

NOTES



WINTER 2011

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



NOTES

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FROM THE DEAN

New music, new styles, and a new era

THE NEW EASTMAN EAST WING WAS COMPLETED IN DECEMBER OF 2010, AND dedicated in a six-day festival we called “The New Eastman Evolution.” This issue of *Notes* shares with you some of the highlights of this ground-breaking project, one of the many “signal” moments in the rich history of the Eastman School of Music.

For members of the Eastman family who have yet to see it, suffice it to say, it is dramatic. Aesthetically and acoustically brilliant, the project’s completion nevertheless means more than us just meeting critical space needs. It is a symbol of a new era at Eastman as it leads the way into the music of the 21st century.

In our art form, there is a temptation to echo a popular press that routinely decries the slippage of music in the eyes and ears of a fickle public. I would argue quite the opposite: this may be one of the most exciting moments in all of music history. But it is only exciting if one accepts the notion that every art form throughout recorded history evolves, and evolves constantly. Music, and the context within which it is presented, adapts not just to popular cultural trends, but as a function of its own constant improvisation. So many of the positions that Eastman has staked over the years serve up remarkable examples of innovative thinking, feeling and music making—of not merely responding to trends, but establishing new trends altogether.



Douglas Lowry

For example, prior to the 1950’s, there was no such thing as a “wind ensemble movement” in America.

Eastman’s own Frederick Fennell blazed this trail, cajoling America’s most prominent composers to write for this ensemble, and tirelessly promoting its artistic viability. Today, many, if not most, of our greatest music schools have robust wind ensemble programs, and an exploding repertoire of new and exciting work in this domain. Interestingly, many “Eastman” initiatives like this came about independent of market trends. They were inspired by, simply, a new artistic vision.

Eastman has begun to transform the world of music as we speak. Groups like Alarm Will Sound and Break of Reality create an exotic brew of musical eclecticism, firm artistic foundation, and engaging theater, enthusing new audiences in a broad spectrum of musical experiences. We anticipate an intensified infusion of media into the music world, created with the tools of a rich Eastman musical tradition and discipline that does not choose between the intellectual and the “emotional,” but intensifies the artistic experience by virtue of these vital elements being pushed to new limits.

Our Eastman students and alumni over and over furnish us with so much evidence of a new music, and, yes, even a new music economy.

This is the spirit we call The New Eastman Evolution.

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



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ON THE COVER: For his painting of Eastman's new wing, Rochester artist Kurt Pakan followed Dean Lowry's vision of "a minimalist, graphic/abstract rendition of the new wing transitioning to the grand traditional building, with an obvious emphasis on the new. The colors were to be warm, like a southwestern landscape."

Actually, all the rooms in Eastman's beautiful new East Wing are finished and open for business—including a new orchestra-sized rehearsal room.

Vision fulfilled

After nearly 90 years, George Eastman's original plan for his music school was finally realized, as the new East Wing opened late last year to great acclaim and impressed audiences.


The essential drama of music

Dean Douglas Lowry on innovation, engagement, and the music of two great composers

What is entrepreneurship?

In his new book, Eastman professor Ramon Ricker reveals that if you're a musician, Diversity = Longevity.

BRIEF NOTES



■ **Renée Fleming's** schedule for 2011 has already included a Carnegie Hall recital and a Metropolitan Opera run of Rossini's *Armida*, but the Grammy-winning soprano (MM '83) also visited her alma mater for a February 20 concert with the Eastman Philharmonia under Neil Varon. Fleming's return to Eastman could honestly be called gala, but the concert also had a serious purpose: to raise funds for the new Renée Fleming Endowed Scholarship Fund for Eastman voice and opera students. For more information on the Fund, contact Eastman's Office of Advancement at 585-274-1040 or development@esm.rochester.edu.



■ Professor of Musicology **Patrick Macey** put on a detective's cap to solve the riddle behind *Antequam comedam*, a song by the 16th-century French composer Jean Mouton. While researching the work of another Renaissance master, Josquin des Prez, Patrick came across this song by Mouton and noted that its tenor part did not fit the other four voices. The clue that solved it: the composer's instruction to the singers "to be foolish when

time or context demand" – meaning, in this case, to not sing the last word (or note) of each line, thus creating a harmonious sound. The Mouton/Macey *Antequam comedam* was performed in November by Rochester's Musica Spei.



■ **Polyphonic on Campus** is Polyphonic.org, the orchestra musicians' website begun by Eastman's Institute for Music Leadership, gone to college. The new feature, begun on November 1, gives a forum to 12 students or young professional musicians, who post bi-weekly video blogs on the pleasures and perils of their profession. To watch, visit www.polyphonic.org/oncampus.



Alan Pierson

■ Two Eastman alumni have been announced for high-level New York City musical posts. **Ayden Adler** (MA '97, DMA '99) was recently named Executive Director of the Orpheus Chamber Orchestra, following positions with orchestras in Rochester, Atlanta, and Philadelphia. And conductor **Alan Pierson** (DMA '06), director of Alarm Will Sound since its Eastman origins, was just appointed Artistic Director of the Brooklyn Philharmonic. Both orchestras have begun exciting initiatives: Orpheus' Project 440 is a commission competition for young composers with audiences deciding the winners, and the Brooklyn Philharmonic will be partnering with community organizations to produce live music events.



Ayden Adler



Michael Burritt

2011 Highlights

February 20, 2011

- Soprano Renée Fleming (MM '83) in concert with Eastman Philharmonia, to benefit Eastman's Renée Fleming Endowed Scholarship Fund for voice and opera students

March 21–25, 2011

Women in Music Festival

- Celebrating the contributions of women in all aspects of music, with the premiere of *Exultet Terra* by WIM composer-in-residence Hilary Tann

March 31–April 3, 2011

- Eastman Opera Theatre presents Massenet's *Manon*

April 28, 2011

- Eastman at the Kennedy Center: featuring the Eastman Percussion Ensemble, Michael Burritt, director

June 27–August 5

Summer at Eastman 2011

- Collegiate courses, Community Music School courses, performance institutes and much more! Visit www.esm.rochester.edu/summer

August 11–14

- Conference of the Society for Music Perception and Cognition



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VISION FULFILLED

*Eastman is enriched by a magnificent new wing –
and a beautiful new recital hall*

By Jamal Rossi

THE COMPLETION OF THE EASTMAN THEATRE renovation and construction of the Eastman East Wing fulfill two great dreams: George Eastman's original vision of having the Eastman School of Music and Eastman Theatre occupy the entire area bordered by Gibbs Street, Main Street, Swan Street, and Barrett Place, and four decades of planning by members of the Eastman community for an addition to the School of Music. As early as the 1970s, members of the Eastman School of Music faculty and administration considered the possibility of building an addition on the lot formerly occupied by a four-story apartment building, including a new recital hall. Feasibility

studies were conducted, plans were considered, but none came to fruition. A number of key events occurred during the past decade that enabled this dream to become a reality.

The first important element was the decision by the leaders of the Eastman School of Music, the University of Rochester, and the Rochester Philharmonic Orchestra to partner together to address improvements to the Eastman Theatre. While the Theatre has always been visually stunning, it had serious acoustical shortcomings as a concert venue. Improving the acoustics, reducing the seating capacity in the hall, and adding modern patron amenities created the framework for the renovation parameters. The leaders and members of the RPO were full and valuable partners in this venture.

The second critical element was the funding secured by our New York State Assembly delegation. With the leadership of Assemblymen David Gantt and Joseph Morelle, with the support of Assemblywoman Susan John and Assemblyman David Koon,

The impressive new East Wing façade on East Main Street. Preceding page: A balcony view of the Hatch Recital Hall stage.

and with the commitment of Assembly Speaker Sheldon Silver, we received an initial grant of \$8 million that allowed us to begin the renovation of the Eastman Theatre. A second award of \$5 million, also secured by our Assembly delegation and supported by Speaker Silver, enabled the project to include the addition of the Eastman East Wing. We are most grateful for their leadership and support.

The third element was the enthusiastic and generous support of many partners including the Eastman Kodak Company, The Davenport-Hatch Foundation, the Louis S. & Molly B. Wolk Foundation, the Wegman Family Charitable Foundation, and numerous individual patrons led by Eastman alumna Betty Strassenburgh (BM '52). This project is a success thanks to the commitment and generosity of so many friends and partners whose names will be on permanent display in the Wolk Atrium.

Finally, and most importantly, was the unyielding support and leadership provided by University of Rochester President Joel Seligman and the University Board of Trustees. From his very first encounter with this project, President Seligman embraced the Eastman Theatre renovation and Eastman School of Music ex-

pansion as vitally important to the University, and to downtown Rochester. Quite simply, none of the aforementioned elements would have been achieved without President Seligman's personal and active involvement and the tremendous support of the Board of Trustees.

With the completion of this project, future generations of Eastman School of Music students will perform recitals in the remarkable new Hatch Recital Hall, rehearse in a fantastic rehearsal hall, and give ensemble performances in a world-class concert hall: the newly-renovated Kodak Hall at Eastman Theatre. The breathtaking Wolk Atrium provides an entry lobby that rivals those of the great concert halls in the world, as it helps to set the tone for the countless remarkable performances that will surely occur in these concert venues in the decades ahead. And true to George Eastman's vision, these facilities will continue to contribute to "the enrichment of community life" for the citizens of Rochester. *Meliora!*

► *Jamal J. Rossi is executive associate dean of the Eastman School of Music*



SCHOOL OF MUSIC



Left: The Festival Week culminated in a Chamber Music Marathon: Schubert, Mendelssohn, and many more resounded in Hatch Hall, performed by Eastman students and faculty and Rochester Philharmonic Orchestra musicians. Right: Hatch Hall is not just beautiful, it's smart: fully wired for recording and for Internet2 presentations like this real-time exchange between horn students at Eastman (with professor W. Peter Kurau) and faculty members of the Oslo Conservatory.



Eastman's guests during Festival Week included former director Robert Freeman, pianists Garrick Ohlsson and Jeremy Denk, composer Oliver Knussen, and cellist Steven Isserlis, shown here in a master class with Dan Ketter.

Teamwork, teaching, and “a community treasure”

By Doug Lowry

ON OCTOBER 13, 2010, IN THE NEW EASTMAN EAST WING, we dedicated the *Blue and Gold Chandelier* by famed artist Dale Chihuly. This magnificent work, nearly 20 feet high and weighing almost 3,000 pounds, hangs from the apex of a skylight overlooking the spectacular new Wolk Atrium.

This is a symbolic place, a threshold through which one steps from the storied Eastman legacy into the new, which is dramatized by the grandeur and sweep of Chihuly's creation.

As Jamal Rossi so poignantly states in his accompanying message, the Eastman Theatre Renovation and Expansion Project completes George Eastman's original vision for his theatre and music school that he built in 1922.

Projects of this magnitude command enormous attention, vision, energy. To bring such a project to fruition, in a manner consistent with the high standards of the Eastman School, called for a bold, gifted team: senior leadership at the University of Rochester (a visionary President, Joel Seligman, and a Board of Trustees that courageously backed this project from start to finish), Eastman leadership (especially Jamal Rossi, who advanced the highest standards and values of the Eastman School), architects, acoustical consultants, project managers, the construction company, faculty, staff, and others.

United in this effort were our community partners, in particular the Rochester Philharmonic, who worked with us to manifest a vision that would extend beyond the Swan, Main and Gibbs Street borders. Although the wonderful new facilities will benefit Eastman, the RPO and our patrons and performing partners, Eastman happens to be the axle in the wheel of Rochester's cultural life. So we imagined this project as a community treasure.

When we planned the six-day festival that officially opened the new Eastman East Wing to the public, we called it the “New Eastman Evolution.” We sought to broadcast loud and clear that this was not only a new era at Eastman, but also a new era for the community. And this happens to be one of our constant themes at Eastman: engagement. The arts are essential to our civilization if and when they reach out to their communities and invite them into the larger story. Art, to survive and to have impact, must effect a constant and willing symbiosis between audience and artist.



Dean Lowry on the staircase of Wolk Atrium: “Eastman is the axle in the wheel of Rochester's cultural life.”

Important in this equation, of course, is an essential teaching component. There is sometimes a tendency to view the artistic experience as merely a staged event. Yet art may be one of our most powerful *teachers*. Listening to a stunning performance of great music is an act of being transformed by a special form of knowledge. That is what we do at Eastman: we are artist *teachers*. This function may be one of the most important and vital messages of our completed project.

This is a proud moment for the Eastman School of Music. For those alumni who have yet to see our most recent achievement, please consider this your personal invitation. You will not be disappointed.

We thank the many devoted and generous supporters who stepped forward to join us as “production partners” in this venture.

Welcome to the New Eastman Evolution.



Wolk Atrium shines under the light of a Dale Chihuly chandelier. The massive but whimsical blue-and-gold glass sculpture was created in Seattle, delivered to Rochester, and reassembled by hand.



Members of the Davenport-Hatch Foundation board gather around a portrait of Augustus T. Hatch—the Hatch Recital Hall’s namesake—during the hall’s opening celebration.

A Gala Dedication Concert in Kodak Hall on December 10 included the Eastman Wind Ensemble playing Bach, the Philharmonia playing Richard Strauss’s *Don Juan*, and the Eastman-Rochester Chorus performing Stravinsky’s magisterial *Symphony of Psalms*.





Symphony No. 2

1 *c minor - funeral march*
with a proud and serious character through

Allegro maestoso. Mit durchaus ernstem und feierlichem Ausdruck.

The Essential Dr

1. 2. Flöte
3. Flöte (Piccolo) *(im 2. Satz)*

2. Oboe

3. Oboe (engl. Horn.)

1. 2. 3. Clarinette in B.
(3. nimmt zuweilen Bassclar. in B.)

1. 2. Clarinette in F

1. 2. Fagott

Engl. Horn.



Pick your pathos—and your drama: Gustav Mahler (above) and Richard Strauss (right) “were difficult, irascible, irrational. But ... they engaged.”

Dean Douglas Lowry delivered the Eastman School of Music’s 2010 Convocation speech, *Music is Theater, Theater is Music*, on September 2, 2010 in Kilbourn Hall. In this excerpt, Dean Lowry offers his thoughts on “the essential drama of music,” with help from two great musical predecessors.

By Douglas Lowry

Over the summer, I was, for some strange reason I can’t explain, drawn to listen to and study again the Mahler Second Symphony, plus a number of Richard Strauss tone poems. I was at the time also reading a volume of Mahler-Strauss letters. Mahler and Strauss were alleged rivals, but as I read their correspondence, I was struck by their frequent and vigorous promotion of each other’s work, and the envy each had for one another’s gifts.

Mahler, for example, was envious of the way in which Strauss scores seemed to roll right out of the orchestra, even in first rehearsals. This frustrated Mahler, who, when he was preparing first performances of his own symphonies, agonized about how he *and* his music seemed to be stretched out on the rack in order to get it right. Strauss was, of course, a remarkably fluid orchestrator; for him, it wasn’t a question of just knowing the ranges of the instruments, but knowing intimately their technique and their authentic voice.

Mahler, an excellent orchestrator himself, was a pick-your-pathos kind of composer. Cutting huge swaths through music’s late-Romantic history, he plumbed deeply into the psychological and spiritual, his music bearing all the earmarks of titanic struggle.

Strauss was, we are told, a bit more aloof than Mahler, and very difficult to read. And he frequently needed the operatic stage to achieve his finest drama. He in turn was dumbstruck by Mahler’s ability to ignite immense musical pyrotechnics for the orchestra alone.

Differences aside, drama is nevertheless the pivotal intersection. Strauss and Mahler shared a common aspiration, which was to probe, via concert music or opera, the deep dimensions of human experience in more than abstract referential ways. Strauss’ courage in mounting a work as controversial as *Salome* was, to be sure, a shrewd career move, with subject matter—ample gore and blood in the form of the decapitation of John the Baptist, and a *Salome* bearing traits of disturbed sexuality and even necrophilia—that would surely infuriate many a tender

Salomè.

Die Bühne stellt eine grosse Terrasse im Palast des Herodes, die an den Bankettsaal stösst, dar. Einige Soldaten lehnen sich über die Brüstung. Rechts eine mächtige Treppe, links im Hintergrunde eine alte Cisterne mit einer Einfassung aus grüner Bronze. Der Mond scheint sehr hell.

Erste Scene.

Richard Strauss, Op.54.

Ziemlich fliessendes Zeitmass.

ama of Music

sensibility. In spite of its lurid cruelty, *Salome* stripped human nature down to its barest essentials, paradoxes included.

The evolution of not just opposites but paradoxes fuels so much of our greatest art, which interestingly characterizes it as uniquely *human* art. (Mahler worked tirelessly to mount this work in Vienna, but his censors prevailed.)

Similarly, Mahler's "Resurrection" Symphony is extraordinarily complex, its mercurial surges and surreal ending catapulting both listener and musician into some indescribable dimension that seems to expose deeply held and misunderstood spiritual secrets.

There was a common theme here in Mahler and Strauss. Both wanted to grip their audience, be it through the macabre of *Salome* or the overwhelming pathos of the "Resurrection" Symphony. In both composers, the musical means had to be dramatically authentic, devoid of superficiality, brutally honest. Furthermore, Mahler and Strauss were paragons of dramatic innovation. They were also *engagers*. Difficult, irascible, irrational, call them what you may, but they locked on.

And so it is music's dramatic promise that gathers us here today to inaugurate a new academic year. For our students, we feel your sense of anxiety about this new chapter. I suppose it is difficult for our faculty members—at least it is for me—to recall those first few days as a student of music in a place like this. At that stage in my life I didn't know what my musical dream was, much less a dominant seventh chord. But I do remember being utterly awed at all this music before me. It was like walking into a cathedral in Vienna or Prague and feeling overwhelmed by the Mahler-like density of light and sound, hoping I could gain some guidance in grasping its meaning.

You're going to be extraordinarily busy. Amidst the bustle, it will be easy to forget the basic, inspiring pleasure and purpose of music, and to appreciate the unique gift we have of being in this profession. To be here today, to hear and make music in this way—that alone is so, so special. Amidst such frenzy, though, it's also easy to under-estimate the value of solitude, repose and contemplation.

Discover your own dramatic authenticity. Innovate, and engage. And remember to occasionally seek some deep, quiet space.



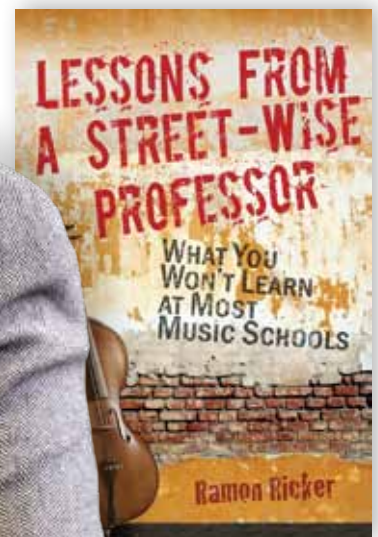
EASTMAN ONLINE The full text of Dean Lowry's 2010 Convocation speech is available at www.esm.rochester.edu/experience/convocation10.php

What is entrepreneurship and why should we care?

AN EXCERPT FROM
Lessons from a Street-Wise Professor

By Ramon Ricker

Ramon Ricker (DMA '73) has been a full-time Eastman faculty member since 1972, and has been a clarinetist and bass clarinetist with the Rochester Philharmonic Orchestra since 1974. He is Director of the Institute for Music Leadership and Professor of Saxophone, and has been instrumental in shaping Eastman's Arts Leadership curriculum. He is also editor-in-chief of Polyphonic.org. Ray has written many compositions and arrangements, as well as several books on jazz improvisation and saxophone technique. *Lessons from a Street-Wise Professor: What You Won't Learn at Most Music Schools* is the most recent; here we present one of the chapters.



YOU HAVE PROBABLY NOTICED THAT THE WORD “entrepreneur” is seen in print and heard in conversations more and more lately. I just Googled it (that word seems to be a verb nowadays) and found nearly 39 million entries. And as I quickly scanned the first three or four pages, I observed that each entry talked

mostly about starting a business. So what does the subject of entrepreneurship, being entrepreneurial or being an entrepreneur, have to do with us? We’re musicians. We’re artists. We play music because we love it. That’s true, but we also like to eat and to sleep in a bed at night.

The truth is that musicians, in general, are very entrepreneurial. We have to be, because very few of us can rely on just one type of activity to put enough bread on the table. We may play in an orchestra, but we also might teach at home or at a local school or university. We may repair, refurbish or even make instruments. Some of us play freelance gigs, or compose, arrange and publish music. And others may have “day gigs” (read: side businesses) outside of music as tax preparers or realtors—you name it. As musicians we usually put together several income streams to create our careers. The good news is that by doing this we craft a career around our strengths and interests—something that is unique to us. Here are some observations.

Be prepared for a career that must evolve

Now that I’m in my sixties I have the advantage of being able to look back and see how my own career has made certain turns—all for the better, I might add. But when I graduated from college I had no idea

LESSON
Build your career around “you.”

that someday I would be teaching at a prestigious music school like Eastman or playing in a respected orchestra like the Rochester Philharmonic. We all must evolve with opportunities that present themselves to us and adapt to challenges that face us. Change is good. Learn to embrace it. It keeps us interested and non-complacent. It’s impossible for us to know what “the next big thing” will be, but if we have a solid musical foundation and a healthy dose of curiosity, we will be able to take that step into something that may not be so immediately comfortable or familiar. Just as music itself is constantly changing and evolving, the business side of music does so, too. In both cases, musicians must adapt or become irrelevant.

Breadth/Depth

Relevance, regardless of your profession, depends heavily upon the expertise you command. For a musician, if you have a broad knowledge of music, are comfortable playing in a wide variety of styles and know

LESSON
Adapt, be flexible, and accept change.

something about music history and theory, you’ll have the breadth. Now comes the depth part. You have to have expertise and high proficiency in the areas of your concentration. You have to be competitive with others who are doing the same kind of work that you do. In down-to-earth terms, you have to be unbelievably good at what you do. Importantly, as your career develops and the

years pass, it’s critical that you keep expanding in both your musical breadth and depth. Be a life-long student, and the chances of keeping your edge—ergo, your relevance—increase tenfold.

Musicians are already owners

Corporations spend lots of time and money trying to get their employees to feel like they are stakeholders in their company. If you’ve ever been a “leader” or the person “in charge,” you know what this

LESSON
Be a life-long student. Continue to expand your musical breadth and depth.

feeling is like. You feel responsible for the success or failure of a project that is under your supervision. The other hired persons may not care at all—“Just give me the check,” they mutter. In contrast, musicians, in general, almost always feel like stakeholders. We are part of, and responsible for, the overall experience. Our playing and reputation is on the line with each performance, and we don’t want to let the rest of the group down by screwing something up. We always want to do our best—that is, when it’s about the music. But in an orchestra, it’s often about non-musical things, to which we often adopt a different attitude. “I just play my instrument. Let management handle that other non-music stuff.” There is some justification for this attitude because we haven’t been trained as marketers or fund-raisers. However, it is undeniable that when musicians feel that they are part of a team, good things can happen. And it may be as simple as smiling at the audience as we take a bow.

It’s a commodity market (a reprise)

It’s worth repeating. By and large musicians operate in a commodity market—something that is more or less the same price in a geographic area. You can drive all over your community looking for

LESSON
Be involved. Have a stakeholder attitude in all that you do.

cheap gas, but it will be within a couple of cents per gallon at most places. It’s the same with milk or eggs. They are virtually the same price no matter what grocery store you go to in your town. In a musical context, if you are called to play in the backup band for a traveling musical act like Josh Groban (just to give an example), the payment will most likely be “scale.” That’s the same pay if you are the concertmaster of your local orchestra or a freshman music-school student. Rising above the “musician as commodity” level is a big lesson to learn. And one way to do that is to be entrepreneurial in a way that will help you achieve a competitive advantage.

You, Inc. (another reprise)

This is also worth repeating. View yourself as a small business—a store with a line of products to sell. Build it one product at a time. Commit to quality, grow slowly and hire the best to teach you what you don’t know. Diversify, be flexible and know the competition. With some hard work you’ll craft a career that is fulfilling and unique to you.



All smiles at the Handler Scholarship announcement on February 1 (left to right): University president Joel Seligman; River Campus students Amy Roth and Aaron Roth; and two of Eastman's Handler Scholars, Michael Fuller and Alejandro López-Samamé.

Handler Scholarship fund is increased to \$25 million

ON FEBRUARY 1, UNIVERSITY TRUSTEE RICH Handler and his wife, Martha, announced their intention to make a gift of \$20 million that will raise their total giving to \$25 million—the largest contribution to student scholarship in University of Rochester history. The additional gift will provide substantial support to the Alan and Jane Handler Scholarship Fund. The fund was established in 2007 by Rich and Martha with a grant totaling \$5 million and is named in honor of Rich's parents.

Student recipients are known as the Alan and Jane Handler Scholars and are selected on the basis of outstanding scholarship potential, financial need because of underprivileged backgrounds, and outstanding potential to be future leaders. Each student receives a scholarship that covers all University expenses, including tuition and fees, room, board, and books. Handler

Scholars receive awards annually throughout their undergraduate years at the University, as long as they demonstrate adequate academic performance.

"Martha and I increased our scholarship program to \$25 million because we were so pleased that the University of Rochester did such an excellent job of selecting amazing students, who through no fault of their own are truly in need," Handler said.

"There is never a perfect or easy time to make a significant charitable gift, but the University has embraced our passion to help extremely qualified future leaders who have already overcome huge odds. These young men and women just need a little help before they set out to make the world a better place. We are honored to be part of this process and look forward to participating in this significantly expanded program," Rich Handler added.

Richard Handler is a Class of 1983 graduate, Chairman and CEO of Jefferies & Company, and a University Trustee. The Handlers are members of the George Eastman Circle, the University's leadership annual giving society.

"Rich and Martha Handler have made a truly visionary gift," said University President Joel Seligman. "Their generosity will make it possible for deserving students to attend the University for generations to come. And coming at a time when families are still feeling the effects of the financial downturn, this significant augmentation of their original commitment is especially timely. We are profoundly grateful."

The Handlers' \$25 million fund is the largest dedicated to scholarships in the University's history. Ten Rochester undergraduates—seven from the College and three from the Eastman School of Music—have



benefited from the Handler Fund since its inception in 2007. Eastman's three Handler Scholars are:

- **Viacheslav Kiseev**, a double major in piano and Financial Economics, currently on leave;
- **Michael Fuller**, a junior double bass major;
- **Alejandro López-Samamé**, a sophomore trumpet major

Eastman Dean Douglas Lowry said: "This gift is especially meaningful for the Eastman students who are designated as Handler Scholars, a select group that exemplifies, first and foremost, high musical standards, but dynamic intellectual ones as well. These are the artist leaders of tomorrow, who might not be able to receive an Eastman and Rochester education without significant assistance."

► Material for this article was provided by Sharon Dickman (UR Communications), Helene Snihur (Eastman Communications), and Mary Ellen Nugent (Eastman Financial Aid Office).

Honoring "a unique, musical treasure"

JOHN CELENTANO, WHO DIED IN 2009 AT THE age of 96, was honored by past and present Eastman faculty members and alumni with a memorial concert in Kilbourn Hall on September 12, 2010. Celentano taught violin and chamber music at Eastman for 35 years, also serving as String Department chair. As Distinguished Professor Emeritus of Chamber Music, he remained active as a chamber music coach after his retirement in 1981.

Bringing together the performers and the program for this memorial concert were Peter Salaff, head of the String Chamber Program at the Cleveland Institute of Music and violinist in the Cleveland Quartet, in residence at Eastman in the 1970s and 1980s; and pianist Barry Snyder, who has taught at Eastman for 40 years.

Salaff recalled, "I had the joy of sharing a teaching studio with Mr. Celentano. He was always there when I had a musical or pedagogical question. His guidance was a profound part of my life, as I'm sure it was to other students and colleagues."

"John Celentano represented the finest in musical intent and mentoring," said Snyder.

"His sincere humanity permeated not only his performances, but also his teaching. He was unique and a musical treasure of the Eastman School."

Participating in the musical tribute were Eastman's Charles Castleman, violin; Carol Rodland, viola; George Taylor, viola; James VanDemark, double bass; Janet Ying (BM '92), violin; and David Ying (DMA '92), cello. They were joined by David Abbott (DMA '95), associate professor of piano at Albion College; violinist Darwyn Apple of the St. Louis Symphony Orchestra; Bradford Gowen (BM '68, MM '69), chair of the piano division at the University of Maryland School of Music; Barbara Haffner (BM '63), assistant principal cellist of the Lyric Opera of Chicago Orchestra and principal cellist of the Chicago Philharmonic Orchestra; and cellist Marc Johnson (BM '68), who performed with the Vermeer Quartet for 35 years.

Besides music by Dvořák, Haydn, Mendelssohn, Fauré, and Brahms, the program included a 1958 recording of the Eastman String Quartet (which included Celentano) performing the Adagio of Schubert's Quintet in C Major.



John Celentano plays on at Eastman in his Cominsky Promenade portrait.



The Doctor is in the house: Douglas Lowry, new honorary degree recipient Ron Carter, Joel Seligman, and Edmund A. Hajim ('58), chairman, University of Rochester Board of Trustees, on the Kilbourn Hall stage.

Alumni Weekend 2010: The gifts of Eastman



Eastman Weekend entertainment included a presentation by graduate student Igor Lipinski, who demonstrated his skills as a magician and as musician—doing elaborate card tricks while playing Bach on the piano.

AS USUAL, EASTMAN WEEKEND 2010 OFFERED an array of interesting activities for alumni, families, and friends—along with plenty of time for meeting and socializing. Highlighting the weekend of October 15–17 was an appearance by the great jazz bassist Ron Carter (BM '59), who received an honorary doctorate, performed with his quartet, gave a master class, joined in an informal public conversation with Eastman Dean Douglas Lowry, and celebrated along with other 50-year members of the Eastman Classes of 1959 and 1960. (The classes of 1984 and 1985 celebrated 25 years.)

Former students enjoyed the work of current students and faculty members in a Friday night prism-style concert called *The Gift of Music: The Rhythm of Life*, with soloists and ensembles ranging all over Kodak Hall at

Eastman Theatre, from stage to boxes to the middle of the audience. Alumni also had a chance to explore Kodak Hall, as well as the School's magnificent new East Wing, on a tour.

The weekend also included a commemoration of the 25th anniversary of Eastman's Early Childhood Music Program, founded by Donna Brink Fox in 1984 and still going strong; Neil Varon leading the Eastman Philharmonia in *Pictures at an Exhibition*, preceded by a gala dinner; presentations on careers and entrepreneurship; organ recitals at the Memorial Art Gallery; and chamber recitals by Eastman students in Ciminelli Lounge.

ON THE WEB To see the Eastman Weekend 2010 Facebook page, visit www.esm.rochester.edu/alumni/weekend/.

Eastman faculty and students request more summer!

By Ruth Cahn

WITH ROCHESTER'S PERSISTENT SNOWFALL in early December, I was approached with many requests to bring the good weather back. The *It is always summer here* sign that I have had in my office for many years may be the source of these requests!

Summer Session 2010 offered two notable celebrations: Dr. Truman Bullard (PhD '71) completed his 30th year as Visiting Professor in Musicology; and the Community Music School's Music Horizons Program celebrated 25 years of assisting students considering a career in music. All of our summer students enjoyed watching the daily changes to the new Eastman East Wing, and many planned to return to see the final results.

As always, I appreciate the energy, expertise, and devotion of our summer faculty. Our Music Education faculty continued to offer our Summers Only Masters degree, Steve Laitz continued sharing his passion for theory with our students, and our composition faculty deftly handled the large registration in composition. Institutes were offered in Vocal Pedagogy, Viola, Percussion, Trombone, and Orff Schulwerk. William Weinert's Choral Institute delved into Mendelssohn's *Elijah*, with special guest Robert Page. Neil Varon's Summer Conducting Institute presented five of the 10 participants in a final concert with the Rochester Philharmonic Orchestra.

Summer's 34 concerts included the Eastman Faculty Jazz Quartet, Dave Rivello Ensemble, world music with Mitzie Collins, and a "Celebration of Youth" with the winners of the RPO's young artist auditions. The Off Monroe Players presented Gilbert and Sullivan's *Patience*, much to the delight of our young students who were unfamiliar with this repertory. Music Horizons students also heard the U.S. Army Field Band Brass Ensemble, and a discussion of musical careers in the military. For the first time, the Eastman Young Artists International Piano Competition winners appeared in concert with the RPO, of course to many bravos!



Eastman professor James Thompson (pictured) led a collegiate performance institute for trumpeters, along with the Rochester Philharmonic's Doug Prosser and Wes Nance.



A percussion institute led by professor Michael Burritt, with guest teachers including Anders Astrand (pictured), was one of the summer's big hits.

Summer Session 2011 will be my final one as Director (after 11 summers). I look forward to spending more time on my passion for percussion playing, and sharing that passion with my 30 students and four ensembles.

I particularly want to thank Donna Mero, the Summer Program Operations Manager; Gerry Ann Westcott; Ursula Keough; and Dr. Howard Potter, Associate Dean for Community and Continuing Education. I especially applaud all the Eastman staff, whose

hard work made this summer a huge success.

Summer at Eastman 2011's new opportunities include a History of Jazz course during the Xerox Rochester International Jazz Festival, and institutes for saxophone and guitar. Eastman will collaborate with the pre-collegiate programs at the University of Rochester to encourage middle and high school students taking courses at the River Campus to come to Eastman for a half day.

➤ Ruth Cahn is Summer Session Director.



Above: Alyssa Doggett played an abused wife in *To Hell and Back*, Jake Heggie and Gene Scheer's contemporary take on the Persephone myth. Below: Erin Webber (*mit trompete*) and Erin Schmura (listening) in Paul Hindemith's zany *Hin und Zurück*.



Upper-class ladies and romantic rivals: Clair Boiling (in blue) and Clara Nieman (in purple) as two of the leads in Robert Ward's *Roman Fever*.



Opera × 3

LAST NOVEMBER, EASTMAN OPERA THEATRE presented an operatic trifecta—three unusual and very different one-act works—in Kilbourn Hall, under the direction of Steven Daigle and Benton Hess. The triptych, in order, consisted of Paul Hindemith's *Hin und zurück* (*Forward and Backward*), a farce that changes musical and dramatic direction in midstream; *Roman Fever* by Robert Ward (BM '39), based on the famous story by Edith Wharton; and the harrowing *To Hell and Back* (2005) by Jake Heggie, with a libretto by Gene Scheer (MM '81, MM '82). All three operas made imaginative use of minimal scenery, multiple projections, and of course, talented young singers.



Eastman's new green space

THIS FALL EASTMAN UNVEILED A NEWLY-DECORATED Green Room just off the Kilbourn Hall backstage, renamed "Gretchen's Green Room" in memory of Gretchen Snedeker, an Eastman master's student in horn who died in the spring of 2008. Students, faculty members, and guest artists have been enjoying the lovely room since September.

"The Kilbourn Green Room, although quite limited in space, is expected to contain the energies of great preparation, anticipation and, ultimately, celebration," says Gretchen's mother Kathy Snedeker, who designed the room's new look, with all the elements in the hands of local artists at the family's request. "Our intention has been to honor each and every gifted musician in his or her performance journey while celebrating Gretchen's delightful wit, flair for the dramatic, and elegant sense of style."



Gretchen's Green Room was given a completely new look from top to bottom; the elegant new decorations include a photograph of Gretchen herself.

★ 25296	violin tutti(2 po first violin, 1 po second violin)
★ 25363	principal double
★ 25765	Donor Steward Coordinator
★ 25922	Director of Prin and Planned G
★ 25923	Associate Direc Society Giving
★ 26577	Group Sales Manager
★ 26578	Orchestral Librarianship T
★ 26579	Education Train
★ 26580	Administrative Assistant
★ 26581	Director of Orchestras

Looking for a job?

Or upcoming performance opportunities?

Eastman's **Office of Careers and Professional Development** has streamlined its Employment Opportunities Listing (EOL) making your searches even more comprehensive and personalized.

While we will continue to provide easy access to free performing and teaching job links, our primary source for job vacancies and more is *Bridge*: New England Conservatory's online music opportunities database, which includes thousands of job postings in performance, teaching, and conducting, as well as information on grants, festivals, and competitions. It's free for current students and available by paid subscription for alumni.

In addition, EOL includes an online form for posting jobs in Upstate New York.

For more information about these changes, visit us at www.esm.rochester.edu/iml/careers or stop by the Careers Office.





2010 was the fifth birthday of a local organ landmark: Eastman's Italian baroque organ, installed at the Memorial Art Gallery in summer 2005.

EROI 2010: Mettle to the pedal

FOR ITS 2010 FESTIVAL, OCCURRING FROM November 11–14, 2010, the Eastman-Rochester Organ Initiative went *Pedaling Through Time*, focusing on feet. There were papers and presentations aplenty for scholars and performers, and many recitals for everyone to enjoy, starting with the mighty Eastman troika of David Higgs, Hans Davidsson, and William Porter in recital on the Craighead-Saunders Organ at Christ Church. On November 12, Cornell University's David Yearsley had his chance at the Craighead-Saunders Organ, and Joris Verdin of Belgium played music of César Franck on Eastman's own antique French harmonium.

The weekend saw two distinguished visitors in the Ensemble Weser-Renaissance,

the acclaimed and much-recorded early-music ensemble from Bremen, Germany; and organist Olivier Latry of Notre-Dame Cathedral in a recital of French organ masterworks at Sacred Heart Cathedral.

2010 also marked another EROI landmark—the fifth anniversary of the Memorial Art Gallery's Italian Baroque Organ, which was installed in the art gallery's Fountain Court in the summer of 2005 and has been constantly used by Eastman faculty, guests, and students since, offering Rochester many opportunities to hear 18th-century organ music as its composers envisioned it.

ON THE WEB Information on EROI Festival 2010 (and previous EROI Festivals) is available at [/www.esm.rochester.edu/eroi/](http://www.esm.rochester.edu/eroi/).





New music on the road

Last fall, Eastman BroadBand went on the road to New York City and to Mexico, where the contemporary-music ensemble was invited to perform at the Festival Internacional Cervantino from November 3–5 and the National Conservatory of Music in Mexico City on November 7. Along with music by contemporary masters like Crumb, Takemitsu, and Berio, the programs included pieces by Eastman's

Carlos Sanchez-Gutierrez and Ricardo Zohn-Muldoon (co-founders of Eastman BroadBand), as well as Robert Morris and Michael Burritt (who was also a guest percussionist on the tour). They also included a *Fanfare* by Baljinder Sekhon II (BM '08). BroadBand is no stranger to Mexico, having performed previously at the Morelia and Michoacan New Music Festivals. Broadband returns to New York City this May.



Mitch Miller

MITCHELL MILLER (BM '32), KNOWN UNIVERSALLY as Mitch and one of the best-known names in 20th-century American music, died in July 2010 in New York City. Miller began his musical career as an oboist, touring with the George Gershwin Orchestra and performing music by composers ranging from Richard Strauss and Vaughan Williams to his fellow Eastmanite Alec Wilder, but his real place in 20th-century music history was as an A&R director at Columbia Records in the 1940s and 1950s, where he produced records by Frank Sinatra, Tony Bennett, Jo Stafford, Rosemary Clooney, and other iconic mid-century American pop singers. He was also a very vocal opponent of nascent rock-and-roll. In the 1960s, he conquered American TV with his popular *Sing Along with Mitch* series, accompanied by a series of bestselling Columbia LPs of family sing-along favorites.

In the 1990s and 2000s, Miller was a familiar figure at his alma mater, conducting student orchestras on several occasions and engaging in a public Q&A in the Eastman Theatre with then-director James Undercofler. He also returned in 2004 for the grand opening of the Eastman School's Miller Center—which is named not after Mitch Miller, but after his beloved parents.

Robert Palmer

BORN IN SYRACUSE IN 1915, ROBERT PALMER studied at Eastman (BM '38, MM '39) with Bernard Rogers and Howard Hanson, later with Quincy Porter, Aaron Copland, and Roy Harris. While in his 20s and 30s he was acclaimed as an important voice in American music, particularly for his First Piano Quartet (1947), and produced a great variety of chamber, orchestral, and choral music. He established a reputation as one of America's finest teachers of composition during almost four decades at Cornell University (1943–1980), where he founded the doctoral program in music composition. One of his many Cornell students was the Pulitzer Prize-winning Steven Stucky, who remembered Palmer fondly after his death in September, on NewMusicBox.com: “generations of Cornell composers remember his gentle, kind nature, his infallible ear, and his probing intellect ... Fashions come and fashions go, but Palmer's music is ripe for rediscovery.”



Jack Beeson

BEESON, A NOTED AMERICAN COMPOSER AND teacher, was born in 1921 in Muncie, Indiana and died in New York City in June 2010. He studied at Eastman (BM '42, MM '43) and Columbia University, and privately with Béla Bartók. He taught for a half-century at Columbia, and served for decades in organizations that aid American composers.

Beeson, who died in June 2010, was a prolific composer in many genres, but best-known as an opera composer, particularly for *Lizzie Borden* (1965), which was successful at its first performance and was revived to acclaim in the 1990s at the New York City Opera and also televised. In recent years, Albany Records has produced reissues of several Beeson operas on CD, most recently *Captain Jinks of the Horse Marines*. In 2008, Beeson published an autobiography, *How Operas are Created by Composers and Librettists: The Life of Jack Beeson, American Opera Composer*.

Dorothy Payne

DOROTHY KATHERINE PAYNE (BM '56, MM '67, DMA '74) died in March 2010 in her native Cincinnati. In addition to her Eastman degrees, she studied at the Vienna Academy and Accademia de Santa Cecilia, Rome. She taught theory and ear training at Eastman until 1978, where in 1975, she was the first recipient (with David Craighead) of the Eisenhart Teaching Award. In a distinguished academic career, Dorothy Payne taught at Pacific Lutheran University and the University of Texas, chaired the music departments at the University of Connecticut and the University of Arizona, and was former Dean of the School of Music and Distinguished Professor Emerita at the University of South Carolina. Her book *Tonal Harmony: with an Introduction to Twentieth-Century Music*, written with Stefan M. Kostka, has been continuously in print since 1984.

“Dorothy set a high bar in the art of teaching,” says her close friend Marie Rolf, Eastman's dean of graduate studies. “Her remarkable musicianship, superb aural skills, keen sense of humor, sharp wit, and genuine and abiding interest in her students were among the keys to her remarkable pedagogical success ... Motivation was never an issue in Dorothy's classroom; her students jumped through hoops to please her.”

Morris Secon

MORRIS SECON, WHO DIED IN SEPTEMBER 2010, began music lessons on the trumpet as a boy in Philadelphia, but he switched to the

horn at age 13, for which Rochester music lovers and many students are grateful. He studied at Juilliard, then played in the New Orleans and Pittsburgh Symphonies before playing with the Rochester Philharmonic Orchestra from 1944 to 1959 and again from 1969 to 1982, performing all the great solos of the horn repertoire, and pleasing some notoriously hard-to-please conductors.

He taught at the Eastman School from 1950 to 1959. His students include legendary Chicago Symphony horn player Dale Clevenger and current Eastman Professor of horn Peter Kurau, Principal Horn of the Rochester Philharmonic Orchestra. Morris Secon gave well over 1,000 “Magic of Music” programs to grade school children, high school students, senior citizens, the developmentally disabled, and the hospital bedridden, playing horns of brass, bone, and wood, as well as seashells, vacuum cleaner hoses, and hula hoops, and explaining what makes music beautiful with great warmth and charm. He was honored with the Punto Award at the 1997 International Horn Symposium.

Rosa Rio (Elizabeth Raub)

ROSA RIO, THE QUEEN OF THEATRE Organists, died in May 2010 in Florida at the age of 107. As Elizabeth Raub, she was a student at the Eastman School of Music in the early 1920s, where she studied the art of theatre organ playing under John Hammond. After 1928, when Al Jolson said “You ain’t heard nothin’ yet!” in *The Jazz Singer*, silent-movie organists were suddenly out of business, but Rosa Rio remained a practicing musician for eight more decades—in a field where women were rarely encountered. She was busily employed in the then-new worlds of radio and TV, and was dubbed “Queen of the Soaps” for her ability to provide background music for five to seven radio dramas a day. She also had her own NBC radio show, *Rosa Rio Rhythms*. Rosa’s career had a wonderful late boost beginning in 1996, as organist for silent films presentations at the Tampa Theatre’s 1,400-pipe Mighty Wurlitzer Theatre Organ. Her last performance there was as recently as August 30, 2009.

In Memoriam

1920s

Lois Enid Will

(BM '27, MM '35), August 2010

1930s

Paul Warren Allen

(BM '39, MM '55), December 2010

Milka Duncan

(BM '34), October 2010

Helen D. Engleson

(BM '36), December 2010

Helen Jenks

(BM '39), October 2010

Theodore Petersen

(BM '39), November 2010

Helen Doris Buell Stidworthy

(BM '35), October 2010

Nancy Gay Winn

(BM '39), December 2010

1940s

Philip H. Albright

(BM '49, DMA '69), November 2010

Mildred Carruth Duengfelder

(BM '45), December 2010

Frances Guenther

(BM '41), January 2010

Virginia Hiller (BM '43),

June 2010

Doris Johnson Holts

(BM '41), November 2010

Anna S. Husband

(MM '49), October 2010

Helen Lakovsky

(BM '43, MM '46), August 2010

Carl J. Mannle

(BM '41), August 2010

Lenore Marie McKirahan

(BM '48), September 2010

Dorothy Remsen

(BM '41), October 2010

William B. Thatcher

(BM '41), October 2010

1950s

James W. Alexander

(BM '53), August 2010

Charles W. Bolen

(MM '50), July 2010

Richard C. Chase

(BM '50), January 2010

Gerald E. Corey

(BM '56), December 2010

Edward Dematteo

(MM '57), July 2010

Donald M. Everett

(BM '50, MM '51), March 2009

Guy J. Frank

(PhD '58), August 2010

David Floyd Greedy

(MM '58), July 2010

Ruth I. Gustafson

(MM '58), July 2010

Harold Hubert Herbig

(MM '57), November 2010

Julius J. Kovach

(BM '50), December 2010

Harold E. McNiel

(MM '58, DMA '69), July 2010

Aphrodite Mitchell

(MM '57), April 2010

Robert M. Montgomery

(BM '52), October 2010

H. Edward (Ted) Tibbs

(BM '54), September 2010

1960s

Floyd F. Fried

(BM '61), November 2010

Ray E. Luke

(PhD '60), September 2010

Judith M. (Ansel) Thomas

(MS '61), July 2010

Diane L. VanMoos

(x '60), October 2010

1970s

David Ellis Etheridge

(DMA '74), July 2010

Judith Ann Lapple

(BM '75), August 2010

1980s

Arthur G. Ferrillo

(BM '86), June 2010

1940s

Robert Marsteller (BM '40) received a posthumous Lifetime Achievement Award from the International Trombone Association in July 2010. Robert was principal trombonist of the Los Angeles Philharmonic for 25 years, and after retirement from the orchestra became head of the music department at University of Southern California.

Sidney Mear (BM '41, MM '49) and **Elizabeth (Bette) Mear** (BM '43) celebrated their 70th wedding anniversary on September 16, 2010. Sid is professor emeritus of trumpet at Eastman, and retired principal trumpet from the Rochester Philharmonic Orchestra. Bette is a retired music teacher from East Rochester High School and retired Minister of Minister of Music from St. Thomas Episcopal Church. Sid and Bette recently moved back to Rochester and are living at Highlands at Pittsford.

1950s

In July 2010, bassist **Ron Carter** (BM '59) received the Jazzaldia 2010 Prize, given at the long-running Heineken San Sebastian Jazz Festival in honor of a lifetime career in music. The award's previous winners include Phil Woods, Chick Corea, Keith Jarrett, Herbie Hancock, and many others. Ron was a special guest at Eastman Weekend 2010—see back cover and p. 18.

Neil Courtney (BM '54) retired as assistant principal bass of the Philadelphia Orchestra in August 2010, after 48 years with the orchestra, which he joined in 1962 under Eugene Ormandy. Besides playing under most of the world's greatest conductors, Neil has been an active composer and chamber musician, and was also a co-founder of Musicians for Social Responsibility. After playing bass for 68 years, Neil has stated his desire to "renew our vows and redevelop my jazz skills as well as my basic techniques."

James C. Cripps (x '56) performed on the *Best of Jacksonville's Organists* series at Jacoby Symphony Hall in Jacksonville (FL) on February 20.



Sidney Mear (BM '41, MM '49) and Elizabeth (Bette) Mear (BM '43)

1960s

The National Flute Association honored Eastman alumni **Leone Buyse** (BM '68) and **Fenwick Smith** (BM '72) with the organization's highest honor, the Lifetime Achievement Award. They first met at the Eastman School of Music and continued their friendship through their years together at the Boston Symphony Orchestra and subsequent careers. Leone's tenure in Boston included serving as assistant principal flutist of the BSO and principal flutist of the Boston Pops. She also was a member of the San Francisco Symphony and Rochester Philharmonic Orchestra. She is the Joseph and Ida Kirkland Mullen Professor of Flute at Rice University's Shepherd School of Music. Fenwick taught at the New England

Conservatory for 27 years in addition to his long career at the BSO, where he was second flutist from 1978 to 2006 and for years served as assistant principal flute. The awards were presented during the NFA's 38th annual convention in Anaheim, CA. Previous winners of the Lifetime Achievement Award include Jean-Pierre Rampal and James Galway. (See "Alumni on CD/DVD," p. 30.)

Nexus percussion quartet, whose members include **Bill Cahn** (BM '69) and **Bob Becker** (BM '69) presented an unusual concert last May 29 in Woodstock, NY's Kleinert/James Arts Center—a double bill of music by the 1920s xylophone virtuoso George Hamilton Green and a showing of the Japanese silent film *A Page of Madness* (1926), accompanied by an original percussion score by Bill. Nexus returned

to Woodstock in July for a "2010 Woodstock Beat" concert of music by Steve Reich. The group was joined by Reich himself and Eastman-born percussion ensemble So Percussion. Bill gave a guest artist residency at the University of North Carolina at Pembroke from October 11–14, 2010.

Mezzo-soprano **Joyce Castle** (MM '66) celebrated her 40th year in opera in 2010, and the opera world was happy to celebrate with her. *Opera News* published an interview and appreciation of her by William V. Madison in its June 2010 issue, describing her memorable onstage appearances and "her wit, innate theatricality, and dedicated musicianship" in everything from *Götterdämmerung* to *Sweeney Todd* to Poul Ruders' *The Handmaid's Tale*, and including 25 years at the New York City Opera. As a champion of contemporary music, Joyce also had a very busy year, performing in Jake Heggie's *Three Decembers* in Central City, CO this summer, and premiering William Bolcom's *The Hawthorn Tree*, a vocal chamber work written especially for her 40th anniversary season, at the Morgan Library in October with the St. Luke's Chamber Players. (In his program note, Bolcom wrote: "Joyce Castle is one of our time's most incandescent acting singers; she can make you laugh out loud or scare you to death by turns as she wishes.") Among other performances this season, she sang the Marquise in *Daughter of the Regiment* in Kansas City, and the Baroness in Barber's *Vanessa* in Vienna.

1970s

Composer **Michael Isaacson** (PhD '73, '79) was a 2011 Winter Park Institute Scholar at Rollins College (FL). While in residence in February 2011, Michael delivered a paper on the conceptualization in the 1930s of a musical-cultural strategy for the creation of an Israeli state, conduct a composition master class, led a choral arranging seminar, and conducted his Holocaust choral suite *Cradle of Fire*. Michael's fellow Winter Park Institute Scholars include Julian Bond, Tony Kushner, Terry Teachout, and Billy Collins.

Violinist **Rosemary Kimura (Hatch)** (BM '79) joined her husband, illu-



Leone Buyse (BM '68) and Fenwick Smith (BM '72)

sionist and “deceptionist” Richard Hatch, at the University of Southern Utah’s Seussical Carnival in October 2010. The Hatch Academy of Magic and Music, described by the Hatches as “a combination of Hogwarts and Juilliard,” was schedule to open in January 2011 in Logan, UT.

John McKay (MM ’75, DMA ’78), who retired as professor of piano and music history at Gustavus Adolphus College (MN) in 2004, gave his sixth annual concert tour of programs of music by Schumann and Chopin in the fall of 2010. This tour, said John, will be his “final farewell”: “I did want to honor these two wonderful composers of music for the piano with a special program to mark the 200th anniversary of their births.”

Pianist **Diane Mittler-Battipaglia** (DMA ’75) gave many recitals with Lehman College’s (CUNY) Con Brio Ensemble in the 2009–2010 season, with many more scheduled for 2011. In May 2010 she led a Spring Concert with the Lehman College and Community Chorus and Lehman Symphony Orchestra including Dvořák’s Mass in D. (See also “Alumni on CD/DVD,” p. 29.)

Besides his many years as pops conductor of the Rochester Philharmonic, **Jeff Tyzik** (BM ’73, MM ’77) has made many other appearances with other orchestras. This summer brought him to Scotland, where he led the Royal Scottish National Orchestra in a series of Summer Pops concerts – including a performance by Evelyn Glennie of a percussion concerto by **Eric Ewazen** (BM ’76).

1980s

Jeff Beal (BM ’85) added another to his long list of Emmy Award nominations last August: “Outstanding Music Composition for a Miniseries, Movie or Special (Original Dramatic Score)” for *Georgia O’Keeffe*.

Donald Kendrick (DMA ’85), conductor and artistic director of the Sacramento Choral Society and Orchestra, led a performance of Brahms’ *German Requiem* at UC Davis (CA) last March. Donald directs choral activities for three choirs at Sacramento State



An enduring Eastman quintet

These five women, close friends in the days of Howard Hanson, and dedicated to each other for 68 more years, have stayed in touch through letters and annual reunions in spite of ongoing committed professional lives and living great distances apart.

Shown left to right in the 1946 photo are: Betty Maynard Dahlgren (BM ’46) who studied harp with Eileen Malone, played in the Minnesota

Orchestra, and teaches harp; Eleanore Hunt Vail (MM ’47), who, studied piano with Cecile Genhart, taught at Western College and Miami University; Peggy Gilbert Rivenburg (BM ’46), who studied oboe with Robert Sprenkle, played in the Dallas and Columbus Symphonies, and taught in public schools; Dorothy Purdy Amarandos (MM ’47), who studied cello with Luigi Silva, played in the Rochester Philharmonic and Columbus Symphony, taught at Ohio State University, and founded Ars Antiqua and Cellospeak; and Jeanne Marvin Phillips (MM ’46), who studied piano with Sandor Vas. Jeanne’s untimely death in 1979 moved these friends to sponsor a Kilbourn Hall Chair in her memory.

Beth Stiles Leffingwell (MM ’47), who took the 1946 picture, is on the right in the 2010 photo; she studied cello with Luigi Silva, played in the Denver and Anchorage Symphonies, and continues to teach cello and piano. It is their shared love of music, fond memories of their time together at Eastman, and devotion to teach other that has kept this closely knit group of 86-year-old musicians together all these years.

—Dorothy Purdy Amarandos



University (where he celebrated his silver anniversary in 2010) is cofounder and artistic director of the Sacramento Children's Chorus, and is organist and conductor for two choirs at Sacramento's Sacred Heart Church. All six groups perform around North America and internationally.

Chelsea Tipton (BM '86) was guest conductor of the Eastern Music Festival's Young Artist Series in July 2010 at Guilford College, leading music by Mozart, Ravel, Prokofiev, and Gershwin. Chelsea is music director of the Symphony of Southeast Texas and recently completed his final season as Resident Conductor of the Toledo Symphony Orchestra.

1990s

Soprano **Elizabeth Calleo** (MM '96) was featured as Clementine in André Grétry's *Le Magnifique*, performed by Opera Lafayette at the Metropolitan Museum, New York; Manassas, VA; The Kennedy Center, Washington, D.C.; and Lincoln Center in New York during January and February. This rare 18th-century French opera will be recorded by Naxos. Elizabeth will also sing in Massenet's *Cendrillon* with Les Musiciens du Louvre this March in Paris.

Mark Goldman (MM '95) participated in a mission to the Vatican with 15 members of the American Conference of Cantors from November 14–18. Mark participated in the mission's concert at the Basilica of Santa Maria degli Angeli dei Martiri before Pope Benedict XVI. "This will be a moment to cherish in my life," said Mark before the trip. "I will be singing in the Vatican instead of shul." Mark is the youngest ever recipient of certification by the Chief Rabbi of The United Kingdom.

Tami Petty (MM '96) is the inaugural recipient of the Sorel Organization's Emerging Artist Award. Tami made her Lincoln Center debut last March in Rossini's *Petite Messe Solennelle* with The Voices of Ascension, and will sing in the first Emerging Artists Concert Series sponsored by The Lotte Lehmann Foundation in March 2011, as well as in Brahms' *German*



Maggie Lubinski (BM '07)

Requiem with Manchester (NH) Choral Society in May 2011.

The *New York Times* published an article by musicologist **Leslie Sprout** (BM '91) on her discovery shedding light on a ban by French musicians of composer Arthur Honegger's work during World War II. Sprout, a music theory major who now teaches at Drew University, found a score of Honegger's work *Chant de libération* which had previously been presumed lost. The find, according to a musicologist at the French National Center for Scientific Research, "is a major discovery, since the score contains solid evidence of explanation for Honegger's wartime conduct, which was ambiguous at best and justly controversial." Honegger was invited to join the Front National des Musiciens, a Resistance group, based

on his writings in defense of French music during the Occupation. He was later sanctioned for participating in music events sponsored by Nazi officials.

Carol Moen Wing (MA '95) recently teamed up with her sister, illustrator Ruth Moen, for a new children's book that introduces kids to Hawaii through the eyes of *Lio the Carousel Horse*. Lio's adventures after he breaks free from his carousel and decides to see the world introduce children to the concept of discovering one's place in the world.

Baritone **David Won** (BM '98) played dual roles in the premiere of Stephen Wadsworth's opera *Amelia* at the Seattle Opera in May 2010. He earlier sang the role of Ford in *Falstaff* for Seattle Opera. His

goal, according to an interview in *Northeast Asian Weekly*, is to sing another Verdi role: Rigoletto.

2000s

James Franklin Keel (BM '04) was featured soloist in the Schumann cello concerto with the Brevard Philharmonic in September 2010, under conductor Donald Portnoy.

Maggie Lubinski (BM '07) was named the Outstanding First Year Orchestra Teacher for the State of Virginia by the American String Teachers Association at the 2009 annual meeting of the Virginia Music Educators Association. The award was presented at the Homestead in Hot Springs, Virginia. Maggie graduated with distinction from the Eastman School of Music with a double major in violin performance and music education. She is a Director of Orchestras at Liberty Middle School in Fairfax County Virginia.

Alan Pierson (DMA '06) and David Hersenson affirmed their partnership at Chicago's Columbus Park Refectory in August 2010. David is a family physician at Montefiore Medical Center in the Bronx; Alan is artistic director and conductor of Alarm Will Sound, principal conductor of Dublin's Crash Ensemble, and artistic director of the Brooklyn Philharmonic. (See "Brief Notes," p. 3.)

Bass-baritone **Colin Porter** (MM '08) performed the title role in *Phantom of the Opera* at the modesto Performing Arts Center in Modesto, CA, last July.

Bajinder Sekhon (MA '08) was recently appointed Visiting Assistant Professor of Composition at the University of South Florida in Tampa. Several of Bajinder's pieces have been widely performed, including his *Compass* for viola and percussion at the International Viola Congress with violist (and former Eastman professor) **John Graham**. See www.SekhonMusic.com.

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 2011 issue of *Notes* is May 27, 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

Eastman alumni on CD and DVD



The Chicago Brass Quintet, including trumpeter **Ross Beacraft** (BM '69), released its first recording,

Brassucopia, way

back in 1981. Crystal Records recently reissued this recording on CD, adding excerpts from a 2009 recording session (Crystal CD 211). The 1981 selections include music by Monteverdi, Edmund Haines, James Hopkins, James Mattern (the quintet's trombonist), Falla, and Bartók; the 2009 session added pieces by Mussorgsky, Shostakovich, Scriabin, Rimsky-Korsakov, and Rossini.



Pianist **Donna Coleman** (BM '87), currently based at the University of Melbourne, explores the piano music of the 19th-century

Cuban composer Ignacio Cervantes in her release *Don't Touch Me—Danzas Cubanas*. "The music can be described as Cuba's answer to Frédéric Chopin in sultry, habanera-infused miniatures that play like the precursors of Scott Joplin's rags," writes Donna. *Don't Touch Me* is available for download and purchase at cd.baby.com/cd/DonnaColeman.



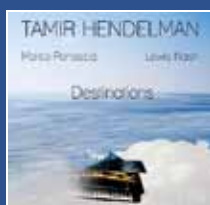
The avant-jazz quintet Kneebody earned a surprise Grammy nomination for its 2009 release, *Songs Charles Ives Taught Me*, so hopes are high

for their new CD, *You Can Have Your Moment* (Winter & Winter B0037SQ38K), a program of a dozen new genre-bending pieces. The group, which includes **Adam Benjamin** (BM '97), **Shane Endsley** (BM '97),

Kaveh Rastegar (BM '01), **Ben Wendel** (BM '99), states that it's their favorite album to date.



Some Secret Velocity, scored for two solo violins, harp, marimba, and strings; the CD also features Welsh's *Serenade* with bassoonist Michael Sweeney. For more information visit CDBaby.com/indys; Julie adds that the recording is also "available on iTunes, Amazon, Vorizon V-Cast, Rhapsody ... and about a zillion other places."



Jazz pianist and composer **Tamir Hendelman** (BM '93) released *Destinations*, a trio album with Marco Panascia and Lewis Nash, last August (Resonance Records RCD-1017). The music combines jazz, Latin, and classical sonorities—including a "sonic storm of modern improvisational inspiration" directed at Ravel's *Le Tombeau de Couperin*. Tamir's early 2011 appearances include gigs in Nashville, Newport Beach, and Phoenix.



Along with several of the stellar

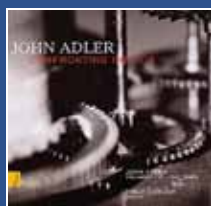
Violinist **Julie Gigante** (BA '83) is featured with her partner in the Angeli Duo, Sara Parkins, on a recording of a new concerto by Michael Welsh,



Father and Wunderkind

Con Brio Records' recently released CD of chamber music by the Viennese-born composer Franz Mittler features a pianist with a uniquely close relationship to this recently rediscovered music. In 1938, Mittler, who had been hailed as a composing wunderkind in the Viennese press, emigrated to America, where he became a prominent pianist, composer, teacher, arranger. In 1973, **Diane Mittler-Battipaglia** (DMA '75) was encouraged to write her Eastman dissertation on the music of Mittler (1883–1970), who also happened to be her father. In her researches she discovered works by Mittler in the Sibley Library, as well as having manuscripts sent to her from Austria. Diane discovered two sonatas for cello and for violin recorded here, written by Mittler at age 16 and 17 respectively, in 1974 and in 2000, and recently recorded them with cellist André Emelianoff and violinist Alexander Meshibovsky (Con Brio CBR 21042). For more on Diana's recent performing activities, see p. 27.

soprano's signature items, by Dvořák, Richard Strauss, and Korngold, the program includes several orchestral selections—which is just fine, considering it's the Berlin Philharmonic.



Confronting Inertia (Origin Classical) features trumpeter John Adler and pianist **Tracy Cowden** (MM '85, DMA '00) in an adventurous program

of contemporary classical compositions written by composers with jazz backgrounds. Exploring new concepts of art and sound, the performers employ extended techniques such as prepared electronics, improvisation, and prepared-piano effects.

The trombone section of the Los Angeles Philharmonic Orchestra included Eastman graduate **Herbert (Sonny) Ausman** (BM '68), **Ralph Sauer** (BM '65), and the late **Steve Witser** (BM '81)—all of whom are heard on *Abide With Me*, a collection of well-known hymns and spirituals (Los Angeles Philharmonic Trombones).



Ken Freudigman (BM '88), cellist and artistic director of Camarata San Antonio, produced an album, *Salon Buenos Aires: Music of*

Miguel del Aguila (Bridge 9302), that was nominated for two 2010 Latin Grammy Awards, Best Classical Album and Best Contemporary Classical Composition, for the Uruguayan-born composer's *Clocks*.



Composer **Kamran Ince** (MM '84, DMA '87) has several new or upcoming releases of his music on the Naxos label. Already available is his

Symphony No. 5, "Galatasaray", *Hot, Red, Cold, Vibrant, Requiem Without Words*, and *Before Infrared* (Naxos 8.572553); upcoming are *Music for a Lost Earth* (9.70141) and

Curve, Hammers and Whistlers, Isthathenople, and *Strange Stone* (9.70011).



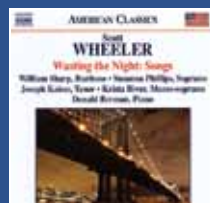
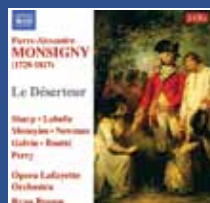
Brenda Lynne Leach's (MM '83, DMA '87) CD *Windswept* (Pro Organo) was released in October 2010. Her recording includes four centuries of

European organ music by Franck, Vierne, Mendelssohn, Buxtehude, Boehm, Sixten, and Gardonyi, as well as the first recording of the recently discovered *Chorale Fantasia on "Wo Gott der Herr nicht bei uns halt"* (BWV 1128) by J. S. Bach.



Andrus Madsen (MM '98, MA '01, DMA '09) displays his skill at playing organ, harpsichord, and clavichord on a two-CD set of music by Johann

Pachelbel (Raven OAR-919). This baroque composer is known to most people, even musicians, solely as the composer of the famous *Canon in D*, but this collection is a cornucopia of toccatas, fugues, fantasies, chorale preludes, and much more—including Andrus' skill as an improviser. www.RavenCD.com



The *opéra-comique* *Le Déserteur* (1769) by Pierre-Alexandre Monsigny (1729–1817) was a popular stage work well into the 19th-century, praised by no less than Hector Berlioz. This forgotten work was recently revived on CD (Naxos 8.660263-64) in a performance by Opera Lafayette led by Ryan Brown and featuring two Eastman alumni in the cast: baritone **William Sharp** (MM '76) as Alexis (the title character) and tenor **Tony Boutté** (MM '84) as Bertrand and First Guard. Sharp is also featured on another new Naxos release, *Wasting the Night: Songs* by Scott Wheeler,

singing Wheeler's *Serenata* and *Sunday Songs* (Naxos 8.559658).



The artistry of Boston Symphony flutist **Fenwick Smith** (BM '72) is featured on a CD of chamber music with flute by Bohuslav Martinů

(Naxos 8.572467), including Martinů's well-known Sonata for Flute and Piano, as well as three other works in the composer's buoyant style. Fenwick's way with words is also featured here: he wrote the booklet notes.



Melanie Mitrano's (BM '90) style is described as "straight-up acoustic vocal jazz in a champagne glass – swinging, clean, cool, and

refined." Melanie's latest CD, and her first jazz release, *All Things Gold*, was released early in 2010 by Big Round Records, which describes Melanie's songs as "bold new additions to the American songbook."



Lance Reddick (BM '84) may be better-known as an actor on *The Wire*, *CSI: Miami*, *Lost*, and other TV shows, but he is also an accomplished

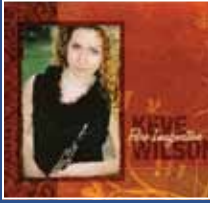
singer, songwriter, and composer who just released his debut jazz CD, *Contemplations & Remembrances*, on Lance's independent label Christai Productions. (www.lancereddick.com)



A new Naxos CD collects three of Leonard Bernstein's very few examples of chamber music, all from very early in his composing career.

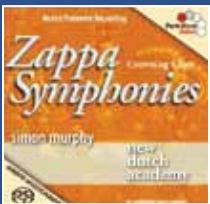
Violinist **William Terwilliger** (BM '84, MM '86, DMA '90) is heard in his own arrangement of Bernstein's familiar Clarinet Sonata,

as well as a 1937 piano trio and 1939 violin sonata. Some arrangements of Bernstein's Broadway melodies fill out the disc. (Naxos 8.559643)



Oboist **Keve Wilson** (BM '91) just released *Pure Imagination* (Composers

Concordance Records), an imaginative, eclectic collection showing off her instrumental expertise and "magnificent tone" (*New York Times*) in music from Henry Mancini, to the ubiquitous Lady Gaga, to the traditional song "The Water is Wide." (composersconcordancerecords.com)



Caroline Kang (BM '02) is featured as soloist on the world-premiere

recording, *Zappa Symphonies* (PentaTone Classics PTC 5186 365) with the City of the Hague's baroque orchestra, The New Dutch Academy, directed by Simon Murphy. The CD is the first recording ever to offer a panoramic view of the symphony at the cosmopolitan, culturally engaged 18th-century Dutch court in The Hague. www.newdutchacademy.nl.

► *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.*



The tenth annual Friends of Eastman Opera Voice Competition took place on November 20 in Kilbourn Hall. The 2010 winners were (left to right): Alyssa Mae Doggett, third place; Erin Gonzalez, second place; and Thomas Lehman, first place and recipient of the Lynne Clarke Vocal Prize. Paul Nadler of the International Vocal Arts Institute, who adjudicated the competition, is at the far right.

Eastman School had the most finalists in last summer's International Trombone Festival, and was the only institution with finalists in both the classical and jazz categories. Senior **Malcolm Williamson** was in the Robert Marsteller Classical Trombone Solo Competition; sophomore **Brandon Martel** was a finalist in the Gilbert Galiardi Classical Trombone Solo Competition, and alumnus **Nick Finzer** (BM '09) was in the Carol Fontana Jazz Trombone Solo Competition. Sophomore **Nick Conn** received honorable mention in the Galiardi Competition, and the Eastman Trombone Choir received honorable mention in the Emory Remington Trombone Choir Competition.

Junior **John Upton** won first prize in this year's Young Artist Oboe Competition. Originally entered as an alternate, Upton was given 12 hours notice that he would be competing when one of the finalists was unable to attend. Junior **Matt Lengas** won third prize. The Young Artist Oboe Competition was held June 22 to 26 at the meeting of the International Double Reed Society in Norman, OK.

Sophomores **Justin Almazan**, viola, and **Hyeok Kwon**, cello, and senior bassist **William Holten** participated in the annual New York String Orchestra Seminar, a selective program of intensive master classes, chamber music workshops, and performances held at Mannes College the New School for Music in November. The three, students of Philip Ying, David Ying, and James VanDemark, respectively, were among 64 musicians ages 15 to

22 selected from several hundred applicants. The orchestra performed two programs in Carnegie Hall, on Christmas Eve and on December 28. Alumni of the New York String Orchestra program include Yo-Yo Ma; Rochester Philharmonic Orchestra concertmaster and Eastman faculty member Julia Athayde; and VanDemark.

Freshman **Jennifer Zhou** was chosen as one of three flutists in the 2011 YouTube Symphony Orchestra, and will be perform under conductor Michael Tilson Thomas at the Sydney Opera House. The YouTube Symphony Orchestra is made up of musicians from across the globe who auditioned online. Zhou, who studies with Bonita Boyd at Eastman, will be flown to Australia for a classical music summit of rehearsals and concerts beginning March 14. The orchestra's final performance on March 20 will be streamed live online.

Eastman graduate student organists placed high at the 2010 American Guild of Organists National Competitions. **Annie Laver** won second prize in the National Young Artists Competition in Organ Performance; **David Baskeyfield** won first prize and the audience choice prize in the National Competition in Organ Improvisation. Both competitions were held during the 2010 AGO Convention in Washington, D.C.

Master's student **Kael Kim**, a student of Rebecca Penneys, won first prize in the fifteenth Chautauqua Piano Competition in August.

FACULTY NOTES

It's been an award-winning year for Eastman's musicology faculty. In December 2010, Professor **Ralph P. Locke** won the American Musicological Society's Ruth Solie Award, given for "a collection of musicological essays of exceptional merit." This year's winner, *Music, Theater, and Cultural Transfer: Paris, 1830–1914*, includes Locke's article "Spanish Local Color in Bizet's *Carmen*: Unexplored Borrowings and Transformations." Locke identifies the specific published examples of Spanish music that Bizet adapted for *Carmen*'s Habanera and the entr'acte to Act IV. In November, Associate

Professor **Roger Freitas** won the AMS Philip Brett Award for Portrait of a *Castrato: Politics, Patronage, and Music in the Life of Atto Melani*. In his book, The Brett Award, sponsored by the LGBTQ Study Group of the AMS, honors an exceptional work in the field of gay, lesbian, bisexual, transgender/transsexual studies.

Violinist **Ayano Ninomiya** joined the Eastman faculty in August as Associate Professor of String Chamber Music and Violin—and as the new first violinist of the Ying Quartet, replacing Frank Huang. Ayano was second-prize win-

ner of the Walter W. Naumberg International Violin Competition, and is widely regarded as soloist and chamber musician.

Assistant professor **Jan Opalach** sang in the premiere performances of what seems to be one of the first operas based on a TV sitcom: *The Life and Love of Joe Coogan*, originally an episode of *The Dick Van Dyke Show* written by Carl Reiner, now a one-act opera by Paul Selerni with libretto by **Kate Light** (MM '82). Besides Opalach, the cast for the first performance at Lehigh University included sopranos **Nancy Allen Lundy** (MM

'89) and **Jacquelyn Familiant** (BM '96).

This fall, the Syracuse Society for New Music won a SAMMY Award for the 2-CD set *Serendipity*, which include compositions by Eastman professors **Robert Morris** (*Society Sound*) and **Carlos Sanchez-Gutierrez** (... [and of course Henry the Horse] dances the ...), as well as *Fractured Mirrors* by **Nicolas Scherzinger** (MM, DMA '00) of Syracuse University, who accepted the award. The SAMMYs are the Syracuse *New Times* Syracuse Area Music Awards.

Faculty on CD and DVD



The duo of flutist **Bonita Boyd** and guitarist **Nicholas Goluses** produced the 2000 Albany CD *Chronicles of Discovery*; a decade

later comes their second disc, *Quicksilver: Songs and Dances of the Americas* (Albany TROY 1186). The program features two pillars of the flute-and-guitar repertoire, Robert Beaser's *Mountain Songs* and Astor Piazzolla's *Histoire du Tango*, along with the first recording of *Songs for Persephone* (1997) by Eastman professor of composition **David Liptak**; the work also features soprano **Kathryn Lewek** (BM '06, MM '08).



The **Ying Quartet's** *Lifemusic*, a program of commissioning music based on contemporary American life, has produced a large body of music

and three CDs, of which the latest, *LifeMusic III*, has just been released (Dorian Sono Luminus DSL-92114). The compelling program includes Sebastian Currier's *Next Atlantis*; Pierre Jalbert's *Icefield Sonnets*; Paul Moravec's *Anniversary Dances*; and Lowell Liebermann's String Quartet No. 3, Op. 102—*To the Victims of War*.



production of *Little Women* with Houston Grand Opera under Patrick Summers features mezzo-soprano (and Eastman assistant professor of voice) **Katherine Ciesinski** as Cecilia March (Naxos DVD 2.110613).



Mark Adamo's *Little Women* is one of the most acclaimed of recent American operas, praised as "a beautifully crafted work" (*The New Yorker*) and "a masterpiece" (*New York Times*). A 2000 TV

Assistant Professor of Trombone **Mark Kellogg** (BM '86) offers his *Impressions* of French music on a new CD, joined by keyboardists **Joseph**

Werner, principal of the Rochester Philharmonic (BM '73, MM '75) and **Christopher Azzara** (MM '88, PhD '92), now chair of Eastman's music education department. The program includes arrangements of songs by Berlioz and Fauré, as well as music by Bozza, Franck, Tomasi, and Legrand. Says Mark, "Besides the obvious fact that the repertoire contained on *Impressions* is French-inspired, its unifying element is that it is all

music that truly speaks to me." *Impressions* is available at www.markkelloggmusic.com, CDbaby.com, and iTunes.

The **Harold Danko** Quintet is joined by alto sax player Dick Oatts and tenor sax player Rich Perry for **Oatts and Perry II** (*Steeplechase*). *Jazz Times* says of this latest CD by the chair of Eastman's jazz department, "Danko sets a fine table, serving up an eclectic mix of tunes by Thad Jones, Wayne Shorter, Horace Silver, and Miles, plus equal servings of Danko originals and not-overdone Tin Pan Alley from Richard Rodgers and Johnny Mercer."



Under the music direction of **Paul O'Dette**, the Boston Early Music Festival has produced Grammy-nominated albums of rare operas

by Hasse and Lully. The latest is the BEMF series offers Marc-Antoine Charpentier's *Actéon*, *Orphée descendant aux Enfers*, and *La Pierre Philosophale*—three brief operas on a single CD (CPO 777 613). The vocal ensemble includes baritone **John Buffett** (MM '09) and tenor **Zachary Wilder** (BM '08).

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A notable return for Ron Carter

Ron Carter (BM '59) last visited Eastman in 2002 to accept the University's Hutchison Medal. Last October the legendary jazz bassist, who has recorded more than 2,000 albums and was the subject of a recent biography, *Finding the Right Note*, returned as one of the featured performers for Eastman Weekend 2010. Carter engaged in a public conversation with Dean Douglas Lowry (pictured) and then led his quartet in an afternoon concert for a packed Kilbourn Hall, where he received an honorary doctorate. For more about Eastman Weekend 2010, see "School News," p. 18.

KATE LEMMON