, drag queen Lilith Lacroix. And an observation that can be appreciated by most composers (and *Notes* editors): “The greatest motivation is a rapidly approaching deadline.”

**Ryan Gardner** (BM ’03) writes: “I am thrilled to share with you that I have just been appointed Assistant Professor of Trumpet at Oklahoma State University beginning in August 2011. All of the other Eastman alumni who are on faculty at OSU have been exceptionally warm in welcoming me.” Ryan was Assistant Professor of High Brass at the University of Arkansas–Fort Smith from 2008–2011.

**Alex Gram** (BM ’09), music director at Michigan’s Grand Hotel, has taken a position as Assistant Professor of Music and Saxophone at Belmont University in Nashville.

**Zachary Hemenway** (BM ’06), already recognized as one of the finest organists in the United States, gave the dedication concert for the organ in Great Falls (MT) First Congregational UCC. Zachary is cur-



**Nicholas and Emma Lee**

rently director of music at St. Paul’s Episcopal Church in Philadelphia.

**Emilia Kister** (BM ’03) has been awarded the 2011 Yale Distinguished Music Educator Award, honoring fifty music educators from around the country for their outstanding accomplishments teaching music in public schools. Emilia attended a Symposium at the Yale School of Music in early June to discuss vital issues in music education.

**William Knuth** (BM ’04) writes: “My violin/guitar chamber music *Duo Sonidos* (with guitarist Adam Levin) was awarded First Prize at the 2010 Luys Milan International Guitar Chamber Music Competition in Valencia, Spain. Additionally, we just released our first CD, *Duo Sonidos*.”

Double bassists **Michael** and **Kelly Lee** (BM ’06) announce the birth of their son and daughter. Nicholas Philip Lee was born at 10:39 a.m. on Sunday, December 19, 2010 at



# Celebrating service

In May, no less than 18 Eastman faculty members were acknowledged for their years of service to the School.

## 40 years (1971–2011)

### Ramon Ricker

Professor of Saxophone;  
Senior Associate Dean  
for Professional Studies;  
Director, Institute  
for Music Leadership

## 35 years (1976–2011)

### Bonita Boyd

Professor of Flute

### Charles Castleman

Professor of Violin

### James Van Demark

Professor of Double Bass

### Paul O'Dette

Professor of Lute and  
Conducting & Ensembles

## 30 years (1981–2011)

### Steven Doane

Professor of Violoncello

### Bill Dobbins

Professor of Jazz Studies  
& Contemporary Media

## 25 years (1986–2011)

### Thomas Donnan

Lecturer in French and Italian  
(retiring in 2011)

### David Liptak

Professor of Composition

### George Taylor

Associate Professor of Viola

## 20 years (1991–2011)

### John Hunt

Professor of Bassoon

### Carol Webber

Professor of Voice

### Matthew Brown

Professor of Music Theory

## 10 years (2001–2011)

### Hans Davidsson

Professor of Organ

### Benton Hess

Distinguished Professor  
of Voice

### Mark Kellogg

Associate Professor of  
Euphonium, Trombone,  
& Brass Chamber Music

### William Porter

Professor of Organ  
& Harpsichord

### Robert Swensen

Associate Professor  
of Voice



Ramon Ricker

Northern Westchester Hospital in Mount Kisco, NY. He weighed 6 pounds, 3 ounces and was 19 inches long. Emma Kathryn Lee was born one minute later at 10:40 a.m. She weighed 6 pounds, 13 ounces and was also 19 inches long. The babies' favorite bed-time story? Berlioz the bass playing bear.

**Kathryn Lewek** (BM '06, MM '08) is the grand prize winner of the Opera Foundation, Inc. Vocal Scholarship Competition, and also accepted a ten-month contract with Deutsche Opera Berlin beginning in September 2011. "I am preparing ten roles for the season," says Kathryn, "including Queen of the Night in *The Magic Flute*." Kathryn was also voted Rochester's 2011 "Classical Idol", and gave a recital in Rochester before leaving for Germany.

**Alison Lowell** (BM '06) and **David Plylar** (PhD '09) were married on August 22, 2010 in Las Vegas, NV. They work for the KwaZulu-Natal Philharmonic Orchestra in Durban, South Africa, where Alison is the principal oboist and David is the New Music Initiative Director.

**Tiffany Ng** (MM '08) is on her way to a PhD in Musicology while performing and teaching as an Associate Carillonneur at UC Berkeley. Since 2008, she has performed carillon concerts in the United States and Europe, featuring pieces by **Paul Coleman** (PhD '09) and **Andrew Allen** (MA '09), and commissioned pieces by Ken Ueno and Michael Zbyszynski. Last November, she gave the West Coast premiere of Matthew Suttor's *Syntagma* at her organ recital at Saint John's Presbyterian Church in Berkeley, CA.

**Alan Pierson** (DMA '06) led Alarm Will Sound and the teenage ensemble Face the Music in Steve Reich's choral work *Tehillim* at New York's Merkin Concert Hall on January 30, 2011. Face the Music performed *Tehillim* throughout the city for several weeks after the concert.

**Baljinder Sekhon** (MA '08, current DMA student) wrote *The Offering*, a saxophone concerto for saxophonist **Doug O'Connor** (MM '08, current student) which Doug premiered in July with the Thailand Philharmonic Orchestra. Baljinder is Visiting Profes-

sor of Composition at the University of South Florida, and Doug recently visited USF as a guest performer on Baljinder's first faculty recital. Baljinder's *Sūtra*, composed for pianist **Arunesh Nadgir** (DMA '09), was premiered in June at the Jerome L. Green Space in New York, with encore performances at Brazil's Museu Brasileiro da Escultura and Instituto de Artes. Arunesh is a faculty member at Middle Tennessee State University.

**Elizabeth Priestly Siffert** (BM '02) received second prize and **Jung Choi** (MM '08) received honorable mention in the 2011 Fernand Gillet-Hugo Fox Oboe Competition, held during the annual conference (May 31–June 4) of the International Double Reed Society. Siffert is principal oboe of the Houston Grand Opera and Ballet, and Choi is assistant principal oboist of the Korean Symphony Orchestra.

In July, **Jeremy Siskind** (BM '08) wrote *Notes*: "Hello from Switzerland! I'm proud to share that I received second prize at the 2011 Montreux Jazz Festival Solo Piano Competition! The four finalists—hailing from Poland, Mauritius, Azerbaijan and—of course—the good ol' U.S. of A.—performed for a panel of judges headed by legendary producer Tommy LiPuma. As the second prize winner, I was awarded 5,000 Swiss Francs (5,916.76 dollars... not that I've checked). Finally, the weak exchange rate works in my favor! Congratulations to the winner, the exciting young Polish pianist Piotr Orzechowski." For news on Jeremy's recent CD, see "Alumni on CD and DVD," p. 30.

**Sarah Stern** (BM '06) recently moved from the Alps to the Andes. She began her first season as Principal Harpist of the Orquesta Filarmónica in Santiago de Chile in April, playing subscription concerts, operas, and ballets. For the last five years, she studied modern and historical harp at the Musik-Akademie der Stadt Basel (Switzerland) and the Schola Cantorum Basiliensis; she also participated in the Aldeburgh, Bayreuth, and Campos do Jordao (Brazil) music festivals.

**Christopher Thibdeau** (BM '07) was appointed conductor of the Georgia Youth Symphony Philharmonia Orchestra. Christopher



**Zachary Wadsworth (BM '05) accepting the King James Bible Composition Award in London.**

has served as associate conductor of the Brighton (NY) Symphony Orchestra, assistant conductor of the Central Kentucky Youth Orchestra, and cover conductor of the Lexington Philharmonic and Firelands Symphony Orchestra, and has presented workshops and educational concerts across the United States.

#### **Cynthia Johnston**

**Turner (DMA '04)** has received tenure (and a green card!) at Cornell University where she is Director of Wind Ensembles. Cynthia is a regular guest conductor with the Austrian Festival Orchestra, Concordia Santa Fe, Society for New Music, Paris Lodron Ensemble, and the Performing Arts Institute. Since 2006, Cindy has taken the Cornell Wind Ensemble to Costa Rica to perform, teach, and donate instruments every two years. She is pedagogical consultant for Costa Rica's SiNEM system, a nation-wide music pedagogy system modeled on Venezuela's El Sistema.

**Chris Van Hof (MM '08)** was named a University Fellow at the University of Wisconsin-Madison for doctoral study in trombone with Mark Hetzler of Wisconsin Brass and Empire Brass. Two compositions were debuted in March 2011 by the Nazareth College Concert Band and Gibbs and Main (string quintet). Chris's two ensembles have been busy as well: Po' Boys Brass

Band (along with ESM alumni **Evan Dobbins**, **Nick Finzer**, **T.J. Ricer**, **Mike Frederick**, **Chris Teal**, and ESM senior **Erik Jacobs**), released a CD and was featured for the third

consecutive year at Rochester Jazz Festival; and the Emerald Brass Quintet (with ESM alumni **Max Matzen**, **Leslie Hart**, **T.J. Ricer**, and current ESM DMA **Brett Long**) helped commission a new work from Jim Stephenson and gave its New York premiere on April 13, 2011.



**Christopher Thibdeau (BM '07)**

**Zachary Wadsworth (BM '05)** was a winner in the King James Bible Composition Awards, held in May at the Temple Church in London, England. His composition for chorus and organ, *Out of the South Cometh the Whirlwind*, was selected from more than 100 international entries. The competition, organized by the King James Bible Trust, was held in honor of the translation's 400th anniversary. In addition to a prize of £2,000, Zachary's composition will be published by Novello and performed during a service celebrating the King James Bible at Westminster Abbey on November 16, 2011. It was broadcast on Aled Jones' BBC Radio 3 program *The Choir* on June 19, 2011.

Dickinson College has presented **Amy L. Wlodarski (PhD '06)** with its Distinguished Teaching Award. An associate professor of music, she was praised by both faculty and students for participating in all areas



**Brady Miller (BM '03)** and **Susan Tang '04 (BM '02, MM '04)** were married June 10, 2010 in New York City. Brady and Susan sent an all-early-aughts-ESM alumni photo from the reception, which includes **Robert Wood (BM '02)**, **Stephen Smith (BA, BM '02, MA, MM '04)**, **Ryan Power (BM '03)**, **Soohyung Yoo (BM '02, MM '04)**, **Kathy Wilcox (BM '02)**, **Kevin May (BM '04)**, **James Hirschfeld (BM '03)**, **Emanouil Manolov (BM '02)**, **Sarah Brailey (BM '04)**, **John Pickford Richards (BM '02, MM '04)**, **Nicole Cabell (BM '01)**, **Lisa Conlon (BM '02)**, **Kate Maroney (DMA '10)**, **Red Wierenga (BM '03)**, **Rina Morita (DMA '05)**, **Jay Kacherski (MM '05)**, **I-Hsuan Cheng**, **Ben Gallina (BM '03)**, **David Crowell (BM '03)**, **Louise Chan (BM '02, MM '04)**, and **Susan and Brady**. The ceremony was officiated by **Red Wierenga** and included **Nicole Cabell** and **Lisa Conlon** duetting in *Sull'aria* from Mozart's *Figaro*, and jazz from **Red Wierenga**, **Ben Gallina**, **David Crowell**, and **Eli Asher (MM '02)**. **Brady and Susan** live in Chicago, where **Brady** continues to freelance and **Susan** teaches at Northeastern Illinois University.

of campus life, including advising, assisting with admissions, caring for the library collection, and placing students in graduate programs. Amy teaches music history courses and conducts the Dickinson College Choir. Her article on Steve Reich's *Different Trains* was published in the *Journal of the American Musicological Society* last year.

Pianist **Chris Ziemba (BM '08, MM '11)**, bassist **David Baron (BM '10)**, and drummer **Kevin McDonald (BM '10)** were one of four jazz piano trios to participate in the Brad Mehldau's Master Classes on Advancing Jazz Improvisation. They attended two days of intensive master classes in March at Le Poisson Rouge in New York City





Each spring since 2004 Eastman has sent outstanding students to Washington, DC, to participate in the Kennedy Center Conservatory Project. This year Professor of Percussion Michael Burritt led the members of the Eastman Percussion Ensemble for a very successful April 28 concert and alumni

event. Shown left to right are: Michael Burritt, Damon Martinez, Jonathan Allen, Matthew Evans, Naomi Marcum, Megan Arns, Hannah Weaver, Timothy Briones, Amy Garapic, McKenzie Camp, Mark Boseman, Em Feeny, Danny Vozzolo, and Christopher Clarino.

with Mehlau, a jazz pianist who's collaborated with such artists as Pat Metheny and **Renée Fleming** (MM '83). Chris was also one of four musicians selected for the solo pianist-composer master class.

## Ensembles

**Alarm Will Sound** performed like it was 1969 at a recent performance in Carnegie Hall. Their concert 1969 commemorated an event that never happened: a late-'60s collaboration by the Beatles and Karlheinz Stockhausen (who admired each other). Directed by **Alan Pierson** (DMA '06) and the University of Rochester's Nigel Maister, 1969 used the music and words of such great musicians as Stockhausen, the Beatles, Yoko Ono, Luciano Berio, and Leonard Bernstein to depict their

search for a new music amid the political and cultural turmoil of the late 1960s. Alarm will Sound joined the string quartet ETHEL at New York's Poisson Rouge in April, playing tribute to San Francisco composers and performing John Adams's early, unpublished work *American Standard* in its probable NYC premiere.

**Eastman Broadband's** most recent venture to New York, in May 2011, was a great success. The group performed an all-Mexican program at the Americas Society and during the Sonidos Festival at Symphony Space. The nine members on this tour were **Diedre Huckabay** (BM '10, flutes), **Andrew Brown** (BM '09, clarinets), **Aaron Yarmel** (BM '11), violin, **Mariel Roberts** (BM '10, cello), **Jacob Ertl** (DMA student) and **Cherry Tsang** (BM student), piano, and **Damon Martinez** (BM student),

**Melanie Sehman** (DMA '07), and **Steven Sehman** (MM '07), percussionists. Eastman composition professors **Ricardo Zohn-Muldoon** and **Carlos Sanchez-Gutierrez** coordinated the entire operation. The Sonidos program featured the premiere of Carlos's *Here, Again*, for flute and string quartet.

This spring **JACK Quartet** performed in New York, Princeton, Columbia (SC), and Minneapolis, and released a CD of Iannis Xenakis's piano quintet *Akèa* with Aki Takahashi (Mode Records). JACK consists of **John Pickford Richards** (BM '02, MM '04), **Ari Streisfeld** (BM '05), **Christopher Otto** (BM '06), and **Kevin McFarland** (BM '04).

The Grammy Award nominated modern jazz group **Kneebody** toured Italy, Austria, and France

in the spring. Kneebody includes **Ben Wendel** (BM '99, sax), **Adam Benjamin** (x '99, keyboards), **Shane Endsley** (BM '97, trumpet), and **Kaveh Rastegar** (BM '01, bass), with drummer Nate Wood.

The **Eastman Saxophone Ensemble**, directed by **Chien-Kwan Lin**, performed at the North American Saxophone Alliance at West Point, NY, on March 18-19. Also performing at the NASA Conference was Eastman's Senior Associate Dean **Jamal Rossi**.

**Red Line Saxophone Quartet's** debut CD *Back Burner*, which was mentioned in the Summer 2010 *Notes*, is now live and available on iTunes (as well as many other digital distributors). RLSQ is made up of doctoral student **Doug O'Connor** and 2010 graduates **Brandon Kies**, **Quinn Lewis**, and **Gai Qun**.

# Eastman faculty on CD



Sisters **Carol Rodland**, professor of viola, and organist **Catherine Rodland** (MM '89, DMA '92) weave a sonic tapestry separately and

together on their new CD *American Weavings* (Crystal 839). The program consists of premiere recordings of solo viola works, solo organ works, and duo of works for viola by **Craig Philips** (MM '87, DMA '89), Augusta Read Thomas, John Weaver, Christopher Gable, and Daniel Pinkham. Read about *American Weavings* and hear sound clips at [www.crystalrecords.com](http://www.crystalrecords.com).

A new Loft Records release (LRCD-III15) proves that Eastman's Craighead-Saunders Organ sounds as good as it looks. The disc,



of a 1776 Casparini organ has the clarity and colors to do justice to the music of J.S. Bach and his musical descendents, from C.P. E. Bach (a literal Bach descendent) to contemporary composers Stephen Kennedy and Martin Herchenröder, who wrote new works specially for the instrument. For more information visit [www.loft.cc](http://www.loft.cc)

Pianist **Sylvie Beaudette**—who is also Eastman's assistant director of chamber music and accompanying, recently released *(In) Habitation: Musical Settings of*

with performances by the Eastman organ faculty—**Hans Davidsson**, **David Higgs**, and **William Porter**—proves that this reproduction



*Margaret Atwood Poetry by American Women Composers* (Centaur CRC 3002) with soprano **Eileen Strempel** (BM '88).

This was a happy outcome of the 2007 Women in Music Festival, which included the premiere of *Atwood Songs* by composer-in-residence Tania Léon, with both Léon and Atwood in attendance. The disc also includes Atwood settings by Judith Cloud, Elisenda Fabregas, Lori Laitman, Tania Léon, Amanda Harberg, and Libby Larsen. *(In) Habitation* received a long and appreciative review in the *Journal of Singing*, whose reviewer stated "Ms. Beaudette ... is far more than a brilliant technician at the keyboard; she is a poet in her own right."

## New CD releases highlight Krysa's immense repertoire

Professor of Violin Oleh Krysa has had a long and distinguished career, and a long list of recent CD releases by reveals how long and distinguished it has been. "I have recorded many, many pieces over the years that were just sitting and waiting," says the violinist, "so I decided to release *everything* I have recorded in the USA"—with the help of his friend, the Ukrainian-born composer and Grammy-winning producer Virko Baley. The two men gathered unreleased Krysa performances from many different times and places, and Baley is releasing them systematically on his TNC Music label.

The Krysa series covers European recordings from the late '60s and early '70s, up to more recent recordings made in the United States, Australia, and Japan as re-



cently as 2006. The CDs reveal a huge active repertoire, from sonatas by Bartók, Szymanowski, Walton, and Ravel (to name just four), to all the Beethoven piano-and-

violin sonatas, to concertos by Ukrainian composers, to a variety of other chamber works and concertos—and no fewer than 100 virtuoso encore pieces, which fill six discs on their own.

Oleh is joined by his wife, pianist Tatiana Tchekina, for most of the performances. Particular favorites of Oleh's include a recording of the Paganini First Concerto made soon after he won the Paganini Competition in 1963, and a recording of the Mozart *Sinfonia Concertante* K. 364 in which he plays viola to the violin of his son Peter.

21 CDs have been released so far, with 12 more to come featuring Oleh's work with the Beethoven Quartet, for which he was first violinist in the 1970s and '80s. The entire series is available from [www.tncmusic.net](http://www.tncmusic.net)



# STUDENT NOTES

Saxophonist **Matt Stuver** was named Best College Graduate jazz Soloist in *DownBeat* magazine's 34th Annual Student Music Awards (in which Eastman almost always makes a showing). Matt, MM '06 and now a doctoral student, was recognized for his performance in the



**Matt Stuver (MM '06)**

American premiere last October of Bob Brookmeyer's *Suite for Soprano Saxophone and 16 Instruments*. He'll complete his comprehensive exams while playing in the United States Naval Academy Band.

**Felix Ungar**, a doctoral viola student of Carol Rodland, was awarded a

Fulbright Research Grant this spring and will spend the 2011–2012 academic year at Taipei University of the Arts in Taiwan, researching contemporary Taiwanese solo and ensemble works for viola. When he returns to Eastman in 2012, Felix will organize a concert of works he collected and performed in Taiwan.

Winners of Eastman's 2010–11 Teaching Assistant Prize for Excellence in Teaching are **Julie Beauregard** (Music Education Student Teaching Seminar), **Regina Compton** (Music Theory), **Sean Connors** (Music Education Percussion Class), **Igor Lipinski** (Piano Class), **Eric Rieger** (Applied Voice), and **Adrian Sandi**

(Applied Clarinet). The winners were announced by Donna Brink Fox, Associate Dean of Academic and Student Affairs, in April.

For trumpeter **David Aguila**, a student of James Thompson, the ultimate destination might be Carnegie Hall, but he did enjoy a side trip to

the *Tonight Show* last January. David proved to Jay Leno that his talents include not only playing the trumpet and not only solving Rubik's Cube ... but doing them simultaneously! The *Tonight Show* EP aired on January 26.

Eastman musicians made a significant contribution to the Kurt Weill Festival in Berlin this winter, with a program titled *Old Films and New Music*, featuring short films from the 1920s and 1930s by the Bauhaus master and avant-gardeist László Moholy-Nagy. The films were accompanied by music by **Michaela Eremisásová** and **Jairo Duarte-Lopez** and performed by **Anynago Yarbo-Davenport**, violin; **Rick McRae**, trombone; and **Bobby Mitchell**, piano, with two other musicians from Berlin. The performance was repeated on March 25 as part of Eastman's Women in Music Festival.

Doctoral conducting major **Gregory Ristow** was selected as one of five recipients of the University of Rochester's 2011 Edward Peck Curtis Award for Excellence in Teaching by

a Graduate Student. Greg was recognized for his distinguished teaching in Eurhythmics, Basic Conducting, Choral Conducting, Chorale, Repertory Singers, and the Eastman-Rochester Chorus.

Take Five Scholar **Lauren Yu** received the University of Rochester's Susan B. Anthony Prize, recognizing a woman student who has shown exceptional leadership, academic excellence, and involvement in student life. Lauren pursued a Bachelor of Music degree in bassoon performance and music education, and a Bachelor of Arts degree in mathematics, and was senior class president and a resident adviser. The Take Five Program provides University of Rochester undergraduates the opportunity to take a tuition-free fifth year; Lauren is studying ancient Greek and Roman culture.

**ON THE WEB** For more Eastman student achievements for 2010–2011, including competition awards, scholarships, and significant performances, go to: [www.esm.rochester.edu/about/showcase/](http://www.esm.rochester.edu/about/showcase/)



## MELIORA MOMENTS

"As the lush sonic landscape moved throughout the hall and I added my own voice, I realized that although this was very different from the classical music my father had taught me, it was finally my music. I was finding my own voice, and that exploration of new music and the human voice as instrument has continued throughout my life."


—Joan Sapiro Beal '84E



The late Erwin Sapiro '54E, '55E (MM) inspired his daughter Joan to find her own voice.

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*"I have  
learned that  
the life of  
a musician  
is not one  
narrow path  
but rather an  
endless array  
of options  
from which  
to choose."*

*-Katie Ernst*

When Katie, a jazz bassist from Naperville, IL, first came to the Eastman School of Music, she came with the intention of narrowing her musical focus. Ultimately, Eastman allowed her to do just the opposite. From performing with the Eastman School Symphony Orchestra, to singing with a Dixieland jazz band, to an internship with a local jazz radio station, Katie took in all that Eastman has to offer.

Eastman is proud to be able to introduce its students to countless possibilities in the field of music, but none of it is possible without your support.

**Your gift to the Eastman Fund helps develop young musicians like Katie into well-rounded artists who are ready to impact the world.**

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## Women in Music, and on tour

Eastman's 2011 Women in Music Festival included a tour to Union College and CUNY's Elebash recital hall, with concerts including the music of 2011 composer-in-residence Hilary Tann (who teaches at Union College), student composer Michaela Eremiasova, and alumna Kristen Shiner McGuire, and a host of other Eastman students, faculty members, and alumni. Missing from the picture is soprano Eileen Strempele (BM '88).

Front row: Samantha Moreas, Kristen Shiner-McGuire, Katherine Hart, Hannah Picasso-Hobin, Emily Schroeder, Nadine Sherman

Second row: Michaela Eremiasova, Eun Mi Ko, Lauren Haley, Angelina Weber, Women in Music Festival director Sylvie Beaudette (MM '93), Assistant Professor of Saxophone Chien-Kwan Lin, Melissa Claisse, Emma Hughey, Helen Hou-Sandi, Erin Kelly, Sini Virtanen, Wan-Ling Chuang

Third row: David Gargaro (BM '09), Emily Tsai, Geoffrey Pope, Richard Li, Adrian Sandi, Aaron Yarmel, Drew Vella, Andrew Barnhart, Anyango Yarbo-Davenport, Emlyn Johnson, Maria Raczka

There's more about Women in Music 2011 in "School News," pp 16–17.