

# NOTES



## Attention has been paid!

Eastman Opera Theatre  
takes aim at *Assassins*

## Playing inside & outside

New books by two  
faculty members

## Eastman 90

Nine decades of  
Eastman milestones



# NOTES

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## FROM THE DEAN

# A splendid urgency

EVERY NOW AND THEN I HAVE THE GOOD FORTUNE OF HEARING A CONCERT THAT is so riveting, I am reminded why I got into music in the first place. The Eastman Philharmonia's recent performance of Stravinsky's *Rite of Spring*, under the guest baton of Brad Lubman, was just such an occasion. Prepared and conducted superbly by Brad, and exuberantly performed by students clearly amped up by the music and the occasion, the raw beauty of one of Stravinsky's greatest works came to stunning life.

The power of this experience had nothing to do with outcomes, technological expertise, assessment, metrics of excellence, or gainful employment upon graduation. This was pure energy funneled into an art form. It was exotically irrational. It was about the rigorous pursuit of beauty, pure and simple.

As the national "music movement" grapples with the perception that it has lost precious ground in the fight to keep music in our schools, I was reminded of our national obsession with practical outcomes, and the challenge of making a case for subjective artistic value in the face of such an objectivity-based national agenda.

Although we tend to focus on the virtues of music itself, what we are really talking about is the act of learning music. Among other things, learning music teaches us how to hear. The act of learning music also teaches discipline, how to intersect our artistic selves with others, personal expression, style, history, analytical rigor, and

imagination. In its highest form, it does so with focused intent, revealing personal lessons onto which many other experiences can only scratch the surface.

Learning music teaches us about our natures. Human beings who do not know their own natures tend to rely on the natures of others. Learning music teaches us a sense of aesthetic value. People without a developed sense of aesthetic value tend to be far more interested in effect than in meaning. Astonishingly, music does all these things without words, without formulas, without one-to-one correspondences.

As we celebrate the 90th anniversary of the Eastman School of Music, and look forward to an extraordinary Eastman Weekend in the fall of 2012, we should remind ourselves of the driving force behind what we value in music in its highest form: the sheer beauty of it, its impact on the human spirit, and how essential this impact is for our civilization.

I can sum up my recent *Rite of Spring* experience in one word: urgency. Every note just had to be listened to. It is the splendid urgency of the high-quality musical experience that I speak of, and our collective need: to work urgently on behalf of this necessity in our culture.

After all, a civilization that loses its great music loses its civilization.



Douglas Lowry

DOUGLAS LOWRY

Joan and Martin Messinger Dean  
of the Eastman School of Music





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ON THE COVER: Three Eastman Opera *Assassins*: John Wilkes Booth (Garrett Rubin), Charles Guiteau (David Weygandt), and Leon Czolgosz (Garrett Obrycki).

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Making history and making music: the UR announced its unprecedented, \$1.2 billion Meliora Challenge Campaign during Meliora Weekend, October 2011. Among the celebrants was Eastman Dean Doug Lowry, conducting an ESM student orchestra in the premiere of his *Semper ad Meliora*! See [campaign.rochester.edu](http://campaign.rochester.edu) for more information.

## ‘Everybody’s got the right to be ...’

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## Gunther Schuller: Compleat musician

Eastman welcomes an essential figure in 20th (and 21st) century music.



Lorraine Desmarais

## Notable Events

### March 26–31, 2012

- 2012 Women in Music Festival with guest artist Lorraine Desmarais, Canadian jazz pianist and composer  
[www.esm.rochester.edu/Womeninmusic](http://www.esm.rochester.edu/Womeninmusic)

### March 29–April 1, 2012

- Eastman Opera Theatre—Smetana's *The Bartered Bride*

### May 4–5, 2012

- Percussion Rochester—New festival featuring concerts by Eastman Wind Ensemble and Philharmonia and Rochester Philharmonic Orchestra, and awarding of the new John Beck Scholarship for Percussion  
[www.percussionrochester.com](http://www.percussionrochester.com)

### May 30–June 3, 2012

- IVC 2012: 39th Annual International Viola Congress—Seminars, master classes, concerto performances and much more! [Ivc2012.com](http://Ivc2012.com)

### September 27–30, 2012

- EROI Festival 2012—*Bach and the Organ*, presented in collaboration with the biennial meeting of the American Bach Society

### October 10–27, 2012

- *The Prismatic Debussy*—Festival celebrating Claude Debussy's 150th anniversary.

### October 11–14, 2012

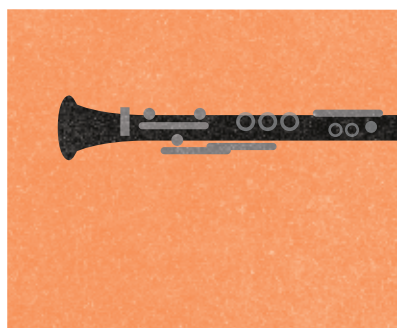
- Eastman Weekend 2012

**SAVE  
the DATE**

Eastman

**Weekend**

October 11-14, 2012



**This spectacular weekend will provide unique opportunities for alumni to reconnect with fellow classmates including:**

- 50th reunion celebration (classes of 1961 and 1962)
- Recognition of the 1961-62 Eastman Philharmonia European Tour
- A tribute to Eastman's legendary jazz professor and renowned arranger, Rayburn Wright, and a reunion of his students
- A Catherine Filene Shouse Arts Leadership Program (ALP) reunion
- 20th anniversary celebration of Eastman's guitar program

**Reunion class members, all alumni, parents, and families are welcome.**

**Visit [www.esm.rochester.edu/alumni/weekend](http://www.esm.rochester.edu/alumni/weekend) for regular updates!**

If you have recently moved, now is the time to update your address information so that we can be sure to share the latest news with you about Eastman Weekend 2012.

- Use the Rochester Alumni Exchange  
[www.alumniconnections.com/olc/pub/UROE/](http://www.alumniconnections.com/olc/pub/UROE/)
- Or send us your information [alumni@esm.rochester.edu](mailto:alumni@esm.rochester.edu)

**See you in the fall!**





■ **Zvi Zeitlin**, Professor of Violin since 1967, gave his 45th and final Eastman recital on February 19—the eve of his 90th birthday—to a sellout crowd in Kilbourn Hall. We'll have more on Zvi and his remarkable career in the Summer 2012 *Notes*.



■ This story has legs *and* an improved bowing arm: professor of double bass **James VanDemark's** training sessions for himself and his students with boxing coach Dominic Arioli (Summer 2011 *Notes*), have recently been covered by many national media outlets, including the *Wall Street Journal*, FOX News, NPR, and the CBC.



■ Assistant professor of music education **John Fetter** (right) received the University's Presidential Diversity Award on January 27 for his work with the Urban String program (which he founded while he was a Master's student here) at Rochester City School No. 17. John visits the school weekly, coaching ESM students teaching the children.



■ Eastman's Voice and Opera Department sent seven of its best to represent the School in the **Kennedy Center's Conservatory Project** concert on March 7. Shown left to right are bass Zachary Burgess, mezzo Melissa Fajardo, soprano Adelaide Boedecker, baritone Tom Lehman, soprano Joel Dyson, tenor Matt Grills, and soprano Elizabeth Smith. The group sang opera and musical theatre selections from Rossini to Jerome Kern.



# 'Everybody's got the right

The cast of *Assassins* performed on a multi-leveled set (designed by Edward Gianfrancesco) evoking an old-time American amusement park.





to be . . .

*Eastman Opera Theatre  
explores the darkest side  
of the American Dream in  
Stephen Sondheim's Assassins*



A hand in a white shirt cuff holds a silver revolver, pointing it towards the right. The background is a blurred American flag, with the stars and stripes visible. A large, stylized red letter 'S' is positioned at the top left of the page.

# S

Stephen Sondheim and John Weidman's musical *Assassins* opened Off Broadway in 1990, received poor reviews, and had a brief run. But after hundreds of amateur and school performances and a lauded Broadway revival in 2006, this strange, profane, hilarious show—part musical revue, part book musical, part surreal historical panorama, part political satire—is recognized as a contemporary classic.

As the title promises, the show is about real people who felt they were denied their share of the American Dream, and who decided that the best way to have attention paid to them was to kill a president. The scenes shuttle back and forth across a century of American history, and so does Sondheim's score, which includes cakewalks, folk songs, Sousa marches, and saccharine 1970s pop ballads. It's no opera, but it is powerful musical theater. In his recent book *Look, I Made a Hat*, Sondheim said "If I had to name the show that came closest to my expectations for it, the answer would be *Assassins*."

Eastman Opera Director Steve Daigle, musical director Kristin Ditlow, and a remarkable student cast (see pp. 8–12) brought *Assassins* to Kilbourn Hall last November for a nearly sold-out run. The director shared his thoughts on a show he calls "a truly American musical"—one that tells some truly bitter truths about America.

**What made you decide to put on such a controversial show?**

Part of Eastman Opera Theatre's mission is exploring works "on the edge," that will offer singers challenges they don't get from other lyric theater genres. *Assassins* may be controversial, but it is certainly relevant to our times. We also had a wonderful group of students to inhabit the characters.



***Assassins* has been described as “Un-American”.**

**Do you agree?**

I don't agree at all. It is a satirical look at our culture's fascination with criminal acts that have a high media profile. One moment of public notoriety fuels another moment. For example, [in the final scene] John Hinckley meets Lee Harvey Oswald and asks for his autograph.

Hinckley owns every book written about the Kennedy assassination, and is inspired by Oswald's actions as he attempts to kill Ronald Reagan. Sondheim's brilliance allows the audience to laugh and be entertained as we reflect on our own fascination for these disgusting criminal acts.

**What made *Assassins* a good performing experience for Eastman voice students?**

It is an excellent acting piece—Sondheim and Weidman created very strong characters. But a successful production also hinges on the ability to create an ensemble: every role is important. And along with learning the complexity found in the music and text, the students have to learn to synthesize their techniques and bury them in a character and a method of story-telling that demands total submergence.

**You have directed several other Sondheim musicals here: *Sweeney Todd*, *A Little Night Music*, *Passion*. What appeals to you about his work?**

Sondheim is a classically trained composer who has created his own style and idiom. The music and theater he represents is sophisticated, and a good fit for students at the level of musicianship and artistry we have here.



*This way to the  
Rogues' Gallery*

# John Wilkes Booth

1838–1865

Assassinated President Abraham Lincoln, 1865



Played by Thomas Lehman (left) and Garrett Rubin

Booth, a well-known actor, was a co-conspirator—the only successful one—in a plot to kill Lincoln, Vice President Andrew Johnson, and Secretary of State William Seward.

# Leon Czolgosz

1873–1901

Assassinated President William McKinley, 1901



Played by Garrett Obrycki

His last words were: “I killed the President because he was the enemy of the good people—the good working people. I am not sorry for my crime.”

# Charles Julius Guiteau

1841–1882

Assassinated President James Garfield, 1882



Played by David Weygandt

A failure at law, theology, politics, and free love, Guiteau wanted Garfield to name him Ambassador to France.



## Giuseppe Zangara

1900–1933

Attempted to assassinate President-elect Franklin D. Roosevelt, 1933; killed Chicago Mayor Anton Cermak



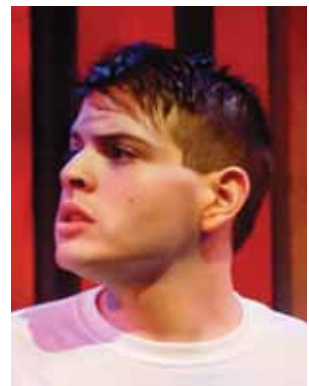
Played by Kevin Delaney

Zangara confessed by saying:  
“I have the gun in my hand. I kill kings and presidents  
first and next all capitalists.”

## Lee Harvey Oswald

1939–1963

Assassinated President John F. Kennedy, 1963



Played by Matthew Grills (left) and Alexander James Turpin

A former Marine who briefly defected to the Soviet Union, Oswald was shot two days after JFK's assassination by nightclub owner Jack Ruby in full view of television cameras broadcasting live.

# Samuel Byck

1930–1974

Attempted to assassinate President Richard Nixon, 1974



Played by Joshua Rosenberg

An unemployed former tire salesman, Byck attempted to hijack a plane flying out of Baltimore-Washington International Airport on February 22, 1974, intending to crash into the White House.

# Lynette 'Squeaky' Fromme

1948–

Attempted to assassinate President Gerald Ford, 1975



Played by Noelle McMurtry (left) and Kelsey Hayes

A member of the Manson Family, Fromme was sentenced to life imprisonment. After 34 years in custody, she was released in August 2009.



# Sara Jane Moore

1930–

Attempted to assassinate President Gerald Ford, 1975



Played by Elza Picasso-Hobin (left) and Caroline Bassett Miller

“I didn’t want to kill anybody, but there comes a point when the only way you can make a statement is to pick up a gun.” In December 2007, at the age of 77, Moore was released from prison on parole.

# John Hinckley, Jr.

1955–

Attempted to assassinate President Ronald Reagan, 1981



Played by Jack Sengelaub

Hinckley shot Reagan to impress actress Jodie Foster, writing her in 1981: “the reason I’m going ahead with this attempt now is because I cannot wait any longer to impress you.”

# The Proprietor



Played by Andrew Pramuk

He “hosts” the carnival for the assassins in the show, egging them on: “Everybody’s got the right to be happy; say ‘Enough!’ It’s not as tough as it seems...”

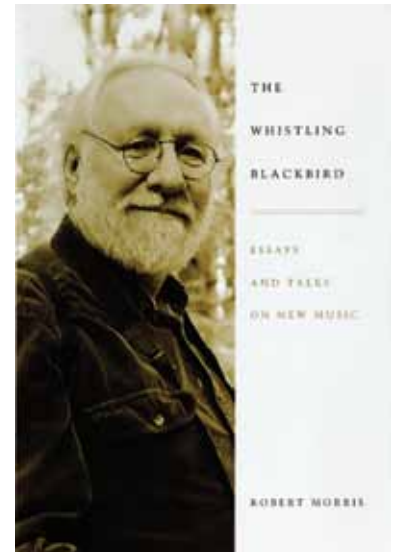
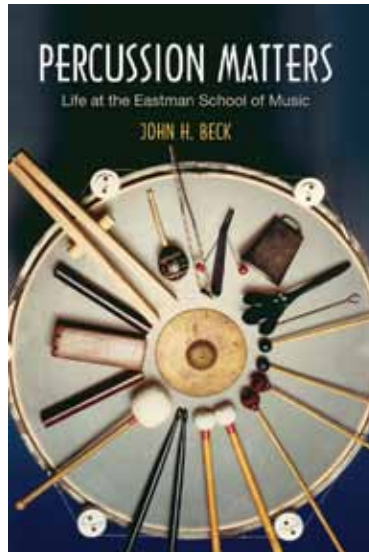
# Playing & inside Outside

Recently appointed percussion teacher John Beck, shown in 1966 with two avid students: Ruth Cahn (BM '68), a longtime percussionist with the Rochester Philharmonic Orchestra; and popular jazz and rock drummer Steve Gadd (BM '68).





Two distinguished  
Eastman  
alumni professors,  
two recently  
published books



#### JOHN BECK ON TEACHING

### From *Percussion Matters: Life at the Eastman School of Music*

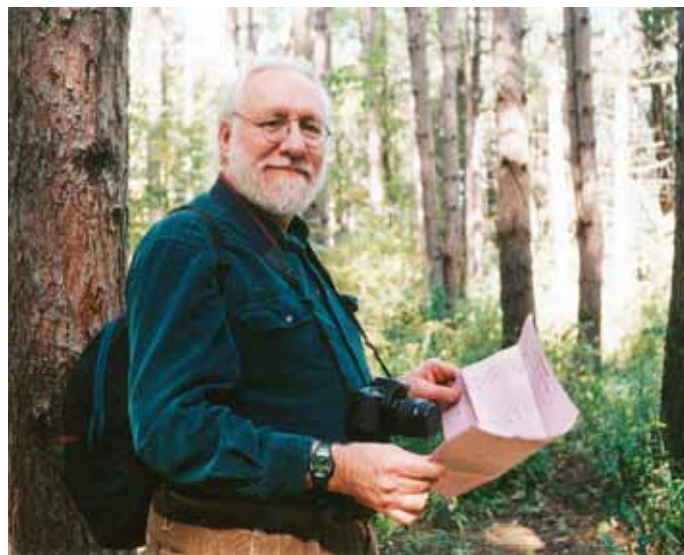
John Beck's (BM '55, MM '62) long career at Eastman began in 1951, when he entered as a percussion student in the studio of William Street. After stints in the United States Marine Band and in the Rochester Philharmonic Orchestra, John joined the Eastman faculty in 1962, remaining with the School until 2007. Serving as Professor Emeritus of Percussion since then, he still plays an active part at the School. John's Eastman experiences as a student, a performer, and of course as a teacher are at the core of his new book *Percussion Matters: Life at the Eastman School of Music*, published last November by the University of Rochester Press. This excerpt from the last chapter explains the "Eastman approach" to percussion—and to becoming a professional musician—which John promoted in his studio for almost four decades.

I NEVER HAD TO TEACH A STUDENT HOW TO PLAY A PARADIDDLE, play a major scale, or tune timpani. They all knew these things before they came to the Eastman School of Music. By virtue of their successful auditions, they were already well into their careers. Each had an excellent teacher before starting to study with me. So, what do I do with them? Change them completely to my way of playing, force them to understand percussion in another way, or make them understand that there are many ways to successfully play percussion instruments? I took the latter approach. I would show them my way and have them try it with the understanding that perhaps they could take some of my way and some of their way and come up with a style and sound all their own.

This would then become their identity in the music world. I never believed in "cloning" students who would play exactly like me. Each student has his or her own personality, physique, and understanding of who he is or she is and what he or she wants to accomplish out of music and life. If I were to shred them of all these characteristics, what would I have left? An obedient student who is probably not going to succeed in the music business or the world?

When the student leaves home and his or her parents at the tender age of eighteen, it can be a frightening experience. The private music teacher becomes in many respects the surrogate mother or father, mentor, role model, psychiatrist, and friend. It is hoped that this turns out to be a positive experience. If not, the potential for

Percussionist John Beck (left) and composer Robert Morris (right) are Eastman alumni and have taught at the School for decades. John is shown at the time of his retirement in 2007; Bob is pictured around the time of the premiere of his *Playing Outside* (see p. 15).



learning is diminished or can stop completely. In that case, the student needs to leave that particular teacher and school and look for another one with hopes of finding the right learning environment. Unlike large classrooms where a student can hide in the midst of fifty classmates, the one-to-one relationship between a music student and the teacher needs to be positive.

Did I understand all this when I started to teach at the Eastman School of Music? Certainly not. In spite of my young age, I did have a few things going for me: my early experiences playing with older musicians in venues not necessarily appropriate for a fifteen-year-old, my four years as an Eastman Student, and my four years with the US Marine Band and its national tours all helped me understand the music business, life, and the difference between one individual and another. My teacher, William Street, had a similar approach to teaching ... and I certainly did feel he was my mentor, role model, psychiatrist, and friend. I tried my best to continue in a manner that would produce positive results.

The philosophy of the percussion department was *versatility*—one I felt was the foundation for success in the music business. Not everyone can play in a symphony orchestra, be a marimba soloist, play jazz or rock, perform in a contemporary chamber group, or be a successful percussion teacher in a college. However, all these areas are important, and if one has the ability to play all the major instruments well, it does not take long to get the individual in shape for the job at hand. Many of my students will remember hearing me say, as I pointed to the drum set in the studio, “Don’t ever put that away because you can make a lot of money playing it.” The ideal job may not be available right away, and alternatives such as dance jobs may be a way to earn a living until the ideal job

comes around. My job was to develop the student into a professional percussionist who would be marketable in the music world. With this philosophy I was confident that when the phone rang the student would be able to say, “Yes, I can play that job.” When I look at a list of former students and see the diversity of their careers, I feel I did the job I had intended to do.

Another aspect of teaching is *self-instruction*. I am a firm believer that students have the ability to teach themselves. Once the basics of quality percussion playing are understood, the student needs to practice them to perfection—not through long, mindless hours of practice but through *intelligent repetition*. If something feels and sounds good as it is played, the student must retain that feeling and strive to repeat it until it becomes part of the technique. This is something a teacher cannot give the student; it must be internalized. As a young student, I learned so much through this approach, and I always encouraged students to learn this way. The teacher has the information that will provide the student with countless avenues of material for learning, but the student must digest it, practice it, and make it his or her own. This approach puts the responsibility for learning in the student’s lap

and in essence makes the student the teacher.

Another avenue of learning is from one’s *peers*. Much can be learned by listening and talking about technique, musicality, and performance with one’s peer group. The percussion department at the Eastman School advocated this openness of learning; through my philosophy of a total approach to percussion, the development of the individual student rather than a cloning approach, self-instruction, and peer involvement, students went on to develop successful careers and, I hope, happy lives.

**Percussion Matters: Life at the Eastman School of Music** is available in hard cover for \$30 plus shipping and handling. Orders shipped outside of New York State are not taxable. To place an order, please call the Eastman School of Music bookstore at 585.274.1399 or send an email to [bksrochestereastman@ncollege.com](mailto:bksrochestereastman@ncollege.com).

**A special opportunity for our readers**  
Order by April 30, 2012, and receive a copy signed by John Beck!





ROBERT MORRIS ON PLAYING OUTSIDE

## From *The Whistling Blackbird: Essays and Talks on New Music*

"I began composing when I was eight years old and have always thought of myself as a composer," says Robert Morris (BM '65), who joined the Eastman faculty in 1980 and was chair of the composition department from 1999–2005. He is a prolific and frequently performed composer, whose music often takes its inspiration from nature and the spiritual world, and also an accomplished writer: his *The Whistling Blackbird*, published last year by the UR Press, is, in his words, a collection of "essays on composers, talks on my music, and essays on criticism and aesthetics." This brief excerpt from *The Whistling Blackbird* describes the circumstances behind the composition of *Playing Outside* (2001). This was a piece for large forces, written specifically to be played and experienced outdoors (in Rochester's Webster Park). Bob's first attempt at this musical genre went so well that he has made four large-scale contributions since *Playing Outside*: *Coming Down to Earth* (2002), *Oracle* (2005), *Sound/Path/Field* (2006), and *Arboretum* (2008).

AS A CHILD I ALWAYS ENJOYED WALKING OUTDOORS IN natural settings such as forests and parks, but in the 1990s I developed a passion for hiking. I've especially enjoyed walking in the deserts of the southwestern U.S. in Arizona and Utah. Spending time out-of-door led to a change in my compositional thinking.

In the summer of 1996, I had been hiking for fun near Rochester, New York, on an intricate web of ski trails in Webster Park. I was so fascinated by these trails that I made a map of them. I felt a connection between these trails and the music I had been composing, so I thought it would be interesting to bring them together in a musical composition. This music would not be concert music per se, but something like ambient music, where the music would merge with the environment—in this case, with the sounds and sights of the fields and forests of the park.

The result was my first major outdoor piece, *Playing Outside*, composed from January to August 2001. It is scored for about sixty-five musicians (chorus, orchestra, and four improvisers) and the Eastman Balinese gamelan, Lila Muni, playing solo and concerted music in

ten locations in Webster Park. The musicians move from one location to another to form different ensembles within the one-hundred-minute time span of the piece. Sometimes they play in transit from one place to another.

Hiking in nature has [other] connections with music. One walks outside, in, within natural surroundings, visiting places not everyone can get to. When one meets other people on the trail, there is an immediate bond, for only those who share similar values will be out there in the first place. People push themselves, a bit or lot, to get to interesting places. The challenge of driving oneself to new heights of endurance, without getting lost or hurt, is often a motivation. The need to be careful and prudent amid potentially dangerous surroundings helps to keep a one-pointed mind. In addition, there's a keen beauty in just walking in a place without urban signs or conveniences; this promotes a sense of what one might call natural elegance, of being in tune with one's surroundings. One soon understands that all parts of the trail are the goal—not just the vista at its so-called end. The result is a loss of self-consciousness; you are no longer other than the landscape; you are simply your perceptions ...

## Xiaogang Ye: Chinese contemporary

By David Raymond



Xiaogang Ye (MM '91) is one of China's leading contemporary composers and music administrators. He is particularly famous in China for his award-winning film scores, but has composed numerous orchestral works and an opera (in Chinese), *Song of Farewell*. In 2008, his piano concerto *Starry Sky* was premiered during the opening ceremony of the Olympic Games in Beijing by Lang Lang and watched by about three billion people worldwide. Ye is also the director of the Eclipse Ensemble, China's first contemporary music ensemble.

In addition to his composing and conducting, Ye is Assistant President of Beijing's Central Conservatory of Music, vice dean of its composition department, and Artistic Director of the Beijing Modern Festival. During a visit to the United States last November, Ye stopped at his alma mater, where he received a Distinguished Alumni Citation—and sat down for an interview with *Eastman Notes*.

**How would you describe the contemporary music scene in China before and after your time in America?**

We had no idea of contemporary music in China—we were very isolated, and influenced very strongly by Russian and Soviet composers. Tchaikovsky and Khachaturian were not the most modern examples for a young composer in the 1980s! I came to Eastman in 1987, where I studied with Sam Adler and Joseph Schwantner, and learned that the composer is free to create his own style. Composers in China now write in all different kinds of styles. Contemporary Chinese music is very Westernized in style, but also profoundly Chinese in its concepts. This is true of almost everything in modern Chinese culture: music, art, painting, even transportation. And after all we have 5,000 years of history to draw on!

**Can you describe some aspects of musical life in China and at your conservatory in particular?**

When I returned to Beijing in the early '90s, I wanted to bring contemporary music back to China—not only to introduce and encourage Western music and styles, but also to modernize music education and music libraries. We simply don't have music libraries like the Sibley Library in China. There are nine music conservatories in major cities in China—the Central Conservatory in Beijing has about 2,000 students. We also have our own music printing press and the largest music library in China. In China there are 20 million piano students and 10 million violin students. At present our weakness is in brass instruments and in the academic subjects: music education, theory, musicology.

There is not much broadcasting of contemporary music. China's main television station broadcasts two major concerts of contemporary music from our conservatory each year—but we have to pay for them!

**There have been several exchange visits between musicians from Eastman and from**

**the Central Conservatory. Would you like to see more of this in the future?**

Absolutely! We would not only like to see Eastman students and professors work with our students, but also to invite large ensembles, soloists, and chamber groups like the Ying Quartet. We have had visits to China by many important contemporary composers -- Steven Stucky, John Corigliano, Brian Ferneyhough, Stephen Hartke—and also foreign exchange programs not only with Eastman, but with all the major American music schools: Harvard, Yale, Stanford, Peabody, Cincinnati.

**How do Chinese students compare to Americans in contemporary music performance?**

Obviously our students have to learn to play some very difficult music and learn new techniques. But I find that they are very quick to learn, so I don't worry about the quality of performance, I am confident it will be good.

**What composers influence your own music?**

Joseph Schwantner, Wolfgang Rihm, Hans Werner Henze. Another composer I admire, if not really an influence, is Gyorgy Ligeti. I admired the older American composers like Schuman, Barber, and Hanson I was introduced to at Eastman—technically there is a lot to learn from their music.

**Do you see any difference in quality between your film and TV scores and your "serious" music?**

The film music award from the Chinese Academy is like your Oscar for movie composition. It is a great way to make your fame and leads to more and more chances to compose music—like the commission for the Olympics for *Starry Sky*. Even so, the important thing is not that three billion people hear your music, but that you are still able to create something artistically fine. *Starry Sky* is dedicated to *all* the people, not to the Chinese government.



# “A different kind of music school”: 90 years of Eastman School excellence

*On September 14, 2011, Douglas Lowry was installed as the Joan and Martin Messinger Dean of the Eastman School of Music. In his words on this occasion, Dean Lowry began by acknowledging the generosity of Martin Messinger (BM '49, who could not be present) and particularly of his late wife Joan, whom the Dean described as “an extraordinary matriarch of an extraordinary family.” The deanship was endowed by the Messingers as a source of permanent funding in support of programming and areas of critical need for the dean. In his address, Dean Lowry offered some thoughts on the 90th anniversary of the Eastman School.*

By Douglas Lowry

IN 1921, OUR FOUNDER, GEORGE EASTMAN, and University of Rochester President Rush Rhees, envisioned a different kind of music school. They were united in their belief that a school dedicated to the highest levels of artistry and scholarship would be enhanced through the broad education that a University setting provides.

This vision was shared by my distinguished predecessor, Dr. Howard Hanson, who—in the 1920s—identified one of the major themes of his Directorship. This is a particularly visionary statement, even more important some 90 years hence. Howard Hanson wrote:

“The Eastman School of Music aims to create all-around musicians, instead of merely

specialists in one branch or other of music.” He went on to say:

“For the day of the musician who knows music and music alone has passed. It will be followed by a day when the musician must take his place in the world of men and affairs. A narrower training, no matter how excellent, no longer suffices.”

What Howard Hanson meant is that music and the musicians who compose and perform it, and by extension the scholars who study it, cannot survive in a vacuum of music alone.

If we want the world to be part of our musical lives, then our musical lives have to be intertwined with the world.

The intentions of George Eastman, Rush Rhees, and Howard Hanson’s original vision remain unchanged. Thanks to Joel

Seligman’s leadership, our partnership with the University has never been stronger. Our University partnership makes possible a comprehensive educational experience, inspiring our students to achieve the requirements of an artist/scholar of the highest dimension.

It bears repeating, very much in line with Howard Hanson’s vision, that this educational experience assumes extraordinary musical and intellectual values and accomplishment. That is our baseline. We are, after all, the Eastman School of Music.

... If one word could encapsulate Joan and Martin Messinger’s intentions with the naming of the Eastman deanship, it would be empowerment.

This year, as the Eastman School commemorates its 90th anniversary, we have an unbelievably strong foundation.

Our prospects are unlimited. We are motivated. We have critical momentum. We have a strategic vision that courageously embraces the future of music. As we celebrate 90 years of musical excellence, we must redouble our passion and commitment to that vision.



Eastman has been producing music and musicians for nine decades. A slide show on the Eastman home page ([www.esm.rochester.edu](http://www.esm.rochester.edu)) details some of the most noteworthy events in Eastman history—also shown here.



## 1919–1920

Groundbreaking and beginning of construction for the Eastman School of Music and the Eastman Theatre



## Sept. 19, 1921

Eastman School of Music opens

# Gunther Schuller: The compleat conductor, composer, lecturer, author ...

*Eastman welcomes an essential figure in 20th (and 21st) century music*

GUNTHER SCHULLER (1925–), ONE OF America's most prominent composers, has been a busy conductor as well as an advocate for 20th-century music and jazz. He coined the now-standard term “Third Stream” to describe his own music combining jazz and classical influences. Schuller directed the New England Conservatory from 1967 to 1977, won the Pulitzer Prize for Music in 1994, and has won two Grammy Awards. His books include a two-volume history of jazz (1968; 1991); *The Compleat Conductor* (1998); and the first volume of his autobiography, *A Life in Pursuit of Music and Beauty*, published by the University of Rochester Press in fall 2011.

The “premiere” of his book brought Schuller to Eastman for several days, not for the first time. In 1972 (the year of the School's fiftieth anniversary) Eastman commissioned his *Concerto da Camera*; in 1977 he conducted the Rochester Philharmonic Orchestra in his Violin Concerto, with Eastman professor Zvi Zeitlin (who commissioned it) as soloist.

Gunther Schuller may have been 86 at the time of his visit to Eastman, but his schedule was a full one, including a discussion on conducting Beethoven's Fifth Symphony sponsored by the Theory and Musicology Departments, a rehearsal with the Eastman Jazz Ensemble and JCM Department forum, a composition symposium, and lunch with students and faculty members—as well as an evening public conversation with Dean Douglas Lowry in Hatch Recital Hall, followed by a book signing.

Schuller's visit was eagerly awaited and attended by Eastman faculty and students; here is an impression by Professor of Horn W. Peter Kurau (BM '74), who attended the lunch with Schuller and Eastman students; and before the symposium with the Theory and Musicology departments, Professor of Theory Robert Wason summed up Schuller's protean career very concisely.

## W. Peter Kurau

I'LL ADMIT IT WAS SOMEWHAT SURREAL SITTING across from such an iconic figure: re-

nowned hornist (an Honorary Member of the International Horn Society, a distinction reserved for only the most iconic figures in the profession); author; composer; music administrator; commentator. I was transfixed by the breadth and depth of his intellect, and I found it refreshing (not to mention intellectually stimulating) for him, at age 80 [actually 86!], to share his opinions so openly, honestly and directly. In a luncheon full of memorable moments, several stand out in my memory: his reference to the “A-flat” in the opening horn solo of *Till Eulenspiegel*, for example. It's not uncommon to speak in concert pitch, but the note in question is notated as a D-sharp (for horn in F, sounding concert G-sharp, not A-flat). His choice of A-flat suggests he hears this as a sort of “blue note” in F major, as the solo teeters between F minor and F major, yet another impish aspect of the *Till* characterization. This perception is possibly not surprising given Dr. Schuller's broad experience in jazz and “Third Stream” music.

It was also stimulating to witness



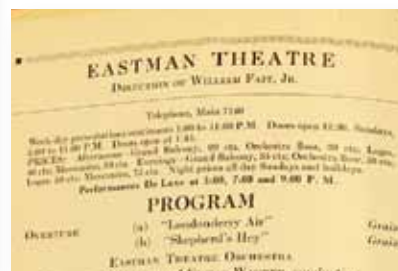
**March 3, 1922**

Opening of Kilbourn Hall



**Sept. 4, 1922**

Opening of Eastman Theatre



**Nov. 20, 1924**

First opera performance at Eastman, by Rochester American Opera Company





**Gunther Schuller's lifelong pursuit of music and beauty has brought him to Eastman several times, most recently in October 2011 to celebrate the publication of his new book.**

Schuller's advocacy and defense of twelve-tone music: "What's the big deal? We're used to seven notes in diatonic music, so what's the big deal about five additional notes?" Or his suggestions to the two students who performed two of his duets for unaccompanied horns: "You've got to tune the major sevenths as well as the perfect intervals."

All in all, a most stimulating experience

for all of us, and we look forward to his return when the subsequent volumes of his memoirs are released.

### Robert Wason

ONE OF MY FAVORITE DESCRIPTIONS OF Gunther Schuller is by Russell Sherman, who wrote that "by virtue of his extraordinary versatility and generosity [he] fits the

mold of the Liszt of [the 20th] century." In a recent interview with Mr. Schuller, Tom Service of the BBC came, surprisingly and independently it would seem, to the same description. He then reversed it, calling Liszt "the Gunther Schuller of the 19th century."

There is no hyperbole here ... Like Liszt, Schuller has done most everything one can do in music at the highest level. First and foremost, there is Schuller the composer, who has written more than 180 works, and won the big commissions and prizes, including the Pulitzer in 1994 for his orchestral piece, *Of Reminiscences and Reflections* (he had already won a MacArthur "Genius" Award in 1991). Second, there is Schuller the virtuoso horn player. Having debuted with Toscanini and the New York Philharmonic at 16, playing the American premiere of Shostakovich's Seventh Symphony, he became principal horn of the Cincinnati Symphony at 17. He then became principal of the Met Orchestra from 1945–59. During this time he was a New York free-lancer, playing most famously on the Miles Davis *Birth of the Cool* sessions.

Third, there is Schuller the conductor, a career that he continues to pursue. Fourth, there is Schuller the writer about music: his books include one on horn technique, two foundational books on the history and analysis of jazz, the book on conducting, a

## January 1931

Eastman School Orchestra begins a series of half-hour concerts for radio station WHAM, broadcast over the NBC Network, including the first broadcast of American music to Germany and Austria.



## May 19–22, 1931

First Festival of American Music, devoted to American composers—the series continued until 1971



## Feb. 8, 1953

First performance by Eastman Wind Ensemble

collection of his essays, and his new autobiography, of which Part I was just published by the University of Rochester Press. Fifth, just as Liszt promoted new music through his transcriptions, there is Schuller, the promoter of new music, first through his activities as a music publisher (his own company), and then (his sixth career) as record producer (again, on his own record label). Seventh, there is Schuller the teacher and lecturer—at Manhattan School of Music, Yale and Tanglewood—not to mention on his own TV specials on 1960s public TV (perhaps that should be eighth).

Finally there is Schuller the administrator: artistic director of the Berkshire Music Center at Tanglewood (1969–84) and president of the New England Conservatory from 1967–77, in which he continued his activities promoting both new “classical music,” and jazz.

I’ve listed at least eight careers here, but I’m sure I’ve missed a couple, and I’ve failed to say much about his prodigious activity in jazz, or his invention of the notion of “Third Stream Music,” and its development at NEC.

But in today’s meeting, I hope that Schuller’s roles as conductor—i.e., communicator of the score as a *whole* to the orchestra—and writer about music come to the fore, since they speak directly to musicologists and music theorists.

It is easy for us to fall into reading a rarefied literature of theorists talking to theorists,



**Gunther Schuller was not the only Pulitzer Prize-winning composer to visit Eastman last semester: from December 6–9, the composition department hosted a residency by Steven Stucky. He won the award in 2005 for his *Second Concerto for Orchestra*; that work wasn’t heard at Eastman but Stucky did hear plenty of his other music, including concerts of his chamber and choral pieces and a performance of his *Concerto for Percussion* by Eastman professor Michael Burritt and the Wind Ensemble under Mark Scatterday. Stucky, who teaches at Cornell University, gave a lecture and a master class for composition students.**

historical musicologists talking to other musicologists. But in reading Gunther Schuller, we read a deeply talented, committed and insightful musician who uses theory, analysis and historical research to talk to performers and conductors about essential features

of musical performance. Whether he thinks of himself in this role or not, he is an ambassador to the performing community for musical scholarship. In doing so, he shows us what one important aim of our musical discourse *should* be, but too often isn’t.



**Oct. 24,  
1958**

First performance  
by Eastman  
Philharmonia

**Summer 1959**

First “Arranger’s Holiday” jazz  
concert with Rayburn Wright



**Nov. 24, 1961–Feb. 25, 1962**

Eastman Philharmonia tour of Europe, the Near East,  
and the Soviet Union



## New faculty members

*The Eastman School of Music appointed six distinguished performers and scholars to its faculty for the 2011–2012 year:*

- **Enrico Elisi**, Associate Professor of Piano, regularly performs to acclaim with major orchestras and in major venues throughout the Americas, Europe, and Asia. Among his awards are top prizes in the Venice Competition and the Oporto International Competition. As a champion of new music, Elisi has commissioned works from composers of many nationalities. He has been the artistic director of the Piano Institute of the Las Vegas Music Festival and is co-founder/artistic director of the Green Valley Chamber Music Festival.

- **Elena Bellina**, Assistant Professor of Italian, has written on autobiographical writing, modern and contemporary Italian literature, poetry, literary theory and criticism, and gender studies. Her publications include *About Face: Depicting the Self in the Written and Visual Arts*; *State of Exception: Cultural Responses to the Rhetoric of Fear*; a forthcoming essay on Sinan Antoon and the Italian translation of Antoon's poetry collection *The Baghdad Blues*; the dossier "Thinking Through Violence" in the online edition of

*Social Text*; and essays on composer Thea Musgrave, British novelist Angela Carter, and Italian author Elena Ferrante.

- **Jennifer Kyker**, Assistant Professor of Ethnomusicology, has a long history of studying the *mbira dzavadzimu*, an instrument played at various ritual events within Zimbabwe. Her research interests include how women navigate expectations of gender in *mbira* performance and the evolution of neo-traditional musical styles. Working with musicians from Zimbabwe, Kyker has produced several albums ranging from her field recordings of the chipendani, a single-string mouthbow, to a compilation of songs by a new generation of Zimbabwean popular artists.

- **Michael McConnell**, Assistant Professor of Opera, has served as Associate Professor of Opera at Florida State University, Executive Director of Lyric Opera Cleveland, and Director of Opera at The Cleveland Institute of Music. McConnell began his career on the production staffs of the Santa Fe Opera, Opera Theater of Saint Louis, and the Cincinnati Opera. His productions have been successfully mounted by Opera Theater of Saint Louis, Opera Memphis, Skylight Opera Theater, Cincinnati Opera, and The Cleveland Orchestra. His articles and re-

views have been published in *Opera News*, *The Music Journal*, and other publications. Michael is directing the spring 2012 Eastman Opera Theatre production, Smetana's *The Bartered Bride*.

- **Charles Pillow** (MM '84), Assistant Professor of Jazz Saxophone, has performed on more than 100 recordings of jazz and pop artists including Michael Brecker, Maria Schneider, David Sanborn, Joe Henderson and Luther Vandross. Considered one of the premier woodwind multi-instrumentalists of today, he has 5 CDs to his credit. His orchestration of Mussorgsky's *Pictures at an Exhibition* and Gustav Holst's *The Planets*, both on ArtistShare, and *Van Gogh Letters* on ELCM, earned him critical acclaim.

- **Phillip Silvey**, Assistant Professor of Music Education, is an acclaimed choral music educator and composer. He has served as a guest conductor, clinician, and adjudicator in numerous states and directed all-state choruses in both Maryland and Virginia. His scholarly writings have appeared in the *Journal of Research in Music Education* and the *Arts and Learning Research Journal*. His original choral compositions and arrangements are published by Santa Barbara Music.

Nov. 19,  
1962

Eastman  
Philharmonia's first  
performance in  
Carnegie Hall



March 7–11, 1966

"Stravinsky Week"—the Russian-American composer visits Eastman and conducts his *Firebird Suite* with the Eastman Philharmonia in a sold-out Eastman Theatre



Nov. 18, 1966

First performance by Eastman  
*Musica Nova*

## Organists off the cuff: EROI Festival 2011

THE 2011 EASTMAN ROCHESTER ORGAN Initiative (EROI) Festival, Improvisation and Organ Pedagogy, held from November 10-13, drew more than 125 attendees from the United States, Canada, and Europe for a weekend of concerts, lectures, and discussions. This was a popular—and appropriate—subject for the festival, which was presented in conjunction with the 16th biennial AGO National Conference on Organ Pedagogy.

The word “improvisation” is often associated with jazz, but the organ has maintained a history of improvisation throughout the centuries. “Much of the music that we think of today as classical repertoire began its life as an improvisation,” says David Higgs, Eastman’s organ department chair.

“Composers often composed in the moment at the keyboard, and then fine-tuned and transcribed to paper what they improvised.”

“Improvising at the organ is really ‘composing while playing,’ and requires not only study and preparation, but also the ability to respond instantly to the impulse of the moment,” notes Professor of Harpsichord and Organ William Porter, who is internationally recognized for his improvisation skills.

Besides Eastman’s Higgs, Porter, and EROI Director Hans Davidsson, EROI 2011 presenters from Eastman included Professor of Piano Tony Caramia, Associate Professor of Music Theory William Marvin, and Daniel Zager, Associate Dean of Sibley Music Library.

As always, the EROI Festival was highlighted by public concerts in venues ranging from churches and cathedrals to Rochester’s Auditorium Theater, the home of an impressive Wurlitzer theater organ. At each concert, the guest organists—who included Jeffrey Brillhart (MM ’79) and David Peckham (BA ’83)—were asked to improvise on themes drawn at random from a given pool and in a style appropriate to that particular organ.

The theme of EROI Festival 2012, to take place September 27–30, 2012, is Bach and the Organ, presented in collaboration with the biennial meeting of the American Bach Society.

**ON THE WEB:** For information see [www.esm.rochester.edu/eroi](http://www.esm.rochester.edu/eroi).

## The ‘Eastman-China Connection’ continues

AS PART OF A TWO-YEAR-OLD CULTURAL exchange and collaboration between the Eastman School of Music and conservatories in China, the Beijing Chamber Ensemble visited Eastman and presented a recital of music by Shostakovich and Brahms on October 17, in Hatch Recital Hall.

The Beijing Chamber Ensemble is com-

posed of five faculty members from the School of Arts of Renmin University: violinist Ge-Fan Yang and Xiaowei Chen; violinist Yue Qi; cellist Ying Wang; and pianist Fang Zhang, who received his masters at the Eastman School and pursued further studies here as a Liberace Scholar.

The “Eastman-China Connection” was

created in 2009 to provide opportunities for musicians to foster strong ties across borders. That year, four graduate students, three faculty members, and Dean Douglas Lowry conducted a 12-day tour of Chinese conservatories. In April 2011, faculty members from the China Conservatory in Beijing visited Eastman and gave a free public concert.



**Feb. 11, 1969**

First full-length concert by Eastman Jazz Ensemble, led by Chuck Mangione

**1971–1972**

Eastman School Fiftieth Anniversary Celebration, including the premiere of *Partita* by Krzysztof Penderecki in Carnegie Hall, conducted by Walter Hendl

**Jan. 15–19, 1983**

Eastman Philharmonia tours the East Coast with the first performances of Joseph Schwantner’s *New Morning for the World*, narrated by the Pittsburgh Pirates’ Willie Stargell (with Joseph Schwantner, right).





# When music meets the mind

WHAT HAPPENS TO YOUR BODY WHEN YOU sing a note or play an instrument? How do babies learn to differentiate sounds and then words? What muscle movements and mental processes do speaking and singing have in common? What happens when the Beatles or Beethoven meet the brain?

The answers to all these questions and many more are being answered by research in the fascinating area of music cognition, which takes in elements of music performance and scientific study of the brain, and relates to everything we hear from speech to music.

This comprehensive field took center stage at the Eastman School of Music from August 11 to 14, when the School hosted the biennial meeting of the Society for Music Perception and Cognition (SMPC), and brought more than 200 scholars and speakers to Rochester.

Music cognition is an interdisciplinary field in which the methods of cognitive science—experimental, computational, and neurological—are applied to musical issues and problems.

The beginnings of modern music cognition study date back to late 19th century Europe, but the growth of the field in North

America is relatively recent; the Society itself was founded only in 1990. It has grown rapidly since then, and its members represent the worlds of science and of music across the globe.

At the University of Rochester, the Music Theory department in the Eastman School and the Brain & Cognitive Sciences Department in Arts, Sciences and Engineering collaborate on an active, supportive environment for music cognition study and research.

Eastman Professor of Music Theory Elizabeth Marvin co-organized the symposium with her Eastman colleague, Associate Professor of Music Theory David Temperley. Several Eastman studio professors, including oboist Richard Killmer, Rochester Philharmonic Orchestra clarinetist Ken Grant, organist Hans Davidsson, and voice professors Katherine Ciesinski and Kathryn Cowdrick, have recently joined with University of Rochester scientists for projects and presentations.

Among the 200 participants in the symposium were such notable scholars as Anil Patel, current SMPC president and author

of *Music, Language, and the Brain*, who gave the opening address; Dan Levitin of McGill University, author of the best-selling *This Is Your Brain on Music*; and Gottfried Schlaug of Harvard Medical School, who helps stroke victims recover the use of speech through music.

In addition, several Eastman School of Music graduate students gave presentations.

According to Marvin, whose own research is in the study of absolute pitch, there has been a great upsurge of interest in music perception study among students at Eastman and at the University's River Campus. Her own University course, "Music and the Mind," has grown from 24 students in its initial year to nearly 100.

Marvin describes the individual papers, which were presented under such thematic headings as Evolution, Emotion, Cross-cultural Studies, and Music and Language, as "wildly diverse and fascinating."

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**ON THE WEB:** More details about the 2011 SMPC conference are available at [www.esm.rochester.edu/smpc2011/](http://www.esm.rochester.edu/smpc2011/). The Society's website is [www.musicperception.org](http://www.musicperception.org).

Jan. 30,  
1989

Opening of  
the new Sibley  
Music Library in  
Eastman Place



1990–2004

Eastman Wind Ensemble Asian Tours, under Donald Hunsberger and later Mark Davis Scatterday



Dec. 6, 2010

Opening of Eastman East Wing, including Hatch Recital Hall

## John Maloy: Setting the standard

PROFESSOR EMERITUS OF VOICE JOHN Maloy passed away in Rochester on January 12, 2012.

John Maloy was born in Missouri, and began singing while in high school. He studied at Indiana University, where his first operatic roles included Wagner's Parsifal. After continuing studies at the University of Southern California, he attended the Hochschule für Musik, Hamburg, as a Fulbright Scholar. From there he went on to sing leading tenor roles in German and Swiss opera houses, and made many recordings.

In 1966, Maloy joined the Eastman faculty; he served as chair of the voice department until 2001 and received the Eisenhart Award for Excellence in Teaching in 2003. He trained dozens of talented singers who have gone on to important careers, including Renée Fleming, Anthony Dean Griffey, Nicole Cabell, Ian Greenlaw, and Claron McFadden, who has said: "I am what I am today and do what I do because of him and I will be eternally grateful."

Maloy was warmly regarded by his East-



**John Maloy's Eastman pupils include dozens of acclaimed opera singers and recitalists.**

man colleagues as well. "He was a prince of a man and the heart and soul of the voice department," says Eastman Professor of Voice Rita Shane.

Former voice department chair Carol Webber has said: "John Maloy led the Voice Department at Eastman for over thirty years with grace, dignity, and an honorable professionalism that inspired the best in all of us.... he coached all comers from all studios, not just his own, and set the standard for excellence in the Kneisel German Lieder Competition, one of a kind in the United States."

Current chair Steven Daigle says: "John Maloy's leadership and influence on all the students he nurtured and taught during his long tenure at Eastman will have a lasting impact on vocal music throughout the world. Those who had the good fortune to work with John will remember his sincere generosity, positive spirit, and selflessness. Like many, I am indebted to him for his invaluable influence."

## Shibai "Victor" Jia

SHIBAI "VICTOR" JIA DIED AT EASTMAN ON August 27, 2011, only four days after entering the School as a freshman.

A talented pianist and percussionist, and according to Executive Associate Dean Jamal Rossi "a young man with tremendous promise," Victor, a native of Zhengzho, China, had studied at the Shanghai Conservatory before coming to Eastman.

Following a candlelight vigil the week after his death, a formal memorial for Victor took place in Kilbourn Hall on September 3. Music was by Eastman's Douglas Humpherys and Enrico Elisi (pianists) and Michael Burritt (percussionist)—and by a recording of Victor performing at the piano.

## In memoriam

### 1930s

**Paul S. Hangen**

(BM '35), December 2011

**Lillian (Horak) Karnes**

(BM '34), December 2011

**James M. Magee**

(BM '39), October 2011

**Paul Bennett Oncley**

(BM '32, MM '33), October 2011

### 1940s

**Blair P. Cosman**

(MA '41), July 2011

**Bettye (Maxwell) Krolick**

(BM '48), August 2011

**Glen Charles Law**

(BM '47), July 2011

**Milton Lieberman**

(BM '41), October 2011

**Robert W. Palcic**

(BM '49), December 2011

**Donald W. Stauffer**

(BM '41, MM '42),  
November 2011

**Bethiah Weisgarber**

(BM '42), November 2011

### 1950s

**Carolyn (Booth) Clark**

(BM '56), December 2011

**Eugenia (Toole) Glover**

(MM '59), November 2011

**Igor Hudadoff**

(BM '51), July 2011

**William McKee**

(MAS '50), September 2011

**Laura (Waterman) Moritz**

(BM '52), November 2010

**Ethel (Stanek) Petrusis**

(MA '53), November 2011

**Lester P. Slezak**

(BM '53, MM '54),  
December 2011

**Beverly (Bowne) Watson**

(MM '50), November 2011

**Janet (Kristensen) Weiss**

(BM '57), December 2011

### 1960s

**Carolyn E. Lipp**

(BM '65), September 2011

**Thomas Moore**

(MM '63), February 2011

### 1970s

**Robert W. Parris**

(MM '76, DMA '82),  
September 2011

**Kenneth Lee Richmond**

(MM '79), September 2011

### 1980s

**Tyler W. Tom**

(BM '81), November 2011



## 1940s

**Richard F. Sheil** (BM '41, MAS '46), who turned 92 in June 2011, is the author of *A Singer's Manual of Foreign Language Dictions*—now in its sixth edition. Richard, a veteran pilot in the 8th Air Force, also helped develop the website for the WWII 500th Bomb Group ([www.500thbombgroupb29.org](http://www.500thbombgroupb29.org)). In appreciation for his work he was recognized by the 73rd Bomb Group Association, the first time anyone not a member of the 20th Air Force had been allowed to join. (Item submitted by Edwin D. Lawson.)

## 1950s

**John H. Beck** (BM '55) writes that last March, "I was in residence at the University of Alabama, giving master classes, teaching and performing. The entire percussion concert was devoted to my music." In August John attended the International Forum *Perkusji* (Poland) as a teacher, clinician, and performer, and in September attended the *Giornate della Percussione* (Days of Percussion) in Fermo, Italy, as a judge, clinician, and performer. In November the University of Rochester Press published John's *Percussion Matters: Life at the Eastman School of Music*; see p. 13 for a brief excerpt.

**Sydney Hodkinson** (BM '57, MM '58) continues to hold the Almand Chair of Composition at Stetson University (Deland, FL) and to serve as composer-in-residence and conductor at the Aspen Music Festival and School. He is spending spring 2012 in the Bolcom Extended Residency in Composition at the University of Michigan, where many of his works for winds, percussion ensemble, and chamber groups will be performed. Syd also appears as composer-in-residence at Indiana University this March. His recent premieres include *Stolen Goods: Four Preludes for Piano* (University of Texas), *Rush* for solo violin (Jacksonville, FL), and *Some Assembly Required* (Aspen), by performers including **Barry Snyder** (BM '66, MM '68) and **Earnest Murphy** (MM '55). ([www.sydhodkinson.com](http://www.sydhodkinson.com))

In the summer of 2010, **Willa Deane Howells** (BM '53) was hon-



In August 2011, Eastman Community Music School celebrated Ruth Cahn's retirement as Director of Summer Session after 11 busy years with a luncheon (and of course cake) in Cominsky Promenade. Pictured left to right are Howard Potter (MM '82), ECMS Director; Ruth; Donna Mero, Registrar/Bursar; Jennifer Watson, Program Assistant; GerryAnn Westcott, Program Coordinator; and Ursula Keogh, Program Assistant.

ored for her 50th anniversary as a violinist with the Santa Fe Opera Orchestra. The orchestra members presented her with an engraved flagstone paver which was placed on the opera Donor Walk, with the tribute: 2010 Orchestra honors Willa Deane Howells—50 years of artistry.

The 90th birthday of **Robert Whitcomb** (PhD '59), Professor Emeritus of Music at Southwest Minnesota State University, was celebrated with a December 6, 2011 concert in the University's Fine Arts Theatre. The program included chamber music, a Christmas carol, and piano pieces by Bob, who recently donated copies of all his music to SMSU, a total of 21 books—though he admits he has written a couple more pieces since then!

## 1960s

Flutist **Leone Buyse** (BM '68) was guest artist at the Emporia State

University Music Department Benefit Concert last September, and was inducted into the University's Beach Hall of Distinction. In the early 1970s Leone taught flute and studied for her master's degree at ESU; during her stay last fall, she taught a master class for flutists.

**Bill Cahn** (BM '68) performed with the Eastman Wind Ensemble (for the first time since 1964) and conductor **Mark Davis Scatterday** (DMA '89) in his own composition *Night Ride*. As a member of Nexus along with **Bob Becker** (BM '69), Bill premiered his two-pianos-and-percussion arrangement of Toru Takemitsu's *From me flows what you call Time* at the University of Toronto with the piano duo 2x10, and received an honor at the Toronto Arts Awards for the group's 40th season. Nexus also gave the first performance of Bill's *The Crystal Cabinet* at the Ottawa Chamberfest last July.

## 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](mailto:Eastman-Notes@esm.rochester.edu)

We reserve the right to edit submissions for clarity and length. The deadline for the Summer 2012 issue of *Notes* is May 18, 2012.

**Ruth Cahn** (BM '68) was recently honored by having a seat in Eastman's new Hatch Hall named in honor of her work as Summer Session Director from 2000–2011. Ruth also directs the Community Music School's Drum Joy Ensemble, which recently commissioned Weijun Chen to compose a percussion ensemble for six players that will be premiered at the Percussion Rochester Festival (see "Coming Events," p. 2).

In October 2011, **James "Doc" Miltenberger** (MM '61, DMA '65) was honored for 50 years of service at West Virginia University. A recipient of WVU's Outstanding Teacher Award, he is a renowned pianist and has played an active role in composing and arranging for the "Pride of West Virginia," the Mountaineers Marching Band, and various jazz ensembles.

## 1970s

**Claude Baker** (MM '73, DMA '75) is writing a multi-movement symphonic work commemorating the 75th anniversary season of the Canton (OH) Symphony Orchestra. The work was commissioned and will be performed by the CSO, the Breckenridge Music Festival Orchestra, and the Austin Symphony. Claude is class of 1956 Provost's Professor of Composition at Indiana University's Jacobs School of Music.

**Jeffery Lynn Briggs** (BM '79) was awarded the 2011 International Music Prize for Excellence in Composition by the National Academy of Music for his *Celebration for Orchestra* and *Third String Quartet*. Two of his other compositions, *Ecliptic—Three Pieces for Marimba Quartet* and *Two Poems of Hyam Plutzik*, were award finalists. *Celebration* was premiered by New Jersey's Westfield Symphony in 2010 conducted by David Wroe. The *Third String Quartet* will be premiered by Florida International University's Amernet Quartet in Miami, in March 2012. *Two Poems of Hyam Plutzik* will be performed in New York in 2012. *Ecliptic* was performed by Vortex, the percussion ensemble at Vanderbilt University, conducted by Michael Holland, in 2010 and 2011. Jeff has also written computer game music, including the theme for

*Civilization*, which has reached over 10 million game players worldwide. (jlbmuse.com)

**Jeffrey Brillhart's** (MM '79) *Breaking Free: Finding a Personal Language For Organ Improvisation through 20th Century French Improvisation Techniques*, has been published by Wayne Leupold Editions. Jeffrey has served as Director of Music and Fine Arts at Bryn Mawr Presbyterian Church since 1983. He is also Music and Artistic Director of Philadelphia's famed Singing City Choir and is on the organ faculty at Yale University, where he teaches organ improvisation. Recent engagements include a concert with the Canadian Brass and judge for the Chartres Competition, France.

This past June **Richard (Rick) Lawn** (BM '71, MM '76) retired

after nine years as Dean of the College of Performing Arts at the University of the Arts in Philadelphia. He enjoyed a fall 2011 semester sabbatical, during which time he worked on a second edition of *Experiencing Jazz* (Routledge Press) and released a CD of his compositions and arrangements recorded by Power of 10, his Philadelphia based little big band.



**Geary Larrick** (MM '70) wrote an article, "Priorities in Percussion," for the Winter 2011–2012 issue of the *National Association of College Wind and Percussion Instructors Journal*. He has written 43 articles for NACWPI since his first in 1968, prepared when he was a student at Eastman.

**Paul Phillips** (ESM student from 1974–1975) writes: "My book *A Clockwork Counterpoint: The Music and Literature of Anthony Burgess* was published this year (Macmillan) ... Also this year, Naxos released a new CD titled *Music for Great Films of the Silent Era*. It features music by the American composer William Perry performed by the RTE National Symphony Orchestra of Ireland under my direction." Paul is on the faculty of Brown University, and is also music director and conductor of the Pioneer Valley Symphony and Chorus. (www.paulsphilips.com)

**Jason Stearns** (BM '74) writes: "Last season, I returned to the Metropolitan Opera to sing Baron Duphol in *La Traviata*. I also covered the lead roles of Jack Rance in *La Fanciulla del West*, the title role of *Simone Boccanegra*, and *Scarpia* in *Tosca*. I will return to the Met this season 2011–2012, again as Baron Duphol. I recently sang Alvio in *Cavalleria Rusticana* at the National Theatre, Santo Domingo, Dominican Republic, and appeared as Ezio in Verdi's *Attila* with Washington Concert Opera. In November 2011, I sang Germont in *La Traviata* with the newly reformed Baltimore Lyric Opera. **Suzanne Blum Stearns** (BM '73 and MM '75) and I celebrated our 34th anniversary on September 24."

*Requiem for 9/11* by **Hollis Thoms** (PhD candidate '77–'79) received three performances during the tenth

anniversary week of the 9/11 tragedy: in Baltimore; by Metropolis Opera Project at Medicine Show Theater (NYC); and at Concordia University, Bronxville. Jason Thoms conducted and soprano

soloist Treva Foss sang in all three performances. This 35-minute work is based on five poems by contemporary American poets, ending with a setting of Rilke's *Herbst*.

## 1980s

**Richard Cohn** (PhD '87) writes: "My book on 19th-century harmony, the result of a twenty-year research project, has been published by Oxford University Press: *Audacious Euphony: Chromaticism and the Triad's Second Nature*. I am living in New Haven with Heather and our 8-year-old Sylvia. I teach undergraduates and train PhD students at Yale University, as Battell Professor of Music Theory."

**Dan Locklair's** (DMA '81) *Aeolian Sonata* was featured on an In Memoriam 9/11 recital by organist Haig Mardirosian at the University of Tampa, and his *Remembrance* was performed by St. Paul's Choir (Winston-Salem, NC) at a 9/11 Evensong commemoration. In December Dan's choral works *Winter* and *Creator of the Stars of Night* were first performed at Harvard University,

and his *Three Christmas Motets* were given their UK premiere by Commotio at Merton College Chapel, Oxford. Dan's *Rubrics* for organ was performed by David Ball at the Juilliard School on January 25, 2012.

**Paul Marquardt** (BM '88) writes: "In February, I was a guest artist as composer and pianist on the Cummer Family Foundation 'Generation Series'. Along with some of my piano music, I premiered my *Ultimatum*, an interactive game piece for two improvising pianists (with iPhones) and computer-controlled playback. I also led a performance of Frederic Rzewski's *Les Moutons de Panurge*, as well as participating in some pieces by student composers at the University of North Florida. Here's a link to the concert: [www.unf.edu/coas/music/Calendar.aspx](http://www.unf.edu/coas/music/Calendar.aspx)."

**Kristen Shiner McGuire** (MM '83) has released her first live jazz CD,

*Kristen Sings and Plays and Rings*. Kristen is the vocalist, drummer, and mallet percussionist on this compilation of jazz standards. Other performers are current ECMS instructor Paul Hofmann on piano, Dave Arenius on bass, Paul Smoker on trumpet, and David McGuire on piano. Kristen's CD is available on CD Baby, iTunes, Amazon, and [www.kristenshinermcguire.com](http://www.kristenshinermcguire.com).



## 1990s

Guitarist **Peter Fletcher** (MM '95) appeared in recital at Weill Recital Hall at Carnegie Hall on January 10 with tenor David Michael Schuster. The program included the New York premiere of Mario Castelnuovo-Tedesco's song cycle *The Divan of Moses-ibn-Ezra* (1966) and a commissioned work by Brazilian composer Clarice Assad.

Pianist **Kelly Horsted** (BM '91, MM '93) performed in recital with soprano Audra Moricca for the Sioux City Chamber Music Association in September 2011. Kelly, an accompanist and coach in New York City, pre-

viously appeared in Association vocal recitals in 2001 and 2006.

**John-Scott Moir** (MM '91) received his DMA in Voice Performance with an emphasis in Choral Conducting at Shenandoah University in May 2011. His family is glad "Dad is done" and can concentrate on finding a full-time academic position! John-Scott directs CORO!, a unique "vocal ensemble of soloists" in Minneapolis/St. Paul, which has had Metropolitan and La Scala stars as guests, and plans to collaborate with the Duluth Festival and Minnesota Concert Operas. John-Scott's high school students have won Hennepin County Spotlight Awards, and his students from Syracuse University (2001–2003) and the University of Minnesota-Duluth (2005–06) have gone on to perform at the Guthrie Theater, Minnesota Opera, and Chanhassen Dinner Theater, and in Broadway tours. John-Scott was

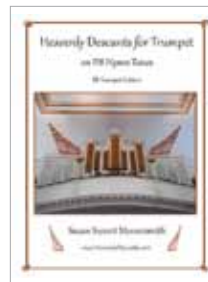
a faculty member and master class teacher for the American Singer's Opera Project in summer 2011. While taking summer session classes, John got to sing G&S once more. A founding member of the San

Diego Gilbert and Sullivan Society, John sang Pooh-Bah in *The Mikado* to rave reviews in Connecticut and Minnesota. He counts his work with D'Oyly Carte Opera Company veterans John Reed, Kenneth Sandford, and Thomas Lawlor as a highlight of his career.

**Susan Sievert Messersmith** (MM '92) recently published her first book of music: *Heavenly Descants for Trumpet on 118 Hymn Tunes*

(HeavenlyDescants.com). Susan cross-referenced all 118 original trumpet descants with the harmonies from 5 different hymnals and is very excited to offer both C Trumpet and Bb Trumpet editions. Susan is an adjunct faculty member at Charleston Southern University,

where she teaches trumpet and conducts the Brass Choir. She was a 14-year member of the Charleston (SC) Symphony Orchestra and is a





# Eastman alumni on CD

PHILIDOR

## *Sancho Panca, gouverneur dans l'île de Barataria*

NAXOS 8.660274



The 18th-century French comic opera based on an episode from *Don Quixote* in a production by Opera Lafayette; the cast includes soprano

**Elizabeth Calleo** (MM '96) and tenors **Tony Boutté** (MM '84) and **Karim Sulayman** (BM '98).

WILLIAM PICHER/BASILICA CHOIR

## *A Capella Magic*

STEMIK CD-106



A cross section of a capella music from Palestrina, Byrd, and Lotti to contemporary compositions written for the choir of the Basilica of the

National Shrine of Mary, Queen of the Universe in Orlando Florida, which Picher (MM '81) has directed since 2001.

JOSEPH SCHWANTNER

## *Percussion Concerto; Chasing Light; Morning's Embrace*

NAXOS 8.559678



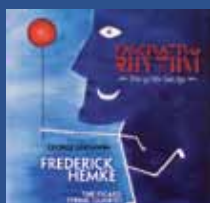
The popular concerto by Schwantner (who taught composition at Eastman for many years) is interpreted by **Christopher Lamb** (BM '81), timpanist of

the New York Philharmonic, with the Nashville Symphony led by Giancarlo Guerrero. In February, Lamb's version of the Schwantner Concerto won a 2012 Grammy Award for Best Solo Performance with Orchestra, Classical.

FREDERICK HEMKE AND FIGARD STRING QUARTET

## *Fascinating Rhythm*

FNF 1206-2 (FREDERICKHEMKE.COM)



The saxophonist (MM '62) plays arrangements of music by Gershwin, including the *Three Preludes*, *A Foggy Day*, *Someone to Watch Over Me*,

and more; Frederick also painted the booklet cover image, *The Dance of the Prince*.

STEPHANIE SANT'AMBROGIO

## *Going Solo*

MSR CLASSICS 1397



The highly regarded violinist, chamber musician, and faculty member of the University of Nevada (MM '85) in a varied program of unaccom-

panied works for violin and viola by Ysaÿe, Telemann, Piazzolla, and many others. As a member of the Argenta Trio, Stephanie is also heard in a new CD of Mendelssohn's Piano Trios (Bridge 9338).

JEREMY GILL

## *Chamber Music: Suite for Brass; Parabasis; 25*

ALBANY TROY 1067

## *Book of Hours and Helian*

ALBANY TROY 1262



The CD of chamber music by **Jeremy** (BM '96) was released in 2008 to excellent reviews from Peter Burwasser and the *American Record Guide*; the pairing of *Book of Hours*, a piano suite performed by Peter Orth, and

*Helian*, a song cycle performed by Orth and baritone Jonathan Hays, was released in 2011.

ALEC WILDER

## *Music for Piano*

ALBANY TROY 1294



The maverick classical/jazz composer, who attended Eastman in the 1930s and had a long association with the school, is represented

by little-known solo piano music, performed by John Noel Roberts: a *Sonata-Fantasy*, *Hardy Suite* and four other piano suites, and *Mosaics*.

STEVE REICH

## *Mallet Quartet*

NONESUCH 528236



So Percussion, including **Jason Treuting** (BM '99), performs Reich's work for marimbas; the CD also includes the great Minimalist com-

poser's *WTC 9/11*, performed by the Kronos Quartet.

JOHN HOLLENBECK

## *What is the Beautiful?*

CUNEIFORM RUNE 327



The Grammy-nominated composer (BM '90, MM '91) set poems by Kenneth Patchen to music, performed by the Claudia Quintet and

vocalists Kurt Elling and Theo Bleckmann. Much of the music on this CD was commissioned by the University of Rochester in connection with a fall 2011 exhibit of Patchen's graphic art in the Rare Books Room at Rush Rhees Library.

## LIEURANCE WOODWIND QUINTET

## Music of the Americas

SUMMIT DCD 578



The members of the Lieurance Quintet (in residence at Wichita State University and principals in the Wichita Symphony) include oboist

**Andrea Banke** (BM '95) and hornist **Nicholas Smith** (MM '72, DMA '80), heard here in a program of music by Liduino Pitomberia, Robert Muczynski, Paul Valjean, John Harbison, and Rochester's Alec Wilder.

## GREGORY SPEARS

## Requiem

NEW AMSTERDAM RECORDS 35



A fascinating-sounding 37-minute work scored for six solo voices, baroque viola, harp, troubadour harp, recorder, and electric organ, written

for the New York dance group Hen's Teeth. Gregory's (BM '99) music was praised in the *Village Voice*: "At times the jangling together ... is magical, like feathers, stroking the back of your neck."

## Millennial Masters, Volume 2

ABLAZE RECORDS 177703

(AVAILABLE AT AMAZON.COM AND ITUNES)



This contemporary-music sampler includes *Quiet Light*, a solo violin work by **Vera Ivanova** (PhD '07) inspired by one of the earliest Russian

Orthodox chants and by the "quiet light" of Russian churches.

## JOEL SCHOENHALS

Musical Moments: Schubert and Rachmaninoff *Moments Musicaux*

FLEUR DE SON 57993



Schubert and Rachmaninoff's French may have been iffy, but their music was sublime! Joel Schoenhals (MM '96, DMA '98) contin-

ues a varied series on the Fleur de Son label with a program featuring two great lyrical composers for piano.

## DESPITE AND STILL

## Melissa Fogarty Sings Samuel Barber

AUREOLE 178578 (AVAILABLE THROUGH CD BABY)



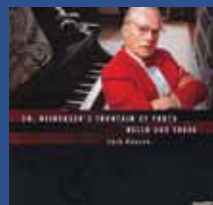
The soprano (BM '91) follows up the CD *Handel: Scorned and Betrayed* with this centennial tribute to the great American composer, including

such famous songs as "Sure on this Shining Night" and the *Hermit Songs*, as well as the late cycle *Despite and Still*, written for Leontyne Price. *Despite and Still* was praised by MusicWeb International for "intelligence, operatic chops and sensitivity."

## JACK BEESON

## Hello Out There; Dr. Heidegger's Fountain of Youth

ALBANY TROY 1312



The late composer (BM '42, MAS '43) is best known for his *Lizzie Borden*, but five of his stage works count as chamber operas. These

two operas, and reissued recordings, are separated by almost 30 years: *Hello Out There* from 1954 and *Dr. Heidegger* (based on a Hawthorne story) from 1978.

## CANADIAN BRASS

## Brahms on Brass

OPENING DAY 7415



The much-recorded ensemble, featuring charter members **Charles Daellenbach** (BM '66, MA '68, PhD '71) and **Russ Hartenberger**,

in arrangements of Brahms' Waltzes Op. 39, "Edward" Ballad, and Chorale Preludes. Op. 122.

## RENÉE FLEMING

## Poèmes

DECCA 16543



The latest from the star soprano (MM '83) is an unusual collection of French orchestral song cycles: Ravel's *Scheherazade*;

Messiaen's *Poèmes pour Mi*; and a contemporary work written for Renée by Henri Dutilleul, *Le temps l'horloge*. Alan Gilbert and Seiji Ozawa conduct.

## DANIEL BRONDEL

## The Glory of the Organ

JAV 189 (AVAILABLE AT PIPEORGANCD.COM AND ITUNES)



**Daniel** (MM '95), associate director of music at St. Patrick's Cathedral, offers a program of showy organ favorites by Purcell, Messiaen, Widor, and even Prokofiev.

➤ 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.



member of the Wintergreen Festival and the Shenandoah Valley Bach Festival Orchestras (both in VA). In addition she performed in the 2011 Symphonic Voyages Orchestra on the Celebrity Mercury cruise ship.

**David Pope** (MM '97) was named the 2012 Distinguished Teacher of the College of Visual and Performing Arts at James Madison University. In October, he presented a jazz recital at the Kennedy Center with pianist Bob Hallahan.

New Music USA (formerly Meet-the-Composer and American Music Center) has awarded **D. J. Sparr** (BM '97) a CAP Recording Award for a CD of his chamber music that will be released on Centaur Records with New Music Raleigh, the Hexnut Ensemble, Karen Galvin, and the composer performing.

**Belinda Takahashi** (MM '94, PhD '01) is a nationally recognized authority on children and music. She recently published "Listening to Movies: Five Great Films to Experience Musically with Your Family" in *The SavvySource*, an online magazine by and for parents.

The great movies are *How to Train Your Dragon*, *Pocahontas*, *Star Wars IV: a New Hope*, *Up*, and *Harry Potter and the Sorcerer's Stone*.

**Jeffrey Ziegler** (BM '95) is best known as the cellist of the Kronos Quartet, which he joined in 2005, but this fall he performed in recital at Carleton College with faculty pianist **Nicola Melville** (MM '92, DMA '98) in a recital including music by Alfred Schnittke, Judd Greenstein, Arvo Pärt, Doug Opel, and Paola Prestini.

## 2000s

**David Baskeyfield** (MM '08) won several prizes during July 2011: Second Prize at the Dublin International Organ Competition, and First Prize and Audience Prize in the St. Albans International Organ Competition.

**Megan Bell** (BM '06) sang the soprano solos for performances of *Messiah* with the Dayton Philharmonic Orchestra in Ohio, and for the Elgin Symphony Orchestra in Illinois.

**Ruth Bennett** (MM '04) was honored by the SUNY Potsdam Alumni Association with its 2011 Rising Star Award, given to alumni who demonstrate professional achievement in the first decade following graduation. Ruth, who received her SUNY Potsdam BM in 2002, was recognized for her accomplishments and potential as a harp virtuoso and music educator.

**Ethan Borshansky** (BM '06) says: "I was recently signed on to Thoughtless Music, a prominent Toronto electronic music label. I've been working as a techno artist since graduating as a composition major. I've had several releases since then but this one is the biggest deal so far. I don't think many (if any) people from the Eastman community know that I am up to this kind of work in the electronic music world, and I'd like to share."

**Emily Britton** (MM '05) and her husband Joshua welcomed their first child, Xavier Paul, on September 29, 2011. Emily is currently stationed at Langley Air Force Base in Hampton, Virginia, where she serves as Principal Horn of the USAF Heritage



**Xavier Paul Britton**

of America Band and plays with the Heritage Brass Quintet.

**Helen Cha** (MM '07, MA '09, DMA '10) gave a recital on September 28, 2011 in Hong Kong, including music of Franck, Schumann, Liszt, Fazil Say, and Prokofiev. Helen is Coordinator for the Associate Degree in Performance Studies at Hong Kong Baptist University and a part-time lecturer at the Hong Kong Academy for Performing Arts.

**Katie Ernst** (BM '11) writes: "Since I moved to Chicago in August, I have been playing in the house band at Lilly's Bar on the north side for their jazz jam every Wednesday. I have been meeting some incredible players and meeting some great

## ROCHESTER ALUMNI EXCHANGE

*It's a New Year and a great time to reconnect with fellow Eastman School of Music alumni!*

*The Rochester Alumni Exchange – a free online service – offers a variety of ways to keep Eastman and all of the University of Rochester's schools connected to their alma mater and the 100,000 other Rochester alumni around the globe. These services include:*

### ROCHESTER CAREER ADVISORY NETWORK

Create a profile and help other alumni and students in their career choices. If you are interested in changing jobs or careers, connect with other alumni who can share advice.

### CLASS NOTES

Have a new job, perhaps expanding your family, or looking to just catch up? Use Class Notes to share your news and see what your classmates are doing.

### EVENTS CALENDAR

Find and register for alumni events around the world. It's easy to do securely and quickly.

### ALL-ALUMNI DIRECTORY

Search a directory of all Rochester and Eastman alumni to find former classmates and alumni in your hometown or who work in your field or industry.

### FACEBOOK CONNECTIONS

Are you a member of the largest social networking community? With just a few clicks, you can connect your Alumni Exchange and Facebook profiles and add Class Notes to your Facebook page.



*Interested?* [www.rochester.edu/alumni.html](http://www.rochester.edu/alumni.html)  
and click on "Rochester Alumni Exchange" to get started.

*Questions?* E-mail [webmaster@alumni.rochester.edu](mailto:webmaster@alumni.rochester.edu)



**EASTMAN SCHOOL OF MUSIC**  
UNIVERSITY of ROCHESTER

music. I have also been diligently practicing my five-strong banjo and ukulele that I received for winning Rochester's *City Newspaper* Best Busker Contest last summer." Last fall Katie started an internship with the Jazz Institute of Chicago, working on presentations that introduce jazz to students.

**Allen Fogle** (BM '08), principal horn of the San Bernardino Symphony Orchestra, was praised (along with his section) by the *San Bernardino Press-Enterprise* for praise for a November 2011 performance of Schumann's "*Rhenish*" *Symphony*: "assured and assertive, with a mighty fine tone."

**Sheryl Hadeka** (BM '08) is the new Assistant/Associate Principal Horn of the Louisiana Orchestra.

**Mark Houghton** (BM '02), principal horn of the Fort Worth Symphony Orchestra, was praised for a "brilliant" performance of Richard Strauss' First Concerto in November 2011. The *Dallas News* praised his "jaw-dropping playing: cool assur-

ance, satin-finished and flexible tone, natural expressivity."

Duo Sonidos, the violin-and-guitar duo consisting of guitarist Adam Levin and violinist **William Knuth** (BM '04), was highly praised in the November issue of *Classical Guitar* for its recent, self-titled CD: "Both instruments are high class in every respect with Knuth producing a tone quality on the violin to die for."

**Annie Laver** (DMA '11) was honored by VisitRochester with the Convention Achievement Award "for her tireless efforts with the Eastman Rochester Organ Initiative (EROI) and the annual conference it hosts [the EROI Festival] ... which continues to have growing attendance and are major sources of pride and international recognition for Rochester."

**Jonathan Michie** (MM '06) got rave reviews this summer for his performance as Figaro in Rossini's *Barbiere di Siviglia*, presented by the Merola Opera (CA). Joshua Kosman of the *San Francisco Chronicle* called Jonathan "a dazzling young bari-

tone": "His singing was fluid, precise and full of burnished colors, and he brought a seemingly effortless charisma to everything he did."

In November 2011, **Andrea Mumm** (BM '09) was named Principal Harp of the Charlotte Symphony Orchestra.

**Gregory Ristow** (DMA '11) presented his first concert as choral director of the DePauw University School of Music in September 2011, with the DePauw University Chorus and Chamber Singers. *In the Beginnings* celebrated creation, new love, and new possibilities, through music by Victoria, Handel, Copland, Debussy, Brahms, Sondheim, and Bernstein.

**Martin Seggelke** (DMA '06) is the new Director of Wind Ensembles at San Francisco State University, where he conducts the Ensemble, oversees all its activities, and teaches conducting at the undergraduate and graduate levels. Martin moved to San Francisco after five years on the faculty of the University of



**Martin Seggelke (DMA '06)**

Minnesota, Morris (two as Music Department Chair).

**Amy Wlodarski** (PhD '06) recently won the Society of American Music's Irving Lowens Award for her article "The Testimonial Aesthetic of *Different Trains*," originally published in the *Journal of the American Musicological Society*. Previous winners of the Lowens Award include Professor of Musicology **Kim Kowalke**—Amy's PhD adviser—who won in 1995 and 1997.



## SUMMER OFFERINGS 2012

JUNE 24-AUGUST 3

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



WHAT ARE **YOU** DOING THIS SUMMER?



## FACULTY NOTES

Music Education department chair **Christopher Azzara** (MM '88, PhD '92) updates his activities for 2011: "I taught classes in Szczecin, Poland for a week in April. In the United States, I taught and performed in Pittsburgh (Duquesne University), San Antonio (Texas Music Educators Association), Dallas (professional development for Plano Central School District), New York City (for "The Harmony Effect"), State College (Penn State University), Baltimore (MENC Eastern Division Conference Headliner), Boston (Gordon College), Ithaca College, Memphis (Memphis City Schools adopted one of my publications, *Developing Musicianship through Improvisation*, and I worked with the teachers), Bowling Green, OH (annual "New Music Festival" featured presenter), Lansing, MI (state MTNA Conference), and Holland, MI (Hope College Artist in Residence). In Rochester, I presented to the Rochester Forum (UR alumni), and performed in Hatch Hall and on WXXI-FM's *Backstage Pass* program with trombonist **Mark Kellogg** (BM '86). In November, I gave a TEDx Rochester talk, *Improvisation: Music Literacy Beyond the Page*."

Professor of Conducting **Brad Lubman**'s fall 2011 sabbatical, he writes, "found me busier than ever." Brad's itinerary included the Sacrum Profanum Festival in Krakow, Poland, where he was touring with Ensemble Modern in programs of Steve Reich's music; Ensemble Modern dates in Paris, Dresden, and Essen; conducting dates with the Netherlands Radio Chamber Orchestra, Krakow Philharmonic, and Dresden Philharmonic (at the Hellerau Festival); and winding up in New York for a Gorecki Memorial Concert at Le Poisson Rouge, a children's concert with the Orchestra of St. Luke's, and conducting two premieres at a John Zorn Portrait Concert at Miller Theatre. In addition, Brad's recent Mode Records CD of orchestral music by Morton Feldman (with the Deutsches Symphonie-Orchestra Berlin) landed on several discerning critics' "Best of 2011" lists.

Professor of Trombone **John Marcellus** was honored this fall with two very important awards by the International Trombone Association: the 2011 Lifetime Achievement Award, for distinguished contributions to the trombone profession,

and the 2011 Neill Humfeld Award for outstanding trombone teaching. An Eastman faculty member since 1978, John still teaches, leads the Trombone Choir, tours as a soloist and clinician, and recently started the ensemble American Trombone Factory with Phil Wilsom.

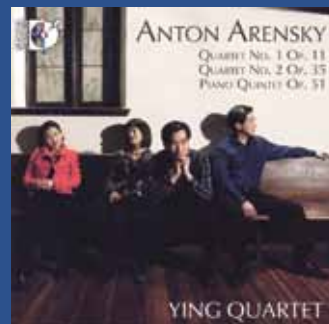
Assistant Professor of American Studies **Rachel Rimmel** has been awarded a research grant from the Spencer Foundation, and will spend the 2011–2012 academic year researching and writing a book explaining the architectural origins of the graded school model used in most American schools today—a model (grade levels, auditoriums, classrooms with blackboards) which Rachel dates to 19th-century Boston.

*Lessons From A Street-Wise Professor: What You Won't Learn At Most Music Schools*, by Senior Associate Dean for Professional Studies **Ramon Ricker** (DMA '73), was a finalist in the Business: Entrepreneurship and Small Business category of The USA Best Books 2011 Awards. USABookNews.com is an online magazine review website that covers books from all sections of the publishing industry – mainstream, independent, and self-published.

Assistant Professor of Musicology **Holly Watkins** recently published *Metaphors of Depth in German Musical Thought: From E.T.A. Hoffmann to Arnold Schoenberg* (Cambridge University Press). For those interested in finding out more about Holly's thought processes in writing the book, she provides an interesting article, "Sounding the Depths of Depth," in the British online magazine *Berfrois: Intellectual Jousting in the Republic of Letters*: [www.berfrois.com/2011/12/holly-watkins-deep-music/](http://www.berfrois.com/2011/12/holly-watkins-deep-music/)

Composition department chair **Ricardo Zohn-Muldoon** was awarded the University of Rochester's 2010–2011 Lillian Fairchild Award. The committee for the award, which has been given almost every year since 1924, cited Ricardo's commitment to the arts in the Rochester area in general, and specifically to his recent composition *Cantos* (also a runner-up for the 2011 Pulitzer Prize in Music) and by his recent work with Garth Fagan's dance troupe on the piece *Edge/Joy*.

## Faculty on CD



Eastman's quartet in residence, the **Ying Quartet**, has a new CD of some unusual repertoire: chamber music by the Russian late-Romantic Anton Arensky—a follow-up of to their recent Grammy-nominated set of Tchaikovsky string quartets, of music by a composer (1861–1906) who was a great admirer of Tchaikovsky. Arensky's two string quartets and his piano quintet are performed by the Yings (with pianist Adam Nieman), and make very pleasing listening for anyone who enjoys Tchaikovsky, Rachmaninoff, Glazunov, et al. (The second movement of the Second Quartet, arranged for orchestra as *Variations on a Theme of Tchaikovsky*, is Arensky's best-known composition.) The Yings' Arensky CD is available on Sono Luminus 92143.



The series of complete operetta recordings from the Ohio Light Opera (Voice Department chair **Steven Daigle**, artistic director) continued in November with a two-CD set of Victor Herbert's *The Fortune Teller* (Albany TROY 1326-27), a Broadway hit of 1898 from the composer of *Babes in Toyland* and *Naughty Marietta*. This is the fifth Herbert operetta recorded by OLO; it is based on a 2011 stage production directed by **Ted Christopher** (DMA '09).

Sunday, March 18, 2012 at 3p  
Don't miss the stars of the future, as the final  
of the National Council Auditions perform with  
the Met Orchestra for the chance to launch a  
operatic career.



Matt Grills in Lincoln Center Plaza

## Matt goes to the Met

After winning Eastman's 2011 Kneisel Lieder Competition, placing third in the 2011 FEO Voice Competition, and playing leads in Eastman Opera productions of *Assassins* and *The Bartered Bride*, tenor Matthew Grills did something really impressive: on March 18 he was one of five winners of the Metropolitan Opera's National Council Auditions, receiving a cash prize of \$15,000 and a whole lot of name recognition in the American opera world. (Previous Met Auditions winners include Jessye Norman, Frederica Von Stade, Thomas Hampson, and Renée Fleming MM '83.)

Matthew, a second-year master's degree student of Robert Swenson, sang "Tradito! Schernito" from Mozart's *Così fan tutte*, and "Ah! Mes Amis!" from Donizetti's *Fille du Régiment*—an aria known for its nine high Cs. This summer he'll be singing in the Santa Fe Opera Apprentice Program, and begins a year-long residency with the Portland Opera in the fall.

## STUDENT NOTES

**Junior Tomasz (Tomek) Arnold** was awarded First Prize in the 2011 Percussive Arts Society 50th Anniversary International Solo Competition. The competition was part of the Society's International Convention held Nov. 9 to 12 in Indianapolis. The first two rounds of the vigorous competition were all done by video submission. Performances were conducted on solo marimba, multiple percussion, and timpani as well as a concerto, with different sets of judges for each round. Tomek, who as a freshman won Category 1 of the 2009 International Marimba Competition, was one of four finalists in the Percussive Arts solo competition. As the winner, he was featured in the convention's Showcase Concert on Nov. 11.

Thanks to Friends of Eastman Opera (FEO), Fall 2011 was definitely an award-winning semester for Eastman voice students. On November 19, FEO sponsored its 11th annual voice competition in Kilbourn Hall; winners were **Tracy Chang** (Lynne Clarke Vocal Prize), **Elizabeth Smith**, and **Matthew Grills** (who also won the 2011 Jessie Kneisel Lieder Award), shown here with competition adjudicator Lenore Rosenberg, associate artistic administrator of the Metropolitan Opera and the former director of the Met's Lindemann Young Artist Development Program. And all the other competition participants received a gift of \$100 from FEO: **Joshua Bouillon**, **Tamar Greene**, **Noelle McMurtry**, **Laura Osgood**, **Matthew Valverde**, and **Caleb Woo**. In December FEO announced awards of \$4,200

to ten students, to assist them in 18 trips that covered 24 auditions: **Anthony Baron**, **Kendra Berentsen**, **Joshua Bouillon**, **Zachary Burgess**, **Lourdes Cossich**, **Matt Grills**, **Thomas Lehman**, **Caroline Miller**, **Alison Moritz**, and **Caroline O'Dwyer**.

**Eastman BroadBand** made a return engagement to Mexico's Chihuahua International Festival in September; they have been resident contemporary music ensemble at the Chihuahua Festival since 2008, besides making other appearances in Mexico, in Italy, and in New York. BroadBand's program included music by Eastman's David Liptak, Carlos Sanchez-Gutierrez, and Ricardo Zohn-Muldoon.

The **Eastman Trombone Choir** performed at the International Trombone Festival in Nashville, which took place June 22–25, 2011. As this year's winner of the Emory Remington Trombone Choir Competition, the ensemble gave a concert Wednesday, June 23, at Vanderbilt University's Blair School of Music. (The competition is named for Emory Remington, who was Professor of Trombone at the Eastman School of Music for nearly 50 years.) In other trombone competitions, **Andrew Friedrichs** was named second alternate in the Robert Marsteller Competition; **Matthew Kowalski** got an honorable mention in the Carl Fontana Jazz Trombone Competition; and the **RAF Bones** were named second alternate in the ITA Trombone Quartet Competition.



There's a new orchestra on campus: the Sound ExChange Orchestra, founded by ESM horn graduate student Emily Wozniak, gave its first public concert at UR's Flaum Atrium on November 17, with the second following on February 23. The orchestra's mission is to bring classical music to the widest audience possible. For more information (and video) visit [www.soundexchangeorchestra.com](http://www.soundexchangeorchestra.com).





*"I try always  
to keep my  
mind and ears  
open to new  
and old musical  
developments,  
and not to  
close doors  
before I've  
looked inside."*

*- Adrian DiMatteo*

**My name is Adrian DiMatteo** and I am a Jazz Guitar Performance and Contemporary Media major in my senior year at the Eastman School. Eastman offers some truly outstanding opportunities for real world experiences directly related to my career path. As a student in the Catherine Filene Shouse Arts Leadership Program here, I have been accepted to two internship positions, learned about entrepreneurship and the music business, and have even designed my own website to help retain my intellectual property.

*Your gift to the Eastman Fund helps open the doors for students like Adrian, providing them with the resources they need to become well-rounded musicians who are ready to impact the world.*

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## Full yellow jacket

They didn't win NBC's *Sing-Off* this fall, but the University's YellowJackets are now household names. Rochester celebrated their achievement with two sold-out shows in December at Kodak Hall, where the guys were joined by children from Rochester World of Inquiry School. Four of the 15 YellowJackets are Eastman students: **Jamal Moore** (BM '12), the group's director and also Eastman's 2011-12 William Warfield Scholar; **Aaron Sperber** (BM '11, KEY '12), **Matt Carlin**, and **Aden Brooks** (both BM '14).

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