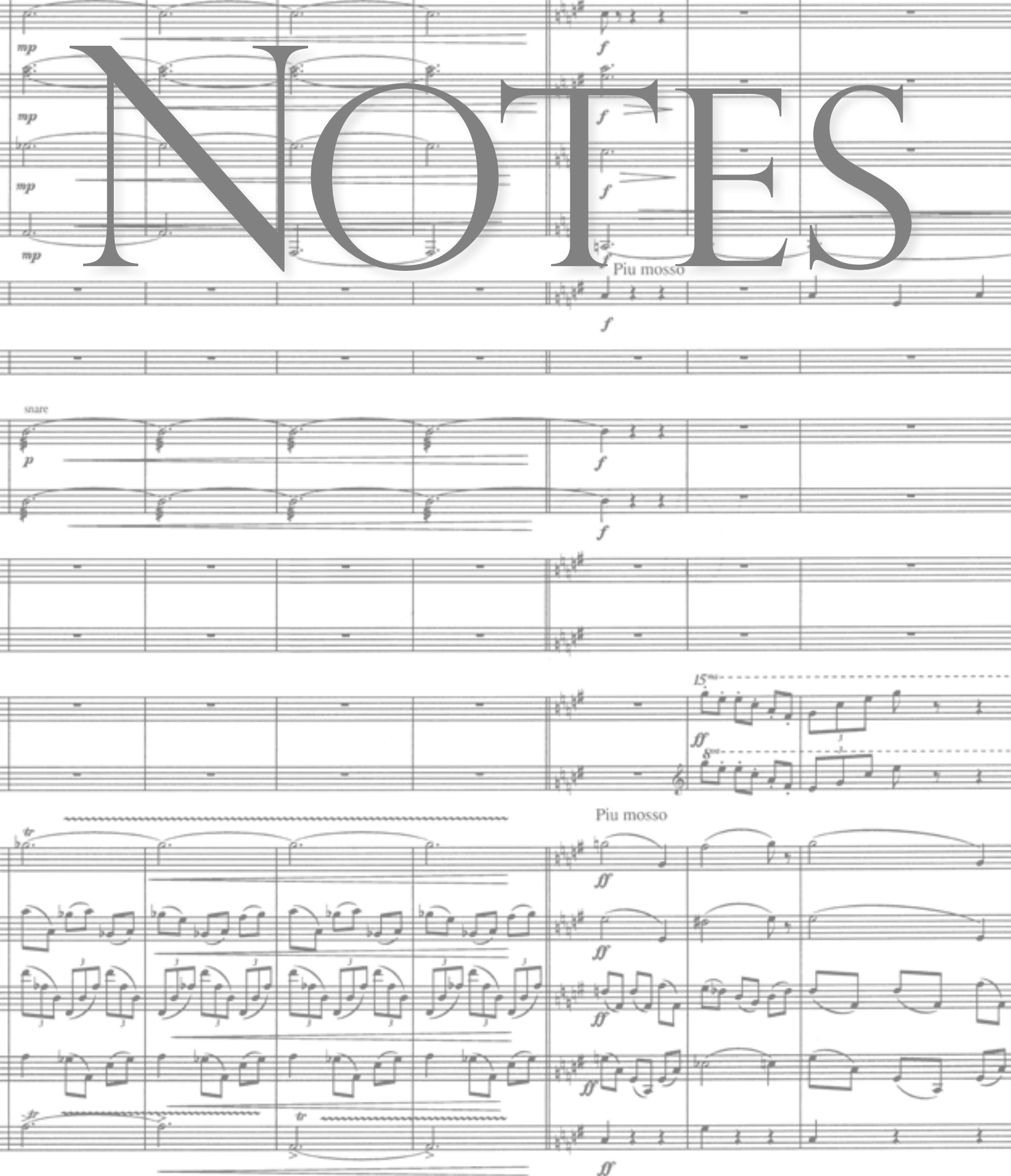


# NOTES





## FROM THE DEAN

# Eastman, transformed

IN AN AGE OF HYPERBOLE, WE PROBABLY TEND TO USE THE WORD “TRANSFORMATIONAL” a bit too much. But last fall, the Eastman School of Music enjoyed a truly transformational experience as the new “Kodak Hall at Eastman Theatre” came on line, with performances by the Rochester Philharmonic under Christopher Seaman, and Eastman’s Philharmonia under the direction of Neil Varon, both standing-room-only concerts. The week was historic. The school’s grand performance space, inaugurated in 1922, is now one of the world’s great concert halls, acoustically and aesthetically, and its history and evolution will be portrayed in a stirring documentary produced by Rochester’s WXXI-TV that will be available in the spring of 2010. We of course invite you to come visit us and witness this breathtaking transformation.

Kodak Hall is, of course, only part of the story of the new Eastman. The new wing is underway, and once it is completed, in the winter of 2010, George Eastman’s original vision of a building that extended through the old Swan Street parking lot will be brought to life.

The “new Eastman” is undergoing a programmatic transformation as well. Several of our new strategic objectives are already bearing fruit. Our Eastman National Council, comprising national leaders whose interest is expanding Eastman’s signal, is off and running. Strategic international partnerships are yielding vital teaching connections as evidenced by recent Internet2 master class exchanges with, for example, the Oslo

Conservatory. Our enhanced alumni outreach activities have included events in Los Angeles, New York City, Cleveland, Chicago, Dallas, Houston, Austin, Boston, Tanglewood and other important locales, with more to come. New initiatives in our Institute for Music Leadership included a groundbreaking entrepreneurship seminar in San Diego that focused on forecasting and preparing leadership for the new 21st century world. Our new Center for Music Innovation created an online music theory course that will prepare students for what we understand to be the bane of their existence, the theory placement exam, but this one will be applicable to schools nationwide. And a series of online video music lessons with selected Eastman faculty is well underway.

In this issue of *Notes*, you will read about some of these events, about our many Eastman alumni who continue to chart the future of music in the 21st century, and of course the stellar work of our artist and scholar faculty.

It’s a very, very good place to be.

KURT BROWNELL PHOTOGRAPHY (DOUG LOWRY); DON VER PLOEG (GERRY NIEWOOD TRIBUTE)

## NOTES

Volume 28, Number 1  
Winter 2010

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**EASTMAN**  
SCHOOL OF MUSIC  
UNIVERSITY of ROCHESTER



10% Total Recovered Fiber  
100% Post-Consumer Fiber





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ON THE COVER: A page from the original score of Douglas Lowry's *Geo*, commissioned by the Rochester Philharmonic Orchestra for the opening of Kodak Hall. The notes are in Lowry's hand.

Pike Construction Company foreman Tom Sawyer (white hat) and Scott Beeman of Billitier Electric, Inc. survey the gutted Eastman Theatre in midsummer 2009.

## 6 The Consecration of the House

After a summer-long facelift from top to bottom, Eastman Theatre reopens as Kodak Hall at Eastman Theatre—with a week of fanfares, red carpets, lots of people, and lots of music.

## 12 “If there were words...”

Eastman's jazz department salutes the late Gerry Niewood (BM '70), with help from many talented friends.

## 15 Discovering our musical mythology

Dean Lowry digs deep, and discovers that the value of music transcends whatever happens to be in *Vogue*.



# BRIEF NOTES

■ Sopranos soared at the ninth annual **Friends of Eastman Opera Voice Competition**, held on November 21, 2009 as part of Eastman's first-ever celebration of National Opera Week. The winners were (left to right) Marielle Murphy, second place; Debra McKinney, first place and recipient of the Lynne Clarke Vocal Prize; and Rebecca Farley, third place, shown with the 2009 adjudicator, Willie Anthony Waters.



■ On November 19, Eastman hosted two guests from the Norwegian Academy of Music—who were still in Oslo, thanks to **Internet2**. ESM faculty members discussed collaboration ideas with dean Erik Bilkeland and the famous baritone Hakan Hagegard: coaching, master classes, and “giving access to knowledge wherever we are,” in Hagegard's words. To demonstrate the sound quality of Internet2, the presentation included a Norwegian Academy student's performance of Grieg's *Wedding Day at Trolldhaugen*.

■ Former students and colleagues of **Donald Shetler**, professor of music education at Eastman from 1965 to 1988, banded together to honor their mentor and friend by establishing an annual prize at Eastman for an outstanding music education major. The first Donald Shetler Music Education Prize was presented at a reception following Convocation on September 1 to Lisa Caravan (MM '07), a DMA student in music education.





■ While it wouldn't have been cause to sit down at the piano and break into "There is Nothing like a Dame," **Marian McPartland** was awarded the Order of the British Empire in the Queen's New Year's Honours 2010. The jazz legend and longtime friend of Eastman was cited for her "services to jazz and to aspiring young musicians in the USA." McPartland is shown here performing at Eastman in 1977 with jazz legend Chuck Mangione.



## Center for **MUSIC INNOVATION**

■ This fall, the **Institute for Music Leadership** sponsored an important conference in San Diego: *The Entrepreneurial Music School in a Challenging Economy*, with keynote speaker Bob Johansen, social scientist and "ten-year forecaster" from California's Institute for the Future. IML also recently combined several existing initiatives under a brand-new umbrella: the **Center for Music Innovation**. For information on anything IML or CMI, visit [www.esm.rochester.edu/IMLEntrepreneurship](http://www.esm.rochester.edu/IMLEntrepreneurship).

■ Thanks to the **Eastman Percussion Ensemble**, the City of Light was also (temporarily) the City of Rhythm. The EPE was the "house band" for the perKumania Percussion Festival, held last November in Paris. While there, six Eastman students participated in the International Marimba Competition; freshman Tomek Arnold (pictured) won First Prize. The EPE played several pieces by director Michael Burritt, as well as *Colored Windows*, *Tempered Rooms* by doctoral student Bajinder Sekhon.





ECMS Jazz Ensemble  
(Summer Session 2008)

## Coming Events

### March 27, 2010

- *Eastman Virtuosi perform in New York: Music of Telemann, Dvořák, Sebastian Currier, and Poulenc*

### March 22–26, 2010

- *Women in Music Festival* with guest composer Emma Lou Diemer (BM '57, PhD '60)  
[www.esm.rochester.edu/wmf](http://www.esm.rochester.edu/wmf)

### March 26 & 28, 2010

- *Eastman Opera Theatre Spring Gala: An Evening of traditional Opera Scenes.* Kodak Hall at Eastman Theatre

### May 7 & 8, 2010

- *A 90th Birthday Tribute to Stanley Hasty*

### June 28–August 1, 2010

- *Summer at Eastman*  
Summer Session 2010  
[www.esm.rochester.edu/summer](http://www.esm.rochester.edu/summer)

### July 29–August 7, 2010

- *Twelfth Eastman Young Artists International Piano Competition*  
[www.esm.rochester.edu/pianocomp](http://www.esm.rochester.edu/pianocomp)

### October 15–17, 2010

- *Eastman Weekend*  
(See ad at right)



# Eastman Weekend

## October 15 – 17, 2010

Save the date and make your plans to return  
to the Eastman School.

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

Celebrating the 50th (1959 and 1960)  
and 25th (1984 and 1985) reunion classes.

*More information to follow this summer.*

Eastman Weekend is a special time for alumni to see what's new at the Eastman School and to reconnect with classmates.

It is also a special opportunity for you and your classmates to celebrate your own journeys by helping current students on their journeys.

Your generosity will make a direct impact on the lives of Eastman students.

**Make your reunion gift today! Visit [www.rochester.edu/annualfunds](http://www.rochester.edu/annualfunds) or call 585-276-3057.**



## A Hanson memory

I REMEMBER VIVIDLY DR. HANSON'S Convocation speech to our incoming class in September 1945, mentioned in Vincent Lenti's article ("Serving a Great and Noble Art", Summer 2009), for I was a 17-year-old freshman in attendance at Kilbourn Hall. He was an eloquent speaker, whose measured sentences were delivered with passion and conviction. It was indeed a shock when, on the second day of classes, I chanced to pass him in the School's hall, and Dr. Hanson greeted me with "Hello, Miss Caro"! He obviously had learned the names of each of our 100 classmates. To this day I am grateful that my years at Eastman were spent under the leadership of the inimitable Howard Hanson.

—BEATRICE CARO ROXIN (BM '49)  
Brighton, NY

## A Hanson fan

I FOUND VINCENT LENTI'S ARTICLE IN RE Howard Hanson condescending and take vigorous exception to his belittling of Hanson's symphonies and his conducting skills. Hanson's *Romantic* and *Nordic* symphonies are masterpieces which will stand as major works in coming years. In my opinion, much of today's musical "creativity" seems cacophonous and a futile effort for "something different" and "new." Howard Hanson was a giant whose influence will stand the tests of time and "snarky" reviews.

—JOHN R. SCHACTLER (MM '52)  
YAKIMA, WA

*One e-mail response to Vincent Lenti's article from a Hanson-era alumnus included a hilarious anecdote about a joke played on the venerable Director during a rehearsal of Respighi's Pines of Rome—and I am ashamed to admit*

# 'Serving a great and noble art'

Eastman Historian  
**Vincent Lenti**  
surveys  
the Howard Hanson years

12 Eastman Notes | Summer 2009



*I accidentally deleted it! If the gentleman who sent it would please re-send it to Eastman-Notes@esm.rochester.edu, I'll make sure it is placed front-and-center in our next Letters column.—Editor*

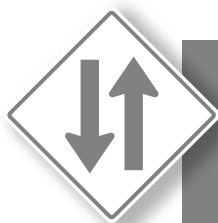
## More on the agenda

ANTHONY CRAIN (MM '60), WHOSE LETTER in the last issue of *Notes* raises very valid points for a publication of this kind, is to be congratulated for the temerity it took to write as he did. I would have to concur wholeheartedly with him in his view. Such an agenda, as it was raised in the article on Stephen Hough ("Anything predictable . . . is the worst crime," Winter 2009) is totally out of place here. The Eastman School of Music has to do with just that: Music. Too many fine musicians have gone through ESM's halls to jeopardize its name and reputation and therefore its graduates by gratuitous references to Hough's homosexuality. That's his business and ultimately his responsibility as an individual with a free will.

Mr. Crain's suggestion of the possible negative ramifications for ESM is on the mark. Potential donors have been known to turn away from institutions of higher learning for less cause. One college had the unmitigated poor judgment to print a picture of a mother arm in arm with her son and his lover coming down the aisle for a marriage ceremony on the front cover of their magazine. Reaction to that one caused a loss in college revenue not easily recouped at this time in our national life. Importuning alumni and other potential donors on issues of this kind is inappropriate, and can have far reaching consequences.

We can only hope that *Notes* will stick with the excellent articles on music and musicians which it has been publishing heretofore. They are most informative to all of us. Other issues, e.g. the one referred to here, should be left to others who wish to pursue this sort of thing. These have no place in a publication such as *Eastman Notes*.

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



## It's a two-way street!

You need to receive *Eastman Notes* to keep informed on your classmates' progress. We need up-to-date contact information so you can receive *Eastman Notes*—and so the School can send important news to its alumni.

If you've moved or changed your e-mail address lately and have not notified us yet, please send the information to **Eastman-Notes@esm.rochester.edu**. And keep sending your notes to *Notes*!





# *The Consecration of the House*

*After a summer-long facelift, the Eastman Theatre  
reopens as Kodak Hall—and with lots of music*





The design for the new Kodak Hall combines the best of the old and the new: the classic Renaissance-inspired design from the 1920s is enhanced by improved acoustics, new chairs, new carpet, and spacious boxes on each side of the hall.





A crowd filled the Cominsky Promenade on the afternoon of October 7, 2009, for a ribbon cutting announcing that Kodak Hall was open for business. In front from left to right, we see Rochester Philharmonic Orchestra President and CEO Charles Owens (with RPO music director Christopher Seaman in the back row, far right), New York State Assembly Member Joseph Morelle, Dean Douglas Lowry, Kodak CEO Antonio Perez, UR President Joel Seligman, Peggy Wegman, and New York State Assembly Member Susan John. The NYS delegation was a key player in securing money to complete the renovation.

The Theatre's visual and acoustical transformation has turned it into "a truly magnificent 21st-century concert venue," in the words of Dean Douglas Lowry—and we could not have put it better! The opening week of Kodak Hall was full of exciting events.

"Gala" was certainly an appropriate description for Kodak Hall's official opening with a Rochester Philharmonic Orchestra concert on October 8. Professor Emeritus of Percussion John Beck (BM '55, MM '62) started the concert off playing a snare drum from the Eastman Theatre's original collection of instruments.







Outside Kodak Hall, RPO trumpeter Wesley Nance (BM '90, MM '92) conducted brass students from Hochstein Music School, the RPO Youth Orchestra, and Rochester-area high schools. Christopher Seaman led the RPO in Beethoven's Ninth Symphony and in the premiere of a tribute to the man who made Eastman possible—and to his mother, Maria Kilbourn: *GEO*, by Douglas Lowry. (See "On the Cover," p. 1.)









The October 9 concert by the Philharmonia, conducted by Neil Varon, was also a milestone: the first Eastman School ensemble performance in Kodak Hall. No concert-hall opening is complete without Beethoven's *Consecration of the House Overture*, which duly began the evening; Varon concluded it with a chandelier-rattling performance of Shostakovich's *Fifth Symphony*. Michael Kaufman, a student of Steven Doane, was the elegant and assured cello soloist in Tchaikovsky's *Rococo Variations* (shown above). At left: River Campus students made the trek to downtown Rochester to join the near-capacity crowd for this concert in Kodak Hall.

**ON THE WEB** To read more news and see many more photographs about Kodak Hall and the Eastman project, visit [www.esm.rochester.edu/news/renovation\\_news.php](http://www.esm.rochester.edu/news/renovation_news.php). Or visit the ESM homepage ([www.esm.rochester.edu](http://www.esm.rochester.edu)) and click on the *Completing George Eastman's Vision* image at the top of the page.

## It's all in the details

Kodak Hall's grandeur is balanced by some fascinating architectural details which also received attention during the renovation. The crystal chandelier is justly famous: it was polished up for Kodak Hall's opening and now boasts new eco-friendly bulbs.

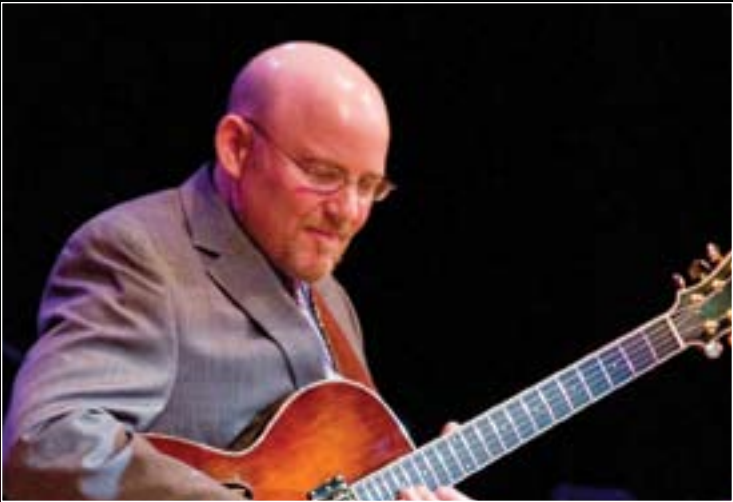
But two smaller chandeliers are also significant. According to *For the Enrichment of Community Life*, the first volume of ESM Historian Vincent Lenti's history of the School: "It was also decided to add two smaller chandeliers on either side of the rear of the hall, but they could not be procured in time for opening night. Therefore, lighting fixtures were improvised out of two galvanized washtubs. It is said that George Eastman was particularly amused by the presence of these improvised fixtures and refused to order permanent chandeliers. The washtub lights have never been replaced"—and now that they're part of ESM history, they still haven't.

Five hundred walnut chairs with cane sides in the mezzanine section have also been restored—almost a lost art, since chairs like these are no longer made. This rather ar—"cane" process is luckily still practiced by the Rochester firm Artisan Interior Services: sanding, staining, and re-caning one chair can take at least two days. Artisan Interiors also restored George Eastman's original Eastman Theatre chair—which was moved to a place of honor in one of the new boxes in the hall.





IN TRIBUTE







# “If there were words...”

EASTMAN CELEBRATED THE MUSICAL LEGACY OF JAZZ MUSICIAN and composer Gerry Niewood (BM '70) with an October 14 concert that brought alumni Chuck Mangione (BM '63), Lew Soloff (BM '65), and Tony Levin (BM '68), guest artists Pat LaBarbera and Adam Niewood (Gerry's son), the Eastman Jazz Ensemble and New Jazz Ensemble, and other faculty and guest musicians to a packed Kodak Hall at Eastman Theatre.

The evening included verbal and visual tributes to Niewood, who died in February 2009 in the crash of Continental Flight 3047 near Buffalo, New York. But it was really about his music: mostly Niewood originals (including the tune that gives this article its title) in new charts by Mangione, Eastman's Bill Dobbins and Dave Rivello, and guest arrangers. With the musicians performing gratis, the concert was billed as a benefit to raise fund to establish a permanent legacy for Gerry at the Eastman School. To date, \$49,000 has been raised through concert proceeds and memorial gifts for the Gerry Niewood Memorial Scholarship Fund, very close to the \$50,000 endowed scholarship minimum.

“Honoring my friend Gerry Niewood in a meaningful way musically and personally was a top priority for me,” says guitarist Bob Sneider of Eastman's jazz department, who led the concert preparations. “The passion that the Eastman jazz students poured into the performance made Gerry's composition truly come to life. His spirit lives on here at Eastman and beyond.”

To make a gift to the Gerry Niewood Memorial Scholarship Fund, please call 585-274-1040; visit [www.esm.rochester.edu/support/how.php](http://www.esm.rochester.edu/support/how.php); or send a check payable to the Eastman School of Music to: Eastman School of Music, Office of Advancement—Gerry Niewood Scholarship, 26 Gibbs Street, Rochester NY 14604.

**Paying tribute to Gerry Niewood were top, left to right: Chuck Mangione; Bob Sneider; Pat LaBarbera and Lew Soloff; and below, Niewood's son Adam and daughter-in-law Kay, with Dave Rivello and the Eastman New Jazz Ensemble.**





# Gerry Niewood

(1943–2009)

By Elizabeth Niewood

GERRY NIEWOOD, MULTI-INSTRUMENTALIST (SOPRANO, ALTO, tenor, baritone saxophones; flute, alto flute, bass flute, piccolo, clarinet) lent his melodic invention to artists as diverse as Chuck Mangione, Peggy Lee, Simon and Garfunkel, Frank Sinatra, Gerry Mulligan, and many others. Gerry was also the principal woodwind chair of the Radio City Music Hall Orchestra for 30 years. Gerry made a mark of his own through his melodic artistry, superior musicianship, and instrumental versatility.

Born in Rochester, Gerry Niewood began playing alto saxophone at age eight. The first jazz he recalled hearing was played by Chuck and Gap Mangione and Benny Salzano in a school assembly. Gerry stated, “The thrill of expressing myself as well as the friendships I made through music molded my future.”

Following his first college degree in Business from SUNY Buffalo, Gerry went on to Eastman, where Chuck Mangione had taken over the helm of the Eastman Jazz Ensemble. After graduation, Niewood was a key player in Mangione’s celebrated group from 1968 until 1976, when Gerry relocated to the highly fertile music scene of New York City to pursue a solo musical career.

In the mid-1970s, he headlined the mainstream jazz group Timepiece, which included Dave Samuels, Ron Davis, Mike Richmond, Michel Donato, and Rick Laird. Together they recorded *Slow, Hot Wind* and *Gerry Niewood and Timepiece* on the A&M label. Gerry’s other albums as leader include *Share My Dream* (1985); *Alone* (1988); *Facets* (2002); and, scheduled for posthumous release, *Essence*.

Gerry’s musicianship was heard in the films *A Bronx Tale*, *When Harry Met Sally*, *Annie*, *Shining Through*, *King of Comedy*, and many others. His works have been recorded by The Chuck Mangione Quartet, Rare Silk, and Lena Horn, to name a few.

Particularly well regarded for his work on the soprano saxophone, Gerry was twice voted *DownBeat* International Critic’s Poll winner in the category “Talent Deserving Wider Recognition.” Gerry rejoined Chuck Mangione in 1994 and played continuously with him—an artistic collaboration and friendship that spanned five decades.

Gerry Niewood was also a loving friend, husband, father, and grandfather. He married Gurly Victoria Hulbert (ESM ’70) in 1972. Together they had two children: their daughter Elizabeth and their son Adam, who is married to their lovely daughter-in-law Kay. To Gerry’s grandchildren Ella (age 4) and Ben (age 2), he was “Poppa.” He is greatly loved and sorely missed.

► This biography appeared in the program for Eastman Celebrates the Musical Legacy of Gerry Niewood.





# Discovering our musical

By Douglas Lowry

*Eastman's 2009–2010 academic year began in traditional style on September 5, 2009 in Kilbourn Hall, with an address from the Dean. Douglas Lowry's 2009 Convocation Address, however, was not exactly traditional: it ranged widely in its inspirations, from Vogue magazine to Nobel Prize-winning poets to star Venezuelan conductors. For a complete version, visit [www.esm.rochester.edu/experience/convocation09.php](http://www.esm.rochester.edu/experience/convocation09.php).*

IT'S AN EXUBERANT TIME AT EASTMAN. THE CONSECRATION OF THE HOUSE RIGHT across from Kilbourn Hall, the new “Kodak Hall at Eastman Theatre”, in concerts with the Eastman Philharmonia and the Rochester Philharmonic; and Meliora, the annual festival celebrating all alumni of the University of Rochester, all commemorate and advance our rich, dynamic presence.

This is also a time to reflect seriously on the purpose of what we do. The economic events of the last year have impacted all of us. These changes haven't been just financial, of course. Institutional hierarchies and structures and their priorities—all are changing. Be it business, communications, religion, education, or the arts, if there is one thing we can be certain of, it is that many, if not most, of our assumptions have shifted dramatically.

And this leads to an important intersection of what we do—music—and the drama of larger world events. It is at this intersection that our greatest opportunities exist, and therefore give us reason to believe that there is no greater season for the arts.

In Saul Bellow's *Humboldt's Gift*, the central character, Charlie Citrine, ruminates about an observation heard from time to time, when Americans compare themselves culturally to many of their peers, when they're trying to figure out their messes and predicaments, trying

# mythology

to figure out who we are as a culture, and sometimes feeling that we're not measuring up. Charlie says (were he speaking in the present tense), "Maybe America doesn't need art and inner miracles. It has so many outer ones."

The outer miracles seem to get the attention. But I predict the inner miracles will intensify by virtue of our finding our unique voice in time, the time in which we live. Maybe one reason is that adversity teaches some of our best lessons, forcing us to reflect on our values.

This brings us to a couple of key themes: finding our cause, and finding our myth.

**I** READ AN ARTICLE RECENTLY ABOUT GUSTAVO DUDAMEL, ONE of the rising stars of the orchestra conducting profession and the new music director of the Los Angeles Philharmonic. Dudamel is the 28-year-old sensation who stormed the world stage of YouTube with a youth orchestra from Venezuela, whose performance of Bernstein's "Dance at the Gym" from *West Side Story* brought the world's house down. This particular orchestra was and is the poster child for the El Sistema project, an initiative that, since its inception in the mid-1970s, has transformed some 400,000 of Venezuela's poorest youth into musicians.

This article on Dudamel was in a recent issue of *Vogue*. *Vogue* is a

shown in some fashionable formal duds. I checked out his suspenders (silk-satin, from Dion Collections, as if I'd know what that is), and studded cuff links that did not exactly shout that ad slogan, "Some things in life are priceless." (By the way, I've always been somewhat mystified as to why you'd have a fashion designer mess with the tuxedo. A penguin is a penguin is a penguin.)

**A**FTER I'D BARRELED THROUGH ALL THIS FASHION overload and enjoyed the artifice, I set to reading the stuff on Dudamel. Classical music always seems to be looking for a savior, but Dudamel's star power aside, he does sing a few themes that have got us thinking.

About, for example, his incredibly diverse programming. One upcoming LA Phil concert will feature a combination of Verdi, Mozart, and Frank Zappa. Dudamel's also imagining a festival that will musically unify the Americas, plural. But what Dudamel says about his programming and his future work with the LA Phil, is crucial: "We want to give a message that we can take out the borders." He goes on to say, "Music is a social project." For some, that latter statement might seem like superficial philosophizing. For me, this is where one of music's great rejuvenating opportunities exists.

The outer miracles seem to get the attention. But I predict the inner miracles will intensify by virtue of our finding our unique voice in time. . . . Maybe one reason is that adversity teaches some of our best lessons, forcing us to reflect on our values.

heavy magazine, bulky enough to send you over the aircraft baggage limit at the airport. As an aside—maybe this is a "guy" thing—it's a chore, a real chore, to wade through 586 pages of fashion and perfume ads, occasionally taken off-task because you've just got to try one of those scratch-and-sniff tearouts for perfumes like D&G, or Very Hollywood Michael Kors; or to study these rail-thin models who always look like they're deeply miffed at somebody, so sullen, sultry, and dark-tempered, dressed in tight earth-tone suits walking bicycles through what looks like Sherwood Forest or standing atop a bar clothed like a jaguar with a hat that looks like a peacock that just got an Afro.

My favorite ad was for Hermès. The model's sitting atop a dog sled, drawn by a team of huffing and puffing Alaskan Malamutes or Siberian Huskies, somewhere up in the Arctic, I suppose; bright, clear blue sky, and no doubt very, very cold. And in one of those insane paradoxes that only fashion photographers can get away with, around the model's shoulder is looped a several thousand-dollar, cherry-colored alligator bag—item #1 on that provisions list for your upcoming Arctic expedition. But it was the written line in the ad, stuck right there in the freezing blue horizon, that got me, something that would not play in Rochester, New York: "Winter . . . at last!"

This being a fashion magazine, Maestro Dudamel was himself

Deborah Borda, President and Chief Executive Officer of the Los Angeles Philharmonic, displayed more than just opportunistic savvy when she and outgoing music director Esa-Pekka Salonen determined that an LA-Dudamel match was made in heaven: supremely gifted Latino conductor; Latino city; and, in spite of its pestilential fires, floods, earthquakes and occasional riots, America's new cultural melting pot. Even more powerfully at this particular time, Los Angeles is at the intersection of Central and South America, the United States, Canada, and the immensely influential Pacific Rim. But [going] deeper, Dudamel's trying to find LA's voice. And in order to do it, he's going to dig [digging] through its mythology, what Julia Cameron calls "finding water."

This is where our individual musical mythologies enter the discussion. The individual musical voice, discovered, then worked and shaped. What is it? In literature it's the unique musical voice you hear in William Faulkner, or in the sensory roughness of Ernest Hemingway. It's in the way Harold Pinter deploys those interminable pauses in his plays, as if to force us to feel the sharp edges of his terribly messed-up characters. It's the voice you hear in Per Petterson's *Out Stealing Horses*, the isolated musical sense you get of Norwegian loneliness, the things people have done to one another, and how



these lonely folks out in the woods deal so starkly with their indiscretions. Or in the fluid monologues of Robert Hass, the feeling you get that he's stopped you to address the issue of a rock, or a pelican, or the feeling he gets after reading Goethe.

**I**N MUSIC, WE ARE STRUCK WHEN WE HEAR AUTHENTIC, GENUINE phrases, in a world where so many of the phrases we hear don't seem to be genuine or authentic. Correct, perhaps, but sometimes you get the feeling that the performer isn't speaking what maybe he or she thinks you or me, or somebody else, wants him or her to think or feel.

One of my favorite poets is Seamus Heaney, one of a long line of great Irish poets. In Heaney—an eminently *musical* poet, by the way—there's no fraudulent relationship between the writer and his subject matter, nor between him and his reader. In an essay he originally wrote as a lecture to the London Royal Society of Literature, in 1974, he squarely hit upon the point of one's artistic work bearing one's original voice. In so doing he dug deeper, because certainly for young musicians and perhaps a lot of old ones, we're constantly asking, "OK, but how do you find that voice?"

And this is the key point I wish to make today, tethered a bit to El Sistema, but frankly much simpler and more obvious. Seamus

Poets like to use music as an inspiring metaphor. Heaney finishes his passage talking about that authentic voice inherent in each of us: "This is the absolute register to which your proper music has to be tuned."

Years later, Heaney had another epiphany of the "real world" sort. He became aware that much of Ireland's preserved cultural artifacts originated in the bogs, where things (and people) were buried and in some cases remarkably preserved. He began to conceive a kind of poetry that was "lying beneath the floor of memory." More bluntly, the buried Irish past, linked to Irish myth and somehow, in the poet's mind and work, melded into the present history and condition of Ireland.

And so now comes your opportunity, our opportunity: discovering our musical mythology. But even more importantly, the mythology of our roots. As Americans, we tend to take ourselves to task because our past, relatively short, seems somehow vacant of outer miracles: significant, culture-bending events. Yet if one were to read Doris Kearns Goodwin's *Team of Rivals*, about the legacy of Abraham Lincoln, and read of what our forebears went through, about the immense human toil buried in soils not far from here, about the unique role that people who lived in Rochester played in that enormous drama, about the role that upstate New York played in that pivotal moment in his-

## Your teachers, be it in theory, performance, composition, or music education, will ask you to become a musical bugging device, to discover the individual imprint of different musical styles. And also, by the way, to feel these styles.

Heaney would say that beyond craft, beyond practiced, disciplined accomplishment, it is your relationship to the world that is the key. And before that, how necessary it is for you to lunge into world-experience, not just academic experience, for this is what will give your unique voice resonance, enthusiasm, and authenticity.

One of Heaney's first poems was called "Digging." He says of this poem, "This was the first place where I felt I had done more than make an arrangement of words: I felt that I had let down a shaft into my real life. The facts and surfaces of the thing were true, but more important, the excitement that came from naming them gave me . . . a kind of confidence. I didn't care who thought what about it: somehow, it had surprised me by coming out with a stance and an idea that I would stand over." He goes on to say that in his upbringing, the purpose of a literary education was to "turn the student's ear into a poetic bugging device, so that a piece of verse . . . could be identified by its diction, tropes and cadences."

This is somewhat similar to the excellent education in music that a place like Eastman will give you. Your teachers, be it in theory, performance, composition, or music education, will ask you to become a musical bugging device, to discover the individual imprint of different musical styles. And also, by the way, to feel these styles.

theory, that's just one piece of the history. "To define and interpret the present by bringing it into significant relationship with the past," as Heaney says, is a form of searching for our musical mythology.

**S**O I CLOSE, AS WE DIVE INTO THE NEW ACADEMIC YEAR, not with an argument for another El Sistema. I think it would be great to hand every man, woman, and child a clarinet or bassoon or trombone, and have them play in an organized ensemble, in order to save classical music. But genuine, authentic music is more than that. For our students, the experiences availed to you at the Eastman School of Music will be as important as those gleaned from your families, your peers, your teachers, and yes, people out there who do not speak or play your language. But most of all, you and your unique history present a spectacularly rich digging ground.

That's what we mean here at Eastman when we say that we're making music matter. In finding our musical voice we discover *our* ancestral musical undercurrent. But we must also, to become authentic, mesh with the diverse human elements that enrich our collective voice. Somewhere in there, we'll be able to say we discovered our own musical mythology.



## “You just re-set the bar”: EWE wows the Midwest

By Mark Davis Scatterday

LAST DECEMBER, THE EASTMAN WIND ENSEMBLE went on its first national tour since its 2005 Carnegie Hall appearance. The tour kicked off on December 11 at Eastman, in Kodak Hall. The EWE performed at the University of Michigan in Ann Arbor (December 17) and as a featured ensemble at the Midwest Clinic in Chicago (December 18). The program included music by Roberto Sierra, David Maslanka, Debussy (ar-

ent are unmatched in my book. Don't forget that the music world is not only listening to you, but looks for you to set the bar higher every time the EWE performs.

Hill Auditorium in Ann Arbor is one of those historic halls in which all of the major orchestras have played, and it will be a great experience for you, as it was for me 26–27 years ago. . . . Remember, 1,000 folks in 3,250 seats may look small, but it is our job to “alter their reality,” whoever shows. Chicago is an-

fixture in the lives of many people, and hopefully yours too. . . . A wise man, Armando Ghitalla, once told me while conducting a performance of the Stravinsky Octet, “Never forget what it is like to play this piece.” Never forget what it is like to play with your terrific colleagues in the EWE—we are all part of the wonderful future of our craft. How lucky are we?

### 12/20/09

**Some thoughts now that we are back**

First of all, a huge thank you and congratulations for your all of your efforts this week. You just re-set the bar, everyone's ears, and the wind ensemble world's expectation of excellence. The 2009 EWE Midwest tour was exemplified by *professionalism* and *passion*. You touched 5,000 people this week in a profound way. They look to the EWE to put a certain perspective in their musical lives, and you surpassed this in many ways. If this doesn't sink in quite yet, just wait. This tour will follow you around in your professional lives for years—you will be surprised by how many comments you will get about it for a long time.

But what is more important is that you cherish this memory and experience the rest of your lives. Find ways to use the feeling you had on stage in Ann Arbor and Chicago as a springboard to even greater things in your musical lives. Remember your colleagues that shared this with you, always. You are a special group of people and the future of music—which makes me feel really good about that future.

So, we all move on to the next great opportunity to get that wonderful feeling again. I saw it in your eyes, right after the [Roberto] Sierra piece on Friday night. It is that indescribable emotion that we all go for in music—that something really deep is happening at that moment to all of us at the same time and you can't put it in words (even though I'm trying right now!).

As you know, I can go on and on, but for now, just know it was a great honor to be your conductor, as always.



After the Midwest Clinic concert, EWE flutists André J. Washington, Kathryn Ladner, Luke Fitzpatrick, and Alyssa Griggs met Walfrid Kujala (BM '48, MM '50), Professor of Flute at Northwestern University and a longtime piccolo player with the Chicago Symphony.

ranged by guest conductor Donald Hunsberger), and Andrea Gabrieli, along with a new work, *Riffs* by Jeff Tyzik, with Professor of Percussion Michael Burritt as drum-set soloist.

Excerpts from EWE Director Mark Davis Scatterday's tour blog are presented here. For the full blog and lots of photos, visit [www.esm.rochester.edu/ewe/](http://www.esm.rochester.edu/ewe/).

### 12/14/09

**Some thoughts before we leave**

First of all, this has been a phenomenal group; your professionalism, desire, and tal-

ent are unmatched in my book. Don't forget that the music world is not only listening to you, but looks for you to set the bar higher every time the EWE performs.

So, be the professionals you already are. The expectation of the EWE is that this is *not* a student group—it is *the* ensemble that sets a new tone every time it performs through our repertoire standards, tours, and recordings. As you share this experience together this week, remember that it lives not only in the present, but will remain a permanent





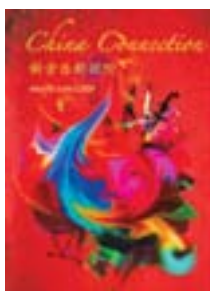
Doctoral student Liu Liu, who led the *China Connection* tour, is shown above with Dean Douglas Lowry. Above right: XingHai Conservatory students rehearse a concert of music for western and traditional Chinese instruments. Below right: Associate Professor of Theory Steve Laitz answers questions from a XingHai student.

## Eastman connects with China

LAST MAY, EIGHT MEMBERS OF THE EASTMAN community met with their Chinese counterparts to foster the promotion of new music written on both sides of the Pacific Ocean. Eastman faculty members have often visited China in the past, and the School recruits there, but this was the first extended tour—and also the first to be arranged by an Eastman student. Doctoral piano student Liu Liu, who led the group from May 25 to June 5, 2009, spent the entire previous year planning the *China Connection*.

Eastman's tour of leading Chinese conservatories in GhangZou, Xi An, and Beijing was co-sponsored by the China Society for People's Friendship Studies.

After initial concerns about quarantines in



the first few days of the trip, the tour soon resumed with a busy agenda of concerts, lectures, master classes, and informal meetings between Eastman and Chinese students. The itinerary included XingHai Conservatory in GuangZou, XiAn Conservatory in XiAn, and two schools in Beijing: China Conservatory and RenMin University Arts College.

Eastman made the *China Connection* in person, and in sound. Joining Liu and Dean Douglas Lowry in this collaborative project were Anne Stevens, doctoral student in percussion; Adrian Sandi, doctoral student in clarinet; and YiXuan Song, master's student in violin. Faculty members were Professor of Flute Bonita Boyd; Douglas Humpherys, chair of the Piano Department; and

Associate Professor of Theory Steven Laitz.

Compositions performed included music by Eastman professors Carlos Sanchez-Gutierrez and David Liptak, current student Jennifer Bellor, and Feng Hsu-Lee (BM '09). Programs combined contemporary Western and Chinese music, and even traditional Chinese and Western instruments. This was a discovery for the Chinese audiences, who, as Liu Liu explains, seldom get the chance to hear contemporary Western classical music.

"The purpose of *China Connection* is for students, especially young musicians, to experience the first-hand musical impact of cross-cultural dialogue, and at the same time, to spread or strengthen their international influence," says Liu. She is working on plans for another *China Connection* trip in late 2010—this time to feature contemporary orchestral music.

## “Come to my garden . . .”

Last November's Eastman Opera Theatre production transported audiences from Kilbourn Hall to colonial India and Victorian Yorkshire, England. The Broadway musical *The Secret Garden*, based on the popular novel by Frances Hodgson Burnett, has a moving story and a beautiful, often operatic score by author Marsha Norman and composer Lucy Simon.

The staging by Johnathon Pape, Eastman's assistant director of opera, tried to capture the mystery and magic of nature: the show's frequent scene changes were indicated by changing video images on three separate screens. *The Secret Garden*'s student chamber orchestra was led by guest musical director Stephen Sulich.



## A semester of great guest artists, from baroque to big band

AS ALWAYS, EASTMAN WAS AN IMPORTANT stop for visiting performers and scholars this fall. Our distinguished visitors included:

**September:** British baroque violinist **Elizabeth Wallfisch** gave a master class on performance practice on September 26. Tony Award-winning Broadway actress **Judy Kaye**, in town for a run of *Souvenir* at Geva Theatre, gave a master class on musical theater singing with her husband, David Green, on September 29.

**October:** Two quartets visited Eastman for performances and master classes: new-music champions the **JACK Quartet** (comprising ESM alumni **John Pickford Richards** BM '02, MM '04; **Ari Streisfeld** (BM '05); **Christopher Otto** BM '06, and **Kevin McFarland** BM '04) on October 16, sponsored by the Institute for Music Leadership; and the **Pacifica Quartet**, following up its October 25 Kilbourn Series concert.

**November** brought master-class visits from two pianists of note, Swiss-born **Gilles Vonsattel** (November 11) and International Bach Competition winner **Sean Duggan** (November 13), and from the British cellist **Steven Isserlis** (December 8).

**December:** Eastman paid an 80th-birthday tribute to one of the grand old men of big-band jazz, trombonist and composer **Bob Brookmeyer**, with an Eastman Theater tribute on December 2 featuring the New Jazz Ensemble directed by Dave Rivello. Shortly thereafter, on December 8, violinist **Leila Josefowicz** and pianist **John Novacek** gave a Kilbourn Series recital, then separate master classes.

**Jonathan Lo**, student of **Steven Doane**, learns the subtleties of the *Allemande* and *Gigue* from Bach's *Sixth Suite* with master cellist **Steven Isserlis**.





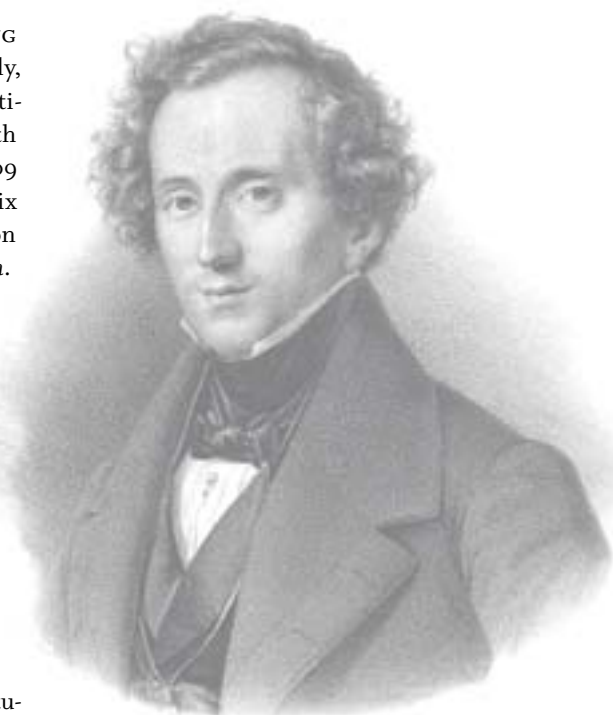
# Mendelssohn and more: a felicitous fall for Eastman's organ department

AFTER PREVIOUS FESTIVALS CELEBRATING Bach, Buxtehude, and Renaissance Italy, last fall's Eastman Rochester Organ Festival marched boldly forward into the 19th century. EROI's contribution to the 2009 observances of the bicentennial of Felix Mendelssohn's birth was a conference on *Mendelssohn and the Contrapuntal Tradition*.

Guests included the leading Mendelssohn scholar R. Larry Todd of Duke University, and musical highlights included a recital by David Higgs, Hans Davidsson, and William Porter recreating Mendelssohn's own 1840 Leipzig concert of music of J. S. Bach, which helped revive interest in Bach's organ music. This recital was on a very appropriate instrument, similar to the North German instruments Mendelssohn (and Bach) knew and played.

Eastman School of Music faculty and students were the featured performers in concerts recorded in Rochester last February and aired this past fall on *Pipedreams*, the nationally syndicated public radio program hosted by Michael Barone. Professors Davidsson, Higgs, and Porter were joined by ESM organ students on *Pipedreams Live!*, the "on the road" portion of the popular organ music series spotlighting extraordinary instruments and superb musicianship in venues around the United States. *Pipedreams* came to Rochester through a collaboration of Eastman, local public broadcasting station WXXI, the Rochester Theater Organ Society, and the Rochester chapter of the American Guild of Organists.

Said Organ Department Chair David Higgs: "One of the primary goals of the Eastman Rochester Organ Initiative is to make Rochester a global center for organ performance, research, building, and preservation. Having *Pipedreams* in Rochester underscored the significance of what is happening here, including the recent installations of this area's newest organs in Christ Church and Sacred Heart Cathedral."



Felix Mendelssohn

Late in the year, Eastman's organ department got a Christmas present from the *New York Times*: a feature article in the December 22 Science section about the Craighead-Saunders Organ, researched last summer and fall by free-lance writer Guy Gugliotta. The article quotes Higgs, Davidsson, and organ builder Munetaka Yokota, who was a "key player" in the building of the Craighead-Saunders organ, and goes into considerable detail about the instrument's construction. To read the article, visit [www.nytimes.com/2009/12/22/science/22organ](http://www.nytimes.com/2009/12/22/science/22organ).

EROI already has plans in the works for the next three years of festivals at Eastman. The theme of EROI 2010 is *Pedaling through Time*, showcasing ESM's pedal piano, pedal clavichord, and harmonium, and also featuring a recital by Notre-Dame Cathedral organist Olivier Latty. For 2011, EROI joins with the AGO Committee on Professional Education for the theme of Improvisation. And in 2012, EROI will be presented in partnership with the American Bach Society.



# Remembering two late, great Eastman visitors

THE DEATH OF THE GREAT SPANISH PIANIST Alicia de Larrocha in September 2009 was a reminder of her recent visit to Eastman in October 2003, giving four master classes and offering her insights into the repertoire she knew best: the virtuoso piano music of Albéniz, Granados, and other Spanish composers, which she described as “poetic ... but never sentimental.” Shortly after de Larrocha’s death, another recent ESM guest, pianist Stephen Hough, described her as “a completely unique artist, with a unique sound and a unique career.”

Michael Steinberg, who died in July 2009, was a master of a nearly vanished art, the writing of informed, engaging program notes on classical music. The German-born Steinberg, who left Nazi Germany as a boy on the famous Kindertransport, was music critic of the *Boston Globe* from 1964 to 1976, then the Boston Symphony’s program annotator, a service he later dispatched with great distinction in San Francisco, Minneapolis, and New York. Steinberg’s program essays are collected in *The Symphony*, *The Concerto*,



The great Alicia de Larrocha is shown here in a photo from one of her 2003 master classes, with then-senior Greg deTurck (BM '04). Michael Steinberg (below), an expert writer on music and other subjects, visited Eastman on several occasions in the 1970s.

and *Choral Masterworks* (Oxford University Press).

Steinberg visited Eastman several times in the 1970s, for lectures on Thomas Mann and Shostakovich—and a memorable encounter with Howard Hanson. “I can attest to Hanson’s sense of humor,” Steinberg wrote in *The Symphony*. “Early in my time as a music critic, I referred to his *Romantic Symphony* as ‘Sibelian slush.’ Some five or six years later I met Hanson



for the first time at an international music critics’ symposium at Eastman. Hanson ... had something individual and appropriate to say to each of the ... participants. When he came to me, he told the ‘Sibelian slush’ story. Then, after a beautifully timed silence, he added, ‘Of course Mr. Steinberg was quite wrong. [Applause.] It is my *Nordic Symphony* that is ‘Sibelian slush.’”

## In Memoriam

### 1930s

**Marjorie H. Byerly**  
(BM '39), April 2009  
**Carroll C. Geiger**  
(BM '33, MM '40)  
**Marie Haskins**  
(BM '34), July 2009  
**Marie Schleber**  
(BM '39), January 2010

### 1940s

**Mary Andrews**  
(BM '47), January 2010

**Meriam Teichner Cantor**  
(BM '48), August 2009  
**T. Nadine Derby**  
(MM '46), November 2009  
**Helen L. Fjerstad**  
(MA '49), January 2010  
**Frances Guenther**  
(BM '41), January 2010  
**Elizabeth Hewitt**  
(BM '43), November 2009  
**John C. Madden**  
(BM '49, MM '50),  
October 2009  
**Marion E. Miller**  
(MM '47), May 2007

**Mary Piller**  
(BM '47), May 2009  
**Robert E. Restemyer**  
(BM '49, MM '50), January 2010  
**George Seltzer**  
(BM '48, MM '49, DMA '56),  
November 2009

### 1950s

**Margaret H. Caulfield**  
(MM '58), December 2008  
**Donald Coley**  
(BM '55, MM '57), May 2009  
**Harriet Ann Storaker**  
(MM '54), December 2009

**Jane Wakefield**  
**Carmichael Everitt**  
(BM '59), November 2009  
**Larry V. Weed**  
(MM '59), May 2008

### 1960s

**Horace Clarence Boyer**  
(MM '64, PhD '73), July 2009  
**Robert H. Palmatier**  
(BM '61), October 2009  
**Richard W. Rodean**  
(BM '62, MM '64), November  
2009



## 1940s

**Marvin Rabin** (MM '48) recently received the Michael St. John Lifetime Achievement Award of the Madison Area Music Awards (MAMAs). Marvin, aged 93, was on hand to accept the honor last spring. The Wisconsin School Music Association has established a library in Marvin Rabin's name to promote research and resources in string and orchestra education, and Eastman has established a Marvin Rabin Archive for his professional papers.

## 1950s

**Joseph B. Carlucci** (DMA '58) recently emerged from retirement to serve as a volunteer consultant in the archival processing area of the main library at Lamar University in Beaumont, TX, where he taught for 19 years and served as Director of Graduate Music Studies. His new duties include the compiling, sorting, arranging, and preserving of Fine Arts collections donated to the library, particularly music. Joseph is conductor Emeritus of The Symphony of Southeast Texas.

**Doris Gazda** (BM '55) was one of 24 alumni of Pennsylvania State University honored for outstanding professional accomplishments and given the lifelong title of alumni fellow. She received a master's degree in music education from Penn State in 1958, and has had a long career as a performer and in the area of string pedagogy, presenting at national conferences and writing for young string musicians.

**Ann (Myers) Patrick Green** (BM '57, MM '59) recently released *Ann Patrick Green Plays the Classics*, a CD including favorite pieces by Chopin and Rachmaninoff and Beethoven's "Moonlight" Sonata, as well as Gershwin's *Rhapsody in Blue* arranged for solo piano.

2009 has been a busy year for composer **Katherine Hoover** (BM '59): *Shoes*, for 2 clarinets and piano, was given its premiere by Stanley and Naomi Drucker, with Marilyn Sherman-Lehman, pianist, at the Park Avenue United Methodist Church in New York. On June 6,

## Send your news!

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

**Fax:** 585-274-1089

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

We reserve the right to edit submissions for clarity and length. The deadline for the Summer 2010 issue of *Notes* is May 20, 2010.

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

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



Arlene Cohen Stein (front row, in yellow blouse) with several ESM alumni in Spokane, Washington—see Arlene's entry at right.



The ASTA Conference in Atlanta in March 2009 was the venue of a mini-reunion for alumni from the class of '69 from all corners of the U.S. and the world. From left: Joel Moerschel ('70), cellist from Boston; Joan Paltenstein ('69), violinist from Philadelphia; Kathryn Hoffer ('69), violinist from Anchorage; Donald McInnes; Vivien Goh ('69), violinist from Singapore; Janice McDivitt ('69), cellist from Tucson.

*Dream Dances* was performed by pianist Miriam Conti on a recital presented by the Leschetitzky Association at New York's Tenri Hall. On July 20, *Passacaglia & Romp* for

two pianos was premiered by Yohann Ripert & Yidin Niu at Pianofest in Southampton, NY. The National Flute Convention in New York (August 13–16) featured nine works

by Katherine, including a new work, *Mountain and Mesa*, premiered by Mimi Stillman and Jeremy Gill. On October 8, *Journey* was premiered by bassoonist **Peter Kolkay** (MM '00) and pianist **Alexandra Nguyen** (MM '00) in Panama City. *Journey* was commissioned by a consortium of 31 bassoonists, led by Peter. And on October 17, *The Word in Flower*, commissioned by MTNA, was premiered at Eastman by faculty members mezzo-soprano **Katherine Ciesinski**, flutist **Bonita Boyd** (BM '71), and guitarist **Nicholas Goluses**.

**John Glenn Paton's** (MM '59) edition of *26 Italian Songs and Arias* (Alfred Publishing Company) has been translated into Chinese and published in Shanghai.

**Arlene Cohen Stein** (BM '57, MM '70) and her husband Harry recently attended the Bar Mitzvah of their grandson David in Spokane, WA. Once again, Arlene met with alumni who spent several lively hours recollecting experiences with ESM professors. Arlene says, "We couldn't resist taking another photo, but this time with two new faces." (See photo at left.) From left to right, we see **Jeanne Bourgeois** (DMA '09), **Verne Windham** (BM '68—see 1960s), Arlene proudly displaying her ESM 50th reunion medallion, **Bruce Bodden** (BM '86), principal flute, Spokane Symphony Orchestra, **Gail Coffee** (BM '61), now enjoying retirement from SSO, **Steve Radcliffe** (ESM '82–'84), freelance pianist, and **Angela Tucci Burr** (BM '64), whose entire career was spent as a librarian at St. George's School in Spokane. Arlene defies retirement by frequent engagements as a chamber music pianist and visiting author speaking about her three books, including *My Eye of the Apple*, a poignant collection of letters recalling life at Eastman during the 1950s. She frequently quotes a statement made at the bottom of a Yamaha grand piano advertisement, once clipped from a newspaper and now framed and sitting on her piano: *Long after the toys of childhood are gone, the gift of music remains.*

## 1960s

**Lee Burswold** (PhD '63) is emeritus professor of music at North Park

University, and gives lecture-recitals on ragtime piano, early jazz, the music of George and Ira Gershwin, and songs of the 1940s. He is also a prolific composer of string music for young players: forthcoming from Latham Lorenz are *Kids' Counterpoint*, *Five Intermediate Violin and Piano Duos*, and *Intermediate String Trios*.

**Don Helling** (BM '60) and **Elaine Killion Helling** (BM '61) are the resident band (Talk of the Town) at City Island Recreation Center in Daytona Beach FL, playing for the weekly ballroom dance for the past seven years. They also play for private parties, entertain regularly at five area nursing homes, and provide music for their church.

**Warwick Lister's** (MM '63) *Amico: The Life of Giovanni Battista Viotti* was published in July 2009 by Oxford University Press (USA). Warwick, who lives in Florence, Italy, adds: "This is the first full scale biography in English of Viotti, who was arguably the most influential violinist who ever lived."

**Max Stern** (BM '69) spent 2008-2009 on sabbatical as composer-in-residence at Kansas State University. He gave guest lectures and a master class on his *Songs of Ascent*, which was made into a KSTV special by Robert Crowe on the relation between composition and performance. *Songs of Ascent* was broadcast on the Los Angeles County Museum of Art series *Sundays Live 2008*, performed by Friedrich Edelmann, bassoon, and Rebecca Rust, cello. The American Society for Jewish Music presented his *Piano Quartet from the East* on June 7 in New York. Max also lectured on his upcoming book *Bible and Music* at the University of Southern California and the University of Colorado at Boulder. (See "Alumni on CD," p. 25.)

**James Undercofler** (BM '67 and former dean of the Eastman School) recently accepted a full professorship in arts administration at Drexel University (PA), where he'll also develop an institute exploring new models for cultural organizations. Jim was president of the Philadelphia Orchestra from August 2006 to January 2009.

**Verne Windham** (BM '68) still performs on the French horn, and



Elaine Killion Helling (BM '61) and Don Helling (BM '60)



Michael Beattie (BM '83)

also keeps extremely busy as director of Spokane (WA) Public Radio and conductor of the Spokane Youth Orchestra.

## 1970s

On July 1, 2009, **Donald Boomgaarden** (MA '79. PhD '85) began his tenure as Dean of the College of Music and Fine Arts at Loyola University New Orleans, after serving five years as assistant vice president for academic affairs at Loyola College in Maryland. Donald has had an extensive career as a composer, pianist, choral conductor, and liturgical musician; he is also a noted historian of 18th-century opera,

musical aesthetics, and harmonic theory, and the author of *Musical Thought in Eighteenth-Century Britain and Germany*.

On the weekend of October 31, 2009, the Carolina Master Chorale, under the direction of Tim Koch and accompanied by Andrew Fowler, premiered two major choral works by composer **Michael Isaacson** (PhD '79): *Seven Deadly Sins*, with a poetic text by Nicholas Gordon, and *An American Hallel*, narrated by Mitch Laurance. The performances took place in and around Myrtle Beach, SC. On December 5 at Lincoln Center's Museum of Biblical Art, the Allstar String Quartet performed Michael's clarinet and quartet work *The Shul in My Right Mind*.

**Louis Karchin** (BM '73) conducted the debut concert of the Orchestra of the League of Composers/ISCM last June at New York's Miller Theater, in a program of music by Britten, Stravinsky, Carter, Charles Wuorinen, and Julia Wolfe. For more information on this newly formed orchestra, visit [www.leagueofcomposers.org](http://www.leagueofcomposers.org).

**Jessica Suchy-Pilalis** (MM '79, MA '82), professor of music theory and harp and chair of the Department of Theory, History, and Composition at the Crane School of Music, SUNY-Potsdam, presented a lecture on the 18th-century harpist Madame

Delaval at the American Harp Society Summer Institute Revival of the Early Masters, held in Salt Lake City and Provo, UT. Her "The Mysterious Madame Delaval—Part I" appears in the most recent *American Harp Journal*, and she has rewritten the entry on Madame Delaval for the next update of *Grove Music Online*. Jessica's Byzantine chant composition, *The Order of Service for the Lesser Sanctification of Water*, has been published by Antyka Press.

## 1980s

**Michael Beattie** (BM '83) made a critically acclaimed debut at Glimmerglass Opera in the summer of 2009, conducting Purcell's *Dido and Aeneas*. Michael is Associate Conductor of Boston's Emmanuel Music, where he has conducted over a hundred of the cantatas of J. S. Bach, as well as Handel's *Ariodante* and Bach's *St. John Passion*. He currently resides in Cambridge, MA.

**Gene Dobbs Bradford** (BM '89) was interviewed by *St. Louis Business Journal* in May 2009. Gene has been executive director of Jazz St. Louis for a decade, and before that was production manager for the St. Louis Symphony. And he still plays blues on harmonica and double bass (his ESM instrument).

**Paul Brantley** (MM '88) was a composer's fellow at The MacDowell Colony in Peterborough, NH during July and August 2009. While there he completed the first draft of his chamber cello concerto, *The Royal Revolver*, and completed *Brünhilde's Peroration*, for mezzo-soprano, flute, cello, and piano. In November, Paul was artist-in-residence at The Conservatoire Angoulême, with concerts there and in Nice. Five new titles by Paul were recently published by Bill Holab Music.

It's been a busy year for **Bill Cunliffe** (MM '81), associate professor of music at CSU Fullerton. This spring, he appeared at the Village Vanguard in New York City, with the Vanguard Jazz Orchestra, and made his NYC debut as a leader with his Blues and the Abstract Truth, Take 2 ensemble at the Jazz Standard. In March, he performed Gershwin's *Rhapsody in Blue* with the Rio Hondo Symphony



# Eastman alumni on CD

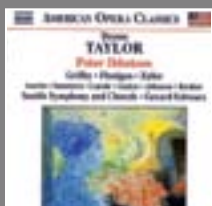


Prolific jazz composer and drummer **John Hollenbeck** (BM '90, MM '91) recently released *Eternal Interlude* (Sunnyside; see [www.johnhollenbeck.com](http://www.johnhollenbeck.com)), which showcases a 20-plus-piece big band in six of John's original compositions, "working through charts that are filled with imagination, exhaustive discipline, and touching on themes of spirituality and humanity," in the words of *All About Jazz* reviewer Mark Turner. *Eternal Interlude* recently received a Grammy nod as "Best Large Ensemble Recording."



The Canadian Brass, including founding member **Chuck Daellenbach** (BM '66, MA '68, PhD '71) on tuba, have a new CD out on their own

label: *Echo*—*The Glory of Gabrieli* (Opening Day 7380), a program of Venetian antiphonal music from the Renaissance and Baroque periods by Samuel Scheidt and Giovanni Gabrieli, plus a suite from Monteverdi's *Orfeo* ([www.ArkivMusic.com](http://www.ArkivMusic.com)).



**Deems Taylor** (1885–1966) is mainly known today as the narrator of Walt Disney's *Fantasia*, but he was a leading American composer and music

critic (with an Eastman connection: he received an honorary degree from the School in the 1940s, and Howard Hanson led a Mercury recording of his orchestral suite *Through the Looking-Glass* in the 1950s). Taylor's opera *Peter Ibbetson* was produced at the Met in 1931, but has seldom been done since. Naxos 8.669016-17 features a 1999 con-

cert performance of *Peter Ibbetson* conducted by Gerard Schwarz and featuring tenor **Anthony Dean Griffey** (MM '03) in the title role. Griffey, who won two 2006 Grammys, took home another on January 31 for his participation in the San Francisco Symphony recording of Mahler's Symphony No. 8, voted Classical Album of the Year.



**Renée Fleming** (MM '83) recently released two high-profile projects. A DVD of a Munich Opera production of Richard Strauss' *Der Rosenkavalier* presents Renée in one of her signature roles, the Marschallin, with a cast including Sophie Koch, Diana Damrau, and Jonas Kaufmann (Decca 1343109), conducted

by Christian Thielemann. The soprano's latest CD, *Verismo* (Decca 1327902), shows her prowess in arias familiar and un- by Puccini, Mascagni, Catalani, Leoncavallo, Zandonai, and Giordano—including arias from *La Bohème* by Puccini and Leoncavallo. *Verismo* won a 2009 Grammy for Best Classical Vocal Performance.



Flutist **Robert Willoughby** (BM '42) just released *Revelations*, a collection of live performances from Oberlin College between 1965

and 1972. The unusual program includes solo and chamber music by Messiaen, Honegger, Gerhard, Carter, Musgrave, Wuorinen, and Irving Fine. In several selections, Robert is joined by oboist/English hornist *Wayne*

*Rapier* (BM '54). *Pan: The Flute Magazine* described it as "music-making of the highest order from a player who thinks deeply about the works he is playing" (Boston Records BRI071CD; [www.bostonrecords.com](http://www.bostonrecords.com)).



*Prophet or King* for voices and instruments, the featured work on a new CD (CDI Ltd., MS 13) of music by **Max Stern** (BM '69), is the result

of a commission and premier performance at the international conference *Spiritual Authority: Struggles over Cultural Power in Jewish Thought*, held at Ben-Gurion University of the Negev in May 2007. For more news from Max, see p. 24.



Two Eastman piano alumni, **Nathaniel May** (MM '01) and **Thomas Rosenkranz** (DMA '07), are among the musicians on *Pseudosynthesis*

(Albany TROY 1094), a collection of music by composer Brian Hulse, who teaches at the College of William and Mary. *Fanfare* praised the CD's "quicksilver grace" and "beautiful performances."



**Bill Blossom** (BM '69), who was recently in Singapore as a member of the New York Philharmonic, recently produced a CD of new music for

double bass, with music written by Jon Deak, Ron Wasserman, Alvin Brehm, and John Mooney. Bill was joined by the members of the Cicada Chamber Players and pianist Kazuko Mayumi on this recording.



Eastman-born and -bred new music ensemble **Alarm Will Sound** has become a popular fixture on the concert scene. One of their recent

Carnegie Hall concerts resulted in a new, major-label album, *a/rhythmia* (Nonesuch 467708), which was greeted with five stars by *Audiophile Audition* and as “joyous and raucous” by the *Times* (UK). The program of music explores the concept of arhythmia: “want of rhythm or irregularity, specifically of the pulse,” from Josquin to Birtwistle and Nancarrow (the CD includes instrumental arrangements of two of Nancarrow’s fiendishly complicated player piano etudes).



Soprano **Ursula Kleinecke-Boyer** (MM '94) and pianist **Maria Pérez-Goodman** (BM '90) recently released *Songs of Lee Hoiby* on Albany Records

(TROY 1102). This recording features two complete collections by the famous American opera composer: *Thirteen Songs for High Voice and Piano* and *Songs for Leontyne*. For more news from Ursula, see p. 27.



**Josh Rutner** (BM '03), “saxophonist and one-sixth of The Respect Sextet,” founded in 2001 at ESM, sends *Notes* word of the group’s

most recent CD: *Sirius Respect: The Respect Sextet Play the Music of Sun Ra and Stockhausen* (Mode/Avant records). *Exclaim Magazine* wrote, “common musical ground is created with beautiful, re-imagined orchestrations.... A rich listening experience that is bound to invite repeated listening.” The album also received favorable reviews in *The Wire* and in *Dusted Magazine*, as well as a brief (yet potent) mention in *Newsweek*. Besides Josh, the members of Respect include **James Hirschfeld** (BM '03), **Eli Asher** (MM '02), **Red (Stephen) Wierenga** (BM '02),

**Malcolm Kirby** (BM '02), and **Ted Poor** (BM '03). **Garrett Michaelson** (BM '02) is Respect’s “trumpeting member emeritus,” in Josh’s words.



The latest CD by **Marina Lomazov** (BM '93, DMA '00) comprises the piano music of the Soviet/Russian composer Rodion Shchedrin (Centaur 2991), best-known in the USA as the arranger of the *Carmen Ballet* from Bizet’s opera, for strings and percussion. The program includes an early piano sonata, numerous short works, and selections from Shchedrin’s ballet *The Little Hump-Backed Horse*.



Violist **Juliet White-Smith**’s CD debut is *Fashionably Late* (Centaur 2982). Juliet (DMA '98), who teaches at the University of Northern

Colorado, includes the Sonata by **George Walker** (PhD '56), Maurice Gardner’s *Tricinium* and Suite for Violin and Viola, and Michael Colgrass’s *Variations for Four Drums and Viola*—three of the four works in world premiere recordings. For more information visit [www.julietwhite-smith.com](http://www.julietwhite-smith.com).



*Short Stories: American Music for Saxophone Quartet*, a new release from the Ancia Saxophone Quartet (Naxos 8.559616), includes

stylistically diverse music by Charles Ives, Jennifer Higdon—and two composers with Eastman connections: *July* (1995) by **Michael Torke** (MM '81) and *Picasso Cubed* by former Eastman JCM professor **Fred Sturm** (MM '84), who also did the arrangement of Jelly Roll Morton’s *Black Bottom Stomp* for sax quartet recorded here. Ancia includes three ESM alums: **Matthew Sintchak** (MM '92, soprano sax), **Joan Hutton** (alto), and **David Milne** (DMA '00, tenor).



Pianist, singer, and songwriter **Anna Dagmar (Johnson)** (BM '00) just released her third full-length album, *Let the Waves Come in Threes*. The

12 songs include contributions by several ESM alumni: violist **Beth Meyers** (BM '00), violinist **Caleb Burhans** (BM '03), bassist **Kaveh Rastegar** (BM '01), saxophonist **Michael McGinnis** (MM '97), and trumpeter **Shane Endsley** (BM '97). Anna celebrated the CD release with a 30-city tour; it was featured on 100 radio stations nationwide and stayed in the Top 20 for six weeks on the Roots Music Report Folk Category. For more information on Anna and her music, visit [www.annadagmar.com](http://www.annadagmar.com).



**John Mahoney**’s (MM '78) new holiday CD, *Christmas Joy*, includes all your favorites: “Joy to the World,” “Silent Night,” “Santa Claus

is Coming to Town,” and lots more. John, who teaches at Loyola University New Orleans, notes, “This album evolved over the years while playing gigs during the Christmas season. It was a pleasure to record this CD with the fine musicians who regularly grace the bandstand when this band performs in New Orleans.” See [www.mahoneybigband.com](http://www.mahoneybigband.com) for more information.

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

Check “Alumni Notes” for additional CD releases not mentioned here.



Orchestra conducted by CSUF colleague Kimo Furumoto. *The Tomb of Marquis Yi*, for 33 flutes, piano, bass and drums, was premiered in August at the National Flute Convention. Bill is completing a book of piano arrangements of jazz standards for Alfred Music, to be released early in 2010. Bill's album *The Resonance Big Band* (Resonance Records) features a number of his arrangements, including a 2009 Grammy Award-winning "West Side Story" Medley. He composed the music for the feature film *Split Ends*, directed by Dorothy Lyman (*The Nanny*), shown at the Director's Guild in Hollywood on September 11.

**Ann M. Lamoureux** (BM '81) has presented students in recitals in Dartmouth and Tiverton, RI. She is approaching her 15th year as Minister of Music at St. Peter's Church, Padanaram, MA. She enjoys teaching at Symphony Music Shop in Dartmouth, at home, and at the JPB Studios in Swansea, Ma. She is also active in the Massachusetts Music Teachers' Association. Her mother, Dr. Lillian Lamoureux, President Emerita of the New Bedford Symphony Orchestra, recently celebrated 30 years with the orchestra.

The Lower Manhattan Cultural Council presented the electro-acoustic work *Walk in My Shoes* by **Eleanor Sandresky** (MM '84) on November 8. *Walk in My Shoes* is a "sonic autobiography and photo essay for solo piano" tracing Eleanor's southern family roots through field recordings made in a sojourn through the south, processed and then triggered through a computer and live sensor system that she wore and manipulated while performing.

Soprano **Elizabeth (Betsy) Blades Skinner** (MM '84, DMA '93) is serving on the voice faculty of the University of Denver for the 2009–2010 academic year. She has been active as a performer, teacher, and music director, and on August 22 gave a French song recital, *Chansons et Mélodies*, with pianist Margie Patterson.

## 1990s

Soprano **Elizabeth Calleo** (MM '96) performed the role of Anne Trulove



**Vivien Goh** (BM '69) and **Douglas Cleveland** (BM '90)

in Stravinsky's *The Rake's Progress* in late November and early December at Théâtre de l'Athénée and Théâtre St. Quentin-en-Yvelines in Paris.

**Douglas Cleveland** (BM '90) performed on the Klais organ at Victoria Concert Hall in Singapore on September 1, 2009. Douglas' recital was presented by the Singapore chapter of the American Guild of Organists. The photo (above) shows **Vivien Goh** (BM '69, who sent the picture) and Douglas under the organ pipes.

**Peggy Dettwiler** (MM '91), is Director of Choral Activities at Mansfield (PA) University. In July 2008, her Concert Choir won the Championship in the Gospel and Spiritual Category, and placed second among 36 choirs in the Mixed Youth Choir Category at the 2008 World Choir Games in Graz, Austria. In 2006, they performed by invitation at the Inaugural Conference of the National Collegiate Choral Organization in San Antonio, Texas, and were invited to return for the third convention of the NCCO, held at Yale University in November 2009.

**Stacey [Miller] DiPaolo** (BM '97, MM '99) was recently appointed to the faculty of Oklahoma City University, and also serves as Principal Clarinet of the Oklahoma City Philharmonic.

**Daniel Florio** (MM '91) writes, "I'm in my 14th season as a percussionist with the Dallas Symphony Orchestra. For this, the 2009-2010 season, I've



**Ursula Kleinecke-Boyer** (MM '94) and husband **Peter Boyer**.

been appointed Interim Principal Percussionist."

**Ursula Kleinecke-Boyer** (MM '94) tells us: "In addition to my work as performer, I maintain an active teaching schedule as Adjunct Professor of Voice at Pomona College (Claremont, CA) and Claremont Graduate University, as well as in my private studio ([www.UrsulaMaria.com](http://www.UrsulaMaria.com)). On a more personal note, I just celebrated my first anniversary with my husband, Grammy-nominated composer Peter Boyer. We share a very happy and musical life together at our home in Altadena, California. I am including a photo of our joyful wedding in July 2008." (See "Alumni on CD," p. 26.)

**Marina Lomazov** (BM '93, DMA '00) and **Joseph Rackers** (MM '01, DMA '05), who are on the faculties of the Burgos International Music Festival, the Southeastern Piano Festival, and the University of South Carolina School of Music, were recently named Steinway Artists, one of only a handful of pianist couples to be recognized in this way. Joseph made his Chicago solo debut in 2009 on the Dame Myra Hess Concert Series broadcast on WFMT, and has performed and given master classes in China, Germany, and throughout the United States. Marina has been featured for the past two seasons on the "Keys to the Future" concert series in New York, and the *New York Times* noted her virtuosity and wit. She served on the jury for the 2008 Hilton Head International Piano

Competition, and performed with several American orchestras. (See "Alumni on CD," p. 26.)

**Frank Martignetti** (BM '99) married Martha Elizabeth Fleming on September 5, 2009, in New Haven, CT. Eastman alumni at the wedding included **Richard Henebry** (BM '06), **Donna Yoo** '07, **Jocelyn Crawford Carr** '06, **Daniel Pendley** '06, **Alexis Zingale**, student 1994–1996, the bride and groom, **Liane Grasso** '99, **John Orfe** '98, **Katherine (Slepecki) Popovic** '99, and **Milovan Popovic** (River Campus '98). Martha is a free-lance hornist trained at the University of Cincinnati's College-Conservatory of Music and the Yale School of Music. They will continue to live in Connecticut, where Frank is a high school music teacher, adjunct faculty and choral director at the University of Bridgeport, an active church musician, and Artistic Director of the Mystic River Chorale.

2009 was the bicentennial of Joseph Haydn's death—which made it a busy year of **Geza Rhomberg** (MM '93), the manager of the Austrian-Hungarian Haydn Orchestra. The orchestra celebrated the Haydn Jubilee (not to mention Mendelssohn's 200th birthday) throughout Europe, with concerts in Madrid, Vienna, Switzerland, Germany, Asia and elsewhere, including performances of Haydn's *Die Schöpfung* and *Il Ritorno di Tobia*.

Violinist **Marc Thayer** (BM '93, MM '95), was hired to direct and develop the String Orchestra and String Chamber Ensemble Program at St. Louis University in addition to teaching violin. He continues as Vice President for Education and Community Partnerships with the Saint Louis Symphony Orchestra, Artistic Producer with the St. Croix Landmarks Society, US Virgin Islands, and a faculty member in Iraq and Lebanon with American Voices.

## 2000s

Last September, **Jeffrey Barker** (BM '06) was appointed Principal Flute in the Boise Philharmonic.

**Emily Shewan Britton** (MM '08) won second place, university divi-



Br. Jonathan Ryan (MM '06)

sion, in the 2009 International Horn Competition of the Americas.

**Casey Molino Dunn** (MM '08) played a featured role in *Souvenir*, a play by Stephen Temperley based on Jenkins' life, in August at the New Hope (PA) Arts Center. Casey played the role of Cosme McMoon, real-life accompanist to the fabulous soprano Florence Foster Jenkins in the 1940s. (*Souvenir's* Broadway leading lady, Judy Kaye, played the role at Rochester's Geva Theatre in September, and visited Eastman for a master class in musical theater singing—see "School News," p. 20.)

Violinist **Renée-Paule Gauthier** (MM '00) writes, "I have been in Calgary, Alberta, for a little more than a month now, and I am really enjoying my new post as Acting Assistant Concertmaster with the Calgary Philharmonic Orchestra. I am also excited to announce some more recent news. In September 2009 I participated in the tri-annual Canada Council for the Arts Musical Instrument Bank Competition and, as one of the top prizewinners, was granted a three-year loan of the c. 1700 Taft Stradivarius violin."

**Maria Harrold** (BM '03) is principal horn of the Florida Grand Opera Orchestra.

**Jeffrey Jacob Meyer** (BM '04) and Mary Elizabeth Thompson were married on July 11, 2009 in Florence, SC. Jeffrey is finishing his DMA in tuba performance from the Cleveland

Institute of Music, and is currently employed by the Department of Veterans Affairs in Topeka, KS.

**Jonathan Michie** (BM '06) made his Lincoln Center debut on October 24, singing Bach's cantata *Ich habe genug* with Musica Sacra under Kent Tritle. Jonathan's upcoming gigs include recitals in New York, Saratoga, San Antonio, Fort Lauderdale, and Miami, as well as performances of *Carmen*, *Lucia di Lammermoor*, and *Il Barbiere di Siviglia* with Florida Grand Opera.

**Br. Jonathan Ryan**, SJC (MM '06) won First Prize and the LeTourneau Prize in the Jordan International Organ Competition in Columbus, GA on September 25. The First Prize includes a cash award of \$30,000 and concert management with Karen McFarlane Artists (US) and OrganPromotion (Europe). The LeTourneau Prize, given for the best performance of newly commissioned work for organ and percussion ensemble. Br. Jonathan has appeared on several recordings with the parish's choirs as a soloist and accompanist, and has concertized as a solo organist throughout the Eastern and Midwestern United States and France.

Mezzo-soprano **Faith Sherman** (BM '03) made her European debut with the English National Opera in July 2009, as the Pilgrim in Kaija Saariaho's *L'Amour de Loin*. London critics called her performance "sensational" and "superb". Faith's newest recording is Wolf Trap's recently released *Volpone* by John Musto, which features her in the role of Erminella. This recording was nominated for a 2009 "Best Opera Performance" Grammy ([www.faithsherman.com](http://www.faithsherman.com)).

The stark, forceful music of the Russian composer Galina Ustvolskaya (1919–2006) was the subject of a Composer Portraits concert presented by Fifth House Ensemble in November at New York's Miller Theater. Fifth House members include **Melissa Ngan Snoza** (BM '02) and **Eric Snoza** (BM '01). The *New York Times* called Fifth House's performances "played with enough conviction, authority, and finesse to bring out the defiant dignity and nobility in Ustvolskaya's truculent creations."

**Samuel Adler**, Professor Emeritus of Composition, was recently named recipient of the Juilliard School's William Schuman Scholar's Chair for 2009–2010. This chair, named after the famous American composer and long-time president of the Juilliard School, is awarded to an artist and educator who has made significant contributions to the intellectual and artistic life of the Juilliard community.

Professor **Jonathan Dunsby**, chair of the theory department, was elected president of the Music Theory Society of New York State in June 2009. Jonathan will serve as president of the 150-member MTSNYS from 2009–2011.

Eastman's appointments for the 2009–2010 academic year included **Robert Hasegawa**, assistant professor of music theory, and **Lisa Jakelski**, assistant professor of musicology. **Jan Opalach** joined Eastman's full-time voice faculty after a year-long appointment during 2008–2009. **Frank Huang**, who

joined Eastman in the fall as assistant professor of violin and first violinist of the Ying Quartet, will leave at the end of 2009–2010 year to accept a post as concertmaster of the Houston Symphony Orchestra.

**Carlos Sanchez-Gutierrez**, associate professor of composition, is the recipient of a Bogliasco Foundation Fellowship and an Aaron Copland Fellowship. He is working on a new piece for the eighth blackbird ensemble, commissioned by the Fromm Foundation and scheduled for a May 2010 premiere at New York's Look and Listen Festival.

Professor of Horn **W. Peter Kurau** was a featured performer at the 2009 Round Top Festival (TX) early last summer. Peter performed in a program of French chamber music.

Well-traveled Professor of Piano **Nelita True** performed, adjudicated, and gave a lecture and master classes at the MusiQuest Festival in Pune, India, from September 16–20, 2009.

## STUDENT NOTES

Senior **Jenny Lawless** took part in a guest residency at the Chautauqua Institution's Summer Music School from August 3–6, 2009, led by part-time Associate Professor of Percussion **Bill Cahn**. Jenny took the seven-week program with student percussionists from the University of Indiana, University of Michigan, and from Costa Rica, which included daily improvisation, performing with the student orchestra, and a final recital.

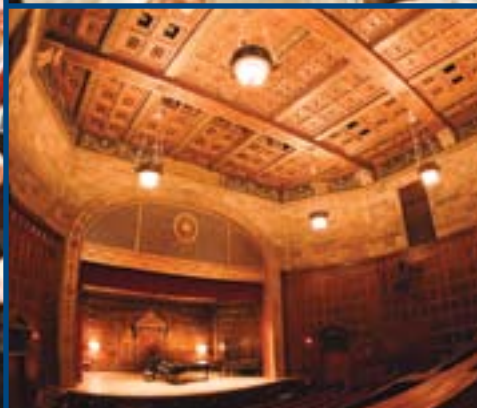
**Daria Rabotkina**, doctoral student of Natalya Antonova and one of Eastman's Liberace Scholars, recently released a solo CD on the CAG (Concert Artists Guild) label, pairing Tchaikovsky's rarely-played *Grand Sonata in G, Op. 37*, with Prokofiev's *Ten Pieces from "Romeo and Juliet"*. Visit [www.concertartists.org](http://www.concertartists.org) or [www.dariarabotkina.com](http://www.dariarabotkina.com) for more information.

The Fischhoff Award-winning members of the **Red Line Saxophone Quartet** (**Brandon Kies**, **Gai**

**Qun**, **Quinn Lewis**, and **Douglas O'Connor**) got a high-level compliment after performing recently with noted soloist Branford Marsalis (brother of Wynton). In an interview in the Rochester *Democrat and Chronicle*, Marsalis called his performance with Red Line "a nice humbling moment," adding: "Man, those guys can play."

**Michael Unger**, a doctoral student of David Higgs, recently released a solo organ CD (Naxos 8.572246), consisting of music by Buxtehude, J.S. Bach, Litaize, Widor, and Messiaen. Last summer Michael won First Prizes in the American Guild of Organists Competition and in the International Organ Competition Musashino-Tokyo, and in June 2009 he won Second Prize and Audience Prize in the Schnitger Competition (Alkmaar, the Netherlands). As a result of winning the Schnitger Competition, Michael was invited to compete in Germany's Silbermann Competition in 2011.





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## EWE triumphant on tour

In mid-December, immediately after the end of the fall semester, director Mark Davis Scatterday led the Eastman Wind Ensemble on a brief but very significant tour of the Midwest. The tour included concerts at the University of Michigan, Ann Arbor (the EWE is shown in rehearsal on the stage of UM's Hill Auditorium), and the Midwest Clinic in Chicago; both appearances were very well-attended and spectacularly well received. For more information on the tour, see "School News," p. 18.